Aristophanes

Clouds

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ARISTOPHANES

CLOUDS

EDITED ON THE BASIS OF KOCK'S EDITION

BY

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PREFACE.

This edition of the *Clouds* is based on Theodor Kock's third edition, Berlin, 1876. The Introduction is an almost literal translation.

The text of Kock has been strictly adhered to, except that a few changes have been made in the punctuation and orthography, and in verses 1349 f. a conjecture of Kock has been adopted. In the lyric parts the division into verses has been modified so as to adapt them to the schemes of J. H. H. Schmidt. This required no actual change of the text, as Schmidt based his schemes for the most part on the text of Kock. In one or two places Schmidt's schemes have been slightly modified.

In the Critical Notes little more has been attempted than to explain the departures of the text from the readings common to the majority of the Mss. The data have all been taken at second-hand.

Since the place of Aristophanes in American colleges is not definitely fixed, the commentary is adapted to a tolerably wide range of preparation.

Material has been taken from many sources; but special mention is due the excellent school edition of Teuffel, which has been freely used.

In preparing the appendix on Metres, it has been assumed that the student may not have previously read any Greek drama. Tolerably full explanations are accordingly given, and references are made to Hadley's and Goodwin's Grammars, and also to Schmidt's *Rhythmic and Metric*.

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January, 1885.
INTRODUCTION.

I.

The most dangerous age for a people is that in which subjective reflection begins to raise its voice against what has hitherto enjoyed universal recognition. The collective conditions of the life of a state first spring, like the products of nature, from the soil of the popular character, and they are received, like natural products, without much scrutiny; they take root more and more firmly, and no one thinks of casting doubt upon their title. But after that there comes a time when, with the people as well as with the individual, self-consciousness and self-scrutiny awake; a time when an account is demanded of the causes and the appropriateness of what is done; a time when criticism takes the place of unbounded and submissive confidence in what is usual, and calls into question the grounds of the existing state of affairs.

Such an age begins for Hellas, and especially for Athens, with the Peloponnesian war. Slow in growth, this age was long-lived. Within, the frequent changes of forms of government by which the entire people was brought to participate in public affairs,—without, the comparatively sudden and wide extension of trade and commerce, the ever growing acquaintance with strange countries and states, had exercised great influence in directing attention to differences of customs, and in lifting the judgment concerning such things to a more elevated and comprehensive standpoint. Then the progress of democratic principles, accelerated by the elevation of the people in the Persian wars, gave a lively impulse to the spirit of opposition, and made readiness to speak and reply on the spur of the moment an indispensable condition to participation in state affairs. Finally, the development of philosophy, at first indeed in very narrow circles, but afterwards more and more extensively among persons who were educated and
those that wished to appear so, assailed the good old honest simplicity even in the highest things, such as beliefs with regard to God and the world, and through the mainly negative results of the most acute speculation, — results directly opposed to unquestioning faith, — shook the already weakened joints of the ancestral religious structure. All these influences combined to bring about a recognition of the claims of subjective reflexion as opposed to objective reality. They all united in Sophistic.

3 The sophists were not radical destroyers; they only gave expression to what already lay in the tendency of the times, and had been gradually growing with the historical development of the Hellenic national character. They were not even leaders in every instance, but were for the most part carried along by the current. With justice they professed to desire nothing but to render men, especially the youth, capable of intelligently ordering and regulating all the concerns of private and public life, especially of participating successfully in the administration of the government (Plat. Prot. 318 f.), and so of attaining that for which all men strive, happiness and contentment. To accomplish this there was needed above all things the art of speaking and confuting; and again, in order to give pungency and fluency to speech, there was need of practice in thinking. Accordingly the sophists, as they desired to produce skilful orators, found themselves under the necessity of having recourse to philosophy, and of basing their art upon a theory.

4 But the fruits of philosophy ripen only for those who, unselfishly and with their whole soul, seek the truth; whereas the sophists would have had philosophy serve only an illegitimate, one-sided purpose, the establishment and adornment of their practical instruction. Accordingly, being led to the exercise of subtle subjective speculation, they applied themselves to those philosophic systems which had most assailed the objective substance of previous thought and belief. From Heraclitus’s doctrine of the continuously onward rushing stream of existence, whose individual movements escaped man’s recognition because of the suddenness of their disappearance, Protagoras derived the theory that an objective reality was inconceivable, and consequently that “man
was the measure of all things'"; and Gorgias, partly as disciple, partly as opponent of the Eleatics (who contrasted the visible world as a world of mere appearance with the world of truth accessible only to pure thought), attempted to show by elaborate demonstration that nothing exists, that if anything did exist, it could not be known, much less communicated. The conclusions were easy to draw. If there is no objective reality, every one can believe and act as he chooses, without reverence for tradition, custom, and right, without reverence for gods or men.

Neither Protagoras nor Gorgias drew in practice these fatal conclusions from their doctrines. They were, as can be seen from Plato's works, men of integrity and good intentions. Prodicus's well-known allegory of the Choice of Hercules (see on 361) shows best what value they ascribed to moral culture. But that these conclusions were nevertheless drawn, and soon enough began to have a baneful influence, is shown only too clearly by the further development of the condition of Athens and of Hellas. For the individual, especially among the educated, every previously respected barrier was giving way: what had stood firm was becoming unstable and doubtful. Law, faith, religion had claims only so far as they were recognized by the individual. The freest play was given to criticism,—criticism of the most frivolous character, such as is nothing more than a whim of the fancy. Every united effort, everything that had, as a firm bond, held the state together, was relaxed by doubt. The foundations of society were shaken; and in case of a more general dissemination of such principles, enlightenment would have succumbed to the worst sort of barbarism,—egotistic individualism and want of character.

In Athens there were many who zealously espoused this modern wisdom; many who with great earnestness opposed its progress. The claims of the new tendencies, and at the same time their one-sidedness and injurious nature, were fully recognized by only one,—Socrates. He confronted the dangers of the sophistic art with the deep earnestness and the full power of a noble moral impulse. His intelligent, unceasing contest with it rescued the germs of civilization from the universal deterioration of the times, and preserved
them for future generations. For him it is not the senses and their perceptions that decide with regard to truth and error, but it is reflexion, which, shut off from the outer world, has its laws and motives only in the human mind itself; nor yet is it unstable opinion, based upon sensuous perceptions, but the reflexion of scientific investigation firmly based on principles inherent in the soul. For him the goal of human life is not an arbitrary one, depending on the whims of the individual, nor yet that short, doubtful happiness after which all strive, but which, nevertheless, in unceasing change, is ever passing into its opposite. Here also earnest investigation finds something firm and definite that is raised above all mutability. In all the strife of human opinions there is one thing whose absolute worth the inner voice of every man, even though against his will, recognizes,—*the absolute good*. This alone is the source of true happiness. The man who practices it is no longer subject to the changes of joy and pain, but in his ardent devotion to it finds that immutable, satisfying happiness whose distorted image men usually pursue in the pleasures of the hour.

Consequently it appears almost impossible to imagine a greater and sharper contrast than that which existed between Socrates and the sophists. Yet they had many a striking point of similarity. In the first place, to attain their end they employed the same means,—skill in speaking and thinking cultivated to the greatest perfection, that is, *Dialectic*; and if Socrates far excelled his opponents in the manipulation of this instrument, that was a difference only of degree. In the second place, in their aims also they had much in common; for Socrates too was convinced that the state of affairs at Athens did not promise to last, and needed to be replaced by a more stable one. He too contended, not indeed directly, but with far more powerful means, against the unsuspecting security of early Athenian life. He too laid hand, though not as destroyer, upon the desecrated sanctuary of traditional morals, of faith not yet shaken by self-scrutiny. Socrates himself intentionally made this negative side of his labors especially prominent. While he uneasingly incited all who associated with him carefully to test what had hitherto been regarded
as established, and ever and again subjected them to disappointment and discouragement; and while he always made it his chief object to point out the inadequacy of erroneous opinions, he left to the men themselves the positive side, the actual discovery of the truth. For, since he believed that nothing from without could be transplanted into the mind, but rather that every one must, through the exercise of his own reflective faculties, find out that of which he is to have a permanent conviction, he contented himself with leading the mind towards the correct method of solving the question under discussion, rather than to its real subject. As is well known, he always claimed to know nothing himself, and prided himself only on the art of putting the discoveries of others to the test. He took good care not to cast before everybody indiscriminately, however untrained and immature, the positive results of his own meditations.

It cannot, therefore, surprise us if Socrates appeared as one of the sophists not only to the uneducated masses but also to the more select intellects of his times. Even after his unmerited death, at a time when the judgment concerning him could have been long since cleared from error, the orator Aeschines (I. 173) called him one of the sophists; and still worse, Cato the Elder censured him as a prater about virtue and a corrupter of morals. Such an error was the more excusable on the part of his immediate contemporaries, who, being placed in the midst of the conflict between opposing principles, could not obtain a clear view of the struggle. The best known of his pupils, Alcibiades, Critias, Theramenes, were not such men as could bear testimony which would reflect honor upon him to the deep-seated morality of his character and teachings; and what outwardly appeared to the best advantage in these pupils, — superior skill and acumen in the dialectic art, — was exactly the thing which the sophists in general openly proclaimed as the immediate object of their efforts. To superficial observers there was visible at most only one easily recognized difference, — the method. For while the sophists sought to establish their principles by means of continuous dis-

1 See Lehrs, Populäre Aufsätze, p. 411 f.
course, Socrates employed that quick and ready mode of teaching which brings out ideas briefly and sharply in questions and answers, a method in which he was a master. But how easy it was to regard this merely as a new device within the same system, invented to attract afresh people who were exhausted and bored by the continual repetition of the sophists’ arts.

In contrast with both parties, the sophists as well as Socrates, Aristophanes occupies a perfectly defined position. He was one of the most decided among those honorable men who saw in this striving after innovation danger of ruin to the Athenian commonwealth. Hostile to every antiquated theory from the mere fact that he was a poet, and equally incapable of appreciating the coming state of affairs, whose wretchedness startled him and afterwards prostrated him more and more,—being in this respect much narrower and more prejudiced than the far-seeing Socrates,—he clung with firm embrace to the freshness of the present without observing the germ of death in its bosom. By no means, indeed, a blind admirer of decayed institutions, even affected to a degree by the new movement, and not entirely free from the destructive tendency of subjective reflection, he still is to be classed with those who opposed with zeal and energy the dangers of innovation, who with indignation resisted the attacks of the free thinkers upon Athenian religion and morals, and sought to destroy in the germ the ruinous theories of the new wisdom. This position seemed all the more justifiable, since the new doctrines, hitherto accessible only to youths of rank and wealth, now began,—and that through the influence of Socrates,—to find their way into the middle and lower classes of society, and so to take hold upon the masses, where, being received by a multitude untrained in thinking, they were sure to produce the most serious confusion. Socrates took no money for his labor. Whoever wished to associate with him was received; even those who resisted were attracted by him; he left no one at rest. He strove to arouse all classes of citizens without regard to station. Just as he drew philosophers, statesmen, and poets into his society, so he was specially fond of entering the workshops of artizans. Everywhere his object was the same,—to remove prevailing preju-
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dieces, to perplex men as to the grounds of their convictions. And not only did he himself pursue this course, but also his more intelligent pupils took delight in assailing unsophisticated Athenians with their cunning questions and arts of confutation, frequently not with a view to accomplishing any good, but only in order to test their newly acquired power or to shine before the uneducated multitude.

In opposition to such endeavors, Aristophanes did not stand alone among his fellow-artists. The entire old comedy, so far as can be judged from its fragments, followed the same conservative course. In a play called the *All-Seers* (Πανόπτωμα), Cratinus had shown, by the example of the philosopher Hippon of Rhegium, how dangerous to faith and morals were the doings of the modern investigators of nature, who believed they could hear the grass grow. Two years after the performance of the *Clouds*, Eupolis in the *Parasites* made a most lively attack upon the whole tribe of sophists, together with their patron and protector, Callias, known to us through Plato's *Protagoras*. At the same time with the *Clouds* the Κώνως of Amipsias was performed, in which the speculative thinkers (φροντισται) formed the chorus, and Soerates himself was keenly ridiculed. Yet the earlier attacks had been fruitless, since they were either directed against persons of minor importance, or else had failed to strike with sufficient force the weaker points of the enemy. The sophists became more numerous and gained a greater and greater number of adherents among the young. Through the influence of Soerates the false doctrines threatened to penetrate the heart of the people. It was, perhaps, about this time that the Delphic god had declared him to be the wisest of all mortals. His gallantry at the battle of Delium (winter of 424 B.C.) had directed general attention to him more than ever. It seemed necessary, regardless of consequences, to make a well-planned attack upon the chief seat of the evil, unless the victory was to be left to the enemy without any real contest.¹

¹ A. Böhringer (Ueber die Wolken des Arist., Karlsruhe, 1863) attempts to show "that this comedy was not directed mainly against Philosophy and Sophistic, but against the false desire of the Athenians for a mere outward, superficial explanation of things"; that accordingly not Soerates but
11 Of the previous sophists none were born in Athens; the wisdom which they brought was foreign. The brilliant oratory of Gorgias had exercised only a transient influence, and the other teachers of the new art sojourned in Athens, for the most part, only as visitors with select friends, and held their discourses (ἐπιδεῖξεις) there in a narrow circle for a fixed and generally very high fee. An attack that was to destroy the evil root and branch could not be directed against these. The sharp sword of Attic comedy inflicted light wounds, indeed, in all quarters; its full weight, however, fell only upon Attic citizens and Attic institutions; and with Aristophanes especially, who had in the preceding year begun in his comedy of the Knights a hand-to-hand conflict with the all-powerful demagogue Cleon, it must have been a point of honor not to assail unnaturalized foreigners,—such as Protagoras for instance, who, besides, was not even in Athens at that time,—but the very head of the new doctrines in Athens itself. According to his view this head was Socrates; against him, therefore, he turned his arms.

12 The attack is not a personal one: it is not directed against Socrates as a man. Nor is it due to the gold of Anytus and Meletus, the subsequent accusers of Socrates, as was by later writers repeated from a frivolous tradition. Against such a charge the poet is protected by the spotless purity of his patriotism and the sturdy honesty of his character. The only cause of hostility lay in the antagonism of two principles, one of which, according to the universal view, shared also by Aristophanes, was represented by Socrates, while the poet felt himself under a sacred obligation to defend the other with all the power of his art. Accordingly not Strepsiades is to be regarded as the chief character of the play, and no real attack upon Socrates is intended. It is true that the attacks of comedy upon Cleon are directed also at the masses who are his adherents, and the attacks upon Euripides are aimed also at those who deify him. But since, as the poet believed, the follies of the people were chargeable to their leaders and were to be cured by combatting the latter, it is evident that, just as Cleon is the leading character of the Knights and Euripides of the Frogs, so in the Clouds Socrates is the main object of ridicule. The satire does not lose in pointedness, nor is its author less responsible, although it is not directed against the person represented by the chief actor (πρωταγωνιστής).

1 This we learn from Athen. V. 218 C.
only the peculiarities of the person of the philosopher,—his immense bald head, Silenus-like countenance, flat nose with dilated nostrils, thick lips, broad shoulders, protruding abdomen, proud carriage, haughty glance, and all the other marks of his wonderful personality, which, no doubt, were exactly copied on the stage,—not only his poverty, his contempt for fashion and luxury, are made the most of for the purposes of comedy, but he is also made responsible for the sins of the whole school, and so qualities are attributed to him which were not his but were borrowed by the poet from the most noted of the sophists. Accordingly it was charged that he received money from his pupils, whereas he never let any one pay a fee for his instruction; that he was an enemy of cheerful sociability, whereas, according to Plato's Symposium, he knew how both to value and to elevate it; that he found fault with the palaestrae and gymnasia, whereas he was specially fond of frequenting them; that he subjected himself and his adherents to an unwholesome, emaciating meditation, whereas he was a picture of robust health; that he busied himself with astronomy and meteorology, whereas he disapproved of such studies as being useless and often harmful (Xen. Mem. I. 1, 2; IV. 7, 6). Most of the doctrines ascribed to him in the Clouds do not belong to him, but to Protagoras and Diogenes of Apollonia. Nay, more; since it was necessary for the poet in a scenic representation to confine his vagrant hero to a single locality, he was compelled, in total disregard of Socrates's habit of frequenting the streets and to a certain extent of giving continual instruction on the way, to invent for him a special thinking-shop (φροντιστήριον), where, like the owl, he pursues his studies in the dark. On the other hand, many a peculiarity which was of significance only for the individual, and could not be employed as a characteristic of the sophists in general, was ignored. His relations to Xanthippe, his δαύμων, and many other things of

1 Similarly Meton is ridiculed in the Birds as the representative of the new-fashioned mathematicians. Likewise Lamachus in the Acharnians as the head of the war-party, whereas the poet afterwards (Thesm. 841, Ran. 1030) recognizes his merits. In the Thesmophoriazusae Agathon is a shocking typical corrupter of tragedy, while in the Frogs (84) he is "a good poet, much missed by his friends."
the sort, which would have offered rich material for a personal satire, are passed over in silence in the comedy, lest what was special and individual might throw into the background what was general and common to the whole class.

13 If, therefore, the picture which Aristophanes has given of Socrates does not possess the deceptive resemblance of a portrait, still the departures from the truth are not calumnies, and could not be. For even though Socrates's fame was at that time just beginning (100 f.), still his almost entirely public mode of life and his striking oddities and habits must already have been universally known, and any malicious misrepresentation of them would at once have found its refutation in this general knowledge. Those departures from reality were necessary, because for the poet Socrates is a class conception and is satirized as such; and it is equally useless to defend the one against the charge of intentional falsehood, and the other against the imputations erroneously cast upon him in the Clouds. Socrates himself and his adherents judged Aristophanes quite correctly; they recognized his error, but respected the firmness and earnestness of his convictions. Although the Clouds did not give satisfaction, the play must have made a great impression, since Socrates at his trial defended himself at length against the charges contained in the comedy. Still he felt no hatred for the poet. He probably reckoned him among those who, themselves laboring under a misconception, innocently gave it further circulation.1 As far as we can judge from the scanty statements of the ancients on the subject, the two became more intimate after the performance of the Clouds than they had been before. At any rate the jests subsequently directed against Socrates by the poet are of an entirely harmless nature (Av. 1282 ff., 1554 ff.; Ran. 1491 ff.); and while Xenophon mentions, without any animosity, the jests of the comedian with regard to his master, Plato is even prepossessed by the amiability of the jester. In his Symposium the two opponents are found together as guests in the house of Agathon without a single trace of hatred or resentment.

1 Plat. Apol. 18 D. Cf. also Luc. Pisc. 14, where the views represented by personified Philosophy are certainly to be regarded as those of Socrates.
II.

The plot of the comedy, like most of those of Aristophanes, is very simple. A man belonging to the once sound and uncorrupted core of the people,—a countryman, who has suffered material and moral ruin through the evils common to the times, though not yet himself attacked by the poison of the new culture, is led by adverse circumstances to embrace it. He has been wealthy, and could have enjoyed his property in peace and quiet, but weakness and want of character have involved him in a series of misfortunes. External influence, perhaps also the desire to raise himself above his rank, has induced him to marry a noble, but mistimed, girl of the proud family of the Alemaeonidae (to which Pericles and Alcibiades belonged), a relative of the great Megacles who was famous for three victories in chariot races at the Olympic games. Her luxurious habits had already reduced his property considerably when she bore him a son. Brought up in the midst of the conflict of the opposing principles of his parents, well acquainted with the weaknesses of his father, introduced into the polite society of the capital through the preponderating influence of his mother, the boy has in early youth attached himself to the aristocratic circles of the Knights; and, through the prodigality that was almost unavoidable in such society, he has so burdened his father’s property with debts that the latter, incapable of putting an end by firmness to the proceedings in his family, sees his utter ruin approaching. The war, which is only incidentally mentioned in the play, has driven him from his farm into the city, where he occupies a small building not far from the house of Socrates.

Prologos (1–274). It is night; for Strepsiades it threatens never to dawn; anxiety keeps him awake. His son and the slaves, all crowded together into one room with the master, lie on the

1 The “Knights” or horsemen of the times of the Peloponnesian war were not the ἠπείροι of the Solonian classification. The former might be taken, for instance, from the πετακο-σιομέδιαμοι, and the latter did not necessarily serve as cavalry. See Introduction to the Knights, § 24.
floor snoring as if in mockery; sleep shuns him alone. He makes a computation of his debts, which shows that he must employ energetic means to escape certain misery. After long reflexion, he has found the means; but he needs his son for the execution of his plan, but fears that he will not readily be persuaded. With terms of endearment he wakes him; he undertakes to convince him that only the greatest expertness in oratory and litigation can avert ruin from the family. There is no better teacher of this art in Athens than Socrates, for he has at home two modes of argument (λόγου), the stronger and the weaker, the latter of which, in spite of its name, teaches how to win every suit. But Phidippides is terrified at the mere thought of ruining his fine complexion by study; he rejects the proposal of his father, who is now thrown upon his own resources. Unapt, forgetful old man as he is, he must now learn that for which the son would have been much better suited. With heavy heart he betakes himself to the neighboring house of Socrates and knocks at the door. A talkative student appears, and, by narrating some of the master's chief feats, so captivates the novice that he is impatient to be initiated. The thinking-shop is opened, and the nearer he comes to the head-master of the mysterious society, the more he encounters evidences of amazing science. Finally, he espies the master himself, high above the everyday world in the regions of the air, sunk in meditation upon the paths of the sun. Yet, at the request of the new pupil, the sage descends to the earth, and graciously deigns to enter into conversation with him. Strepsiades learns that the common gods are not recognized in the school, but that there is an entirely new sort there,—the Clouds. That he may become worthy to look upon and address them, he is subjected to some introductory ceremonies. Then the master prays to the gods of the sophists,—the immeasurable Air, the shining Aether, the Clouds, and asks them to appear.

16 Parados of the Chorus (275–313). As in the Wasps the chief object of satire, the Athenian fondness for litigation, determines the choice of a chorus of Wasps, so in this comedy, in order to present in personal, tangible form the nebulous, unreal, and false dreamings of the sophists, Aristophanes forms a chorus of Clouds.
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For some time invisible to the actors (322), they pass in through the left-hand entrance of the orchestra (325). After shaking off the dewy veils from their immortal bodies, they appear in the form of women, and sing an ode in honor of the land of Attica.

First Epeisodon (314–509). Strepsiades, who as an untrained novice does not at once recognize the Clouds in their unusual, human form, first receives from his master some instruction touching the power of the goddesses, as yet unknown to him. They nourish and sustain all who honor nonsense and windy bombast,—soothsayers, physicians, coxcombs, dithyrambic poets, astronomers; they can assume any form at pleasure; they send rain, thunder, and lightning; Zeus, to whom fools ascribe lordship over air and clouds, has no existence; the ethereal vortex incites them to the exercise of their various powers. It is they also that lend to man "the airy flight of thought" and speech, and to them Strepsiades must do homage if he will attain his end. In his case the will is not wanting; he is ready to make every exertion, to undergo any privation, to honor only the gods of the sophists, and to refuse even to greet the other gods if he should meet them on the street. Wherefore, in an enthusiastic Kommos (457–475), which portrays the enviable lot of the perfect orator, he receives the most brilliant promises of future power and glory. Thereupon begins an entrance examination. As the old man shows some traces of intelligence, Socrates admits him to a preliminary course. He is required to lay off his outer garment, and is led, under the benedictions of the chorus, into the holy of holies of the thinking-shop.

Parabasis (510–626). As soon as the stage is empty, the chorus faces the spectators, assuming the usual position for the

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1 a) κομμάτιον, 510–517. b) παράβασις proper, 518–502. c) the μακρὸν or πνεύμον is wanting, as it was always written in anapaests which could not well be used in close connexion with the Eupolidian verse of the parabasis proper, of which the μακρὸν was a sort of continuation. See after note on 562.

d) φωνή, 563–574. e) ἐπιρρήμα, 575–504.
f) ἀντρώπη, 595–606. g) ἀντεπιρρήμα, 607–626. With G. Hermann we must assign the komnation, parabasis proper (with the πνεύμον when there is one), epirrēma, and antepirrēma to the coryphaeus, the ode and antode to the entire chorus. When the poet himself acted as coryphaeus, which was generally the case in the early period, it must have appeared natural enough if he spoke of his own affairs in the parabasis.
parabasis, and in the name and person of the poet complains of the wrong done him at the first performance of the Clouds. Although an excellent and carefully composed play, it has been defeated by incompetent rivals. But, inasmuch as the poet, from his first attempts on, has enjoyed public favor, he has revised this play and offers it a second time for the entertainment of the Athenians.\(^1\) The ὄνωπ and the ἀντιφράκη contain the usual appeals to the gods; the epitrhema and antepirrhema make facetious allusions to current events.

19 *Second Epeisodion* (627–803). In spite of the fact that Strep- siades insists upon learning only what will contribute immediately to the attainment of his end, the instruction begins with the doctrine of metres, of rhythms, and of orthoepy. Most of the ground is passed over with rapidity, as the old man, to the teacher's great perplexity, has no head for such subjects. The doctrine of orthoepy gives occasion for some grammatical delectations, which, at first, afford even the pupil some amusement, but soon become wearisome to his one-sided materialism. Socrates at last yields to his wishes, and directs his studies immediately to the art of defrauding. Here Strepsiades develops some shrewdness in the management of hypothetical law-suits; but, as he is finally guilty of the stupidity of proposing to evade the unfavorable issue of a suit by committing suicide, Socrates loses all patience, and, after subjecting him to an unsuccessful test of his memory, refuses to instruct him any further. The Clouds advise the old man to send his son.

The *Choric Odes* (700–706 = 804–813) connected with this epi- sodion are unimportant.\(^2\)

20 *Third Epeisodion* (814–888). Strepsiades treats with Phidippides, and arousing himself in a wholly unexpected manner seriously threatens his disobedient son with expulsion from the household. At first Phidippides does not comprehend his father, who lets fly

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\(^1\) It must not be inferred from this that the piece was really acted a second time.

\(^2\) The close connexion of the strophe and the antistrophe with the epeisodion induced Neemann (De episodis Arist.) to extend the latter to verse 888. This, however, is questionable; for verses 627–803 belong to a scene within the φροντισθήμια, verses 814–888 to one in front of the house of Strepsiades.
all sorts of strange fragments of his as yet undigested wisdom. Finally, however, he yields. His aversion for his teacher, which he is unable to conceal, awakes also in Socrates mistrust and displeasure; but at last he admits the youth, and promises that he shall learn the two modes of argument from their spokesmen, the ἤπτων or ἀδίκος λόγος and the κρείττων or δίκαιος λόγος.

The Choric Ode which, according to the usage of the Old Comedy, ought to have followed this epeisodon, is wanting. The same omission occurs at the end of the next.

Fourth Epeisodon (889–1114). The contest between the ἀδίκος λόγος and the δίκαιος λόγος ensues. Like two impetuous fighters they fall upon one another in the presence of the youth who is to choose between them. After they have spent some time in unbridled abuse, they proceed, at the exhortation of the chorus, to a systematic contest, the different portions of which are separated by short choric odes (949–960; 1024–1035). In magnificent anapaestic tetrameters the δίκαιος λόγος portrays the ancient mode of bringing up the young,—how they, in decency and propriety, were inured to the endurance of hardships, trained to respect for severe, simple art, and accustomed to modesty and reserve in the presence of older people; how from such rearing the men grew up who held out in the fiery days of the battles with the Persians. This rearing alone can preserve the ideal of modesty and virtue in the youth’s soul; it alone can give him rest and joyous peace; it alone, the blessings of friendship. It will guard him against the disgrace which would await him if he embraced the new system. The ἀδίκος λόγος replies in the verse adapted to his character, the iambic tetrameter, which is often employed in the Old Comedy to mark a contentious, selfish being. With offensive arrogance he displays his new wisdom, pithless sophisms, and hackneyed arguments, which, however, according to the plan of the piece, must prevail over the vigorous enthusiasm of his opponent. His ultimate object is to prove that even extreme shamelessness and disgrace do not harm a man, if he only is able to avert the injurious external effects of his deeds. The arguments which he produces receive their chief strength from the fact that the greater part of the public are guilty of this very shamelessness,
whereby the δίκαιος λόγος is so perplexed that he declares himself vanquished and betakes himself to flight.

In the Epirrhema which follows (1115-1130),¹ the chorus makes a humorous demand for justice to the poet at the hands of the judges who are to decide upon the merits of the competing plays.

22 Fifth Epeisodion (1131-1302). Strepsiades brings his son from the school, and learns to his great joy that the instruction has been successful. The best proof of this is a fine legal deduction with which the lad astonishes his father. The worthy pair go within to enjoy a congratulatory feast; but immediately Strepsiades is called out by a creditor, who comes, bringing a witness as required by law, to summons the old man to appear before court because of debts. But Strepsiades, with triumphant derision, proves to him that no man who is still biassed by the old prejudices can claim the repayment of lent money. To a second creditor it is shown, by arguments drawn from physics, that it is the greatest wrong to demand interest on a principal.

The Choric Ode which follows (1302-1320) foretells the speedy punishment of the old perjurer.

23 The Exodos (1321-1510) brings an unexpectedly sudden fulfilment of this prophecy. Strepsiades rushes out of the house; his son has beaten him, and is so far from denying the outrage that he actually takes delight in attempting to justify it. The old man relates how the quarrel began. Although necessity has forced him to adopt the new culture, still his views of poetry and its moral aims belong entirely to the old. He regards Simonides and Aeschylus as true poets, and Euripides as a corrupter of morals; and when Phidippides, at the feast, declines to sing any song from the first two, but strikes up a lewd air from Euripides, a quarrel begins, which ends by the son beating his father. And rightly, as Phidippides demonstrates; for, to inflict blows, the motive of which is good-will and the object improvement, must be the privilege not only of the father towards his children, but also of the son towards his childish father. The reciprocal character of such tokens of love lies in nature, as is shown by the example of the

¹ Such isolated epirrhemata are found also elsewhere in Aristophanes (Enger, N. Jahrb. für Philol. und Pädag. Vol. 68, p. 122).
cock. The youth proposes even to show that he has a right to punish his mother; but that is too much for the old man. However much he is embittered against his wife, he still possesses too much natural feeling not to perceive that with so gross a violation of piety all order and discipline in family and state are at an end. The inward sense of what is right, obscured for a long time by covetousness, reappears. In deep contrition he reproaches the Clouds with having involved him in this misery. But, as elsewhere in Aristophanes the chorus frequently raises itself suddenly from participation in the follies of the other parties to the serious moral sentiment represented by the poet, and opposes those whom it has hitherto supported, so here the Clouds, previously the ready helpers of Socrates, unexpectedly renounce him and appear as the champions of the despised religion. As Strepsiades has of his own motion surrendered himself to the seducers, and has dared, through lawless avarice, to loose the bonds of justice, so on their side the goddesses have encouraged him in his delusion, in order to cure him effectually. He is compelled to recognize his folly, and his whole rage is directed against Socrates and his school. Since Phidippides refuses to render him any assistance, he himself, with the aid of his slaves, destroys the thinking-shop with fire and axe, and drives the sophists away.

III.

The comedy of the Clouds was performed at the Great Dionysia in the year of the archon Isarchus, that is, in March, 423 B.C. Among the festivities of the Dionysia, the dramatic contest of comedians was one of the most popular. The performance of these plays, as well as that of the tragedies, was provided for partly by the state and partly by wealthy citizens, whose duties as choragi were regulated by law. Three prizes were awarded the poets: whoever received the first was victor; to receive the third was looked upon as a disgrace. In the contest in which the

1 Fifth hypothesis: ai πρῶται Νεφέλαι ἔδιδάξησαν ἐπὶ ἀρχοντος Ἰσάρχου. This statement is amply confirmed by other testimony.
Clouds was concerned, Cratinus with the Πυρίνη (Wine-Bottle) won the first prize (see on Eq. 526 f.), Amipsias with the Κόννος (cf. § 10) the second, and Aristophanes received the third. The success of his earlier plays, among which the Acharnians and the Knights (the latter performed in Feb., 424) gained the first prize, had awakened greater hopes in the poet, especially as he had bestowed much labor upon the Clouds, and regarded this comedy as one of his best. According to the fifth hypothesis, in the very next year (archonship of Aminias) he brought the play upon the stage again, but with no better success. But this statement is evidently erroneous; that in the next year (422), in which the Προάγων and the Wasps of Aristophanes were acted, no repetition of the Clouds took place, is conceded by all. But it is equally evident that the piece which we possess is not in the shape in which it appeared in 423. This is shown plainly by its own parabasis (518–562), in which the poet complains at length of the misfortune of his ingenious play. The question arises whether other portions also have suffered material changes.

25 In the first place, it appears from the parabasis that when the poet wrote it, he intended not merely a revision for the reading public, but a new performance, no matter whether this purpose was ever carried out or not; for he addresses not readers but spectators (518; cf. 535); he refers to the theatre (ἐνθάδε, 528), in which his first piece (Δαυταλῆς) received such applause, and in which, as he hopes when writing, the second Clouds will be more successful than the first; he also speaks only of rivals on the stage, not of rivals in the favor of the reading public. The objection to this argument, that the poet wished only to keep up the appearance of a piece intended for performance, and so speaks of spectators but means readers, would render the above-mentioned expressions very cold and insipid, and the allusion to the definite locality of the theatre (ἐνθάδε) would be almost unintelligible.


2 As finally Göttling also believes. Ber. der sächs. Ges. der Wiss. 1850, p. 17.
INTRODUCTION.

But if Aristophanes intended to bring the *Clouds* upon the stage a second time, it may with justice be asked whether he would have dared to repeat it without any alterations except those in the parabasis.\(^1\) The comedy had failed at its first performance; could the author expect that the same spectators who had rejected it (in this question no one will distinguish between the judges and the spectators) would now judge the piece more favorably merely because the poet pertinaciously extolled its beauty? Was it not certain rather that a justifiable disgust would arise at the fact that, in a matter in which he was interested, he regarded his own taste as more refined and less liable to error than the impartial judgment of the people? We know that Socrates was pronounced guilty by only a small majority, but that this majority grew to a very considerable one when in the face of the sentence passed he stuck tenaciously to his better judgment, and, even after his legal condemnation, still played the master over the judges. Is it not to be assumed that Aristophanes had been warned by previous occurrences, similar to this, not to forfeit for a long time the undoubted favor of the public by an arrogant resistance to its sovereign judgment, to say nothing of the fact that certainly no archon would have dared to give him a chorus, and a rich citizen would hardly have defrayed the costs of such a venture?

The view that the purpose was to repeat the play unchanged is not aided by the assumption that the author intended to have it performed the second time, not in the city theatre, but in some other, as for instance that of the Piraeus.\(^2\) The poet's pride would hardly have allowed him to seek reparation in the suburban town for a defeat suffered in the capital; nor would a small public have been good-natured enough to allow a condemned piece to be offered to them just if it was good enough for such an assemblage. The smaller, the more sensitive; Aristophanes certainly had no more prospect of subsequent recognition in a deme than in Athens.

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\(^1\) So Fritzsche, Quaest. Arist. I. 112, and Beer, Ueber die Zahl der Schauspieler bei Arist. p. 127, although the latter starts from a different assumption.

\(^2\) Enger (Program of the Gymnasium at Ostrowo, 1853, pp. 17 ff.) assumes that the second performance actually took place at the Piraeus.
27 In view of these facts we cannot see why he should have departed in so striking a manner from the custom which we know to have been universal,\(^1\) that an unsuccessful play, which the author thought to have been unjustly condemned, should be offered a second time to the public only after a thorough revision. That he did not do so the sixth hypothesis testifies in the following remarkable account: τὸ τοῦ ἤστη τῷ προτέρῳ ἀδεικνύονται δὲ ἐπὶ μέρους δὸς ἄν ἡ ἀναιδοδίδαξε μὲν αὐτὸ τοῦ ποιητοῦ προθυμηθέντος, οὐκέτι δὲ τοῦτο δὲ ἕν ποτε αὐτὸν ποιόσαντος. καθόλου μὲν οὖν σχεδὸν παρὰ πάν μέρος γεγενημένη διάφορος τὰ μὲν γὰρ περιήρηται, τὰ δὲ παραπέλεκτα καὶ ἐν τῇ τάξει καὶ ἐν τῇ τῶν προσώπων διαλαγῇ μετασχημάτιστα τὰ δὲ ὀλοσχεροὶ τῆς διασκεδαστικῆς τετύχθηκεν\(^2\) αὐτίκα μὲν ἡ παράβασις τοῦ χοροῦ ἦμενται, καὶ ὅποι οἱ δίκαιοι λόγοι πρὸς τὸν ἀδικοῦ λαλεῖ, καὶ τελευταῖον ὅπου καὶ τῇ ἡ διατριβῇ Σωκράτους. This statement bears an impress so definite and so entirely different from that of other, often very unreliable, remarks of the old commentators that, as far as its substance is concerned, we may assign its origin to ancient sources of the Alexandrine period. Absolute certainty cannot, indeed, be claimed for it, for we do not know whether it rests upon actual written tradition or upon deductions of Alexandrine scholars. At any rate it merits a close scrutiny.\(^3\)

\(^1\) Cf. Chamaeleon on Anaxandrides in Athen. IX. 374 A B; Beer, *ibid.* p. 128.

\(^2\) So Bergk.

\(^3\) In the Ἀθηναίου Philologus (1875, pp. 447 ff.) Fr. Ritter attempts to show that no copy of the first *Clouds* was ever seen in ancient times, even by the Alexandrine scholars, and that all the accounts of that play, even when they are traced to such men as Eratosthenes, rest entirely upon conjecture, sometimes correct and sometimes erroneous. He holds that Aristophanes in revising this comedy, which he regarded as his best, confined himself to the insertion of the parabasis and of the contest of the λόγοι (to which in a note Ritter adds 872–888 or 887 f.; that the fragments quoted from the first *Clouds* are falsely ascribed to that play, and the variants of Diogenes Laertius at 412–417 (see notes on this passage) are intentional falsifications; and, therefore, that all the theories of recent scholars concerning the relations of the first to the second *Clouds* and concerning the present form of the latter are mere fallacies.

In the present edition care has been taken to make very little use either of the fragments or of the variants of Diogenes, and, as the above treatment will show, the authority of Alexandrine accounts is appealed to with reserve. Moreover, we may grant almost all the premises of Ritter, without admitting the correctness of his conclu-
The hypothesis asserts, in the first place, that the second CLOUDS, as to contents and purpose, agreed in the main with the first: that they are not, therefore, so entirely different dramas as the two Thesmophoriazusae, and other pieces which are identical only in their names. 1 Secondly, with regard to the revision undertaken by the poet, two kinds of alterations are distinguished,—the διόρθωσις, and the διασκέυη. By διόρθωσις 2 is meant a slight improvement in individual words or verses, and by διασκέυη, a radical change of whole passages of a work, in such a way, however, that the aim of the work remains undisturbed. Both kinds of alterations, according to the statement of this hypothesis, took place in the case of the CLOUDS. Slight improvements were undertaken in almost every part of the comedy: some things were omitted and some inserted, and many alterations were made in the arrangement (of individual verses?) and in the succession of persons. Some parts have undergone a more radical revision: for instance, the old parabasis (318–562) has been replaced by another, and the contest of the λόγοι and the closing scene where the house of Socrates is burnt, are new.

When the hypothesis names three leading scenes as having undergone important changes, it is not to be inferred that there are

sions. For, although our inability to show that the Alexandrians were acquainted with the original play is not, as he assumes, a proof that they were not acquainted with it, still the conjectures of modern philologists concerning the revised play are entirely independent of the solution of that question. These conjectures, it is true, are to a considerable extent suggested by the sixth hypothesis and the views of the Alexandrians, but are not founded upon them. Substantially they rest solely upon the evident condition in which the play has come down to us, upon its internal incongruities, its gaps and singularities. If Eratosthenes, without any knowledge of the first CLOUDS, but basing his arguments upon the present condition of the play, was able to confute the error of Callimachus (with reference to the parabasis) in a manner satisfactory to all capable of judging, we may follow the same course as far as we please, provided we keep within the bounds of logical method. Granted that the poet originally intended to change only two places (to which, however, Ritter himself afterward adds another small one), still he undoubtedly saw as he proceeded with the work that it was impossible to limit himself to that.

not other scenes that have been similarly changed. The very manner in which they are mentioned (avrika, for example) shows that only those were to be cited which would most conveniently serve as illustrations of the general assertion. Were these radical changes, then, completed? At the beginning of the hypothesis it is stated that the comedy was "partly revised," which may mean either that the revision, though completed, affected only a part of the play, or that the revision was begun but never brought to an end. The context must decide between the two meanings. Now the next sentence,—"as if (i.e. whence we see that) the poet had indeed intended to have the play performed over again, but for some reason or other did not do it,"—suits only the second interpretation, that the alterations were never brought to completion; for we might indeed infer from a completed revision that it was undertaken with a view to re-performance, but not that it was given up from unknown causes. This last inference, on the contrary, is forced upon us if the conclusion was legitimately drawn from the shape and appearance of the piece, that a revision was commenced but never completed.

The author of this hypothesis, then, assumed two things: first, that the revision contemplated and begun by the poet was never finished; and secondly, that his intention to have a second performance was not carried out.

Now the view that a repetition of the Clouds not only did not take place, as the fifth hypothesis affirms (§ 24), the next year, but, at least in the city theatre, never took place at all, is supported not merely by the sixth hypothesis, but by the distinctly attested silence of the didascaliae with regard to the second Clouds,¹ and also by the verdict of the Alexandrine scholar Eratosthenes, who expressly distinguishes between the Clouds that was performed and the revised Clouds,² and who certainly had at his command much better means of judging than we have; and finally, a second performance, no matter where, is rendered improbable by Plato’s Apology, which always speaks of only one performance, whereas it could not have avoided mentioning the fact of a repetition which

¹ Schol. on 549. ² Schol. on 552.
would have contributed materially to the dissemination of the views contained in the piece.

Before we subject the other assumption of the hypothesis (that the revision was left incomplete) to a closer scrutiny, it will be necessary to examine more minutely those parts of the comedy which are said to have been entirely rewritten.

The closing scene offers no means of determining the character of the διασκευή: it presents a simple and natural coherence in full harmony with the other parts of the comedy.

The parabasis, on the contrary, calls for a more careful investigation. As the comedy in its original form had failed, the poet could not, in a repetition of the play, offer exactly the same parabasis; so he composed a new one adapted to the changed circumstances, and the question now is whether he could retain any of the old one, and if so, how much. Those portions, at least, that have nothing to do with current events, the ϕια (563-574) and the ἀντωφή (595-606), could remain unchanged: they may belong both to the old and to the new play. The parabasis proper (518-562) is new: it differs even in form from that of the first Clouds. This latter was composed in anapaestic tetrameters, while the new parabasis is in the Eupolidian verse. Moreover, it possesses the peculiarity that in it the poet speaks in the first person to the public concerning an entirely personal affair.1 Fortunately it furnishes means of determining the time of its composition. Verse 553 makes mention of the Maricas of Eupolis, a comedy that was produced according to reliable testimony in the third year after the first Clouds, that is Ol. 89, 4, or 420 B.C. And the Maricas must have been performed some time before this allusion to it was made; for, in proof of the intolerable repetitions which the poet charges against his rivals, he says: "Eupolis was the first to satirize Hyperbolus in the Maricas; then Hermippus directed a play against Hyperbolus; and now all assail Hyperbolus." This part

1 Göttling, ibid., draws from this the erroneous conclusion that the comedy was intended only to be read. In the parabasis of the Peace (754-770) the first person is employed in connection with the third. Cf. also the parabasis of the Αὐξάνος (frag. 149) and of the Βάρβα (Eupol. 82).
of the parabasis, therefore, must have been composed at least as late as 419 B.C.¹

30 The epirrhema (575–594), on the contrary, belongs to another time. The poet laments the folly of his fellow-citizens, who, despite the most unfavorable omens, have chosen Cleon general. "The clouds contracted their brows; lightning flashed and thunder rolled; sun and moon became invisible and refused to shine again if Cleon was to be general: still you chose him. If you will escape the evil consequences, one thing must be done: bring the fellow to trial and punish him; then all may turn out well." Now it is evident that Cleon must still have been alive when this part of the parabasis was written; and since he fell in the battle of Amphipolis, the epirrhema must have been composed before the date of that battle, that is, before April, 422 B.C. Hence it could have belonged to the first Clouds, and would in that case have referred to Cleon's expedition to Pylus. But this occurred in 425; and because of the unmerited good fortune that befell him on that occasion the poet had already severely ridiculed the all-powerful demagogue in the Knights. A second, merely incidental allusion to this event in the first Clouds is in itself improbable, especially as this play was acted nearly two years after the capture of Sphaeteria; but the manner of the allusion renders it still more improbable. The natural phenomena which, according to the epirrhema, attended Cleon's election, give no clue. The eclipses of the sun and moon that occurred during that period do not synchronize with the more important events of Cleon's life; and, as the poet mentions signs from sun and moon together, we may infer that it was only an unusual storm or dense cloud by which day was rendered like night. Other sources, however, give no information of anything of the sort, either before the expedition to Pylus, or before the battle of Amphipolis. But the matter is cleared of doubt by the fact that the expedition to Pylus had an unexpectedly fortunate issue:²

¹ G. Hermann, ibid. p. xxvii. Ol. 91, 1 might be fixed as the latest limit, if what Meineke, Hist. crit. comitor. Graec. p. 193, regards as probable were an established fact, that in this year (416–415) Hyperbolus was banished by ostracism.
² Although Cleon was not a regularly appointed general on the occasion of the capture of Sphaeteria, but
after the capture of the Spartans it would not have been possible to look upon any celestial or meteorological phenomena as evil omens. Had Aristophanes desired to characterize that first military exploit of Cleon's as an instance of unexpected divine mercy which guided the most foolish measures to a happy issue, he would at the end have given his satire a very different turn, thus: "From the whole transaction you can see that only the favor of the gods rescues you from self-incurred dangers; for whilst your folly merited the severest calamity, you have, surely not through Cleon's merit, gained a brilliant victory. So choose more prudently in the future." But what does he actually say? "Your folly is evident and has become proverbial; but how you may yet enjoy the favor and mercy of the gods, I will show you. Bring Cleon to trial for bribery and fraud: then his election will yet prove advantageous to you." Aristophanes would have been laughed to scorn if he had attempted to show that the condemnation and removal of Cleon was the only good that could result from the Pylian expedition, since the success of the undertaking was so great that the people would willingly have overlooked irregularities (which were not rare at Athens) even if Cleon had been guilty of any on this occasion. On the contrary, it is evident that an advantage of the sort proposed by Aristophanes could be derived only in case of an undertaking not yet entered upon, or one unhappily ended. The folly laid to the charge of the Athenians consists in the fact that, although the capture of Sphacteria was due, not to the ability of Cleon, but to the undeserved and extraordinary favor of circumstances, they had, nevertheless, allowed themselves to be persuaded to elect the same worthless man a second time to the generalship, in spite of such unfavorable omens. Hence the passage must refer to Cleon's second tenure of the generalship,—his expedition to Amphipolis against the greatly superior Brasidas; and as 591 ff. assume that he is still alive, the epirrhema must have been composed in the period between his second election and his death,—in any case before April, 422, and so before the composition of the

was only temporarily substituted for Nicias at the request of the latter, still it is proper to speak of him as commanding general during the expedi-
parabasis proper, and after the performance of the first *Clouds*. The same conclusion was reached already by the author of a remark which is found in the scholia on 591. It would seem that the poet,—and this explains the erroneous statement of the fifth hypothesis, that the second *Clouds* was acted in the year of Amnias (422),—really intended to repeat his play at once, in the year after its defeat. He did not carry out his purpose; but, while he was producing new comedies in large numbers, he still continued to work on his favorite play (at least as late as 419), until he entirely gave up the plan of reproducing it.

31 And what were probably his reasons for giving it up?

The sixth hypothesis mentions, among the entirely rewritten portions of the comedy, the contest of the δίκαιος λόγος and the ἄδικος λόγος. Hence this must either have been wanting, or else have been in a materially different form, in the first *Clouds*. Now, we have a general, but still very valuable, statement of the contents of the first *Clouds*, made by a younger contemporary of the poet,—the statement of Plato in the *Apology*. Socrates there distinguishes between two kinds of accusers,—those who have slandered him before the people for a long time, and those who now have brought the formal accusation against him. Among the former he counts Aristophanes with his *Clouds* (18 B C D). The substance of the charges of the poet he presents in the shape of a formal accusation (19 B C): "Socrates violates the laws and spends his time in investigating things subterrene and celestial, and in making the worse appear the better reason and instructing others in the same. And accordingly," he continues, addressing the judges, "you have yourselves seen in the comedy of Aristophanes one Socrates, borne aloft in a basket, asserting that he was walking the air, and uttering much nonsense about things of which I know nothing at all." From this charge of his earlier accusers he distinguishes clearly that of Anytus, Meletus, and Lycon, which he thus formulates (24 B): "Socrates violates the

1 Schol. Ald. on 591: δῆλον οὖν ὅτι κατὰ πολλοὺς τοὺς χρόνους διεσκέτατο τὸ δράμα: καὶ παῦτα μὲν οὐ πολλῷ θυτερον· ἐν οἷς δὲ Εὐπολίδους μέμνηται, πολλῷ. Cf. Fritzschel (De fab. ab Arist. retract. II. 0), who regards the conclusion as erroneous.
laws by corrupting the youth, and by not believing in the gods the state believes in, but in other new divinities.'"

Whoever is acquainted with the Clouds as we have it, cannot fail to see that half of the accusation of Anytus suits also the comedy of Aristophanes. For the corruption of the young by Socrates could not be portrayed in stronger colors than is done in the representation of Phidippides, who learns through the contest of the two λόγου, and at once puts into practice, the principles of the new era,—contempt for all that is holy, the overthrow of every obstacle to license and egoism, the elevation of the commonest selfishness to the sole rule of action. We cannot see wherein lies the characteristic difference between the charges of the comedy and those of Anytus, unless in the first Clouds this part, containing the corruption of the youth by Socrates, was wanting. It seems, therefore, that the first Clouds did not contain the contest of the λόγου; and we may further assume that Plato, when he wrote the Apology, was not yet acquainted with the second Clouds; otherwise, in the refutation of the actual indictment, he would have alluded to the charge of corrupting the youth as being already old, and traceable to the second Clouds.

The certainty of this conclusion seems to be shaken by the circumstance that also the disbelief in the gods recognized by the state and the introduction of new ones are mentioned only in the indictment of Anytus, whereas in the Clouds Zeus is represented as being dethroned and supplanted by the "aetherial vortex," and along with this new chief a whole troop of new divinities is introduced. Or can we assume that these passages also were wanting in the first comedy? Impossible; for they are so connected and interwoven with the parts containing the imputed Socratic doctrine of things celestial, that they cannot be separated from them.

But in the indictment of Anytus, by "contempt of the recognized gods and the introduction of new ones," is meant something quite different from these harmless jests about the dethronement of Zeus and about the aetherial vortex. That such jests were not dangerous is shown by the Birds of Aristophanes. The further progress of the Apology (31 D) shows plainly that in the year 399 B.C. something altogether different was meant by the religious
innovations laid to the charge of Socrates; namely, the claim that he stood in an entirely peculiar relation to and connexion with the deity, and possessed a δαμόνον of his own (cf. § 12) which gave him private advice when he was in a dangerous situation. That is what the indictment meant by new gods, and about that nothing was said either in the first or in the second Clouds.

But these are not the only considerations that lead to the conclusion that the contest of the λόγοι was wanting in the first Clouds. In the new parabasis, the poet, while lamenting the misfortune of the first Clouds, expresses the hope that it will go better with the second. "For, ever since in this place (ἐνθάδε) Σώφρων and Καταπτόγων, the leading characters of the Δαιταλῆς, my first comedy, which I, nevertheless, had to expose and leave to another poet as his offspring, as I was still a virgin and burst not bring forth, were so favorably received—ever since that time I have been sure of the impartiality and justness of your judgment. Now, therefore, (νῦν οὖν, 534) comes this comedy (the second Clouds) after the manner of the Aeschylean Electra, to see whether she will not again find as discerning spectators as were those who witnessed the Δαιταλῆς. For, if she beholds her brother's lock of hair, she will recognize it." The poet means to say: "Inasmuch as the Δαιταλῆς won the favor of the public, I hope for a victory for the second Clouds, although the first was defeated." But why does he base this hope upon the success of the Δαιταλῆς, which, after all, only won the second prize; and why does he not rather name the Acharnians and the Knights, which had won the first prize? Why does he not mention what must have especially consoled him after the defeat of the first Clouds, — the double victory of his Προάγων with the first prize and the Wasps with the second prize in the year 422, and the victory of his Peace with the second prize in 421?

The solution is this. The two comedies compared to Orestes and Electra are the Δαιταλῆς and the new Clouds. The family resemblance is the similarity of the contents; both of them treated

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1 Köchly, Akademische Vorträge und Reden (Zürich, 1859), pp. 418 ff. The presentation here given does not wholly agree with his in details.
at length the old and the new culture. The Δαυταλῆς was the poet’s child, brought up, like Orestes, among foreigners; not himself, but a friend, Philonides, produced the play in his own name, which at that time was better known to the Athenian public and offered a greater guaranty of success. ¹ The public had "taken the child under their faithful protection and tender care" (532) in helping it by applause to the second prize. Now, therefore, comes the new comedy of the Clouds as the sister of the Δαυταλῆς, to see whether she will find spectators so discerning; for in the applause bestowed upon her this time she will recognize her brother’s lock, the same discernment which once judged the Δαυταλῆς so favorably.

If this explanation is correct, the second Clouds, according to the poet himself, is distinguished from the first by the passage in which it resembles the Δαυταλῆς, that is, by the contest between the two λόγοι. For, when the poet expresses the hope that this part will help the Clouds to gain the victory, as a similar passage once helped the Δαυταλῆς, there is no sense in the utterance unless the passage has been inserted in the new Clouds and was not in the original, unsuccessful play.

And, in fact, Phidippides is received and taught upon a basis entirely different from that on which Strepsiades was instructed. Petersen ² has already referred to the fact that, whilst the old man is admitted only after he has promised silence and has been subjected to all sorts of ceremonies borrowed from the Orphic Pythagoreans, ³ nothing at all is said of such things when Phidippides is admitted. On the contrary, for a good fee, as was usual with the sophists, he enters without further formalities. It may be said that the repetition would have been tiresome: the hocus-pocus at the beginning has done its service and is now, properly enough, consigned to the lumber-room. True; if there did not remain without explanation other quite distinct contradictions between that very contest of the λόγοι and the early part of the comedy. For what explanation can be offered of the fact that Strepsiades is exhorted by the chorus (415 ff.) to adopt a frugal, abstemious,

¹ Th. Kock, De Philonide et Callistrato, p. 20 f.
² Allgemeine Monatschrift für Wissenschaft. und Literatur. 1852, p. 1112.
³ See 140, 143, 254 ff., 497. Cf. also 633, 727, 735.
comfortless mode of life, if he will devote himself to philosophy, —
that Phidippides ridicules the Socratists as barefooted strangers to
modern culture, — that even Strepsiades, on his return from the
thinking-shop, after he has become acquainted with them, describes
them as wretched beggars, who neither cut their hair, nor anoint,
nor bathe; whereas the ἁδικὸς λόγος, in direct opposition to these
principles, not only zealously defends warm baths against the δι-
καίος λόγος (1044–1054), who here, contrary to expectation, stands
entirely on the side of the Socratists (991), but also urges the youth
(1071–1076) to surrender himself to all the "noble passions,"
which stand in strong contrast with the habits of a Chaerephon
and a Socrates as described in the first part of the comedy? That
the poet, whose creative genius produces its work at a single effort
as it were, should not have observed or avoided such inconsistencies,
is incredible. And if Phidippides knew the Socratists as people
who had among them a pleader so indulgent towards human weak-
ness (and that would have spread soon enough among the young),
would he not have eagerly complied with the very first request of
his father?

The contrast between Socratines in the first part and the ἁδικὸς λόγος
in the second goes still further. Socrates recognizes only new
gods; the ἁδικὸς λόγος makes good use of the old gods and the tradi-
tional mythology (1063 ff., 1080). Socrates is a meteorological
speculator, who, in order to be nearer the objects of his investiga-
tion, pursues his studies in a suspended basket, — who, as an
astronomical romanticist, lifts himself above the every-day world's
range of vision to contemplate the path of sun and moon, — who
has found the key to the inexplicable wonders of nature, — who even
extends his investigations with restless zeal to recently discovered
fields, to grammar, orthooepy, and other abstract things of the sort.
How immeasurably far removed is this restless, though absurd and
superficial thirst for knowledge from the spiritless, prosaic materi-
alism of the ἁδικὸς λόγος, who proposes, like Protagoras in Plato,¹

¹ Protag. 318 E: τὰς γὰρ τέχνας αὐ-
τοὺς περευγότας ἄκοντας πάλιν αὗ ἄγοντες
ἔμβαλλονσιν (the other sophists) εἰς
tέχνας, λογισμοὺς τε καὶ ἀστρονομίαν
cal γεωμετρίαν καὶ μουσικὴν διδάσκοντες·
παρά δ' ἐμὲ ἀφικόμενος μαθήσεται οὗ
περὶ ἀλλον τοῦ ἡ περὶ οὗ ἤκει.
to make the life of the young easy and free from trouble, as they would have it, and to teach them nothing but to indulge recklessly their appetites and passions without regard for law and morality. What cares he for flea's leap and gnat's entrail? He would laugh if meteorological science and such things were demanded of him. In fact, it would have been difficult for the Socrates of the first part of the play to give the instruction expected of him in the manner of this pleader; and probably for this reason Aristophanes kept the old pedant silent in the second part, whereby, indeed, the unity of the piece, the whole tone and character of which demanded him as chief person, is considerably marred.

In view of this undeniable difference in the situation as presented in the two parts, we may venture to assert that Aristophanes would have continued the revision further before offering the play a second time to the public. Thus the second statement of the sixth hypothesis is sustained,—that the revision was not brought to completion. The poet finally gave it up because he saw that, after the introduction of an entirely new idea into the old Clouds, he could do nothing short of rewriting the whole play.

The incompleteness of the drama as we have it is, in several special places, still more unmistakable. No great importance will be attached to the view that the poet, after the death of Cleon, would have changed the epirrhema which refers to him as still alive, if a second performance had actually taken place. But the fact that a choric ode is wanting just before the contest of the λόγος (889) is recognized by ancient and modern commentators, and is beyond all doubt. The scholiasts observe that the superscription ΧΟΠΟΣ is retained in their copies, but that the choric ode is not there; and so it is at the present day in the Ravenna Ms., which has ΧΟΠΟΣ, and in a Cambridge Ms., which has ΧΟΠΟΥ. The accidental omission of the ode—through carelessness, for instance, on the part of copyists—would indeed be possible; but it is not probable, since the superscription is retained. The poet seems never to have written it. Likewise after the defeat of the δικαίως λόγος (1104) a choric ode is absolutely required; but there even the

1 G. Herm. ibid. p. xxvii.
superscription is wanting. The incompleteness of the strophe (700-706), which is two verses shorter than the antistrophe (804-813), seems less important, as the omission of two lines is not a rare phenomenon even in otherwise complete works.

36 As in these instances there are gaps, so in other places we find portions of both editions side by side. Let us first examine 89-120.\(^1\) Strepsiades wishes to persuade his son to study with the Socraticists. He shows him their house and says: "Men dwell there who convince you by argument that the sky is an oven (\(\pi\nu\gamma\epsilon\upsilon\sigma\))\(^2\) that encloses us around about, and we men are the coals. These teach one—if one gives them money—to carry a point, be it right or wrong." "And who are they?" asks Phidippides. The old man does not know the name exactly; but when he designates them as "minute ponderers," the youth knows at once that Socrates and his companions are meant, and, in spite of all his father's persuasion, protests that he will not for any consideration have anything to do with them. So far the scene is perfectly coherent and consistent, and we expect immediately on the part of the father a resolution that shall somehow or other bring the matter to an end. But instead of this the scene begins over again: a pressing request of the father that the son should go to the Socraticists (110); thereupon the question of the son, what he is to learn there, as if he had not just been told; and hereupon a totally different statement: "They say the two arguments (\(\lambda\omicron\gamma\omicron\alpha\epsilon\omicron\omicron\)) dwell there, the stronger, whatever it may be, and the weaker. One of the two, they tell me, the weaker, always prevails in disputation, even when it has the wrong side. If now you learn the unjust argument, my son, I shall never pay a farthing of the debts I have incurred on your account." Once more Phidippides refuses, and now at last comes the threat of the father that he will keep neither the son nor his horses. It is easy to recognize the two editions. The verses up to 94 are common to both. Then follows in the first Clouds an account of the substance of instruction imparted at the school,—an account which

\(^1\) Cf. Teuffel, Philolog. VII. p. 343; Köchly, ibid. p. 423.

\(^2\) Some scholars hold that the \(\pi\nu\gamma\epsilon\upsilon\sigma\) was a sort of hemispherical fire-cover.
agrees very well with the Socrates of the first part. It is meteorological lore, and a little elocution so as to prevail in every law-suit. That was unsuitable for the second *Clouds*, in which meteorology was a superfluity, nay, a hindrance, and the contest of the λόγοι had to be inserted. Hence, in the revision the "sky as an oven" (110-120) is removed, and in its place a description is given of the two speakers (λόγοι) who are to appear later.

A similar case presents itself in 412 ff. After Strepsiades has comprehended the physical explanation of lightning, the Clouds, now sure of him, address him with high-sounding words of great promise: "Thou, O man, who desirest [but he had expressed no desire] of us high wisdom (knowledge of nature, etc.)—how happy wilt thou become among the Athenians if thou hast memory, and meditative powers, and endurance in thy soul, and carest nought for hardships and privations, but only pursuest the noble end of prevailing in the assembly, in council, and in court." For the old man that is a brilliant prospect: he promises to do what lies in his power: for such blessings he would allow himself to be used as an anvil. Thereupon Socrates asks if he is now prepared to recognize as gods, only Chaos, the Clouds, and the Tongue. Of course he is: the rest he will not so much as greet on the street. In view of this assurance the chorus, which has just promised him full realization of his wishes, now very strangely requests him to state what it is he desires! It is only a trifle: *in speaking* — nothing now about high wisdom — to beat all the Hellenes ten miles. The chorus promises him this time much less than it had promised before when nothing had been asked: Strepsiades shall henceforth carry more great measures before the popular assembly than all other orators. But suddenly he is very moderate in his aspirations: just after going into eustacies over the great promises of the goddesses, he now declines this smaller offer. "No 'great measures' for me, for that is not what I want; all I desire is to learn to distort justice and evade my creditors." Here again a mixture of the original play with the revision is unmistakable. Verses 412-422 suit exactly for the first *Clouds* in which Socrates

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was everywhere the chief character, and his instructions were elaborated more at length. But after the introduction of the λόγοι the poet saw that the exhortation to a life of self-denial would be in direct conflict with the teachings of the ἀδικος λόγος, and so he inserted the other passage (427-434) as being better adapted to the new Clouds. This portion of the play must originally have been so arranged that after 411 came 423-426, then in the old Clouds 412-422, and in the new 427-434, then in both 435 ff., thus:

\[
\begin{array}{c|c}
411 & 423 - 426 \\
\hline
I & II \\
412-422 & 427-434 \\
\end{array}
\]

435 ff.¹

38 Want of congruity is quite evident also in 195 ff.² At the request of Strepsiades the talkative pupil has opened the thinking-shop; the interior has become visible. In the foreground sit industrious students variously occupied: in the background floats the master upon a seat high in the air. The astonished Strepsiades learns from the ready cicerone that those who are in a stooping posture are investigating the things under the earth, whilst their upturned rumps are prosecuting astronomy. "But go in," says the guide to the other pupils, "lest he find us here." "Not yet," cries Strepsiades deprecatingly; "let them remain till I tell them a little affair of mine." "Quite impossible," is the answer; "they dare not remain in the open air." Thereupon the old man observes a strange-looking instrument, and on inquiring what it is gets the answer "Astronomy." Here there is much to surprise us. The pupils are within, and yet they are to go in. Socrates is in the same locality with them, and from his hanging-basket can survey everything, and yet they fear that he may come upon them. The young people are in the house, and yet it is feared that they are remaining

¹ In 435 the first Clouds probably had καίτωι... ἐπιθυμεῖς or καίπερ ἐπιθυμῶν for οὗ γὰρ... ἐπιθυμεῖς. Bäuchler (Neue Jahrb. 1861, p. 665) concludes from the variants of 412-419 in Diog.

² Köchly, ibid. p. 423.
too long in the open air. And the "little affair" of Strepsiades remains a riddle to pupils and to spectators alike. It is evident that 195–199 assume a totally different situation, in which the students first come out of the house, and afterwards Socrates approaches. In the first Clouds the scene with the pupils must have been allowed more space, in which it is certain that Chaerephon played an important part, and Euripides (as has been repeatedly remarked) was called by name and exhibited according to the following extant verses of the first Clouds:

Εὐριπίδης δ' ὁ τὰς πραγμάτεις ποιὼν
τὰς περιδαλαύσεις οὗτός ἐστι τὰς σοφάς.

In the second Clouds it was necessary to curtail this scene considerably. Verses 195–199 and 201 belonged to the first Clouds.

In other places we can readily detect the omission of verses which were appropriate in the first Clouds, but seemed less suitable in the second. In 489 ff. Socrates subjects Strepsiades to a preliminary examination, and, among other things, tries to ascertain what preparation he brings for questions of natural science. He bids him quickly seize a meteorological problem that is to be cast before him. But after a poor witticism of the old pupil, he lets the matter drop. Now this would be endurable,—although it is not the proper thing for a poet uselessly to throw away a motive suggested by himself; — if only Strepsiades did not afterwards show himself to be so wonderfully versed in such matters. Against Piasias, one of his creditors, he brings to bear his acquired grammatical learning (1251; cf. 670 ff.), whilst another creditor is disposed of by the aid of his attainments in physical

1 Consequently a motive had to be found for sending them back into the house.

2 Fritzche, Quaest. Aristoph. I. p. 164; De fab. ab Ar. retractor. I. 20.

3 Teuffel (Rhein. Mus. X. p. 227), Fritzche (De fab. retr. V. 7), and others favor changing these verses. Many consider them a fragment of Teleclides.

4 In the second Clouds, then, the order intended would be: 194, 200, 202. Verse 201 is striking on account of its brevity; for Strepsiades, who everywhere seeks exact information and has γεωμετρία minutely explained to him, would surely not have been satisfied with the answer ἄστρονομα μὲν αὐτῆ. There is no doubt that in the original play ἄστρονομα and other matters received a further development, which was replaced in the revised play by the short jest 193 f.
science. He propounds the delicate question whether Zeus always causes new water to descend as rain, or the sun draws the water up from the earth (1279 ff.); and when the astonished capitalist is willing to let him off with payment of the interest, he proves to him that it is immoral to exact interest, by the analogy of the sea which is not made larger by rivers flowing into it. This ingenious and original idea cannot belong to the stupid peasant that is dismissed on account of his incapacity. The analogy of the application of acquired grammatical knowledge leads to the conclusion that the physical deduction also is a result of his previous instruction. This instruction would be perfectly in place after 490. Everywhere in the second Clouds the jests relating to physics appear to be abbreviated or suppressed in order to make room for the development of the new idea of the contest of the λόγος.\(^1\)

40 The two passages which respectively precede and follow the contest demand a special consideration.\(^2\) It has already been remarked (§ 35) that the incompleteness of the revision is indicated by the absence of choric odes in these two places. The want of these odes renders the performance of the play impossible in the Greek theatre, which had but three actors for all the rôles; for neither at 888, where Socrates and Strepsiades must be transformed into the pleaders, nor at 1104, where the masks of the pleaders must be exchanged for those of Socrates and Strepsiades, is there time allowed to make the necessary changes. And in addition to this there are serious difficulties at both places. Verse 883 is exactly like 113, and where it occurs the second time it is rather striking, as Strepsiades has been in the house of Socrates for some time. Verse 884 is wanting in all the old editions; it seems to be formed from 901, and stands in this same form as a scholium on 883. It has frequently been pronounced spurious, and can hardly be Aristophanean. The next verse (885) also has been bracketed by Bergk in his second edition as not being genuine, and Köchly regards the whole passage (884–888) as spurious. The contest of the λόγος follows, which, according to the words of

\(^1\) So Bücheler (Neue Jahrb. 1861, p. 670 f.), who further compares 828 with 380, and 847 with 666.

the chorus (935-938), has no other object than to enable Phidippides to decide from which of the λόγοι he will receive instruction. After the contest is ended and the ἀδίκος λόγος is victorious, Socrates again asks Strepsiades (who, however, according to 887¹ cannot be present and has already in 882 and 887 f. given the master unlimited power in the premises) whether he will entrust the youth to him; and the old man repeats his request that Socrates should train him well, — one cheek for the management of small suits, and the other for greater affairs of state. This entirely unexpected appearance of Strepsiades, who had evidently withdrawn (887 f.), and could not possibly know when the contest was ended, is totally incomprehensible in view of the poet's well-known fertility in the invention of motives. Equally surprising is the fact that, whilst according to 938 the son is to decide whose instructions he will receive, still the father is here once more asked, although he has long since expressed himself in the most distinct manner (877, 882).

These contradictions are not reconciled by assuming that the first words of 887 (ἐγὼ δ' ἀπέστησα) were uttered by Socrates, and that after the master's withdrawal Strepsiades with his son witnessed the contest of the λόγοι, and that at the end of the contest not Socrates but the unjust pleader asked the father if he would entrust his son to him.² For, although the clause ἐγὼ δ' ἀπέστησα does indeed suit Socrates better, still Strepsiades cannot have been present at the contest, for the speakers address themselves solely to Phidippides,³ recognizing the presence of no one else. But if Strepsiades also had been an auditor, the contest would have been directed to convincing him and not Phidippides, since (also according to 1105) the father has to determine what is to be done with the son. But the old man had really given full instructions long before, and Phidippides's position at the contest is quite independent (938). So the scene after the contest is totally unintelligible.

¹ The Mss. give the whole verse to Strepsiades. See the App.
² According to this assumption 1105 and 1111 would belong to the λόγοι ἀδίκος. Beer, ibid. p. 114 ff.
³ Cf. 832, 990 ff., 1000, 1002 ff., 1043 f., 1071 ff., 1076 ff., 929, 930, 938.
41 These considerations justify the assumption that even at an early day some confusion occurred here, likewise connected with the incompleteness of the revision of the comedy. According to 938 the contest ought to be followed by a decision on the part of Phidippides and by some slight hint with regard to his further instruction, since an elaborate presentation of it would, on the one hand, have transcended the scope and object of the play, and, on the other, could hardly have sustained the interest excited by the lively portrayal of the old and the new styles of education. A conversation between Socrates and Strepsiades, on the contrary, such as that contained in 1105 ff., would be appropriate only before the contest. Accordingly a part of the passage 1105–1114 is to be suppressed, and the rest, perhaps, to be distributed after 881 as follows: 882, 1107, 1108, 1109, 1110, 886, 887 (the first half of which belongs to Socrates), 888, 1111, 1112 (which belongs to Phidippides), 1113, 1114. The poet had completed only the contest of the λόγος for the second Clouds; but the choric introduction to it, and the conclusion, he had temporarily omitted as being unimportant and easy to add. In this condition the piece was left; and whoever prepared the revised play for publication, desiring to remove the abruptness of the termination, and seeing that some indication of the further instruction of Phidippides was necessary, took out a part of the scene as it is tentatively arranged above, and inserted it after the contest scene as a stop-gap. Then, as a compensation, he repeated 113 after 882, and composed the two verses 884, 885, and (in the part inserted after 1104) 1105, 1106, which seemed necessary in order to connect the portion removed to this place with what precedes.¹

42 After the scene in which the son is entrusted to the training of Socrates, Strepsiades cannot return until he comes for his son upon the completion of his instruction, which happens 1131 ff.² That a choric ode ought to be inserted between this scene and the contest, has already been remarked (§ 35). This ode would have expressed the judgment of the Clouds concerning the result of the contest. But since the catastrophe of the drama begins with

¹ Similarly also Göttling, ibid. p. 29 f.
² Fritzsche, De fab. retr. I. 11.
the return of Phidippides to his father’s house, it is probable that
the poet intended to add to this ode a second parabasis, shortened,
of course, as was usually the case. But this was never done.
The epirrhema which comes after the contest of the λόγος in our
play (1115–1130), and which speaks in a light, playful manner of
the victory hoped for by the poet, must be assigned to the first
Clouds, since the second owes its origin to a defeat. But it is
very probable that also in the first Clouds, it stood where it is in
the second, and not in the first parabasis as some assume, just as
the address to the judges in the Birds (1101 ff.) belongs to the
second parabasis, and in the Ecclesiazusae (which has no para-
basis) to the closing scene (1154 ff.).

It seems possible to establish so far the nature of the revision and its incompleteness. We should be compelled to go further if
the view of Köchly, that in the first Clouds Phidippides was not
instructed by Socrates at all, could be regarded as anything more
than a mere conjecture. That this view is very plausible cannot
be denied. For it certainly is difficult to explain the incongruity,
when Strepsiades is sent home as being stupid and inept, and
must send his son in his stead, and then manages to baffle the
troublesome creditors so admirably that in this scene we can
neither comprehend how he could previously have deserved dismis-
sion, nor wherein a man so apt in every situation should need the
aid of his son. Accordingly in the first Clouds Strepsiades him-
self appears to have learned the ἰττων λόγος with great success,
and to have personally instructed Phidippides in the same; and
then, unaided, to have rid himself of his troublesome creditors,
but soon afterward obtained through his son a taste of the fruits

1 Fritzche calls attention to the similarity of the passage in the Birds alluded to above. Quaest. Arist. I. p. 189; De fab. retr. I. 15.
2 Ibid. p. 425 f.
3 No great importance is to be attributed to the three passages cited by Köchly (pp. 426 and 429) to support his view. The word σοφιστής, by
which the old man is designated 1309, can also mean an admirer of the new wisdom. The declaration of Phidippides that Strepsiades himself aroused
him from his previous dulness (1403), does not necessarily refer to actual in-
struction received from his father, but is perfectly in place if the father
was the auctor consili. Finally, διδα-
ξών (1338) generally means: I had
(him) taught.
of his quack-wisdom. In the second Clouds, on the contrary, if the revision were complete, it would fall to Philippides to dispose of Pasias and Amyntias. In the unfinished play that we possess the duality of this part of the plot is also in other ways recognizable; Strepsiades at one moment gives great hopes by his clever and original ideas, at another he is so dull and stupid, — or rather his teacher finds such fault with him, — that we do not recognize in him the expert sophist (1309) of the fifth episode. Similarly the promises of the chorus and of Socrates in many places are so positive and confident, that one feels compelled to assume that the master can make an orator even of the incompetent pupil (876); whereas again Strepsiades is dismissed, not because he has fallen short in diligence and attentiveness (which he promises though they are hardly even demanded of him), but because of incapacity.  

The consequences of this view would be very far reaching; but as it is not supported by any ancient testimony, it seems unadvisable to pursue it further. Yet it is necessary to examine closely another part of the comedy, which indeed seems to have been placed for the first time in its true light by Köchly’s hypothesis. The part in question consists of the two scenes which respectively precede and follow the first parabasis. The chorus in anapaestic tetrameters (476 f.) exhorts Socrates to enter upon work with his pupil, to begin the elementary instruction (προδιδάσκειν: see note on text), and to institute a short preliminary examination. Such a summons in two anapaestic or iambic tetrameters elsewhere

1 Apart from the fifth episode the capacity of Strepsiades seems quite satisfactory in the entire scene where he learns the powers of the air and the omnipotence of the clouds. The new wisdom startles him; but he shows perfect mastery over all that is propounded or exacted. This is the case also in the scene (746-774) where the subject is what he wishes to learn; and even his inappropriate answers and objections (481, 483 f., 491, 643, 645, 654, etc.) result not so much from want of capacity as from dissatisfaction (648, 656, 660) at the circuitous route which he is required to pursue. Cf. further 129, 183, 200, 412 ff., 431, 488, 435, 501-503. The charge of forgetfulness which is made against him (with reference to 414?) is not further justified (630), and is at last forced in by main strength (785). Then for the first time comes the substantiation of the charge.
usually introduces an important scene,\(^1\) whereas in the present instance nineteen verses of the most heterogeneous contents follow,—a preliminary examination in entirely isolated subjects, merely touching upon them without any development. After a comparatively extended introduction (478–480), Socrates seeks to ascertain whether the old man has memory; in reply to the question asked for this purpose comes an answer which is no answer (482–485). Socrates passes at once to another theme,—the oratorical gifts of the pupil; and the subject is treated in so surprising a manner that Meineke and others have assumed an interpolation. Again without arriving at any result, the examiner proceeds to a problem in physics, which is not so much as pronounced (cf. § 39); but in the course of an aimless current of ideas, Socrates asks what Strepsiades would do if any one struck him, and after the emphatic answer that a lawsuit would soon follow, the pupil is found prepared for admission to the thinking-shop. As to really probing the pupil and testing his attainments and capacity (477), there is no intimation of such a thing; even the preliminary instruction does not come until after the parabasis. It is perhaps safe to venture the assertion that in this place the poet has struck out much with a view to the intended expansion of the second part of the play.

Then follows the parabasis, during the performance of which we 45 must imagine a part of the instruction to be in progress in doors. Then, in vexation at the failure of his instruction, Socrates rushes out of the house cursing like a heathen (627), but proposes to make one more attempt, and that by means of the studying-couch full of bed-bugs. One naturally expects to see it applied; but far from it: it is put aside, and now begins the instruction

\(^1\) Cf. Equit. 761 f., to which 756–760 are to be added, as introduction to the contest between Cleon and the sausage-dealer, which continues to 835 and then from 843 to 940; Nub. 959 f. as introduction to 961–1024, and then 1034 f. to 1036–1104; 1351 f. to 1353–1452; Vesp. 546 f. to 548–635 and 648 f. to 650–759; Av. 460 f. to 462–538 and 548 f. to 550–625; Lys. 484 f. to 486–538; 549 f. to 551–602 and 1108–1111 (here four tetrameters) to 1112–1188; Ran. 905 f. to 907–991 and 1004 f. to 1006–1098; Eccl. 581 f. to 583–709; Plut. 487 f. to 489–618. Av. 636 f. and Lys. 1072 f. are instances of pairs of tetrameters at the end of choric odes, not used as introductions to the scene following.
(636: ἄγε δῆ, τι βούλει πρὸ τὰ ννὲ μανθάνειν;), in which the master makes several systematic attempts to interest the old man in the doctrine of metres, rhythms, and gender of substantives (636-692). Not until after this lesson (which is given and received standing) does the couch with its bugs come into play. We have before us the beginnings of two different scenes, one of which (636-692 or 693) is complete and uninterrupted, whilst the other (627-635), being cut in two by the insertion of the first, is not resumed until 694 ff. This one has nothing to do with the studying-sofa: it embraces the preparatory course for instruction in oratory (cf. 476) and presents Strepsiades, impatient, indeed, and only pursuing his practical end without concern for scientific thoroughness, but still not characterized by the incapacity and dullness which afterwards lead to his dismissal. This scene would be appropriate if placed immediately after the preliminary examination (478-496), in which case we need not assume a continuation of the instruction behind the scenes. The other scene, on the contrary, presupposes such continuance of instruction, and that, too, unsuccessful; so that Socrates appears at 627 already resolved to send the old man home, and to some extent as a justification of this course proposes to subject him to one more test, which certainly cannot consist in the long and good-tempered grammatical instruction.

The studying-sofa is brought out. Strepsiades is to show whether he is capable of independent research. For this, total abstraction from the outer world, and the removal of every obstacle placed by the body in the way of mental activity, are necessary. Hence he must repose on the sofa, and the illusion of the sensuous perceptions must be avoided by covering up the entire body. But the procedure is again twofold. After the old man has reluctantly stretched himself upon the couch, the chorus exhorts him to apply himself to reflection, and to keep sweet sleep far from his eyes. This might almost be taken for irony; for Strepsiades with every sign of pain springs up from the couch: he cannot rest for the bugs. There follows a well connected kommos

(707–722). Then Socrates approaches and asks Strepsiades if he is thinking. Certainly he is: the bugs furnish him food for thought. The master, rebuking his effeminacy, commands him to wrap himself up and think out a swindling idea. But no sooner has the pupil addressed himself to this task, than Socrates finds it necessary for the first time to see what the scholar is about. Nay, he conjectures in all seriousness that under such circumstances he is asleep. Then comes a repetition of the injunction to wrap himself up and speculate. Strepsiades asks him for a subject, which has just been given him (728 f.). Socrates too has forgotten this, and gives him free choice as to a subject; and when the old man replies with impatience that he has ten thousand times said what he wants,—to avoid paying interest (which is the subject suggested to him at 728, so that his vexation is incomprehensible), then comes the third command to wrap himself and ponder. This injunction so often repeated has its effect: Strepsiades’s power of speculation develops with astonishing vigor. He has a brilliant swindling idea (747 ff.), which is closely connected with the instruction in physics that he has not received; and also by means of physics he devises a way of escaping a charge in which much money is at stake; but finally conceives the stupid idea of evading an approaching judicial sentence by committing suicide. And, just as no account is to be taken of the virtues of the just man when he has once erred, so Socrates becomes enraged to such a degree at this single instance of momentary weakness, that he refuses to give him any further instruction. It occurs to him that half an hour before he had pronounced the old man forgetful; and although now there is not the slightest trace of this defect, an examination upon the instruction already given is instituted, and the old man fails. With a short imprecation (789 f.) the master withdraws. In his helplessness the poor peasant turns to the Clouds for advice. They advise him to send his son; and after Strepsiades has resolved upon this course and withdrawn, the entire scene is most appropriately terminated by

1 If Socrates were still on the stage, Strepsiades would either address him, or appeal to the Clouds to intercede with the master in his behalf.
the chorus commenting to Socrates, who is not present—perhaps by voice of thunder so that he may hear within—upon the great advantages he enjoys as servant of the Clouds.

The mingling of two different conceptions is here evident. The scene following the kommos has a double beginning (723 and 731) and a double progress: in the one Strepsiades is kept awake by the bugs, in the other his sleepiness prevents him from meditating; in the one he has a definite task assigned him, in the other he is to select one himself. The one scene appears to form the continuation (though not immediate) of the instruction in grammar, presenting its further progress, in which, after a course of elementary instruction,—often interrupted, indeed, by the impatience of the old student,—practice in independent labor is introduced, which at first, it is true, is retarded by the pupil's sleepiness, but afterwards, when his interest is fully enlisted, turns out surprisingly well, so that even the teacher, sparing of praise as he is, cannot withhold his commendation (757, 773). The other scene is connected with the desperate outbreak of impatience which drove Socrates (627) out from the house. He expects nothing more of his scholar; the calamity growing out of the bugs intensifies his rage, and so he goes to work to bring about a rupture and to break off all further relations. According to this view the one scene would presuppose the success of the instruction, while the other would give the ground of its failure; the one would belong to the first Clouds, and the other to the second. But it should be observed that we must assume a lacuna in the first edition; for the end of the scene in which the instruction succeeds is wanting; but the choric ode (805–813), which in the present form of the comedy stands in the most unsuitable place, belongs to the first Clouds, in which Strepsiades, enraptured (ἐπημεύου) and astounded at his acquired wisdom, rushed off to bring the master his well earned fee. The last turn of the ode, "Fortune is fickle," might even warrant the assumption that the beginning of the catastrophe immediately followed.¹

But the portion (636–692) that we have assigned to the first Clouds, and which so rudely interrupts the scene substituted for it

¹ Otherwise Teuffel and Bücheler. See on 455.
in the second, must nevertheless have belonged also to the second Clouds; for in the further progress of the play a passage (848 ff.) which, according to this view, would perfectly suit the revised play, refers expressly to this passage (663 ff.). So we come to the question how it was possible for such a confusion to occur immediately after the parabasis.

The parabasis, being a considerable interruption of the action proper, can of course be inserted only at an important turning point in the play. Under the assumption on which we are proceeding, there would be two such turning points in the first Clouds: the admittance of Strepsiades as pupil, and the completion of his instruction, which was followed by the catastrophe. Hence the first parabasis (of course not the present one) came after the originally much longer preliminary examination (478–496) and the resulting admission of the novice (497–509). After the parabasis came the elementary instruction (636–692), and when this proved too long for the old man, the exhortation to independent speculation (694 ff.)\(^1\) to which the chorus also urges him.\(^2\) After the choric ode, during which Strepsiades meditates, Socrates makes an inspection to see how he is succeeding (731–744).\(^3\) This scene then was considerably longer and probably comprised also the instruction in the \(\pi\iota\tau\omicron\omicron\iota\\nu\ \lambda\omicron\gamma\omicron\omicron\)\(\oslash\). In the second Clouds this had to be changed. Here the instruction of the old man is of secondary importance, since it fails, and that of Phidippides is introduced. The first parabasis, therefore, must have been inserted after Strepsiades’ course of study, and the instruction of Phidippides then filled the space between the first and the second parabasis. Consequently the poet abbreviated the preliminary examination and probably intended to connect with it the grammatical instruction (636–692). We should have to conceive the continuation as

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\(^1\) In the original play this was probably more detailed. \(\kappa\alpha\tau\alpha\kappa\lambda\iota\nu\iota\omicron\ell\iota\\nu\ \delta\varepsilon\varepsilon\omicron\iota\) did not need to be changed, as it is not necessary to refer it to the \(\acute{\alpha}\kappa\kappa\acute{\alpha}\nu\iota\nu\iota\omicron\iota\)\(\bar{\omicron}\).

\(^2\) 700–706 of the present play probably followed immediately after 695.

\(^3\) \(\vartheta\omicron\mu\omicron\iota\tau\acute{\alpha}\lambda\omicron\omicron\) (742) is intelligible without the bugs, and in view of 702 the repetition of \(\acute{\alpha}\kappa\kappa\acute{\alpha}\nu\iota\nu\iota\omicron\iota\) is perfectly natural. Our distribution agrees most nearly with Fritzsché’s (De fab. retr. III.). Teuffel’s presentation (ibid. pp. 328 ff.), approved by Köchly, seems rather artificial. Besides, 736 and 695 are not inconsistent with each other, for 695 is very indefinite.
going on within during the parabasis, so that after its termination
the master, convinced of his pupil’s incapacity, embraces the first
opportunity to get rid of him.1 Whoever arranged the comedy in
its present form found the double scene after the parabasis in the
author’s own Ms., and, since the unfinished state of the whole
rendered a complete new edition impossible, he combined the two
in such a way as seemed to give a passable coherence.

But how could so incomplete a drama be offered to the Athenian
public? — The poet’s intention was to revise his favorite play with
a view to a new performance. With great zeal he took hold of
the new thought that was to give a fresh impulse to his work,
the portrayal of the contest between the old and the new mode of
rearing the youth, and this contest could not be presented in the
person of an old, worn out peasant, but only in that of a youth;
but the further he proceeded with his labor the more he became
convinced that the new plan demanded a total change of almost
every individual scene. Now genius finds a new creation easier
and more agreeable than the improvement of an old one. Accord-
ingly, after the poet had worked for several years at the task, he
became tired of the Sisyphean toil and left the manuscript as it
was. And so this manuscript, with a part of the old Clouds
omitted and a part of the new completely worked up, portions of
each being side by side, came into the hands of the person who
published the play in its present form. That this person recog-
nized the incompleteness of what was before him no one will
doubt; but what was he to do? Was he to attempt to complete
the work which the great poet had been unable to complete? Was
he to leave out anything that the poet had not finally rejected,
although by so doing he still could not produce a complete piece?
With great but justifiable reverence and sense of duty towards
Aristophanes, he felt that he must not withhold from the public
such an inheritance (containing, as it did, the contest of the λόγος,
one of the most beautiful passages in all the works of the poet),

1 Accordingly we should have to
connect 627–635 immediately with
694 ff. by some such means as the
fusion, proposed by Köchly, of 635
and 964: ἀνύψας τι κατάθου κατα-
κλίνεις . . . τι δρῶ; The choric ode
700–706, and probably 731–739, are to
be removed.
and that he must publish it just as he had found it, with the single exception that he attempted to restore a passable coherence. At that time (and we must not forget that the publication was intended only for that period) the relation of the new edition to the old could not be obscure, especially as the latter was still accessible. Moreover, notwithstanding the abundance of completed excellent works, the publication of just this incomplete piece was likely to meet with favor, since a universal and lively interest attached to the Clouds, especially after the trial and death of Socrates. Antiquity furnishes other examples of similar unfinished works of great masters, whilst in our times they are much more numerous. For a long time no doubt both editions stood side by side. It may well be that passages from the first were again and again added to the second, and that many difficulties of our present text spring from this source. Finally the first Clouds was lost, unquestionably because the new Clouds, in spite of its incompleteness, was preferred to the old on account of the contest of the λόγος.

IV.

To judge of the faults or of the merits of the comedy in the condition in which we have it would be as hazardous as to conjecture the causes of the defeat which the original play sustained. Only one assertion can be made with positiveness: the presentation of Socrates in the first part must have contributed considerably to the adverse decision of the judges of the contest; for in this part the first Clouds did not materially differ from the play in its present form, as is shown by the testimony of Plato in the Apology. Not that the Athenian public regarded Socrates as a model of virtue which comedy must not pollute with its ridicule; but Socrates, according to the plan of this play, had to be stripped of so many of his peculiarities and clothed with so many qualities not belonging to him, that he lost the marks of full, fresh individuality, and thus being, in the conception of the poet, almost a mental abstraction, a sheer generalization, he became, in the performance, a mere shadow which bore a very slight resemblance to the reality. This untruth which Aristophanes could not evade,
and which stood in sharp and disadvantageous contrast with his own lifelike representation of Cleon in the *Knights*, and the fidelity of Cratinus in the Πντίνη (the rival play of the *Clouds*), probably determined in great measure the decision of the judges. They were compelled to regard this generalization of a known person into a spectre without flesh and blood, as a departure from the true method of art. And even if they had regarded it as consistent with artistic principles to satirize the class in the individual, still the poet had attacked just that characteristic of the sophists which seemed to the people to be unimportant rather than ridiculous. The substance of sophistic doctrines, their strange tenets and their hair-splitting arguments troubled the masses very little: it was their sponging and swaggering, their avarice and vanity, that struck every one, and it is not surprising that the *Parasites* of Eupolis, in which just these external traits of the sophists were delineated, was more successful than the artistic *Clouds* of Aristophanes. May it not be that the poet himself saw this and was thereby induced to bid a gracious farewell to the somewhat threadbare philosopher in the second part of the new edition, and to introduce as his successor the more lively ἡπτων λόγος?
ΤΑ ΤΟΤ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΣΤΡΕΨΙΑΔΗΣ. | ΧΟΡΟΣ ΝΕΦΕΛΩΝ.
ΦΕΙΔΙΠΠΙΔΗΣ. | ΔΙΚΑΙΟΣ ΛΟΓΟΣ.
ΘΕΡΑΠΩΝ ΣΤΡΕΨΙΑΔΟΥ. | ΛΑΙΚΟΣ ΛΟΓΟΣ.
ΜΑΘΗΤΑΙ ΣΩΚΡΑΤΟΥΣ. | ΠΑΣΙΑΣ, δανειστής.
ΣΩΚΡΑΤΗΣ. | ΑΜΥΝΙΑΣ, δανειστής.

ΜΑΡΤΥΣ καὶ ξάνθιοι, κωφὰ πρόσωπα.
"Ioú ioú.

ográfou μένον ἐπιστολὰς τοσάκτως ὅσον ἐργασίας ἔστιν. Some punctuate after ὅσον, so that ἀπέραντον becomes a new exclamation. In this case it would perhaps be better to punctuate as follows: ὅσον ἀπέραντον οὐδέποθ' ἡμέρα γενήσεται.

4. καὶ μὴν: directs attention to a new phase.

5. οὐκ ἄν (sc. οὕτως ἔρρηκον): the Athenians were in the habit of sending their slaves out to labor at an early hour, and, if necessary, employed blows to make them diligent. But since the Spartan invasions had offered means of escape, it was necessary to treat them more leniently. Thuc. (vii. 27. 4) informs us that by the year 413 B.C. more than 20,000 had escaped. Cf. Eq. 20 ff.

6. ἀπόλοιο, πόλεμε, πολλῶν: obs. the recurrence of the same sound, here portraying the miseries of the war.—εἴνεκα: this is the only form of the prep. when its first syl. is long; and the form is preserved in the Mss. in some places, as 422, 511, 526. The form οὕνεκα (which some
οτ' οὗδε κολάσ' ἐξεστὶ μοι τοὺς οἰκέτας.

ἀλλ' οὗδ' ὁ χρηστὸς οὔτοσι νεανίας ἐγείρεται τῆς νυκτός, ἀλλὰ πέρδεται

10 ἐν πέντε σισύφαις ἐγκεκορδυλημένοι.

ἀλλ' εἰ δοκεῖ, ἰέγκωμεν ἐγκεκαλυμμένοι.

ἀλλ' οὖ δύναμαι δείλαιος εὖδειν δακνόμενος ύπὸ τῆς δαπάνης καὶ τῆς φάτνης καὶ τῶν χρεῶν διὰ τούτοι τὸν ύιόν. ὦ δὲ κόμην ἔχων

15 ἵππαξεταὶ τε καὶ ξυνωρικεύεται,

editors adopt) can be used only as a conj. (wherefore, because, that) like ἀδώνικα, and is not used in comedy.

7. οτ': i.e. ὁτε, quandoquidem. Cf. 34, 717, 1217. οτε never suffers elision in Att. — οὗδε: ne hoc quidem, ut alia mittam.

8. χρηστός: ironical (like τάγαθη, 61). — οὔτοσι: deictic i, common in comedy and in the orators, but never used in tragedy, from which fact we may infer that it belonged to the language of common life.

10. πέντε: indefinite, like our "half a dozen." — σισύφαις: skins, used as bed-covers or cloaks. It may have denoted also some coarse, heavy manufactured stuff. — ἐγκεκορδυλημένοι: E. M., παρὰ τὴν κορδύλην, ἢτις ἐστὶν οἰδήμα τῆς κεφαλῆς ὑπὸ πληγῆς γενομένη. This word, like some others invented by Ar., was introduced into prose by late writers (e.g. Eustathius).

— On this passage Suid. says: ψύχως γὰρ ἤν, ὡς εἰκὸς, καὶ περιεκαλπυτστο. This implies that the subject-matter of the play was adapted to the time of year (March: see Introd. § 24) in which the play was acted. This is not likely. It is quite credible, indeed, that in March Socrates might have had an opportunity to experiment with fleas (cf. 146 ff.), but the untimely lizard on the roof (173) implies mild weather at least, whether it was in March or not. So the view held by some may be correct, that the large number of blankets is meant as a token of effeminacy, because the weather was not very cold.

11. εἰ δοκεῖ: if it is so resolved. Strepsiades yields to the will of the majority. Or does he address himself: but if you choose, etc.?

13. ύπό: here we should expect τῶν κόρεων: the bugs. See on 37.

14. κόμην ἔχων: long hair was a characteristic of the nobility, esp. common among the knights; hence ἵππαξεται immediately after. Cf Eq. 580, where the chorus of knights says μὴ φθονεῖον ἢμῖν κομώσι. Cf. 1101. There was a limit, however, to the fashionable length of hair. Slaves, on the other hand, wore their hair very short. Poets wore it long. In Av. 909, a poet calls himself Μουσάων θεράπων οὕτηρεὶς, whereupon he is asked (911), ἐπείτα δὴτα δοῦλοι ὃν κόμην ἔχεις;

15. These luxuries belonged only to the wealthy. Horses cost relatively much more than with us. Philippides, being through his mother
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descended from the Alcmaeonidae, naturally followed the aristocratic fashion; for Alcmeon was the first Athenian to win a race at Olympia with a ἵππων ἑίγος (Isocr. 16. 25). Alcibiades kept up the honors of the family. Cf. Thuc. vi. 16 (where Alcibiades speaks of himself).

17. The month was lunar. The last days of the month beginning with the twentieth were called εἰκάδες, the twenties. Money was lent by the month (cf. 750), and on the ἑν καὶ νέα (see on 1134 and cf. 1222) suits for debt were instituted; hence in Greece the debtors hated this day as those at Rome did the tristes calendae. Hor. Sat. i. 3. 87. — ἀγονοῦν: not bringing, but driving along. The εἰκάδες had already begun. Cf. 1131.

18. χωροῦσιν: are running on. The rate was serious, — 10 to 36 per cent per annum. For this use of χωρεῖν, cf. Pax, 509, χωρεῖ τὸ πράγμα.

19. ἀναγυώ: the Greek language having developed when writing was unknown, words already existing, λέγειν, ἀναγιγνώσκειν, were employed to designate reading when the introduction of letters made it necessary to express the idea. Лέγειν prob. meant read aloud, and ἀναγιγνώσκειν, peruse; but the latter also soon acquire the additional sense, read aloud. In the mid. the compounds of λέγειν, ἀναλέγεσθαι, ἐπιλέγεσθαι, mean to read to one’s self, peruse.

21. The μνᾶ was about $18, but the purchasing power of money was much greater than it is now.


23. ὁτ': see on 7. — κοππατίαν: blooded horses were branded on the haunch with κόρπα (Ϙ), whence κοππατίας (κοππαφόρος, Luc. Indoct. 5), or with sant (sampi, Σ), whence σαμφόρας (122). — οἷοι τάλας: although οἷοι (ὁμοι) is for of (ὦ) μοι, an adj. attending it and referring to the speaker is put in the nom. The designation of the person addressed, of course, may be in the voc.; but if the sense requires, it is put in the causal gen. We sometimes find even οἷοι ἐγῶ.
εἴθ' ἐξεκόπην πρότερον τὸν ὄφθαλμόν λίθω.

ΦΕΙΔΙΠΠΙΑΣ.

25 Φίλων, ἀδικεῖς. ἔλαυνε τὸν σαυτοῦ δρόμον.

ΣΤΡΕΨΙΑΔΗΣ.

tοὐτ' ἐστὶ τουτὶ τὸ κακὸν, ὦ μ' ἀπολολεκεν· ὄνειροπολεῖ γὰρ καὶ καθευδῶν ῥιπτικῆν.

ΦΕΙΔΙΠΠΙΑΣ.

πόσους δρόμους ἔλα ἃ τὰ πολεμιστήρια;

24. ἐξεκόπην: a play upon κοππατίας.—πρότερον: sooner, with the additional notion of rather.—ὄφθαλμον: for the acc. with the pass., see H. 724 a; G. 197, 1, ν. 2. Similarly Av. 342, πῶς κλαυσει γάρ ἢν ἄπαξ γε τῶφθαλμῳ 'κοππής;

25. Phidippides, dreaming, addresses a companion: That's unfair; keep to your own track. — ἔλαυνε δρόμον: like ὄδυν πορεύεσθαι. If in these expressions, δρόμον meant a race and ὄδυν a journey, the acc. would be purely cognate; and it may be that expressions such as these grew out of the pure cognate const. So we have ἄγρα κέλευθα πλείν (Hom.), then πλεῖν ὁνσα τόντον, and finally in prose, πλεῖν βάλασαν. So in Eng. sail the sea, walk the streets. In any case, it is better not to assume the ellipsis of a prep., but to accept the const. as an extension of the cognate obj., though practically the verb has become trans. See Kr. Spr. 46, 6, 2.

26. τοὐτ' ἐστὶ τουτὶ: more freq. τοὐτ' (ἔστ') ἐκείνο, there it is, just as I told you. Very common in Ar. and not unknown in tragedy. Cf. 1052; Ran. 318, 1342; Av. 354. Eur. Hel. 622: τοὐτ' ἐστιν ἐκείνο. Just like our passage, Pax, 64, τοὐτ' ἐστι τουτὶ τὸ κακὸν ἀβδ' ὀμω' ἱλεγ. τουτὶ instead of ἐκείνο is employed because of the defining rel. clause which follows. See Kr. Spr. 51, 7, 11; Dial. 51, 7, 6.

27. καλ: i.e. not only when awake does he constantly think of horsemanship, but even when asleep he dreams of it. The dreaming, of course, is mentioned as a proof of his entire devotion to it when awake. There is not the slightest ground for rejecting the verse, as Herwerden proposes.

28. ἔλα: some propose ἔλας. Kock understands Φίλων to be the subj., and τὰ πολεμιστήρια (sc. ἀγωνίσματα, Xen. Hipparch. 3. 5) the cognate obj. We may, however, take τὰ πολεμιστήρια (sc. ἄρματα, Xen. Cyr. vi. 1. 20; Hdt. v. 113. 7) as the subj., though in the pun in the next verse ἐλαυνεῖς has a personal subj.—πολεμιστήρια: Photius, πολεμιστῆς ἵππος ὅχ' ὅω ἐν τις οἰνθείη ὦ οἱ τοὺς πολέμους ἐπιτήδειοι, ἀλλ' ὦ ἐν τοῖς ἀγώσι σχήμα φέρων ὥσ εἰς πάλεμον εὑρεπισεμένος· ἤν γὰρ τοιοῦτον ἀγωνίσμα.
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ΣΤΡΕΨΙΑΔΗΣ.

ἐμὲ μὲν σὺ πολλοὺς τὸν πατέρ’ ἐλαύνεις δρόμους.
30 ἀτὰρ τί χρέος ἔβα με μετὰ τὸν Πασίαν;
τρεῖς μναὶ δυφρίσκου καὶ τροχοῦν Ἀμυνία.

ΦΕΙΔΙΠΠΙΔΗΣ.

ἀπαγε τὸν ἵππον ἐξαλίσας οἰκαδε.

ΣΤΡΕΨΙΑΔΗΣ.

ἀλλ’, ὦ μέλ’, ἐξηλικας ἐμὲ γ’ ἐκ τῶν ἐμὼν,
ὃτε καὶ δίκας ὥφληκα χάτερον τόκου
35 ἐνεχυράσεσθαι φασιν.

ΦΕΙΔΙΠΠΙΔΗΣ.

ἔτεον, ὦ πάτερ,
τί δυσκολαίνεις καὶ στρέφει τὴν νῦν θ’ ὀλην;

29. μὲν: somewhat adversative; μὲν σὸν might have been used.
30. ἔβα: the Dor. form. is employed because the expression is a parody on a lyric passage in a lost play of Eur.: τί χρέος ἔβα δῶμα; what calamity befell the house? The comedian makes this ridiculous by using χρέος in its other sense, δέβα. The const. of βαίνω with the acc. (Eur. Hipp. 1371, δῶμα μ’ δῶμα βαίνει) is not peculiar to Eur.—Pasias and Amynias, who are as fictitious as Strepsiades and Phidippides, appear later in the play.
31. δυφρίσκου: a small two-wheeled chariot for racing, prob. adorned with ivory, copper, silver, etc. The price, at least, would imply considerable ornamentation.—τροχοῦν: prob. to be understood as belonging to the chariot.
32. After the race is ended in the dream, Phidippides orders his ἵππον κόμος to give his horse a roll in the sand and lead him home. The Greeks had special places, called ἀλινδήθαι or ἐξαλίσται, for horses to roll on. Cf. Xen. Oec. 11. 18, ὄ παῖς ἐξαλίσας τὸν ἵππον οἰκαδε ἀπαγε.
33. ὦ μέλε: familiar address, often with element of censure. Cf. ὦ δαιμόνε, 38. — ἐξηλικας: another play upon words. Here ἐξαλίσθει has the sense of evolvere as in Sen. Epist. 74, 3, bonis evoluti. The words ἐλά (28) and ἐξαλίσας (32) were introduced by the poet merely for the purpose of punning upon them. This habit sometimes betrayed him into forced and unnatural turns.
34. τόκου ἐνεχυράσεσθαι: equiv. to ἐνέχυρα λήψεσθαι τοῦ τόκου.
35. ἔτεον: used by Ar. in questions only. It seems to be a pet word with Phidippides. Cf. 93, 820.
ΣΤΡΕΨΙΑΔΗΣ.
δάκνει μὲ τις δήμαρχος ἐκ τῶν στρωμάτων.

ΦΕΙΔΙΠΠΙΔΗΣ.
ἐσον, ὡ δαμόνε, καταδαρθεῖν τί με.

ΣΤΡΕΨΙΑΔΗΣ.
σὲ δ’ οὖν κάθευδε· τὰ δὲ χρεά ταῦτ’ ἵσθ’ ὅτι
40 εἰς τὴν κεφαλὴν ἀπαντα τὴν σὴν τρέψεται.

ἐφ’ ὁφελ’ ἡ προμνήστρι’ ἀπολέσθαι κακῶς,
ητις με γῆμ’ ἐπῆρε τὴν σὴν μητέρα·
ἐμὸι γὰρ ἦν ᾑγροικὸς ἡδιστος βίος,
εὐρωτιῶν, ἀκόρητος, εἰκῆ·κείμενος,
45 βρύων μελίταις καὶ προβάτους καὶ στεμφύλους.
ἐπειτ’ ἐγῆμα Μεγακλέος τοῦ Μεγακλέους

37. τίς δήμαρχος: we expect flea or bug, hence τίς which is used in speaking of things of which more than one exists, whereas each deme had but one demarch. That this officer could have anything to do with collecting interest on private debts rests solely on the authority of a Schol. on this verse. It was his duty to assess real estate and to collect taxes; and possibly it is the exercise of this function that Strepisades is represented as dreading.—ἐκ τῶν στρωμάτων: this does not qualify δήμαρχος, but denotes the result of δάκνει.

41. προμνήστρια: the business of match-making was more systematic at Athens than it is with us. As it was often carried on in common with προσαγωγία, it came into disrepute. Cf. Plat. Theaet. 150a. No masc. form corresponding to προμνήστρια occurs in classical Greek.

42. ητις: defines and at the same time is causal. The causal use grows out of the qualitative. See Kr. Spr. 51, 8, 2.

44. ff. These verses seem to be addressed to the spectators, as in a parabasis. (See on 510 ff.) Cf. Av. 30 ff., where the spectators are addressed directly: ἄνδρες οἱ παρώντες ἐν λόγῳ. Cf. 1102 ff.

46. He neglected the old rule: τὴν κατὰ σαυτὸν ἔλα, or as Aesch. (Prom. 890) has it, τὸ κηδεύσαι (ὡς) καθ’ ἐαυτὸν ἀριστεῖ μακρῷ. — Μεγακλέος: the nom. would be Μεγακλέης ὁ Μεγακλέος (sc. uīs). Megacles, son-in-law of the Sicilian tyrant Clisthenes (Hdt. vi. 130), had two sons, the famous law-giver Clisthenes and Hippocrates. Each of these in turn had
ἀδελφόδην ἄγρουκος ὄν ἔξ άστεος,
σεμνήν, τρυφώσκαν, ἐγκεκοσυπρωμένην.
ταύτην ὁτ' ἐγάμουν, συγκατεκλινόμην ἐγώ.
50 ὁζων τρυγός, τρασιάς, ἔριων περιουσίας·
ἡ δ' αὐ μύρου, κρόκου, καταγλωττισμάτων,
δαπάνης, λαφυγμοῦ, Κωλίάδος, Γενετυλλίδος.
οὐ μὴν ἔρω γ' ὡς ἀργός ἦν, ἀλλ' ἐσπάθα.
ἔγω δ' ἄν αὐτῇ θοιμάτων δεικνύς τοδὲ
55 προφασίν ἐφασκόν· ὃ γύναι, λίαν σπαθάς.

ΘΕΡΑΠΩΝ.

ἔλαιον ἡμῖν οὐκ ἐνεστ' ἐν τῷ λύχνῳ.

a son named Megacles. One or the other of these was the father of
the Megacles who was the uncle of
the wife of Strepsiades. The rela-
tionship is invented so as to give the
wife the appearance of great nobil-
ity, an effect enhanced by the re-
petitions. The reduced circumstances
of the family (see on 815, and cf.
Ach. 614) would account for her
marrying a peasant.

48. ἐγκεκοσυρρωμένη: comic word,
Coesyrified, made from Κοισυρά, who
is mentioned sometimes as the wife of
Achaeon, sometimes of Pisistratus.
She was a haughty woman from Er-
tria. Some think there were two of
the same name.

50. τρασιάς: E. M. 764, 25, παρά
tο τέρσα (dry, torreō for torseō)
tερσία καὶ τρασιά παρὰ Σιμωνίδη καὶ
καθ ὑπερθεσιν τρασία. The Sanscrit
root, with vocalic r, indicates that
er, ar, and pa were developed from
a vowel ō in the preethnic period.—
The word means crate, especially for
drying figs on. Poll. (vii. 144) says
that it also denoted the dried figs
themselves, a meaning which would
suit better here.—περιουσίας: a com-
ma might be placed before this word.
Compare δαπάνης, 52.

52. Κωλίάδος, Γενετυλλίδος: names
of Aphrodite, the former from the
Attic promontory of the same name,
the latter from her supervision of
child-birth. The temples of Aphro-
dite Colias and Aphrodite Genetyllis,
as well as that of Pan, were often
used by the women as places for as-
sembling. Cf. Lys. 2.

53. ἐσπάθα: she wove,—a pun, as
the word sometimes was used figura-
tively of squandering. Diphil. 43.
27, μειράκιον ἐρών τα πατράφα βρύκει
καὶ σπαθά.

54. ἃν: frequentative, habitual;
used with the aor. or impf. indic. to
indicate that something used to hap-
pen whenever there was occasion.
Compare Eng. would. See Kr. Spr.
53, 10, 3; GMT. 30, 2; H. 835; G.
206.—τοδί: this here,—the one he
had on.

55. προφασίν: Kock renders as a
proof (Beweis), and cites Thuc. i
οὕμοι· τί γάρ μοι τὸν πότην ἦπτες λύχνου;
δεῦρ ἔλθ', ἵνα κλάσῃς.

ΘΕΡΑΠΩΝ.

diὰ τί δῆτα κλαύσομαι;

ΣΤΡΕΨΑΙΔΗΣ.

ὅτι τῶν παχειῶν ἐνετίθεις θρυαλλίδων.—
60 μετὰ ταῦθ', ὅπως νῦν ἐγένεθ' υίὸς οὐτοσί, ἐμοὶ τε δὴ καὶ τῇ γυναικὶ τάγαθῷ, περὶ τοῦνόματος δὴ ἵνευθεν ἐλοιδορούμεθα. ἢ μὲν γὰρ ὑππον προσετίθει πρὸς τοῦνομα, Ξάνθυππον, ἢ Χάριππον, ἢ Καλλιππίδην.

23. 5; iii. 9. 2; vi. 6. 1; but these hardly establish the meaning. The usual rendering, pretext, pretence, excuse (i.e. to prevent the statement λιαν σπαθᾶς from being too bald) seems admissible.

57. οὕμοι: here, an expression of vexation. In Av. 1051 Pithetaerus becoming exasperated exclames οὕμοι κακοδαίμων, καί σὺ γὰρ ἐνταῦθ' ἥσθ' ἐτί; —πότην λύχνον: this seems to have been an expression current among the people. Plat. Com. 193, φείδεσθε τοῦλαίον σφόδρ' ἐξ ἄγορᾶς δ' ἐγὼ | ἄνθσομαι στίλβων τω, ἤτις μὴ πότις. Herodian says, οὐκέφαλος ο φιλοσοφή | τὸ γὰρ πότης ἐπὶ λύχνου μᾶλλον. Still πότης is often used of persons, and was probably at first transferred to lamps in jest.

59. θρυαλλίδων: part. gen. as obj. H. 736; G. 170. The objection to παχεῖαι θρυαλλίδες was that they made a πότης λύχνος. Analogously Luc. Gall. 29, διψῶσαν τήν θρυαλλίδα, and Id. Tim. 14, διψάλεον θρυαλλίδου. In these instances, the wick was thirsty for want of oil.


62. On the tenth day after a child's birth, its name was given it. The name was bestowed by the father, with certain ceremonies including a sacrifice and feast, the whole solemnity being called ἡ δεκάτη. In the present instance the mother usurped authority. See on Av. 494, 922.

63. προσετίθει: conative impf., insisted on adding. See H. 832; G. 200, n. 2. Cf. ἐτεθέμην 65. In 67 the aor. ἐθέμεθα denotes attainment.

64. The Athenian nobles were fond of compound names formed with ἵππος, as Ἑάμθεππος, Ἰππόνικος, etc. It was customary to name the first son after the father's father (in 65 πάππος is the paternal grandfather of Philepides), so that the two names often alternated, as Καλλιάς, Ἰππόνικος, then
65 ἐγὼ δὲ τῷ τοῦ πάππου τιθέμεν Φειδωνίδην.

κακοῦ ἐσεβήσαμεν, καθέμεθα Φειδίππιδην.

τούτων τὸν νῦν λαμβάνονος ἐκορίζετο.

“ὁταν σὺ μέγας ὃν ἄρμ᾽ ἐλαύνης πρὸς πόλιν,

70 ὁσπέρ Μεγακλῆς, ἔυστιδ' ἔχων —.” ἐγὼ δ' ἔφην.

“ὁταν μὲν οὖν τὰς αἰγας ἐκ τοῦ φελλέως,

ὁσπέρ δ’ πατήρ σου, διφθέραν ἐνμμένος —.” (ἐν ἱππό)

Καλλίας again, etc. Cf. Av. 283. See on 46.

65. Φειδωνίδην: the grandfather's name was really Φειδών (134), but the name even of the same person often varied between the primitive and the patronymic form, as 'Εξήκεστος and 'Εξηκεστίδης (Av. 11), Νικάμαχος and Νικομαχίδης (Lys. 30. 11), Λευκάδοφος and Λευκάλφιδης (Ran. 1513), 'Αλέξανδρος and 'Αλέξανδρίδης, Κλέανδρος and Κλέανδρίδης, etc.


69. The suppression of the apod.,

“how fine it will be,” marks in this instance the playful language with which the parents address their child. It may be, however, that Strepsiades merely gives so much of each sent.

as suits his purpose. Some cite as parallel instances εἶθε, εἰ γὰρ, (O si), in wishes; but this is different. All consciousness of a cond. element in

εἶθε, εἰ γὰρ, was lost. In fact, some hold that the cond. εἰ grew out of the opt. εἰ. The minatory εἰ μή with sup-

pressed apod. comes nearer; but even here there was prob. a threatening gesticulation.—πόλιν: i.e. ἀκρόπολιν.

Cf. Eq. 267, 1093; Lys. 487, τὴν πόλιν ἣμι ἀπεκλεκάτε. Thuc. (ii. 15. 3, 6) gives the explanation: τὸ δὲ πρὸ τούτων ἢ ἀκρόπολις ἢ νῦν οὗδα πό-

λις ἢ καὶ τὸ ὑπ' αὐτὴν πρὸς νότον μάλιστα πετρομένον. . . . καλεῖται δὲ διὰ τὴν πολλαίων ταύτης κατοικίας καί ἢ ἀκρόπολις μέχρι τοῦ ὑπ' Ἀθη-

νακῶν πόλις. Similarly the old part of London is called The City. The happy mother imagines her son, as victor at the Panathenaeas, riding in a chariot up to the Acropolis.

70. Μεγακλῆς: derived from μεγα-

κλῆς by shifting the accent. Ar.

never contracts compound names end-

ing in -κλῆς when the fourth syl.

from the end is short, but always con-

tracts when this syl. is long, as Ηρα-

κλῆς, Θεμιστοκλῆς. — έυστιδα: some

sort of splendid robe, worn by men

and by women.—ἐφην: would say.

71. μὲν οὖν: employed very often in objecting to a statement just made, nay rather. See Kr. Spr. 64, 5, 4.

—τὰς αἰγας: sc. ἐλαύνης (69).—φελ-

λέως: is a common noun, designating

any rugged hill-side with a thin cov-

ering of earth, a sort of place well

suited for goats. Ηάρπ., τὰ πετρόδυ καὶ

αγρύβοτα χωρία φελλέας ἐκάλουν. That

it is not the name of any particular mountain in Attica is shown by a com-

parison of all the seeming allusions
60

ARISTOPHANES.

ἀλλ’ οὐκ ἐπίθετο τοὺς ἐμοὺς οὔδὲν λόγοις,
ἀλλ’ ἵππερον μου κατέχεεν τῶν χρημάτων.
75 νῦν οὖν ὅλην τὴν νῦκτα φροντίζων ὀδοῦ
μίαν εὐρὸν ἀτραπὸν δαμοῦσις ὑπερφῦα,
ἡν ἦν ἀναπείσω τουτοῦν, σωθήσομαι.
ἀλλ’ ἐξεγείραι πρῶτον αὐτὸν βούλομαι.
πῶς δὴ ἀν ἤδιοτ’ αὐτὸν ἐπεγείραμι; πῶς;
80 Φειδιππίδη, Φειδιππίδιον.

ΦΕΙΔΙΠΠΙΔΗΣ.

τί, ὥ πατερ;

ΣΤΡΕΨΙΑΔΗΣ.

κύσων με καὶ τὴν χεῖρα δῶς τὴν δεξιάν.

ΦΕΙΔΙΠΠΙΔΗΣ.

ἴδοὺ. τί ἐστιν;

ΣΤΡΕΨΙΑΔΗΣ.

εἰπέ μοι, φίλεις ἐμέ;

to such a mountain, which would locate it in various parts of the country.

73. ἐπίθετο: the aor. denotes the result (67), the end of the matter was that he did not hearken. The impf. would mean "he would not hearken."

800 ἐν στερεόν βλασφημίαν τῶν ἴππων καταχέοντων.

74. ἵππερον: horse-complaint, a comic word formed after the analogy of ἵππερος, jaundice (liver-complaint), ὅφερος, dropsy (water-complaint).

75. Cf. Eq. 1290; Lys. 26 f., ἀλλ’ ἔστιν ὅπε ἐμοῦ πράγμα ἀναζητητέων | πολλάσι τ’ ἀγρυπνίασιν ἐφρυσπασμένον.
375 f., ἤδη πατ’ ἄλλως νυκτὸς ἐν μακρῷ χρόνῳ | θυτιῶν ἐφροντία | διέφθαρται βιος. Soph. O. T. 67, ἦστε με πολλὰς ὅδους ἑλθότα φροντίζον πλάνοι.— ἰδοὺ: depends on φροντίζων.


77. ἦν: governed by something like βαδίζειν implied.

79. ἀν ἐπεγείραμι: the prot. is contained in τῶς. GMT. 52, 2.

80. Φειδιππίδη, Φειδιππίδιον: cf. 132; Ach. 404, Εὐριπίδη, Εὐριπίδιον. Eur. Cyc. 262 ff., ἦ Κύκλωψ . . . ἦ Κυκλοπίαν. — τί, ὥ: a hiatus very common in comedy, admissible even in tragedy. Cf. 21, 22, 82, 93, 746, 786,
791, 798, 825, 847, etc. Aesch. Theb. 208, τί ὁδι; so id. 704; Pers. 787; Suppl. 306. Soph. Aj. 873; Phil. 917, τί εἶπας.

82. ἰδοὺ: there, voila, freq. employed to denote compliance with a request. Cf. 255, 635, 825.
ΦΕΙΔΙΠΠΙΔΗΣ.

νὴ τὸν Ποσειδῶ τούτοι τὸν ἵππιον.

ΣΤΡΕΨΙΔΗΣ.

μὴ ἑσυγε ὑμὸς τοὺτον μηδαμῶς τὸν ἵππιον.

85 οὖτος γὰρ ὁ θεὸς αἰτιός μοι τῶν κακῶν.

ἀλλ' εἴπερ ἐκ τῆς καρδίας μ' ὄντως φιλέοις,

ὁ παῖ, πιθαμοὶ μοι. ἄνγ.

ΦΕΙΔΙΠΠΙΔΗΣ.

συμβαίνει τι δὲ πίθωμαι δήτα σοι;

ΣΤΡΕΨΙΔΗΣ.

ἐκστρεφον ὡς τάχιστα τοὺς σαντῷ τρόπους,

καὶ μάνθαν ἐλθὼν ἀν ἐγὼ παρανέωσον.

ΦΕΙΔΙΠΠΙΔΗΣ.

90 λέγε δῆ, τί κελεύεις;

83. That Poseidon, the sea-god, should be also ἵππιος is due, according to Preller, to the resemblance between the plunging motion of a ship and the movement of a galloping horse. Ace. to Att. local tradition, Poseidon invented reins at Colonus. Soph. O. C. 713 ff., ἂναξ Ποσειδᾶν, ἦπιαν τὸν ἀκεστῆρα χαλινὸν πρώτα τοῖς τοῖς ἄγνωστοι κτ. Cf. Paus. vii. 21. 8, ἠνομάσθατο δὲ ἰππιόν τὸν θεόν πεθαίνο τοῦ ἵππῳ τοῦτον ἀρχαίοι Μενελάος κατὰ τὸν θεόν τοῦτον πρόκλησιν περιβηκησαν ὅρκον. "ἴππων ἱπταμένος, γαίατο ἐννοσάγησαν ὃ ὅμωθυ μηδὲν ἐκὼν τὸ ἐμὸν δόλῳ ἁρμα πεθήσαι (Il. xxiii. 584 f.). Πάμφως δὲ, ὡς Ἀθηναίων τοὺς ἀρχαίοτατοὺς ὄμοιον ἐποίησαν, εἰναι φησι τὸν Ποσειδῶν ἰππιόν τε διδ." ἢρα νεῶν τι ἱθυκρήδεμων.—τοὺνι: pointing to a statue on the stage. See on 1478.

84. μὴ μοὶ γε: not to me, i.e. do not mention to me. Cf. 433; Ach. 345, μὴ μοι πράσσων. Vesp. 1179, 1400. Kr. Spr. 48, 6, 2; 62, 3, 12. See on Eg. 19.

87. πιθαμός: the nor. does not call for general obedience, but implies that there is something special to be done; hence the question which follows.—τι: cognate acc.—πίθωμα: when a command is turned into a question by a change into the first per., the subjv. as here, or the fut. indic., as in 111, is used. This subjv. may be used of course in anticipating a command, 694, τι δρῶ;
them appear new. In 554 the word is used differently.

91. ἀπόβλεπτε: βλέπε δεῦρα, simply, might mean look here (at the speaker), while ἀπόβλεπτε directs the eye to a more remote object pointed out. In 323 the simple βλέπε δευρί (of a remote object) is further explained by immediately adding the thing to be looked towards, τούς τήν Πάρνηθα.

92. οἰκίδιον: dim. of οἰκία (not ὁδός), hence the long antepenult. ὁικίδιον. Kr. Spr. 41, 10, 2. It is usually assumed that the house of Socrates is meant, as even Ar. would hardly have dared to represent him as having a special building as a school-house; but where was Xanthippe, especially when the house burnt in the closing scene? See Introduction, § 12. Socrates valued all his property, including his house (Xen. Oec. 2. 3) at five μναὶ (90 dollars); but Bocock (Pub. Econ. of the Athenians, I. p. 156 f.) doubts whether it was possible to support a family at Athens with so little property. The Koppa horse cost twelve μναὶ,—more than twice the entire possessions of Socrates.

94. ψυχῶν: this word is probably intended to suggest two ideas, that of souls in the sense of men, and that of ghosts or spectres. Cf. 504. So in Av. 1555, ἡ ψυχὴ γογγυεῖ Σωκράτης. The use of ψυχή as equiv. to man is derived from Socratic usage, and is frequent in Plato. Cf. Rep. 1. 353 ε, ἀνάγκη κακὴ ψυχὴ κακῶς ἄρχειν.—φρονιστήριον: thinking-shop, phrontistery, speculatio-rium; formed after ἐργαστήριον, δικαστήριον, etc. Aeschin., acc. to Philostratus, called Rhodes σοφιστῶν φρον-ιστήριον, alluding perhaps to this play. Very late writers use it as an ordinary word, and in the Christian fathers it signifies monastery. Even φρονισθῆς may have been invented by Ar., although it was in use a short time afterward. Xen. Symp. 6. 6; 7. 2. Plat. Apol. 18 δ. These instances, however, refer to the Clouds.
95 ἐνταῦθ’ ἐνοικοῦσ’ ἀνδρεσ, οἳ τὸν οὐρανὸν λέγοντες ἀναπείθουσιν ὡς ἔστιν πυγεύς, καὶ στὶν ἴμασ σύντο, ἰμεὶς δ’ ἄνθρακες! σύντο διδάσκουσ’, ἀργύριον ἦν τις διδὼ, λέγοντα νικὰν καὶ δίκαια καδίκα.

ΦΕΙΔΙΠΠΙΔΗΣ.

100 εἰςών δὲ τίνες;

ΣΤΡΕΨΙΑΔΗΣ.

οὐκ οἶδ’ ἀκριβῶς τοῦνομά.

95. τοῦ οὐρανοῦ: acc. by prolepsis, depending on ἀναπείθουσιν. See on 145, 493.

96. See on 201. In Av. 1001, the same comparison is attributed to Meton, and by Cratinus (in the Πανόπται) to the philosopher Hippon.

—λέγοντες: by argument, or disputation. —ἔστιν πυγεύς: when quantity by position is desired, movable ν is written not only before a single consonant as in 74, 97, etc., or before a mute and liquid as here, but in some texts it is used even before the strong combinations of consonants, as Soph. Ant. 571, νίεσι(ν) στυγω. In the latter case it is difficult to determine which is correct, since in the early classical prose the movable ν could be used or omitted before either vowels or consonants. Towards the end of the classical period, its use became general in both cases. The rule stated in most grammars has no foundation.

97. The ἄνθρακτοι are to the οὐρανὸς (dome of the sky) what ἄνθρακες are to the πυγεύς (a hollow hemisphere, as some think, placed over burning coals to smother them, as it were). See Introd. § 36. The pun on ἄνθρακτοι and ἄνθρακες is found also in Av.

1546. In Eur. Cyc. 374, the Mss. have ἄνθρακτων θέρμ α ἀπ’ ἄνθρακων κρέα.

98. The intimation that Socrates taught for money is false. See Introd. § 12.

99. This charge is not true of Socrates, but most of the sophists were liable to it. Plat. says (Phaedr. 272 d) these held ὅτι οὐδὲν ἄληθὲν ἐλεύθερον μετέχειν δέοι τοῖς ἐκλειστοῖς ἡγητοῖς ἄκριτον ἔσεθαι, ἀλλὰ τοῖς πιθανοῖς. Cf. Sen. Epist. 88, Protagoras ait de omni re in utramque par tem disputari posse. —λέγοντα: instrumental. —καὶ δίκαια καδίκα: whether right or wrong,—a freq. combination. See on Eq. 256. So in Lat., as Ter. Ad. v. 39, quia non inusta inustaus prorsus omnium omnino obsequor. The acc. here depends on νικὰ (to carry points), the const. being analogous to that in νικὰν Ὀλυμπία. Cf. 115, 432, 1211, 1335. Aeschin. 3. 63, νικὰ ὑπερον ψήφωσα Φιλοκράτης.

100 f. Philippides asks the very question that Strepsiades is avoiding; and the latter still evades as much as he can and tells an actual falsehood, for he knows the name well enough. Of course, the name has to come out eventually, but he wishes to prepare
his son gradually for it. As soon, however, as he utters μεριμνοφροντισταί it is all out.

101. μεριμνοφροντισταί: coined by Ar, and hardly translatable. The word conveys the idea of close and painful scrutiny with deep and intense meditation. The use of μέριμνα implied here is as old as Empedocles, and is found in Xen., Plat., etc. For φρονισθείς, see on 94. — καλοί τε κάγαθοί: freq. as a designation of the Athenian aristocracy, to whom belonged most of the associates of Socrates. Strepsiades hopes that this designation will impress his son favorably. The expression was also much used by the Socratics of men's character. Originally, it seems to have denoted physical (καλός) and moral (ἀγαθός) excellence.

102. Phidippides's indignation finally bursts forth.—γέ: implies an ironical yes.—ἀλαζόνας: vain pretenders, a word often used by Ar.

103. ἄχριστας: as dōctores umb ratici. Cf. 120, 199, 504, 1113. See on 186. — ἀνυποδήτους: we must not judge this habit of Socrates by present usage in America or western Europe. At Sparta the young were required to go barefoot (Xen. Resp. Lac. 2. 3); and at Athens shoes were usually laid aside in-doors, and many men, esp. admirers of Spartan rigor and simplicity, wore no shoes at all even in winter. Plat. Symp. 220b, (Socrates) ἀνυπόδητος διά τοῦ κρυστάλλου (ice) ἐν ἐπορεύετο ἢ οἱ ἄλλοι ὑποδεμένοι. Xen. Mem. i. 6. 2, (Antiphon to Socrates) ἀνυπόδητος τε καὶ ἄχτιων διατελεῖς. Cf. Plat. Phaedr. 229a. As instances, may be mentioned the orators Lycurgus and Phocion, of a later period.

104. Chaerephon, of the deme of Sphettos (150), companion of Socrates from youth up (Plat. Apol. 21a) was assailed by the comedians as much as Socrates himself. He was pale and lean, and hence called bat (Lbl. 1554), son of night (Frq. 486), etc. Cf. 503 f. During the rule of the Thirty, he was an exile (Plat. Apol. 21a). Socrates speaks of him (ibid.) with affection, and it was Chaerephon who brought from Delphi the oracle declaring Socrates the wisest of men. Xen. speaks of him as being quick to grow angry, but easy to appease; at least, the dialogue given in Mem. ii. 3 implies so much.

105. ἦ ἦ: designed merely to interrupt Phidippides.—ἐπης: subjv. in prohibition, GMT. 86. As the subjv. was no doubt used for the purpose of mollifying the harshness of a specific prohibition, it is used for the inv.
THE CLOUDS.

ἀλλ’ εἰ τι κήδει τῶν πατρῶν ἀλφίτων,
τούτων γενοῦ μοι σχασάμενος τὴν ἰππικήν.

ΦΕΙΔΙΠΠΙΔΗΣ.
oük ἂν μὰ τὸν Δίονυσον, εἰ δοίης γέ μοι
tοὺς φασιανοὺς, οὺς τρέφει Δεωγόρας.

ΣΤΡΕΨΙΑΔΗΣ.
110 ἰθ’, ἀντιβολῶ σ’, ὡ φίλτατ’ ἀνθρώπων ἐμοί,
ἐλθὼν διδάσκοι.

only in the aor., esp. in the second pers.; for in the third pers. there was not the same danger of offending the person addressed. Hence in the third pers. the subjv. and invm. are used almost indiscriminately, the tendency being, perhaps, to use the invm. with an impers., and the subjv. with a pers. subj. Plat. Crit. 45 b, μήτε ταύτα φθεοῦμενοι ἀποκάμψας σαυτῶν σώσαι, μήτε δ ἐλεγες ἐν τῇ δικαστηρίῳ δυσχερές σοι γενέσθω.

106. εἰ τι κήδει: the verb κήδεσθαι had a very serious meaning, familiar from its freq. use in Hom. in the sense of feel concern or pity for one in distress or trouble. Cf. Ach. 1028, εἰ τι κήδει Δερκέσων. Soph. O. T. 1000, εἰπερ τι τοῦ σαυτοῦ βίου κήδει. Plat. Gorg. 462 a (perhaps with a little humor), ἀλλ’ εἰ τι κήδει τοῦ λόγου. —πατρῶν ἀλφίτων: not patrimony (I. and S.), but rather paternal biscuit. With Strepsiades, the ἀλφίτα are the chief concern. Cf. 648.

107. τούτων: part. gen. as pred. See G. 169, 1; H. 732 a. —σχασάμενος: σχάζειν means cut; cut loose, hence lit. let fall, drop; whence fig. drop, give up. The mild, apparently only here and Plat. Com. 31, καὶ τὰς ὄφρας σχάζασθε (let fall).

108. οὔκ ἂν: sc. τούτων γενοίμην. —

γέ: when it follows εἰ, often has the force of even. Cf. Plut. 924 f., οὔτε ἂν εἰ δοίης γέ μοι | τὸν Πλούτον αὐτόν. Ach. 906, οὔκ ἂν μὰ Δί’, εἰ δολῇ γέ μοι τὴν ἀσπίδα.

109. φασιανοὺς: birds from the river Phasis, pheasants, which were rare at Athens at that time. The pheasant of that part of the world is a brilliantly colored and otherwise more beautiful bird than the American species. —Δεωγόρας: father of the orator Andocides, noted for luxury and dissipation, by which he is said to have wasted his property (Eupolis, 50). He was on the commission which made the thirty years’ truce with Sparta in n.c. 446. He was twice arraigned in the trial of the ἔμοικοπίθαι, but was acquitted. Acc. to Plat. Com. 102, he was one of those, οἱ ζωὶς τερπνῶς αἰδέν ἐνθυμοῦμενοι. —Philippides declares that he would not change his mode of living for a certain price; but this price implies a continuation of his mode of living. Something like “I wouldn’t stop smoking for ten thousand Havañás.” Cf. Plut. 924 f. (quoted in note on 108).

110. There is not sufficient ground for believing, as some do, that this is a parody on some tragic passage.
ΦΕΙΔΙΠΠΙΔΗΣ.
καὶ τί σοι μαθήσομαι;
ΣΤΡΕΨΙΑΔΗΣ.
ἐίναι παρ᾿ αὐτοῖς φασὶν ἄμφω τῶ λόγῳ,
τὸν κρείττον‘, ὀστὶς ἐστὶ, καὶ τὸν ἣττονα.
τούτων τὸν ἐτερον τῶν λόγων, τὸν ἦττονα,

νυκάν λέγοντά φασι τάδικότερα.

ἡν οὖν μάθης μοι τὸν ἄδικον τούτον λόγον,
ἀ νῦν ὀφεῖλω διὰ σέ, τούτων τῶν χρεῶν
οὐκ ἂν ἀποδοίην οὐδ᾿ ἂν ὀβολὸν οὔδενί.

ΦΕΙΔΙΠΠΙΔΗΣ.
οὐκ ἂν πιθοίμην. οὐ γὰρ ἂν τλαίην ἰδεῖν

120 τοὺς ἱππέας τὸ χρῶμα διακεκναισμένος.

The expression is not uncommon, and the position of ἄμφω is admissible in comedy, and is determined by metric considerations.


115. See on 90. — λέγοντα: agrees with τῶν ἦττων (λόγων). In the dialogues of Plat. Socrates well-nigh personifies λόγος.

117 f. ἄν: not assimilated to its postponed antec.—ἀν: repeated after the emphatic ὁδι(ε) (even). — οὔδεν: in this neg. sent. the compound neg. is necessary, as τινί would hardly be Greek, or certainly would alter the sense. The statement so often made, that two negatives strengthen the negation, is incorrect. This very sent., however, shows one of the methods by which the Greeks could really strengthen a negation. — 118 is repeated 1250.


120. Cf. 103; Eccl. 955, πόθος με διακανᾶς ἔχει.
оύκ ἀρα μὰ τὴν Δήμητρα τῶν γ’ ἐμῶν ἐδει οὐτ’ αὐτὸς οὐθ’ ὁ ξύγιος οὐθ’ ὁ σαμφόρας. ἀλλ’ ἔξελῶ σ’ ἐς κόρακας ἐκ τῆς οἰκίας.

ΦΕΙΔΙΠΙΔΗΣ.

ἀλλ’ οὗ περιόψεται μ’ ὁ θεῖος Μεγακλῆς
125 ἀνιππον. ἀλλ’ εἴσεμι, σοῦ δ’ ὦ φροντιῶ.

ΣΤΡΕΨΙΑΔΗΣ.

ἀλλ’ οὗ ἐγὼ μέντοι πεσὼν γε κείσομαι, ἀλλ’ εὐξάµενος τοῖς θεοῖς διδάξομαι αὐτός, βαδίζων εἰς τὸ φροντιστήριον. πῶς οὖν γέρων ὁν καπιλήσµων καὶ βραδὺς

121. Δήμητρα: the Greeks usually swore by a divinity that was in some way connected with the subject of discourse. — τῶν ἐµῶν: part. obj.
122. ξύγιος: for the meaning of this word and of σειραφόρος (1300), cf. Eur. Iph. Α. 221, τοὺς μὲν μέσους ξύγιοις, τοὺς δ’ ἔξω σειραφόρους.—σαμφόρας: see on 23.
123. ἐς κόρακας: to the ravens. To be exposed without burial was the worst calamity for a Greek: hence ἐς κόρακας as a curse, go to the devil. It was so common that a verb, σκορακίζειν, was formed from it. Here Strepsiades weaves it into his sent. So Λυ. 990, οὐκ εἶ ἥρας ἐς κόρακας; Pind. 18. f., αὐτὴν ἀρ’ ὥσιν κτ.; Νη τὸν Δί’ ἐς κόρακας γε καὶ σαντόν γε πρός. Cf. 133, 646, 789, 571. In the opening of the Birds two men have deserted their race and are trying to go to the birds, and one of them says (27 ff.): οὐ δεινόν οὐν δῆτ’ ἑστὶν ἡμᾶς δεοµένους ἐς κόρακας ἔλθεῖν καὶ παρεσκευασµένους ἐπείτα μὴ ἡξερεῖν δύνασθαι τὴν δοῦν; 124. θεῖος: uncle; here, however, great uncle (46).
125. ἀνιππον: περιορᾶν regularly takes the partic.; consequently attempts have been made to insert ὄντα after ἀνιππον. One Ms. has ἐλμι for εἴσεμι, which makes room for it. The omission of ὄντα, however, seems to be admissible.
126. πεσών κείσομαι: an expression taken from wrestling. If a wrestler was thrown three times, he was declared overcome. Aesch. Eum. 589 f., ΧΩΡ. ἐν μὲν τὸν ἤθη τῶν τριῶν παλαισµάτων. ΟΡΕΣΤ. οὐ κειµένῳ τῷ τόνδε κοµπάξεις λόγον.
127. εὐξάµενος: Strepsiades feels his need of divine aid in this undertaking.—διδάξομαι: have myself taught, learn; sometimes, have one taught, a son, for instance. Cf. 1338. For the former sense, cf. 111. The ordinary ref. use is found 194.
128. βαδίζων: the pres. here may denote repeated action, but the use prob. is that mentioned in the note on 780, q.v.
130 λόγων ἀκριβῶν σκινδαλάμους μαθήσωμαι; ἴτητέον. τί ταῦτ' ἔχων στραγγεύομαι, ἀλλ' οὐχὶ κόπτω τὴν θύραν; παί, παιδίον.

ΜΑΘΗΣ.

βάλλ' ἡς κόρακας· τίς ἐσθ' ὁ κόψας τὴν θύραν;

ΣΤΡΕΨΙΑΔΗΣ.

Φείδωνος νιῶς Στρεψίαδῆς Κικυννόθεν.

ΜΑΘΗΣ.

135 ἀμαθῆς γε νη Δί', ὡστὶς οὐτωσὶ σφόδρα

130. σκινδαλάμους: in Plat. Hipp. I. 304 a, Hippias calls the dialectic of Socrates κνίσματα καὶ περιστιμάτα τῶν λόγων κατὰ διαλέξεις. 131. ἴτητέον: as if from an ἴτεω (like βατέω, δοτέω).—ταῦτα: cognate or inner obj. of στραγγεύομαι. —ἔχων: this partic. often denotes continuance or persistence in a state or in doing something, and is used without obj. Kr. Spr. 56, 8, 4. Cf. 500; Ran. 512, ληρεῖς ἔχων. Av. 341, τοῦτο μὲν ληρεῖς ἔχων (τοῦτο obj. of ληρεῖς). Similar to our passage is Thesm. 473, τί ταῦτ' ἔχουσαι κείνων αὐτίμεθα; Not rare in prose (Plat., Luc.); generally with verba inertiendi, nudiandi, ludendi.

132. κόπτω: Plut. Mor. 516 εο: μὴ κόψατα τὴν θύραν εἰς οἰκίαν ἀλλοτριαν οὐ νομίζεται (is not the custom) παρελθειν· ἀλλὰ νῦν μὲν εἰς θυραρόν, πᾶλαι ἐπὶ βρόστρα (knockers) κρούόμενα πρὸς ταῖς θύραις αἰσθησιν παρείχειν, ἵνα μὴ τὴν οἰκοδόμησαι ἐν μέσῳ καταλαβῇ ὁ ἀλλοτριός, ὡς τὴν παρθένον, ἢ κολάζουσιν οἰκέτην. That also in classical times there was a θυραρός, near at hand at least, is evident from the fact that when one knocks he is usually represented as calling out παί. In the instance before us, a pupil answers the call; in Ran. 38 Heracles himself appears when Dionysus knocks and cries παιδίον, παί, ἡμί, παί. In Av. 56 f. Pithetaerus, knocking at a cliff with a stone to stir up the birds, says παί, παί, as if from habit. To this call the servant of Pluto answers (Ran. 464) at the gate of Hades. Cf. 1146. That the θυραρός was regularly found only in houses of the wealthy is implied in Arist. Oeoe. 1. 6, δοκεῖ δ' ἐν ταῖς μεγάλαις οἰκονομίαις χρησίμου εἶναι θυραρός. The usual word for knocking (pultare) is κόπτειν, but κρούειν also is used, while φορεῖν denotes the sound made by the door as one comes out (crepare).

134. A serio-comic effect is produced by Strepsiades giving name, paternity, and native place (deme), as was required in judicial and political proceedings. Dem. De Cor. 54 ff.: Ἀλοχύνης Ἀτραμηῆτον Κοκωκίδης ἀπήγεγε πρὸς τὸν ἄρχοντα παρανόμων κατὰ Κησοφόντος τοῦ Λεωσθένου Αναφλυστίου. . . . κλητορεῖς (see on 1218) Κηφισοφόνων Κηφισοφόνως Ἀμμούσιος, Κλέων Κλέωνος Κοκωκίδης.—Κικύνων was a deme of the tribe Ακαμαντίς.
THE CLOUDS.

ἀπεριμερίμνως τὴν θύραν λελάκτικας καὶ φροντίδ’ ἐξῆμβλωκας ἐξευρημένην.

ΣΤΡΕΨΙΑΔΗΣ.

σύγγνωθί μοι· τηλοῦ γὰρ οἰκῶ τῶν ἄγρων.

ἀλλ’ εἰπέ μοι τὸ πρᾶγμα τοῦξημβλωμένον.

ΜΑΘΗΤΗΣ.

140 ἀλλ’ οὐ θέμις πλὴν τοῖς μαθηταῖσιν λέγειν.

ΣΤΡΕΨΙΑΔΗΣ.

λέγε νυν ἐμοι θαρρῶν. ἐγὼ γὰρ οὗτοσὶ ὑπερ

136. ἀπεριμερίμνους: obs. the phraseology of the school, — "who unthinkingly kicked the door with such violence."—λελάκτικας: violent knocking is often introduced to amuse. Cf. Plut. 1100 ff., KAP. οὔτος, εἰπέ μοι, ὅ τιν θύραν ἐκοπτεὶ οὕτως σφόδρα; | ERM. μὰ Δῆ, ἀλλ’ ἐμελλον· εἰτ’ ἀνεψάζα με φθάσας. Ran. 38. Plaut. Truc. ii. 2. 1, quis illic est, qui tam proterve nostras aedes arietat? Ter. Eun. ii. 2: 54, istas (fores) calcibus saepe insulatibis frustra.

137. ἐξῆμβλωσας: caused to miscarry,—not a mere metaphor. Socrates, whose mother, Phaenarete, was a midwife, called his method of instruction τέχνη μαιευτική. Plat. Theaet. 149 a, ἐγὼ εἰμι νίος μαλα γενναίας τε καὶ βλοσυρὰς Φαυναρτῆς, (kal) ἑπτηπιδείων τὴν αὐτὴν τέχνην. This, as he himself explains it, means that he does not impart knowledge to others, but merely assists at the birth of ideas.

138. At the beginning of the war Strepsiades had removed to the city to escape the raids of the Lacedaemonians (see on 6). Here he speaks of his country home.—τῶν ἄγρων: governed by τηλοῦ, far away in, like πόρρω, ποῦ, etc. Cf. Xen. Anab. iv. 3. 28, πρόσω τοῦ ποταμοῦ. H. 757.

139. τοῦξημβλωμένον: the sequel shows, however, that the investigation, instead of proving an abortion, was carried out with complete success. It may be that in the first Clouds something else stood before the scientific achievement here narrated. One might be tempted to render ἀνεμέπτει (152) was measuring (namely, “when you thundered at the door”) rather than proceeded to measure; but this is rather precluded by 148.

140. οὐ θέμις: nefas,—a violation of divine or sacred law, referring in this instance to the sacred mysteries of the school of Socrates. "Telling tales out of school" is here a violation of divine law, while acc. to 1202, the sea cannot be made larger by rivers flowing into it, because it would be a violation of human right: οὐ γὰρ δικαιον. Yet it may be doubted whether δικαιον here denotes anything more than “the general fitness of things,” in the mouth of Amyntias.

141. οὗτοσί: colloquial,—I here, pointing to himself. Cf. Plut. 888,
ARISTOPHANES.

ηκώ μαθητής εἰς τὸ φροντιστήριον.

ΜΑΘΗΤΗΣ.

λέξω. νομίσαι δὲ ταῦτα χρὴ μυστήρια.

ἀνὴρετ' ἄρτι Χαίρεφωντα Σωκράτης

145 ψύλλαν, ὅποσος ἄλλοιτο τοὺς αὐτῆς πόδας.

δακοῦσα γὰρ τοῦ Χαίρεφώντος τὴν ὄφρυν

ἐπὶ τὴν κεφάλην τὴν Σωκράτους ἀφήλατο.

ΣΤΡΕΨΙΑΔΗΣ.

πῶς τοῦτο δὴ 'μέτρησε;

ΜΑΘΗΤΗΣ.

δεξιώτατα.

κηρὸν διατήξας, εἶτα τὴν ψύλλαν λαβὼν

150 ἑνέβαψεν εἰς τὸν κηρὸν αὐτῆς τὸ πόδε.

κάτα ψυχέντος περιέφυσαν Περσικαί.

ταῦτα ὑπολύσας ἀνεμέτρει τὸ χώριον.

ΚΑΡ. καὶ τίνα δέδρακε δὴτα τοῦτ';

ΣΤΚ. ἐμὲ τούτουν.

143. νομίσαι: the omission of a subj. makes the sent. rather generic and adds much to its solemnity. —


145. ψύλλαν: see on 95 and 493. This is a good illustration of the fact that such proleptic aces. are used in connexions where an ordinary obj. could not stand. — ἄλλοιτο: although a special occurrence suggested it, the question propounded was a general one: πόδασ ἄλλαται κτὲ. — πόδας: acc. of measure. This jest about the leap of a flea seems to have made a considerable impression. In Xen. Symp.

6. 8, the Syracusan clown thus addresses Socrates: ἀλλ' εἰπὲ μαί. πόσοις ψύλλης πόδας ἐμοῦ ἀπέχεις. ταῦτα γὰρ σὲ φασί γεωμετρεῖν. It is also referred to in Luc. Prom. 6.

150. τῷ πόδε: as if the flea, like man, had only two feet. In Pax, 35, we have τὴν κεφάλην τε καὶ τῷ χείρᾳ of a beetle.

151. ψυχέντος: sc. τοῦ κηροῦ. The form ἐφύγῃ is later. — Περσικαί: sc. ἐμβαθ. These were ladies' shoes, which were close-fitting like the skin, hence περιέφυσαν.

152. ὑπολύσας: the usual word for taking off shoes, and may be used without an obj. — χωρίον: space, distance. The leap measured was one made under scientific control, not that of 148f.
στρεψιαδῆς.

ο Ζεῦ βασιλεῦ, τῆς λεπτότητος τῶν φρενῶν.

μαθητῆς.

τί δῆτ' ἄν, ἔτερον εἰ πῦθοι Σωκράτους

155 φρόντισμα;

στρεψιαδῆς.

ποιον; ἀντιβολῶ, κάτειπέ μοι.

μαθητῆς.

ἀνήρετ' αὐτὸν Χαίρεφων ὁ Σφήττιος,

ὅποτερα τὴν γνώμην ἔχοι, τὰς ἐμπίδας

κατὰ τὸ στόμ᾽ ἄδεω ἢ κατὰ τοὐρροπυγίον.

στρεψιαδῆς.

τί δῆτ' ἐκεῖνος εἰπὲ περὶ τῆς ἐμπίδος;

μαθητῆς.

160 ἐφασκεν ἔναι τοὐντερον τῆς ἐμπίδος

οστενόν. διὰ λεπτοῦ δ' ὄντος αὐτοῦ τὴν πυθὴν

βία βαδίζειν εὐθὺ τοὐρροπυγίον.

ἐπειτὰ κοιλὸν πρὸς στενῷ προσκείμενον

tὸν πρωκτὸν ἥχειν ὑπὸ βίας τοῦ πνεύματος.

153. λεπτότητος: excl. gen. H. 761; G. 173, 3. The word is generally employed in an unfavorable sense, but here it is uttered in a tone of admiration. Cf. 230, 320, 359; Av. 318.

154. τί δῆτ' ἄν: sc. λέγοις. See on 108.

157. Such questions were discussed by the philosophers of that period. Arist. seriously discusses the question how the singing of insects is to be explained (An. Hist. iv. 9. 3 ff.). In Ael. Hist. An. 12. 10, it is said of the comedian Demetrius, μέμνηται ὅτι καὶ τὴν πυρῆν λαλοῦσιν αἱ τρυγόνες.

159. This verse suggests Eur. Med. 674, τί δῆτα φοίβος εἰπὲ σοι παιδῶν πέρι;


163. κοιλὸν: enlarged and hollow, referring to πρωκτὸν, while στενῷ is neut. and may be used as a noun or refer to ἐντερον in 160.
ΣΤΡΕΨΙΑΔΗΣ.

165 σάλπιγξ ὁ πρωκτὸς ἐστὶν ἀρά τῶν ἐμπίδων.  
ἀ τρισμακάριος τοῦ διεντερεύματος.  
ἡ σιδώος φεύγων ἄν ἀποφύγοι δίκην,  
ὅστις δίωδε τούτερον τῆς ἐμπίδος.

ΜΑΘΗΣ.

πρώην δὲ γε γνώμην μεγάλην ἀφηρέθη  
170 ὑπ' ἀσκαλαβώτου.

ΣΤΡΕΨΙΑΔΗΣ.

τίνα τρόπον; κάτειπέ μοι.

ΜΑΘΗΣ.

ζητοῦντος αὐτοῦ τῆς σελήνης τὰς ὄδοις

165. ἀρά: then, illative. Cf. 1028, 1476. So ταῦτ' ἀρά, for these reasons, then. Cf. 319, 335, 353, 394.

166. διεντερεύματος: comic word, as if from διεντερεύω, possibly intended to suggest διερεωμάν and certainly suggesting ἐντερόν (τῆς ἐμπίδος).

167. Just as διάκειν, pursue, prosecute, and ἀρείν, take, catch, gain the suit, are used of the accuser, so φεύγειν, flee, be prosecuted or defend one's self; and ἀποφέγειν, escape, be acquitted, are used of the defendant. The combination φεύγων ἀποφέγειν (also ἐκ-, πρω-, κατα-φεύγειν) is common. Hom. Π. xiv. 81, ὅς φεύγων προφύγῃ κακόν. Arch. 178, δεὶ γὰρ μὲ φεύγοντι ἐκφύγειν Ἀχαρνέας. Hdt. iv. 23, ὅς ἄν φεύγων καταφύγῃ ἐς τούτους, ὑπ' οὖν ἐνδέιο γαγίκε- 

eita. Xen. Anab. ii. 5. 7, τῶν θεῶν πόλεμον... ἀπό ποιοῦ ἄν τάχους φεύγων 
tis ἀποφύγοι. The simple verb (in the pres. partic. usually) in such sents. denotes effort, while the compound (in the aor.) denotes result.

168. ὅστις: such a one as, any one who, here applied to a definite person. See on 42. Obs. the serio-comic repetition of ἐμπίδος in this passage.

169. γνώμην: dir.obj.retained in acc. with pass. voice. H. 724 a; G. 197, n. 2.

170. See on 10 concerning the time of year. — ἀσκαλαβώτου: called also γαλεώτης (174), Lat. stello (akin to stella), a small lizard. having star-like spots on its back. It was much sought after, because its skin was regarded as a protection against epilepsy. Pliny refers to this virtue of its skin, but states that when it sheds the skin it devours it lest men should derive benefit from it, and adds (N. H. xxx. 10. 27), quoniam nullum animal fraudulentius invidere homini tradunt; inde steliocom nem nomen aiunt in maledicium translatum. Eubile eius est in loricis ostiorum fenestrarumque aut camenis sepulchrisve.

καὶ τὰς περιφορὰς, εἰτ' ἄνω κεχηνότος ἀπὸ τῆς ὄροφῆς νύκτωρ γαλεώτης κατέχεσεν.

ΣΤΡΕΨΙΔΗΣ.

ἡσθην γαλεώτη καταχέσαντι Σωκράτους.

ΜΑΘΗΣ.

175 ἔχθες δὲ γ' ἡμῶν δεῖπνον οὐκ ἤν ἐσπέρας.

ΣΤΡΕΨΙΔΗΣ.

εἶν· τι οὖν πρὸς τάλφιτ' ἐπαλαμήσατο; ἐμεύς τι λυιζ

ΜΑΘΗΣ.

κατὰ τῆς τραπέζης καταπάσας λεπτὴν τέφραν, κάμψας ὀβελίσκον, εἶτα διαβήτην λαβὼν

proxime ambiret eique supra terram proxima solis circum vectio (περιφορά) esset.

174. ἡσθην: aor. of the immediate past, sometimes hardly to be distinguished from a pres. Cf. 1240; Av. 570. H. 842; GMT. 19, x. §. In the second pers., Nub. 185, 820.

176. εἶν: like our "Very well." E. M., συγκατάθεσις μὲν τῶν εἰρημένων, συναφῆ δὲ πρὸς τὰ μέλλοντα.—πρὸς τάλφιτα: to procure bread, or perhaps in a less specific sense, as in the expression οὐδὲν πρὸς Δίώνυσον, with reference to, bearing upon, etc. Cf. 648, 1188.—ἐπαλαμήσατο: this verb is used of cunning contrivances or plans, such as were ascribed to Palamedes. Ραξ, 94, πέτωμα, τάλμημα νέον παλαμησάμενοι. Εὐπολις, 303, Παλαμηδικόν γε σοῦτο σοφεύρημα. Here there is also reference to the manipulation employed in stealing. The word is derived from παλάμη, palma, and Παλαμήδης is another derivative.

177 ff. This passage has never been satisfactorily explained. θυμάτιον is a conjecture of G. Hermann for θοιμάτιον. Some think the passage was not intended to give any clear meaning. With our reading the sense, or rather the nonsense, would be about as follows: Socrates, being at a palaestra (as he frequently was), where the usual sacrifice to Hermes is about to be offered (Plat. Lys. 206 d e), pretends that he is going to demonstrate a geometrical proposition, scatters ashes on a table so as to draw the figure, bends a spit and uses it as a pair of dividers (διαβήτην), and, while the attention of those present is fixed upon the demonstration, filches a piece of the offering. The point, if there is any, would be to illustrate the Socratic method of utilizing science. The above use of ashes or sand is familiar from the story of Archimedes. Cf. also Vitr. 6 praef., Aristippus naufragio ciecut ad Rhodiensium litus animadvertit geometrica schemata descripta. There may be a lacuna between 178 and 179.
Aristophanes.

ἐκ τῆς παλαιόστρας θυμάτων ὑφείλετο.

Στρεψιάδης.

180 τί δῆτ' ἐκεῖνον τὸν Θαλήν θαυμάζομεν; ἄνοιγ', ἄνοιγ' ἄνυσας τὸ φροντιστήριον καὶ δείξον ὡς τάξιστά μοι τὸν Σωκράτην. μαθητῶ γάρ· ἀλλ' ἄνουγε τὴν θύραν.— ὃ Ἡράκλεις, ταυτὶ ποδαπὰ τὰ θηρία;

Μαῶθης.

185 τί ἐθαύμασας; τῷ σοι δοκοῦσιν εἰκέναι;

Στρεψιάδης.

toῖς ἐκ Πύλου λῃσθεῖσιν, τοῖς Λακωνικοῖς. ἀτὰρ τί ποτ' ἐς τὴν γῆν βλέπουσιν οὕτωι;


181. ἄνυσας: an expression (sometimes with τί or ποτε) denoting impatience. Cf. 506, 635, 1253; Ev. 71; Ran. 1171; Vesp. 30.

183. μαθητῶ: comic deserative, formed like such words as χεῖτιω in 1387.—ἀλλ' ἄνουγε: "but do open."

184. The interior of the house (but see Introd. § 38) is now exposed to view (by means of the ἐκκύκλημα?).—ἀ Ἡράκλεις: a very common excl. at an unusual sight. Cf. Av. 814, 859, 1129, etc. So ἄνας Ἡράκλεις, Av. 277 and often. ὃ πολυτίμηθ' Ἡράκλεις, Ach. 807. Its tone is too familiar for tragedy.

186. ἐκ Πύλου: more accurately ἐκ Ἐφακτηρίας. Reference is here made to the Spartans captured by the Athenians under Cleon on the island of Sphacteria in 425 B.C. The jest alludes to their lean and haggard appearance after their long imprisonment, or possibly to the sad plight in which the prisoners appeared when they were brought to Athens after being blockaded for a long time on the island.—Δακωνικόι: adj. used as subst. for Δάκωςι. Examples are found elsewhere in Ar. and also in prose, as Xen. Hell. ii. 4. 10; iv. 8. 35 and 37. Similarly Ἀχαρνικόι, Ach. 329; Μεγαρικόι, Ach. 830; Αττικωνικόι, Pax, 215, comically formed after Δακωνικοί.

187. οὗτοι: a long vowel or diphthong before deictic -i in forms of οὗτοι is shortened. See also on 14.
THE CLOUDS.

MAOHTES.

ζητοῦσιν ὁὕτωι τὰ κατὰ γῆς.

ΣΤΡΕΨΙΑΔΗΣ.

болезн ᾗρα
ζητοῦσι. μὴ νῦν τοῦτό γ’ ἔτι φροντὶζετε.
190 ἐγὼ γὰρ οἶδ’, ὡς εἰσὶ μεγάλοι καὶ καλοὶ.
τί γὰρ οἶδε δρῶσιν οἱ σφόδρ’ ἐγκεκυφότες;

MAOHTES.

ὁὕτωι δ’ ἐρεβοδιφῶσιν ὑπὸ τὸν Τάρταρον.

ΣΤΡΕΨΙΑΔΗΣ.

τί δὴ ὁ πρωκτὸς ἐσ τὸν οὐρανὸν βλέπει;

MAOHTES.

αὐτὸς καθ’ αὐτὸν ἀστρονομεῖν διδάσκεται.

188. τὰ κατὰ γῆς: in Plat. Apol. 19b the accusation made by the old enemies of Socrates is represented as being, in part, substantially this: Σωκράτης ἀδικεῖ καὶ περιεργᾶται ζητών τὰ τοι οὐδὲ γῆς καὶ οὐρανοῦ. This charge is refuted at length in the Apol., and is disproved also by the testimony of Xen. Cf. Mem. i. i. 11. Yet Plat. in his dialogues does not scruple to represent Socrates as speculating about the locality and nature of Hades, etc. Cf. Phaed. 113 f. In these cases Socrates is, no doubt, a mere dramatis persona.—болезн: in the judgment of Strepsiades, the only things worth seeking under the ground are bulbi, bulbous roots which grew wild, and were highly prized as food. See on 190.

189. φροντὶζετε: obs. the freq. recurrence of the philosophical words formed on the stem φροντι-, such as φροντιστήριον 94, μερίμνοφροντιστής 101, φροντὶζειν 125, φροντὶς 137, φροντισμα 155, etc. Cf. 225, περιφρῶ.

190. μεγάλοι: Plin. N. H. xix. 5, 30, effodiuntur bulbi ante ver, aut deteriores illico fiunt...rubicundis rotundioribusque laus et grandissimis.

191. γὰρ: in questions evoked by surprise at something just observed, γὰρ is often used without reference to anything that has been said. Cf. 200, 218. — ἐγκεκυφότες: cf. Epierates, 8. 21, where the pupils of Plat. πάντες ἀνανθέοι τῶν ἐπίστησαν καὶ κύμαντες χρόνον οὐκ ὀλγόν διεφρότησαν.

192. ὁὕτωι δέ: in antithesis to ὁὕτω in 188, the speaker, as far as the grammatical const. is concerned, disregarding the question contained in 191, although he answers it as if by accident.—ἐρεβοδιφῶσιν: comic word, ridiculing the deep speculation which penetrates even beneath Tartarus, where there is—nothing.
195 ἀλλ' εἰσιθ', ὅνα μὴ 'κεῖνος ὑμῖν ἐπιτύχῃ.

ΣΤΡΕΨΙΑΔΗΣ.

μήπω γε, μήπω γ'. ἀλλ' ἐπιμεινάντων, ἦνα αὐτοῖς κοινώσω τι πραγμάτιον ἐμόν.

ΜΑΘΗΣ.

ἀλλ' οὖχ οἶον τ' αὐτοῖσι πρὸς τὸν ἀέρα ἐξω διατρίβειν πολὺν ἄγαν ἐστὶν χρόνον.

ΣΤΡΕΨΙΑΔΗΣ.

200 πρὸς τῶν θεῶν, τί γὰρ τάδ' ἐστίν; εἰπέ μοι.

ΜΑΘΗΣ.

ἀστρονομία μὲν αὐτῆ.

ΣΤΡΕΨΙΑΔΗΣ.

τοτὶ δὲ τί;

ΜΑΘΗΣ.

γεωμετρία.

195. εἰσιθε: where were they, and how did it come about that they were there? See Introd. § 38.—ἐκεῖνος: ille, denoting his importance.—ἐπιτύχη: "ἐπιτυχάνει dicitur qui quaerit; περιτυχάνειν qui non quaerens in aliquid incidit." G.Hermann. Cf. 535. Thuc. vii. 25. 2, τῶν πολίων (which they were seeking) ἐπιτυχοῦσαι (αι νῆς) τὰ πολλὰ διεφθεραν. But sometimes ἐπιτυχάνειν is used of finding by accident. Cf. Hdt. i. 68. 11, ἐγὼ γὰρ ἐν τῇ δέθελων τῇ αὐτῇ φρέαρ ποιήσασθαι, ὄρυσσων ἐπετυχον σοφὶ (coffin) ἐπιτυχέει. —ὑμῖν: he himself remains with Strepsiades.


198. πρὸς τὸν ἀέρα: in the open air they would lose their scholarly pallor. In Luc. Anach. 24, Solon says, τὰ σώματα ἐθίζεων ἄξιομεν πρὸς τὸν ἀέα κτέ.

200. Reference is here made to astronomical and geometrical instruments.

201. Astronomy (and geometry), according to the view of Socrates, ought to be pursued only for practical purposes. Mere abstract knowledge he regarded as useless, and to investigate too anxiously περὶ τῶν μεταφορῶν appeared to him to be even contrary to the will of the gods. (Xen. Mem. iv. 7. 2 f.) On the other hand, the sophist Hippias of Elis and others taught astronomy, and there must have been tolerably general interest in the subject.—αὐτῆ: obs. assimilation of gender to that of the pred.
THE CLOUDS.

ΣΤΡΕΨΙΑΔΗΣ.
τοῦτ’ οὖν τί ἐστι χρήσιμον; μετ. οὗ μετ.

ΜΑΘΗΣ.
γῆν ἀναμετρεῖσθαι. διώκει

ΣΤΡΕΨΙΑΔΗΣ.
πότερα τὴν κληρονομικὴν;

ΜΑΘΗΣ.
οὐκ, ἀλλὰ τὴν σύμπασαν.

ΣΤΡΕΨΙΑΔΗΣ.
ἀστείον λέγεις.

205 τὸ γὰρ σόφισμα δημοτικὸν καὶ χρήσιμον.

ΜΑΘΗΣ.
αὕτη δὲ σοι γῆς περιόδος πάσης. ὦρᾶς; μαρομεθ᾽ ὦν

202. τί: acc. of respect, equiv. to eis τί. Cf. Dem. De Cor. 311, τί... σοὶ χρήσιμος εἶ;

203. ἀναμετρεῖσθαι: this inf. takes the place of the acc. τί in the preceding question. The other example cited by L. and S., Av. 381, ἐστι τῶν λόγων ἀκοῦσαι... χρήσιμον, is not to the point.—The word means measure, lay off, and hence divide out. Strepsiades takes it in the last sense. Conquered territory, esp. after Pericles’s time, was divided by lot (κλῆρος, hence κληρονομία) among the poorer classes, after a tenth had been set apart for the gods. Cf. Thuc. iii. 50. The mid. ἀναμετρεῖσθαι is rare, but not without parallel. Cf. Frg. 622, οὕκον μ’ ἔσεις ἀναμετρήσασθαι τάδε; Eur. El. 52, ποιησός κανόνιν ἀναμετρήμενον ἵνα σώφρων. —πότερα: this and its equiv. πότερον are not very rare in single questions in the comedians and Plat. Cf. Ran. 69; Av. 104, etc.

204 f. Strepsiades, taking ἀναμετρεῖσθαι in the sense of divide out, distribute, finds such a treatment of all the land a good idea—for the people. For other communistic views, cf. Eccl. 631, δημοτικὴ γ’ ἡ γνώμη καὶ καταχήνη | τῶν σεμιτέρων. Eubulus, 72, ὁ πρῶτος εὐρών τάλλοστρα δείπνειν ἀνήρ | δημοτικὸς ἦν τις, ὡς ὤικε, τὸν τρόπον.

206. σοι: so-called ethical dat. II. 770; G. 184, 3, n. 6.—γῆς περιόδος: circumference of, or journey around, the earth; then a description of the earth (Hdt. iv. 36); finally, as here, a map of the world. In Hdt. v. 49, Aristagoras comes to Sparta ἕξων χάλκεων πίνακα, ἐν τῷ γῆς ἀπάσῃ περιοδοῖς ἐνετέμητο καὶ θάλασσα τε πᾶσα καὶ ποταμοὶ πάντες. Theophrastus in his will (Diog. L. v. 2. 51) gives directions concerning τὸν πίνακα, ἐν ὁι τῆς γῆς περιοδοὶ εἰσι. Ael. V. H. iii. 28, Σωκράτης τὸν 'Ἀλκιβιάδην μέγα
ai'de mev 'Athetai.

210 kai poû Kikuvnês eîsw ou'moi ðemotaiv;

allexi â'v Dakedai'mon poû 'sôv;

209. òs: an elliptical mode of expressing an assurance, somewhat analogous to the elliptical use of gâr: (you may rest assured that such is the case) as, etc. Not very common, though several examples occur in the dramatists. Some make òs declarative: (you may rest assured) that, etc.

210. Strepsiades, still incredulous, inquires: “And where then are the Cicymnians, my fellow-demessmen?”

—ou'moi: the of ol disappears, and crasis takes place, though there is no evidence that the intermediate form was ever used.

212. pâpatetatai: lies stretched out alongside (Attica) to a great length; hence the earlier name Macris. Sterpsiades, however, takes pâpatetivav in the sense, stretch at one's feet, subdue.

213. Thuc. i. 114, kal 'Athetaiôi eis Eîbboivan diabântes Periklêous stra-
215 ὡς ἐγγὺς ἠμῶν· τοῦτο πάνυ φροντίζετε, ταύτην ἂφ’ ἠμῶν ἀπαγαγεῖν πόρρω πάλιν.

217. ἦ Δία: it would be possible to transfer these words to the next sent., but it is unnecessary; for although μᾶ (except in ναλ μᾶ) occurs only in neg. sents., ἦ is used not only in affirmations, but sometimes also in negations. Thesm. 640, ἦ Δία τιθοὺς ... οὐκ ἔχει. Diphil. 32. 25, κίχλην γε ἦ Δί’ οὐκ ἔτι ἐστίν ... ἰδεῖν. Antiph. 158. 6, μειτίν κακῶν οὐκ ἐστίν οὔδεν ... ἦ Δία. Philetaerus, 4, Πηλευς ἄ’ ἐστίν δένομα κεραμέως ... ἄλλ’ οὗ τυράννου ἦ Δία. The examples all show ἦ Δία.

218. γάρ: see on 191. — κρεμάθρας: Socrates is seen floating in the air, as it were, like a god; but Strepsiades sees what supports him. At 226 it is called ταρρός.

219. αὐτὸς: ipse. With this word pupils designated their teacher, and slaves their master; hence the αὐτὸς ἔφα (ipse dixit) of the Pythago-
ΣΤΡΕΨΙΑΔΗΣ.

ὅ̣ Σῶκρατες.

220 ἐὰν ὁ γὰρ, ἀναβάθησον αὐτὸν μοι μέγα.

ΜΑΘΗΣ.

αὐτὸς μὲν ὁ δὲ καλέσσον· οὐ γὰρ μοι σχολὴ.

ΣΤΡΕΨΙΑΔΗΣ.

ὁ Σῶκρατες,

ὁ Σωκρατίδιον.

ΣΩΚΡΑΤΗΣ.

τί με καλεῖς, ὁ ἐφήμερε;

ΣΤΡΕΨΙΑΔΗΣ.

πρῶτον μὲν ὁ τι δρᾶς, ἀντιβολῶ, κάτειπε μοι.

ΣΩΚΡΑΤΗΣ.

225 ἀεροβατῶ καὶ περιφρονῶ τὸν ἠλιον.

ΣΤΡΕΨΙΑΔΗΣ.

ἐπειτ᾽ ἀπὸ ταρροῦ τοὺς θεοὺς ὑπερφρονεῖς,
όμοιο ἀντί τῆς γῆς, ἐπερ: ὄρας τὸ παῖδι
dὲ τὴν ἐσχατον πρῶτον ἄλλως, ἡ κράτος ἀναγκαίας ἡ ἐκβολή τῆς φωνῆς.

εἰ τὸν κράτος τὸ νόημα καὶ τῆς φωνῆς,

εἴς ὑμᾶς, τάχιστα ἐκ τοῦ ὀρόσημον ἔχω, ἀκούστων ἐν τῇ ἀποκαλύπτων,

εἰς τὸν ἑαυτόν ἡ μόρφωσις τοῦ ἑαυτοῦ ἀκούστων,

εἰς τὸν ἑαυτόν ἡ μόρφωσις τοῦ ἑαυτοῦ ἀκούστων,

εἰς τὸν ἑαυτόν ἡ μόρφωσις τοῦ ἑαυτοῦ ἀκούστων,
πάσχει δὲ ταύτῳ τούτῳ καὶ τὰ κάρδαμα.

ΣΤΡΕΨΙΑΔΗΣ.

235 τί φήσιν; ἢ φροντίς ἔλκει τὴν ἰκμάδα εἰς τὰ κάρδαμα; ἰδί νυν, κατὰβηθ᾽, ὥς ὡμε, ἵνα μὲ διδάξῃ ὄντως ἄνεκι ἐληλυθα.

ΣΟΚΡΑΤΗΣ.

ἡλθες δὲ κατὰ τί;

ΣΤΡΕΨΙΑΔΗΣ.

βουλόμενος μαθεῖν λέγειν.

240 ὑπὸ γὰρ τόκων χρήστων τε δυσκολωτάτων

μίγνωσαι κινουμένης ἰκμάδα τέ τινα διδώσει (τῇ γῇ) καὶ παρέχει τροφῆν. Arist. P. A. iii. 10. 6, σαρκώδεις αὐν οὖσαι (αἱ φρένες) καὶ εἴχον, καὶ εἴλκον μᾶλλον ἰκμάδα πολλήν. And just before, ὅταν ἐλκύσεωσιν (αἱ φρένες) ὄγροπτητα βερμίν καὶ περιπτωματικήν, εὐθὺς ἐπιθέλωσαν ταράττει τὴν διάνοιαν καὶ τὴν αἰσθήσιν. It is a pity that Ar. did not know that οἱ κόρεις γίγνονται ἐκ τῆς ἰκμάδος τῆς ἀπὸ τῶν ἔων συν- σταμένης ἑκτός, as stated in Arist. An. Hist. v. 31. 1.

234. The poet ridicules Socrates's habit of drawing his illustrations from the affairs of common life. Cf. 385.

—πάσχει κτ.: lit. this same thing the cresses also experience, i.e. they take up moisture. For this use of πάσχειν, cf. 662, 798, 816. Why Socrates selects the cress appears, acc. to Kock, from Plin. N. H. xx. 13. 50, nasturtium animum exacuit; xix. 8. 44, nasturtium nomen accepit a narium tormento; et inde vigoris significatio proverbio

id vocabulum usurpavit, veluti torporem excitantis. Hence βλέπειν κάρδαμα, Vesp. 455. The fact, however, that the cress was well known to all as an aquatic plant with much watery juice, would perhaps sufficiently ac count for its being selected for the illustration.

235. τί φήσι: often used in expressing astonishment, accompanied either by wonder, as here, or by indignation, as in 1443. — Strepsiades catches the leading words, but misses their relation to each other. — After 239, Socrates, at the request of his new pupil, descends to the earth.

241. ἄγομαι, φέρομαι: cf. Eur. Tro. 1310, ἄγομεθα, φέρομεθα. This is a figurative use of the military term, ἄγειν καὶ φέρειν, originally meaning drive and carry, i.e. plunder. Compare agere et ferre. — ἑνεχυράζομαι: pass., τὰ χρήματα being the acc. of the thing, as with ἀφηρέθη, 169. Obs. the repetition of -ομαι here, and of -ων in the preceding verse. See on θ.
THE CLOUDS.

ΣΩΚΡΑΤΗΣ.

πόθεν δ’ ὑπόχρεως σαυτὸν ἔλαθες γενόμενοι; aor. part. de-

ΣΤΡΕΨΙΑΔΗΣ.

νόσσος μ’ ἐπέτρυφεν ἰπτική, δεινὴ φαγεῖν. ἀλλὰ με διδάξουν τὸν ἔτερον τοῖν σοῖν λόγον, 245 τὸν μηδὲν ἀποδιδόντα. μισθὸν δ’, οὐτω’ ἀν πράττῃ μ’, ὀμοῦμαί σοι καταθήσεω τοὺς θεοὺς.

ΣΩΚΡΑΤΗΣ.

ποίονς θεοὺς ὃμεὶ σὺ; πρῶτον γὰρ θεῶι ὅλι (usual) ἡμῖν νόμισμ’ οὐκ ἔστι.

ΣΤΡΕΨΙΑΔΗΣ.

τῷ γὰρ ὄμνυτε; ἦ σιδαρέωσιν, ὁσπερ ἐν Βυζάντιῳ;

ΣΩΚΡΑΤΗΣ.

250 βούλει τὰ θεία πράγματ’ εἰδέναι σαφῶς, ἀττ’ ἐστίν ὅρθως;

242. γενόμενος: for the aor. partic. denoting coincident action, see GMT. 24, n. 1.


244. θεοὺς: const. with ὁμοῦ.

245. ἡμῖν νόμισμ’ οὐκ ἔστι: equiv. to ἡμείς θεοὺς οὐ νομίζομεν: the (usual) gods are not current with us. νόμισμα is custom or coin, hence the allusion in 249. Cf. Eur. Oed. Frg. 9, οὗτοι νόμισμα λευκὸς ἄργυρος μὸνον | καὶ χρυ.

246. τοῖς θεοῖς const. with ὁμοῦ.

247. 712; G. 158, n. 2.

248. οὐκ ἔστι: equiv. to οὐκ ἔστιν the (usual) gods are not current with us. νόμισμα is custom or coin, hence the allusion in 249. Cf. Eur. Oed. Frg. 9, οὗτοι νόμισμα λευκὸς ἄργυρος μὸ

249. Plat. Com. 94, καλεῖται ἐν Βυζάντιον | ὁ τοῖς σιδαρέωσι τοῖς νομίσμασι | χρύσωτα. Byzantium was a Dorian colony; hence the Dor. form σιδάρεος.

250. ὅρθως: see on 638, 659.— ἐπερ ἔστι: equiv. to εἰπερ ἔστι, si quidem licet, as in 322.
Xtrepsiades.

νὴ Δί', εἴπερ ἐστὶν γε.

Σνκράτης.
καὶ ἔννεφαθαὶ ταῖς Νεφέλαισιν ἐς λόγους, ταῖς ἡμετέραισι δαίμοσιν;

Xtrepsiades.

μάλιστα γε.

Σνκράτης.
κάθιζε τοῖνν ἐπὶ τὸν ἱερὸν σκύμποδα.

Xtrepsiades.

255 ἰδοῦ, κάθημαι.

Σνκράτης.

τουτοὺ τοῖνν λαβέ
tὸν στέφανον.

Xtrepsiades.

ἐπὶ τὶ στέφανον; οἶμοι, Σύκρατες,

ὡσπερ με τὸν 'Ἀθάμανθ' ὡπως μὴ θύσετε.

252. ἔννεφαθαὶ... ἐς: here ἔννεφαθαὶ is about synonymous with ἐννεφαθεὶν. 

Cf. Eq. 1300, φασιν ἀλληλὰς ἐννεφαθεὶν τὰς τρίχρεις ἐς λόγουν.
The dat. may depend either on ἄγων or on the whole clause, as in Soph.

O. C. 1164, σοι φασιν αὐτὸν ἐς λόγους ἐλθεῖν, where the simple verb is used.

Cf. Hdt. v. 24. 15, σὲ... ἐς λόγους μοι ἀπικεῖσθαι.

254. σκύμποδα: play upon τὸν ἱερὸν τρίποδα. The σκύμπος, however, is not a comic invention. 

Cf. Plat. 

Prot. 310 c, καὶ ἀμα ἐπιφηλαφήςας τοῦ σκύμποδος ἐκαθίζετο παρὰ τοὺς πόδας μου.
The formalities which follow are an imitation of the ceremonies of the Orphic Pythagoreans, which contained Phrygian and Egyptian elements that were originally distasteful to most Greeks. Very similar are the ceremonies connected with the Phrygian Bacchus (or Sabazius), described in Dem. De Cor. 259 f.

255. ἰδοὺ: see on 82.

256. The chaplet reminds Strep-siadias of the custom of placing one on the head of a victim for sacrifice. As he has recently seen Athamas on the stage, crowned for sacrifice (see on the next verse), he fears the same fate.—ἐπὶ τὶ στέφανον: sc. λάβω or χρῆ με λαβεῖν.

257. ὡπως μη: see on 824. GMT. 

45, ν. 7; II. 886. 

Cf. Av. 1494. 

Const., ὡπως μη θύσετε με, ὡσπερ (ἔθυσαν) τὸν Ἄθάμαντα. For the position of με, cf. Vesp. 363, ὡσπερ με
THE CLOUDS.

ΣΟΚΡΑΤΗΣ.

οὐκ ἀλλὰ ταῦτα πάντα τοὺς τελουμένους ἥμεῖς ποιοῦμεν.

ΣΤΡΕΨΙΑΔΗΣ.

eίτα δὴ τί κερδανῶ;

ΣΟΚΡΑΤΗΣ.

280 λέγειν γενήσει τρίμμα, κρόταλον, παιπάλη, ἀλλ' ἔχ' ἀτρεμεῖ.

ΣΤΡΕΨΙΑΔΗΣ.

μὰ τὸν Δὲ', οὐ ψεύσει γέ με· καταπαττόμενος γὰρ παιπάλη γενήσομαι.

ΣΟΚΡΑΤΗΣ.

εὐφημεῖν χρὴ τὸν πρεσβύτην καὶ τὴν εὐχής ἐπακοῦεν.

galēν κρέα κλέφσαν τηροῦσιν. Analogous examples are not rare.-'Ἀθά-μαντα: Athamas, whose story Soph. treated in two tragedies, almost lost his life through the agency of the goddess Nephele. By her he had two children, Phrixus and Helle; but he subsequently proved faithful to her, and his children would have fallen victims to the hatred of his new bride, Ino, had they not saved themselves by flight. In retribution, Athamas was to be sacrificed to Zeus. When he was already standing before the altar, Heracles saved him by announcing that Phrixus had safely reached Colchis. Helle was drowned in the Hellespont.

258. οὐκ, ἀλλὰ: Kock reads ὅκ ἀλλὰ here and 204, 482, 498, 898; but the neg. seems to be sufficiently independent to receive the accent.

259. ημεῖς: half-emphatic, expressing self-importance, we philosophers.


261. The old man tries to evade the meal which Socrates is about to throw on him (this being part of the ceremonies of initiation); hence ἔχ' ἀτρεμεῖ, hold still.

262. παιπάλη: lit. here, but παιπάλη γενήσομαι is hyperbolical.

263. Socrates prays after the man-ner of a mystic priest.—εὐφημεῖν: fāvere lingua, i.e. be silent. Thesm. 39, εὐφημόσ πᾶς ἐστὶν λαὸς στόμα συγκλεισας. Eur. Iph. A.
The dogma that Air was a divinity is ascribed by Cicero (N. D. i. 12. 29) and Augustine (Civ. Dei, 8. 2) to Diogenes of Apollonia; and although he may not have maintained this explicitly, still it may be inferred from his words (Frg. 6), καὶ μοι δοκεῖι τὸ τὴν νόσησιν ἔχον εἶναι ὁ ἄλη κτέ. Similar views are expressed by Democritus and others. — μετέωρον: Plut. Mor. 896 ε, Ἀναξιμένης (τὴν γῆν φησι) διὰ τὸ πλάτος ἐποχεῖσθαι ἄφρι. The notion that the earth is suspended in and supported by the air was widespread among Greek philosophers. Ovid has it a step nearer the truth (Met. i. 12 ff.), in aere tellus ponderibus librata suis. The divine nature of the clouds is our poet’s own invention. — ἀμέτρητο᾿ Ἅρη, λαμπρός τ᾿ Ἀθήνη: examples of the voc. connected with a following nom., esp. by τέ, are not rare. Cf. 595 ff.

266. φροντιστῇ: see on 94. Socrates speaks of himself in the third pers.

267. πρὶν ἄν: the subj. is used with πρὶν only when a neg. precedes. GMT. 47. — τοῦτο: sc. τὸ ἰμάτιον. The dem. freq. refers to objects on the stage, which, being visible, need no further designation. Cf. 1146; Ran. 160; Eq. 493.
tò de μηδὲ κυνὴν οἴκοθεν ἐλθεῖν ἐμὲ τὸν κακοδαίμον ἔχοντα.

ΣΩΚΡΑΤΗΣ.

ἐλθεῖν δὴ', ὦ πολυτίμητοι Νεφέλαι, τῷ εἰς ἐπίδειξιν· 270 εἰτ' ἐπ' 'Ολυμποῦ κορυφαῖς ἱεραῖς χιονοβλήτωσι κάθησθε,
eἰτ' Ὀκεανοῦ πατρὸς ἐν κήποις ἱερὸν χορὸν ἑστατε

Νύμφαις, ᾁρέσετε ἀρχὴν πρόχοισι, ὑδάτων χρυσέας ἀρύσεσθε—

ἡ Μαιώτων λίμνην ἔχετ' ἡ σκόπελον νυφῶντε Μίμαντος·

268. τὸ ἐλθεῖν: the inf. with τὸ (more rarely without the art., Vesp. 836) is often used in exclamatory clauses. Cf. Lat. mene incepto desistere victim (Verg. Aen. i. 37). In this Lat. example, however, we have a mere idea or conception, whereas the aor. ἐλθεῖν refers to an actual past occurrence. Kr. Spr. 55, 1, 6; GMT. 104, and App. II. Cf. 819; Ran. 741; Av. 5, 7. Plut. 586, τὸ γὰρ ἀντιλέγει τολμᾶν ὑμᾶς.—μηδὲ (ne-qui-deum): the articular inf. when neg. takes μὴ under all circumstances, examples of φῶς being very rare. —κυνὴν: a leather cap, as a protection against rain or sunshine. In the city and vicinity coverings for the head were worn only in unusual cases.

270 ff. Poetical designation of the four quarters of the globe. Lake Maсотis and Mount Mimas (in Ionia) represent the east.

271. πατρὸς: father of the Clouds. —κήποις: these gardens of Ocean are identical with the garden of the Hesperides. Cf. Eur. Hipp. 742-751, Ἐσπερίδων ἐπὶ μηλόσπορον ἄκταν | ἀνύσαιμι τῶν ἁόδων, | ἐν δ' ποτηρίδων πορφυρέας λίμνας | ναύταις οὐκέθα ὧδν νεμεῖν | σεμνὸν τέρμονα καλῶν | οὐδρανοῦ, τῶν' Ατλας ἔχει, | κρηναὶ τ' ἀμπρόσια χέονται | Ζανὸς μελάθρων παρὰ κολτας, | ἐν ὀλβιδόφοροι αὐθεὶς θαδέα | χθόνι τελευτών θεοί.—

Νύμφαις: "in gratiam et honorem Nympharum," G. Hermann. These are the Hesperides themselves, who are always conceived of as Nymphs, who sweetly sing. Cf. Hes. Th. 518, Ἐσπερίδων λιγυφάνων. Eur. Hipp. 743 (see above), Ἐσπερίδων τῶν ἁόδων. Id. II. F. 394 f.

272. πρόχοισ: often used of the mouth of a river, as in Hom. Il. xvii. 263; of that of the Nile in Aesch. Suppl. 1025. But the fact that the prep. (ἐπὶ 270, ἐν 271) is wanting, and υδάτων is without epith., creates a suspicion that the word is corrupt. Moreover, the proximity of προχοίς and πρόχοισi seems strange. The former is prob. a gloss on the latter (as late writers use προχοὶ for πρόχοι), having replaced some word, such as προφίλον or ποτηρίον.—ὑδάτων: depends on ἀρύσεσθε (part. obj.). G. 170, 1; II. 736.

273. Just as Soph. could not have visited the Niobe-crag of Sipylus when he wrote (Ant. 830), "rain and
αναιο Νεφέλαι,

άρθωμεν φανερά δροσεράν φύσιν εύαγγητόν
πατρὸς ἀπ' Ὡκεανοῦ βαρναχέος
υψηλῶν ὁρέων κορυφὰς ἐπὶ

τηλεφανεῖς σκοπίας ἀφορώμεθα
καρποὺς τ' ἄρδομεναν ἱερὰν χῦνα

In these odes the Chorus shows nothing of the atheism of the sophists (302 ff.).

The choreutae address each other. It is prob. that in this instance the strophe or ode (φιλή) was sung by one ἡμιχώριον, and the antistrophe or antode (ἀντφιλή) by the other.

The choreutae address each other. It is prob. that in this instance the strophe or ode (φιλή) was sung by one ἡμιχώριον, and the antistrophe or antode (ἀντφιλή) by the other.

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THE CLOUDS.

καὶ ποταμῶν ζαθέων κελαδήματα
καὶ πόντων κελάδοντα βαρύβρομον:
285 ὠμμα γὰρ αἰθέρος ἀκάματον σελαγεῖται
μαρμαρέας ἐν ἀγγαῖς.

ἀλλ’ ἀποσειώσεις νέφος ὦμβριον.

ἀθανάτας ἰδέας ἐπιδώμεθα
290 ητλεσκόπω ὦμματι γαῖαν.

ΣΩΚΡΑΤΗΣ.

ὡ μέγα σεμναὶ Νεφέλαι, φανερῶς ἱκούσατε μου
καλέσαντος.

the former exhibits the only known example of ἀφθεῖν in the mid. voice, with the act. sense of water; and, moreover, the earth does not water, but ἔσται watered. Hence Kock considers ἀρδομέναν pass. Bergk writes Καρποῦς (gen. of Καρπός, one of the two Ἑρου, Thallo and Carpo, who were worshipped at Athens), and thinks that the Clouds are here represented as looking from the summit of the celestial mountain, not upon the man-inhabited earth, but upon “the splendor of virgin nature in the unseen realm of the gods.” There they behold the sacred, well-watered garden of the gods at their feet. Soph., Ion, Frg. 298, calls it Διὸς κῆπος. This explanation of Bergk’s is not in all respects satisfactory, but is favored by the last clause of the strophe, ἀλλὰ... γιὰ, where something new is proposed, unless, indeed, this sent. merely repeats the exhortation ἀρδομέναν ἐν ἀφορά μέθα, adding ἀποσειώσεις νέφος ὦμβριον. — But the objections of Kock to the reading of the text, and also to θ’ after ἀρδομέναν, are not insuperable; for, in the first place, the earth may be conceived as watering (for, in a sense, it does water plants), and ἀρδομέναν might be a single instance of the mid. in act. sense, or the interpretation, “having its fruits watered” may be correct; and, in the second place (with θ’), green fields of wheat, which καρποῦ may include, are very conspicuous objects when viewed from mountain-tops.

285. ὠμμα αἰθέρος: the sun. Cf. Eur. Ιρ. T. 194, ἱερὸν ὄμμα ἀγγαῖ (ἐστρέψει) ἅλιος. Αesch. Frg. 158, ἀστεροποιοῦ ὀμμα Ληστᾶς κόρης (the moon). — γὰρ: “let us arise from ocean to mountain-tops, for the sun is shining.” The sun is considered as causing the clouds to ascend, no account being here taken of the summons of Socrates.

289. ἀθανάτας: more commonly ἀθανάτου, though a few examples of the fem. form (first decl.) are found in melic passages, as Θεσ. 1052, ἀθανάταν φλόγα (in a parody); Αesch. Cho. 619, ἀθανάτας τριχός. So Soph. Αντ. 338, γάν ἄρθιν ἀκαμάται. — ἰδέας: here species corporis. Cf. Plat. Prot. 315 c, (Ἀγάδων) τὴν ἰδέαν καλός. The gen. depends on ἀποσειώσεις, which may refer to raining. Cf. 292.

291. µέγα: as adv., more forcible than µᾶλα, savoring of grandiloquence.
γόθον φωνής ἀμα καὶ βροντῆς μυκησαμένης θεοσέπτου;

ΣΤΡΕΨΙΑΔΗΣ.

καὶ σέβομαι γ', ὡ πολυτίμητοι, καὶ βούλομαι ἀντα-
ποταρδεῖν
πρὸς τὰς βροντὰς· ὡς τῶν αὐτῶν τετρεμαίνω καὶ πεφό-
βημαι.

295 κεὶ θέμις ἐστίν, νυνί γ' Ἧδη, κεὶ μὴ θέμις ἐστί, χεσείω.

ΣΩΚΡΑΤΗΣ.

οὐ μὴ σκῶψει μηδὲ ποιήσεις ἀπέρ οἱ τρυγοδαίμονες
οὕτωι,

ἀλλ' εὑρήμεν· μέγα γάρ τι θεῶν κυνεῖται σμήνος ἁοίδῆς.

ΧΟΡΟΣ.

παρθένου ὑμβροφόροι,

300 ἐλθομεν λιπαράν χθόνα Παλλάδος, εὐανδρὸν γάν

with Rem. 1. Cf. 367, and see on 505.

—τρυγοδαίμονες: i.e. the comic poets
(with play on κακοδαίμονες). At the
early comic performances the actors
disguised themselves by smearing
their faces with lees; hence τρυγοδία
as a synonym of κομψία.

297. εὑρήμεν: obs. that this inv.
is in continuation of ὁμι with the
fut. The fut. might have been used
here, and in such cases the neg. would
still be μὴ. —σμὴνος ἁοίδῆς: cf. σμή-
nος σοφίας, Plat. Crat. 401 ε.

300. λιπαράν: brilliant, not fruitful,
for it was λεπτόγεως (Thuc. i. 2).
The epith. was popularized by Pind.
Frg. 46 (Boeckh), ὡ ταλ λιπαράλ καὶ
λοιπόν τοι καὶ αἰσθητοι, ἔλλας ἑρείσμα,
κλενίαν ἄθανα, δαιμόνιον πυκνέθρων.
Pind. is said to have been fined by
his native city, Thebes, for this praise
of Athens; but, acc. to Isocr. 15. 166,
the Athenians rewarded him with
Κέκροπος ὁψόμεναι πολυήρατον·
où σέβας ἀρρήτων ἱερῶν, ὃν
μυστοδόκος δόμος
ἐν τελεταῖς ἁγίαις ἀναδείκνυται,
305 οὐρανίους τε θεοῖς δωρήματα,
ναοῖ θ’ ύψερεφεῖς καὶ ἁγάλματα,
καὶ πρόσοδοι μακάρων ἱερώταται ἁρπασσέωσιν.
ἐνυστέφανοι τε θεῶν θυσίαι θαλίαι τε
310 παντοδαπαίς ἐν οἴνωι,
ἡρί τ’ ἐπερχομένῳ Βρομία χάρις
ἐνεκέλαθὼν τε χορῶν ἐρεβίσματα
καὶ Μοῦσα βαρύβρομος αὐλῶν.

10,000 drachmae. From this time forth they took delight in calling their city λιπαραί 'Αθήναι. Cf. Εὐξ. 1329 f. (where the Pindaric passage is parodied); Ἀχιλ. 637 ff.

301. πολυήρατον: used as an epith. of places, like ἐπρατεῖνός, also in Hom. Cf. Od. xi. 275, and Ἡδιτ. iv. 159 (in an oracle).

302. The Athenians always laid jealous claim to the possession of the highest reverence for the gods. Cf. Soph. Ο. C. 260, τὰς Ἀθήνας φασὶ θεο- σεβεστάτας εἶναι.—ἱερῶν: the Eleusinian mysteries. — οὐ... ὃν: the latter of these rel. clauses is subordinated to the former.

303. μυστοδόκος δόμος: the temple of Demeter and Core at Eleusis, in which were celebrated the mysteries.

305. οὐρανίους: in antithesis to the χθόνια θεαι whose worship has just been mentioned. — δωρήματα: the nouns in the next verse are in appos. with this.

306. ναοί καὶ ἁγάλματα: for instance, the works executed by Πhidias or under his supervision, such as the Parthenon, the temple of Νίκη "Ἀπερος, the two colossal statues of Ἀθηνή, etc.

307. πρόσοδοι: processions, the most important being that of the Panathenea. Cf. Αὐξ. 853. In Παξ, 307, this promise is made to Hermes, καὶ σε θυσίαν τιν)index προσόδους τε μεγάλαιαν ἁγαλούμενες. Χεῖρ. Λαμπ. vi. 11, ἔσπεραν ἐν ροθήμα καὶ ἐπαινύουσαν καὶ ἄρχησαν, ὦπερ ἐν ταῖς πρὸς τοὺς θεοὺς προσόδοις. On the splendor of the Att. festivals, see Ἰσοκρ. 4. 46.

310. Every month had its festivals. The most attractive one, the Dionysia, came at the opening of spring, in the month Elaphebolion (about the time of the equinox).

311. Βρομία χάρις: i.e. οἱ Διονυσια- κοὶ ἁγώνες. An oracle (Dem. Μεθ. 52) commanded the Athenians, μεμνησθείς Βάκχειοι καὶ ἐρυχορόοις κατ’ ἀγνίοις ἵσταται ἡραῖον Βρομίων χάριν ἠμημέρα πάντασ. 312. χορῶν: cyclic, tragic, comic. — ἐρεβίσματα: deliciae. A poet (Critis) in Ἀθ. xiii. 600 ε, calls Απακερόν συμπολίων ἐρέβισμα.

313. βαρύβρομος: the αὐλός, vari-
καὶ τὸν ἄγνωστον στίχον τοῦ σεμνοῦ, μὴ ἡρῴαν τῆς τιμῆς ἢ γραφής, καὶ τρίτον τό ἀνθρ. 314. ἔως τῶν Ἀθήνων· ἡ μεταφράσεις αὐτοῦ καὶ ἕβαλεν τὴν προφῆτα ἑπετεῖον καὶ ἐτέκνην Νεόθελα, ἐνεκῇ ἄνδρων· ἐπιτηδεύς, ἀλλ' ὑπατίται Νεόθελα, τῆς θεᾶς ἀνδρῶν.
THE CLOUDS.

ΣΤΡΕΨΙΑΔΗΣ.

ταῦτ’ ἅρ’ ἀκούσας’ αὐτῶν τὸ φθέγμ’ ἡ ψυχή μον πε-πότηταί, ἐν. ἔν ἡμερ.

320 καὶ λεπτολογεῖν ἡδη σητεῖ καὶ περὶ καπνοῦ στενο-λεσχεῖν καὶ γνωμιδῶν γνώμην νῦξασ’ ἐτέρω λόγῳ ἀντιλογήσαι: ὡστ’, εἰ πως ἔστων, ἱδεὶν αὐτὰς ἡδη φανερὰς ἐπιθυμῶν.

ΣΩΚΡΑΤΗΣ.

βλέπε νυν δευρί πρὸς τὴν Πάρνηθ’. ἡδη γὰρ ὅρω κατιούσας ἡσυχὴ αὐτάς.


319. ταῦτ’ ἅρα: see on 165. H. 719 c; G. 160, 2.—πεπότητα: is on the wing, i.e. is in a flutter. Cf. Av. 1445. Soph. Aj. 603, ἐφριε’ ἔρωτ, περιχαρῆς ὃ ἀνεπτόμαν. — The succeeding verses show that Strepsiades is in truth felt the effects of κρούσας and κατάληψις, or some other entrancing power.

320. καπνοῦ: ἥν, but 330 ἥν. The medials followed by λ, μ, ν, regularly make position; the other combinations of a mute with a liquid within the same word make position in ἀγ. only in melic passages (277, 284, 313, etc.), and (very rarely) in anaepastic verses: in the thesis (ἐπιθυμ., Vesp. 691, ἐπιθυμ., Av. 216, ἐδρας; in the arsis (θέσις), only Av. 212, πολύδαιμον, 501 κεχλάν (λείψας). In iambic trimeters this lengthening is limited to δραχμή except (?) in κα-πνίον, Vesp. 151. Other instances of lengthening when the position is weak are found only in quotations or par-odies. Cf. 335, 401, 1468, etc. καπνός is often used proverbially of something unreal (similarly σκιά). Plat. Rep. ix. 581 d, ὁ φιλότιμος τὴν ἀπὸ τῶν χρημάτων ἴδιον ἤγειται καπνὸν καὶ φλυαρίαν.—στενολεσχεῖν: comically formed after ἀδολεσχεῖν.


322. ἔστε ... ἐπιθυμ: incidental, not necessary, result. GMT. 65, 3.

323. Πάρνηθα: clouds are said often to rest upon Parnes and Hymettus at the present day, esp. in the morning. There may, of course, have been no clouds on Parnes at the time of the performance of the play, but it made no difference, as the mountain
χωροῦσ' αὔται πάνυ πολλαὶ
diὰ τῶν κοίλων καὶ τῶν δασέων, αὔται πλάγιαι.

τί τὸ χρῆμα;

νῦν γέ τοι ἡδὴ καθορᾶς αὔτάς, εἰ μὴ λημμᾶς κολοκύνταις.

νὴ Δί ἔγωγ' ὧ̣ πολυτίμητοι̣ πάντα γὰρ ἡδὴ κατέχουσιν.

ταῦτας μέντοι σὺ̣ θεὰς οὖσας οὐκ ἡδὴς θ' οὐδ' ἐνόμιζες;

was visible neither to the spectators
nor to the actors, the corner of the
Acropolis cutting off the view.

324 f. αὔται, πλάγιαι: both used
in a local sense.

326. ὡς οὐ καθορῶ: explains the
preceding question. — εἰσόδος: the
entrance to the orchestra, on the left as
viewed by the spectators, is here
meant. There was, of course, no cor-
responding εἰσόδος at the fictitious
school-house of Socrates; hence we
have a sudden break in the illusion, a
device which rarely fails to amuse.
Cf. Pax, 174 ff. — ἡδὴ νῦν: now at last
(iam tandem); different from νῦν
ἡδη, already now (nunciam). — μόλις
vi. 23. 1, μόλις οὕτως οἷοὶ τε ἐσόμεθα
κρατεῖν.

327. εἴ... κολοκύνταις: unless your
eyes are running pumpkins (i.e. rheum
drops as large as pumpkins). Hesych.,
λημαν̣ χύτρας ἢ κολοκύνταις παροιμία ἔ̣πι̣
Rhet. iii. 10. 7, τὴν Ἀφγιναν ἀφελείν, τὴν
λημαν τοῦ Πειραιῶς.

328. ὧ̣ πολυτίμητοι: cf. 269. This
is a mere exclam., addressed to the
Clouds only in form.
330 μὰ Δί', ἀλλ' ὁμίχλην καὶ δρόσον αὐτάς ἥγουμην καὶ καπνὸν ἔναι.

ΣΩΚΡΑΤΗΣ.

οὔ γὰρ μὰ Δί', ἀλλ' ἵσθ' ὅτι πλείστους αὐταὶ βóσκουσιν σοφιστάς,

Θουριομάντεις, ἦτροτέχνας, σφραγιδονυχαργοκομῆτας.

So Protagoras is represented by Plato (Prot. 316 d ff.) as reckoning poets, gymnasts, musicians, and the like, among the sophists.

332. Θουριομάντεις: Thurii was founded 444 B.C., chiefly through the influence and co-operation of the soothsayer Lampion (Av. 521, 988), who was even honored with entertainment in the Prytaneum. He was the first to attempt to establish a scientific basis for his art. A large number also of sophists and orators (Protagoras, Tissias, Lysias, etc.) had taken part in the Thurian enterprise; but at this time they had, for the most part, already returned.—

ιατροτεχνας: those who treated the art of healing as a scientific τέχνη, such as Hippocrates of Cos (who repeatedly sojourmed at Athens, where he too was entertained in the Prytaneum) and his followers. Hippocrates in his work De Aère, Aquis, etc., discusses not only the influence of winds and clouds (p. 538, Kühn) on health, but also (525) the connexion of astronomy with the art of healing.—

σφραγιδονυχαργοκομῆτας: a comic word, designed to ridicule the fashionable amateur philosophers of Athens (τῶν σφραγιδᾶς ἔχοντων, Eccl. 632), who had nothing else to care for (ἀγορά, see on 316, 334) than their finger-rings, beautiful nails, and elegant hair. Hesych., τῶν ἐχοντων σφραγιδᾶς ἐν τοῖς δακτυλοῖς
κυκλίων τε χορῶν ἀσματοκάμπτας, ἀνδρὰς μετεώροφενακας,
οὐδὲν δρώντας βόσκουσ' ἄργους, ὃτι ταύτας μουσοποιοῦσιν.

ΣΤΡΕΨΙΑΔΗΣ.

335 ταύτ' ἄρ' ἐποίουν ὑγρὰν Νεφελᾶν στρεσταγώλᾶν δάινον ὄρμαν,
πλοκαμόν θ' ἑκατογεκφάλα Τυφῶ τρήμανούσας τε θυέλλας,
εἰτ' ἀερίας, διερᾶς, γαμψούσ οἰωνοὺς ἀερονηχεῖς,

καὶ ὄνυχας λευκῶς (taking ἄργο- in the sense of white) καὶ κομὼντας. Hippias of Elis is often ridiculed for such vanity, and his followers may be esp. meant. Possibly the εἰθαροεί also are meant, who were freq. satirized on account of the splendid array in which they made their appearance. In this case 332 and 333 should be closely connected.

333. τί: connects the two sents., not the accs.—κυκλίων χορῶν: the circular dithyrambic choruses. The tragic were τετράγωνοι. Cf. Av. 918, 1403; Ran. 366.—ἀσματοκάμπτας: song-twisters, formed after πιτυσκάμπτας (see on 969 f.). The word describes and ridicules the style of the new dithyrambic poets, such as Agathon (Thesm. 53, κάμπτει νέας ἀφίδος ἐπάνω), Cinesias (see on Ran. 153), Phrynis (see on 971), etc.—μετεώροφενακας: universe-tricksters, or astronomical humbugs,—in ridicule of astronomers such as Anaxagoras, Hippias of Elis, the astronomer and mathematician Meton (Av. 995 ff.), etc.

334. οὐδέν δρώντας, ἄργους: instances of epegeesis such as this are common. Cf. Plut. 516, (τίς ἐθελήσει χαλκεύει) ἢν ἐξίς ζήν ἄργοίς υ Ministério τούτων πάντων ἀµελοῦσιν; Ibid. 922, ἐκεῖνο δ' οὔ βούλοι ἢν ἰσχίαν ἐχων ζήν ἄργος; —μουσοποιοῦσιν: celebrate in writing of any sort. The word includes scientific discussion of clouds and meteors.

335. ταύτ' ἄρα: as in 319.—ἐποιους: used technically of poetic composition (whence ποιητής). Cf. 556 ff.; Ran. 79. Some parodies upon dithyrambic poems follow; hence ὃ in ὑγρὰν (see on 320), and the Dorisms, such as ὑγρῶν, from ὑγρῶν, Att. ὑγρῶν. Some of these expressions are prob. taken from actual poems.—στρεσταγώλαν: emittentium tortum fulmen. Obs. that all these expressions, to the end of 338, refer more or less directly to clouds.

336. Τυφῶ: the god of the fiery whirlwind or typhon; the tornado of the east. His locks are the clouds. Cf. Pind. Pyth. i.15 ff. Aesch. Prom. 352, ff., (εἴδον) ἑκατογκάρφον ... | Τυφῶν δοῦρον, πᾶσιν διὰ ἀνέστη θεώ| σμερδύασι γαμφηλαίαι σωρίζων φῶς | ἐξ ὁμάτων δ' ἤσπρατε γοργυστὸν σέλας.

337. ἀερίας, διερᾶς: sc. νεφέλας, implied in what precedes. Still it is strange that these adjs. should stand without a noun, and that after so
δυστυχώς θ' ώδατων δροσεράν Νεφελάν· εἰτ' ἀντ' αὐτῶν κατέπινον
κεστράν τεμάχῃ μεγαλάν ἀγαθὰν κρέα τ' ὀρνίθεια
κιχήλαν.

ΣΩΚΡΑΤΗΣ.

340 διὰ μέντοι τάσδ' οὐχὶ δικαίως;

ΣΤΡΕΨΙΑΔΗΣ.

λέξον δὴ μοι, τί παθοῦσαι,
eἰπερ νεφέλαι γ' εἰσὶν ἀληθῶς, θυμηταῖς εἰξασι γυναιξίν;
οὐ γὰρ ἐκεῖναί γ' εἰσί τοιαῦτα.

ΣΩΚΡΑΤΗΣ.

φέρε, ποίαι γάρ τινες εἰσίν;

lofty a poetic flight anything so vague and pointless should follow, and finally that ἀπειράς and ἀποφηχεῖς should stand so close together. Perhaps we should read εἰτ' εἰρεσία διερα κτῆ. The metaphor contained in εἰρεσία is not rare. Cf. Av. 1220, τῶ πτέρυγοι ποῖ ναυτολεῖς; Aesch. Ag. 52, πτερύγων ἐρετμοίσιν ἐρετσόμενοι. Luc. Tim. 40, τεκμαίρωμε τῇ εἰρεσίᾳ τῶν πτερών.

338. αὖτ' αὐτῶν: as a fee therefor. It was the duty of the choragus to provide for the entertainment of the choreutae, and also of the poet as χοροδιδάσκαλος, while the chorus was being trained; and this entertainment was often very sumptuous. Cf. Plut. Mor. 340 b, οἱ δὲ χορηγοὶ τοῖς χορευταῖς ἕγχεια καὶ θριακία καὶ σκελίδας καὶ μακελεῖ παραπτιθέντες εὐάχοις ἐπὶ πολύν χρόνον φωνασκομένους καὶ τρυφώντας.—κατέπινον: cf. Ath. x. 411 b, where Ion says of Heracles, ὑπὸ τῆς βουλιμίας κατέπινε καὶ τὰ κάλα (fire-wood) καὶ τοὺς ἄνθρακας.

339. In what he adds himself, Strepsiades still employs the Dor. forms of the dithyrambic style.—κεστράν: a highly-prized salt-water fish. —κρέα: always with α in Αρ. Cf. Ran. 553; Av. 1583; Vesp. 363; Pax, 192, 1282. —κιχήλαν: commonly κιχήλη. Cf. Ath. ii. 64 f., Συνακόσιοι τὰς κιχάλας κιχήλας λέγουσιν. Επίχαρμος: τὰς ἀλαίοφιλοφάγους κιχήλας. This bird was so much prized that in Diphil. 32, some one complains, κιχήλην γε νη Δι' οὐκ ἔτι | ἐστιν δι' ὑμᾶς οὐδὲ πετομένην ἰδεῖν.

340. μέντοι: implies that Socrates felt that some censure lurked in what precedes. —τάσδ': the Clouds, forming the chorus. —δικαίως: sc. κατέπινον κτῆ., was it not right that, etc. —τί παθοῦσαι: what ails them that, what is the reason that, etc. Cf. 402, 1506. Similarly, τί μαθαν; GMT. 100, x. 7 b.

341. εἶκασι: εἶκασι. The form is not rare, and occurs even in prose, as Plat. Politi. 201 α, πολλοὶ γὰρ λέοντας τῶν ἄνδρῶν εἰς αἰα σι καὶ κενταύροις.

342. ἐκεῖνα: the real clouds. He prob. points up towards the sky.—ποίαι γάρ τινες: the word τινες here shows that only a vague, general an-
swer is expected.
οὐκ οἶδα σαφῶς. εἶξασιν δ᾽ οὖν ἐρίοισιν πεπταμε-νοις,
κοῦχὶ γυναῖξιν, μὰ Δί, οὖν ὁτιοῦν· αὖται δὲ ῥίνας
ἐξουσίων.

345 ἀπόκριναι νῦν ἄττ᾽ ἀν ἔρωμαι.

λέγε νῦν ταχέως ὡ τι βούλει.

ηδῆ ποτ᾽ ἀναβλέψας εἶδες νεφέλην Κενταύρῳ ὄμοιαν,
ἡ παρδάλει ἡ λύκῳ ἡ ταῦρῳ;

γίγνονται πᾶνθ᾽ ἀν βούλωνται· κἂτ᾽ ἦν μὲν ἰδωσι
κομήτην,
ἀγριῶν τών λασίων τούτων, δὲν περ τὸν Ἐνο-
φάντου,

350 σκόπτουσαι τῇ μανίαν αὐτοῦ Κενταύροις ἥκασαν
αὐτός.

343. δ᾽ οὖν: but at all events, still.
—ἐρίοισι: he has cirri in mind.
344. αὖταί: the choreutae. It is not prob. as some think, that the
nose is selected as the distinguishing characteristic, in reference to
the large-nosed masks. — δὲ ρίνας: initial ρ sometimes makes position
in tragedy, and always in the Old
Comedy, whether in arsis or in thesis.
Cf. 416, 647; Eq. 546; Ran. 1059;
Vesp. 1487.
346. Cumuli are referred to, which
assume forms that the imagination
converts into those of men, animals,
etc. Porson refers to Shak. Ham. iii.
2, fin.; Ant. and Cleop. iv. 12, in.
347. τὸ τοῦτο: prob. conceived of
as accus. Compare Eng. “what of
that?” Kr. Spr. 62, 3, 11.
349. ἄγρυν: prop. of wild animals,
metaphorically of men (wild, etc.);
while ἄγρυνκος (rustic, clownish) is prop.
used of men. — λασίων: i.e. κομήτων.
— τὸν Ἐνοφάντον: the dithyrambic
poet Hieronymus, whose long hair is
alluded to, Ach. 390, where the Schol.
says he was also a tragedian.
350. μανίαν: opp. to σφραγῶν in
both its senses. — Κενταύροις: these
THE CLOUDS.

ΣΤΡΕΨΙΑΔΗΣ.
tί δ' ἄρ', ἣν ἀρπαγα τῶν δημοσίων κατίδωσι Σίμωνα, τί δρωσίν;

ΣΩΚΡΑΤΗΣ.
ἀποφαίνονσαι τὴν φύσιν αὐτοῦ λύκοι ἔξαίφνης ἐγένοντο.

ΣΤΡΕΨΙΑΔΗΣ.
tαῦτ' ἄρα, ταῦτα Κλεώνυμον αὖται τὸν ρώμαστιν χθές ἰδούσαι,
ὅτι δειλότατον τοῦτον ἐώρων, ἔλαφοι διὰ τοῦτ' ἐγένοντο.

ΣΩΚΡΑΤΗΣ.
355 καὶ νῦν γ' ὁτι Κλεισθένη εἶδον, ὅρᾶς, διὰ τοῦτ' ἐγένοντο γυναῖκες.

ΣΤΡΕΨΙΑΔΗΣ.
χαίρετε τούς, δω δέσποιναί· καὶ νῦν, εἶπερ τινὶ κάλλω,

were λάσιοι, esp. in their equine parts. — ἡκασταν : gnomic aor. Cf. 352. GMT. 30, 1; Π. 840.

351. τί δ' ἄρα ... τί: the second τί is a mere colloquial repetition of the first, justified by the long parenthesis. — Σίμωνα: cf. 390. Eupol., 220, says of him, ἐξ Ἱερακλείας ἄργυρον ὄψειλετο. The Simon mentioned Eq. 242 is prob. another.

353. Κλεώνυμον: the Falstaff of Ar., often ridiculed. Cf. Eq. 958; Av. 1473 ff.; Vesp. 19. He attempted to evade military service (Eq. 1360 ff.), and in the campaign threw away his shield, an act of cowardice punishable with ἀτιμία, or privation of civic rights without confiscation of property. Andoc. 1. 74, ὅπως τίνι ἀσπίδα ἀποβάλοιεν ἄτιμοι ἡσαν τὰ σώματα, τὰ δὲ χρήματα ἐλεον.

354. ὅτι ... ἐώρων, διὰ τοῦτο: this is a special application of the general principle to which ταῦτ’ ἄρα, ταῦτα (353) refers, and so is not pleonastic: this, then, is the reason that because they saw him (to be) very cowardly, on this account they became stags.— ἔλαφοι: in Hom. H. i. 225, Achilles thus addresses Agamemnon: οὐνοβαρέσ, κανές ὄμματ’ ἔχον, κραδίην δ’ ἐλάφοιο. Cf. Ιλ. xiii. 102 ff. Plin. N. H. viii. 32. 50, (cervi) editos partus exercent cursu et fugam meditari docent.

355. Κλεισθένη: this man was effeminate in appearance and in his habits. Cf. Av. 831. See on Eq. 1374. His presence in the theatre could be counted upon, but we are not to suppose that ὅρᾶς has any reference to him, or to the form of the Clouds constituting the Chorus, but has, as often, an intellectual sense, and is parenthetical: and now, you see, because, etc. Cf. Thesm. 490, ταῦτ’ οὐδεπώποτ’ ἔλφ’, ὅρᾶτ’, Εὐριπίδης. Examples are numerous. In 206 ὅρᾶς is interr.

356. κάλλω ... καμοι: “if also to any one else, also to me,” though
οὐρανομήκῃ ῥήξατε κάμοι φωνήν, ὧ παμβασίλεια.

ΧΟΡΟΣ.

χαῖρ', ὧ πρεσβύτα παλαιογενὲς, θηράτα λόγων φιλο-

μούσων. σὺ τε λεπτοτάτων λήρων ἱερεῦ, φράζε πρὸς ἡμᾶς ὦ τι

χρήζεις. 360 οὐ γὰρ ἂν ἄλλῳ γ' ὑπακούσαιμεν τῶν νῦν μετεωροσο-

φιστῶν πλῆν εἰ Προδίκῳ, τῷ μὲν σοφίας καὶ γνώμης εἶνεκα·

σοἶ δὲ,

not good Eng., is a mode of expression common in Greek. The subord.
clause may be cond., as here, or causal, or rel. of any kind. When in
such sents. only one καί is used, it is very freq. placed in the subord. clause,
whereas we use "also" in the leading sent. Kr. Spr. 69, 32, 13.

357. οὐρανομήκῃ: of visible ob-
jects, Læsch. Ag. 92, οὐρανομήκης λαμπάς. Hom. Od. v. 239, ἐλάτη οὐρα-

νομήκης. But metaphorically of other
things, as here. Cf. 469; Ran. 781, (ἀναβόν) οὐράνιον γ' ὄσον. Arist. Rhet.
ii. 3, 11, συγγενώμον οργιζομένῳ κακῶν
φάναι οὐρανομήκης ἢ πελάρην.—ῥήξατε: cf.
960. Hdt. i. 85, 16, ὧ παῖς ὧ ἐφώνοι
ἐρρηςε φωνήν. So with other words, as
Eur. Suppl. 710, ἐρρηςε δ' αὐτήν. Cf.
Lat. rumper e vocem (Verg. Aen. ii. 129).

358. This passage is recited by the
Coryphæus, not the whole Chorus.—
πρεσβύτα παλαιογενὲς: like the Hom.
(II. xvii. 561) γεραι παλαιγενὲς. The
form παλαιγενῆς is much more com-
mon. Cf. Læsch. Prom. 220, τὸν πα-
λαιγενῆ Κρόνον. 873, ἡ παλαιγενῆς Θέ-
μις. Eur. 172, παλαιγενεῖς Μοῖρας.—
θηράτα: cf. Ath. iii. 122 c, ὧ καλλι-
στῶν ὄνοματῶν θηρευτά. In this ironi-
cal expression, and in the bitter jest
contained in the next verse, the Chor-
us begins to betray its real senti-
ments, which are not clearly and
openly avowed till near the end of the
play. Cf. 1393 ff., 1458 ff.

359. καὶ: cf. Læsch. Ag. 735,
ἰερεὺς τις ἅτας. In this verse, the
Chorus addresses Socrates, who,
strangely enough, does not heed the
request, φράζε κτέ.

361. πλῆν εἶ: πλῆν ἢ, which some
read with the Mss., seems not to
occur in Att. (Kr. Dial. 69, 31, 2),
though it has sometimes crept into
the Mss. as here, and in 734, also
Theoc. 532. On the other hand, πλῆν
εἶ, even without a verb expressed, is
Hell. iv. 2. 21, οὐκ ἀπέθεαν αὐτῶν
πλῆν εἶ τις εἷν τῇ συμβολῇ. —Προ-
δίκῳ: this was a sophist of Ceos, dis-
tinguished esp. for his researches in
etymology and synoynms (περὶ ὀρθό-
τυτος ὄνοματων). His fame was such
that Προδίκου σοφότερος (Suid.) be-
came a proverb. He was the teacher
of Theramenes, and author of the
Ὠρα, from which Xen., Mem. ii. 1.
21 ff., has preserved for us the story
of the Choice of Hercules. See on
ῳ Γῆ τοῦ φθέγματος, ὡς ἵερον καὶ σεμνὸν καὶ τερατῶδες.

ΣΩΚΡΑΤΗΣ.

365 αὕται γάρ τοι μόναι εἰσὶ θεαί: τάλλα δὲ πάντ᾽ ἐστὶ φλύαρος.

ΣΤΡΕΨΙΑΔΗΣ.

ὁ Ζεύς δ᾽ ἡμῖν, φέρε, πρὸς τῆς Τῆς, οὐλύμπιος οὐ θεός ἐστιν;

ΣΩΚΡΑΤΗΣ.

ποῖος Ζεύς; οὓ μὴ λῃστῆσεις; οὐδ᾽ ἐστι Ζεύς.

ΣΤΡΕΨΙΑΔΗΣ.

τι λέγεις σὺ; ἀλλὰ τίς ἦς; τούτῳ γάρ ἐμοιγ᾽ ἀπόφημαι πρῶτον ἀπάντων.

Ἀν. 692; Φρg. 418, τὸν ἀνδρὰ τὸν ἦ βουβλὸν διέφθορον | ἦ Πρόδυκος ἦ τὸν ἄδολοσχὼν εἰς γέ τίς. Plat. illustrates, perhaps parodies, his method in Prot. 315 d e; 337 a-c; 339 e-340 d; 341 a-d; 358 a-e.


363. ἀνυπόδητος: see on 103. — κακά: some of these hardships are enumerated 415 ff. — ἐφ᾽ ἡμῖν: because of us. Cf. Xen. Hell. iii. 4. 11, ἐπὶ Δακε- δαμονίοις οἶεσθε μέγα φροντιδόν εἶναι;

364. ὁς: “how” in excels. is expressed, not by πῶς, but by ὡς.

365. τοί: you see.—τάλλα: i.e. οἱ ἄλλοι πάντες (θεοί). See on Ran. 809.

367. ποῖος: freq. used in dialogue when one speaker scornfully objects to what has been said by another. It is, of course, attached to a noun that has been used by the former speaker. Kr. Spr. 51, 17, 12. Cf. 1233; Vesp. 1202, 1360, 1378; Ran. 520. — τι λέγεις σὺ: a familiar interr. exc. The real question follows.

368 τίς ἦς: acc. to the most ancient belief, rain was sent by Ζεὺς δύμβριος, but a natural explanation had
already been offered by Anaximenes (Plut. Mor. 894 a), νέφη μὲν γίγνεσθαι παχυνθέντος ὅτι πλεῖστον τοῦ ἀέρος, μάλλον δὲ ἐπισυναχθέντος ἐκθέλθεσθαι τὸς ὄμβρους. H. Hipp. Aër. p. 538 (Kühlm), τὰ δὲ (νέφεα) ἐπιφέρεται τε καὶ οὕτω παχύνεται καὶ μελανεῖται καὶ ἐστρέφεται ἐς τὸ αὐτὸ καὶ ὅπως βάρεος καταρρήγνυται καὶ ὄμβροι γίγνονται. — ἀπάντων: implies that numerous questions in regard to this startling theory occur to his mind.


370. Similarly Lucr. vi. 400, de-nique cur numquam caelo iacet undique puró | Jupiter in terras fulmen? Ancient tradition, however, was not without instances of this very phenomenon. Cf. Hdt. iii. 86, ἀμά δὲ τῇ ἵππῳ τοῦτο πονησάσθαι ἀπατή ἐξ αἰθρίας καὶ βροντῆς ἐγενέτο. — ὄντα: originally, this verb had Zeus or θεός for its subj. (cf. 368); but afterwards the subj. was often omitted, in which case the verb is regarded as impers. In the present instance, although ὄντα is masc., it is more forcible to render, “have you ever seen it rain,” etc.

371. αἰθρίας: i (Plut. 1120 i), after the manner of the epic poets, who in some instances lengthen i when the word will not otherwise suit the verse, as Hom. II. i. 205, ἔστη περιπλήση τάξι· ἀν ποτε θυμόν ἀλέση. In the case of αἰθρία, and analogous words, the lengthening never occurs in the ictus-syllable. — αἰθρία: is gen. of the period of time within which.— ταῦτα δ᾿ ἀποθέμενοι: co-ordination (παράταξις) instead of subordination (ὑπόταξις), such as τούτων ἀποθημοουσών. H. 870 a.— ἀποθέμενοι: to be abroad, i.e. absent.


373. οὔρειν: it is hardly possible for us to decide whether this would suggest Zeus οὔριος (sender of fair winds) to the spectators. The appellation was prob. familiar. Cf. Læsch. Suppl. 594. C. I. II. 975, Οὐριόν ἐκ πρόμνης τις ὀδηγητῆρα καλείτω | Ζήνα.
374 τούτο: sc. τὸ βροντᾶ, contained in βροντᾶ.
377. δι' ἀνάγκην: Democritus said, Diog. L. ix. 7, 45, πάντα κατ' ἀνάγκην γέγενσαν. The ἀνάγκη, in this sense, is the necessity growing out of physical laws, the necessity that every cause must have its effect, and vice versa. But since ἀναγκασθώσι already precedes, to which δι' ἀναγκάζων in 379 refers, it may be that δι' ἀνάγκην is a gloss that has taken the place of something else. Cf. 406.
379. Strepsiades expects to arrive at the first cause by a single step.
380. αἰθέριος δίνος: the word δίνη
had two general applications in natural science. First, it denoted the origin of the universe by vortical evolution, which was viewed differently by different schools. Secondly, it denoted the supposed whirling motion of the outer universe around the earth. Cf. Cadmus, Frg., ὑφάνον θ' ἡμᾶς ὑπέρ δίναιοι φαιτῶν (Hense), if the restored text is correct. Eur., who popularized this use of the term, employs it in speaking of the motion of clouds, Αἴκ. 244, οὐράνιαι δίναι νεφέλας δρομαῖον. This is the sense in which Socrates uses the word; but he employs the masc. Δῖνος, which occurs also Democ. Ψυχ. Frg. 2 (Mullach). Strepsiades, still expecting the first cause, at once infers that this Δῖνος is a god who has expelled Zeus from his throne. Cf. 828, where Δῖνος and Δία render it possible that Strepsiades is to be understood as associating the names in some way, as if, for instance, Δῖνος were the son of Zeus.—ποιτή: obs. the logical use of the ordinarily deictic -τί.

381. Ο Ζεύς οὐκ ὡν: in appos. to ποιτή. Strepsiades repeats what he has heard, in order to impress it more clearly upon his mind. He is made to do this, however, in order that the spectators may learn the construction he puts on the words of Socrates. The most natural thing would have been for the latter to correct the misunderstanding at once; but he is prevented by the astounding statement of Strepsiades that Socrates has not yet taught him anything about thunder; and so he is left in his error.

382. This verse seems strange after the elaborate explanation, 376 ff.; but the next verse replies directly to this, and refers clearly to 376 ff., so that 382 must be genuine. It may be that the jest 386–391 occurred to the poet, for the first time, when he was making the revision. Still, in order that Strepsiades might be left in his error about Δῖνος, it was necessary that something should almost force Socrates to let the subject drop. The remark of Strepsiades in 382 not only does this, but brings the discussion back to the unfinished subject of thunder. The spectators could easily imagine that Strepsiades had his mind so fixed upon the “necessity” which impelled the clouds, that he failed to heed the rest of what was said.

383. οὐκ: see on 315.
THE CLOUDS.

ΣΤΡΕΨΙΑΔΗΣ.

385 φέρε, τοῦτ ῥ ν η πιστεύειν;

ΤΣΘΚΡΑΤΗΣ.

ἀπὸ σαυτοῦ ὑώ σε διδάξων. ἤδη ζωμοῦ Παναθηναίου ἐμπληγεῖς εἰς ἕταράχθης τὴν γαστέρα, καὶ κλόνος ἐξαίφης αὐτὴν διεκροκούγησεν;

ΣΤΡΕΨΙΑΔΗΣ.

νὴ τὸν Ἀπόλλων, καὶ δεινὰ ποιεῖ γ' εὐθὺς μοι καὶ τεταρακταῖ, χωσπερ βροντῇ τὸ ζωμίδιον παταγέ εἰς καὶ δεινὰ κέκραγεν. 390 ἀτρέμας πρὸ τοῦ παππᾶξ παππᾶξ, καπειτ' ἐπάγει παππαππᾶξ,

385. τοῦτ τῷ: although τῷ (upon what evidence) is neut., the const. is the same as the pers. dat. with the acc. of the thing believed. Compare the following examples with each other: Menand. Monost. 335, μὴ πάντα πειρώ πάσι πιστευεῖν ἄι; Eur. Hel. 710, λόγοι ἐμοῖσι πιστεύσον τάδε; Thuc. i. 20. 1, χαλεπά ὁντα παντὶ (πάν τι, Κρ.) ἐξήσ τεκμηρίῳ πιστεύει. — σαυτοῦ: reflex. because “teach” is equiv. to “cause to learn.”

386. Παναθηναίος: the magnificent festival of the Great Panathenaea was celebrated in honor of Athena in the latter part of the month Ilèamábæon, in the third year of each Olympiad. On this occasion victims for sacrifice were sent from every part of Attica and from the Athenian colonies, and the poorer citizens were feasted free of charge. The ordinary Panathenaea was a yearly festival, unless, indeed, it was omitted in the year of the great festival. — ζωμοῦ: broth (without meat), perhaps to ridicule the poorness of entertainment. Compare the similar jest on the Thesea, Plut. 627 f., ὡς πλείστα Θησείου μεμπαπτιλημένοι (having sopped) γέροντες ἄνδρες ἐπὶ ἀλγιστοῖς ἀλφίοις. Cf. also 380, τὸ ζωμίδιον.

387. διεκροκούγησεν: comic word, from κορκονηγή. Cf. βορβορυγμός.

388. δεινὰ ποιεῖ (sc. ᾧ γαστήρ): makes a terrible ado. Cf. 583. Thuc. v. 42. 2, Ἀθηναῖοι δεινὰ ἐποίουν νομίζοντες ἀδικεῖσθαι. The mid. ποιεῖσθαι, with δεινὸν (δεινά), which is then pred. obj., means take ill, be indignant at, while δεινὰ ποιεῖν refers rather to the display of indignation. Cf. Thuc. vi. 60. 4, ὃ δῆμος δεινὸν ποιοῦμεν, εἰ τοὺς ἐπιβουλεύοστταί μὴ ἐσοῦσθαι. Hilt. i. 127. 2, πάλαι δεινὸν ποιεῖσθαι ὑπὸ Μηδῶν ἀρχεσθαι. Xen. Anab. v. 9. 11, δεινὰ ἐποιοῦστο πᾶσας τὰς ἀρχήσεις ἐν ὀπλοῖς εἶναι.

389. ζωμίδιον: dim. to contrast the trilling cause with the grand effect.

390. ἐπάγει: adds, makes to follow. Kock makes ἡ γαστήρ the subj.; but as this verse and the next merely illustrate 389, it seems more natural
χόταν χέζω, κομιδὴ βροντᾶ παπαταππάξ, ὡσπερ ἐκεῖναι.

ΣΩΚΡΑΤΗΣ.
σκέψαι τοῖνυν, ἀπὸ γαστροδίου τυννοτου ὡδα πέτορδας·
tὸν δ' ἀέρα τὸν ὄντι ἀπέραντον πῶς οὐκ εἰκὸς μέγα βροντᾶν;

ΣΤΡΕΨΙΑΔΗΣ.
ταῦτ' ἄρα καὶ τῶνόματ' ἀλλήλων, βροντη καὶ πορδη, ὁμοίω.

395 ἀλλ' ὁ κεραυνὸς πόθεν αὖ φέρεται λάμπων πυρί, τοῦτο δίδαξον,
καὶ καταφρύγει βάλλων ἡμᾶς, τοὺς δὲ ζώντας περιφλύει.
tοῦτον γὰρ ὅποιον ἰησ' ἐπὶ τοὺς ἐπιόρκους.

ΣΩΚΡΑΤΗΣ.
καὶ πῶς, ὃ μῶρε σὺ καὶ κρονίων ὄξων καὶ βεκκεσέληνε,

to regard ὅ ζωμίδιον as the subj. Seneca (Q. N. v. 4) makes use of this same illustration; and Lucretius (vi. 128 fl.) illustrates thunder by the bursting of a bladder (vēnsicula pārva). — παππάξ: the comic poets freq. made words in imitation of sounds, as Ach. 780, κοτ' κοτ' for the squeal of a pig; Vesp. 903, αὖ αὖ for the barking of a dog; Av. 267, τοροτίς for the note of birds; Ran. 209, βρεκεκεκεκεκεκαρικάκεκαρικά, for the croaking of frogs; 1285, φλαστοβραστοφραστόβρατ, for the playing of the lyre. Analogously, Thesm. 45, βομβάξ, and 48, βομβάλοβομβάξ, locous-rocus.

394. ταῦτ' ἄρα: as in 319. — τῶνοματ': might stand either for τὰ ὄνοματα or for τῷ ὄνοματε, but here it is prob. meant for the latter. — ὁμοίω: the resemblance, though remote, was sufficient for the poet to base on it a sling at grammarians.

395. αὖ: often indicates transition to another topic belonging to the same general subject.

396. τοὺς δὲ ζώντας: as if τοὺς μὲν ἡμᾶν had preceded instead of ἡμᾶς, it burns some up, while others, whom it does not kill, it scorches.

397. Ζεὺς: as guardian of the sanctity of oaths, ὄρκοι.


— ΒΕΚΚΕΣΕΛΗΝΕ: equiv. to antediluvian. Acc. to Ildt. ii. 2, Psammetichus the Second, in order to ascertain which nation of the earth was the oldest, caused two new-born infants
to be nourished by goats under such circumstances that they could not hear the voice of any human being. After two years they could not say anything but "beka," a Phrygian word which means bread. So the Phrygians were regarded as the oldest nation. The poet formed a compound out of this word and \(-\sigmaê\lambda\nu\sigma\nu\), the second element of \(\pi\rho\sigma\sigma\ell\nu\sigma\nu\) (antelunar), which was a name given to the Arcadians because of their claim to great antiquity. Ap. Rh. iv. 264 f., 'Arkâdes, \(\sigma\iota \kappa\lambda \pi\ro\nu\theta\varepsilon \sigma\epsilon\lambda\nu\nu\alpha\iota\nu\eta\varepsilon \iota\delta\varepsilon\nu\nu\varepsilon\tau\alpha\iota\nu\nu\iota\).

Cf. Hippon. 82, Kyprianos 'ekos fagousoi kal'\'Arma\nu\theta\omega\nu\iota\nu\pi\varrho\nu\nu. Plut. Mor. 881 a. Plâstov \(\upsilon\iota\varepsilon \lambda\hnu\rho\nu\ \beta\epsilon\kappa\kappa\epsilon\sigma\sigma\ell\nu\nu\) \(\kappa\alpha\tau\alpha \gamma\nu\nu \tau\iota\nu\nu \\alpha\rho\chi\alpha\iota\alpha\nu\nu \kappa\omega\mu\varphi\delta\lambda\varsigma \) \(\pi\nu\tau\iota\tau\nu\). 399. \(\epsilon\iota\pi\eta\nu \beta\alpha\lambda\lambda\iota\nu : \) logical supposition contrary to fact,—a momentary concession for the sake of argument. The apod., when it relates to the present or past, is regularly in the form of a question. If we change it to the declarative form, the whole sent. assumes the shape of an unreal cond., \(\epsilon\iota \beta\alpha\lambda\lambda\iota\nu \tau\iota\nu\nu \\epsilon\pi\omicron\omicron\rho\omicron\kappa\omicron\nu\nu, \Sigma\iota\nu\nu' \) \(\epsilon\nu\tau\rho\rho\rho\sigma\nu\tau\tau\nu \iota\nu. \) — \(\delta\eta\tau\alpha : \) rare position. Cf. Eq. 810. — \(\Sigma\iota\nu\nu\nu : \) see on 351.

400. Klee\nu\nu\mu\nu: see on 353, and Eq. 958. — \(\Theta\omicron\omicron\omicron\omicron: \) satirized Vesp. 42 ff., 590, as a common flatterer; 418, as godless; Ach. 134 ff., as a lying ambassador. He is also said to have been guilty of embezzlement. The Theorus mentioned Eq. 608 is prob. another.

401. \(\Sigma\iota\nu\nu\nu, \) \(\alpha\kappa\rho\nu \) \(\'\)\(\Lambda\theta\eta\nu\nu\nu: \) cf. Hom. Od. iii. 278, \(\alpha\lambda\iota \) \(\upsilon\iota \Sigma\iota\nu\nu \iota\rho\nu \) \(\alpha\phi\kappa\iota\mu\omicron\beta\). \(\alpha\kappa\rho\nu \) \(\'\)\(\Lambda\theta\eta\nu\nu\nu: \) — \(\alpha\kappa\rho\nu: \) a, see on 320. — \(\'\)\(\Lambda\theta\eta\nu\nu\nu: \) synizesis instead of contr.— Lucian more than once reproaches Zeus with misuse of his thunderbolt similar to that mentioned in this passage. The oak, it should be remembered, was sacred to Zeus. Lucretius, after remarking on the promiscuous manner in which lightning was hurled by the gods, adds (vi. 417 ff.), postremo cur sancta deum delubra suasque discutit infestis praeclaras fulmine sedes? | altaque cur plerumque petit loca, plurimaque eius | montibus in summis vestigia cernimus ignis? An actual instance is alluded to in Hor. Od. i. 2. 2 ff.: (pater) rubente | dextera sacras iaculatus arcus | terruit urbeum.
ἈΡΙΣΤΟΦΑΝΗΣ.

ὅταν εἰς ταύτας ἀνέμος ἔηρος μετεωρισθεὶς κατα-
κλεισθῇ,

405 ἐυδοθεὶν αὐτὰς ὠσπερ κύστιν φυσὶ, κατεπὶ ὑπ' ἀνάγκης
ρύζις αὐτὰς ἐξω φέρεται σοβαρῶς διὰ τὴν πυκνότητα,
ὑπὸ τοῦ ροｂδοῦ καὶ τῆς ρύμης αὐτῶς ἐαυτὸν κατακαίων.

ΣΤΡΕΨΙΑΔΗΣ.

νῇ Δ', ἐγὼ γοῦν ἀτεγνώς ἐπαθον τοὺτο ποτε Διασίοισιν.
ὀπτῶν γαστέρα τοῖς συγγενέσιν καὶ οὐκ ἔσχων ἀμε-
λήσας·

410 ἦ δ' ἀρ' ἐφυσάτ', εἰτ' ἐξαίφνης διαλακήσασα πρὸς αὐτὸ
tῶφθαλμῷ μον προσετιλήσεν καὶ κατέκαυσεν τὸ πρό-
σωπον.

404. Plut. Mor. 893 e, Μητρόδωρος
(prob. following Democritus), ὅταν
eἰς νέφος πεπηγὸς ὑπὸ πυκνότητος εμπέσῃ
πνεύμα, τῇ μὲν θράψει τὸν κτύπον ἀπο-
tελεῖ, τῇ δὲ πληγῇ καὶ τῷ σχισμῷ διαυ-
γαῖει. Similarly Απαχογας, ibid.
Lucr. vi. 175 ff., ventus ubi in-
vavit nubem et versatus ibi-
dem | fecit ut ante cavam do-
cui spisessec nubem, | mo-
bilitate sua fervescit... |
ergo fervidus hic nubem cum
persecidit atram | dissipat ar-
doris quasi per vim expressa
repente | semina, quae faci-
unt nictantia fulgura flam-
mae.

408. Strepsiades shows progress.
At 386, the illustration had to be
suggested to him; but now he finds
one himself.—Διασίοισιν: a propitia-
tory festival in honor of Ζεὺς μειλ-
χος, celebrated on the twenty-third of
Anthesterion outside the city (Thuc.
i. 126) with solemn ceremonies and
bloodless offerings consisting of fruits
of the earth and cakes. In connexion
with it, there were also festivities
and merriment of the people, and the
children received presents. Cf. 864.

409. ὀπτῶν...κατα: καὶ ἐῖτα and
καὶ ἐπειστα, like simple ἐῖτα, ἐπειστα,
ocasionally connect a finite verb
with a partic., as here. Cf. 623 f.;
Eq. 392; Av. 536, 674. Plat. Com.
23, λαβὼν οὖν τὸν σκλακα καπειτα
ὅσον αὐτῶν. Sometimes found in
Plat., as Νεργ. 457 b. — γαστέρα:
haggis (stuffed paunch, paunch-pudding).
Cf. Eq. 1179. Ηομ. Οd. xviii. 44;
xx. 25 f., ὅτε γαστέρ' ἀνήρ... | ἐμ-
πλείην κνίσης τε καὶ ἀμάτως, ἐνα βαλ
ἐνα | ηδόληρ, μάλα ὅπλα ἐπιτήναι
ὀπτηθῆναι.—ἐσχων: σχῶν is a rare
collateral form of σχάειν.

410. Διαλακήσασα: the simple λα-
κήσαι from λάσκω always has λάκ.
This part., therefore, is prob. from
diaλακεῖν (διαλήκειν). The compound
diaλάσκειν does not occur.
412. ὡ...ὡ: ὡ is often thus repeated. Cf. 816; Ερ. 726; Παν., 1198. On the whole passage (411-434), see Introd. § 37.
413. ὡς: see on 209.
414. ταλαίπωρον: cf. Hipp. Αἰρ., p. 506 (Kühn), τὸ τε ἀνθρεῖον καὶ ταλαίπωρον ἐν τῇ ψυχῇ φύσει μὲν οὐκ ἀν δομιος ἔνελη, νόμος δὲ προσγεγομένος ἀπεργάσατ' ἄν. Xen. Mem. ii. 1. 1, ἐδόκει δὲ μοι (Σωκράτης) προτρέπειν τοὺς συνώντας ἀσκεῖν ἐγκράτειαν πρὸς ἐπιθυμίαν βρωτοῦ καὶ ποτοῦ καὶ λαγνείας καὶ ὑπνοῦ καὶ δίγους καὶ θάλκους καὶ πόνου. Ιδ. i. 2. 12, ἐτεκμαίρετο δὲ τὰς ἁγαθὰς φύσεις ἐκ τοῦ ταχῦ τε μανθάνειν καὶ μημονεύειν & μάθοιεν καὶ ἐπιθυμεῖν τῶν μαθημάτων πάντων. Cf. also id. i. 2. 1. — A rigorous mode of life was required also by the Orphic Pythagoreans.

415. ἰσχύων: Socrates's power of enduring cold was notorious. Cf. Plat. Symp. 220 a b.
417. γυμνασίων: instead of this, which is unsuitable here, Diog. L. ii. 5. 27 gives ἀδησφαγας. The γυμνασία, in fact, constituted one of the chief means of acquiring the very endurance that has just been mentioned as being essential. Herwerden suggests ςυμποσίων. The agreement of the reading γυμνασίων with the tenets of the ἄδικοι λόγοι, 1054, is no argument in its favor, for the whole passage is opposed to the teaching of the ἄδικοι λόγοι, which belongs to the revised play. — ἀνοιχτῶν: the explanation of the Schol., τῶν ἀφοσίων, seems unnecessary. In Lys. 3. 4, cited by Kock, ἀνοιχτότερον is employed euphemistically in this sense; but in our passage ἀνοιχτῶν seems rather to be follies in general.
419. πράττων: nom. because it refers back to subj. of νομίζεις. See G. 138, ν. 8. The word here denotes oratorical activity before the courts, the senate, and the popular assembly. Dem. De Cor. 86, ἄνωμολγήματα τὰ ἀριστὰ πράττειν τῇ πάλαι τῇ νικῶν ὄτ' ἐβουλευθέντες Λέγων καὶ γράφον.
καὶ φειδωλοῦ καὶ τρυσιβίου γαστρὸς καὶ θυμβρεπτείπτυνον,
ἀμέλει, θαρρῶν εἰνεκά τούτων ἐπιχαλκεύειν παρέχοιμ᾽ ἂν.

ΣΩΚΡΑΤΗΣ.

ἀλλο τι δήτ' οὐ νομιέοις ἡδὴ θέου οὐδένα, πλὴν ἄπερ ἡμεῖς,
τὸ Χάος τούτι καὶ τὰς Νεφέλας καὶ τὴν Γλώτταν, τρία
tautí;

ΣΤΡΕΨΙΑΔΗΣ.

425 οὐδ' ἄν διαλεξθείην γ' ἀτεχνῶς τοῖς ἄλλοις, οὐδ' ἄν
ἀπαντῶν.
οὐδ' ἄν θύσαιμ', οὐδ' ἄν σπείσαιμ', οὐδ' ἑπιθείην
λιβαντόν.

421. θυμβρεπτείπτυνον: dining on savoury, or having savoury for dessert. The
θυμβρα was a pungent herb, our savoury
(satureia hortensis). It would make a poor
dinner. Cf. Ach. 254, βλέπονα
θυμβροφάγον.

422. ἀμέλει: the sing. does not show, as some maintain, that these
three verses were originally addressed to Socrates; for it was the Coryphaeus
that spoke just before, and not the whole Chorus. Still the words may
be addressed to Socrates; at any rate, he speaks next.—ἐπιχαλκεύειν: for the
inf. to express purpose, see GMT.
97; H. 951.—παρέχομι' ἄν: sc. ἐμαντῶν.
The obj., however, is usually omitted in
cases like this.

423. ἄλλο τι: sc. έσται ἢ κτέ. See on
784. This elliptical use of ἄλλο τι be-
came a mere interrr. formula, which is
very common in Plat., but in Ar. only
here.—θεὸν οὐδένα: οὐδένα is subj.
obj., and θεὸν pred. obj., consider no one
a god. ἄπερ would be masc. if νομεῖς
θεὸν οὐδένα meant believe in no god.

424. Concerning the practice of as-
sociating three gods, see on 264.—
Χάος: here empty space (τὸ κενὸν of
Democritus), in perfect keeping with
the other divinities of the sophists.
To similar gods a prayer is offered in

425. οὐδ' ἄν διαλεξθείην: "fere
proverbialis locutio est, ne
adloquio quidem dignari. Lys.
3. 31, τούτω μὲν οὐδὲ διελεύγετο, ἄλλ' ἐμάζει πάντων ἀνθρώποιν μάλιστα. Isae.
1. 34, οἷς μὲν ἦν οὐδὲ διελέγετο, ἄπα-
σαι δούναι τὴν οὐσίαν." Cobet.—οὐδ
ἀν ἀπαντῶν: ἄν here still belongs to
dialexthēin, while οὐδὲ gives emphasis
to ἀπαντῶν distinct from that already
imparted by the first οὐδὲ to dialex-
θείην. Of course οὐδὲ is used instead
of καὶ because of the preceding neg.
522, οὖντι ποθ' οὐχιδρός, οὐδ' ἦταν θάνη,
φίλος. — Strepsiades means "much
less would I seek their society."

426. ἑπιθείην: supply ἄν. Such
omissions of ἄν, or rather instances of
ΧΟΡΟΣ.

λέγε νυν ἡμῖν, ὁ τι σοι δρῶμεν, θαρρῶν· ὥς οὐκ ἀτυχήσεις,
ἡμᾶς τιμῶν καὶ θαυμάζων καὶ ζητῶν δεξίος εἶναι.

ΣΤΡΕΨΙΑΔΗΣ.

ὡ δεσποιναί, δέομαι τούνυν ὑμῶν τούτῳ πάνω μικρόν,
430 τῶν 'Ελλήνων εἶναι με λέγειν ἐκατόν σταδίουσιν ἀριστον.

ΧΟΡΟΣ.

ἀλλ' ἐσται σοι τούτῳ παρ' ἡμῶν· ὥστε τὸ λοιπὸν γ' ἀπὸ τούδι
ἐν τῷ δήμῳ γνώμας μεγάλας νικήσει σοῦ πλέον οὐδείς.

ΣΤΡΕΨΙΑΔΗΣ.

μὴ μοὶ γε λέγειν γνώμας μεγάλας· οὐ γὰρ τούτων ἐπιθυμῶ,
ἀλλ' ὅσ' ἐμαντῷ στρεψιδικήσαι καὶ τοὺς χρήστας διολισθέναι.

failure to continue it from a preceding clause, are rare in Ar. In Euy.
1057 there is a rather surprising example. That in Ran. 574 is doubtful.
In Plat. instances are more common. Cf. Phaedr. 229 c; Phaed. 87 e. ἐπιστ.
θέναι λιβαντόν is a standing phrase. Cf. Ran. 888; Vesp. 96.

430. εἶναι μὲ ἀριστον: not εἶναι ἀριστος prob. because δέομαι is equiv.
to δότε μοι; and moreover an inf. governed by δεῖθα usually has the
obj. of this verb, when there is one, for its subj., unless it has a subj. ex-
pressed. But cf. Hdt. i. 59, 23, (Πεσί-
πράτοις) ἐδέστα τοῦ δήμου φυλακῆς τίνος
πρὸς αὐτοῦ κυρίσαι (where the subj.
of κυρίσαι is conceived as nom.).—
σταδίουσιν: he measures eloquence

94, ἐστερ ἀγαθός δρουμῆς | ἐκ δέκα ποδῶν
ἡμεῖς (Περικλῆς) λέγων τοὺς ῥήτορας.
Somewhat analogous, Quint. xi. 3.
126, urbane Flavus Verginius
interrogavit de quodam suo
antisophiste, quot milia pas-
suum declamasset.

431. ἀλλὰ: well, you shall have
this, etc.

432. πλέον: the adv. use of πλέον
is not distinguishable from μᾶλλον,
and is found in prose as well as
poetry. Kr. Spr. 40, 2, 5.

433. λέγειν: depends on λέγεις,
eἰσπήτε implied, — no advocating of
great measures for me. See on 84.

434. ἔσα: for the inf., see GMT.
435 τεύξει τοῖνυν ὅν ἴμείρεις· οὐ γὰρ μεγάλων ἐπιθυμεῖς.
_xpath:112
ἀλλὰ σεαυτὸν θαρρῶν παράδος τοῖς ἠμετέροις προ-
_xpath:440
πόλοισιν.

ΣΤΡΕΨΙΑΔΗΣ.

δράσω ταῦθ᾽ ὑμῶν πιστεύσας· ἡ γὰρ ἀνάγκη με πιέζει
_xpath:440
dia τοὺς ἵππους τοὺς κοππατίας καὶ τὸν γάμον, ὃς μ’
_xpath:440
ἐπέτρυψεν.

334 c, οἱ ἱεροὶ ἀπαγορεύσας τοῖς ἀσθε-
_xpath:440
νοῦς μὴ χρησαί ἐλαίῳ, ἀλλ᾽ ἣ σμικρο-
_xpath:440
τάτῳ, ὃ σον μόνον τὴν δυσφάτειαν κατα-
_xpath:440
σβέσαι.—στρεψιαδής: cf. Λv. 1468,
_xpath:440
πικράν τάξι’ ὅψει στρεψιαδάκτυμονγίαν.

436. προπόλοις: temple-servants, _priests_, the Clouds regarding them-
_xpath:440
selves as goddesses. Cf. Plut. 670,
_xpath:440
tοῦ θεοῦ ὁ πρόπολος.

439. οἱ τὶ βουλονται: it would have
_xpath:440
been more natural to insert ποιεῖν as
_xpath:440
purpose of παρέχω; then τύπτειν, etc.,
_xpath:440
would be in appos. with ποιεῖν.

441f. Obs. the loose commingling
_xpath:440
of trans. and intr. verbs, σῶμα (im-
_xpath:440
plied) being the obj. of the trans.,
_xpath:440
but the subj. of the intr. In Greek,
_xpath:440
much more is left to the intelligence
_xpath:440
of the hearer or reader than in mod-
_xpath:440
ern languages as straitened by gram-
_xpath:440
marians. For an analogous example,
_xpath:440
cf. Xen. Mem. ii. i. 1 (quoted in note
_xpath:440
on 414), where βρωτοῦ, ποτοῦ, etc.,
_xpath:440
are joined with ρίγους, θάλπους, and πόνου,
_xpath:440
as obj. gen. after ἐπιθυμίαν (desire),
_xpath:440
unless we strain the const. Many in-
_xpath:440
stances of so-called zeugma and ana-
_xpath:440
coluthon are of this character.

442. αὐχμεῖν: dryness of the hair
_xpath:440
and skin, resulting from neglect, was
_xpath:440
regarded by the Greeks as a mark of
_xpath:440
uncleanliness, esp. after baths had
_xpath:440
become common in the cities.—ἀλκόν
_xpath:440
dείρειν: to flay into a wine-skin, ἀσκόν
_xpath:440
being obj. effected (pred. obj.). Cf. 
_xpath:440
Eg. 370. Solon, Frg. 33, ἥθελον γὰρ
_xpath:440
κεει κρατήσας, πλοῦτον ἄφθονον λαβών·
_xpath:440
και τυμπανεύσας Ἀθηνῶν μοῦν ἴμεραν
_xpath:440
μίαν· ἄσκις ὑστερον δεδημὰτοι κτῆ. 
_xpath:440
The form δείρειν (instead of the more
_xpath:440
usual Αττ. δέρειν) occurs also Αv. 365,
_xpath:440
and Βesp. 1286.

443. διαφευξομαί: equiv. to μέλλω
_xpath:440
diaφευξεῖσθαι, if it is true that I shall
_xpath:440
(if I am going to) escape. When the
_xpath:440
present assumption of a future event
_xpath:440
serves as a cond. to another event,
_xpath:440
the latter (apod.) may precede in
_xpath:440
time the former (prot.). In this case
_xpath:440
the fut. (when μέλλειν with the inf. is
_xpath:440
not employed) is used rather than the
_xpath:440
subjv., in the prot. Cf. 1035; Ran.
τοῖς τ' ἀνθρώποις εἶναι δόξω
θρασύς, εὐγλωττός, τολμηρός, ἱππος,
βδελυρός, ψευδών συγκολλητής,
eὐρησιετής, περίτριμμα δικών,
κύρβις, κρόταλον, κίναδος, τρύμη,
μάσθλης, εἶρων, γλυώς, ἀλαζών,
κέντρων, μιαρός, στρόφις, ἀργαλεός,
ματτυολοχός.

13; Vesp. 1263; Av. 759. Soph. O. T. 54, εἰπὲρ ἀρέσεις ὤμοι γῆς, εἰς ἀνδράσιν κάλλιον κρατεῖν. Freq. in Plat. In late Greek the subj. is often used. For the fut. in ordinary conditions, see GMT. 49, 1, n. 3.


446. συγκολλητής: a fabricator of lies, from συγκολλάν, glue together.


448. κύρβις: a code. The laws of Solon originally stood in the Prytaneum, written on ἀξονες (large tablets which turned on an axis). These were of wood; but afterward the laws were transferred to stone tablets (κύρβεις), and exposed to view on the Acropolis, and later in the Agora. Later writers, however, make conflicting statements as to the objects designated by these words. — κρόταλον: a rattle-box. Cf. 260. Eur. Cyril. 104, οἶδ᾽ ἄνδρα κρόταλον (Odysseus). — κίναδος: a fox. Cf. Ar. 429. Soph. Aj. 103, τοῦπιτρεπτον κίναδος (Odysseus). Dem. (De Cor. 162 and 242) and Aeschin. (3. 167) call each other by this name. — τρύμη: lit. a hole, here a slippery fellow.


450. κέντρων: synonymous with στιγματίας, one branded for crime, a jail-bird.— μιαρός: polluted, a blackguard.— στρόφις: an eel, connected with στρέφειν. Cf. 792; Ran. 775, 892; Plut. 1154.— ἀργαλεός: troublesome, a nuisance, a bore.

451. ματτυολοχός: Ath. xiv. 663 ε, ματτύην ἀνόμαζον πάν τὸ πολυτέλει ἐδεσμα, εἴτε ἱχθος εἴη εἴτε ὄρνης εἴτε λάχανον εἴτε πεμπάσιον. Cf. Mart. xiii. 92, 2, inter quadrupedes materia prima lepus. It is said that the ματτύη was originally a delicate dish invented by the Thessalians, which was not common at Athens before the Macedonian conquest. It might, however, have been well known there before this time. Still we should expect something more pointed at the end of the list, and it may be that the reading (which is an emendation
ταῦτ' εἰ με καλοῦσ' ἀπαντῶντες, 
δρώντων ἀτεχνῶς ο̣ τι χρῆζουσιν· 
κεὶ βούλοιται, 
νὴ τὴν Δήμητρ' ἐκ μοι χορδὴν 
τοῖς φροντισταῖς παραθέντων.

ΧΟΡΟΣ.

λήμα μὲν πάρεστι τῶδε γ' 
οὐκ ἀτολμοῦν, ἀλλ' ἑτοίμον. ἤσθι δ' ὡς 
ταῦτα μαθῶν παρ' ἐµοῦ κλέος οὐρανόµηκε 
460 ἐν βροτοῖσιν ἐξεἰς.

ΣΤΡΕΨΙΑΔΗΣ.

τί πείσομαι;

ΧΟΡΟΣ.

τὸν πάντα Χρόνον μετ' ἐµοῦ 
ζηλωτῶτατον βίον ἀνθρώπων διάξεις.

of the meaningless ματιολοχὸς) is incorrect. Kock suggests καλ βομολόχος. In either case we may render a liekspittle.— For a parallel to this whole passage, see Λυκ. 430 ff.

452. ταῦτα: when prons. refer to words or to attributes (subst. or adj.) they are neut., as in the celebrated Hom. verse (Π. iii. 179), ἀμφότερον, βασιλεὺς τ' ἀγαθός, κρατηρὸς τ' ἀείμητης, where ἀμφότερα might have been used; but ἀμφότεροι would mean two different persons. — καλοῦσι: fut., used as in 443. — ἀπαντῶντες: i.e. οἱ ἀπαντῶντες (α).

455. ἐκ μοι: an exception to the rule that the enclitic forms of the first and second pers. prons. are not used after preps. Cf. Βεσπ. 1358, περὶ μοι. Soph. O. T. 537, ἐν μοι. In Εὐ. 372, ἐκ σοῦ is usually read. This passage, 439-456, is an anapaest system, strongly resembling that part of a parabasis which is called the μακρὸν or πυγός (so called because it was recited at one breath by the Corypheus). Teuffel and Bücheler think that after 456 originally came the ode, 805 ff. (which is unsuitable where it stands), and that after the ode came 476 ff. But see Introd. § 47.

459. παρ' ἐµοῦ: const. with ἐξεῖς.

461. τί πείσομαι: what will be my experience? what will befall me? This question seems to call for a more definite statement than had been made; but the immediate reply is still general and vague. In 466 ff. the details of his future happiness are given.
465 ἀρά γε τοῦτ' ἄρ' ἐγώ ποτ' ὁφομαι;

ΧΟΡΟΣ.

ὡστε γε σοῦ πολλοὺς ἐπὶ ταῖς θύραις ἀεὶ καθήσθαι,
470 βουλομένους ἀνακοινοῦσθαι τε καὶ ἐς λόγον ἐλθεῖν
πράγματα καντιγραφᾶς πολλῶν ταλάντων,
475 ἄξια σὺ φρενὶ συμβουλευσομένους μετὰ σοῦ.

ἀλλ' ἐγχείρει τὸν πρεσβύτην ὦ τι περ μέλλεις προδι-
δάσκεων,
καὶ διακίνει τὸν νοῦν αὐτοῦ καὶ τῆς γνώμης ἀποπειρῶ.

ΣΩΚΡΑΤΗΣ.

ἀγε δή, κάτειπέ μοι σὺ τὸν σαντοῦ τρόπον,
ιν' αὐτὸν εἰδὼς ὅστις ἐστὶ μηχανὰς
480 ἣδη τί τούτοις πρὸς σὲ καὶ νᾶς προσφέρῳ.

ΣΤΡΕΨΙΑΔΗΣ.

τί δέ; τεϊχόμαχεῖν μοι διανοεῖ, πρὸς τῶν θεῶν;

ΣΩΚΡΑΤΗΣ.

οὐκ, ἄλλα βραχέα σου πυθέσθαι βούλομαι. ἡ μητρονικὸς εἶ;

ΣΤΡΕΨΙΑΔΗΣ.

δύο τρόπῳ, νὴ τὸν Δία·

ἡν μὲν γ' ὀφείληται τί μοι, μνήμην πάνυ·

485 εάν δ' ὀφείλω, σχέτλιος, ἐπιλήσμων πάνυ.

ΣΩΚΡΑΤΗΣ.

ἐνεστὶ δῆτα σοι λέγειν ἐν τῇ φύσει;

ΣΤΡΕΨΙΑΔΗΣ.

λέγειν μὲν οὖκ ἐνεστ', ἀποστερεῖν δ' ἐν.

ΣΩΚΡΑΤΗΣ.

πῶς οὖν δυνῆσει μανθάνειν;


484 f. Cf. Plant. Mil. Glor. iii. 3. 14 ff., si quid faciundumst mulieri male atque malitiose, | ibi ei inmortalis memorias meminisse et sempiterna: | sin bene quid aut fideliter faciundumst, caedem eveniet | obliviosae extemplo uti fiant, meminisse nequeant.

486 f. In revising the play the poet seems to have abridged this scene, so that these two verses are almost isolated. See Introd. § 44. The witticism is very poor. — Green places 488 before 486, which certainly improves the passage. — ἀποστερεῖν: some see in this a pun on ἐρεῖν.
489. ἐπομένως δυνατόν καί βárβαρος.

490. κατακειμένη τῷ βασιλεῖ τῷ παραβληθέν τῷ αὐτῶ νυκτὶ σιτείταi.

492. ἀνθρωπὸς ἀμαθῆς: not ἀνθρωπος, since these words form the pred.

493. δέδουκα σε: this kind of prolepsis — acc. for ὑπὲρ with the gen. or περὶ with the dat. — is not very common. With this const. we must not confound that in which the acc. is the logical obj. of the leading verb, as Eur. Med. 282 f., δέδουκα σε . . . μὴ μολι τῷ δρόσῃ παῖδ' ἀνήκεστον κακόν. Xen. Hell. vi. 4. 32, ἰσχυρῶς ἐδείξαν οἱ Ἑλληνες αὐτῶν (Ἰδσόνα), μὴ τύραννος γένοιτο. If we compare the last sent. with 144 f., it will be seen that the acc. αὐτῶν is analogous to Χαϊρεφωτα, not ψόλλαν. The usual const. in cases like the one before us is seen in Plat. Prot. 322 b, δέλασα περὶ τῷ γένει ἡμῶν μὴ ἀπάλοιπο πάν. But cf. Soph. Phil. 493 f. — δεῖ: indic., because the fear relates to a present state or fact. GMT. 46, n. 5.

494. τύπτωμα: I get a beating, rather than I take the beating.
495 ἐπειτ' ἐπισχῶν δλίγων ἐπιμαρτύρομαι,
εἰτ' αὖθις ἀκρη διαλιπῶν δικάζομαι.

ΣΩΚΡΑΤΗΣ.

ἰθι νῦν, κατάθουν θοιμάτων.

ΣΤΡΕΨΙΑΔΗΣ.

ἡδίκηκά τι;

ΣΩΚΡΑΤΗΣ.

οὐκ, ἀλλὰ γυμνοὺς εἰσιέναι νομίζεται.

ΣΤΡΕΨΙΑΔΗΣ.

ἀλλ' οὐχὶ φοράσων ἕγωγ' εἰσέρχομαι.

495. ἐπιμαρτύρομαι: like antestor, call to witness (sc. τοὺς παρόντας). Cf. 1222. Hence δλίγων (prob. neut.) denotes a very short space of time.

496. ἀκρη: χρόνον is usually supplied, but in Kr. Spr. 43, 3, 2, it is maintained that there never is an ellipsis of this word. It is certainly true that the neut. is freq. mistaken for the masc., as in ἄφ' ὦ, with which compare εἰς ὄ. It is possible that even in ἀκρη we have a neut. pl.; for the word is sometimes used adv. without any reference to time, as Vesp. 541, 701. With χρόνος, it is usually employed as a neut. subst., ἀκρείς χρόνου. Cf. Plut. 244, ἐν ἀκαρεί χρόνου (where Kock, however, reads χρόνου with the Mss. but against F. M.).

497. The fondness of Strepsiades for litigation, as just disclosed, so pleases Socrates that he at once resolves to receive him as a pupil. To the ceremonies of initiation belongs the laying off of the cloak; but Strepsiades thinks this is a preparation for a flogging, which he now supposes was meant at 493. The garment is never returned. Cf.: 856 ff., 1498.

498. γυμνοὺς: in the χιτῶν without the ἰμάτων. Also in the ceremonies described in Dem. De Cor. 259 ff. it is implied that the clothes of those undergoing initiation were taken off. See on 254.

499. φοράσων: to search for stolen goods. When any one suspected that property stolen from him was in a particular house, he made a search (φοράν) for it himself, but was required to wear as little clothing as possible, so that he might not carry with him what he claimed was stolen, and pretend to find it in the house. Plat. Legg. xii. 954 a, φοράν ἐν ἐθέλῃ τίς τι, γυμνὸς ἦ χιτωνίσκοις ἐχὼν ἄκωστος, προσμάσας τοὺς νομίμους θεοὺς ἦ μὴν ἐπιτίζειν εὑρήσειν, οὕτω φοράν.
500 κατάθουν. τί ληρεῖς;

ΣΤΡΕΨΙΑΔΗΣ.

εἴπε δὴ νῦν μοι τοὺς ἣν ἐπιμελής ὡς καὶ προθύμως μανθάνω, τῷ τῶν μαθητῶν ἐμφερής γενήσομαι;

ΣΩΚΡΑΤΗΣ.

οὐδὲν διοίσεις Χαιρεφῶντος τὴν φύσιν.

ΣΤΡΕΨΙΑΔΗΣ.

οἶμοι κακοδαίμων, ἡμιθνής γενήσομαι.

ΣΩΚΡΑΤΗΣ.

505 οὐ μὴ λαλήσεις, ἀλλ' ἀκολουθήσεις ἐμοὶ ἀνύσας τι δευρὶ θάττον.

ΣΤΡΕΨΙΑΔΗΣ.

ἐς τῷ χεῖρε νῦν δόσ μοι μελιτοῦτταν πρότερον. ὡς δέδουκ' ἐγὼ εἰσώ καταβαίνων ὅσπερ εἰς Τροφωνίου.

503. φύσιν: Socrates means intellectual or spiritual nature, but Strepsiades understands physical nature or appearance.

504. ἡμιθνής: on account of his pallor and leanness. Cf. Aeschin. 3. 150, (Δημοσθένης) παρὰν ἡμιθνής ἐπὶ τῷ βῆμα εἰρηνοφόλακα ὑμᾶς αὐτὸν ἐκλεῖνεν χειροτονεῖν.

505. οὐ μὴ: see on 296. Obs. that the second command, introduced by ἀλλά, is also expressed by the fut. indic. This is usual, but the inv. may also be used, as in 296 ff. Cf. Ran. 202, 468, 525.

508. εἰς Τροφωνίου: for the ellipsis, see II. 730 a. The underground oracle of Trophonius (originally identical with Ζεὺς χθόνιος), near Lebadeia in Boeotia, was very celebrated even in the time of Croesus (Hdt. i. 46. 12). After the Persian wars, the excesses practised in connexion with it became so serious that Cratinus composed a special play against them. Pausanias, who consulted the oracle in person, gives (ix. 39. 2-14) us a minute description of the ceremonies attending a consultation. After a preparatory purification, which lasted
several days, and consisted of the rotary sacrifices and ablutions, the votary drank of the fountains of Forgetfulness and of Memory, and, dressed in white linen underclothes (Luc. D. Mort. 3. 2), took in his hand a honey-cake (μελισσοῦτα, 507) with which to appease serpents and other beasts in the cave, and descended by means of a ladder into a tolerably spacious grotto. From this he passed feet foremost through a very narrow opening — σπηλαίων (spans) τὸ ἑφός δυν, τὸ δὲ ἑφός σπήλαιως — into the room of the oracle proper. There he fell into a state of semi-consciousness (Plut. Mor. 592 e) from which he recovered with a severe headache. The visit was attended by such horrors that one could not laugh for a long time afterwards. In Ath. xiv. 614 a, the story is told of one who only through a miracle regained the power of laughing. Hence the proverb, used of a gloomy person, εἰς Τροφώνιον μεμάνιται. With this horrible cavern Strepsiades compares the mystic φρον-τιστήριον.

509. ἔχων: see on 131. Strepsiades and Socrates enter the thinking-shop. The stage is left empty.

510–626. The Parabasis (παράβασις). In the Old Comedy there was usually in each play a sort of interlude, in which the poet, through the Coryphaeus and the chorus, addressed the spectators and the judges. The name παράβασις (παραβαίνεις) is taken from the movement made by the Chorus when it brought itself face to face with the spectators. Cf. Thesm. 785, where the Chorus at the beginning of the parabasis says, ἡμεῖς τοινν ἡμᾶς αὐτὰς ἐδέξωμεν παραβασαί. Eq. 508 f.; Ach. 628 f. The complete parabasis consisted of seven parts: 1) κομμὰτιον; 2) παράβασις proper; 3) μακρὸν or πῦγος, recited by the Coryphaeus in one breath; 4) στροφὴ or φίδη; 5) ἐπίρρημα; 6) ἀντιστροφὴ (ἀντιστροφος) or ἀντφιδῆ; 7) ἀντεπίρρημα. There was a general metrical resemblance between the corresponding parts of different parabases. Our play wants the πῦγος, which in other plays is composed in anaestatic dimeters. See Introd. § 18, foot-note. Further details will be found in the following notes, and also in the Appendix on Metres.

510–517. Κομμάτιον, the connecting link between the preceding scene and
THE CLOUDS.

520 οὔτω νικήσαμί τ' ἐγὼ καὶ νομίζοιμην σοφός,

the παράβασις proper, but not containing an introduction to the latter as is usual in other plays. The first two verses, 510 ff., may be, as Kock assumes with Bücheler, the remnant of an original anaapaestic κομμάτιον, introducing a παράβασις proper composed in this rhythm (i.e. in the anaapaestic tetrameter catalectic) as in Eq. 498 ff.; but this assumption is not necessary. For, in the first place, the anaapaeasts constituted a march for the withdrawal of Strepsiades and Socrates, and as soon as they were gone, the metre and rhythm could all composed within the κομμάτιον, as in Ἕμπσ. 1000 ff., where there is a striking parallel. There Bdelycleon and Philoceleon are just outside the house and enter it marching to the time of two dimeters and one monometer, while in our passage Socrates and Strepsiades are at the very door of the thinking-shop, and enter it to the time of one dimeter and one monometer; and in both passages the metre and rhythm immediately change. In the second place, the παράβασις proper is not necessarily in the same rhythm as the κομμάτιον, even when the latter is all composed in one rhythm. Cf. Ar. 676 ff., where a glyconic κομμάτιον precedes an anaapaestic παράβασις.

510. ἀλλ' ἐπὶ χαίρον: this farewell formula occurs also Eq. 498 and Pax, 729. — ἄνδρειας: although Strepsiades showed such timidity and was so reluctant to enter the thinking-shop, still the Chorus congratulates him on his bravery; the wonder was how he could enter at all.

513. δτί: quantity by position before a mute and a liquid at the beginning of a word is subject to the restrictions that apply to position within a word. See on 320. Here the passage being melic justifies the lengthening as in βαρύβρομος, 313, and πέτραν, 597.

515. τὴν φύσιν αὐτοῦ: the exceptional pred. position of the gen. of the refl. pron. is usually regarded as being due to some special cause, such as emphasis. Kr. Ῥόη. 47, 9, 18. Cf. 905; Ἀν. 475; Pax, 880; Frg. 579, τῇ κεφαλῇ σαυτοῦ. Sometimes it is not certain whether αὐτὸν or αὐτὸν is to be read.

516. χρωτίζεται: tinges, because he gives his nature, as it were, a new coat of paint, a new tint.

518-562. The παράβασις proper, addressed to the spectators (θεώμενοι, 518) by the Coryphaeus, who speaks for and in the grammatical person of the poet. The corresponding part of the original play was entirely different in its now unknown contents, and was prob. in anaapaestic tetrameters, as that was the usual metre for the purpose. See Introd. § 29.

519. ἐκδήφαντα: because the dramatic art, to which Ar. had devoted himself and through which he had attained distinction, was consecrated to Dionysus. Cf. Ran. 886.

520 f. οὔτω . . . ὡς: so may I conquer . . . as, etc., i.e. as surely as I wish to gain the first prize . . . so surely may I win, etc. Cf. Thesm. 409 f., καθ' ἐγὼ, εὔνως ὁμοίημα τῶν τέκνων, μισά τῶν ἄνδρα. Luc. Philo. 27, οὔτως ὁμοίημα τῶν τέκνων (τῶν κυριών), ὡς ἀληθῶς πρὸς σε ἐρώτα.
523. πρώτην: so Kock, supplying ἀυτήν and letting πρώτην, as well as σοφώτατ' ἔχειν, govern κωμῳδιῶν, and taking ἀναγενέας in the sense of taste again, in reference to a second performance. This interpretation evidently requires ἐκ' ἀνεχόρον in 524 to be taken in a purely adversative sense, and Kock connects this clause in a rather unnatural way with the rel. clause ἡ παρέσχε κτῆ. But the reading of the Mss., πράσων, may be correct; for ἀναγενέας does not necessarily imply repetition (compare ἀναπεράσθησα τεστ, prove), and the poet might have first produced his play before some other audience,—in the theatre at the Piraeus, for instance. It was natural enough that young dramatists should try their fortune in minor theatres before producing plays in the great city theatre.

524. ἐργον πλείστον: acc. to many this was the labor bestowed upon the study of the doctrines ridiculed, but the play does not show very evi1ent traces of this sort of work.—ἐτρα: then, thereupon, including the adversative notion, still.—ἀνδρῶν: his rivals at the time of the first performance, π. 423, esp. Lycius (see on Ran. 14), for the other, Cratinus, is posi-


525. ἀξίων: sc. ἡπτηθήναι. Cf. Soph. Ant. 694 f., πασῶν γυναικῶν ὡς ἀναξιω-
tάτη | κάκιστ' ἀπ' ἐργῶν εὑκλεεστάτων φθένει.

527. ὁὖν ὡς: not even thus. When preceded by emphatic καὶ, μηδὲ, or ὁὖν, ὡς is used as the equiv. of ὅ -τως even in Att. prose. Cf. Xen. Amph. i. 8. 21, ὁὖν ὡς ἐξίχθη διάκειν.—προδοσῶν: by retiring from dramatic activity, or stooping to τὰ φορτικά.

528. ἤ ὅτου: the correl. clause begins with ἐκ τούτου, 533. —ἐνθάδε: here, in the theatre.—οἶς ἦδυ καὶ λέ-
gειν: for the reason that λέγειν τιν is merely tell one something, and is not synonymous with λέγειν πρὸς τινα or διαλέγεσθαι τινι, Kock regards the phrase as corrupt, and suggests οἴποι δίκης μέλει. Cf. Soph. Phil. 1036, θείαιν εἰ δίκης μέλει. A less violent change would be οἶς ἡ δίκη μέλει.

529. In the first comedy of Ar., the Δαιταλης, two brothers, Σώφρων and Καταπύγων, were contrasted with
530 κάγω, παρθένος γὰρ ἑτ’ ἦν κοῦκ ἐξῆν πώ μοι τεκέων, ἐξέθηκα, παῖς δ’ ἑτέρα τις λαβοῦσι ἀνείλετο, ὑμεῖς δ’ ἐξεθρέψατε γενναίως καπαίδευσατε· ἐκ τούτου μοι πιστὰ παρ’ ὑμῶν γνώμης ἐσθ’ ὀρκία. νῦν οὖν Ἦλεκτραν κατ’ ἐκείνην ἦδ’ ἦ κωμῳδία 535 ξητοῦσ’ ἦλθ’, ἦν πον ’πιτύχη θεαταῖς οὖτο σοφοῖς· γνώσεται γὰρ, ἣν περ ἔδη, τάδελφοῦ τῶν βόστρυχον. ὦς δὲ σώφρων ἐστί φύσει, σκέψασθ’ ἦτις πρώτα μὲν οὖδὲν ἦλθε ραφαμένη σκυτίον καθεμένων,

each other, just as the λόγος δικαίος and the λόγος ἀδικος are in the Clouds. That play received the second prize
(b.c. 427). See Introd. § 33.—ἀριστή
ηκουσάτην: as pass. of ἀριστα λέγειν.
530. As an unmarried woman
shrinks from owning her child, so the
youthful poet through modesty did
not bring out the play in his own
name; or, with Teuffel and others,
"as an unmarried woman did not
possess the legal right to bear chil-
dren (her children were not legitimate),
so the young poet did not yet have
the right to bring out a play (χορὸν
αἰτεῖν) in his own name. This would
imply that in b.c. 427 he was not yet
twenty years old."

531. Although exposure of infants
was discountenanced by the people
as an offence against Ζεὺς ὁμόνοιος, ὁ
ἐπόπτης τῶν ἀμαρτημάτων τῶν περὶ τὰ
γένη, still it was not expressly for-
bidden by law, acc. to Kock.—παῖς
ἐτέρα: prob. the poet and actor Philo-
nides. He is the nurse who takes
the infant, and it is cared for and
brought up by the Athenian people
(532), who, by their applause, secured
for the play the second prize, which
was no small honor for the first at-
tempt of a poet.
533. παρ’ ὑμῶν: from you. So

Xen. Cyr. iv. 2. 13, ἵνα ἔχων καὶ σὺ
tὰ πιστὰ παρ’ ὑμῶν πορεύη.
534. In Aesch. Cho. 168 ff., Elec-
tra discovers that her brother is at
hand by a lock of hair which she
recognizes as his. Here the lock of
hair is the applause of the spectators.
See Introd. § 33.
538. We can best understand
the passage beginning with this verse by
comparing it with Ran. 1–34. The
poet does not condemn the use, but
the abuse, of such methods of amus-
ing, for he employs them himself in
some of his plays, and to some extent
even in this. He merely censures
the practice of using such means to
conceal the want of art and more
serious substance (542), and thereby
giving the chief prominence to what
is admissible as a mere accessory.
Consequently the occurrence even in
the Clouds of devices mentioned in
this passage cannot be employed as
a means for distinguishing between
what belongs to the first play and
what to the revision. See also on
543.—σκυτίον καθεμένον: demis-
sum phallum. The phallus was
very common in the Old Comedy,
and is freq. seen in ancient represen-
tations of comic costume. Ar. him-
self introduced it in some of his plays.
124 ARISTOPHANES.

ἐρυθρόν ἐξ ἂκρου, παχῦ, τοὺς παιδίους ὑ' ἢ γέλως.
540 οὐδ' ἐσκωπὴ τοὺς φαλακρούς, οὐδ' κόρδαχ' εἶλκυσεν,
οὐδ' πρεσβυτῆς ὁ λέγων τάπη τῇ βακτηρίᾳ,
τύπτει τὸν παρόντ' ἀφανίζων πονηρά σκώματα,
οὐδ' εἰσήχει δάδας ἐχουσ', οὐδ' ιὸν ιὸν βοᾷ,
ἀλλ' αὐτῇ καὶ τοῖς ἑπεσν πιστεύουσ' ἐλήλυθεν.

545 κάγω μὲν τοιοῦτος ἀνήρ ἂν ποιητῆς οὐ κομῶ,
οὐδ' ὑμᾶς ἦτο τ' ἐξαπατὰν δις καὶ τρὶς ταῦτ' εἰσάγων,
ἀλλ' αἰ ταῖς ἱδέας εἰσφέρων σοφίσκωμεν,
οὐδὲν ἀλλήλων ὀμοίως καὶ πᾶσας δεξιάς.

539. Cf. Eupol. 246 ff., τούτ' ἐστι σοι | τὸ σκάμμα ἀστελγές καὶ Μεγαρικόν καὶ σφόδρα | ψυχρὸν· γελώσιν, ὡς ὀρὰς, τὰ παιδία. — παιδία: adul- s centuli acc. to Friztech, slaves acc. to Richter. Children could hardly have been admitted to comic performances at that period; but it may well be that Ar. contemniously characterizes as "children" all who could be amused by such means.

540. φαλακρούς: the poet himself was bald. Cf. Pæx [i.e. 421], 707 ff. Eupol. 82, κακέληνος τοὺς Ἰππέας συνε- ποίησα τῷ φαλακρῷ τοῦτῳ κάδωρσά- μην. — κόρδακα: an unseemly dance introduced from Asia, freq. produced in comedy, but disgraceful in private life. Concerning the associates of Philip, it is asserted in Dem. Olyn. II. 18, εἰ τις σφόρων ἐι δίκαιος ἄλλως, τὴν καθ' ἠμέραν ἄκρασίαν τοῦ βίου καὶ μέθνην καὶ κορδακισμοὺς ὀν δυνά- μενος φέρειν, παρείσθαι (was put aside, slighted). — ἐλκυστειν: of the dance also Pæx, 328, ἐν μὲν οὖν τοῦτι μ' ἔσον ἐλκυστει. Cf. Ter. Ad. iv. 7, 34, tu inter eas restim ductans saltab is. The augment points to σελκ- as the root, Lat. sulc- in sulcus.

541. πρεσβυτῆς ... τάπη: the actor representing an old man, viz. in the Προσφάλτοι of Eupolis. — τὰ ἐπη: generally designates the dialogue as distinguished from the choric odes (μέλη). Cf. Ran. 862. But in Eq. 508, it is used of the parabasis.

542. αφανίζων: concealing, disguising; differently used in 972.

543. It is remarkable that this very play begins with ιὸν ιὸν, and in the closing scene we find both ιὸν ιὸν and the torch; and yet, acc. to the sixth ὀπόθεσιν the revision both of the closing scene and of the parabasis was completed. But see on 538.

544. ἐλκύστειν: not materially different from the aor. in 535 and 538.

545. οὐ κομῶ: do not plume myself. See on 14. Cf. Plut. 170, μέγας δὲ βασιλεὺς οὐχὶ διὰ τοῦτον κομᾶ; Vesp. 1317, ἔπι τῷ κομᾶς; This may also be a humorous allusion to the poet's own baldness.

547. καινᾶς ἱδέας: new plots, including the mode of treatment,—the same as the εὐφήματα of 561, and corresponding in part to the μοῖδας of tragedy. Some understand fashions, styles.—σοφίζομαι: exercise skill. Some take ἱδέας as its obj. and render cleverly devise.
549. μέγιστον ὄντα: temporal partic., referring to the period immediately succeeding the capture of the Spartans on Sphacteria, at which time the poet in the Knights assailed Cleon when at the height of his power and glory. — ἐς τὴν γαστέρα: i.e. where he would feel it very sensibly. Cf. Nicol. Com. 7, ἀφνω δὲ πληγεῖς εἰς μέσην τὴν γαστέρα.

550. οὐκ ἴτομησα: had not the ef-frontery, disdained. — κειμένω: when down, prostrated by the Knights,— not when dead. For the metaphor, see on 126. Cleon is, indeed, often mentioned in plays after the Knights, but only incidentally.

551. οὖτοι: the poet’s competitors. — λαβὴν: a hold, the metaphor being taken from wrestling. In this sense were used λαβὴν διδόναι (Eq. 841. Dem. Proem. 2, τοῖς ἐπιθυμεῶσι λαβὴν δώσει), or λαβὴν ἐνδούδον (Eq. 847; Lys. 671), or λαβὴν παραδίδοναι as here (cf. Plut. Cíc. 20, λαβὴν οὐδεμίαν παρέδωκεν), or λαβὴν παρέχειν (Plat. Rep. viii. 544 b, ἄσσερ παλαιστὴς τὴν αὐτὴν λαβὴν πάρεχε). The Schol. defines ἀφορμήν μέμψεως. Cf. Cic. Planc. 34, an sam re pre hens ion is. — Ἐπέρβολος: this man had acquired considerable property by dealing in lamps (cf. 1065; Eq. 739, 1315), and had attained some political influence under Cleon. He seems to have been distinguished chiefly for sharp trickery (cf. 876; Ach. 846; Eq. 1304; Vesp. 1007), and, acc. to Thuc., this, rather than dangerous power, induced the people to ostracize him, 417 B.C. He was slain in Samos during the disturbances of the year 411. Thuc. viii. 73. 2, Ἐπέρβολον τινα τῶν Ἀθηναίων, μοχθηρὸν ἄνθρωπον, ἀστρακισμέ-νον οὗ διὰ δυνάμεις καὶ αξιώματος φόβου ἀλλὰ διὰ πανηχίων καὶ αἰχμῶν τῆς πόλεως, ἀποκτείνουσι. What the λαβὴ in the case before us was, is not certain. Some think it refers to the fact that his reputation had suffered from a charge of embezzlement, while Büchler identifies it with the occurrence alluded to in 623 ff. See on 557.

552. δείλαιον: not attrib. with τοῦτον, but pred., just as it is added to the subj. in 12, οὗ δύναμαι δείλαιος εὑδεῖν. It is most common in the formula οὗμι δείλαιος. In comedy it never takes the art., in tragedy rarely; so that the reading of Herwerden and Goel, οὗ τῶν δείλαιον . . . μητέρα, even if otherwise satisfactory, is to be suspected. — τὴν μητέρα: she is satirized in Thesm. 842 ff. for usury, and in Hermipp 9, for drunkenness and impurity.

553. Ἐγνολις: of Athens, one of the most celebrated poets of the Old Comedy (Hor. Sat. i. 4. 1), born about 446 B.C. When seventeen years old he produced his first piece upon the stage, prob. under the name of another, as Ar. did. He died after the year 412, and before the end of the Peloponnesian war. The story that Aleibiades had him drowned on the voyage to Sicily is false. — Μαρικᾶν: see Introd. § 29. Under this non-Hellenic, prob. Persian, name,
Eupolis attacked Hyperbolus, just as Ar. attacked Cleon in the Knights. —

παρειλκυσεν: dragged upon the stage; παρά as in πάροδος (of the Chorus), παρελθειν (of an orator, as in Thuc. vi. 15. 3). So παράγειν, Ran. 1054.

554. ἐκστρέψασ: see on 88. The Μαρικάς is prob. referred to also in Frg. 149, ἐκ δὲ τῆς ἐμῆς χλαδιδον τρεῖς ἀναγκάσας ποιών, making three cloaks (the Μαρικάς and two other plays) out of my robe (the Knights). For the incisive defence of Eupolis, see note on φαλακρόν, 540.

555. γραύν: the mother of Hyperbolus. Crates had already brought drunken persons upon the stage.

556. Φρύνιχος: the comic poet of this name (there were also a tragic poet and a statesman of the same name), the son of Eunomidas, was an author of considerable importance, though not received, it seems, into the canon by the Alexandrians. He contended several times with Ar.; against the Birds, for instance, with the Μονότροπος, which attained the third grade, and against the Frogs with the Μωῦσα, which received the second prize. He died, prob. in Sicily, before Ar.— It seems that Phrynichus had produced in one of his plays a drunken old woman, who danced the κόρδαξ, and, in the travesti character of Andromeda, was exposed to a sea-monster. Eupolis imitated this device for the purpose of ridiculing the mother of Hyperbolus. A similar travesty of the tragic character Andromeda is found in Thesm. 1058 ff., and possibly also in Plat. Com. 56. — ἔφοβεν: was for eating; conative impf.

557. Ἐρμυππος: also a poet of the Old Comedy, somewhat older than Eupolis and Ar., a violent opponent of Pericles, whom he assailed, together with Aspasia. In the Αρτοτόλιδες (Bread-women) he attacked Hyperbolus.

558. The idea is, “and presently others make an attack all together upon the single Hyperbolus.” Some read ἀλλα, however, and render all the rest. — πάντες: Plut. Alc. 13, ἦν δὲ τις Ἰπέρβολος, οὗ μέμνηται μὲν ὡς ἀνθρώπων πονηρῷ καλ Θουκυδίδης (viii. 73. 2), τοῖς δὲ κωμίκοις ὤμοιο πᾶσι διατηρήσῃ ἄλι σκωπτόμενοι ἐν τοῖς βραδύροις παρείχεν. The comic poet Plato is esp. meant, who attacked Hyperbolus in a play named after him and may have borrowed some of the details from the Knights. — ἐρείδουσιν: in the act. this verb means lean one thing against another, then press, in a hostile sense, as Ημ. Π. xiii. 131, ἄσπὶς ἄρ' ἀσπὶδ' ἐρείδε, κόρου κόρυν, ἄνερα δ' ἀνήρ. In the metaphorical sense, press hard upon, it is seemingly intr. In the mid. it is used of mutual contest, as in 1375. Cf. Hom. Π. xxiii. 735, μηκέτ' ἐρείδουσιν.

559. τὰς εἰκούς κτέ.: the image
560 ὡστὶς ὅν τοῦτοις γελᾶ, τοῖς ἐμοῖς μὴ χαίρετω. ἢν δ’ ἐμοὶ καὶ τοῖς ἐμοῖς εὐφραίνησθ’ εὐρήμασιν, ἐς τὰς ὄρας τὰς ἐτέρας εἰ φρονεῖν δοκήσετε.

(Στροφή.)
Ζῆνα τύραννον ἐς χορὸν
565 πρώτα μέγαν κικλήσκω.

tὸν τε μεγασθενὴ τριαίνης ταμίαν,
γῆς τε καὶ ἀλμυρᾶς θαλάσσης ἀγριον μοχλευτήν,
καὶ μεγαλώνυμον ἥμετερον πατέρ’, Αἰθέρα
570 σεμνότατον, βιοθρέμμονα πάντων.

tὸν θ’ ἵππονωμαν, ὃς ὑπερλάμριης ἀκτίσων κατέχει
γῆς πέδουν, μέγας ἐν θεοῖς ἐν θυντοισὶ τε δαίμων.
575 ὃ σοφώτατοι θεαταί, δεῦρο τὸν νοῦν πρόσχετε.

ηδωμέναι γὰρ ὕμιν μεμφόμεσθ’ ἐναντίον.

(simile) of the eels. Cf. Eq. 864 ff., where the sausage-dealer says to Cleon, “Your case is like that of those who fish for eels: whenever the pond is still they catch nothing, but if they stir the mud up and down they take; and you catch if you disturb the city.”


Here is the place for the μακρὸν or πνῖγος. See general note on the parabasis, 510 ff., and Introd. § 18, foot-note.

563-574. The στροφή ἢ φιδ. In this and the antistrophē (595-606) the Olympian gods are no longer superseded, though 570 might suggest the religion of the sophists.

566 f. Poseidon, as ἐνοιχήθων or ἐναύσιγαϑος, is meant. He is comically conceived as having with a lever.

570. Αἰθέρα: here not to be distinguished from Ἀῃρ.—βιοθρέμμονα: cf. Eur. Frg. 90, τὸ δυστυχὲς βίον ἔκείθεν ἐλάμβη, ὦθεν ἦπασιν ἰρήαιο | τρέφειν (sc. βλον) δ δ’ αἰθήρ, ἐνδοθ’ θυντοῖς πνῶν.

571. ἵππονωμαν: Helios, as driver of the chariot of the sun.

574. δαίμων: the Greeks called the gods δαίμονες, in so far as they exercised any direct influence upon human affairs. Sometimes, however, δαίμονες is used instead of θεοί merely for the sake of variety.

575-594. The ἐπίρρημα. The spectators are still addressed; but now it is no longer the poet who addresses them through the Chorus, but the Chorus resumes its role of Clouds, so that we are partly in the play again and partly in the reality.

575. σοφώτατοι: the spectators could be so addressed in the second Clouds as well as in the first. Cf. 535, and see Introd. § 30.
πλεύστα γὰρ θεῶν ἀπάντων ὕφελούσαις τὴν πόλιν
dαιμόνων ἡμῶν μόναις οὐ θύετ' οὐδὲ σπένδετε,
aἵνες τηροῦμεν ὑμᾶς. ἦν γὰρ ἦ τις ἔξοδος
580 μηδενὶ ξὺν νῷ, τότ' ἦ βροντῷ ὁ ψακάζομεν.
eἰτα τὸν θεὸσιν ἔχθρον βυρσοδέψῃν Παφλαγόνα
ἡνίχ' ἵρεισθε στρατηγῶν, τὰς ὄφρας συνήγομεν
καποιοῦμεν δεινά. βροντῇ δ' ἔρραγη δι' ἀστραπῆς·
ἡ σελήνη δ' ἐξέλεπτε τὰς ὀδοὺς· ὁ δ' ἠλιός
585 τὴν θρυαλλίδ' εἰς έαυτόν εὐθέως ἐξυνελκύσας

577. Pan sends the Athenians a message of similar reproach through the courier Phidippides, Hdt. vi. 105. Cf. 608 ff.
579. ἔξοδος: in the military sense.
580. βροντῷμεν: thunder or rain was regarded as an omen from Zeus (διοσμία), and led to an adjournment of the assembly. Cf. Achi. 131. A similar usage among the Romans is well known.
581. εἴτε: accordingly, forming the transition from a general proposition to a special application, which illustrates its correctness. — βυρσοδέψῃν Παφλαγόνα: cf. Eq. 44. Cleon was neither Paphlagonian nor tanner. His father was the owner of an extensive tannery in which many slaves were employed. As to Παφλαγόνα, used several times by Ar. to designate Cleon, Kock regards it as a play upon παφλάξω, splutter. The word is otherwise synonymous with barbarian.
582. ἵρεισθε: for the time of this occurrence, see Introd. § 30. Note the force of the impf. as compared with the aor. in 587. — τὰς ὄφρας: cf. Plut. 756, ὄφρας συνήγον ἐσκυθρώπα-ζον θ' ἁμα.
583. ἐποιοῦμεν δεινά: see on 388. — βροντῇ δ' ἔρραγη κτὲ.: a seeming parody on Soph. Frg. 507, οὐρανοῦ δ' ἄπο | ἑστραφέ, βροντῇ δ' ἔρραγη δι' ἀστραπῆς.
584 f. It is uncertain what natural phenomenon is meant here. See Introd. § 30. If the heavenly bodies were merely obscured by clouds, the language used is absurd; whereas eclipses cannot be meant because the phenomenon affected sun and moon simultaneously, and the moon could not be said δι' ἐξέλεπτε τὰς ὀδοὺς at the time of a solar eclipse any more than at any conjunction of sun and moon. In any case, there was no eclipse synchronous with any known election of Cleon as general.— It is striking that the Clouds begin to tell what they did, but become so absorbed with the subject-matter that they tell also what the sun and moon did; and especially is this remarkable if reference is made merely to a storm-cloud, for in this case they might more pointedly have said that they obscured the sun and moon.
585. The sun is conceived of as a lamp, and in this form personified. In a similar humorous personification, Stratiss, 46, says, εἰδ' ἠλιός μὲν πείθηται τοῖς παιδίσιοι, | ὅταν λέγωμι· ἐξε' [...]
οὐ φανεῖν ἔφασκεν ὑμῖν, εἰ στρατηγῆσει Κλέων.

ἀλλ’ ὦμως εἴλεσθε τοῦτον. φασὶ γὰρ δυσβουλίαν τῇ δὲ τῇ πόλει προσεῖναι, ταῦτα μέντοι τοὺς θεοὺς ἀττ’ ἄν ὦμεῖς ἔξαμαρτησες ἐπὶ τὸ βέλτιον τρέπειν.

590 ὡς δὲ καὶ τούτο ξυνοίσει, βαδίσως διδάξομεν.

ἡν Κλέωνα τὸν λάρον δόρων ἐλόντες καὶ κλοπῆς εἶτα φιμώσητε τοῦτον ἵνα ἐξιλω τὸν αὐξενα, ἀδύνας εἰς τάρχαμα ὑμῖν, εἰ τι καξιμάρττετε, ἐπὶ τὸ βέλτιον τὸ πράγμα τῇ πόλει συνοίσεται.

595 ἀμφὶ μοι ἀντε, Φοῖβ’ ἀναξ, 

(Ἄντιστροφῆ.)

123. remarks that children were accustomed so to exclaim ὅπταν νέφος ἐπὶδαράμ τὸν θεόν.

587. φασὶ γὰρ κτῆ.: the Ἀθηναίων δυσβουλία had become proverbial. Cf. Eupol. 214, ὅ πόλει, πόλει, ὃ ἄνευ χῆς εἰ μᾶλλον ἢ φονεῖς καλῶς. The opinion that the gods cared for the Athenians out of all proportion to their merit is represented in our passage as being general (φασὶ), whereas in Eccl. 475ff., after the unhappy issue of the war, this same saying is ascribed merely to the aged, τῶν γερατέρων.

588. ταῦτα: we should expect ἀττ’ ἄν μέντοι . . . ταῦτα κτῆ. Prob. the true explanation is that the clause preceding ταῦτα is treated as being equiv. to φασὶ γὰρ πολλὰ μετὰ δυσβουλίας ἐν τῇ δὲ τῇ πόλει πράττεσθαι, and the rel. clause is expegeitical.

591. λάρον: with reference to his greedy avarice, the gull being proverbially voracious. So in Eq. 956, Cleon’s seal is λάρος κεχωρός ἐπὶ πέτρας διημηγορῶν.

592. φιμώσητε . . . τῷ ἐξιλω: muzzle with the collar, humorous for put his neck in the collar. As this would keep him from swallowing large objects, as gulls do, it is called muzzling. The ἐξιλω was an instrument of punishment either for the ankles or the neck, and the technical expression for employing it was ἔν τῷ ἐξιλῷ δεῖν, whence Kock, with others, introduces ἔν, with aphaeresis, into the present passage, as seen in the text.

594. συνοίσεται: eveniet in partem meliorem. Elsewhere in Att. the act. is so used; but Hdt. employs the mid., as iv. 15. 16, v. 82. 6, etc.

595-606. The ἀντιστροφή (Ἀντίστροφος), or ἀντιφή.

595. ἀμφὶ μοι . . . ἀναξ: the πόλος ὁρθὸς—orthian (high-pitched) strain—of Terpander began, ἀμφὶ μοι ἀντὶς ἀναχθ’ ἐκατήθολον διδέω φρήν. So Π. Πομ. 18. 1, ἀμφὶ μοι Ἐρμείαν φίλον γάνον ἐνεπε, μούσα. Eur. Τρο. 511, ἀμφὶ μοι Ἰλιον, Δ μουσά, θειον. The pron. μοὶ does not depend on ἀμφὶ. The latter usually governs a following acc. as in ἀμφὶ μοι Ἰλιον θειον, with which may be compared, πρὸς σε τῆς δειμᾶς, πρὸς σε γονάτων (see on 784). Hence ἀμφὶ μοὶ is preferable to ἀμφὶ ἐμοὶ (see on 405). Sometimes μοὶ is not inserted at all, as Π. Πομ. 33. 1, ἀμφὶ Δίὸς κοίρους ἐλικάπιδες.
Δήλαε, Κυνθίαν ἐξών ὑψικέραται πέτραν.

ἡ τ′ Ἑφέσου μάκαιρα πάγχρυσον ἔχεισ
600 οἶκον, ἐν δ᾽ κόραι σε Λυδῶν μεγάλωσ σέβοισιν.

ἡ τ′ ἐπιχώριος ἡμετέρα θεός, αἰγίδος ἰνίοχος, πολιοῦχος 'Αθάνα.

ἔσπετε μοῦσα. It is prob. that this was always the case when the first pers. was the subj. of the verb connected with the prep., as H. Hom. 7. 1 ff., ἀμφὶ Διώνυσον ... μνήσομαι; 22. 1, ἀμφὶ Ποσειδάωνα, θεὸν μεγάν, ἄρχομ' ἀεὶ δειν. In Hom. Od. viii. 266 ff., αὐτὸ ὁ φορμίζων ἀναβάλλετο (struck up, began) καλὸν αἰεὶν ἥμφα 'Ἀρεος φιλότητος ἐνστεφάνω τ᾽ Ἀφροδίτης (where the prep. takes the gen.) some see an evidence that the formula was much older than Terpander. As to our passage we must assume either that it was meant to be ridiculous or else that consciousness of the origin of the formula had been lost. The emendation αὸ σε for αοῦτε has been proposed, the ellipsis of something like ἢ δέντο ἑ φρήν being assumed. From the freq. close collocation of ἀμφὶ and ἁνακτα in the προοίμιον or ἀναβολῆ of the dithyramb, there was formed a verb ἀμφιανακτεῖν, equiv. τὸ προοιμίαζεσθαι or ἀναβάλλεσθαι.

597. ὑψικέρατα πέτραν: cf. E. M. 504, 3, κέρατα γὰρ καλοῦσι πάντα τὰ ἄκρα, ὃς θεός Πίνδαρος: ὑψικέρατα πέτραν. Compare the German 'horn' in such names as Matterhorn, which are very common in Switzerland. Strab. x. 5. 2, ἡ Δήλος ἐν πεδιῷ κείμενην ἕχει τὴν πόλιν καὶ τὸ λεηφὸν τοῦ 'Απόλλωνος: ὑπέρκειται δὲ τῆς πόλεως ὕπος ὑψιλὸν τὸ κόμης καὶ πραξῆ. In fact it is about three hundred and fifty feet high. In Ov. Met. ii. 221, it is mentioned among the mountains set on fire by the near approach of Phaethon with the chariot of the sun.

598. μάκαιρα: Artemis. Ephesus is often regarded as being in Lydia. Hdt. i. 142. 12, αἴθε δὲ ἐν τῇ Δοδή: Ἑφέσου, κτῆ.—πάγχρυσον οἶκον: the famous temple of Artemis was built, about 600 B.C., by Chersiphron of Cnossus, and was set on fire by Heros- tratus on the night in which Alexander the Great was born, but was restored with still greater splendor. Plin., N. H. xxxvi. 14. 21, describes the later temple without discriminating accurately from the earlier; but even the older temple is always reckoned among the wonders of Hellenic art. Cf. Hdt. ii. 148. 8. It owed its treasures chiefly to the liberality of Croesus. Cf. Hdt. i. 92. in.

601. ἡ τ′ ἐπιχώριος κτῆ.: obs. that this nom. is used in address (see on 205) and belongs to a series which begins with a voc.—ἡμετέρα: the Clouds speak as Athenian citizens. So in Ran. 1501 Pluto says σφεῖ τόλιν τὴν ἡμετέραν, where the emendation ἡμετέραν has been resorted to. Cf. Av. 828.

THE CLOUDS.

131

Παρνασσίαν θ’ ὅς κατέχων πέτραν σύν πεύκαις σελαγεῖ

605 Βάκχαις Δελφῶν ἐμπρέπων, κωμαστής Διώνυσος.

610 ἢμῖν ἡμεῖς δεύρ’ ἀφορμᾶσθαι παρεσκευάσμεθα,

η Σελήνη συντυχοῦσ’ ἡμῖν ἐπέστειλεν φράσαι,

πρῶτα μὲν χαίρειν Ὀλυναίου καὶ τοῖς ἔμμαχοις.

615 ἐστα θυμαίων ἐφασκέ. δενὰ γὰρ πεπονθέναι

ἀφελοῦσ’ ὑμᾶς ἀπαντας οὐ λόγοις, ἀλλ’ ἐμφανῶς.

πρῶτα μὲν τοῦ μηνὸς εἰς δᾶδ’ οὐκ ἔλαττον ἡ δραχμήν,

ώστε καὶ λέγεν ἀπαντας ἐξιόντας ἐσπέρας

μὴ πρίγ., παῖ, δᾶδ’, ἐπείδη φῶς Σελήναις καλῶν.

603. Cf. Ran. 1211 ff. Paus., after speaking of the ascent of Parnassus, says, x. 32. 7, τὰ δὲ νεφών τέ ἕστιν ἀνωτέρω καὶ οἱ θυάδες ἐπὶ τοῦτο τῷ Διονύσῳ καὶ τῷ Ἀπόλλωνι μαίνονται. These orgies are often mentioned by poets. Cf. Soph. Ant. 1126 ff. Even Attic women went to Phocis to participate in them.

604. σὺν πεύκαις: cf. Eur. Ion, 716 f., (Παρνασσοῦ), ἵνα Βάκχοις ἄμφιποροι ἀνέχων πεύκας | λαυφάρ ρηθα νυκτῆσιοι ἡμᾶς σὺν Βάκχαις.—σελαγεῖ: second pers. mid.; cf. 285; Ach. 924. The mid. and pass. ending -εί for -η has been called in question, it being claimed that this is a corruption of later times, such as converted τῇ into τεί, δικὴ into δίκει, etc., or in some cases a remnant of the old orthography in which Ε was used for Η. As to βουλεῖ, οἰεί, ὀψεῖ, further testimony is wanted. But see II. 384.

606. κωμαστής: cf. Eur. Bacch. 1168, δέχεσθε κῶμαν εὐλογ θεοῦ. Such a Bacchic procession (κῶμα) is found in the parodos of the Frogs.

607–626: the ἀντεπώρημα. In the ἐπίρρημα the Clouds made a complaint of their own; here they make one in behalf of the moon, whom they had met when they were starting.

609. χαίρειν: cf. Luc. Laps. 3, πρῶτος (τὸ χαίρειν) θειᾶς ἡμερήσας ὁ θεόρδομησα λέγεται ἀπὸ Μαραθωνὸς ἀγγέλων τὴν νίκην εἰπεῖν πρὸς τούτο ἄρχοντας. Χαίρετε, νικάμε, καὶ τοῦτο ἐπών συναποθανεῖς. ἐν ἐπιστολῆς δ’ ἐ (an official dispatch, for it had long since been common in private letters) ἀρχὶ Κλέων ἀπὸ Σφακτηρίας πρῶτον (πρῶτος;) χαίρειν πολυβικεῖν εναγγελιζόμενος τὴν νίκην τὴν ἔκειθεν. Eupol. 322, πρῶτος γὰρ ἡμᾶς, ἔ Κλέων, | χαίρειν προτείπα, πολλὰ λαπῶν τὴν πόλιν. Acc. to the Schol. on Plut. 322, Cleon’s dispatch began, Κλέων Ὀλυναίων τῇ βουλῇ καὶ τῷ δήμῳ χαίρειν, just as in Dem. De Cor. 39 (letter of Philip) and often.

— καὶ τοῖς συμμάχοις: the allies were represented at the Dionysia, but not at the Lenaeae. Cf. Ach. 502 ff.

612. δραχμή: the acc. is construed in a loose way with ὀφελοῦσα, in which lies the notion of saving. It may be conceived also as an acc. of extent or quantity.

614. As there were no public street-lights, whenever any one went out at night his slave (παῖ, 614)
615 ἀλλὰ τ' εἶν δράν φησιν, ύμᾶς δ' οὐκ ἄγεις τὰς ἡμέρας οὐδὲν ὅρθως, ἀλλ' ἂν τε καὶ κάτω κυνοίδοπαν· ὁς ἀπειλεῖν φησιν αὐτῇ τοὺς θεοὺς ἐκάστοτε, ἴμικ' ἂν πευσθῶσι δείπνου κατίσωσι οὐκαδε, τῆς ἐορτῆς μὴ τυχόντες κατὰ λόγον τῶν ἴμερῶν.

carried a torch or lamp (δᾶς, λαμπτάς, etc.). The torches were usually purchased for the occasion from a κατηλας. They consisted of pine splinters tied into a bundle, which were probably made still more combustible by the addition of resin. See on Av. 1484. For the use of lamps, cf. Vesp. 248 ff.
—Σεληναῖς: the more poetical form, as in the case of Ἁθηναίη (see on Eq. 763) seems to have maintained its position in the popular dialect. Cf. 989, Τριστογενεῖς.

615 ff. The Athenian calendar, at least after Solon, was based upon a cycle of eight years, which Cleonatus of Tenedos (after the Persian wars) probably first placed on a scientific basis. The months were lunar, and, as the synodic revolution was reckoned at 29½ days, the months were of 29 and 30 days alternately. In order to keep the year in agreement with the solar year, in each cycle 3 months of 30 days each were intercalated, one being added to each of 3 separate years; so that the cycle was composed of 5 years of 354 days each, and 3 years of 384 days each, making in all 2922 days, which is the number of days in 8 years of 365 1/4 days. Of course the calendar during most of the time could not agree with the solar year. Besides, the year was not in harmony with the lunar measurement which was observed by the people, so that festivals were removed from their (lunar) time. This is what the moon complains of. Meton undertook to improve the calendar as early as 432 B.C. (see on Ar. 992), basing it upon a new cycle of 10 years; but his calendar was probably not adopted by the state until after the Peloponnesian war. Cf. Pax, 414 ff., where reference is had to an attempt which was made to bring the calendar into harmony with the sun and the seasons.

616. ἂνο τε καὶ κάτω: also ἂνο καὶ κάτω, Arch. 21; ἂνο κάτω, Av. 3 and Lys. 700.

617. ἀόστε: this introduces φησι grammatically, but logically it bears upon ἀπειλεῖν τοὺς θεοὺς. —αὐτῇ: for the use of the pers. pron. where the refl. might be employed, see H. 684 a; G. 145, 2, n.

618. ἀπισθον: in verbs of motion compounded with ἀπό, the point of departure often becomes secondary, so that the prep. has nearly the force of the Lat. re(d). (In ἀφικνισθεῖ: the point of departure is virtually lost sight of.) In Thuc. i. 24. 3, ἀπελεύντες means returning, and no emendation seems necessary.

619. Acc. to Geminius, De Apparentiis Caelstibus, 6, it was the custom of the Greeks θύειν κατὰ τὰ πάτρια, μήρας, ἡμέρας, ἐνιαυτοῦ· ὅταν οὖν καὶ οἱ ἐνιαυτὸς ἀκριβῶς ἄργωνται καθ' ἡλιον καὶ οἱ μήνες καὶ οἱ ἠμέραι κατὰ σελήνην, τότε νομίζουσιν ἑλλήνες κατὰ τὰ πάτρια θείων· τούτο δ' ἐστι κατὰ τοὺς αὐτοὺς καιροὺς (periods) τοῦ ἐνιαυτοῦ τόσο αὐτὰς θυσίας τοῖς θεοῖς συντελεῖσθαι (perform, offer).
620 καθ' ὅταν θύειν δέῃ, στρεβλοῦτε καὶ δικάζετε. 
πολλάκις δ' ἡμῶν ἀγόντων τῶν θεῶν ἀπαστίαν, 
ἡνίκ' ἂν πενθῶμεν ἢ τὸν Μέμνον ἢ Σαρπηδόνα, 
στενδῆθ' ὑμεῖς καὶ γελάτ'. ἀνθ' ὄν λαχών 'Ὑπέρβολος 
τῆς ἱερομνημονεῖν κάπελθ' ύψ' ἡμῶν τῶν θεῶν 
625 τὸν στέφανον ἀφηρέθη. μᾶλλον γὰρ οὕτως εἰσεταί, 
κατά σελήνην ὡς ἄγεων χρὴ τοῦ βίου τὰς ἡμέρας.

ΣΝΚΡΑΤΗΣ.

μὰ τὴν Ἀναπνοῆν, μὰ τὸ Χάος, μὰ τὸν Ἀέρα,

620. καὶ ἐίτα: see on 581.—
στρεβλοῦτε: the testimony of slaves 
was admitted only when they were 
subjected to torture. See on Ran. 
616. — The courts were regularly 
closed on feast days; but the con-
fusion of the calendar threw 
the courts open on days when the gods, 
who were not well posted on the 
Athenian calendar, expected to find 
a festival. Cf. Eq. 1316 f.

621. ἀγόντων ἀπαστίαν: keeping a 
fest, a παρὰ προσδοκλαν after the analog-
y of ἄγεων κορθήν, keep or celebrate a 
festival. Fasting, esp. abstinence from 
flesh, as a token of grief, was not 
unknown among the Greeks.

622. Memnon, son of Eos (Hom. 
Od. iv. 188) and Tithonus, and Sarpedon, son of Zeus (Il. vi. 198), were, 
as favorites of the gods, honored by 
them after they were killed at Troy. 
Concerning Sarpedon, cf. Il. xvi. 
458 ff., 676 ff.

623 ff. This allusion to an occur-
currence in the life of Hyperbolus (see 
on 551 and Eq. 1304) is not intelligi-
bles, as we do not know the facts.

624. ἱερομνημονεῖν: the deputa-
tions sent by the states constituting 
the Delphic Amphictyony to the 
meetings held at Thermopylae (An-
thena) and Delphi, were composed of 
the πυλαγόραi or advocates, and the 
ἱερομνημονεῖ or deputies proper. The 
Athenians sent three πυλαγόραι and 
one ἱερομνημών. The latter, acc. to 
our passage, must have had the su-
pervision of festivals at home; other-
wise Hyperbolus could not, as Hiero-
mnemon, have been held responsible 
for the confusion of the calendar. 
Boeckh, however, doubts whether the 
Delphico-ptylaean Hieromnemía is 
meant. — λαχών ... καὶ ἐπιτα: see 
on 409.

625. στέφανον: see on 169. — A 
garland was worn by all who ap-
proached a god for the purpose of 
sacrificing or procuring an oracular 
response (cf. Plut. 20 f.); also by 
public officers in the exercise of their 
official functions. See on Eq. 1227. 
Cf. Lys. 26. 8 and 12. To be deprived 
of one's garland is to be removed from 
office. Cf. Eq. 1250 f.

626. κατὰ σελήνην: see on 619. 
Diog. L. i. 2. 59, (Σόλων) ἤξιοσεν Ἀθη-
vaios τὰς ημέρας κατὰ σελήνην ἄγευς. 
627-803. The second episode (ἐπει-
σδιον δεί
tevon).

627. Socrates swears by his gods,
οὐκ εἶδον οὕτως ἀνδρ' ἁγροκον οὐδένα
οὐδ' ἀπορον οὐδὲ σκαῖνον οὐδ' ἐπιλήσμονα.

630 ὅστις σκαλαθυμάτι ἄττα μικρὰ μανθάνων
ταῦτ' ἐπιλέκησται πρὶν μαθεῖν. ὅμως γε μὴν
αὐτῶν καλῶ θύραξε δευρὶ πρὸς τὸ φῶς.
ποῦ Στρεψάδης; ἔξει τὸν ἁσκαντὴν λαβὼν.

ΣΤΡΕΨΙΆΔΗΣ.

ἀλλ' οὖν ἐῶσι μ' ἐξενεγκεὶν οἱ κόρεις.

ΣΝΚΡΑΤΗΣ.

635 ἀνύσας τι κατάθουν καὶ πρόσεχε τὸν νοῦν.

ΣΤΡΕΨΙΆΔΗΣ.

ίδοὺ.

ΣΝΚΡΑΤΗΣ.

ἀγε δῆ, τί βούλει πρῶσα νυνὶ μανθάνειν
ὅν οὖν ἐδιδάχθης πώποτ' οὐδέν; εἰπὲ μοι.

but they are so unstable that we find
a new set nearly every time. Cf. 264,
424, 814. His trinity now consists
of Respiration, Space, and Air, Χάος
prob. having the same meaning here
as in 424.

629. σκαῖνον: compare Lat. seae-
vus, Ger. linkisch, Fr. gauche.

630. σκαλαθυμάτια: from σκάλλειν
(σκαλεύειν), stir up, scratch (of poultry),
and ἁθυμάτων, dim. of ἁθυμα, mgy; hence petty quibbles. The word
is comic, occurring only here; but
Hesych. gives σκαλάθυμα (?)

631. πρὶν μαθεῖν: cf. 854 f.

632. πρὸς τὸ φῶς: cf. Hdt. iii. 79.

633. ἔξει: inv. et for ἔξει; does not
occur in the simple verb, and some
regard ἔξει here as pres. indic., equiv.
to the fut., with inv. force.—ἀσκάν-
την: the same as σκίμποδα, 254. Cf.
709. It seems to have been carried
in before the parabasis began. Eust.,
τὸν παρ' Ἀττικοὶ σκίμποδα, εὐτελὴ κλι-
νη καὶ χαμαλῆν (low), πελάζουσαν τῇ
γῇ. On such a couch Socrates sleeps
in Plat. Prot, 310 c.

635. ἀνύσας τι: see on 181. — ἴδοὺ:
see on 82.

636. πρῶτα: see Introd. § 45. There
is a striking resemblance between the
scene which follows and the instruc-
tion of M. Jourdain by the maître de
Philosophie in Molière's Le Bourgeois
Gentilhomme, ii. 6.

637. οὖν ἐδιδάχθης: Protagoras
speaks with similar arrogance in Plat.
Prot. 318 d e.
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πότερον περὶ μέτρων ἡ ῥυθμῶν ἡ περὶ ἐπών;

ΣΤΡΕΨΙΑΔΗΣ.

περὶ τῶν μέτρων ἐγώγ'· ἐναγχος γάρ ποτε
640 ὑπ' ἄλφιταμοβοῦ παρεκόπτην διχοινίκω.

ΣΩΚΡΑΤΗΣ.

οὐ τοῦτ' ἐρωτῶ σ', ἀλλ' ὃ τι κάλλιστον μέτρον
ἡγεῖ· πότερον τὸ τρίμετρον ἢ τὸ τετράμετρον;

638. μέτρων ἡ ῥυθμῶν: Lasus of Hermione had written on music in the times of the Pisistratidæ, and at the time of our play the theory of music and of the related subjects, metric and rhythmic, must have been well developed. — περὶ ἐπών: this refers to ὄρθοπεια, and not to the analysis of poems, as one might infer from Plat. Prot. 338 e (περὶ ἐπών δεῖν δεῖν εἶναι) and the subsequent discussion (339 a–347 e). Metric, or the doctrine of metres (i.e. measures, by which Strep-siades understands dry measure), is touched upon in 639–646; the doctrine of rhythm in 647–656; and grammar (ὄρθοπεια) is treated more at length in 659–692. Socrates never taught such subjects; it is the ὄρθοπεια of Protagoras that is meant. Cf. Plat. Phaedr. 267 e, Πρωταγόρας δὲ ὅπ' ἥν μέντοι τοιαύτ᾽ ἄττα: ὄρθοπειά γέ τις. This ὄρθοπεια of his (which seems to have been a hobby with him: cf. 251, 659; Arch. 397, and see on 1057) related to gender, forms of sents., etc. Cf. Arist. Rhet. iii. 5, 5, Πρωταγόρας τὰ γένη τῶν ὄνομάτων δη-ρεῖ, ἀρρενα καὶ θήλεα καὶ σκεῦη (things, i.e. neut.). δὲ γὰρ ἀποδιδόναι καὶ ταύτα ὀρθῶς. And what he meant by ὀρθῶς, may be learned from Arist. Soph. Elench. 14, where he is represented as having found fault with Hom. for using μήν and πῆλης as fem.; and he objects to the inv. in the first verse of the Iliad on the ground that the poet ought to have besought the goddess instead of commanding her. Diog. L. ix. 8. 53, διειλε τε τὸν λόγον πρώτος εἰς τέταρτα· εὐχωλην, ἐρώτησαι, ἀπόκρισιν, ἐντολήν (petition, question, answer, command). Quint. iii. 4. 10, Protagoram transceo, qui interrogandi, respondendi, mandandi, pre-candi, quod εὐχωλήν διξίτ, partes solas putat. These classes of sents. he called the πυθμένες λόγου, foundations of speech.

640. παρεκόπτην: this is the pass. of the mid., which means cheat. Cf. Ev. 507, 859. The act means strike falsely, counterfeit, hence falsify; but it is worthy of note that the analogous verb, παρακρούειν, acc. to Harp., is used of a seller who strikes off too much from the top of a measure, whence παρακροσίχονικος, κροι-σμετείν.—διχοινίκω: in the neut. as a subst., with (or in) a two-quart measure,—for instance, by using it as a τριχοινίκον.


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ΑΡΙΣΤΟΦΑΝΗΣ.

ΣΤΡΕΨΙΑΔΗΣ.

ἐγὼ μὲν οὐδὲν πρῶτερον ἡμιεκτέουν.

ΣΩΚΡΑΤΗΣ.

οὐδὲν λέγεις, δυνθρωπε.

ΣΤΡΕΨΙΑΔΗΣ.

περίδου νυν ἐμοί,

645 εἰ μη τετράμετρόν ἐστὶν ἡμιεκτέουν.

ΣΩΚΡΑΤΗΣ.

ἐς κόρακας, ὡς ἁγροικὸς εἰ καὶ δυσμαθής. τάχα δὲ ἄν δύναιο μανθάνειν περὶ ρυθμῶν.

ΣΤΡΕΨΙΑΔΗΣ.

τί δὲ μ’ ὠφελήσουσοι οἱ ρυθμοί πρὸς τάλφιτα;

ΣΩΚΡΑΤΗΣ.

πρῶτον μὲν εἶναι κομψὸν ἐν συνονσίᾳ,

650 ἐπαίτονθ ὑποίος ἐστὶ τῶν ρυθμῶν

643. πρῶτερον: superior to. Cf. Ran. 76. — The χοίνιξ (about a litre, or a little less than a dry measure quart) was the measure of wheat for a day’s rations (Hdt. vii. 187. 10), and was consequently called simply μέτρον. The Αττ. μεθύμνος contained 48 χοίνικες. The ἐκτεύς was one-sixth of this, or 8 χοίνικες, and the ἡμιεκτέους of course 4 χοίνικες or μέτρα; so that the ἡμιεκτέους was really a τετράμετρον.

644. οὐδέν λέγεις: you talk nonsense. Cf. 781; Av. 66. So λέγει τι, there is something in what he says, freq. in Plat. — περίδου: bet, already in Hom. Il. xxiii. 485; Od. xxiii. 78. Cf. Eq. 791; Ach. 772, 1115.


647. τάχα: perhaps. Cf. Vesp. 277; Av. 453; but esp. Vesp. 281, 1456. The reading of the Mss., ταχός γ’ ἄν, would imply open irony, which is unsuitable here.

649. πρῶτον μὲν: the antithesis is wanting, as the question of Strepsiades interrupts the discourse. — κομψὸν: clever, bright; very common in Plat. Cf. also Av. 195; Ran. 967. Arist. Pol. ii. 6. 6, τὸ μὲν οὖν περίττον (excellence) ἔχουσι πάντες οἱ Σωκράτους λόγου καὶ τὸ κομψὸν καὶ τὸ καινοτόμον (originality) καὶ τὸ ζητητικὸν. 650. ἐπαίτοντα: a in Att. in all
THE CLOUDS.

κατ' ἐνόπλιον, χώποιος αὖ κατὰ δάκτυλον.

ΣΤΡΕΨΙΑΔΗΣ.

κατὰ δάκτυλον;

ΣΩΚΡΑΤΗΣ.

νὴ τὸν Δί.'

ΣΤΡΕΨΙΑΔΗΣ.

ἀλλ' οἶδ'.

ΣΩΚΡΑΤΗΣ.

eἰπὲ δὴ.

ΣΤΡΕΨΙΑΔΗΣ.

τίς ἄλλος ἀντὶ τοιτοῦ τοῦ δάκτυλον;

πρὸ τοῦ μὲν ἐτ' ἐμοῦ παιδὸς ὄντος οὕτωσι.
655 ἄγρεῖος εἶ καὶ σκαῖος.

ΣΤΡΕΨΙΑΔΗΣ.

οὐ γὰρ, ὡς ὅρε, τούτων ἐπιθυμῶ μανθάνειν οὐδέν.

ΣΧΟΚΡΑΤΗΣ.

τί δαί;

ΣΤΡΕΨΙΑΔΗΣ.

ἐκεῖν ἐκεῖνο, τὸν ἀδικῶτατον λόγον.

ΣΧΟΚΡΑΤΗΣ.

ἀλλ’ ἔτερα δεῖ σε πρότερα τούτων μανθάνειν, τῶν τετράπόδων ἄττ’ ἐστὶν ὀρθῶς ἄρρενα.

ΣΤΡΕΨΙΑΔΗΣ.

660 ἀλλ’ οὕτ’ ἔγωγε τάρρειν’, εἰ μὴ μαίνομαι· κρῖσις, τράγος, ταῦτας, κύων, ἀλεκτρυῶν.

ΣΧΟΚΡΑΤΗΣ.

ὁρᾶσ ὥ πᾶσχεσ; τήν τε θήλειαν καλεῖς

655. ἦς οἴκυρε: ὦ in Hom., but ἦ in Ar. Cf. Vesp. 1504, 1514; Av. 1641; Lys. 948.

656. οὐδέν: not μη δέν, because the neg. is merely the continuation of the οὐ in the principal clause.

657. Obs. the impatient emphasis brought out by the repetition of ἐκεῖνο and by the use of the sup. ἀδικῶτατον.

658. τούτων: the things that make up, or are necessary for a knowledge of, the ἀδικῶτατος λόγος.

659. ὀρθῶς: according to the correct theory. See on 638. This word seems to have been used, or abused, analogously to our “scientific.”

660. εἰ μὴ μαίνομαι: i.e. “I should have to be crazy not to know.” So Thesm. 470, μισῶ τὸν ἄνδρ’ ἐκεῖνον, εἰ μὴ μαίνομαι. Plat. Prot. 349e; Euthyd. 283e. Cf. Gorg. 511a, οἴσα, εἰ μὴ κωφῶς γ’ εἰμι.

661. Obs. the nom. in the list, although τα ἄρρενα is in the acc.

662f. Socrates, being intent upon the gender (acc. to the system of Protagoras; see on 638), fails to observe the blunder of Strepsiades in classing the rooster among quadrupeds, but censures him for using the same form for both male and female, so that the word is neither ὀρθῶς masc., nor ὀρθῶς fem.
άλεκτρυόνα καὶ ταύτὸ καὶ τὸν ἄρρενα.

ΣΤΡΕΨΙΑΔΗΣ.
πῶς δὴ; φέρε πῶς;

ΣΩΚΡΑΤΗΣ.
άλεκτρυῶν κάλεκτρυῶν.

ΣΤΡΕΨΙΑΔΗΣ.
665 νὴ τὸν Ποσειδῶ. νῦν δὲ πῶς με χρῆ καλεῖν;

ΣΩΚΡΑΤΗΣ.
άλεκτρύαιναν, τὸν δ’ ἔτερον ἀλέκτορα.

ΣΤΡΕΨΙΑΔΗΣ.
άλεκτρύαιναν; εὖ γε νὴ τὸν Ἀέρα· ἀωτ’ ἀντὶ τοῦτον τοῦ διδάγματος μόνου διαλφιτῶσω σου κύκλῳ τὴν κάρδοπον.

ΣΩΚΡΑΤΗΣ.
670 ἴδου μάλ’ αὕθις τοῦδ’ ἔτερον. τὴν κάρδοπον

663. ταύτὸ: pred. obj.; for gender, see on 452. — καί: also.
664. φέρε: with interv. word without verb, as in 324. Cf. 709; Plut. 94, φέρε τί σῶν;
665. The oath by Poseidon, as also in 724, might seem strange after 84; but he may mean the θαλάσσιος so dear to the Athenians, and not the οἰνός. But see on 331.
666. The word ἀλέκτωρ, rooster, is found (in anapaests) in Vesp. 1490, Cratin. 250, Plat. Com. 197; also in Pind., Aesch., and other serious authors. For the female, ἀλεκτρίς is used by Epich., Democrit., and Hipp., not to mention later writers. But Phryn. says rightly, λέγε δὲ ἀλεκτρυῶν, καὶ ἐπὶ θήλεως καὶ ἐπὶ ἄρρενος, ὡς οἱ παλαιοὶ. So of the hen, Ar. Frg. 86; Strattis, 54; Axandr. 46; Theopomp. Com. 9. Cf. Plat. Com. 18. 19. As the already existing ἀλεκτρίς is not employed, we may infer that ἀλεκτρύαινα was a new word created by Protagoras, or invented by the poet in imitation of Protagoras, after the analogy of λέων λέαινα, θεράπων θεράπαινα.
667. Obs. the progress made by Strepsiades, who now swears “by Air.” Cf. 814.
669. I’ll barley-meal your dough-tray to the brim. — διαλφιτῶσω: only here; prob. formed by Ar. — κύκλῳ: adv. use, strictly all over, lit. around about. — The sent. is somewhat forced, the object being to introduce ἡ κάρδοπος.
670. μαλ’ αὕθις: an expression used chiefly when an excl. is repeated, but here referring to ὁρᾶς ὑπὸ σχεῖς, 662. It is prob. that views of Protagoras
ἀρρενα καλεῖς θῆλειαν οὖσαν.

ΣΤΡΕΨΙΑΔΗΣ.

τῷ τρόπῳ
ἀρρενα καλῶ γιώ κάρδοπον;

ΣΩΚΡΑΤΗΣ.

μᾶλιστά γε.

ὡσπερ γε καὶ Κλεώνυμον.

ΣΤΡΕΨΙΑΔΗΣ.

πῶς δή; φράσον.

ΣΩΚΡΑΤΗΣ.

ταύτων δύναται σοι κάρδοπος Κλεωνύμω.

ΣΤΡΕΨΙΑΔΗΣ.

675 ἄλλ', ὠγάθ' οὖδ' ἢν κάρδοπος Κλεωνύμω,
ἄλλ' ἐν θυείᾳ στρογγύλῃ 'νεμάττετο.
ἀτὰρ τὸ λοιπὸν πῶς με χρῆ καλεῖν;

ΣΩΚΡΑΤΗΣ.

ὄπως;

τὴν καρδόπην, ὡσπερ καλεῖς τὴν Σωστράτην.

are referred to here also. The error which Socrates tries in vain to explain consists in using as fem. (ἀνί) a word which has a theoretically (ἀρδῖς) masc. ending, ως.

671 f. Thinking of the thing itself, Strepsiades unconsciously omits the fem. art.: In what way do I use κάρδοπος as masc.? or rather, How do I call a dough-tray a male?

674 f. Socrates says, κάρδοπος amounts to the same as Cleonymus for you, i.e. as far as gender is concerned. Strepsiades does not understand the master, but takes him as meaning that he, the pupil, regards a dough-tray and Cleonymus as the same, whereas the latter does not so much as own a dough-tray. (If the interpretation is correct, the jest is poor.) The poet, however, does mean the words to suggest the very idea which Strepsiades draws from them, as Cleonymus was a thick, clumsy man. For more concerning him, see on 358 and Eq. 958; concerning his poverty, cf. Eq. 1292.

676. That Sicily is meant by θυεία στρογγύλη, as has been supposed, is hardly credible.

678. Σωστράτην: a mere example, no particular woman being meant.
141

ΣΤΡΕΨΙΑΔΗΣ.

τὴν καρδότητα; θηλειαν;

ΣΩΚΡΑΤΗΣ.

ὁρθῶς γὰρ λέγεις.

ΣΤΡΕΨΙΑΔΗΣ.

emachine δε' ήν αν καρδότητα, Κλεωνύμη.

ΣΩΚΡΑΤΗΣ.

ετι δε' γε περὶ τῶν όνομάτων μαθεῖν σε δεὶ,

ἀττ' ἀρρεν' ἐστίν, ἀττα δ' αὐτῶν θηλεα.

ΣΤΡΕΨΙΑΔΗΣ.

ἀλλ' οίδ' ἐγωγ' α' θηλε' ἐστίν.

ΣΩΚΡΑΤΗΣ.

εἰπὲ δη.

ΣΤΡΕΨΙΑΔΗΣ.

Αὔσιλλα, Φίλωνα, Κλειταγόρα, Δημητρία.

ΣΩΚΡΑΤΗΣ.

685 ἀρρενα δε' ποια τῶν όνοματων;

ΣΤΡΕΨΙΑΔΗΣ.

μυρία.

Φιλόξενος, Μελησίας, Αμυνίας.

679. Strepsiades confounds gender with sex, and thinks that he is instructed to say καρδότητα, thus making the thing a female.—ὁρθῶς κτλ.: yes, for you speak according to the rule. ὁρθῶς λέγεις usually means simply, you are right; but here it is difficult to divest ὁρθῶς of its technical tone.

680. Strepsiades having conceived a vague idea that there is some mysterious identity between the κάρδοσ and Cleonymus, maintains this identity by making a corresponding change in his name when κάρδοσ is changed; by which means the poet strikes at the effeminacy of the man.

681. όνοματων: proper names, names of persons.

686. Φιλόξενος: in Vesp. 84, this man is called κατασωγόνων. Eupol. 221, ἐστι δε τις θηλεια Φιλόξενος ἐκ Διομείων. See on Ran. 934.—Μελη—
Ἀλλ’, ὁ πόνηρε, ταῦτά γ’ οὖκ ἐστ’ ἀρρενα.

ΣΤΡΕΨΙΑΔΗΣ.

οὐκ ἀρρεν’ ὑμῶν ἐστίν;

ΣΩΚΡΑΤΗΣ.

οὐδαμῶς γ’, ἐπεῖ πῶς ἂν καλέσειας ἐντυχῶν Ἄμυνία;

ΣΤΡΕΨΙΑΔΗΣ.

690 ὅπως ἂν; ὁδί: δεῦρο δεῦρ’, Ἄμυνία.

ΣΩΚΡΑΤΗΣ.

ὁρᾶς; γυναῖκα τὴν Ἄμυνίαν καλεῖς.

σιάς: which Meleias is meant is uncertain. Bergk thinks it is the son of the politician Thucydides, who opposed Pericles in his administration. Cf. Plat. Lach. 170 c; Meno, 94 d.— Ἄμυνίας: not the one mentioned in 31, but the son of Pronapes, satirized in Vesp. 74 f. as φιλόκυβος, 466 as Κουμηταμυνίας, 1266 ff. as a boon companion of the Thessalian serfs; in Cratin. 212 as a braggart flatterer and sycophant. Eupol. 218 charges him with παραπρευβεῖα.

687. οὖκ ἔστι: the Mss. have ἔστ’ οὖκ. The former order is necessary when the proposition is not merely a neg. one, but one in which, as seemingly here, the opposite affirmative is contradicted. Still, it would be possible to use ἔστ’ οὖκ ἀρρενα, only implying a contradiction, just as if he had said ταῦτα γ’ ἐστιν θῆλεα. The fact that the last two of the three names given are of the class which he objects to calling masc., renders it possible that ἔστ’ οὖκ ἀρρενα(are non-masc.) is correct. See also Crit. Notes.

688. ὑμῖν: the Socratists; case as in 674, σολ.— ἐπεῖ: like γὰρ, used not only in a question, as here and 786, but also with the inv., as Vesp. 73, ἐπεὶ τοπάζετε.

690. ὅπως ἂν: see on 214.— Ἄμυνία: as this would be the voc. also of a fem. nom. Ἄμυνία, Socrates pronounces it the name of a woman. Cf. Varr. L. L. x. 27, ut tunicam virilem et muliebrem non dici- mus eam, quam habet vir aut mulier, sed quam habere debet (potest enim muliebrem vir, virilem mulier habere, ut in scaena), sed eam dicimus muliebrem, quae de eo genere est, quo indutui mulierem ut ute rentur est institutum. ut ac tor stolam muliebrem, sic Perpenna et Cassina et Spurinna figura muliebria dicuntur habere nomina, non mulierum. Except in Aeol., there were no masc. names of persons, and in Att. no masc. nouns at all, with final a in the nom.
στρεφιάδης.
οὐκον δικαίως, ἤτις οὐ στρατεύεται;
ἀτὰρ τί ταῦθ', ἂ πάντες ἵσμεν, μανθάνω;

σοκράτης.
οὐδέν μὰ Δι' ἀλλὰ κατακλίνεις δειρὶ —

στρεφιάδης.
τί δρῶ;

σοκράτης.
695 ἐκφρόντισον τι τῶν σεαυτὸν πραγμάτων.

στρεφιάδης.
μὴ δὴ ικετεύω νταῦθα σ' ἀλλ' εἴπερ γε χρῆ,
χαμαὶ μ' ἔασον αὐτὰ ταῦτ' ἐκφροντίσαι.

σοκράτης.
oὐκ ἔστι παρὰ ταῦτ' ἄλλα.

στρεφιάδης.
κακοδαίμων ἐγώ,
oἰαν δίκην τοῖς κόρεσι δῶσῳ τήμερον.

χορος.
(Στροφη.)

700 φρόντιζε δὴ καὶ διάθρει, πάντα τρόπον τε σεαυτὸν

692. ἤτις: since she. Cf. 927, 1377, and see on 42.

694. οὐδέν: no matter. This use of οὐδέν, in declining to answer a question or to speak on the subject that another proposes, is common enough, as Av. 1360 (cf. Eur. Med. 64, and esp. 925); but still the transition from 693 to 695 is unusually abrupt. See Intro. §§ 45, 48.—δειρὶ: pointing to the ἀσκάντης.—τί δρῶ: see on 87.

696. Const. μὴ δὴ ταῦτα ἐνταῦθα (ἐκ-
φροντίσαι με ἀνάγκας'), ικετεύω σε. For
the position of σε, see on 784.

697. χαμαὶ: i.e. χαμαὶ καθήμενον or
κατακείμενον. Strepsiades knows well
the danger that threatens him on the
ἀσκάντης. — αὐτὰ: this word, for which
ταῦτα might have been used, is added
by Strepsiades to show that he is not
trying to evade the ἐκφροντίζειν.

698. οὐκ . . . ἄλλα: cf. Vesp. 1166
(where the whole verse occurs);
Pax, 110. Plat. Phaed. 107 a, οὐκ ἐξω παρὰ ταῦτα ἄλλο τι λέγειν. Here
παρὰ has the meaning of praetere.
Kr. Spr. 68, 36, 7.—Socrates with-
draws.
στρόβει πυκνώσας.
ταχὺς δ', ὅταν εἰς ἀπορον πέσης,
ἐπ' ἄλλο πῆδα
705 νόμμα φρενός· ὑπνος δ' ἀπέστω γλυκύθυμος ὁμμάτων.

ΣΤΡΕΨΙΑΔΗΣ.
ἀτταταῖ, ἀτταταῖ.
ΧΟΡΟΣ.
τὰ πάσχεις; τὸ κάμνεις;

ΣΤΡΕΨΙΑΔΗΣ.
ἀπόλλυμαι δεῖλαιος· ἐκ τοῦ σκίμποδος
710 δάκνουσί μ' ἐξερπότους οἰ Κορίνθιοι,
καὶ τὰς πλευρὰς δαρδάπτουσιν
καὶ τὴν ψυχὴν ἐκπόνουσιν
καὶ τοὺς ὀρχείς ἐξελκούσιν
καὶ τὸν πρωκτὸν διορύγισσιν
καὶ μ' ἀπολούσιν.

702. πυκνώσας: Schol., συναγαγὼν πάντα τῶν νοῦν σου. Plut. Mor. 715 ε (τὴν διάνοιαν) πυκνοῦσθαι καὶ συνιστασθαι τῷ φρενείς εἰκὸς ἐστιν. Dion. IV. Περ. Lys. 5, (Ἀναστ.), εἴ τις καὶ ἄλλος, πετυκνωθεὶς τοῖς νόμμασιν. The last passage shows that πυκνώσας may have συνισταθείν for its obj. and still refer to the mind, — a fact which some appear to have overlooked.

703 f. ἀπορον: cf. 743. The poet ridicules the Socratic method of suddenly seeking a new line of investigation whenever the one adopted fails or leads to difficulties.—πῆδα: like an equestrian performer who springs from one horse to another. Cf. Hom. II. xv. 683 f. Eur. Tbr. 67, τί δ' ἀπὸ πηδάς ἀλογ' εἰς ἄλλον τρόπον.

706. On the two verses that are lacking here, see Introd. § 35.

710. οἱ Κορίνθιοι: παρ' ὑπόνοιαν for οἱ κόρεις. The Corinthians were tormentors of the Athenians, and a conflict with them had taken place not long before.


715. The similarity of ending (τὸ ὄμοιον ἐλευθέρον) in verses 711 ff. is not to be confounded with rhyme in the modern sense. It is introduced here for comic effect; and other similar passages, such as Ach. 547 ff., Eur. Alc. 782 ff. (note esp. 786), show that the repeated sound is not necessarily
ΧΟΡΟΣ.

μὴ νυν βαρέως ἄλγει λίαν.

ΣΤΡΕΨΙΑΔΗΣ.

καὶ πῶς; ὅτε μον
φροῦδα τὰ χρήματα, φροῦδῃ χροῖα,
φροῦδῃ ψυχῇ, φροῦδῃ δ᾿ ἐμβάς.
καὶ πρὸς τούτοις ἔτι τούτι κακοῖς
φρουρᾶς ἱδὼν
ὅλιγον φροῦδος γεγένημαι.

ΣΩΚΡΑΤΗΣ.

οὖτος, τί ποιεῖς; οὐχὶ φροντίζεις;

ΣΤΡΕΨΙΑΔΗΣ.

ἔγω;

at the end of the verse, nor, indeed, is the device confined to poetry. A little farther down, 718 ff., a similar effect is produced by the repetition of the same sound (φρου-) at the beginning of words (Ἀμαρκτον). For further examples of ὁμοιότελευτον, cf. 241, 494 ff., 1504 f.; Eq. 166 f.; Ac. 1271 f.; Ran. 841 f.; Vesp. 65 f.; Pax, 152 f., 380 f., 540 f.; Eccl. 838 ff. Soph. O. T. 1481, ὡς τὰς ἀδελφᾶς τάδε τὰς ἐμᾶς χέρας. For intentional ὁμοιόμορφον, cf. Simon. 167, Σῶσος καλ Σωσίως σωτηρία τοῦτον ἀνέβηκαν, | Σῶσος μὲν συνείς, Σωσίως δ᾿ ὅτι Σῶσος ἐσάθη.

717. καὶ πῶς: sc. οὐ βαρέως ἀλεγίνων μὲ δεῖ;

718. Possibly a parody on Eur. Hec. 162, φρουδοῖς πρέσβυσ, φρουδοῖς παῖ-δεσ. Cf. also Andr. 1078, φρουδῆ μὲν αὐδῆ, φρουδᾶ δ᾿ ἄραμα μοι κάτω. The word φρουδὸς seems to have been a favorite with Eur., and his freq. use of it was ridiculed by Ar. more than once. Cf. Ran. 1343, τὸν ἀλεκτρυόνα μοῦ ἐναρπάσασα | φρουδῆ Γλώκη, in an ode which Aesch. is represented as composing in imitation of Eur.—τὰ χρήματα: through the prodigality of his son.—χροῖα: cf. 504; but if the skin is meant, cf. 710.

719. ψυχῇ: cf. 712.—ἐμβάς: cf. 858. The allusion to the loss of the ἐμβάδες leads to the suspicion that a passage where this occurred has been lost, or omitted in the revision.

721. φρουρᾶς: (like νυκτός, χείμωνος), during guard time, on guard, with reference to sentinels singing in order to while away time. Cf. Aesch. Ag. 16, where the watchman says, ὅταν δ᾿ ἀείδειν ἢ μινύρεσοι δοκῶ, | ὧπνου τῷ ἀντίμολον ἐντέμνων ᾠκός.

722. ὁλίγον: like ὁλίγον δεῖν, but it is doubtful whether δεῖν is to be supplied. See on 915.

723. οὖτος: see on 220. This should not be mistaken for a genuine voc., for when it accompanies a subst., the latter is in the nom. and may be ac-
νὴ τὸν Ποσειδῶ.

ΣΩΚΡΑΤΗΣ.
καὶ τί δῆτ' ἐφρόντισας;

ΣΤΡΕΨΙΑΔΗΣ.

725 ὑπὸ τῶν κόρεων εἴ μοῦ τι περιλειψήσεται.

ΣΩΚΡΑΤΗΣ.
ἀπολεῖ κάκιστ᾿.

ΣΤΡΕΨΙΑΔΗΣ.
ἀλλ᾿, ἀγάθ᾿, ἀπόλωλ᾿ ἀρτίως.

ΣΩΚΡΑΤΗΣ.
οὐ μαλθακιστεῖ, ἀλλὰ περικαλυπτεῖα.
ἐξευρετέος γὰρ νοῦς ἀποστερητικὸς
καπαϊόλημι.

ΣΤΡΕΨΙΑΔΗΣ.
ούμοι· τίς ἄν δῆτ᾿ ἐπιβάλων

730 εἰ ἀρνακίδων γνώμην ἀποστερητρίδα;

companied by the art. — On the scenes which follow, see Introd. §§ 46 f.

726. For a similar use of elision between two speakers, securing suddenness of reply, cf. Ach. 832, Δ.1 καὶ χαῖρε πόλ᾿. ME. ἀλλ᾿ ἀμὴν ὥς ἐπιχάριον. Strictly, the elision should not be indicated, and if indicated, a final accent should not be thrown back. The second speaker utters his first mora, while the first speaker is pronouncing his last. In such cases, the text is presented so as to seem perfect to the eye, and not as it was actually recited. — ὑγαθὲ: this, like our my dear sir, often imputes error of some sort to the person addressed, and the more pointedly when preceded by ἀλλὰ. — ἀπόλωλα: Schol., ὑπὸ τῶν κόρεων δηλαντοί. Strepsiades thinks that one cannot perish twice.

727. μαλθακιστέα: signification derived from mid. or pass., be soft or effeminate. Cf. Plat. Alc. I. 124 d, οὐκ ἀποκνητέον οὐδὲ μαλθακιστέον. This verb has no act. in use, but the phenomenon is not restricted to such verbs. Cf. Soph. Aj. 690, ἐγὼ γὰρ ἐμ’ ἐκείν’ ὅποι πορευτέον. — περικαλυπτέα: in order to withdraw the mind from the impressions of the external world. So Socrates in Plat. Phaedr. 237 a, although he can meditate without such aid. Cf. .Symp. 220 e.

729. ἀπαῖολημα: see on 1150. — τίς ἄν: τίς ἄν, πώς ἄν, etc., with the opt. are often used in expressing a wish indirectly. GMT. 82, n. 5.— ἐπιβάλοι: as a cover (ἐπιβλημα). Hom. Od. xiv. 520, ἐπὶ δὲ χλαῖναν βάλεν αὐτῷ.

730. ἀρνακίδων: supposed to be a play on ἄρνεωθα, deny. The ἀρνακίδες belong to the ἀσκάντης. — ἀποστερητρί-
ΣΩΚΡΑΤΗΣ.

φέρε νυν ἄθρησω πρῶτον ὦ τι δρᾷ τουτονί. οὕτος, καθεύδεις;

ΣΤΡΕΨΙΑΔΗΣ.

μὰ τὸν Ἀπόλλω, 'γω μὲν οὐ.

ΣΩΚΡΑΤΗΣ.

ἐχεῖς τι;

ΣΤΡΕΨΙΑΔΗΣ.

μὰ Δ', οὐ δῆτ' ἐγωγ'.

ΣΩΚΡΑΤΗΣ.

οὐδὲν πάνω;

ΣΤΡΕΨΙΑΔΗΣ.

οὐδὲν γε, πλὴν εἰ τὸ πέος ἐν τῇ δέξιᾷ.

ΣΩΚΡΑΤΗΣ.

735 οὐκ ἐγκαλυψάμενος ταχέως τι φροντιεῖς;

ΣΤΡΕΨΙΑΔΗΣ.

περὶ τοῦ; σὺ γάρ μοι τούτο φράσον, ὦ Σώκρατες.

ΣΩΚΡΑΤΗΣ.

αὐτὸς ὦ τι βούλει πρῶτος ἐξευρῶν λέγε.

ΣΤΡΕΨΙΑΔΗΣ.

ἀκήκοας μυριάκις ἀγὼ βούλομαι· περὶ τῶν τόκων, ὁπως ἃν ἀποδῶ μηδενί.

δα: almost personifies γράμμην, being related to ἀποστερητῆς, a deceiver, cheat, as ἀνθηρᾶς is to ἀνθηρᾶς. Cf. 728, 747.

732. μὰ τὸν ... οὐ: this phrase occurs often. Cf. Ἀχ. 59; Ἐκ. 1041; Ἀρ. 263.

733. ἐχεὶς τι: i.e. ἐξερχόμενος τι. Acc. to a Schol. the expression is employed in questioning a huntsman or angler, but freq. it is used as here. A slight play on the word in the answer, as here, is seen also Soph. Ἀρ. 875 f., ἩΜΙΧ. ἐχεὶς ὧν; ἩΜΙΧ. τῶν γε πλήθος. Eur. Suppl. 818, ἉΔ. ἐχεῖς; ΧΩ. περατῶν γ' ἀλίς βάρος.

734. πλὴν εἰ: see on 361.

739. ὁπως ἃν ἀποδῶ: for ἃν with the subjv. in final clauses, see GMT. 44, 1, x. 2. Cf. 938, 1461. Here the grammatical connexion is very loose, and the clause has nearly the force of an indir. deliberative question.
ΣΩΚΡΑΤΗΣ.
740 ἦθι νυν, καλύπτου καὶ σχάσας τὴν φροντίδα λεπτὴν κατὰ μικρὸν περιφρόνει τὰ πράγματα, ὅρθως διαίρων καὶ σκοπῶν.

ΣΤΡΕΨΙΑΔΗΣ.
οἴμοι τάλας.

ΣΩΚΡΑΤΗΣ.
ἐχ’ ἀτρέμα· κἀν ἀπορῆς τι τῶν νοημάτων, ἀφεῖς ἀπελθεῖ· καῦτα τῇ γυνώμῃ πάλιν 745 κίνησον αὖθις αὐτὸ καὶ ξυγώθρισον.

ΣΤΡΕΨΙΑΔΗΣ.
ὅ Σωκρατίδιον φίλτατον.

ΣΩΚΡΑΤΗΣ.
tί, ὁ γέρον;

ΣΤΡΕΨΙΑΔΗΣ.
ἐχῳ τόκου γυνώμην ἀποστερητικὴν.

740. καλύπτου: the simple verb in this sense seems to occur only here. Cobet proposes τῷ ἐγκαλύπτου. —σχάσας: cf. 409. This verb is much used in the sense of bleed (trans.), which some assign to it here. Koch renders concentrate; Felton, cut (λεπτὴν, thin), for which σχίσας would suit better. The meaning preferred in L. and S., let go, give play to, leaves λεπτὴν hardly intelligible, for this seems to denote the result of σχίσας. Perhaps Socrates wants the mind bled thin like the body of a hard student.

742. διαίρων: often used in philo-

σφοι για in the sense of

making logical discriminations, drawing distinctions. Cf. Plat. Charm. 163δ, Προβίκου μυρλα τινα ἀκήκοα περὶ ὄνο-

μάτων διαίρωντος, and freq. in Plat. Isocr. 12. 17, (οἱ σοφισταὶ) τοὺς λόγους μου ἐλαμαίνοντο ... διαίρωντες οὐκ ὅρθως (referring to the proper separation of the κάλα in reading). In our passage διαίρων καὶ σκοπῶν is about the equiv. of the Eng. analyzing and scrutinizing. —οἴμοι τάλας: see Introd. § 48 and note.

745. ξυγώθρισον: weigh, ponder; apparently only here. The definition in Poll. x. 26, τὸ ξυγώθρισον ἐπὶ τοῦ κλείσον εἰσῆλθασι(?) τάττειν, seems to be based upon our passage, κλείσον being a corruption of κίνησον, with which Poll. merely inferred that ξυγώ-

θρίσον was synonymous. The meaning weigh is given by a Schol.
ΤΗΣ ΚΛΩΝΤΩΝ.

ΣΩΚΡΑΤΗΣ.

ἐπίδεειξον αὐτήν.

ΣΤΡΕΨΙΑΔΗΣ.

εἰπὲ δὴ νῦν μοι —

ΣΩΚΡΑΤΗΣ.

τὸ τί;

ΣΤΡΕΨΙΑΔΗΣ.

γυναῖκα φαρμακίδ' εἰ πριάμενος Θεταλῆν
750 καθέλομι νῦκτωρ τὴν σελήνην, εἶτα δὲ
αὐτὴν καθείρξαμ' ἐς λοφεῖον στρογγύλων,
ὡσπερ κάτοπτρον, κατὰ τηροῖν ἕχων.

ΣΩΚΡΑΤΗΣ.

τί δῆτα τοῦτ' ἄν ὠφελήσειέν σ';

ΣΤΡΕΨΙΑΔΗΣ.

ὁ τί;

εἰ μηκετ' ἀνατέλλοι σελήνη μηδαμοῦ,
755 οὐκ ἄν ἀποδοιήν τοὺς τάκους.

748. ἐπίδεειξον: exhibit,—used (generally in the mid.) of the sophists, who give specimens of their wisdom for the purpose of attracting pupils.—τὸ τί: just as the Greeks said ὁ τοιώδες, ὁ τοιόσοδε, etc., so in questions they could say ὁ τοίος, and even τὸ τί, as here; but ὁ τίς is not found.

749. Θεταλῆν: the Thessalian women were reputed to excel in the magic art. Schol., φασὶ δὲ ὅτι Μήδεια φεύγουσα κίστην ἐξέβαλε φαρμάκων ἔκει καὶ ἄνέφυσαν (sprang up, grew). To them was ascribed even the power of drawing the moon down from the sky. Plat. Gorg. 513 a, τὰς τὴν σελή-

νην καθαροῦσας τὰς Θεταλάδας. Plin. N. H. xxx. 1. 2, nec quisquam dixit, quando (ars magica) transisset ad Thessalas matres. miror equidem illis


751. λοφεῖον: originally a θήκη τῶν λόφων or crest-case. Cf. Ach. 1109. The present use of the word is indicated by Poll. x. 126, κάτοπτρον, ὁ δ' τὴν θήκην λοφεῖον καλοῦσιν. A case of the sort was necessary to prevent the mirror, which was metallic, from corroding.

752. κάτοπτρον: the mirror, being merely a small, round metal plate, with a handle, never served as a wall-

ornament.

753. ὁ τί: see on 214.

755. ὅτι τί: lit. quia quid? be-
ΣΩΚΡΑΤΗΣ.

ότι ἕ τι δή;

ΣΤΡΕΨΙΑΔΗΣ.

ότι ᾧ κατὰ μῆνα τάργυριον δανείζεται.

ΣΩΚΡΑΤΗΣ.

εὗ γ' ἀλλ' ἐτερον αὐ σοι προβαλῶ τι δεξιόν.
εἰ σοι γράφω στοι πεντετάλαντός τις δίκη,
ὤπως ἂν αὐτήν ἄφανίσεις, εἴπέ μου.

ΣΤΡΕΨΙΑΔΗΣ.

760 ὀπως; ὀπως; οὐκ διδ' ἀτὰρ ξητητέον.

ΣΩΚΡΑΤΗΣ.

μὴ νῦν περὶ σαυτὸν εἴλλε τήν γνώμην ἂεί,
ἀλλ' ἀποχάλα τήν φροντίδ' εἰς τὸν ἀέρα
λινότετον ὡσπερ μηλολόνθην τοῦ ποδός.

ΣΤΡΕΨΙΑΔΗΣ.

εὖρηκ' ἄφανίσων τῆς δίκης σοφωτάτην,

cause — what? The interr. τί takes the
place of a causal sent. less the causal
particle; but practically the words
seem to have lost their separate
forces, for we find τι ἕ τι δή, Thesm.
84, answered by ὀτι δή. Kr. Spr.
51, 17, 8, supplies ἦστι with τί. Cf.
784, and see on ἦστι τί, 1192.
756. κατὰ μῆνα: see on 17. μῆν
is both month and mouth.—τῷ ἄργυρῳν:
as the Schol. on this verse remark
that the comedians use the pl., it is
prob. that they had τάργυρια before
them. The pl. occurs also Frg. 225,
390, and Eupol. 168.
758. πεντετάλαντός τις: the num-
ber of talents is assumed merely as
an example or illustration. The
force of τίς may be brought out by a
paraphrase: “Suppose you were sued
for a matter of twenty thousand dol-
lars” (strictly about five thousand,
but see on 21).
761. Socrates warns him against
the pursuit of a single method to the
exclusion of others. See on 703.
763. Poll. ix. 124, ἢ δὲ μηλολάθη
ζῷον πτηνὸν ἑστιν, ἥν καὶ μηλολόνθην
καλοῦσιν: οὐ ζῷον λίνον ἐκδήσαντες
ἀφιᾶσαι, κτλ., — the well-known amuse-
ment of children. The φροντίς is to
be allowed wide range, but must be re-
strained from soaring entirely away.
—τοῦ ποδός: depends on λινότετον,
the principle being the same as that
in λαβείν (ἀρπάζαι, etc.) τινὰ τοῦ ποδός.
765 ὅστε αὐτὸν ὀμολογεῖν σ᾿ ἐμοί.

ΣΩΚΡΑΤΗΣ.

ποίαν τινά;

ΣΤΡΕΨΙΑΔΗΣ.

ἡδη παρὰ τοῖς φαρμακοπώλαις τὴν λίθον
tαύτην ἐόρακας, τὴν καλήν, τὴν διαφανῆ,
αφι ἦς τὸ πῦρ ἀπτοσι;

ΣΩΚΡΑΤΗΣ.

τὴν ὑαλον λέγεις;

ΣΤΡΕΨΙΑΔΗΣ.

ἐγώγε· φέρε, τί δῆτ᾽ ἂν, εἰ ταύτην λαβῶν,
770 ὅποτ᾽ ἐγγράφοιτο τὴν δίκην ὁ γραμματεὺς,
ἀπωτέρω στὰς ὁδε πρὸς τὸν ἦλιον
tὰ γράμματ᾽ ἐκτήξαιμι τῆς ἐμῆς δίκης;

765. ὅστε κτέ.: see on 468.—ποιαν τινα: a freq. combination, giving
vagueness to the question.
766. φαρμακοπώλαις: the Greeks
had no real apothecary shops. The
physicians provided the medicines
which they prescribed. Still the rem-
edies that were not in high repute,
esp. those regarded as miraculous,
such as amulets and charms, were
sold also by the φαρμακοπώλαι, who
kept them in store or hawked them
on the streets. Among their wares
were all sorts of curiosities, as here
the lens.
768. υαλον: burning-glass, prob.
made of real glass, which at that
time was a rarity, and was ranked
with precious stones. In Ach. 73,
glass ware is mentioned as a mark of
Persian splendor. When Plin., N. H.
xxvii. 2. 10, mentions the circum-
stance that, in cauterizing, physicians
used by preference a crystallina
pila (crystal ball, as a lens), he prob.
refers to physicians of later times.
769. τί δῆτ᾽ ἂν: see on 108 and
154, with which compare Lys. 399,
tί δῆτ᾽ ἂν, εἰ πῦθοι καὶ τὴν τῶν ὑβριν.
770. ἐγγράφοιτο: partakes of the
form of the ideal prot. to which it
belongs, i.e. the mood is assimilated
to that of ἐκτήξαιμι. Cf. 1251; Ran.
96 f.; Eccl. 897, (οὐδεὶς) στέργειν ἄν
ἐθελοι μάλλον ἢ ἑω τὸν φίλον, ἄπερ
ἐννεῖτην. GMT. 64, 1.—ὁ γραμμα-
τεὺς: the clerk (of the court, i.e. of
the archon). When the indictment
was accepted, it was written out, in
full or in abstract, upon a waxon tab-
let by the clerk, and hung up at the
place where the court was held, for
public inspection. Cobet observes
that the verb denoting this was not
γράφεσθαι (see Crit. Notes), but ἐγγρά-
φεσθαι.
Ἀριστοφάνειον

σοφῶς γε νὴ τὰς Χάριτας.

οἶμ' ὡς ἡδομαί,

ὅτι πεντετάλαντος διαγέγραπται μοι δίκη.

775 ἀγε δῆ, ταχεῶς τοιτὶ ξυνάρπασον.

τὸ τί;

ὅπως ἀποστρέψατι ἄν ἀντιδικῶν δίκην

μέλλων ὁρλῆσεων, μὴ παρόντων μαρτύρων.

φαυλότατα καὶ ῥάστη.

εἴπὲ δῆ.

καὶ δῆ λέγω.

773. Χάριτας: prob. because the device χαριέντως ἐξηρηταί.—οἶμ' ὡς: this phrase, expressing emotion both of joy and of pain, occurs often (fourteen times) in Ar., and is used (not of joy, however) by Soph. It had virtually become one word, for the ordinary elision of -ω in tragedy is not to be assumed. Many of the excl. denoting pain were also used of joy, as φεῖ, Αν. 1724; παπαί, Eur. Cyc. 572, etc. As to ἵον and ἵοδ, see on 1 and 1170.

774. διαγέγραπται: διαγράφειν is lit. draw a line through, expunge. As a technical term it was used sometimes of the archon declining to admit, or quashing, a suit, as Dem. Olymp. 26, ψηφισώσων δὲ ταῦτα τῶν δικαστῶν διεγέρατεν ὁ ἄρχων κατὰ τὸν νόμον τὴν τοιτι τῇ αμφισβήτησιν (suit for inheritance); and sometimes of the defendant rebutting a charge, as Lys. 17. δ, διεγέρατον μον τὰς δίκας, ἐμποροὶ φάσκοντες εἶναι. Strepsiades puns upon this last meaning and the lit. sense expunge.


776. δίκην: obj. of ἀποστρέψαι (avert).

777. παρόντων: sc. σοι.

778. φαυλότατα: most cheaply, i.e. very readily,—not materially different from ῥάστα. — καὶ δῇ λέγω: a common expression in the drama.
ei πρόσθεν ἐτὶ μᾶς ἐνεστώσης δίκης, 780 πρὶν τὴν ἐμὴν καλεῖσσθε', ἀπαγξαίμην τρέχων.

ΣΩΚΡΑΤΗΣ.
οὔδεν λέγεις.

ΣΤΡΕΨΙΑΔΗΣ.
νὴ τοῦς θεοὺς ἐγωγ', ἐπεῖ οὔδεις κατ' ἐμοῦ τεθνεῶτος εἰσάξει δίκην.

ΣΩΚΡΑΤΗΣ.
ὑθλεῖς· ἄπερρ', οῦκ ἄν διδαχαίμην σ' ἐτι.

when, after some parley, the narrative of the thing in question is begun; usually καὶ δὴ λέγω σοι at the beginning of a verse.

779. The cases were tried in a fixed order that was pre-arranged. When each suit came up in its turn, the herald, by order of the archon, proclaimed or called the case (καλεῖν τὴν δίκην). Cf. Vesp. 1441. — ἐνεστώσης: cf. Dem. Aparut. 13, ἐνεστηκοίας τῆς δίκης. Ibid. 14, ἐνεστηκοίων δ' αὐτοῖς τῶν δικαίων. Isae. 11. 45, δικαι γὰρ ἐνεστηκαί ψυχαμαρτηρίων. So also δ' ἐνεστώς ἄγων, πόλεμος, etc.

780. πρὶν: for πρόσθεν (πρότερον, πρὶν)...πρὶν, see GMT. 67, 2, x.4; II. 955 a. — καλεῖσσθε': the elision of αι in -μαι, -σαι, -ται, -σβαι, etc., never tolerated in tragedy, has been questioned even in comedy; but in the present example we have to assume elision, as either crasis or aphaeresis would create a spondee in an even place. — τρέχων: when the partic. describes the manner or means of an act, or denotes some essential or important attendant circumstance, and not merely an accidental preceding or concomitant fact, the pres. is often used where we might expect the aor. or plf. τρέχων denotes the haste with which he would hang himself: I should go running and hang myself. Cf. 1164; Eq. 25. Thuc. i. 11. 2, ῥαδίως ἀν μάχῃ κρατοῦντες εἶλον, with which compare viii. 1. 3, ἐνόμιζον τῷ ναυτικῷ ἐπὶ τὸν Πειραιά πλευρεῖσθαι, ἀλλὰς τε καὶ τοσοῦτον κρατήσαντας (a previous independent fact). Hom. Il. iv. 302, ὧν ἄρ’ ἄνερχομένῃ πνεύμῳ λόχον εἶσαν ἄγοντες. Xen. Anab. i. 5. 14, εὔθὺς οὖν εἰς τὸ μέσον ἄμφοτέρων ἀγων ὑπὲρ τὰ ὅπλα (with this compare 1212, εἰσάγων). Eur. Med. 957 f., δότε φέροντε. Of course it is not maintained that every pres. partic.when seemingly used as an aor. can be so explained (see on 128), nor is the pres. necessary in the cases under consideration. Cf. Vesp. 832 f., ἀλλ’ ἐγὼ δραμῶν ἂν ἄν τοίς κοιμημα, where τρέχων would be suitable.

781. ἐγὼν: sc. λέγω τι. See on 644.

782. εἰσαζέει: sc. εἰς τὸ δικαστήριον. Cf. 845; Vesp. 820, 840, 842.

783. διδαχαίμην: different from 127. Cf. Plut. 687, δ' ἰερεύς με προβιδαξάτω. Soph. Tr. 680, δ' θύρ με προβιδάκατο. This use of the mid. of the simple verb, which is common in Luc., can hardly be paralleled in Att. Neither Plat., Menex. 238 b, nor Meno, 93 d, is to the point, and Plat. Rep.
στρεψιάδης.

ότι ή τί; ναί σε προς θεών, δ' Σωκρατες.

σοκράτης.

785 ἀλλ' εὖθυς ἐπιλήθησε σὺ γ' ἄττ' ἂν καὶ μάθης·
ἐπεὶ τί ἦν, δ' πρῶτον ἔδιδάξθης; λέγε.

στρεψιάδης.

φέρ' ἵδω, τί μέντοι πρῶτον ἦν; τί πρῶτον ἦν;
τίς ἦν, ἐν ἕ ματτόμεθα μέντοι τάλφια;
οὖμοι, τίς ἦν;

σοκράτης.

οὖκ ἐς κόρακας ἀποφθερεῖ,
790 ἐπιλησμότατον καὶ σκιατότατον γερόντιον;
ŞTEPÆIAΔΗΣ.
οὐμοι, τί σῶν δήθ' ὁ κακοδαίμων πείσομαι;
ἀπὸ γὰρ ὀλούμαι μὴ μαθῶν γλωττοστροφεῖν.
ἀλλ', ὁ Νεφέλαι, χρηστὸν τι συμβουλεύσατε.
ΧΟΡΟΣ.
ἤμεις μὲν, ὁ πρεσβύτα, συμβουλεύσομεν,
795 εἰ σοί τις νῖός ἐστιν ἐκτεθραμμένος,
pέμπειν ἐκεῖνον ἀντὶ σαυτοῦ μανθάνειν.
ŞTEPÆIAΔΗΣ.
ἀλλ' ἐστ' ἐμοίγ' νῖός καλὸς τε κἀγαθός·
ἀλλ' οὐκ ἐθέλει γὰρ μανθάνειν. τί ἐγὼ πάθω;
ΧΟΡΟΣ.
σον δ' ἐπιτρέπεις;
ŞTEPÆIAΔΗΣ.
eὐσωματεῖ γὰρ καὶ σφριγά

790. ἐπιλησμότατον: as if from ἐπίλησμος, the usual form being ἐπιλησμονότατος. — Here Socrates ought to have left the stage, but cf. 805 ff., and see Introd. § 46 f.
792. ἀπὸ γὰρ ὀλούμαι: so-called tmesis is a relic of an early period when preps. were much more freely used as separate advs. It sometimes occurs, however, in compound verbs in which the preps. have lost their independent force. Cf. 1440; Ran. 1106, ἀνὰ δ' ἐπεσθον. — μὴ μαθῶν: cond. and causal, for want of learning. From such cases was prob. developed the later use of μὴ with the purely causal partic.
798. ἀλλ' οὐκ ἐθέλει γὰρ: when γὰρ is separated from ἀλλά in this way, it is easy to assume an ellipsis with ἀλλά, but when ἀλλά γὰρ begins a clause, the assumption of an ellipsis is admissible only on the theory that ἀλλά γὰρ is an unconscious extension of ἀλλὰ ... γὰρ. Moreover, it must not be forgotten that γὰρ, for γε ἂρ (ἄρα), is not necessarily synonymous with our for. Compare the Lat. ad enim (enim never meaning for in early Lat.). — τί ἐγὼ πάθω: what is to become of me? what am I to do? Compare with the fut. in 461, what will befal me. See on 234.
799. ἐπιτρέπεις: sc. αὐτῷ, give way to him. — σφριγά: Galen., τὸ σφρηγώντες ὀνομα ἐπὶ τῶν εὐεκτικῶς πεπληρωμένων λέγεται. διὸ καὶ κατὰ τὸν νέων αὐτὸ μόνον εἰρήκασιν.
800 κα\`στ' ἐκ γυναικῶν εὐπτέρων τῶν Κουσύρας.
ἀτὰρ μέτεμψεν γ' αὐτόν· ἦν δὲ μὴ θέλη,
οὐκ ἐσθ' ὅπως οὐκ ἔξελω 'κ τῆς οὐκίας.
ἀλλ' ἐπανάμεινόν μ' ὀλίγον εἰσελθὼν χρόνον.

ΧΟΡΟΣ.

(Ἀντιστροφῆ.)

805 ἀρ' ἀἰσθάνει πλείστα δι' ἡμᾶς ἀγάθ' αὐτῖχ' ἔξων
μόνας θεῶν; ὃς
ἐτομοσ ὃδ' ἐστιν ἀπαντα δρᾶν,
ὁς' ἐν κελεύῃς.

810 οὖ δ' ἀνδρὸς ἐκπεπληγμένου καὶ φανερῶς ἐπηρμένου
γνών ἀπολάψεις, ὃ τι πλείστον δύνασαι,
ταχέως· φιλεῖ γάρ πως τὰ τοιαῦθ’ ἐτέρα τρέπεσθαι.

ΣΤΡΕΨΙΑΔΗΣ.

οὐτοι μὰ τὴν 'Ομίχλην ἔτ’ ἐνταυθὶ μενεῖς.

815 ἀλλ’ ἐσθ’ ἐλθὼν τοὺς Μεγακλέους κίνωνας.

800. Κουσύρας: see on 48.
803. This verse seems to have been formed from 843. There was no need for the request that he should wait unless he was to do so outside, and even if there had been, there is no conceivable reason why Strepsiades should have wished him to go in. See also Introd. § 46 f.
804–817: antistrophic to 700 ff.
806. μόνας θεῶν: Socrates did not need this information.
808. κελεύῃς: Socrates has no notion of giving the old man any further commands.
813. ταχέως: obs. the emphatic position, at the end of the clause but at the beginning of the verse.
814–888. The third episode (ἐπεισδοθὼν τρέτων).
814. μὰ τὴν 'Ομίχλην: by Mist. Cf. 330, 423 ff., 627; Vesp. 1442; Thesm. 225. Strepsiades shows marked effects of his recent training.
815. κίνωνας: we are to assume that the son, just before arriving at the stage, has once more, in refusing to obey his father, alluded to his uncle Megacles (cf. 124). In the house of
THE CLOUDS.

ΦΕΙΔΙΠΠΙΔΗΣ.

δε δαμόνε, τι χρήμα πάσχεις, δε πάτερ;
ούκ εὖ φρονεῖς, μὰ τὸν Δι' οὖ, τὸν 'Ολύμπιον.

ΣΤΡΕΨΙΑΔΗΣ.

ιδού γ', ιδού, Δι' 'Ολύμπιον: τῆς μωρίας;
τὸ Δία νομίζειν ὄντα τηλικουτούι.

ΦΕΙΔΙΠΠΙΔΗΣ.

820 τί δὲ τοῦτ' ἐγέλασας ἔτεον;

ΣΤΡΕΨΙΑΔΗΣ.

ἐνθυμούμενος

ὁτι παιδάριον εἰ καὶ φρονεῖς ἄρχαιοι.
ομως γε μὴν πρόσεθ', ὡν εἴδης πλείονα,
καὶ σοι φράσω τι πράγμι', ὁ μαθὼν ἀνήρ ἔσει.

Megacles, according to the old man's ironical exaggeration, there is nothing to eat but the columns, which are all that is left of former splendor.


818. ιδοὺ: with contempt, “only listen to him.” Different from 82. Cf. 872, 1409; Eq. 87, 344, 703; Ran. 1205; Lys. 441.

819. τὸ Δία νομίζειν: the exclamatory gen. (here μωρίας) is freq. followed by the articular inf. assigning the cause. (Sometimes this inf. clause is used alone as an excl. Cf. 268.) GMT. 104. Cf. Eccl. 787, τῆς μωρίας, τὸ μηδὲ ἐπαναμένειν. Xen. Cyr. ii. 2. 3, τῆς τοξίνης, τὸ ἐμὲ νῦν καλήνεντα δεδρὸ τοιχίων.—τηλικουτούι: usually rendered so old, so big; but it would have to refer to his being so young, to be consistent with 821. Of course it is in all cases a question of the legitimate inference to be drawn, as τηλικοῦτος (τηλικόσδε) means merely of such an age, here at your age. Cf. Soph. Ant. 726 f., οἱ τῆς λεικοῦδε καὶ διδαξόμεσθα δὴ | φρονεῖν ὑπ' ἀνδρός τη- λικοῦδε τῆν φύσιν; Plat. Apol. 25 d, τὶ δὴτα, ὡ Μέλητε; τοσοῦτον εὖ ἐμοῦ σοφότερος εἰ τηλικοῦτον ὄντος τη- λικόσδεν ἄν;

821. φρονεῖς ἄρχαιοι: have antiquated notions; a freq. use of φρονεῖν. As to the form ἄρχαιοι, cf. Bekk. Anecd. 449, ἄρχαιον καὶ πάντα τὸ τοιαῦτα διὰ τῶν δύο μ. Compare μελο- ποια, οὔτοι, etc.

822. Cf. Eur. Alc. 779, δεδρ' ἐλθ' ὡτειν καὶ σοφότερος γένη. Strepsiades is going to speak in a (stage) whisper, as he is about to communicate some of the “mysteries” or secrets of the school. Cf. 143.

οἵπως δὲ τοῦτο μὴ διδάξεις μηδένα.

ΦΕΙΔΙΠΠΙΔΗΣ.

825 ἴδον· τί ἔστων;

ΣΤΡΕΨΙΑΔΗΣ.

 ámbosas νυνῆ Δία.

ΦΕΙΔΙΠΠΙΔΗΣ.

ἔγωγ'.

ΣΤΡΕΨΙΑΔΗΣ.

ὀρᾶς οὖν, ὡς ἀγαθὸν τὸ μανθάνειν; οὐκ ἔστ' ἔτ', ὃ Φειδιππίδη, Ζεὺς.

ΦΕΙΔΙΠΠΙΔΗΣ.

アルバム τίς;

ΣΤΡΕΨΙΑΔΗΣ.

Δίνος βασιλεὺς τὸν Δί' ἐξεληλακώς.

ΦΕΙΔΙΠΠΙΔΗΣ.

ἀιβότι, τί ληπείς;

ΣΤΡΕΨΙΑΔΗΣ.

ἰσθι τοῦθ' οὕτως ἔχον.

824. ὁπως: see on 257, where the shade of meaning differs. Cf. 1177, 1464; Eq. 222; Av. 131; Ran. 7; Vesp. 1222. The different shades of meaning in different examples are due merely to the nature of the circumstances, just as an inv. may be a command, an appeal, a prayer, a warning, etc. That is, if we assume an ellipsis, it may be that of seeing to it, or of taking care, guarding against.

825. ἴδον: see on 82. He has obeyed the command πρόσελθε, 822. νυνῆ: cf. Phot. νῦν δὴ (νυνῆ acc. to Kock on the ground that νῦν δὴ means at this moment). ἀρτίως ἢ μικρὸν ἐμπροσθεν. Tim., νῦν δὴ· πρὸ ὀλίγου χρόνου. Schol. Pax, 5, οὕτως ἀπτικολ ἀντὶ τοῦ ἀρτίως. Cf. Av. 923. Hermipp. 47, μελίζων ἢ νυνῆ 'στι, he is greater than he was just now. Magnes, 5, νυνῆ μὲν ὄμως μὴ γεγονέναι, νῦν δὲ φύσ.

827. οὐκ ἔστ' ἔτι: cf. 367. Strepsiades, not supposing for a moment that the previous existence of Zeus is questioned, understands the new doctrine to be that he has been de-throned, hence οὐκ ἔτι, no longer. See on 381. Cf. 1470f. For the position of ἔτι, cf. Thesm. 946, οὐκ ἔστ' ἔτι ἐλπίς.—ἀλλὰ τίς: Philippi-des cannot imagine the universe without a supreme ruler.

829. τί: cognate rather than adv. acc.—ἰσθι: obs. the dogmatic style of the sophists. See on 331.
830 τίς φησιν τάυτα;

ΦΕΙΔΙΠΠΙΔΗΣ.

831 καὶ Χαιρεφῶν, ὃς οἶδε τὰ ψυλλῶν ἐχνη.

ΧΡΩΣ.

ΦΕΙΔΙΠΠΙΔΗΣ.

832 οὐ δὲ εἰς τοσοῦτον τῶν μανίων ἐλήλυθας,

833 ἀνδράσιν πείθει χολῶσιν;

ΣΤΡΕΨΙΑΔΗΣ.

834 εὐστόμει

καὶ μηδὲν εἰπὺς φλαύρον ἀνδρας δεξίον

835 καὶ νοῦν ἔχοντας· ὃν ὑπὸ τῆς φειδωλίας

ἀπεκείρατ' οὖδεις πῶποτ' οὖδ' ἡλεύματο

οὐδ' εἰς βαλανείον ἣλθε λουσόμενος· οὗ δὲ

ὡσπερ τεθνεῶτος καταλόει μοι τὸν βίον.

830. ὁ Μῆλιος: Diagoras of Melos (see on Av. 1072 and Ran. 320), because of his violent attacks upon the popular religion, was called ἄθεος. Here Socrates, παρ' ὑπόνιοιν, is called the Melian, instead of the wise, or something of the sort, by which the poet intimates that he is the Diagoras of Athens. So the Christian writers Clemens Alexandrinus and Arnobius call Hippon of Rheimium a "Melian."


832. χολῶσιν: in Att. χολᾶν, like popular Eng. be mad, means both be angry and be crazy. For the former, cf. Antiph. 89. 4; Epicer. 5. 7. For the latter, cf. Strato, 1. 6 f., πόσους κέκληκας μέροπας (men) ἐπὶ δείπνων; λέγε. | Ἐγὼ κέκληκα μέροπας (bee-martins) ἐπὶ δείπνων; χολᾶς. See on Av. 14. — εὐστόμει: like εὐφημεῖν, 263.

833. ἀπεκείρατο: the κομᾶν implied here is not to be confounded with that mentioned in 14. Cf. Av. 1282, ἐκόμων, ἐπείνων, ἐρώτων, ἐσωκράτων. — ἡλεύματο: the Greeks, out of regard for health and cleanliness, anointed themselves with oil before gymnastic exercises and before meals.

834. βαλανείον: although the bath was not considered so essential by the Greeks as by the Romans, still, in so far as it was necessary for cleanliness, its neglect is made a reproach. Cf. Lys. 280, βυτῶν, ἀπαράτιτος, ἐξ ἑτῶν ἔλουστοι. Plut. 85, (Πατροκλῆς) οὔκ ἐλοῦσατ' ἐξ ὑποτερ ἐγένετο. Socrates is ridiculed as ἔλουστοι also in Av. 1564. Cf. Plat. Symp. 174 a.

835. καταλόει: for καταλούει. Cf.
άλλ' ώς τάχιστ' ἐλθὼν ύπερ ἐμοῦ μάνθανε.

ΦΕΙΔΙΠΠΙΔΗΣ.

840 τί δ' ἂν παρ' ἐκείνων καὶ μάθοι χρηστόν τις ἂν;

ΣΤΡΕΨΙΑΔΗΣ.

άληθες; ὅσαπερ ἐστ' ἐν ἀνθρώποις σοφά·
γνώσει δὲ σαυτόν, ώς ἁμαθής εἰ καὶ παχύς.
άλλ' ἐπανάμεινόν μ' ὀλγον ἐνταυθὶ χρόνον.

ΦΕΙΔΙΠΠΙΔΗΣ.

οἷμοι, τί δράσω παραφρονοῦντος τοῦ πατρός;
845 πότερον παρανοίας αὐτὸν εἰσαγαγὼν ἔλω,
ἡ τοῖς σωροπηγοῖς τὴν μανίαν αὐτοῦ φράσω;

Hom. Od. x. 361. Hes. Op. 747, μηδὲ λόεσθαι. Hence λοῦται, λοῦνται, λοῦθαι, etc. In λοῦν the original ν of the stem λον has gone into its cognate consonant F, and disappeared.— ὅσπερ τεθεω- τος: alluding to the custom of bathing corpses (cf. Plat. Phaed. 115 a); but it is followed παρὰ προσδοκίαν by τὸν βίον,
i.e. οὐσίαν, so that καταλαθεί suddenly assumes the force of κατακαλάθεις εἰς λωτρά, hence squander, like eluere and elavare in Plautus.

839. ύπερ ἐμοῦ: i.e. ἄντ' ἐμοῦ. Compare the double use of for.

840. καὶ μάθοι: the shade of meaning is a little different from that in 785, as here the emphasis has reference to the source from which one is to learn, while in 785 it refers to the character of the learner. This emphatic καὶ is sometimes accompanied by ποτὲ, as Pax, 1289, τοῦ καὶ ποτ' εἰ; whose son are you anyway? Xen. Hell. ii. 3. 47, τοῦτον τί ποτε καὶ καλέσαι χρή;

841. άληθες: distinguish from άληθές. The proparox. form is an interr. excl. of astonishment freq. accompanied with indignation, can it be? Cf. Eq. 89; Av. 174, 1048, 1006; Ran. 840; Vesp. 1412, etc. Eur. Cycl. 241. Also in tragedy, as Soph. O. T. 350, Ant. 758.


843. Strepsiades goes to bring a rooster and a hen, whereupon Phidippides soliloquizes, 844 ff.

845. παρανοίας: cf. Xen. Mem. i. 2. 49, φάσκων κατὰ νόμον ἐξείναι παρανοίας ἐλπίζει καὶ τὸν πατέρα δῆσαι. The story which was current in ancient times that a suit of this sort was instituted against Sophocles by his son Iophon is prob. false. See on Ran. 73.
THE CLOUDS.

ΣΤΡΕΨΙΑΔΗΣ.

φέρ' ἰδω, σὺ τούτον τί ὄνομάζεις; εἰπέ μοι.

ΦΕΙΔΙΠΠΙΑΔΗΣ.

ἀλεκτρυόνα.

ΣΤΡΕΨΙΑΔΗΣ.

καλῶς γε. ταυτήν δὲ τί; 

ΦΕΙΔΙΠΠΙΑΔΗΣ.

ἀλεκτρυόν'.

ΣΤΡΕΨΙΑΔΗΣ.

ἀμφω ταυτό; καταγέλαστος εἰ.

850 μὴ νυν τὸ λοιπὸν. ἀλλὰ τήνδε μὲν καλεῖν ἀλεκτρύαιναν, τούτου δ' ἀλέκτορα.

ΦΕΙΔΙΠΠΙΑΔΗΣ.

ἀλεκτρύαιναν; ταυτ' ἐμαθεῖ τὰ δεξιὰ εἰσώ παρελθὼν ἄρτι παρὰ τοὺς γγηγενεῖς;

ΣΤΡΕΨΙΑΔΗΣ.

χατερά γε πόλλ'. ἀλλ' ὁ τι μάθωμ' ἐκάστοτε, 855 ἐπελανθανόμην ἄν εὐθὺς υπὸ πλῆθους ἑτῶν.

ΦΕΙΔΙΠΠΙΑΔΗΣ.

diὰ ταῦτα δὴ καὶ θοιμάτιον ἀπώλεσας;

ΣΤΡΕΨΙΑΔΗΣ.

ἀλλ' οὐκ ἀπολώλεκ', ἀλλὰ καταπεφρόντικα.


850. καλεῖν: as inv. Cf. 1080; Eq. 1039 (?); Ran. 133; Vesp. 386, 1216; Frg. 25. 2. GMT. 101; H. 957.

851. Le Bourgeois Gentilhomme of Molière has a scene (iii. 3) very much like this. See on 636.


855. Cf. 631.—υπό: as in 835.

856. τὸ ἰμάτιον: cf. 498.

857. ἀπολώλεκα: the pf. here is
ΦΕΙΔΙΠΠΙΔΗΣ.

tąς δ’ ἐμβάδας ποι τέτροφας, ᾠνόητε σύ;

ΣΤΡΕΨΙΑΔΗΣ.

ὡσπερ Περικλῆς ἔις τὸ δέον ἀπώλεσα.

860 ἀλλ’ ὅθι βάδις’, ἵωμεν· ἔτα τῷ πατρί
πιθόμενοι ἐξάμαρτε· κἀγώ τοῖ ποτε,

not necessarily equiv. to the aor. in 856. Turned by the pass., the passage would be, “That then is how your ἵματον got lost, is it?” “But it isn’t lost, but pondered away.” — καταπεφρονικα: the word is prob. coined for the occasion, though it appears later with a different meaning. Here the context and the familiar use of κατά make the sense clear. There may be a play upon καταφρονεῖν.

858. ἐμβάδας: see on 718.—ποι τέτροφας: cf. Vesp. 665, ποι τρέπεσαι τὰ χρήματα τάλλα; Διακάνηρ. 51, τὸν ἔμπον μύσωλον (flute) ποι τέτροφας; — ᾠνόητε: in genuine cases of crasis the accent of the second word alone is usually retained. After ἃ some write aphaeresis, ἃ νόητε, which seems to be sustained by ἃ ταῖρε, Vesp. 1239, where the first syllable, it might be supposed, would be aspirated if it were genuine crasis. But the most freq. contraction with ἃ is that of δ’, as in our example; and as this vowel is less likely than ε to suffer aphaeresis, the argument from ἃ ταῖρε is weakened. Besides, even assuming crasis with ἐ:, the ἃ would lose its individuality if aspirated in ἃταιρε. Cf. ἂδου from ἂ and ἐκάν. Kr. Dial. 14, 2, 21 f.—σύ: very common after an adj. in the voc.

859. Περικλῆς: for the form, see on 70. At the time of the Euboean revolt (see on 213) the Spartans invaded Attica; but by a bribe of ten talents Pericles induced their general Cleandridas to withdraw the army. Cf. Plut. Per. 22. Thuc. ii. 21. In his financial report at the end of the year Pericles accounted for this, satisfactorily to the people, by saying εἰς τὸ δέον ἀνήλωσα. After this the minister of foreign affairs had a right to make outlays under this head. Strepsiades changes ἀνήλωσα into ἀπώλεσα. — As in 856 f. there is a transition from the aor. to the pf., so here we pass from the pf. τέτροφας back to the aor. ἀπώλεσα.

860. ἔτα: it is not absolutely necessary to regard this as an instance of ἔτα preceding the partic. (πιθόμενος here) which it logically connects with the finite verb; for πιθόμενος merely sums up ὅθι βάδις, ἵωμεν, which is equiv. to “go and learn.” The same is true of ἐπείτα in 1249, where τοιοῦτος ὅν merely sums up the results of what preceded. Cf. Av. 911; Plut. 1004, 1148. In Lys. 653 f., with the reading λεγόμενον of the Mss. (where Dind. and others have γενόμενον), ἔτα before ἀναλώσαντες seems to be logically subsequent to it. Some, however, emend radically. In Kr. Spr. 56, 10, 3, it is denied that ἔτα, ἐπείτα, etc., can precede a partic. which they connect with a finite verb; while Kock regards our example and Lys. 653 as disproving his rule. For the ordinary usage, see on 409.

861. ἐξάμαρτε: he thinks the art
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οἶδ', ἔξετει σοι τραυλίσαντι πιθόμενος,
ὅν πρῶτον ὀβολὸν ἐλαβον ἡλιαστικὸν,
tούτοι 'πριάμην σοι Διασίοις ἀμαξίδα.

ΦΕΙΔΙΠΠΙΔΗΣ.

865 ἡ μὴν σὺ τούτοις τῷ χρόνῳ ποτ' ἀκχέσει.

ΣΤΡΕΨΙΑΔΗΣ.

ev γ', ὅτι ἐπείσθης.— δεῦρο δεῦρ', Ὡ Σώκρατες,
ἐξελθ'. ἄγω γάρ σοι τὸν υἱὸν τούτοι 'ἀκοντ' ἀναπείσας.

ΣΩΚΡΑΤΗΣ.

νηπύτιος γάρ ἐστ' ἔτι καὶ τῶν κρεμαθρῶν οὔπω τρίβων τῶν ἐνθάδε.

ΦΕΙΔΙΠΠΙΔΗΣ.

870 αὐτὸς τρίβων εἶης ἂν, εἰ κρέμαιο γε.

of defrauding, about to be learned, will furnish the means.


863. It would be unsafe to infer the pay of a juror from this; for, although it certainly is more natural to understand him as meaning his entire pay for a day, it is by no means necessary.


865. He yields with the warning, you will be sorry for this. — η μὴν: freq. used to introduce oaths, and also strong assurances, esp. threats. See on Ran. 104. — τῷ χρόνῳ ποτέ': also χρόνῳ ποτέ, or τῷ χρόνῳ, or simply χρόνῳ, some day. See on 66.

866. Socrates appears in time to hear 867.

868. γάρ: explains ἀκοντα.

869. κρεμαθρῶν: one would expect μαθημάτων, but κρεμαθρῶν is used in reference to the previous appearance of Socrates on a κρεμάθρα, 218. Kock is of the opinion that Phidippides, who knew nothing of that scene, supposed some instrument of punishment was meant, since κρεμάθρα, inasmuch as it contains the idea of hanging (κρε-μαθρων), could suggest a torment; hence his resentment. The clause νηπύτιος γάρ ἐστι, however, was of itself sufficient to provoke the youth. —τρίβων: experienced in, acquainted with. Cf. Vesp. 1429. Eur. El. 1127, τρίβων γάρ οὐκ εἶμ', ἄτοκος οὐδ' ἐν τῷ πάροι.

870. Here Kock gives τρίβων the same meaning as in 869: you yourself would be acquainted with the rope (see on 869), etc. Others give it the mean-
ing old garment, taking κρέμαοι in the
sense of be hung up, as on a peg. In
cases like this, where there is a pun, perfect transparency cannot be de-
manded. The general effect may be
produced by a little slang: “He is
not yet up to the swing of this estab-
ishment.” “You would be up your-
self if you were only swung.”
872. ᾳδο’; see on 818. — κρέμαοι: see Crit. Notes. Various opinions are
held as to the nature of the fault
in the pronunciation of Phidippides
here. Very little light is thrown on
the matter by 873. Kock merely
speaks of its being the broad pronun-
ciation of the diphthong αυ. Others,
with less plausibility, think that ρ was
pronounced like λ, after the manner
of Alcibiades. Some even draw in-
ferences as to the current pronuncia-
tion of Greek, concluding that Phidip-
pides still retained the obsolescent (?)
diphthongal sound of αυ, while Socrates
already gave it the modern Greek
sound, ü in German. It is evident,
however, that we have to do with an
individual peculiarity, if not a special
one confined to that occasion and
that word. In fact, the latter seems
most plausible; for Phidippides, in
making the play upon the words,
prob. separated the vowels of αυ, so
that κρέμα· might sound like the first
two syllables of κρεμαβραν, i.e. he
said κρέμα· ἦ γε. — Whatever be its
nature, Socrates at once seizes upon
the fault, treating with lofty con-
tempt the insolent meaning of what
was said.
873. διερρυκόκοσιν: δια- has the no-
tion of asunder. Cf. Quint. xi. 3. 81,
labra et porriguntur male et
seinduntur et diducuntur et
dentes nudant, et in latus ac
paene ad aures trahuntur.
875. κλήσιν: here the summons by
an accuser. — χαύνωσιν: acc. to the
Schol., the act of making void the
antagonist’s argument; more prob.
γυναίκων ἑσοδοὶ μ’ ἀπόλεσαν, | αἱ μοι
λέγουσαι τοῦτον’ ἐχαύνωσαν λόγους,
whereupon the λόγοι are given. Av.
819; Ach. 935 (χαυνοποιήσας).
876. The idea is: “I have doubts
about this lad’s ever learning to be
an orator; and yet by paying a talent
even Hyperbolus learned it,” — so
that the case was not utterly hopeless.
See on 551. — τούτο: it is a single
art; still we should expect ταύτα.
εὐθὺς γέ τοι παιδάριον ὅν τυννοουτοί ἐπλαττεν ἐυδον οἰκίας ναῦς τ' ἐγλυφεν
880 ἀμαζίδασ τε σκυτίνας εἰργάζετο,
κἄκ τῶν σιδίων βατράχων ἐποιεὶ πῶς δοκεῖσ.
ὅπως δ' ἐκεῖνω τῶ λόγῳ μαθήσεται,
τὸν κρείττον', ὡστὶς ἐστί, καὶ τὸν ἦττονα,
[ὅς τάδικα λέγων ἀνατρέπει τὸν κρείττονα.-]
885 εὰν δὲ μή, τὸν γοὺν ἄδικον πάση τέχνη.

ΞΝΚΡΑΤΗΣ.

αὐτὸς μαθήσεται παρ' αὐτοῖν τῶν λόγων,
ἐγώ δ' ἀπέσομαι.

ΣΤΡΕΨΙΑΔΗΣ.

τοῦτό νῦν μέμνησ', ὅπως
πρὸς πάντα τὰ δίκαι' ἀντιλέγεως διδόοσεται.

ΧΟΡΟΣ.

ΑΙΚΑΙΟΣ.

χώρει δευρί, δείξον σαυτόν

878. ὃν: agreeing with the pred. So more freq. than otherwise with ὃν, καλοῦμενος, and synonymous words. Kr. Spr. 63, 6, Α. This is esp. the case when ὃν is more closely associated in position with the pred. than with the subj. Cf. Ac. 607. Plat. Prot. 354 ε, τὴν ἡδονὴν διώκετε ὃς ἀγαθῶν ὅν. But Plut. 88, ἡγοῦ γὰρ ὅν μειράκων.—τυννοουτοί: he indicates the size by some gesture.

881. πῶς δοκεῖς: strictly a parenthetical question, found chiefly in comedy and Eur. Cf. Ach. 12, 24; Ran. 54; Eccl. 399; Plut. 742. Eur. Hipp. 446.

882. ὅπως: as in 824.—On the whole passage, see Introd. § 40 f.

883. This is identical with 113.

884. This seems to be formed from 901. Moreover, it has been remarked by Weyland, that 882 does not agree perfectly with 116 ff., 1107 ff., nor with 930 ff., 938 ff., 990, 1000. But when we consider 885, inconsistency can hardly be charged.

885. πάση τέχνη: this is a mere adv. phrase qualifying the predication, by all means, in any case; also indisputably. Cf. 1323; Eq. 592; Ran. 1235; Eccl. 366. Sometimes μηχανή is used in about the same sense, as Lys. 300. So μὴτε τέχνη μὴτε μηχανή, Lys. 13, 95. Thuc. v. 18. 4. Cf. Dem. Neuer. 16, τέχνη ἢ μηχανή ἢτιμοῦν (in a law).

885. Strepsiades and Socrates withdraw; Phidippides is, excepting of
890 τοῖοι θεαταῖς, καίπερ θρασὺς ὄν.

ΑΔΙΚΟΣ.

ηθ᾽ ὁποις χρήζεις. πολὺ γὰρ μᾶλλον σ᾽ ἐν τοῖς πολλοῖς λέγων ἀπολῶ.

ΔΙΚΑΙΟΣ.

ἀπολεῖς σὺ; τὶς ὄν;

ΑΔΙΚΟΣ.

λόγος.

ΔΙΚΑΙΟΣ.

ἡττων γ᾽ ὄν.

ΑΔΙΚΟΣ.

ἀλλὰ σε νικῶ, τὸν ἐμὸν κρεῖττω φάσκοντ᾽ εἶναί.

ΔΙΚΑΙΟΣ.

τί σοφὸν ποιῶν;

course the Clouds, the sole witness of the contest of the two λόγοι. See Introd. § 35 f. The λόγοι are respectively champions not merely of right and wrong, but also of the old and of the recent times. Very similar is the well-known contest between Εὐδαμονία (Κακία) and 'Ἀρετή in the 'Ωραι of Prodicus in Xen. Mem. ii. 1. 21 ff. See on 361.

889–1112: the fourth episode (ἐπεισόδιον τέταρτον), containing (889–1104) the contest of the λόγοι, each λόγος contending for the privilege of instructing Phidippides.

891. In the Θήλεφος of Eur. (Dind. Frg. 721) some one says to Menelaus ἢ ὁποις χρήζεις ὄν ἀπολούμαι τῆς σῆς Ἑλένης εἶνεκα.

892. Being challenged to appear before the spectators, the ἄδικος replies that he will be the more sure of victory before the multitude. Cf. Eur. Hipp. 988 f., οἱ γὰρ ἐν σοφοῖς φαύλοι παρ' ὑξίφῳ μουσικῶτεροι λέγειν. This verse exhibits the only instance of hiatus at the end of a verse in this anapaestic system, and here it occurs between two speakers.

893. This verse introduces the ήττων or ἄδικος λόγος (and by implication also the δίκαιοι) individually to the spectators.—It is worthy of remark that as Απαναγορας was called Νοὺς, and Democritus Σοφία, so Protagoras was called Λόγος by his cotemporaries. Cf. Ael. V. II. iv. 29, οἱ 'Αβδηρίται ἐκάλουν τὸν Δημόκριτον Φιλοσοφίαν, τὸν δὲ Πρωταγόραν Λόγον. Suid., Πρωταγόρας μισθὸν ἐπραξε τοὺς μαθητὰς μνᾶς ἐκατόν· διὸ καὶ ἐπεκλήθη Λόγος ἐμμισθός. Schol. Plat. Rep. x. 600 c, διὸ καὶ ἐπεκλήθη Λόγος.—Some have imagined that the δίκαιος λόγος was presented in the form of Αeschylus, and the ἄδικος in the form of Euripides.
ΑΔΙΚΟΣ.

γνώμας καὶ νὰς ἑξευρίσκων.

ΔΙΚΑΙΟΣ.

ταῦτα γὰρ ἀνθεὶ διὰ τοῦτοι τοὺς ἀνοήτους.

ΑΔΙΚΟΣ.

οὐκ, ἄλλα σοφοῖς.

ΔΙΚΑΙΟΣ.

ἀπολῶ σε κακῶς.

ΑΔΙΚΟΣ.

εἰπε, τί ποιῶν;

ΔΙΚΑΙΟΣ.

900
tὰ δίκαια λέγων.

ΑΔΙΚΟΣ.

ἀλλ᾿ ἀνατρέψω 'γὼ αὐτ᾿ ἀντιλέγων·

οὐδὲ γὰρ εἶναι πάνυ φημὶ δίκην.

ΔΙΚΑΙΟΣ.

οὐκ εἶναι φής;

ΑΔΙΚΟΣ.

φέρε γάρ, ποῦ ἱστιν;

ΔΙΚΑΙΟΣ.

παρὰ τοῦτο θεοῖς.

897. ταῦτα: i.e. τὸ γνώμας καὶ νὰς ἑξευρίσκων.—τοῦτοι: a comparison with 1096–1101, Ran. 964, and numerous other passages, makes it seem prob. that the spectators are meant, though deictic ἐ does not compel this inference. See on 1427.

898. οὐκ: see on 258. Cf. 913.


903. ποῦ ἱστιν: this sophistical question leads δίκαιος to speak of the personified abstraction. Cf. Soph. O. C. 1381 f., ἡ πελαφατος | Δλην ἐς ἐδρος θηνὸς ἀρχαίοις νόμοις. She was daughter of Ζεὺς and Θέμις.
ΑΔΙΚΟΣ.

πῶς δῆτα δίκης οὐσθής ο Ζεὺς
οὐκ ἁπόλωλεν τὸν πατέρ’ αὐτοῦ
dῆσας;

ΔΙΚΑΙΟΣ.

αἰβοὶ: τοιτ’ καὶ δή
χωρεῖ τὸ κακὸν: δότε μοι λεκάνην.

ΑΔΙΚΟΣ.

τυφογέρων εἰ κανάρμοστος.

ΔΙΚΑΙΟΣ.

καταπύγων εἰ καναίσχυντος.

ΑΔΙΚΟΣ.

ρόδα μ’ εἴρηκας.

ΔΙΚΑΙΟΣ.

καὶ βωμολόχος.

ΑΔΙΚΟΣ.

κρίνεσθι στεφανοῖς.

ΔΙΚΑΙΟΣ.

καὶ πατραλοίας.


905. αὐτοῦ: for position, see on 515.

906. καὶ δή: strictly even now, but it has to be rendered in various ways acc. to the context. Cf. Ran. 1018; Vesp. 1483; Av. 175, 269, etc. See on 778. Kr. Spr. 69, 17, 1.

907. λεκάνην: Schol., ἵν’ ἐμέσω. Plut. Mor. 801 b, πλάτων ὁ κωμικὸς (182) τὸν δήμον αὐτοῦ ποιεῖ αἰτοῦντα λεκάνην καὶ πτερὸν, ὅπως ἐμέση. Cratin. 255, μῶν βδελυγμία ὅ’ ἔχει; πτερὸν ταχέως τις καὶ λεκάνην ἐνεγκάτω, (on which Poll. x. 76 says, καὶ γὰρ ἰνά (i.e. εἰς δ’) ἔξεμοδι, καὶ τοῦτο λεκάνην ἀνόρμοστον, as if they had vessels expressly for this purpose.

908. τυφογέρων: compare the meanings of τῦφος, τυφόειν, etc. In Hipp. (e.g. Epidem. iv. p. 517) τυφώδης is used of one whose wits are blunted by sickness. — ἀνάρμοστος: compare Lat. ineptus.

910. ρόδα: your epithets are as sweet as roses. This acc. is cognate, as in Eccl. 435, τὰς γυναικὰς πόλλ’ ἀγαθὰ λέγων. Cf. 1330.
THE CLOUDS.

ADIKOS.

χρυσῷ πάττων μ’ οὐ γυγώσκεις.

DIKAIOΣ.

οὐ δήτα πρὸ τοῦ γ’, ἀλλὰ μολύβδῳ.

ADIKOS.

νῦν δέ γε κόσμος τοῦτ’ ἐστὶν ἐμοὶ.

DIKAIOΣ.

θρασὺς εἶ πολλοῦ.

ADIKOS.

σὺ δέ γ’ ἀρχαῖος.

DIKAIOΣ.

diὰ σὲ δὲ φοιτάν
οὐδεὶς ἑθέλει τῶν μειρακίων.

912. χρυσῷ πάττων: cf. Eccl. 826; Plut. 268, ὁ χρυσὸν ἀγγείλας ἐτῶν. Dion. H. Rhet. 9. 4, αὕται αἱ λαοδοραί αἱ πρὸς Ἀγαμέμνονα χρυσῆς ἤν τῷ Ἀγα-
μέμνοι.

913. μολύβδῳ: “talia dicens olim non auro, sed plumbo con-
spergere te visus essem.” Dindorff. The antithesis of gold and lead is familiar everywhere. Cf. Simon. 64 (of a false friend), παρὰ χρυσῷ ἐφθον ἂ
κήρατον οὐδὲ μολύβδον ἔχων. Cratin. 452, φαίνεσθαι χρυσῆν, κατ’ ἄγροις δ’ ἀθησὶ αὖ μολύβδιν. Some think that reference is made to flogging slaves with straps loaded at the end with leaden balls; but such a mode of punishment is not known to have been employed.

915. πολλοῦ: very, quite, altogether. This adv. gen. has not been satisfactorily explained. Some regard it as being identical with that in ὀλίγου, μικροῦ, nearly, denying that δεῖν is to be supplied with these. (Kr. Spr. 47, 16, 6.) Whatever be the origin of ὀλίγου, almost, πολλοῦ by contrast with it means altogether; and if ὀλίγου originally depended on δεῖν, this verb must have vanished from consciousness before πολλοῦ could be used in the sense which it seems to have. Cf. Eq. 822; Ran. 1046. Eupol. 76, πολλοῦ μὲν δίκαια (πάσχεις). Carcinus in Stob. Flor. 33. 1, πολλοῦ γὰρ ἀν-

916. diὰ σὲ δέ: this procelesmati-
cus has no unquestionable parallel in regular anapaestic verse. G. Hermann conjectured διὰ σ’ οὖν.—φοιτάν: go to school. Cf. 938; Eq. 988, 1235.

917. οὐδεὶς: masc. κατὰ σύνεσιν.
γνωσθήσει τοί ποτ’ Ἀθηναῖος,
οὗ διδάσκεις τοὺς ἀνοῆτος.

ΑΔΙΚΟΣ.

920
αὐχμεῖς αἰσχρῶς.

ΔΙΚΑΙΟΣ.

σὺ δέ γ’ εὖ πράττεις,
καὶ τοι πρότερον γ’ ἐπτώχευς
Τῆλεφος εἶναι Μυσὸς φάσκων,
ἐκ πηριδίου
γνώμας τρώγων Πανδελετεῖος.

ΑΔΙΚΟΣ.

925
ὁμοι σοφίας—

ΔΙΚΑΙΟΣ.

ὁμοι μανίας—

918. γνωσθήσει: pass. of γνώσουσαί se Ἀθηναῖοι, where se is proleptic. — Ἀθηναῖος: this use of the dat. is most common with the pf. tenses, but occurs even in prose with other tenses, as Plat. Crit. 49 b, ἔσπερ τότε ἐλέγετο ἡμῖν. As this is not a dat. of pure agency, the nature of the individual verb is not without influence.

921. πρότερον: equiv. to πρὸ τοῦ, when training in virtuous habits was in vogue. Cf. 913.

922. Τῆλεφος: see on Eq. 813; Ran. 841, 855. Telephus, king of Mysia, was severely wounded by Achilles during an incursion which the Greeks made into his country on an expedition against Troy. The Delphic oracle directed him to seek a cure from the one who had wounded him. Accordingly, he came, disguised as a beggar, to Mycenae, and through the mediation of Agamemnon had himself healed by Achilles. In the play of Eur. which bears his name, he not only appeared in the guise of a beggar, but showed himself to be an accomplished sophist; hence his identification with the ἅδικος λόγος.

923. πηριδίον: dim. of πῆρα, which is familiar from the Odyssey as a mark of a beggar. Cf. Hom. Od. xiii. fin.

924. γνώμας: παρ’ ὑπὸνοιαν ἕν ἄρτους ἢ δοκία. Cf. 815; Vesp. 462, 1367; Paus. 1116, τὴν Σίθυλλαν ἔσοιε. Frg. 205, καὶ πῶς ἐγὼ Σθενελῶν φάγομεν ἄν ρήματα; — Πανδελετεῖος: Pandeletus was a sophist (mentioned also in Cratin. 244) of whom little is known.

925 f. The Rav. and Ven. Mss. are followed in the text. The inferior Mss. have, Δ. ὁμοι σοφίας ἃς ἐμνήσθης. ΔΙΚ. ὁμοι μανίας τῆς σῆς πόλεως θ’. On the ground that as ὁμοι in one place is the echo of ὁμοι in the other the word must be of the same nature, i.e. must denote disgust, in both places, and that the ἅδικος λόγος cannot be understood as censuring
THE CLOUDS.

̓ΑΙΚΟΣ.

̓Ης ῥμήσθης.

ΔΙΚΑΙΟΣ.

τῆς σῆς πόλεως θ',

ντις σε τρέφει

λυμαινόμενον τοῖς μειρακίοις.

ΔΙΚΑΙΟΣ.

οὐχὶ διδάξεις τοῦτον Κρόνος ᾗν.

ΔΙΚΑΙΟΣ.

eἶπερ γ' αὐτὸν σωθήναι χρῆ

καὶ μὴ λαλιᾶν μόνον ἀσκῆσαι.

ΔΙΚΑΙΟΣ.

dεῦρ' ἵθι, τοῦτον δ' ἔα μαίνεσθαι.

ΔΙΚΑΙΟΣ.

κλαῦσει, τῆν χεῖρ' ἦν ἑπιβάλλης.

ΧΟΡΟΣ.

παύσασθε μάχης καὶ λοιδορίας.

ἀλλ' ἐπίδειξαι σὺ τοὺς προτέρους

Eur., whose σοφία is certainly meant in ἄμοι σοφίας, Kock proposes to read, ἈΔ. ἄμοι σοφίας — ΔΙΚ. ἄμοι μανίας — ἍΔ. τῆς σῆς. ΔΙΚ. πόλεως, ἤτις σε τρέφει κτί. The change is justified by assuming that τῆς σῆς had received the false marginal explanation, ἂς ἐμνήσθης.

928. λυμαινόμενον: Protagoras in Plat. Prot. 318 e, says, οἱ ἄλλοι σοφισταὶ λωβῶνται τοὺς νέους, with which compare Men. 91 c, Πρωταγόρας δὲ ὅλην τὴν Ἑλλάδα ἑλάνθανε διαφθείρον τοὺς συγγενομένους καὶ μοχθηρότερον ἀποτείματον ἢ παρελώματε πλέον ἢ τεσσαράκοντα ἐτη.

929. τοῦτον: Phidippides. — Κρόνος: see on 398.

930. γ': implying, yes I shall. — σωθήναι χρῆ: (if) he is to be saved. This use of χρῆναι, where the notion of obligation or necessity is not conspicuous, but merely results from a purpose, custom, or something of the sort, is not rare.

932. ἐα: synizesis, esp. freq. in the case of ἐά and ἐς. Cf. Hom. II. v. 256; Od. xxiii. 77. Soph. Ant. 95; O. T. 1451; O. C. 1192. Ar. Eccl. 784; Thesm. 176. — The ἄδικος λόγος attempts to lead the youth away, but is prevented by the δικαίος, 933; whereupon a personal conflict is stopped through the intervention of the Chorus.

935. ἐπίδειξαι: see on 748.
ἀττ' ἐδίδασκες, σὺ τε τὴν καὶνὴν παιδευσώ, ὅπως ἂν ἄκοῦσας σφῶν ἀντιλεγόντων κρίνας φουτᾶ.

ΔΙΚΑΙΟΣ.

дрάν ταῦτ' ἑθέλω.

ΑΔΙΚΟΣ.

κἀγώ γ' ἑθέλω.

ΧΟΡΟΣ.

940

φέρε δή, πότερος λέξει πρότερος;

ΑΔΙΚΟΣ.

τούτῳ δόσω.
καὶ τ' ἐκ τούτων, ὅπως ἂν λέξῃ, ῥήματίσουσι καὶμοῖς αὐτὸν καὶ διανοίας κατατοξεύσω.

945
tὸ τελευταῖον δ', ἂν ἀναγρύξῃ,
tὸ πρῶτον ἀπαν καὶ τῷφθαλμῷ κεντούμενος ὠσπερ ὑπ' ἀνθρημῶν

938. κρίνας φουτᾶ: for a similar situation, cf. Luc. Somn. 6, where Ἐρμογλυφική (Sculpture) and Παιδεία contend over Lucian himself.

940. πότερος ... πρότερος: cf. Eccl. 1082, ποτέρας προτέρας ἀπαλλαγῇ; Plat. Legg. iv. 712 ε, πότερος ἀποκρίνασθαι πρότερος ἂν ἑθέλοι; and freq. This παρχεσις occurs already in Hom. Il. iii. 290, ὅποτέροι πρότεροι.

942. ἐκ τούτων: for use of dem., see on 588. The ἄδικος proposes to turn the other's words against him, hence he speaks of them as a quiver, from which he will take arrows. Cf. Plat. Theaet. 180 α, ἂν τινά τι ἔρη, ὠσπέρ ἐκ φαρέτρας ῥηματίσκαι αἰνιγμώδην ἀναστώντες ἀποτοξεύσουσι, κἀν τὸν τετής λόγον λαβεῖν, ἐτέρῳ πεπληξεὶ καὶν ὠς μετανομασμένῳ.

943. ῥήματίσωσιν: cf. Pax, 534, οὗ γὰρ ἢδεται αὕτη (sc. Εἱρήνη as goddess) ποιητῇ ῥηματίσων δικαίων (i.e. Euripides). See also on the preceding verse.

947. κεντούμενος: cf. Vesp. 432, τῷφθαλμῷ 'ν κύκλῳ κεντεῖτε καὶ τῶς δακτύλους.—ὑπὸ ... ὑπὸ: as ὠσπερ ὑπ' ἀνθρημῶν is placed before that which it illustrates, the repetition of the prep. is necessary; when the comparison is placed after, the prep. is usually omitted in the ὠσπερ clause. Here it is possible, of course, to const. ὑπὸ τῶν γνωμῶν with ἀπολείπατι.
THE CLOUDS.

υπὸ τῶν γνωμῶν ἀπολεῖται.

ΧΟΡΟΣ.

(Στροφή.)

949-50 νῦν δείξεσο τῷ πιστῷ τοῖς περιδεξίοις
λόγοις καὶ φροντίσοι καὶ γνωστούποις μερίμναις,
opóteros αὐτοῖν λέγων ἀμείνων φανήσεται.
955 νῦν γὰρ ἀπας ἐνθάδε κύδνυνος ἀνεῖται σοφίας,
hydrate τοὺς ἐμοὶς φίλους ἐστὶν ἀγῶν μέγιστος.

ἀλλ’ ὁ πολλοὶς τοὺς πρεσβυτέρους ἡθείς, χρηστοῖς
στεφανώσας,

948. By this paroemiack dimer
the anapaestic system—a hyperme-
tron of uncommon length—is at last
This passage, 889-948, bears a con-
siderable resemblance to Eur. Med.
1389-1414.
949-1023. A syntagma (or ἀγῶν).
See Metres.
954. λέγων: in argument.
955 f. κύδνυνος ἀνεῖται: this expres-
sion seems not to occur elsewhere.
Kock suggests that ἀνεῖται may be
throw open, as in Hom. Il. xxi. 537,
ἀνέσαν τε πῦλας, and Eur. Bacch. 448,
κλείδες τ’ ἀνήκαυν θύρετρα, hence cam-
pus datet, in quo periculum
(trial) faciant sapientiae. He
also suggests that it may be equiv.
to ἀναρρηπτεῖν (throw, as dice) in ἀνα-
ρηπτεῖν κύδνυνον, run the risk. The
general meaning seems to be, nunc
enim summohic in discrimine
versatur sapientia.
957. ἐμοὶς φίλοις: the Chorus
speaks of both λόγοι as friends; for
φίλοις evidently refers to them, not
merely to the ἄδικος and the Socra-
tists. In the next verse the δικαῖος is
favorably characterized by the Cory-
phaeus.
959. ἀλλά: metricians remark that
when a dialogue is held in anapaestic
tetrameters, it is always introduced
by two verses in that metre recited
by the Coryphaeus, and these (Vesp.
648 excepted) always have a typical
form, beginning with ἀλλά. It should
be observed, however, that ἀλλά is
regularly used in such cases merely
because, as a rule, other matters in
hand are dropped, in which case ἀλλά
is naturally employed in making the
transition. In Vesp. 648 (where ἀλλά
is not used) the transition is not
abrupt, since it is the second time
that the Chorus in the same scene
gives way to the anapaestic dialogue.
In fact, the choric passage may be
regarded as a sort of interruption.
Where the Coryphaeus first intro-
duced the dialogue, ἀλλά is used,
546. Moreover, it does not matter
whether the metre is anapaestic or
not. In Pax, 601 f., two iambic
tetrameters, beginning with ἀλλά, in-
roduce a dialogue in iambic tetra-
meters. Also in Thesm. 531 f. In
Nub. 1397 ff. the same thing occurs
without ἀλλά for the reason above ex-
plained in the case of Vesp. 648, the
iambic tetrameters having already
been introduced by ἀλλά in the same
scene, 1351. Still the use of ἀλλά
in the first summons of an ἀγῶν
may have become canonical. — At
960 ῥῆξον φωνὴν ἤτινι χαίρεις, καὶ τὴν αὐτοῦ φύσιν εἴπε.

ΔΙΚΑΙΟΣ.

λέξω τοίνυν τὴν ἀρχαίαν παιδείαν, ὡς διέκειτο,

ὁτ' ἐγώ τὰ δίκαια λέγων ἦνθουν καὶ σωφροσύνη

'νενόμιστο.

πρῶτον μὲν ἔδει παιδὸς φωνὴν γρύξαντος μηδὲν ἀκοῦ-

σαι.

εῖτα βαδίζειν ἐν ταῖσιν ὀδοίς εὐτάκτως εἰς κιθαριστοῦ

476 f. the Corynchaeus recites two ana-

paetic tetrameters (beginning with ἀλάδ) summoning Socrates to begin his instruction, whereupon the latter begins with iambic trimeters,—a strong indication that here the original play has been changed in revision. See Introd. § 44. — στεφανίσας: cf. Hom. Od. viii. 170, θεὸς μορφήν ἐπεσε στέφει. Pind. Ol. i. 100, ἐμὲ δὲ στεφανώσαι κεῖνον Αιοληνίδι μολπ' χρῆ.

960. ῥῆξον: see on 357. — αὐτοῦ: for σαντοῦ. Cf. Av. 1020. Dem. De Cor. 262, μισθώσας αὐτὸν τοῖς ὑποκριταῖς ἐτραγωνισμαί (you acted the part of tritagonist). Xen. Mem. i. 4.9, οὐδὲ γὰρ τὴν ἑαυτοῦ σοῦ γε φυσικὴν ὀφθ. In some of these examples the readings vary. II. 686 a; G. 146, n. 2.

961. A similar anaepastic passage is Telecl. 1, λέξω τοίνυν βίον εἰς ἀρχὴς, ὅν ἐγὼ ὑπητοίσι παρείχον κτί.


— 'νενόμιστο with apharesis, rather than νενόμιστο with omission of aux., is written, because the early Att. poets omitted the aux. only in lyric passages or in ρήσεις ἄγγελικαί.

963. Of the well-bred Athenian youth, Luc. Amor. 44 says, ἀτὸ τῆς πατροφας ἐστίας ἐξέρχεται κατὰ κεκυφὸς καὶ μηθένα τῶν ἀπαντώντων προσβλέπων. We have an instance in the case of Autolycus, Xen. Symp. 3.12 f.— γρῦ-

ξαντος: uttering a syllable (in company). Cf. 945. The aor. partic. thus connected with a verb of physical perception is poetic. Cf. 292.

964. εὐτάκτως: cf. Alex. 262, ἐν γὰρ νοµίζω τούτῳ τῶν ἀνελθέθεραν | εἶναι, τὸ βαδίζειν ἄρρυθμως ἐν ταῖσ ὀδοῖς.—

εἰς κιθαριστοῦ: for the ellipsis, see II. 730 a.—The education of the young at Athens included 1) reading and writing, taught by the γραμμα-

τιστῆς; 2) music and poetry, taught by the κιθαριστῆς; 3) physical ex-

ercise, directed by the παιδοτρήθης. Cf. Plat. Prot. 312 b, 325 d ff. The reason that the grammatical instruction is here omitted may be either because it was often imparted along with the instruction in music and poetry, or else because it could exercise no moral influence apart from that which came incidentally from the subject-matter; or the reason may be simply that no innovations had taken place in primary instruction. The course with the κιθαριστῆς is touched upon, 964-972 (cf. Eq. 992); with the παιδοτρήθης, 973-978.
965 τοὺς κωμήτας γυμνοὺς ἄθροον, κεί κριμώδη κατανύφοι.

εἰτ' αὐ̂ προμαθεῖν ἄσμ' ἐδίδασκεν τῷ μηρῷ μὴ ἐϰνεχωντας,

ἡ Παλλάδα περσέπολων δεινὰν ἡ Τηλέπορον τι βόαμα ἐντειναμένους τὴν ἄρμονίαν, ἣν οἱ πατέρες παρέδωκαν.

965. κωμήτας: from κώµη, city-district, like vicinus from vicus, and corresponding to δηµοτῆς from δήµος, country-district; or, as Phot. has it, τοὺς ἐν τῇ πόλει δήµους κάµας φαει προσαγωρεύονται καὶ κωµήτισ τοὺς δηµότας ἐν πόλει. Cf. Isocet. 7. 46, διελοµενοι τὴν μὲν πόλιν κατὰ κώµας, τὴν δὲ χώραν κατὰ δήµους, ἑθεοῦν τῶν βίων τῶν ἐκάστουν. There were no public schools, but it was natural that the children of the same κώµη should, for the most part, attend the same school.—γυµνούς: see on 498. —κριμώδη: a species of cognate acc. The instrumental dat. might have been used, as in Nicoph. 13, μιθέω ἀλφίτοις.

966. εἴτ' αὖ: see on 975. —προµαθεῖν: see on 476. —ἐδίδασκεν: sc. ὁ κἄραρτης.—μὴ ἐϰνεχωντας: Schol., μὴ ἐκθλίβοντας τὰ αἴδηλα ἐκ τοῦ συνεχεῖν τοὺς μηροὺς. Cf. Plat. Prot. 325δ, εἰς διδασκάλων πέμπτους (the parents) πολὺ μᾶλλον ἐντέλλονται ἐπιμελείσθαι εὖκοσµίας τῶν παιδῶν ἢ γραµµάτων τε καὶ κἀθαρίσεως.—With ἐϰνεχωντας, μὴ and not ὁδ is used because the participle contains an implied command and is connected with the subj. of the inf. προµαθείνει, i.e. μὴ ἐϰνεχεῖν is part of the instruction, grammatically considered.

967. Παλλάδα περσέπολων, δεινὰν θεῖν ἔγρευκοδωμοῖν | ποτικήλ' ἐπελμαδόκον, ἄγναν | παῖδα Διὸς μεγάλον ἐµπασιππον (Bergk, Poet. Lyr. ΙΙΙ. pp. 551 f.) is the restored form of the beginning of a favorite song composed by the dithyrambic poet Lamprocles of Athens, who flourished about 500 B.C. —Τηλέπορον τι βόαμα λύμας was the beginning of a song of the dithyrambic poet Κυθίδης (written also Κηθίδης, Κηθείδης) of Hermione. Bergk identifies him with the Κηθείδης who is mentioned in 985.

968. ἐντειναμένους: prob. pitching high, and hence singing with vigor. This use of the word seems to be taken from the stretching or tension of the strings of a musical instrument. The mid. with ἄρµονιαν is not found elsewhere, but ἐντείνεσθαι τόν occurs in the lit. sense, and in the metaphorical sense examples are not wanting, as Aeschin. 2. 157, ἐντειναμένος τἀς τὴν ὀξείαν καὶ ἀνόσιον φωνὴν, where the reference is not to musical pitch, but to the vigor of emphasis, etc. In the act., Alex. 317, τὸ παναρµόνιον τὸ καὶνὸν ἐντεινον.—τὴν ἄρµονιαν: here prob. the music (whatever be the particular tune) in antithesis to the words, the rel. clause being epexegetical of the idea expressed by ἐντειναμένους; but ἄρµονία seems sometimes to denote a particular tune, or a definite musical composition accompanying a certain set of words. Cf. Plat. Prot. 326α, (οἱ κἄραρτε) ποιήµατα διδάσκοντι μελοποιών (lyric poets) εἰς τὰ κuarios ἐντείνοντες (attuning) καὶ τοὺς ἐπφ-
εἰ δὲ τις αὐτῶν βωμολοχεύσατ' ἢ κάμψειέν τινα καμπῆν,
971 οὖς οἱ νῦν τὰς κατὰ Φρύνιν ταύτας τὰς δυσκολοκάρ-
πτους,
ἐπετρίβετο τυπτόμενος πολλάς, ὡς τὰς Μούσας ἀφανι-
ζων.
evin παιδοτρίβου δὲ καθιζοντας τὸν μερὸν ἐδει προβα-
λέσθαι

μοῦν τε καὶ τὰς ἀρμονίας ἀναγκά-
ζουσιν οἰκείουσαν. The only "har-
mony" in the modern sense known to
Greek music was that of an air and
an instrumental accompaniment of
one or more parts. The vocal music
was all in unison except where the
age or sex of the singers naturally
led to a difference of an octave.

969. βωμολοχεύσατο: acc. to Schol.
Plat. Rep. x. 606 c, βωμολοχία ἐστὶ
προσεδρεία τις περὶ τῶν βωμοῦ ὑπὲρ
τοῦ τι παρὰ τῶν θυόντων λαβεῖν. μετα-
φορικῶς δὲ καὶ ἡ παραπλησίως (analo-
gously to) ταύτη ὡφελείς ἐνεκά τινος
κολακεία. Cf. Pherercc. 140, ὡς μὴ
πρὸς τοὺς βωμοῖς πανταχόου | ἀεὶ λοχώ-
tes (waiting, lingering) βωμολόχιοι καλό-
μεθα. Arist. Eth. N. ii. 7, 13, περὶ δὲ
τὸ ἡδύ τὸ ἐν παιδία (jesting) δὲ μὲν μέσος
εὔφρασε (sucetious) καὶ ἡ διάθεσις
εὐφρασεῖα· ἢ δὲ ὑπερβολὴ βωμο-
λοχία καὶ δ ἔχων αὐτήν βωμολόχος·
δ' ἐλλείπον ἀγρόι τις. — καμπῆν:
see on 333. Cf. Pherercc. 143. 9, Κυμ-
νίσας δὲ μ' ἐξαιροῦν καμάς ποῖον ἐν
τάς στροφαῖς ἀπολάκκε. Cicero, Legg.
ii. 15. 38 f., agrees with Plato that
every change of music affected the
institutions of government, and adds,
negat (Plato) mutari posse
musicas leges sine inmutati-
one legum publicarum. Hence
Plato and Aristotle commend the
vigorous Doric mode. See on Eq. 980.

971. Φρύνιν: this poet, called φρύ-
nis in Aeol., was the son of Camon of
Mor. 1133 b c, το δ' θλον ἡ μὲν κατὰ
Τέρπανδρον κιαρφαδια καὶ μέχρι Φρύνι-
δος ἀπλή τις οὖσα διείτει. οὐ γὰρ
ἐξήν τὸ παλαιόν μεταφέρειν τὰς ἀρμονίας
καὶ τῶν ρυθμών. εἰ γὰρ τοῖς νόμοις
(modes) ἕκαστῳ διείτρους τὸν οἰκεῖν
tάσιν (key)· διὸ καὶ ταύτῃ τὴν ἔπωνυ-
μαν εἶχον· νόμοι γὰρ προσηγορεῖσαν
(were named), ἐπειδὴ οὐκ ἐξήν παρα-
βῆναι καὶ ἐκαστὸν [τὸ?] νεομιμεῖσον
eldos τῆς τάσεως. Music herself says
in Pherercc. 143. 14 ff., Φρύνις δ' θλον
στρώμιλον ἐμβαλὼν τινα | καμπταν με καὶ
στρέφων ἄλλα διεφθορεῖν | εἰ πέντε χορ-
δαῖς δάδεξ' ἀρμονίας ἔχων. Timotheus,
still worse acc. to Phererccrates, sings
a triumph over him in twisting (Bergk,
Poet. Lyric. 11), μακάροι ἡσα, Τιμόθεε,
κάρυς ὢτ' εἶπεν | νικά Τιμόθεος ὁ Μιλά-
νιος | τὸν Κάμωνον τῶν ἰωνων καμπταν.

972. πολλάς: sc. πληγάς, cognate
acc. with the pass. Cf. Ran. 636; 
Rax. 644, οἱ δὲ τὰς πληγάς ὄρντες, ἄς
tύπτοτοντο. For the ellipsis, cf. Soph.
El. 1415, ΚΑ. οἴμοι πέπληγμα. Ηα.
πάσον, εἰ σθένεις, διπλῆν. — ἀφανι-
ζον: see on 542. Cf. Aleman, 95
τῶν Μάων καταψεῖς, where Eust. ex-
plains, ἀντὶ τοῦ ἀφαιρεῖς. Thuc.
vii. 69. 2, τὰς πατρίκας ἄρετας μὴ ἀφανι-
ζεὶν.

"Pueri humi sedentes iubentur pedes pretendere, ne adductis pedibus foedum et obscenum spectatoribus aspectum praebant. Eadem de causa arenam in qua concussent conturbari oportebat." G. Hermann.

974. τοῖς ἔξωθεν: although the law, cited in Aeschin. 1. 12, forbidding on penalty of death that any grown persons but near relatives should enter the schoolroom during the presence of the children, is spurious (K. Hermann), still, established usage forbade the presence of grown persons when boys were being instructed by the παιδοτρήβησις. — ἀπομείνατο: here equiv. to ἀπομείνω.

975. εἶτ' αὖ πάλιν αὖθις: here εἶτα denotes grammatical sequence, while αὖ expresses logical relation to what precedes (cf. 966); πάλιν denotes the reverse motion of ἀνιστάμενον as compared with καθίσματος, 973, and αὖθις denotes that they are again in the position occupied πρὸ τοῦ καθίσματος. So we might use such an expression as, "then again, when he came back (πάλιν) again, etc." Here "rose back up again" happens not to be Eng. usage. Yet it is not always possible to assign each word its individual force in accumulations of the sort. The expressions αὖθις αὖ, πάλιν αὖθις αὖ πάλιν, etc., are freq. met with.—ἀνιστάμενον: transition from the pl. to the sing. Cf. 988 f.; Ran. 1073 ff.; Av. 561 ff.; Vesp. 555 ff., 565 ff.; Lys. 358; Thesm. 797.—συμψῆσα: complanare pulverem.—ἡβης: depends on ἐδωλον.

977. ἄν: this particle, being frequentative in its effect, renders the aor. possible in a general statement (past time), where the impf., which may also take ἄν, is more usual. GMT. 30, 2. Some, however, draw a distinction between the impf. with ἄν and the aor. with ἄν. A single instance of the plpf. occurs Lys. 517, ἐπέποιήσατο ἄν.

978. δρόσος καὶ χνοῦς: the soft, dew-like down, such as is seen on blossoms or fruit. This would be removed from the body by the anointing and subsequent scraping (ἀποζωσθαι). Cf. Anthol. Pal. 12. 36, μπρος ἄξις ἔπαιλεν χνός. Ibid. 9. 226, μάλων χνοὺς ἐπικαρπίσθων. Theocr. 27. 48, μάλα τέα τάδε χρυσόνα φιλάσσω. Plut. Mor. 791, τοὺς πλάτωμα χρωμένους ἐτερον δὲ μηδὲν ἄλλον ἂ στὸ καβαρόν τε καὶ Ἀττικῶν ὀσπερ δρόσον καὶ χνοῦν ἀποδρομέονι τὸ ἄν ψάλμης.—μῆλοισι: sc. κυωνλοίσι, peaches or quinces.

979. μαλακή: proleptic pred.—φυμασάμενον: lit. kneading, hence
making soft. The metaphor would have been obscure if μαλακὴν had not been expressed.

981. ἂν: obs. frequentative ἄν with ἐξῆν. Notice also the acc. and inf., for δειπνοῦντ' must not be regarded as dat., since the of this case does not suffer elision in Att. Kr. Dial. 12, 2, 7. Cf. Ach. 1079, οὐ δεινὰ μὴ 'ἐξ ἐναί μὲ μη' ἐφράσας; — κεφάλαιον: the best part of the radish. Schol., οὐκ ἐτεμνὸν δὲ κατὰ μῆκος ὥσ νῦν, ἀλλὰ κατὰ κύκλον.

982. τῶν πρεσβυτέρων: gen. of separation, dependent on ἄρπάζειν, snatch away. Of course the notion is snatch away before the older persons could take it, and lit. to snatch from them.

983. ὄμφασεν: cf. Plut. Mor. 439 d, παῖδος ὄμφασεντος, ὁ Διογένης τῷ παιδαγωγῷ κόνδυλον (buffet) ἔδωκεν, ὅρθως οὐ τοῦ μὴ μαθύνοντος, ἀλλὰ τοῦ μὴ διδάξαντος τῷ ἀμαρτήμα τοιούτου. — κει-χλίζειν: from κίχλη (see on 339), eat delicate birds, hence gormandise. The word means also giggle, and some take it in this sense here, while others think that the poet intended the ambiguity. Cf. Erg. 313, ἀλλὰ τε τοιαῦτα ἔτερα μυρὶ έκειχλίζετο.

984. ἀρχαῖα: as in 915. — Διπολιώδη: the Διπόλεια (Διπόλεια) or Βου-φώνια, a festival in commemoration of the first establishment of agriculture, was celebrated towards the end of June (the 14th of Σκιρυφορίων) on the Acropolis. The festival was devoted especially to the worship of Ζεὺς Πολιευς, and was attended with very ancient usages and ceremonies. A work-ox, an animal which it was otherwise strictly forbidden to slaughter, was offered in sacrifice; the priest fled as if he had committed a crime, and the axe was brought to trial and a curse pronounced on it. — τεττίγων: the old men among the early Athenians (acc. to Eust., μέχρι τῆς Περικλέους στρατηγίας) wore their hair done up in a knot, which was held together by golden cicadae. Cf. Luc. Ναυ. 3, (τοῖς προγόνοις ἡμῶν) ἐθάνει καλῶς εἶναι κομῶν τοῖς γέρωντας ἀναδομένους κρω-βύλον ὄπο τέττιγι χρυσῷ ἀνειλημμένον. Thuc. i. 6. 3, καὶ οἱ πρεσβυτέροι αὐτοῖς τῶν εὐδομόνων οὐ πολίς χρόνος ἐπειδὴ ἐπαύσαντο χρυσῷ τεττίγων ἐνέρει κρω-βύλον ἀναδομένου τῶν ἐν τῇ κεφαλῇ τριχῶν.

985. Κηκείδου: a very early dithyrambic poet, whose name is here used proverbially (as in Cratin. 56) to designate the good old time. — Βου-φώνιον: the Βουφώνια are strictly the special ceremonies attending the slaying of the ox at the Διπόλεια. Cf.
THE CLOUDS.

ΔΙΚΑΙΟΣ.

ἀλλ’ οὖν ταῦτ’ ἐστὶν ἐκεῖνα, ἐξ δὲ ἄνδρας Μαραθωνομάχους ἴμη παιδευσεῖς ἐθρεψεν. σὺ δὲ τοὺς νῦν εὐθὺς ἐν ἴματίοις διδάσκεις ἐντετυλίχθαι,

ὡς τε μ’ ἀπάγχεσθ’, ὥταν ὀρχείσθαι Παναθηναίοις δέον αὐτοὺς

τὴν ἀσπίδα τῆς κωλῆς προέχων ἀμελή τῆς Τριτογε

νεῖσις.

990 πρὸς ταῦτ’, ὃ μειράκιον, θαρρῶν ἑμὲ τὸν κρείτω

λόγον αἴροι.

Hesych. (s.v. Βοῦτης), δ τοῖς Διυπλοίοις
tὰ βουφόνα δρῶν. — ἀλλ’ οὖν: but then.  

Cf. 1002.

987. This verse, Av. 600, and Vesp. 568, seem to contain the only certain instances of fem. caesura in anaepastic tetrameters. The other two sometimes cited, Plat. Com. 145. 4, and Callias, 3, are uncertain. — ἱματίοιοι: cf. 965, where γυμνὸς means without ἱμάτια. It is the new practice of wrapping children (εὐθὺς, sc. παιδας ὑπνας) in these that is condemned.

988. ἀπάγχεσθαι: choke with indignation. Cf. Vesp. 686; Aech. 125, ταῦτα δὴ τοῖς ἀγχών; See on 1036. — ὀρχείσθαι: at the Panathenaea (both the μεγάλα and the μικρά) the war-dance (πυρρίχη, see on Ran. 153) was a standing exhibition. Cf. Lys. 21. 1, εἰς πυρριχιστάς ἀνήλωσα Παναθη


ναίοις τοῖς μεγάλοις ὀκτάκοσίς δραχμάς. Ἡβίδ. 4, καὶ Παναθηναίοις τοῖς μικροῖς ἐχορήγουν πυρριχιστάς ἀγενείοις, καὶ ἀνήλωσα ἐπὶ τὰ μιᾶς.

989. ἀσπίδα: in a properly con-
ducted war-dance the shield was used just as in battle. Cf. Plat. Legg. vii. 815 a. But the effeminate young gentlemen, acc. to the δίκαιος λόγος, now do not know what to do with it, and let it hang carelessly over the κωλή, thus showing disrespect for the goddess in whose honor the dance is performed. — Τριτογενεῖς: the origin of this name of Athena has been variously explained. Treller says that the true meaning of the word (i.e. Τριτο-) is the roaring flood, as in Ἀμφίτριτη and Τρίτων, in the theogonic sense of the primeval foaming flood of chaos, from which went forth the heavens with all their shining objects. See on Eq. 1189.

990. πρὸς ταῦτα: in view of this, accordingly: different from διὰ ταῦτα. Cf. Aesch. Prom. 1030, πρὸς ταῦτα βουλευε. Plat. Charm. 176 c, πρὸς ταῦτα βουλεύεν ὁ τι ποιήσεις. Thuc. iv. 87. 6, πρὸς ταῦτα βουλεύσεθε εὖ. Id. i. 71. 7, πρὸς τάδε βουλεύσεθε εὖ. — θαρρῶν: when the voc. is neut. (μειράκιον), either the natural gender may be used (constructio ad sensum) as here, or the grammatical, as in Pax. 1269 ff. Sometimes, when a grammatically neut. thing is addressed, the neut. becomes necessary, as Eur. Frg. 694 (Dind.). φίλον εὖλον, | ἐγειρέ

μοι σεαυτὸ καὶ γίγνου θρασύ.
καπιστήσει μισεīν ἄγοράν καὶ βαλανείων ἀπέχεσθαι, καὶ τοῖς αἰσχροῖς αἰσχύνεσθαι, κἀν σκώπτῃ τις σε, φλέγεσθαι.
καὶ τῶν θάκων τοῖς πρεσβυτέροις ὑπανίστασθαι προσ-ισώσων, καὶ μὴ περὶ τοὺς σαυτοὺς γονέας σκαυμογεῖν, ἀλλοτε μηδὲν
995 αἰσχρὸν ποιεῖν, ὦ τι τῆς Αἰδοῦς μέλλει τἀγαλμ’ ἀνα-πλῆσειν:
μηδ’ εἰς ὅρχηστρίδος εἰσάττειν, ὥν μὴ πρὸς ταύτα κεχηνώς
μῆλῳ βληθείς ὑπὸ πορνίδιον τῆς εὐκλείας ἀποθάνα-σθῆς.

991. μισεῖν ἄγοράν: cf. 1003. Plat. Theat. 173c, ὦτοι δὲ ποι ἐκ νέων πρώτον μὲν εἰς ἄγοράν οὐκ ὑπατεῖ τὴν ὀδὸν, οὐδ’ ὑπὸ δικαστήριον ἂν βουλευτῆριον. —
βαλανεῖων: the habit of frequenting the baths or taking warm baths as a luxury seems to be here condemned. Cf. 1044. Hermipp. 77, οὐ μέντοι με-θένει τὸν ἄνδρα χρῆ τὸν ἀγαθὸν οὐδ’ ὑπὲρμολουτείν. In Com. Anon. 201, the young people are spoken of as being ἑρμολουσίαι ἀπαλοί, μαλακευ-νίαι ἀβροί.


995. τὸ ἀγαλμα: the ideal. The expression Αἰδοῦς ἄγαλμα, however, is more forcible than the ideal of modesty, for it is a figurative use of the image of Modesty (the goddess). Cf. Plat. Symp. 222a, διαγομένου δὲ ἠδὼν ἄν τις (τοῦ Σωκράτους λόγους) εὑρήσει θειότατος καὶ πλεῖστ’ ἀγάλματα ἄρετής ἐν αὐτῶς ἔχοντας.—ἀναπλήσειν: pollute. In this sense the verb regularly takes the gen., but the pass. is found in Thuc. ii. 51. 4, ἔτερος ἄφ’ ἐτέρου θεραπεύς ἀναπλημαλάμει ἔθνη-σκον, where θεραπεύας depends on ἀπό.

996. ταύτα: the performance of the ὅρχηστρις. Cf. Isocr. 7. 48.—

997. μῆλῳ βληθεὶς ὑπὸ: becoming enamoured of; or lit. being struck with an apple by. The apple was sacred to Aphrodite. Cf. Verg. Ecl. 3. 64, malo me Galatea petit, lasci va puella, on which Voss says, "To present with apples, to hit with apples, or to eat apples with one, was a declaration of love." So βάλλειν μάλους, Theocr. 5. 87; 6. 6.
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μηδ' ἀντεἰπεῖν τῷ πατρὶ μηδέν, μηδ' Ἰαπετὸν καλέ-

σαντα μνησικακήσαι τὴν ἥλικιαν, ἡς ἦσ ἐνεοττοτροφήθης.

ΑΔΙΚΟΣ.

1000 ei ταῦτ', ὁ μειράκιον, πείσει τούτῳ, νὴ τὸν Διόνυσου

τοῖς Ἰπποκράτοις νίεσιν εἴξεις, καὶ σε καλοῦσιν βλιτο-
mámmán.

998. Cf. Isocr. 7. 40, ἀντεἰπεῖν δὲ τοῖς πρεσβυτέροις ἡ λοιδορθόςαται δεινό-

τερον ἐνώμιζεν ἤ τῶν περὶ τοὺς γονέας ἐξαμαρτεῖν.—Ἰαπετὸν: in the same

sense as Κρόνος (his brother) in

920. See on 308. Cf. Plat. Symp. 195 b, "Ἐρως Κρόνου καὶ Ἰαπετοῦ

ἄρχαιότερος.

999. μνησικακήσαι: here remind

of as an evil, reproach with or cast up to; usually the verb means remember evil, bear malice, and is very common

in the oaths taken on making a treaty of amnesty (ἀμηστία, sc. κακῶν). Cf.


1146; Lys. 500. Thuc. iv. 74. 2.

Aeschin. 3. 208.—τὴν ἥλικιαν: sc.

τὸν πατρὸς.—ἐνεοττοτροφήθης: νεο-

σολ for παῖδες, to designate their helplessness, is esp. common in Eur. Cf.


48 a, ἄσπερ ἀπτῆνες νεοσολ, κεχρύστε

ἄπορος ἀλλότριον στόμα.

1000. ταῦτα: cognate acc.—πε-

σει: the fut. indic. in prot. is com-

mon when the apod. contains a

virtual threat. Cf. Gildersleeve in

Transactions Am. Phil. Association for

1876.

1001. Ἰπποκράτους: the son of

Ἀριφρῶν, a brother of Pericles. He

was a general in the Peloponnesian

War, and was killed in the battle of

Delium in the winter of 424–3.

Thuc. iv. 101. 2. His sons, Telesip-

pus and Demophon, were not yet

grown at that time. Afterwards they

brought suit against their guardian,

a fragment of whose defence, which

was written by the orator Lyssias, has

been preserved in Dion. II. De Isaeo,

8 (Lys. Frg. 43). They were ridi-

culed by the comedians for rudeness


127, ἂλλ' Ἰπποκράτους γε παῖδες ἐκβῦ-

λιμόι τινες, βληψιτά τέκνα (baa-babies)

κοδαμάς γε σοῦ τρόπον. Ath. iii. 96 e,

τῶν Ἰπποκράτους νιῶν οὐς εἰς ωδιάν

(piggishness) κωμιδουμένους οἶδα. Phot.

on ὦ states that people called them

Ἰπποκράτους ὄς instead of νιῶσιν.—

νιῶσιν: in Att. ὅς (and so dat. pl.

ὄς) without ὦ was the current form

except where, in poetry, the metre

demanded that the first syllable

should be long. This is stated by

some of the grammarians, and is

shown by inscriptions prior to the

Roman conquest, 146 b.c. The gen.

ὄς, written by the διωρθώτης, occurs

in the Ms. of Hyperides. The resem-

blance between certain forms of this

word and of ὦ is, therefore, consider-

able.—εἴξεις: see on 341.—καλοὐσιν: fut.

For movable ν before consonants.

see on 96. Cf. 911. Soph. Ant. 509,

ὁπλίθουσι(ν) στόμα. —βλατομάμμαν:
ΔΙΚΑΙΟΣ.

ἄλλ' οὖν λιπαρός γε καὶ ἑνανθής ἐν γυμνασίοις διατρίψεις,
où στομύλλων κατὰ τὴν ἀγορὰν τριβολεκτράπελ', οἴα
per οἱ νῦν,
oυδ' ἐλκόμενος περὶ πραγματίου γλυσχραντιλογεῖς-
eπιτρίπτουν.
1005 ἄλλ' εἰς Ἀκαδήμειαν κατίων ὑπὸ ταῖς μορίαις ἀπο-
θρέξει
to mean distorted, unnatural; and, as
this meaning does not give the comp-
ound a suitable sense, Kock pro-
poses τριβολεκτράπελ', citing Isocr. 7.
49 to illustrate the bad repute of the
ἐπιτρίπτου in the good old time.
The word prob. denotes idle quibbling,
such as far-fetched witticisms.

1004. ἐλκόμενος: (in constant dan-
ger of) being dragged (into court). Cf.
1218; Eq. 710.

1005. Ἀκαδήμειαν: a gymnasion
to the northwest of the city, less than
a mile distant. It was named after
the hero Academus, or Hecademus,
and was planted with trees and pro-
vided with water and walks by Ci-
was an altar of Athena, surrounded
by (originally) twelve sacred olive
trees, μορίαι. Afterward there were,
and still are, many more. Cf. Soph.
O. C. 694 ff, 706. Eupol. 32, ἐν
ἐυσκίοις δρόμοισιν Ἀκαδήμας θεοῦ.—
ἀποθέξει: there were δρόμοι laid off
in., πειθόμενος Ἀκουμένη κατὰ τᾶς ὁδοὺς
ποιούμαι τοὺς περιπάτους· φησι γὰρ ἀκο-
πωτέρους (less wearying) τῶν ἐν τοῖς
dρόμοις εἶναι, upon which Hermias
says, δρόμοι ἦσαν τόποι τινές, ὅπως ἔτρε
χον οἱ νέοι.
στεφανωσάμενος καλάμῳ λευκῷ μετὰ σώφρονος ἦλιοκιώτου,
μῦλακος δέων καὶ ἀπραγμοσύνης καὶ λεύκης φυλλοβολούσης,
ἥρος ἐν ὀρᾷ χαίρων, ὡπόταν πλάτανος πτελέα ψιθυρίζῃ.

1006. καλάμῳ: referring to the chaplet worn in honor of the Dioscuri, the gods of skill and prowess, who were specially revered in the race-courses and the palaestrae.

1007. μῦλακος: the σμίλαξ here meant was a vine resembling the ivy, with fragrant white flowers,—prob. a convolvulus. It was much used for chaplets. Cf. Plin. N. H. xvi. 35. 63 (after Theophr. H. P. iii. 18. 11), similis est hederae, e Cilicia primum profecta, sed in Graecia frequentior, quam vocant smilaceo, folio hederaceo, parvo, non anguloso, a pediculo emittente pantpinos flore candido, olente lilium. fert racemos labruscae modo, non hederae, colore rubro. 

Id. xxi. 9. 28, folia in coronamentis smilaci et hederæ, corymbique earum obtinent principatum. Eur. Bacch. 108, Ὀηβαι, βρύπεται χλοηρά σμιλακι καλικάρτφ. See on Av. 216. —άπραγμοσύνης: otium, freedom from trouble, such as lawsuits. It is spoken of as if it were a flower, a sort of "holiday-home." For similar metaphors, cf. 51; Ach. 100, 193, 196; Pax, 529 ff.; Eq. 1332; Vesp. 1059. Xen. Symp. 2. 4, ἡμᾶς δὲ τίνος ἡξειν δεήσει; Καλακάγαθας, ἐφὶ ὁ Ζωκράτης.

—λεύκης: white poplar. Obs. the accent. The nympha Λεύκη had been changed into a tree. This tree stood on the bank of the Acheron in the lower world. When Heracles carried off Cerberus from the gate of Hades, he crowned himself with a wreath of its foliage. The under side of the leaves was turned white with sweat from his head. From this wreath Heracles raised the white poplar, which appropriately adorned struggling heroes and youths in the gymnasium. Cf. Verg. Ecl. 7. 01. Hor. Od. i. 7. 21 ff. From its mythological habitat it was often called ἀχερωίς.—φυλλοβολούσης: this must be a mere epith.; still it can hardly have the meaning, shedding leaves, given by L. and S., for such an epith. would be pointless. Kock thinks it cannot refer to the φυλλοβολία of applause, nor to what is mentioned in Hor. Od. iii. 18. 19, spargit agrestes tibi silva frondes, which happens only in autumn. Hence he proposes φυλλοκομοῦσης, assuming a verb φυλλοκωμείν from φυλλόκομος. Cf. Av. 215, 742.

1009. Cf. Anaxandr. 40. 1, κάν ταῦτα ποιῇς, Ἅγιος ἄγα, Av. 977.
1010. Since pay attention to a thing is either τὸν νοῦν προσέχειν tiv or τὸν νοῦν ἔχειν πρὸς τιν or τι, and never τὸν νοῦν προσέχειν πρὸς τιν, the reading of the Mss. πρὸς τοῦτοι προσέχειν τὸν νοῦν could only mean in addition to these things you give heed, which is not very suitable. The emendation καὶ τοῦτοι προσέχειν gives the much more common caesura; but the caesura of the text sometimes occurs, as in 892, 947.
1012 f. λευκὴν: fresh and clear as opposed to ὀξράν, sallow, in 1016.—ὡμοῦς... γλώτταν: cf. Luc. Somn. 7, εῇ δ᾿ θέλεις σανοκεῖν ἐμοί (Sculpture personified), τοῦ ὡμοῦς ἔχεις καρτεροὺς, οὐδ᾿ ἐπι λόγοις ἑπάνεσονται σε πάντες.
1014. πόσθην μικράν: Schol., σωφροσύνης σύμβολον.
1016. The correspondence of the antitheses, otherwise so exact, would seem to require πρῶτα μὲν ἔχεις στήθος λεπτόν, χροιὰν ἄχραν, ὡμοὺς μικροὺς. For the same reason Meineke conjectures that something has been lost from 1014, to which ψήφισμα μακρόν in 1019 corresponded.
1019 f. ψήφισμα: para prosochikia. The popular orators are ridiculed, who always have long decrees ready to offer.—ἀναπείσει: sc. δ᾿ ἄδικος λόγος. The confusion of words in their relation to ideas in the domain of morals, which confusion was in part due to the influence of the Sophists, is portrayed in Thuc. iii. 82. 3 ff. Cf. Sall. Cat. 52. Archelaus, of Athens or Miletus, a disciple of Anaxagoras, said, Diog. L. ii. 4. 16, τὸ δικαίων εἶναι καὶ τὸ αἰσχρὸν ὁδ φύει, ἀλλὰ νόμος (not natural, but conventional). Anaxandrir. 42, τὸ γὰρ κολακεύειν νῦν ἄρεσκειν ὁμοῖ ἔχει, flattering is now called “complimenting” (lit. pleasing).
THE CLOUDS.

καὶ πρὸς τοὺς τῆς Ἀντιμάχου
καταπυγοσύνης σ' ἀναπλήσει.

ΧΟΡΟΣ. (Ἀντιστροφή.)

1024-5 δ καλλιτυργον σοφίαν κλειστάνην ἐπασκῶν,

ὡς ἢδυ σου τοῦν λόγους σώφρον ἐπεστιν ἄνθος.

εὐδαιμόνες δ' ἠσαν ἄρ' οἱ ξύντες τὸτ' ἐπὶ

1030τῶν προτέρων. προς οὖν τάδ', ὃ κομψόπρεπὴ μοῦσαν

ἐξων,

dei σε λέγειν τι καίνον, ὡς εὐδοκίμηκεν ἀνήρ.

1022. 'Ἀντιμάχου: not known; said by
the Schol. not to be the Antimachus upon whom the Chorus in Ach. 1150 ff. imprecates curses.

1023. ἀναπλήσει: cf. Ach. 847, κοῦ
ξυντυχῶν σ' Ἱππόβαλος δικών ἀναπλή-

σει. — The anapaestic system terminating
with this paroemiac verse, closes the argument of the δίκαιος
λόγος, in which are interspersed com-
ments by his opponent.

1024. καλλιτυργον: prop. used of
a city, though Eur. Suppl. 619 has
καλλιτυργά πεδία. For a metaphor
analogous to this, cf. Aesch. Suppl.
96, ἱάττει δ' ἐπὶ ἅρων ἄρ' ὕψι ποὺ ῥων
πανόλεις βροτοὺς. See on Ran. 1004
and 925.

1027. ἄνθος: cf. Pind. Ol. 6. θίν.,
ἐμῶν β' ὠμῶν ἄετε (exalt) εὔτερεις ἄν-
θος. Ιδ. 9. 48, αὖνει δὲ παλαιὰν μὲν
ἀλεπόν, ἀνθέα δ' ὠμῶν νεώτεροι. — σώ-
φρον ἄνθος is in the sense of ἄνθος
σωρφοσύνης, as in Eq. 403, δωρόδοκο-
σίν ἐπὶ ἄνθεσιν ἵζων.

1028 ff. εὐδαιμόνες . . . προτέρων:
cf. Cratin. 228, μακάριος ἢν ὁ πρὸ τοῦ
βίον βροτοίς πρὸς τὰ νῦν, ἄνει ἰχνον
ἀνδρεῖς ἀγανόρροους ἡπιωλχόν σοφεῖς βρο-
τῶν περισσοκαλεῖσ. — ἄρα: see on
165. — ἤντες: impf. partic., the time

being determined by τὸτ' ἐπὶ τῶν προ-
τέρων. — Verses 1028-1031 (εὐδαιμόνες
. . . ἵζων) do not respond metrically
to the corresponding verses of the
strophe, 953 ff. Some, including Kock,
regard them as corrupt, while Teuffel
and others see in this another mark
of the incompleteness of the revision.
— The Corypheus introduces with
1034 f. the metre (iambic tetrameter
catelectic) of the succeeding dia-
logue. See on 950.

1031. κομψόπρεπὴ: i.e. κομψότητι
πρέπουσαν. See on 640. This pas-
 sage is regarded by some as furnish-
ing evidence that the ἄδικος λόγος
was represented as Euripides, since
Ar. sometimes uses κομψός and its
derivatives in speaking of Euripidean
characters, and even formed the com-
 pound κομψευρητικός, Eq. 18. Since
the ἄδικος λόγος has a κομψόπρεπὴ
μοῦσαν, this view is strengthened,
unless indeed it is merely meant that
the cause of the ἄδικος is supported
by the Muse of Euripides, i.e. by the
poet himself.

1032. σὲ: τῶν ἄδικον. — ἀνήρ: ὁ
δίκαιος. Obs. the crasis. In Att.
the ἀ- is always short; in Ep. it
varies.
δεινών δέ σοι Βουλευμάτων ἐοικε δείν πρὸς αὐτόν, 1035 ἔπερ τὸν ἄνδρον ὑπερβαλεῖ καὶ μὴ γέλωτ' ὄφλησεις.

ἈΔΙΚΟΣ.
καὶ μὴν πάλαι γ' ἐπινυγμὴν ὑπὸ σπλάγχνα κατεθύ-μονον ἀπεντα ταῦτ' ἐναντίασις γνώμαισι συνταράξαι.
ἐγὼ γὰρ ἡττων μὲν λόγος δὲ αὐτὸ τοῦτ' ἐκλήθην ἐν τοῖς φροντισταῖσιν, ὅτι πρώτιστος ἐπενόησα 1040 τοῖς νόμοις ἐν ταῖς δίκαις τάναντι ἀντιλέξαι· καὶ τὸ τοῦ πλεῖν ἢ μυρίων ἔστ' ἄξιον στατήρων, αἰροῦμεν τοὺς ἠττονας λόγους ἐπειτα νικάν. σκέψαι δὲ τὴν παιδευσιν ἢ πέποιθεν, ὅσ' ἐλέγξω· ὥστις σε θερμῷ φησὶ λούσθαι πρῶτον οὐκ ἔάσεν. 1045 καὶ τοι τίνα γνώμην ἔχων ψέγεις τὰ θερμὰ λουτρά;

ΔΙΚΑΙΟΣ.

ὅτι ἡ κάκιστον ἔστι καὶ δειλὸν ποιεῖ τὸν ἄνδρα.

1035. ὑπερβαλεῖ: see on 443.
1040. ἐν ταῖς δίκαις: see Crit. Notes. δίκαι always denotes law-suits, processes before a court, even in Thuc. i. 28. 2, δίκαι ἥθελον δοῦναι, and ν. 27. 2, δίκας ὡς καὶ ὠμοὶς δίδωσι, and in Aesch. Suppl. 701, δίκας ἄτερ πημάτων διδοὺν.
1041. πλεῖν: this form is not used in tragedy, and is rare in prose. Kr. Spr. 23, 7, 4. πλεῖν (or more usually πλεῖν ἦ, which Cobet restores everywhere) is used before numerals, esp. in Ar., without being itself inflected and without affecting the case of the numeral. Compare plus tertia parte interfecta (abl. abs.). H. 647 ; G. 175, 1, n. 2.
1042. ἐπειτα: then still. Cf. 1249; Ran. 205; Av. 29; Ach. 291, μὸνος σπειράμενος εἶτα δύνασαι πρὸς εἰμ' ἀπο-βλέπειν.
1043. This verse is addressed to Phidippides, and 1045 to the δίκαιος.
1045. τίνα γνώμην ἔχων: philosophical phraseology, holding what theory, i.e. for what reason?
1046. ποεῖ: ὁ ὡς, as in 388, 1009, etc. This verb and its derivatives often have the first syllable short. In fact, some Mss. and even some inscriptions show ποεῖ, which is considered by certain ancient gramma-
THE CLOUDS.

187

ΑΔΙΚΟΣ.

ἐπίσχες. εὐθὺς γὰρ σ’ ἔξω μέσον λαβὼν ἁφυκτον. καὶ μοι φράσον, τῶν τοῦ Δίὸς παιδῶν τίν’ ἄνδρ’ ἀριστον ψυχὴν νομίζεις, εἰτέ, καὶ πλείστους πόνους πονήσαι;

ΑΔΙΚΟΣ.

1050 ἐγὼ μὲν οὐδέν Ἡρακλέους βελτίων ἄνδρα κρίνω.

ΑΔΙΚΟΣ.

ποῦ ψυχρὰ δήτα πώποτ’ εἶδες Ἡράκλεια λουτρά; καίτοι τίς ἄνδρείστερος ἦν;

ΑΙΚΑΙΟΣ.

ταῦτ’ ἐστὶν αὖτ’ ἐκεῖνα, ἃ τῶν νεανίσκων ἀεὶ δι’ ἥμερας λαλοῦντων

rians as the Att. form of the word. Compare poe ta.

1047. ἐπίσχες: hold! Cf. Eq. 847, 915; Ran. 522; Vesp. 829. Cratin. 70, ἐπίσχες αὐτοῦ (just there), μὴ πέρα προβῆσι λόγον. — μέσον: the wrestler whom the antagonist had seized around the middle of the body was regarded as virtually overcome. Cf. Eq. 388; Ran. 460; Ach. 571, ἐγὼ γὰρ ἔχωμαι μέσος. Eccl. 260, μέση γὰρ οὐδέποτε ληφθῆσομαι (lit.). Aristoph. Com. 3, δεὶ τιν’ ἄρασθαι μέσον τῶν παροικότων, παλαιστὴν νόμισον Ἁργείδον μ’ ὄρον. — ἁφυκτον: very few simple verbal adjs. in -τος have act. meaning, as θυτός, δυνατός (act. and pass.); but when rendered neg. by ἀ- they are more freq., but still rarely, so used, as Thuc. vii. 29. 3, αἱρεὶ τὴν πόλιν ἁφυλάκτοια τε ἐπιπεσῶν καὶ ἀποσβοκῆτοις. Xen. Hell. ii. 2. 21, εἰσιόντας δ’ αὐτός ὄχλος περιζειχτὸ πολὺς, φοβοῦμενοι μὴ ἀπρακτοὶ ἦκοιν. (ἀπρακτος in this sense is very common.) Hence, although ἁφυκτον could be explained as neut. cognate obj. of λαβὼν or ἔξω, it is not necessary to resort to this explanation.

1051. Ἡράκλεια λουτρά: was a common designation of all warm springs, as is attested by Ath. 512f. and others. That the weary Heracles might refresh himself, Athena (or Hephaestus) called into existence the warm springs at Thermopylae. Cf. Psander, Heracl. Frg., τῷ δ’ ἐν θερμοτύληρι θεᾶ γλαυκώτις Ἀθηνῆ | ποιεῖ θερμὰ λουτρὰ παρὰ ῥηγμὶν θελάσσης. At these springs stood an altar of Heracles. Cf. Hdt. vii. 176. 10f.

1052. αὖτ’ ἐκεῖνα: “that same old song.” See on 26. Cf. 906; Pax, 64, τοῦτ’ ἐστὶ τούτι τὸ κακὸν ἀδ’ οὕτω ἔλεγον.

1053. δ’ ἥμερας: (gen.), all day long, aet being always in the sense of habitually.
πλήρες τὸ βαλανεῖον ποιεῖ, κενὰς δὲ τὰς παλαιόστρας.

ΑΔΙΚΟΣ.

1055εἶτ’ ἐν ἀγορᾷ τὴν διατριβήν ψέγεις· ἐγὼ δὲ ἐπανώ. εἰ γὰρ πονηρὸν ἦν, "Ομηρος οὐδέποτ’ ἀν ἐποίη τὸν Νέστορ’ ἀγορητὴν ἀν οὐδὲ τοὺς σοφοὺς ἀπαντᾷς. ἀνεμι δὴτ’ εὔνευθεν εἰς τὴν γλῶτταν, ἦν δὲ μὲν οὐ φησὶ χρῆναι, τοὺς νέους ἀσκειν· ἐγὼ δὲ φημὶ. 1060καὶ σωφρονεῖν αὐ φησὶ χρῆναι· δύο κακῶ μεγίστῳ. ἐπεὶ σὺ διὰ τὸ σωφρονεῖν τῷ πῶποτ’ εἶδες ἣδη ἀγαθῶν τι γενόμενον, φράσον, καὶ μ’ ἐξέλεγξον εἰπὼν.

ΔΙΚΑΙΟΣ.

πολλοίς. ὁ γοῦν Πηλεὺς ἔλαβε δι᾽ αὐτὸ τὴν μάχαιραν.

1055. Reference is made to 991. 1056f. ἀν ... ἀν: this particle is often repeated in apod., either to give emphasis, or to remind the hearer of its presence in the sent. when it is far removed from its verb. This, of course, is esp. common in neg. sent., as Eur. Ἰρ. Τ. 245, ὁκ ἄν ἐφάνοις ἄν. Ἰος. 222, ὁτ’ ἂν ἐκ σέθεν ἂν πυθώμαν. Ἀρ. Ἀν. 1147, τι δὴτα πόδες ἂν ὁκ ἂν ἐργασαίτο; Cf. Ἐρ. 17; Ἀν. 829; Θησ. 196; Λύσ. 191, and often. GMT. 42, 3; H. 864. 1057. Cf. Ἑμ. Ἰ. 1. 247f., τοῖς δὲ Νέστορ᾽ ἣδεν ἥκεν ἀνάρχεις, λέγουσιν Πολύων ἀγορητῆς. Ἰβιδ. 400, ἀγορὴν κυδάνειραν. The sophistry is transparent. In this frivolous use of the poets in argumentation, the ἄδικος shows a general likeness to Protagoras. Cf. Plat. Ἀρ. 339α, ἢγονθοῖ αἰ γράφειν ἀνδὶ παιδείας μέγιστον μέρος εἶναι περὶ ἐπών δεινὸν εἶναι· ἔστι δὲ τοῦτο τὰ ὑπὸ τῶν ποιητῶν λεγόμενα οἶδ’ τ’ εἶναι ξυνόντεσθαι τὰ ὑπὸ τὸ ὄρθως πεποίηται καὶ ἀ μὴ, καὶ ἐπίστασθαι διελεῖν τε καὶ ἐρω-

τόμενον λόγον δοῦναι. — σοφοῖς: such men as Odysseus, Calchas, etc. In Plat. Ἀρ. 316δ, Protagoras makes Homer himself a sophist. 1060. κακῶ: i.e. τὸ μὴ ἀκείν τὴν γλῶτταν ἀν τῷ σωφρονεῖν. 1063. πολλοῖς: answer to τῷ in 1061.—Πηλεὺς: cf. Ἑμ. Ὀδ. 11. 7f., narrat paene datum Peleas Tartaro, Magnessam Hippolyten dum fugit abstinent. Hippolyte (or Astyladma), wife of Acætus, king of Iolcus, failing to win the affections of Peleus, made slanderous representations against him to her husband; whereupon Acætus attempted to bring about the death of Peleus by means of treachery when he was on a chase in the forests of Mount Pelion. “But the gods chose to reward him for his moderation; so they provided him with a dagger (made by Hephæstus) which possessed properties so wonderful that it enabled him to overcome all antagonists. Acætus be
came aware of this and, when Peleus was asleep, he concealed the dagger, in order that Peleus, while searching for it, might fall into the hands of the Centaurs. This would have caused his ruin, had not Chiron (δικαιοστατος Κενταύρων) assisted him in procuring his dagger, with which he then overcame those monsters of the mountains." Preller. *Cf. Pind. Nem.* 4. 56 ff., 5. 26 ff. Hes. Frg. 85 (Goettling).

1064. ἀστεῖον: nice, of course ironical.


1066. πονηρίαν: acc. to the Schol. it was his habit to mix lead with the copper out of which he made lamps; but other knavery must be meant here. — οὖ μὰ Δ' οὖ: see on 817. *Cf. Rm.* 645, 1043. Menand. 285, οὖν ἐλαττον, οὖ, μὰ τὴν Ἀθηναν. *Plat. Lact.* 190 ε, οὖ μὰ τῶν Δία, οὖ χαλεπν εἰπέν. *Xen. Oec.* 1. 7, οὖ μὰ Δ' οὖν εἴ τι κακόν, τούτο κτήμα ἐγὼ καλώ. *Id.* 21.

7, οὖ μὰ Δ' οὖς εἴ τι ἄριστα τὸ σῶμα ἔχωσι. *Id. Symp.* 2. 4, οὐ μὰ Δ' οὖ παρὰ τῶν μυρσιπολῶν.

1067. Θέτων: acc. to *Hom. ll.* xxiv. 59 ff., Hera claims to have reared Thetis and to have bestowed her upon Peleus, *because the latter was dear to the gods.* *Cf. Ap. Rh.* iv. 790 f., 805 f. But another story was that Zeus and Poseidon wooed her, and that Themis or Prometheus having revealed the will of fate, that a son of Thetis and Zeus should become the ruler of the universe, the gods decreed her marriage with Peleus. In *Hom. ll.* xviii. 432 ff., Thetis complains that Zeus has compelled her against her will to marry this mortal man, who now γῆραι λυγρό | κεῖται ἐν μεγάροις ἀρημένοις (worn out). So she naturally spent much of her time with her sisters, the Nereids, and with her old father, Nereus, in the depths of the sea. Accordingly, when Achilles mentions his father in the *Iliad,* he always conceives of him as being lonely and deserted, and not under the care and protection of his divine consort. Somewhat differently *Apoll. iii.* 13. 16. The ἀδικός λόγος distorts the legend to suit his purposes.

1068. ὑβριστής: here a wantonly
licentious person, in contrast with σω-φρων.

1069. ἰδίως παννυχίζειν: see on 203. H. 952; G. 261, 2.

1070. συναμωρομένη: to be treated οὕβριστικῶς. Cf. 1068. — κρόνηππος: from Κρόνος, as it is used in 929 (see on 398), and ἱππος. Similarly were formed κρονοδάλωμον, κροοθήκη, κρονό-ληροσ, as terms of reproach.

1071. ἀπαντά: i.e. all the disadvantages which inhere in (Ἄ ἐνεαστιν), etc.

1073. κοττάβων: the κότταβος was a sport in which was tested skill in striking a given mark, usually the mouth of a vessel, with a small quantity of wine thrown from a goblet. There were many varieties of the amusement. — καχασμων: boisterous laughter (ha ha!). Compare κχιλισμός, the giggle of girls. See on 983.

1076. ἤμαρτες κτε.: paratactic hypothesis, sometimes in the declarative form, as here; sometimes intr., as ἀσθενέστερος εἶ; τοῖς ἄρχουσιν ώφηγον, Dem. Androl. 29; sometimes inm., as παῖδες γενέσθωσαν: φροντίδαις ἤδη πάντα πλέα, Antipho, Frg. 131. — τι: the indef. pron. presents the crime (ἐμοι-χευσας) as a trivial affair. Cf. Eq. 1242.


1080. This appeal to the example of the gods is not comic invention. Cf. Eur. HIPP. 474 ff., ἔβρις | τῆς ἐστὶ κρείσωσ δαιμόνια εἶναι θέλειν | τόλμα δ' ἐρώτα. In Eur. TRO. 948 ff., Helen, being asked why she deserted one husband for another, replies, τὴν θέον (Aphrodite) κόλαξ καὶ Δίως κρέισσων γενοῦ, | ἐν τοῖς μὲν ἕλεον δαιμόνιον ἔχει κράτος, | κεῖνης δὲ δοξάλου ἐστὶ συγγνώμη δ' ἐμοί. Of course Euripides does not approve such morals; he portrays an actual state of affairs, being the dramatist of the real.— ἐπανενεγκεῖν: refer or appeal to (as authority for a thing), usually const. with τι εἰς τινα. Cf. Eur. Bacch. 28 ff.
κάκεινος ὠς ἦττων ἔρωτός ἐστι καὶ γυναικῶν·
καῖτοι σὺ θυητὸς ὁν θεοῦ πῶς μείζον ἂν δύναιο;

ΔΙΚΑΙΟΣ.

τί δ', ἡν ραφανίνωθη πιθόμενός σοι τέφρα τε τιλθῆ,
ἐξει τινὰ γνώμην λέγειν τὸ μὴ εὑρύπρωκτος εἶναι;

ΑΔΙΚΟΣ.

1085 ἡν δ' εὑρύπρωκτος ἃ, τί πείσεται κακόν;

ΔΙΚΑΙΟΣ.

τί μὲν οὖν ἄν ἐτι μείζον πάθοι τοῦτον ποτέ;

Σεμέλην δὲ (ἐφασκὸν) μυρφευθεῖσαν ἐκ θυητοῦ τινος ἢ Ζῆν ἀναφέρειν τὴν ἀμαρτίαν λέχους. Ἰδ. Ιων, 827, ἀλῶς μὲν ἀνέφερ' εἰς τὸν δαίμονα. Λυσ. 12. 16, ὅρω τὰς ἀπολογίας εἰς ἐκείνου ἄνα-

φερομένας. Πλατ. Απόλ. 20 ε', οὗ γὰρ ἐμὸν ἐρῶ τὸν λόγον, ἂν ἄν λέγω, ἄλλ' εἰς ἀξιώχρεων ὑμῖν τὸν λέγοντα ἀνύσω. 

For the inf. as inv. see on 850.

1081. ὡς: depending on the saying implied in ἐπανενεγκείν.—

ἡττων ἔρωτος: Cyrus says to one involved in a love-affair, Χεν. Συρ. vi. 1. 36, παῦσαι (φοβοῦμενος) ἐγὼ γὰρ θεούς τε ἄκουων ἔρωτος ἤπτηθαι, ἀνθρώπους τε ὀδὴ φρονίμους δοι πεπόνθαιν ὕπ τοῦ ἔρωτος. Cf. Ter. Eun. iii. 5. 40, deum sese in hominem con-

vortisse (from love for Danaï). at quem deum! | qui templ a
caeli summa sonitu concutit.| ego homuncio hoe non face-

rem? Hence Plat. Rep. iii. 391 d e forbids the circulation of such myths, πᾶς γὰρ ἐαυτῷ ἐγγυόμενη ἔξει κακῷ ὁντί, πεισθεῖς ὡς ἄρα τοιαῦτα πράττοντο σὲ οἱ θεῶν ἀγχιστορο. See also on 904.

1082. Cf. Soph. Frg. 470, πῶς δὴ ἐγὼ τὰν ἔρωτός τι ἂν ἐκ θυητῆς τε φῶς | Δίος

γενολήμνοι εἰ φρονεῖν σοφότερος. Here however, the problem was how to please everybody. —μείζον: cognate acc. rather than adv., as μεγάλα (μέγα) 

δύνασθαι means have great power.

1083. ραφανίνωθη: Attic law did not punish any one who, upon de-

testing in the act the betrayer of his family's honor, slew him instead of prosecuting him for μοιχελα. Cf. Lys. 1. 30. The husband often preferred, however, to have the punishment here mentioned (ραφανίδωσις) inflicted upon the criminal, in which case he also received pecuniary indemnity. 

Cf. Schol. on Plut. 168, ραφανίδας λαμ-

βάνοντες ἐβαλλον εἰς τοὺς πρωκτοὺς τῶν 

μοιχῶν καὶ παρατίλλοντες αὐτοὺς θερμὴν 

τέφραν ἐπέπασσον. Luc. Percegr. 9, 

μοιχευόν ἄλοις μᾶλα πολλὰς πληγὰς 

ἐλαβε καὶ τέλος κατὰ τό τέγους ἀλλομε-

νος διέφορε βαφανίδι τὴν πυγήν βεβοσ-

μένος (plugged).

1084. ἐξα τινὰ γνώμην: see on 1045. —το μὴ ἐναι: the governing clause is equiv. to δυνῆσαι καταρρείπθαι; Hence 

το μη, acc. to GMT. 95, 3.

1085 ff. Obs. the strange use of trimeters before the dimeters.
ΑΔΙΚΟΣ.
τί δὴ ἐρεῖς, ἦν τούτο νικηθῆς ἐμοῦ;

ΔΙΚΑΙΟΣ.
συγήσομαι. τί δ' ἄλλο;

ΑΔΙΚΟΣ.
φέρε δὴ μοι φράσον.
συνηγοροῦσιν ἐκ τίνων;

ΔΙΚΑΙΟΣ.
ἐξ εὐρυπρώκτων.

ΑΔΙΚΟΣ.
πείθομαι.
τί δαί; τραγῳδοῦσ' ἐκ τίνων;

ΔΙΚΑΙΟΣ.
ἐξ εὐρυπρώκτων.

ΑΔΙΚΟΣ.
ἐν λέγεις.
δημηγοροῦσι δ' ἐκ τίνων;

ΔΙΚΑΙΟΣ.
ἐξ εὐρυπρώκτων.

ΑΔΙΚΟΣ.
ἀρα δὴ'

1095 ἐγνωκας, ὡς οὐδὲν λέγεις;

1087. τοῦτο: cognate acc. with the pass., just as the act. μάχην νικάν τινα becomes in the pass. μάχην νικᾶσθαι τινος. — ἐμοῖ: for the gen. with verbs of superiority and inferiority, see C. 175, 2; Π. 749; Kr. Spr. 47, 19.

1089 f. The συνήγοροι (advocates) and δημηγόροι (popular orators, 1093) are often thus stigmatized by the comic poets. See on Ἐ. 880. From 1090 on, the word εὐρύπρωκτος is a general term of reproach, blackguard.

1095. οὐδὲν λέγεις: in calling εὐρυπρῶκτα the sumnum malum, 1086.
καὶ τῶν θεατῶν ὀπότεροι
πλείους, σκόπει.

ΔΙΚΑΙΟΣ.
καὶ δὴ σκοπῶ.

ΔΙΚΑΙΟΣ.
τί δὴθ' ὄρασ;

ΔΙΚΑΙΟΣ.
πολὺ πλείονας, νὴ τοὺς θεοὺς,
toὺς εὐρυπρῶκτους· τουτοὶ
gοῦν οἶδ' ἐγὼ κάκευνοι
καὶ τὸν κομήτην τουτοὶ.

ΔΙΚΑΙΟΣ.
τί δὴθ' ἔρεῖς;

ΔΙΚΑΙΟΣ.
ἡττήμεθ', ὡς βιωνύμενοι.
πρὸς τῶν θεῶν, δεξασθέ μου
θοιμάτιον, ὃς
ἐξαυτομολῶ πρὸς υμᾶς.

ΣΩΚΡΑΤΗΣ.

1105τί δῆτα; τῇ ἑρᾳ τοῦτον ἀπάγεσθαι λαβῶν
βούλει τὸν υἱὸν, ἢ διδάσκω σοι λέγειν;

1096. ὀπότεροι: i.e. οἱ εὐρυπρῶκτοι, or οἱ μὴ εὐρυπρῶκτοι.
1097. τί δὴθ' ὄρασ: after this monometer the time of a dipody is taken up by the δίκαιος scrutinizing the spectators. At 1102 he reflects.
1101. κομήτην: see on 349 f.
1102 ff. The majority of the soveign people decides even in a question of morality, and the δίκαιος, confessing himself vanquished, deserts to the stronger side.

1103. θοιμάτιον: that he may run more swiftly, he throws off his ἱμάτιον. Cf. Hor. Od. iii. 16. 22, nil cupientium | nudus castra pe-
to. Xen. Anab. i. 10. 3, ἡ δὲ Μιλησία ἐκφεύγει γυμνὴν ἀντὶ πρὸς τῶν Ἑλλήνων. — Here the actor sprang from the stage into the orchestra and withdrew through a side entrance.
1105. On the inconsistency of this with the preceding scene, and the impossibility of producing the two
1108. στομώσεις: this verb, which is prop. used of converting iron into steel, is often employed metaphorically of training one to speak. Cf. 1160, ἀμφόθες γλάττη. Poll. ii. 100, ἐστὶ δὲ καλ στομώσασθαι σίδηρον. 'Αρτε- στοφάνης δὲ στομώσασθαι εἰρήκε τὸ λάλον ἀπεγγάσασθαι (make talkative). Callias Com. 21, τραυμά μὲν ἐστιν, ἀλλ' ἀνεστο- μωμένη. Soph. O. C. 794 f., τὸ σῶν δ' ἀφίκτω ἃθρο' ὑπώβλητον στόμα, ἐπολλη ἔχον στομώσαν. And yet τὴν γνάθον, 1100, seems to indicate that the poet had the training of horses in his mind. —ἐπὶ θάτερα: on the one side, regularly in the pl. Cf. Plat. Prot. 315 a, ἐκ μὲν τοῦ ἐπὶ θάτερα Καλλίας, ἐκ δὲ τοῦ ἐπὶ θάτερα δ' ἔτερος τῶν Περικλέους. Eur. Bacch. 1120, τάπιθα θάτερα.

1109. οἰνον δικιδίοις: fit for small suits. The dat. of purpose or suitability in connexion with ὀθος is rare. Somewhat different and also doubtful is Thuc. vi. 12. 2, καὶ τὸ πράγμα μέγα εἶναι καὶ μὴ ὁλὸν νεωτέρῳ βουλεύ- σασθαι. The normal usage is seen in ὁλὸν ἐς, 1110.—αὐτοῦ: this could not stand between the art. and noun but for the attrib. ἐτέραν. H. 673 c; G. 142, 4, n. 1.

1112. This verse, if assigned to Strepsiades, would clash with 1171.

1114—1130. A partial parabasis,—an epirohema. Many comedies had a second parabasis, which was always incomplete.

1114. σοι: Strepsiades.

1115. τοὺς κριτάς: proleptic acc.

1116. τῶν δικαίων: the sing. is more common, but Menand. Monost. 190, ἤτει συναγαγεῖν ἐκ δικαίων τῶν βλον.
πρώτα μὲν γάρ, ἥν νεάν βούλησθ' ἐν ὁρᾷ τοὺς ἁγροὺς, ὑσομεν πρώτοις ὑμῖν, τοῖς δ' ἄλλους ὑστερον. ἔιτα τὸν καρπὸν τε καὶ τὰς ἀμπέλους φιλάξομεν,
1120 ὠστε μήτ' αὐχμὸν πιέζειν μήτ' ἄγαν ἐπομβρίαν. ἦν δ' ἀτμασθ' τις ἡμᾶς θυντὸς ὥν οὐσας θεάς,
προσεκέτω τὸν νοῦν, πρὸς ἡμῶν οὐ πείσεται κακά,
λαμβάνων οὔτ' οἶνον οὔτ' ἄλλ' οὐδὲν ἐκ τοῦ χωρίου.
ἥν' ἄν γαρ αὖ τ' ἐλαὶ βλαστάνως αὖ τ' ἀμπέλου,
1125 ἀποκεκόψονται· τοιαύτας σφενδόναις παιήσομεν.
ἤν δὲ πληθεύσοντ' ἱδωμεν, ὑσομεν καὶ τοῦ τέγους
τὸν κέραμον αὐτὸν χαλάζαι στρογγύλαις συντρύψομεν.
κἂν γαμῆ ποτ' αὐτὸς ὅ τῶν ἕγγεγένων ἢ τῶν φίλων,
ὑσομεν τὴν νύκτα πᾶσαν· ὥστ' ὑσω βουλήσεται

1117. ἐν ὀρᾷ: in (the proper) season. Cf. Xen. Oec. 16. 12, ἐρας τοῦ
tοῦ τοῦ ἑργον ἀρκτέον κτέ. Theophr. C. P. iii. 20. 8, καὶ ὅτας μετὰ τοῦ πρώ-
tος χεῖρος νέασαι, πάλιν τοῦ ἱππο
μεταβάλλων, ὅτας τὴν ἀναφυμενὴν
πῶν ἀπόλεσων, ἔιτα θερεὶ ἄρουσιν.
1119. καρπὸν: collective. Acc. to
Kock, καρπός usually denotes the fruits
of trees and the products of the fields
(grain) as distinguished from wine.
Cf. Eccl. 14, στοάς τε καρποῦ Βασικῆ
τε νάματος | πλήρεις. Lc. 1066; Rham.
382; Plut. 515; Isocr. 4. 28, (Ἀμήητηρ
ἐσωκ) ἄσωκ χώτα, τοὺς τας καρποὺς,
ὁ τοῦ μηθηρωθὼς ζην ἡμᾶς αἰτιο γεγό-
ναι σ, καὶ τὴν τελετὴν. But it is some-
times used expressly of wine and
grapes. Cf. Hom. Ι. iii. 240, οἶνον
carποῦ ἀρούρης. Hdt. i. 212. 5, ἀμπε-
λίνων καρπῶν (i.e. οἶνος).
1120. ἄγαν: equiv. to an adj. Cf.
Sopb. Ant. 1251 f., ἐμοὶ δ' οὖν ἥ τ'
ἀγαν στιγμα ἄρα | δικεὶ προσείναι χή
μάτην πολλῆ βοή. Similarly Xen.
Mem. iii. 4. 1, τῷ τοῦ πάνυ Περικλέους
ulō. Hdt. vii. 103. 14, ὃρα μὴ μᾶτην
κόμπος ὁ λόγος ὅτος ἥ. See on ἄλλος,
24, τα λάχανα δεῖται πλεῖν ὃ ἐπομβρίας.
1125. σφενδόναις: the χαλάζαι
στρογγύλαις τοῦ 1127.
1126 f. τοῦ ... αὐτοῦ: const. τὸν
tοῦ τέγους αὐτοῦ (ἐλεύς) κέραμον.
1128. ἕγγεγένων: the part. gen. as
subj. is rare, because it would ordi-
narily be obscure. Here it would
hardly be admissible but for the in-
tervening αὐτὸς. As obj. it is very
common.
1129. τὴν νύκτα: the bridegroom
usually conducted the bride to his
house in a carriage in the evening
(ἔσπερας ἰκανής, Phot. 52, 26), the way
being illuminated with torches (δίδης
νυμφικαῖ). The rain, of course, would
render the procession disagreeable,
and might extinguish the torches,
which would be an evil omen.—
πᾶσαν: so that it would be rain to
defer the procession with the hope
that the rain might cease.
1130 κἀν ἐν Αἰγύπτῳ τυχεῖν ἄν μᾶλλον ἢ κρύαι κακῶς.

ΣΤΡΕΨΙΑΔΗΣ.

πέμπτη, τετράς, τρίτη, μετὰ ταύτην δευτέρα, εἴθ’ ἢν ἔγω μάλιστα πασῶν ἥμερῶν δέδουκα καὶ πέφρικα καὶ βδελύττομαι, εὑρὺς μετὰ ταύτην ἔσθ’ ἐνη τε καὶ νέα.

1130. καὶ ἐν Αἰγύπτῳ: where there was thought to be little or (in upper Aegypt) no rain. Cf. Hdt. iii. io. 12, οὗ γὰρ ἡ ὑται τὰ ἄνω τῆς Αἰγύπτου τὸ παράπαυ. Strab. xvii. 1. 3.—καὶ: even, implies that Aegypt was an undesirable place to be in: “On his wedding night we shall pour out such torrents that he will wish himself even in sun-scorched Aegypt to escape the rain.” It is quite possible, however, that no definite objection (except remoteness) to being in Aegypt was present to the mind, and also that there is no reference to the scarcity of rain. Compare “I wish he were in Guinea.” — ἄν τυχεῖν: some consider this the indir. form of a sort of wish which in the dir. form would be an apod. expressed by the opt. with ἄν (the prot. being “should the choice be given me”), κρύνα also being of the nature of indir. disc. but denoting priority: He will probably wish that he might chance to be in Aegypt rather than to have judged (i.e. to bear the consequences of having judged) unfairly. Others refer βουλήσεται to the time of making the decision: so that (in view of these threats) he will wish he might chance to be in Aegypt rather than to judge unfairly. This presents less grammatical difficulty, but is otherwise less suitable. Others refer βουλήσεται to the time of the wedding, and both τυχεῖν and κρύναι to the time of awarding the prize: He will wish he had happened to be, etc., i.e. he will think to himself ἐβουλήσατο ἄν καὶ ἐν Αἰγύπτῳ τυχεῖν ἄν μᾶλλον ἢ κρύαι κακῶς. Cf. Ran. 672 f. Can it be that ἐβουλήσατο ἄν τυχεῖν (I wish I had happened) becomes βουλήσεται τυχεῖν ἄν in the fut.?

1131–1302: the fifth episode (ἐπεισόδιον πέμπτον).

1131. Strepsiades enters with a sack of meal (τουτον, 1146) on his back. — πέμπτη: the last third of the month was counted from the end (the thirtieth or the twenty-ninth) backwards. Plut. Sol. 25, τὰς δ’ ἀπ’ εἰκάδος οὐ προστιθέλει, ἀλλ’ ἀφαιρῶν (subtracting) καὶ ἀναλῶν, ὡσπερ τὰ φῶτα τῆς σελήνης ἐώρα, μέχρι τριακάδος ἡράμησεν. (The τριακάς is the ἐνη καὶ νέα of 1134.) The thirds of the month were called respectively μὴν ἰστάμενος, μὴν μεσόν, μὴν φιλόνω, so that the sixth day, for instance, was ἰσταμένοι τοῦ μηνὸς ἐκτη, the sixteenth μεσούντος τοῦ μηνὸς ἐκτη, the twenty-sixth φιλούντος τοῦ μηνὸς πέμπτη (counting from the thirtieth back). But the terminology was not fixed, ἀρχόμενος or εἰσινών, for instance, being used sometimes for the first decade, and ἀπίων for the last; and this decade was sometimes reckoned forward like the others. Instead of με-σοῦντος, sometimes ἐπὶ δέκα was used.

1134. ἐνη καὶ νέα: see on 17 and 615. The astronomical new moon, i.e.
1135πάς γάρ τις ὃμνύω, οἷς ὁφείλων τυγχάνω, θείος μοι προτανεῖ ἀπολεῖν μὲ φησὶ κἀξολεῖν, κάμοι μέτρι ἀττα καὶ δίκαι ἀιτουμένον· "ὡ δαιμόνιε, τὸ μέν τι νυνὶ μη λάβης, τὸ δ' ἀναβαλοῦ μοι, τὸ δ' ἀφεῖς," οὐ φασὶν ποτέ 1140οὔτως ἀπολήψεσθ' ἀλλὰ λοιδοροῦσί με, ὡς ἄδικός εἰμι, καὶ δικάσεσθαι φασί μοι. νῦν οὖν δικαζέσθων ὀλγον γάρ μοι μέλει, εἴπερ μεμάθηκεν ἐν λέγεν Φειδιππίδης. τάξα δ' εἰσομαι κόψας τὸ δροντιστήριον. 1145παί, ἡμί, παί, παί.

the instant when the sun and moon are in conjunction, was not the civil "new moon" of the Athenians. This, the first day of the month (νομηνία), began on the evening when the moon's crescent usually became visible after the change, i.e., on the first day; though it sometimes did not appear until the second or even the third day. Since a space was thus left between the conjunction and the beginning of the new month, the day before the νομηνία, being a sort of disputed territory, was called ἐκεῖ καὶ νέα, old and new. ἐν νυ ὑπὸ τὸ παλαιόν, Suid. Compare Lat. sēn.—When νομηνία was used in its strict astronomical sense, κατὰ σελήνην was sometimes added. Cf. Thuc. i. 28, νομηνία κατὰ σελήνην, ὁ ἡλίος ἐξέλεπε. But id. iv. 52. 1, an eclipse happens περὶ νομηνίαν.


1136. In private lawsuits, after the written complaint was duly entered, both parties deposited fees, προτανεία, with the court. These fees were pro-

portioned to the amount under litigation, being 3 drachmae for sums between 100 and 1,000 drachmae, 30 for sums between 1,000 and 10,000, etc. The defeated party had afterwards to reimburse the successful. For sums under 100 drachmae no fees seem to have been required. The fees were used in paying the judges. Cf. Xen. Resp. Ath. i. 16. To deposit the fees, προτανεία θειαί τινι, was virtually to bring suit. Cf. 1180. A law cited in Dem. Macart. 71, προτανεία δ' τίθετο δ' διώκουν τοῦ αὐτοῦ μέρους.

1137. δίκαια: Strepsiades's conception of what was moderate and fair is shown by the illustration which follows, 1138 f. Cf. Thuc. v. 111. 4.


1140. ἀπολήψεσθαι: get (their money) back, be paid. See on 618, and compare ἀποδίδοναι, give back, pay, 118, 245, etc.

1144. κόψας: see on 132.

1145. ἡμί: Ar. has the pres. only here and Ran. 37, where it is used just as it is here. In the other come-
dians the only example is Hermipp. 6, ἡσι.—Socrates himself acts as θυρωρός (see on 132), perhaps because he has recognized the voice of Strepsiades and expects the tuition fee. Cf. 1146.

—ἀσπάζομαι: the modern style of greeting which was replacing the already antiquated χαίρε. Cf. Plut.329ff., χαίρειν μὲν ὑμᾶς ἔστιν ἀρχαῖον ἢδρ προσ-


agoreüein καὶ σαπρόν: ἀσπάζομαι δὲ. Αν. 1378. Like χαίρειν, ἀσπαζόμεθα is used also of bidding adieu.


1147. ἐπιθαυμάζειν τι: show some appreciation of (by paying). This compound seems not to occur else-


where in works of the classical period, but the simple verb θαυμάζειν was freq. used in the sense of esteem, honor. Cf. Eur. El. 84, μόνος δ' ὁ Ὀρέστην τὸν ἐθαύμαζες φίλων. Id. Med.1144, δέσποι-


να δ' ἦν ὑμῖν ἀντι σοῦ θαυμάζομεν. With the special application in our passage compare the late Lat. h o n o r a r i u m, see.

1148. νιόν: see on 1115. 1149. ἐκεῖνον: sc. τὸν ἄδικον. — ὅν: refers to νιόν.

1150. Ἀπαιολή: cf. Eust. 352. 34, ἀπὸ τοῦ ῥήησιον αἰδέλω καὶ ἀπαιολή γίνεσαι, ἢ ἀπάτη καὶ ἀποστέρησις. The word is said to have been formed by Aeschylus. Cf. Aesch. Frg. 172; id. Cho. 1002, ἔνων ἡ παῖδλημα. Eur.


Ion. 540, τούτῳ κἀ' ἀπαιολέ. 1151. ὅστ᾿ ἀποφύγων ἃν: when ὅστε does not take the inf. it has no effect upon the form of its clause, and so may introduce an opt. with ἃν. For the apparently mixed const. here see GMT. 54, 1 a; 63, 4 a.

1152. κεί μάρτυρες παρῆσαν, ὅτ᾿ ἐδανείζομην;
THE CLOUDS.

ΣΩΚΡΑΤΗΣ.

πολλῷ γε μᾶλλον, κἂν παρῶσι χίλιοι.

ΣΤΡΕΨΙΔΗΣ.

βοάσομαι τάρα τάν ὑπέρτονον
1155 βοάν. ἵώ, κλανεν ᾠβολοστάται,
αὐτοὶ τε καὶ τάρχαία καὶ τόκοι τόκων,
οὐδὲν γὰρ ἂν με φλαύρον ἑργάσαισθ' ἔτι.
οἶος ἐμοὶ τρέφεται
tοῖοσ' ἐνὶ δόμασι παῖς;
1160 ἀμφήκεις γλώττη λάμπων,

has in mind the real cases to which he expects to make practical application of his son's attainments, whereas Socrates assumes a general case, or a possible future case; hence κἂν παρῶσι, 1153.


1155. ὀβολοστάται: cf. Antiph. 167, περιτυχών δ' ἤμιν ὑπὶ ὀβολοστάτης ἄν ἐπιβλητο ἀνθρωπος ἀνυπέβλητος εἰς πονηρίαν. Lys. Frg. 60, πολὺ ἐλάττων τόκων ἢ ὅσον ὤστοι οἱ ὀβολοστατοῦντες τοὺς ἄλλους πράττονται. Luc. Menipp. 2, ἀρπάζομεν, ἐπιφορᾶς, τοκογυλφοῦσι, ὀβολοστατοῦσι. The word may have been understood as having reference to the weighing of obois (coins equal to about three cents) to ascertain whether they were of full weight, just as τοκογυλφεῖν is to calculate interest to a fraction; but it is prob. a relic of an old use of ἰστάναι in the sense of lend at interest, locate. In Solon's times ἰστάσιον ἀργίριον was money put out at interest. Cf. Lys. 10. 18.

1156. τὰ ἀρχαία: the principal. Cf. Dem. Phorm. 26, νοὶ μόνον τὰ ἀρχαία καὶ τῶν τόκων ἀπεδίδουσι, ἄλλα καὶ τὰ ἐπιτύμμια ἀπέτινες. Plat. Gorg. 519 a, ὡταν καὶ τὰ ἀρχαία προσαπολλύωσι πρὸς ὦς ἐκτίσαντο. — τόκοι τόκων: interest on interest, or compound interest. There was no law regulating the rate of interest (Lys. 10. 18). For the actual rate, see on 18. Acc. to K. Hermann, the average rate was somewhere between 12 and 18 per cent per annum.

1158. οἶος: equiv. to ὅτι τῶν. The rels. οἶος, οἴος, etc., when so used are generally preceded by a something that implies considering. H. 1001; Kr. Spr. 51, 13, 17. Cf. 1206 ff. Aesch. Prom. 908 f., ἐστι ταπεινῷ: οἶον ἐξαρτύνεται | γάμον γαμεῖν.

1160. ἀμφήκεις: two-edged, cutting in either direction, prob. with reference to the two λόγοι in spite of 1148. The tongue is compared to a sword. See on 1108, στομώσεις. Cf. Greg. Nyss. ii. 384 b, ἀμφήκεσις ἐλέγχου δι' ὕθειν στομώσας. The passage ἀμφήκει...κακῶν may be a parody on some tragic passage in which something like χαλκῷ stood in place of γλώττη.
πρόβολος ἐμός, σωτήρ δόμοις, ἐχθρὸις βλάβην.
λυσανίας πατρῶν μεγάλων κακῶν.
ὅν κάλεσον τρέχων ἐνδοθεν ὡς ἐμέ.
1165 ὁ τέκνον, ὁ παῖ, ἔξελθ' οἶκων,
ἀεὶ σοῦ πατρός.

ΣΩΚΡΑΤΗΣ.

ὁδ' ἐκείνος ἀνήρ.

ΣΤΡΕΨΙΑΔΗΣ.

ὁ φίλος, ὁ φίλος.

ΣΩΚΡΑΤΗΣ.

ἀπιθι λαβὼν τὸν υἱόν.

ΣΤΡΕΨΙΑΔΗΣ.

1170 ἢδ' ἢδ' τέκνον·

ἤδ' ἦδ' ἦδ'.

ὡς ἢδομαί σοι πρῶτα τὴν χροιὰν ἦδ'ν.

νῦν μὲν γ' ἰδεῖν εἰ πρῶτον ἐξαρνητικὸς

3. 23, ἐβουλεύσαντο κοινῇ φυλάττειν (τὸ φρούριον), ὡπος αὐτοῖς πρόβολος εἶν
tοῦ πολέμου.


1164. τρέχων: see on 780. Cf. Pax, 259. — ἐνδοθεν: const. with κά
lεσον.—At this point Socrates goes in, and reappears 1167. He seems to have literally obeyed the injunction κάλεσον τρέχων. In the meantime Strepsiades is too impatient to wait, and calls his son loudly.


1168. ὁ φίλος: the nom. is often used for the voc. in poetry.

1170. ἦδ': the statement of the Schol. on this verse, τὸ ἦδ' ἦπι χαρᾶς περισπάτα, is suspected of being one of the many inventions made by the early commentators. See on 1 and 773. Cf. Eq. 1096; Av. 194; Ran. 653; Pax, 345, ἦδ' γὰρ ἐξέσται τὸν ἐμῶν ἐστιάσεις, κοπταβίζειν, ἦδ' ἦδ' κे-
κραγέναι. Eur. Cycl. 404, ἦδ' ἦδ'. γή-
γνθα, μαυνήσεσθα τοῖς εὑρήμαις.

1172. νῦν πρῶτον: nuncdemum.
— ἐξαρνητικὸς: the philosophers were fond of adj.s in-κός. See on Eq. 1378 ff.
κάντιλογικός, καὶ τοῦτο τούπιχώριον
ἀτεχνῶς ἔπανθει, τὸ "τί λέγεις σὺ;" καὶ δοκεῖν
1175 ἀδικοῦντ' ἀδικεῖσθαι καὶ κακουργοῦντ', ὁδ' ὅτι
ἐπὶ τοῦ προσώπου τ' ἔστων Ἀττικῶν βλέποσ.
νῦν οὖν ὅπως σώσεις μ', ἐπεὶ καπώλεσας.

ΦΕΙΔΙΠΠΙΔΗΣ.

φοβεῖ δὲ δὴ τί;

ΣΤΡΕΨΙΔΗΣ.

τὴν ἐνήν τε καὶ νέαν.

ΦΕΙΔΙΠΠΙΔΗΣ.

ἐνὴ γάρ ἐστι καὶ νέα τις;

ΣΤΡΕΨΙΔΗΣ.

ἡμέρα,
1180 εἰς ἦν γε θήσεως τὰ πρυτανεία φασί μοι.

ΦΕΙΔΙΠΠΙΔΗΣ.

ἀπολούσ' ἄρ' αὐθ' οἱ θέντες· οὐ γὰρ ἐσθ' ὅπως

1173. το ἐπιχώριον: national characteristic; lit. that which belongs to the country, native, indigenous. Cf. Ach. 832; Vesp. 859. Xen. Resp. Ath. 1. 10, τῶν δουλῶν πλείστη ἐστὶν Ἀθήναισιν ἀκολοθία: οὐ δ' ἐνεκέν ἐστι τοῦτο ἐπι-
χώριον, ἐνώ φράσω.
1174. τὸ τί λέγεις σὺ: in appos. with τούπιχώριον. The expression refers to the impudence with which people attempted to intimidate or to inveigle their antagonists.—For the art., see H. 600 a; G. 141, n. 7.
1175. ἀδικοῦντ' ἀδικεῖσθαι: cf. Lys. 8. 2, βουλοῦμαι ἄν δοξαὶ μηδὲν ἀδικῶν τοῦτον ὑπὸ τούτων ἀδικεῖσθαι πρῶτερον.
—οδ' ὅτι: freq. parenthetical like δηλοῦν ὅτι. It is placed at the end of the sent. also in Vesp. 1348; Lys. 151; Ran. 601 (where ὅτι stands also at the beginning of the sent., ὅτι ... οδ' ὅτι); Plut. 183, 838, 889.
1176. βλέποσ: look, — only here; βλέμμα is the usual word.
1177. καὶ ἀπωλεσα: see on 356.
1179. Phidippides knows well enough what the ἐνή καὶ νέα is, but for sophistical purposes he pretends to suppose that a woman is meant, and asks the naïve question: Is any one then both old and young? Strep-
siades answers, (Not a woman but) a day on which, etc.
1181 f. His idea is that the plainti-
ffs will lose their πρυτανεία because they will fail to enter their suits on a specific day (see on 1190, 1223); for two days cannot be one. For an actual occurrence similar to the one he imagines, cf. Dem. Mid. 80 f.
μὴ ἡμέρα γένοιτ' ἄν ἡμέραι δύο.

ΣΤΡΕΨΙΑ∆ΗΣ.

οὐκ ἄν γένοιτο;

ΦΕΙΔΙΠΠΙΑ∆ΗΣ.

πῶς γάρ; εἰ μὴ πέρ γ' ἄμα αὐτὴ γένοιτο γραύς τε καὶ νέα γυνή.

ΣΤΡΕΨΙΑ∆ΗΣ.

1185 καὶ μὴν νενόμισται γ'.

ΦΕΙΔΙΠΠΙΑ∆ΗΣ.

οὐ γάρ, οἴμαι, τὸν νόμον ἴσασιν ὀρθῶς ὦ τι νοεῖ.

ΣΤΡΕΨΙΑ∆ΗΣ.

νοεὶ δὲ τί;

ΦΕΙΔΙΠΠΙΑ∆ΗΣ.

ὁ Σὸλων ὁ παλαῖος ἦν φιλόδημος τῆν φύσιν.

ΣΤΡΕΨΙΑ∆ΗΣ.

tουτὶ μὲν οὐδὲν πῶ πρὸς ἐννυ τε καὶ νέαν.

ΦΕΙΔΙΠΠΙΑ∆ΗΣ.

ἐκεῖνος οὖν τὴν κλῆσιν εἰς δ' ἡμέρας

1184. γένοιτο: see Crit. Notes.


1188. οὐδὲν προῦ: see on 176.

1189. κλῆσιν: i.e. τὴν πρόσκλησιν. See on 1218.
1190 ἑθηκεν, εἰς τε τὴν ἐνὴν καὶ τὴν νέαν, ἵν' αἱ θέσεις γίγνοντο τῇ νομηνίᾳ.

ΣΤΡΕΨΙΑΔΗΣ.

ἵνα δὴ τί τὴν ἐνὴν προσέθηχ';

ΦΕΙΔΙΠΠΙΔΗΣ.

ἵν', ὦ μέλε, παρόντες οἱ φεύγοντες ἡμέρᾳ μιᾷ πρῶτον διαλλάττοινθ' ἐκόντες· εἰ δὲ μὴ, 1195 ἐωθέν ὑπανιῶντο τῇ νομηνίᾳ.

ΣΤΡΕΨΙΑΔΗΣ.

πῶς οὖ δέχονται δῆτα τῇ νομηνίᾳ ἄρχαι τὰ πρυτανεῖ', ἀλλ' ἐνὴ τε καὶ νέα;

1190. On account of the uncertainty affecting the ἐνὴ καὶ νέα (see on 1134), all public transactions requiring a definite date were avoided on that day. For this reason Solon designated the νομηνίᾳ rather than the ἐνὴ καὶ νέα for the θέσεις τῶν πρυτανεῶν. — τήν νέαν: see Crit. Notes. The art. with νέαν was introduced by G. Herrmann, so that τὴν ἐνὴν καὶ τὴν νέαν might really seem to denote two days.

1192. ἵνα δὴ τί: lit. in order that — what? Usually γένοιτο (γένηται) is supplied, but the explanation of ὅτι τί, offered on 755, applies also to this expression. Cf. Pæx, 409, ἵνα τί δὲ νοίτο δράτων; Eccl. 719, ἵνα τί; 791, ἵνα δὴ τί; Plat. Apol. 20 ε', ἵνα τί ταῦτα λέγεις; Whatever was the origin of the phrase, it seems to have faded from consciousness; for, while the question is sometimes answered by a final clause, a causal clause is occasionally employed, as if the question had merely been "Wherefore?" Kr. Spr. 51, 17, 8; II. 612.—προσέθηχ': for the elision, see on 726. The aspiration is treated as if both words were uttered by one speaker. Cf. 1270; Vesp. 793; Pæx, 275, 1054; Lys. 40; Plut. 132. Soph. El. 1502, ἀλλ' ἔρρ'. ἦρργο. Eur. Or. 1612, φωνεύσεθ'; ἢδε' ἐκεί.

1194. διαλλάττοιντο: of reconciliation or compromise of litigants also in Vesp. 1395, 1421.

1195. ὑπανιῶντο: by paying the fees (πρυτανεία). But, as the next verses show, the good intentions of the law-giver have been frustrated by the avarice of the judges, who require the fees to be paid too early by a day.

1196. πῶς: how does it come that...? Cf. Eur. Med. 52, πῶς σου μόνη Μήδεα λείπεσθαι θέλει; 1197. αἱ ἄρχαι: i.e. οἱ ἄρχοντες, who presided over the courts.
ΦΕΙΔΙΠΠΙΔΗΣ.

οπερ οἱ προτένθαι γὰρ δοκοῦσί μοι ποιεῖν·

όπως τάχιστα τὰ πρωτανεί ὕφελοιατο,

1200διὰ τοῦτο προτένθευσαν ἥμερᾳ μίᾳ.

ΣΤΡΕΨΙΑΔΗΣ.

εὖ γ’, δὲ κακοδαίμονες, τί·κάθησθ’ ἀβέλτεροι,

ἡμέτερα κέρδη τῶν σοφῶν οὕτες, λίθοι,

1198. προτένθαι: from Ath. iv. 171c, it seems prob. that these were a commission appointed by law (for a different view, see Meineke, Com. Graec. II. 859 f.), to taste beforehand (προτενθεύειν, 1200) the flesh set apart for sacrifice. Philyll. 7, ἡ τῶν προτενθῶν Δορπία καλουμένη, seems to imply that they made a joint feast (prob. out of the sacrificial flesh) on the first evening of the Apaturia, a festival, common to all Ionians, celebrated at Athens in the month Pyanepison, in commemoration of the bonds of relationship. Just as these enjoyed the feast before the rest of the people, so the archons take the fees before the time.—γὰρ: freq. in the fourth place. Cf. Av. 1545; Plut. 146. It is occasionally found even farther removed from the beginning, as Alex. 35, δ ἰεσπότης οὕμος περὶ λόγους γὰρ πατε διετρέψε. This is rare, except in late comedy. Cf. Soph. Phil. 1450 f., καιρὸς καὶ πλοῦς | δ’ ἐπέλεγε γὰρ κατὰ πρόμναν.

1199. ὁπεσ: not const. with τάχιστα, but introducing a final clause, which is in appos. with τῶν ὑπο in the next verse. Cf. Aech. 756, πρὸσβολοι τῶν ἐπραττόν, ὁπεσ τάχιστ’ ἀπολοιμεθα.—ὑφελοιατο: instead of ὑφελοτο, the poets freq. use ὑφατο, which is virtually the only form in Hom. and Hdt. Cf. Eq. 662 (γενοιατο); Pax, 200 (αιθανοιατο). So ἀλατο for αεντο, Av. 1147, etc.

1200. ἥμερᾳ: dat. of difference with πρὸ in προτένθευσαν. Cf. 1193.

1201. κακοδαίμονες: Strepsiades goes into such an ecstasy over the brilliant sophistry of his son, that he bursts out into expressions of contempt for the great crowd of uninitiated, and consequently benighted, spectators sitting before him.—κάθησθι: cf. Dem. Aristocr. 186, οἱ δ’ ἄλλοι περὶ -

νακισμένοι κάθησθι, τὰ πράγματα θαμμάζουντες.—ἀβέλτεροι: incorrigibly stupid. Cf. Alex. 240, (Eros) οὕτ’ ἀβέλτεροι οὕτ’ αὖθις ἔμφρων. Menand. 385, ἐπαβελτερώσας τὸν ποτ’ ὄντ’ ἀβέλτε
tερον.

1202. τῶν σοφῶν: gen. in appos. with the subst. element of the possessive pron. ἥμετερα. Π. 691; G. 137, n. 1.—λίθοι: cf. Philem. 100, (ἡ Νιβη) ὑπὸ τῶν κακῶν | οὐδὲν ἀληθηί
dυναμεν ὑπὸ οὐδὲνα| προσγηγορεύθη (was called) διὰ τὸ μὴ φωνεῖν λίθος. Arpolid. Com. Caryst. 9, σο με παντα
paus ἄνει λίθον. Ter. Hec. ii. 17, me omnino lapidem, haud ho
minem, putas. Plaut. Mil. iv. 2. 34, nullumst hoc stolidius saxum. Aristippus, being asked what improvement a boy would receive from an education, replied, κα
ei μηδὲν ἄλλο, ἐν γωνὶ τῷ θεάτρῳ οὐ καθεσταῖ λίθος ἐπὶ λίθῳ.
1205 ἐπ’ εὐτυχίαισιν ἄστεον μούγκάμιον.

"μάκαρ δ’ Στρεψίαδες,
αὐτὸς τ’ ἔφυς ώς σοφός,
χοίον τὸν νῦν τρέφεις,"

φήσου μὴ οἱ φίλοι

1210 Χοῖ δημόται,

ζηλοῦντες ἥνικ’ ἂν σὺ νικᾶς λέγων τὰς δίκας.

ἀλλ’ εἰσάγων σε βούλομαι πρῶτον ἔστιάσαι.

ΠΑΣΙΑΣ.

ἐκ’ ἀνδρα τῶν αὐτοῦ τι χρὴ προϊέναι;


Id. Heracl. 997 f., εἶδος μὲν ὁν ἂριθμον, ἄλλ’ ἔτηνωσ | ἄνδρ’ ὑπ’ τὸν σὸν παῖδα. Hor. Ep. i. 2. 27, nos numerus sumus. — ἄλλος: in the sense of μάταιρ this adv. is freq. used with nouns; see on 1120. Cf. Plat. Theaet. 176 d, γῆς ἄλλως ἄχθη. Dem. De Fals. Leg. 24, ὄχλος ἄλλως. Luc. Prom. 11, τοὺς ἀνθρώπους γῆς ἄλλως ὄντας. — νενησιμένοι: he prob. refers to jars stored away in rows on shelves constructed like steps, suggested by the spectators seated in such rows. Koek, however, understands him to mean heaped up, hence empty, useless, and thinks that the whole passage refers, not to the spectators, but to the ὅβολοστάται (1155).

1205. ἐπί: has the same sense that it has in ἐπὶ τιν χαίρειν. Cf. Lys. 1276, ἐπί ἄγαθαῖς συμφοραῖς ὀρχησάμενοι. Eur. Alc. 1155, ἐννέα | χοροὺς ἐπ’ ἐσθλαῖσ συμφοραίσιν ἱστάναι. — μοῦγκάμιοι: μοῦ, ἐμοὶ, and σοι suffer crasis chiefly with ἐπί.

1206. Στρεψίαδε: the unusual voc. form proceeds from the lyric ecstasy of the speaker. But see Crit. Notes.

1208. χοίον: καὶ suffers crasis with almost perfect freedom. H. 77 c; G. 11. 1 b. For this use of οἶος (and ὡς just before) see on 1158.

1209. μὲ: governed as τίνα in λέγειν τίνα τι, the ἐγκάμιον itself corresponding with τι.

1211. δίκας: depends on νικᾶς. See on 99.

1212. εἰσάγων: see on 780.

1214. The creditor Pasias (cf. 21 f.) appears, conversing with the witness or κλητήρ (see on 1218). — εἶτα: used in continuation of something already said before they appeared. See on 524. — προϊέναι: the mid. is more common in this sense, but the act. is not very rare. Cf. Hdt. i. 24. 10, χρήματα μὲν σφι προϊέντα, ψυχὴν δὲ παρατεόμενον.
1215 οὐδέποτε γ'. ἀλλὰ κρείττον εὑθὺς ἢν τότε ἀπεμφραίασαι μᾶλλον ἥ σχεῖν πράγματα, ὁτε τῶν ἐμαιτῶν γ' ἔνεκα νυνὶ χρημάτων ἔλκω σε κλητεύσοντα, καὶ γενήσομαι ἐξηρὸς ἐτί πρὸς τούτουςιν ἄνδρι δημότη. 1220 ἀτὰρ οὐδέποτε γε τὴν πατρίδα κατασκυλῶ ζῶν, ἀλλὰ καλοῦμαι Στρεψιάδην—

ΣΤΡΕΨΙΑΔΗΣ. τίς οὕτοςί;

ΠΑΣΙΑΣ.
ἐς τὴν ἔνην τε καὶ νέαν.

ΣΤΡΕΨΙΑΔΗΣ. μαρτύρομαι,
ὅτι ἐς δὺ εἶπεν ἡμέρας. τοῦ χρῆματος;

ΠΑΣΙΑΣ.
τῶν δῶδεκα μνῶν, ἂς ἐλαβὲς ὕμνομενος —

1215. τότε: when Strepsiades came to borrow. See on 1421. — ἢν: without ἄν, because κρείττον denotes something absolute and independent of the conditional notion. Compare me-l ius erat, l o n g u m e s t, etc.
1216. ἀπεμφραίασαι: to keep off blushes, i.e. to act unblushingly by denying that he had any money. Cf. Menand. 813, ἀπεμφραί πᾶς, ἐφυβρᾶ δ' οὖδεὶς ἐτί.
1217. ὅτε: equiv. to ἐπεῖ. See on 7.
1218. A process at law, whether public or private, began with the summons (κλάθαις, πρόκλαθαις) which the plaintiff made in person accompanied by witnesses (κλητῆρες, κλήτω- ρεσ: cf. Ἀβ. 147, Βεσπ. 1416, and Dem. as quoted on 134), but without entering the house of the defendant. Then the written accusation with the names of these witnesses was presented. If their names were wanting, the accusation could not be accepted.—κλη- τεύσοντα: κλητεύ̂ειν is either in i us νο eare of the accuser (cf. Dem. De Cor. 150), or testem esse. Harp., κλητεύ̂ειν δ' ἐστι τὸ κλητῆρα γενέσθαι. So here and Vesp. 1413.
1219. ἄνδρι δημότη: i.e. Strepsiades. See on 905, κωμήτας.
1220. The Athenian patriot Praisas regards it as a gross violation of his country's principles to give up money without a suit, or perhaps even to let slip an opportunity of going to law, although he is personally averse to litigation (1216). Cf. Ἀβ. 1451.
1221. καλοῦμαι Στρεψιάδην: spoken in a loud tone, so that Strepsiades, who is within, may hear. See on 1218, and cf. Vesp. 1416 ff.
1222. τοῦ χρῆματος: sc. καλεῖ (σὺ) με; See on 22.
1225 τοῦ ψαρὸν ἵππου.

ΣΤΡΕΨΙΑΔΗΣ.

ἵππου; οὐκ ἀκούετε;
ὅτι πάντες ὑμεῖς ἵστη μισοῦνθ' ἵππικῆν.

ΠΑΞΙΑΣ.

καὶ νὴ Δί' ἀποδῶσειν γ' ἑπώμνυσ τοὺς θεοὺς.

ΣΤΡΕΨΙΑΔΗΣ.

μᾶ τὸν Δί' οὐ γὰρ ποι τότ' ἐξηπίστατο Φειδιππίδης μοι τὸν ἀκατάβλητον λόγον.

ΠΑΞΙΑΣ.

1230 νῦν δὲ διὰ τοῦτ' ἔξαρνος εἶναι διανοεῖ;

ΣΤΡΕΨΙΑΔΗΣ.

τί γὰρ ἀλλὰ ἀν ἀπολαύσαμι τοῦ μαθήματος;

ΠΑΞΙΑΣ.

καὶ ταῦτ' ἐθελήσεις ἀπομόσαι μοι τοὺς θεοὺς;

ΣΤΡΕΨΙΑΔΗΣ.

ποίους θεοὺς;

ΠΑΞΙΑΣ.

τὸν Δία, τὸν Ἐρμῆν, τὸν Ποσειδῶ.

1226. οὖ: the antec. is the subj. of ἐλάβει in 1224. Cf. 1377, 1380; Vesp. 487, 518; Itan. 1058; Pax, 865; Lys. 661; Theasm. 706.

1228. μᾶ τὸν Δία: qualifies ἐξηπίστατο. The assent to the statement in 1227 is implied by γὰρ.

1232. ἐθελήσεις: se. in court.

1233. During the time of the two wanting dipodies, Pæsias stands in mute amazement. Monometers for analogous purposes are used also at 222 and Ach. 407; a dimeter, Ach. 404. See on 1097.

1234. Cf. Poll. viii. 142, τρεῖς θεοὺς ὄμνύναι κελευθέρως. There is a special appropriateness in the three here named: Zeus, as chief of the gods and ὅρκιος; Hermes, as the god of gain (κερδός); Poseidon, the θεός ἤπιος, since the transaction related to a horse. Cf. Paus. as quoted on 83. Plat. Legg. xi. 936 ε, ἕαν μὲν εἰδώ, μαρτυρεῖτω: ἕαν δὲ εἰδέναι μὴ
ΣΤΡΕΨΙΑΔΗΣ.

νὴ Δία,

1235κἀν προσκαταθείην γ’, ὥστ’ ὁμόσαι, τριϊβολον.

ΠΑΞΙΑΣ.

ἀπόλοιο τοίνυν ἐνεκ’ ἀναιδείας ἐτι.

ΣΤΡΕΨΙΑΔΗΣ.

ἀλῶν διασμηχθεῖσ ὄναιτ’ ἄν οὕτοι.”

ΠΑΞΙΑΣ.

οὖ’ ὦς καταγελᾶς.

ΣΤΡΕΨΙΑΔΗΣ.

ἐξ χόας χωρῆσεται.

ΠΑΞΙΑΣ.

οὐ τοι μὰ τὸν Δία τὸν μέγαν καὶ τοὺς θεοὺς

1240Έμοι καταπροίξει.

ΣΤΡΕΨΙΑΔΗΣ.

θαυμασίως ἥσθην θεοῖς,

καὶ Ζεὺς γελοῖος ὄμνυμενος τοῖς εἰδόσων.

φῇ, τοὺς τρεῖς θεοὺς Δία καὶ Ἀπόλλωνα
cal Θέμιν ἀπομαχάς ἢ μὴ μὴ εἰδέναι
ἀπαλλαττέσθω τῆς δίκης.

1235. Such is his contempt for
these gods that, in order to have an
opportunity of swearing falsely by
them, he would deposit three obols in
addition (προσκαταθείν) to the πρυτα-
νεία.

1236. ἔτι: besides, i.e. not only for
your dishonesty, but also your ἀναι-
δείας. Some take it in the sense of
aliquando, as in Eur. Alc. 731,
díkas τε δῶσεις τοῖς κηδεσταῖς ἔτι.

1237. Strepсидes speaks of Ἑπίας
as a wine-skin (ἀσκόσ). Cf. Schol.,
tα γὰρ παχέα ὑπὸ πικέλης τῶν δερμάτων
ἀλοὶ μαλαττόμενα εἰρύτερα γίνεται. Δι-
tiphi. 10, τούτων οὖν | δι’ οἶνοφλυγίαν
καὶ πάχος τοῦ σώματος | ἄσκον καλοῦσι
πάντες οὐνικήρωι. Plut. 1082, ὅναν
μεντάν, εἰ τις ἐκπλώνει σε (wash you
out).

1238. οὖ’ ὁς: see on 773.—χόας:
the χόας contained 12 κοτόλαι, or 5.75
pints.—χωρῆσεται: will hold. The
act. is more common in this sense.

1240. καταπροίξει: i.e. προίκα κατα-
ϕρονήσεις. The verb either takes the
gen. as here and Vesp. 1396, or else
is used without an obj., generally
having a partic. connected with its
subj.—ἡσθήν: see on 174.

1241. τοῖς εἰδόσων: the knowing
ones, i.e. those initiated into the mod-
ern science of the sophists. Cf.
THE CLOUDS.

ΠΑΣΙΑΣ.

ἡ μὴν σὺ/τοῦτω| τῷ χρόνῳ δώσεις δίκην.
αλλ' εἰτε γ' ἀποδώσεις τὰ χρήματ' εἰτε μή,
ἀπόπεμψον ἀποκρινάμενος.

ΣΤΡΕΨΙΑΔΗΣ.

ἐξε νῦν ἦσυχος.
1245 ἐγὼ γὰρ αὐτίκ' ἀποκρινοῦμαι σοι σάφως.

ΠΑΣΙΑΣ.

τί σοι δοκεῖ δράσεως; ἀποδώσεως σοι δοκεῖ;

ΣΤΡΕΨΙΑΔΗΣ.

ποῦ ἵ' σθ' οὖτος ἀπαιτῶν με τάργυριον; λέγε,
touti τί ἐστι;

ΠΑΣΙΑΣ.

τοῦθ' ὃ τί ἐστί; κάρδοπος.

ΣΤΡΕΨΙΑΔΗΣ.

ἐπείτ' ἀπαιτεῖς τάργυριον τοιοῦτος ἂν;
1250 οὐκ ἂν ἀποδοίην οὐδ' ἂν ὀβολὸν οὐδενί,
ὀστις καλέσεις κάρδοπον τὴν καρδόπην.

[Eu.] Rhes. 973, σεμνὸς τοίσιν εἰδόσιν θεός. Plat. Symp. 199 a, contrasted with τοῖς μὴ γιγνώσκουσι. Alex. 290, τοῖς γὰρ ὀρθῶς εἰδόσιν | τὰ θεῖα μείζω μυθῆς οὐκ ἔστιν ποτέ.

1242. Cf. 865. — τοῦτῳ: i.e. τῷ Διί. Pasias, leaving Strepsiades to the vengeance of Zeus for his blasphemy, proceeds to look after his own interests. See Crit. Notes.

1244. ἐξε νῦν ἦσυχος: though ἐξείν is very often used intr. with advs., ἦσυχος seems to be the only adj. with which it is thus used. Cf. Eur. Med. 550, ἄλλ' ἐξ' ἦσυχος. The same phrase is found also in Hdt. viii. 65. 29.

1245 f. Strepsiades goes within for the dough-tray. Pasias speaks to the witness. Before the latter can answer, Strepsiades returns. See Crit. Notes.

1247. ἀπαιτῶν: see on 452.
1248. ὃ τί ἐστι: see on 214.
1249. ἐπείτα: and still. See on 860.

1250. This is identical with 118.
1251. καλέσει: for mood, see on 770. — τῆν: art. indicating the obj. which with the pass. would be subj.
ΠΑΣΙΑΣ.

οὐκ ἂρ' ἀποδώσεις;

ΣΤΡΕΨΙΑΔΗΣ.

οὖχ ὅσον γέ μ' εἰδέναι.
oὐκονν ἀνύσας τι θάττον ἀπολιταργεῖς ἀπὸ τῆς θύρας;

ΠΑΣΙΑΣ.

ἀπεμι, καὶ τοῦτ' ἵσθ', ὅτι 1255 ἰῆσω πρυτανεῖ, ἥ μηκέτι ζῷην ἐγὼ.

ΣΤΡΕΨΙΑΔΗΣ.

προσαπόβαλεῖς ἂρ' αὐτὰ πρὸς ταῖς δώδεκα,
καίτοι σε τοὐτό γ' οὐχὶ βούλομαι παθεῖν, ὅτι, 'κάλεσας εὐθικῶς τὴν κάρδοπον.

ΑΜΝΙΑΣ.

ἰῶ μοί μοι.

ΣΤΡΕΨΙΑΔΗΣ.

1260 τίς οὕτοι ση τοῦ ἐσθ' ὁ θρηνῶν; ὅ ὦ τί σου


1256. προσαπόβαλεῖς: see on 1136. —ταῖς δώδεκα: sc. μναίς. Cf. 21,

1224. There is no longer the slightest pretence that he does not owe the money.

1258. ὅτι: merely because (assigning the cause of τοῦτο παθεῖν, not of ὁ βούλομαι).—τὴν κάρδοπον: cf. 669 ff. Pasias, by the way, had not indicated the gender at all. Cf. 1248. Here Pasias departs.

1259. ἱὸ μοι μοι: a tragic wail.

1260. ἐα: this word is used as an excl. either at something startling in its nature that is told, or at something unexpected (whether startling or not) that is witnessed, i.e. seen or heard. Some exceptions have been created by faulty emendations.
THE CLOUDS.

τῶν Καρκίνου τις δαίμόνων ἐφθέγξατο;

ΑΜΥΝΙΑΣ.

τί δ' ; ὅστις εἶμι, τοῦτο βούλεσθ' εἰδέναι; ἀνὴρ κακοδαίμων.

ΣΤΡΕΨΙΑΔΗΣ.

κατὰ σεαυτόν νυν τρέποι.

ΑΜΥΝΙΑΣ.

ὡ σκληρὲ δαίμον, ὡ τύχαι θραυσάντυγες

1265 ἵππων ἐμῶν· ὡς Παλλάς, ὡς μ' ἀπώλεσας.

1261. Καρκίνου: the elder Carcinus, not to be confounded with the later tragedian of the same name, was a son of Thorycius, or, acc. to Dobree and Fritzsche, of Xenotimus (Thuc. ii. 23. 2). His scenic dances are reputed to have been excellent. Nothing is left of his tragedies. His sons, Xenocrates (also a tragedian; see on Ῥαν. 86), Xenotimus, and Xenarchus (a fourth name is doubtful), like their father, are often ridiculed by the comic poets. Cf. Vesp. 1482–1537. — δαίμόνων: παρ' ὑπόνοιαν for παῖδων (Schol.). From the tragic wail (1259) Strepsiades, acc. to one interpretation, suspects that it may be the voice of one of these sons that he hears, and he designates them as the demigods (divine sons) of the Crab (Καρκίνου). It is possible, however, that δαίμόνων refers to the characters in the tragedies of Carcinus, and that Ar. ridicules his wailing style. The former view is favored by the fact that here follow some verses (1264 f., 1272) from the Liciumnus of Xenocrates, the son of Carcinus. Tlepolemus, son of Heracles, when a youth, slew, in his father's house at Tiryns, Liciumnus, who was the uncle of Heracles, being the brother of Alemene. Acc. to the Schol. on Hom. II. ii. 661 ff., and Apollod. ii. S. 2, the killing was accidental, but acc. to Pind. Ol. 7. 20 ff., and other writers, it was intentional, but in the heat of anger. He had to flee, and was slain before Troy. Acc. to Fritzsche, the verses here parodied were uttered by Tlepolemus immediately after the accidental killing; acc. to Welcker, they were uttered by Alemene when she learned of the death of her brother. The parody is thought to have reference also to the failure of the tetralogy to which the play belonged.

1263. Identical with Λευκ. 1019.

1264. The verses of the tragedy were about as follows: ὡ σκληρὲ δαίμον, ὡ τύχαι χρυσάμπυκες | (δόμων ἐμῶν)· ὡς Παλλάς, ὡς μ' ἀπώλεσας. Aemynias means that his horses have run away and broken his carriage. Cf. [Ευρ.] Rhes. 118. — θραυσάντυγες: rim-crushing. Analogously Eur. Ἕλ. 154, φοναῖς θηροκτόνοις. Aesch. Εἰν. 281, μπροκτόνον μίσαμα. Id. Θέβ. 314 f., ἀνδρολετεραν νόσον, βιςφαντον ἄσαν. Hdt. vii. 190. 10, συμφορή παιδοφόνος.


**XTPRΣIAΔHEΣ.**

τί δαί σε Τληπόλεμός ποτ’ εἴργασται κακόν;

**AMΥΝΙΑΣ.**

μὴ σκῶπτε μ’, ὦ τάν, ἀλλὰ μοι τὰ χρήματα
tὸν ψυόν ἀποδοῦναι κέλευσον ἁλαβεῖν,
ἀλλως τε μέντοι καὶ κακῶς πεπραγότι.

**XTPRΣIAΔHEΣ.**

1270τὰ πολὰ ταῦτα χρήμαθ’;

**AMΥΝΙΑΣ.**

ἀδανείσατο.

**XTPRΣIAΔHEΣ.**

κακῶς ἀρ’ οντως εἰχὲς, ὡς γ’ ἐμοὶ δοκεῖς.

**AMΥΝΙΑΣ.**

ίππους ἐλαύνων ἐξέπεσον, νὴ τοὺς θεοὺς.

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1266. τι δαί: see on 491.
1267. μὴ σκῶπτε: μὴ with the
pres. inv. is regularly used to forbid
or remonstrate against a thing already
going on. Of course παῦσαι (inv.)
with the partic. may be employed,
but the command is then positive.
1269. ἀλλως τε μέντοι: both for other
reasons, indeed. μέντοι implies that
there are other quite sufficient rea-
sons for his paying the debt besides
the misfortune which the creditor
has suffered. Aesch. uses ἄλλως τε
πάντως similarly.
1271. κακῶς . . . εἰχὲς: he alludes
to κακῶς πεπραγότι (1269), which he
refers to the lending of the money:
you were then, indeed, in a sad con-
tition, i.e. crazy (when you lent it).
1272. From Xenocles. See on
1261.—ἐξέπεσον: Kock supplies τῶν
χρημάτων. It seems natural, how-
ever, to take this lit. as a part of
Ampnyas’s calamity. He evidently
pretends to have suffered an accident
with his carriage. That he came in
one is shown by 1302. The poet, of
course, may intend a pun here as he
does in 1269.
1273. ἀρ’ ονον καταπεσών: a pro-
verbial expression, meaning be out of
one’s senses, or something of the kind.
Cf. Plat. Legg. iii. 701 e, (οὐ δεῖ) καθα-
τερ ᾧχάλινον κεκτημένον τὸ στόμα βία
ὑπὸ τοῦ λόγου φερόμενον κατὰ τὴν παρο-
μιάν ἀπὸ τινὸς ονον πεσεῖν (i.e.
talk wildly). Analogously Vesp. 1370,
tί ταῦτα ληρεῖς, ἰσπέρ ἀπὸ τοῦ βου
πεσών. These examples show that
the expression is not primarily a pun
on ἀπὸ νοῦ πεσεῖν, and some, including
Kock, hold that it never can be such
a pun, because the latter expression
was never used. That these words,
however, may have been intelligible, as a pun, seems prob. from such phrases as είς ἐλπίδων πίστους (Eur. Frg. 424), τοβμπαλιν πεσείν φρενῶν (Eur. Hipp. 390), etc.

1275. αὐτὸς: this is obscure. αὐτὸς must either be in contrast with τὰ χρήματα ("you need not trouble yourself about a little money, for you are certainly ill off yourself," i.e. "you need to recover your senses rather than your money"), or else the contrast is with the broken speech: "You must be hurt yourself. Why so?" "You seem to have suffered a concussion of the brain." See Crit. Notes.

1276. ὡσπερ: as it were; like ὡσπερεῖ, quasi. Cf. Pau, 234, ὡσπερ ἡσθόμην. Vesp. 305; Thesm. 869.

Plat. Phaedr. 260 c, ὡσπερ ἄκουειν δοκῇ τινῶν προσίστοναν. Id. Phaedr. 88 d, ὁ λόγος ὡσπερ ὑπεμνησεῖ με. Id. Crat. 384 c, ὡσπερ ὑποτεύω αὐτὸν σκώπτειν. Id. Lys. 222 c, ὡσπερ μεθύσωμεν ὅπω τὸν λόγον. Id. Men. 235 c, ἀναγκασθήσεται ὡσπερ αὐτοσχεδίαζειν.

1277. προσκεκλησθέναι: the fut. pf. is the only fut. pass. of καλεῖν and its compounds used by early writers, except that καλεῖσθαι (fut. mid.) sometimes has a pass. sense.

1278. μᾶτοδώσεις: a long vowel rarely suffers crasis with ἂ, but sometimes η and μη with α- form one syllable. Some regard this as crasis (so in the text), others as aphaeresis (G 11, 2, s. 4), others as synizesis.

214 ARISTOPHANES.

2180 τέων υῈπρ ἐκάστοτ', ἢ τὸν ἥλιον
ἐλκεῖν κάτωθεν ταυτὸ τοῦθ' υῈπρ πάλιν;

ΑΜΤΝΙΑΣ.

οὐκ οἶδ' ἐγωγ' ὁπότερον, οὐδὲ μοι μέλει.

ΣΤΡΕΨΙΑΔΗΣ.

πῶς οὖν ἀπολαβεῖν τάργυριον δίκαιος εἶ,
εἰ μηδέν οἴσθα τῶν μετεώρων πραγμάτων;

ΑΜΤΝΙΑΣ.

2185 ἀλλ' εἰ σπανίζεις, τάργυριον μοι τὸν τόκον ἀπόδοτε.

ΣΤΡΕΨΙΑΔΗΣ.

τοῦτο δ' ἐσθ' ὁ τόκος τί θηρίον;

ΑΜΤΝΙΑΣ.

τί δ' ἄλλο γ' ἢ κατὰ μῆνα καὶ καθ' ἡμέραν
πλέον πλέον τάργυριον ἢεὶ γίγνεται

iv. 260, Διογένης ὁ Ἀπολλωνιάτης υπὸ ἥλιον (φωσίν) ἄρπαξεθαυμάσθαι τὸ ὅλος τῆς ἐκάστοτος
(See Sen. Q. N. iv. 2.)
Democritus. Agric. 2. 4 (Mullach), τὰ μὲν οὖν πεδία δι'; ὅλης ἑπτάληκτην τῆς ἡμέρας τῶν ἥλιων ἐξαμελήχθην (suck out)
tὸ ὕγρον καὶ ἑξατμίζεσθαι (evaporate).
Hipp. Äët. p. 537, ὁ ἥλιος ἀνάγει καὶ ἀναρπάζει τοῦ ὀδατοῦ τὸ λεπτότατον καὶ ἀπὸ τῆς ἐκάστοτος.
Arist. Meteor. ii. 2. 10, ἔτι δ' ἢ ὑπὸ τοῦ ἥλιον ἀναγορεύτηκε τοῦ ὕγρου ὅμοιο τοῖς βερμανομένοις ὕδατι
ἐστίν ὑπὸ πυρὸς. Íbid. 11, φανερῶς γὰρ ἢεὶ τὸ ἀναχθέν ὀρέμεν καταβαίνον πάλιν ὑῈπρ. Luc.
Icarom. 7, ὑστοσωπεῖν τοὺς ἀστέρας, τοῦ ἥλιου καθάπερ ἰμανυὶ τῆς (φοράς) τοῦ σωμάτος ἐκ τῆς ἐκάστοτος ἡμέρας καὶ ἀπασιν αὐτοῖς διανέμωστος.

2185 ἀλλά: this word often cuts short a conversation, or introduces a
new topic, without any adversative reference to what precedes, like our
"well." — τάργυριον: this has been objected to by Cobet as being unnec-
essary; but cf. Dem. Pantaen. 5, μισθοῦται δ' οὕτωι παρ' ἡμῶν τοῦ γεγο-
μένου τόκου τῷ ἄργυρῳ, πέντε καὶ ἕκα-
τον δραχμῶν τοῦ μηνός. For the gen.
with τόκος, cf. 1156, τόκος τῶν.

1286 ἀπόδοτε: sc. you and your
son. — θηρίον: the witticism turns
upon the two-fold meaning of τόκος,
offspring and interest. The latter is,
in fact, a metaphorical use of the
former, as explained in Arist. Pol. i.
io. 5.

1288. πλέον πλέον: so μᾶλλον μᾶλ-
λον without καί, Ran. 1001. Alex. 28.
υπορρέουτος τοῦ χρόνου;

ΣΤΡΕΨΙΑΔΗΣ.

καλῶς λέγεις.
1290 τί δῆτα; τήν θάλατταν ἔσοθ' ὦ τι πλείονα νυνὶ νομίζεις ἢ πρὸ τοῦ;

ΑΜΥΝΙΑΣ.

μᾶ Δί', ἀλλ' ἵσην.
οὐ γὰρ δίκαιον πλείον' εἶναι.

ΣΤΡΕΨΙΑΔΗΣ.

κατὰ πῶς
αὕτη μέν, ὦ κακόδαιμον, οὐδὲν γίγνεται ἐπιρρέοντων τῶν ποταμῶν πλείων, σὺ δὲ
1295 ξητείς ποιῆσαι τάργυριον πλείον τὸ σῶν; οὐκ ἀποδιώξεις σαυτὸν ἀπὸ τῆς οἴκιας;
φέρε μοι τὸ κέντρον.

ΑΜΥΝΙΑΣ.

ταῦτ' ἐγὼ μαρτύρομαι.

ΣΤΡΕΨΙΑΔΗΣ.

ὑπαγε, τί μέλλεις; οὐκ ἑλᾶς, ὦ σαμφόρα;

1289. υπορρέοντος: the prep. denotes the imperceptible nature of the flow of time. — καλῶς λέγεις: expresses not so much approval of what Amynias says, as satisfaction at the definition of τόκος, esp. the simile (πλέον γίγνεται υπορρέοντος τοῦ χρόνου), which suits the purpose of Strepsiades so well.

1290. Cf. Lucr. vi. 608 ff., principio mare mirantur non reddere maius | naturam, quo sit tantus decursus aquarum, | omnia quo veniant ex omni flumina parte.

1296. ἀποδιώξεις: a sarcasm referring to the fact that Amynias is a plaintiff; διῶκων: "will you not prosecute yourself away?" Cf. Av. 1020 (addressed to the geometer Meton), οὐκ ἀναμετρήσεις σαυτὸν ἀπίων;

1297. φέρε: addressed to a slave. — κέντρον: used in driving horses and oxen, hence 1298, οὐκ ἑλᾶς; Cf. Soph. O. T. 809, κάρα διπλοῖς κέντροι μου καθίκετο.

1298. ὑπαγε: "get up!" See on Ran. 174. — οὐκ ἑλᾶς: "won't you go along?" Cf. 1302. Used differently Ep. 603; Ran. 203.
ΑΜΥΝΙΑΣ.
ταυτ' ου' ὑβρις δῆτ' ἐστίν;

ΣΤΡΕΨΙΑΔΗΣ.
ἀξεις; ἑπιαλὼ

1300 κεντῶν ὑπὸ τὸν πρωκτόν σε τὸν σειραφόρον. φεύγεις; ἐμελλόν σ' ἄρα κινήσειν ἐγὼ αὐτοὶς τροχοῖς τοῖς σοῖς καὶ ξυνωρίσων.

ΧΟΡΟΣ. (Στραφή.)

οἶνον τὸ πραγμάτων ἔραν φλαύρων· ὦ γὰρ γέρων ὃδ' ἐξαφθεὶς

1305 ἀποστερῆσαι βούλεται
tὰ χρήμαθ' ἀδανείσατο·
κοῦκ ἐσθ' ὅπως οὐ τήμερον λήψεται τί πράγμ', ὦ τοῦτον πονῆσε τὸν σοφιστήν ἱσως, 1310 ἄνθ' ὃν πανουργεῖν ἥρξατ', ἐξαίφνης κακὸν λαβεῖν τι.
οἷμαι γὰρ αὐτὸν αὐτίχ’ εὑρῆσειν, ὅπερ πάλαι ποτ’ εξήτει,
εἶναι τὸν νῦν δεινὸν οἱ γνώμας ἐναντίας λέγειν
1315τοῖς δικαίοις, ὡστε νικῶν ἄπαντας
οἰσπερ ἄν ἐγγενήται, κἂν λέγῃ παμπόνηρ’.
1320ἰσως δ’, ἵσως βουλήστεται καφωνον αὐτὸν εἶναι.

ΣΤΡΕΨΙΑΔΗΣ.

ἰοῦ ἰοῦ.

ὁ γείτονες καὶ ἐγγενεῖς καὶ δημόται,
ἀμυνάθετε μοι τυπτομένοι πάση τέχνη.
οἰμοι κακοδαίμων τῆς κεφαλῆς καὶ τῆς γνάθου.
1325ὁ μιαρέ, τύπτεις τὸν πατέρα;

ΦΕΙΔΙΠΠΙΔΗΣ.

φήμ’, ὁ πάτερ.

ΣΤΡΕΨΙΑΔΗΣ.

ὁράθ’ ὀμολογοῦνθ’ ὅτι μὲ τύπτει.

ΦΕΙΔΙΠΠΙΔΗΣ.

καὶ μάλα.

1315. νικῶν: the subj. is Phidippides, the obj. ἄπαντας.— ἐγγενήται: encounters (in dispute).
1321–1510: the exodus (ἐξοδος).
1321. Strepsiades rushes out of the house, pursued and beaten by his son, and calling for protection. The spectators were prepared by 799 to comprehend this situation.
1323. πάση τέχνη: const. with ἀμυνάθετε. See on 885.
1324. οἰμοὶ κακοδαίμων: οἰμοὶ having become a mere excl., the nom. is freq. connected with it. So even in the case of οἰμαι μοι, ιδό μοι, and other excl. phrases, where μοι is written apart. Cf. Frg. 308, οἰμοι κακοδαίμων τῆς τῶν ἡμέρας.— κεφαλῆς: excl. gen. See on 153. Cf. 166.
1325. At Athens the penalty for this crime was partial ἀτμία, deprivation of civil rights. Cf. Andoc. 1. 74, ὅποιοι τοὺς γονέας κακῶς ποιοῦεν, ἀτμοι ἤσαν τὰ σώματα. Aeschin. 1. 28, ἄν τις λέγῃ (attempt to speak) ἐν τῷ δήμῳ, τὸν πατέρα τύπτων ἦ τὴν μητέρα, τούτων οὐκ εἰς λέγειν (ὁ νομοθέτης).
1326. ὀράτε: inv. or indic., prob. the former. "Imperativus mirantis est et stupentis ob facinus inauditum." G. Hermann. The sent. may be interr.
αδθίς με ταυτά ταυτά καὶ πλεῦ λέγε. ἄρ’ οὐσθ’ ὅτι χαίρω πόλλ’ ἄκούων καὶ κακά;

1330 ὁ λακκόπρωκτε.

πάττε πολλοῖς τοῖς ρόδους.

τὸν πατέρα τύπτεις;

καῦτοφαινὼ γε νὴ Δία, ὡς ἐν δίκῃ σ’ ἐτυπτον.

1335 τοῦτι σὺ νικήσεις;

πολὺ γε καὶ ῥαδίως.

1327. πατραλοία: obs. the unusual quantity of -ά, voc. of -ας. — For a full presentation of the views of Socrates concerning the relations of children to their parents, cf. Xen. Mem. ii. 2–10; i. 2. 49–55.

1329. ἄκούων: used as pass. of λέγειν in the sense it has in 1328.

1330. λακκόπρωκτε: this seems to be a strengthened substitute for εὐφρωκτος. It occurs also in Cephasid. 3, and λακκοπρωκτία in Eupol. 303. — ρόδους: cf. 910, 912.

1333. γένοιτο: the subj. is prob. πατέρα τύπτειν ἐν δίκῃ.

1335. τοῦτι: see on 1087.
"έλοι δ' ὅπότερον τοῖν λόγοιν βούλει λέγειν.

ΣΤΡΕΨΙΑΔΗΣ.

ποίοιν λόγοιν;

ΦΕΙΔΙΠΠΙΔΗΣ.

τὸν κρείττον' ἢ τὸν ἦττονα.

ΣΤΡΕΨΙΑΔΗΣ.

ἐδιδαξάμην μέντοι σε νή Δί', ὃ μέλε,

τοῖσιν δικαίοις ἀντιλέγειν, εἰ ταῦτα γε

1340μέλλεις ἀναπείσειν, ὡς δίκαιον καὶ καλὸν

τὸν πατέρα τύπτεσθ' ἐστὶν ὑπὸ τῶν νιέων.

ΦΕΙΔΙΠΠΙΔΗΣ.

ἀλλ’ οἶομαι μέντοι σ' ἀναπείσειν, ὡστε γε

οὐδ' αὐτὸς ἀκροασάμενος οὐδὲν ἀντερεῖς.

ΣΤΡΕΨΙΑΔΗΣ.

καὶ μὴν ὃ τι καὶ λέεις ἀκούσαι βούλομαι.

ΧΟΡΩΣ.

(Στροφή.)

1345 σον ἔργον, ὃ πρεσβύτα, φροντίζειν, ὑπη
tὸν ἀνδρὰ κρατήσεις:

ὡς οὕτως, εἰ μὴ τῷ ἐπεσοῦξεν, οὐκ ἂν ἢν

1336. ἐλοῦ: an extravagant display of the indifference of the sophists as to which side of a question they are to support. Cf. 1042. As a matter of fact, there is no room for a choice, as Strepsiades surely cannot argue in favor of a son's right to beat his father; and if he should do so, Phidippides would be compelled to argue, not only against his own conduct, but also against the doctrine which he had just promulgated and proposed to defend (1332).

1338. ἐδιδαξάμην: see on 127. —μέντοι: this gives the sent. a tone of bitter irony,—well I did indeed, etc. Cf. 787 f.

1340. ἀναπείσειν: the pers. obj. is omitted, and so made general. See on 143.

1344. ὃ τι καὶ λέεις: what in the world you will say. The force of καὶ in such cases may usually be brought out by the tone of the voice in translating: "I wish to see (hear) what you will say." See on 785 and 840.

1347. ἐπεσόθεν: equiv. to an impf. πεσοῦσαι, rely upon, takes dat. of person or thing.—Obs. that here the -ν cannot be omitted. H. 87 a.
of yours, and the men who were there.

After that, the Athenians, as Crius of Aegina (whom Valskeneaides identifies with the one here referred to) had been delivered up to the Athenians by Cleomenes (Hdt. vi. 50 and 73) because of the hostile and traitorous attitude of the Aeginetans at the opening of the Persian wars; and indeed ἐπέχθη may be meant to suggest this very delivery. Hdt. vi. 50 fin. has a pun on the name, Κλεομήνης ἔφετο τον Κριόν, ὅ τι οἶδα ὑπὸ τὸ ὁνόμα. ὅ δὲ οἶδα ἐφερα. ὁ δὲ Κλεομήνης πρὸς αὐτὸν ἔφη: Ἡθὲ νῦν καταχαλκοῦ, ὃ κριέ, τὰ κέρα ὡς συνοισίμενος μεγάλῳ κακῷ. — Κριόν is a proleptic ace.

THE CLOUDS.

1358. Women, when grinding, naturally sang songs to while away time. An ἐπιμύλωσ φόλ is preserved, Bergk Poet. Lyt. III. p. 673, ἄλει, μύλα, ἄλει: καὶ γάρ Πιττακός ἄλει, μεγάλας Ὀμυλίνας βασιλείων. — ὡσπερέ: quasi. Obs. that no finite verb can be supplied.

1360. τέττυγας: the cicadas only drank a little dew, acc. to ancient belief, and derived the rest of their pleasure from song. Cf. Anacreont. 43. 1 ff., μακαρίζομεν σε, τέττις, ἢ τε δενδρέων ἐπ᾽ ἄκρων | ὃλιγν ὄμος πεπω-κός | βασιλεὺς δῶς ἀεὶ ἔλεος. Plut. Mor. 600 ff., ἐν ἄρη καὶ δρόσω καθάπερ οἱ τέττυγες στιοφύμενοι.


1365. ἐπίνεο: this verb not rarely takes a pred. acc. of a partic. or an adj. Cf. Aesch. Cho. 682, τενθεύτ᾽ Ὦρεσθν εἰπέ. Lys. 638, ταῦτην τοιαύ-

την εἰπον. Soph. El. 676, θανόντ᾽ Ὄρε-ςτῃ νῦν τε καὶ πάλαι λέγοι. Xen. Hell. v. 2. 18, ἢ εἰρήκαμεν δύναμιν με- 

γάλην ὄδοσ. With the obj. omitted, as in our example, Eur. Alc. 142, καὶ 

ζώσαι εἰπεῖν καὶ θαυμάσαν ἔστι σοι. 

Soph. El. 890, ὃς ἡ φρονούση ἢ μόρα 

λέγης.

1367. ψόφον: bombast. Cf. Ran. 492. Soph. Aj. 1110, τοῦ δὲ σοῦ ψό- 

φον ὡς ἀν στραφεῖν. — ἀξίστατον: cf. 

Plut. Mor. 1014 b, ἀκοσμία ἢ ἢ ἀσύ- 

στατον τὸ σωματικὸν ἔχουσα: τοῦτο 


Schol. Hermog. in Walz Rhett. vii. 

p. 963, 13, στομαφάξει ἐστὶ τὸ κομπά-

κειν καὶ ἀλαξονεὔσθαι. Greg. 

Cor. ibid. p. 1253, 18, μιμεῖται ὁ ποιη-

τὴς διὰ τῶν στομαφάστων λέξεων τὸ 

σεμνὸν τοῦ ἡρωσ. — κρημνοποιοῦν: 

cray-composing, rugged. Cf. Eq. 628; 

Ran. 818 ff., 929, 940.

1368. ὄρεξθεῖν: this verb prob. de-

notes convulsive struggle, such as is
1366 ἐγὼ γὰρ Δισχύλον νομίζω πρῶτον ἐν ποιηταῖς· ὀμοιὸς δὲ τὸν θυμὸν δακῶν ἐφην· σὺ δὲ ἀλλὰ τούτων.
1370 λέξον τι τῶν νεωτέρων, ἀρτ' ἐστὶ τὰ σοφὰ ταῦτα· ὁ δ' εὐθὺς ἢ' ὑ ᾿Εὐριπίδου ῥήσω τι', ὡς ἐβίνει ἀδελφός, ἀλεξίκακε, τὴν ὁμομητρίαν ἀδελφήν. κἀγὼ οὐκέτ' ἔξηνσεχόμην· ἀλλ' εὐθὺς ἐξαράττω πολλοῖς κακοῖς καῖσχροισί· καὶ τ' ἐντεῦθεν, ὅου εἰκός, 1375 ἔπος πρὸς ἐπος ἠρείδομεσθ'· εἰθ' οὕτος ἑπαναπηδᾶ, κάπετ' ἐφλα με κάσπόδει κάπνυγε κάπτεριβεν.

ΦΕΙΔΙΠΠΙΔΗΣ.

οὐκον δικαῖως, ὅστις οὐκ ᾿Εὐριπίδην ἑπανεῖς σοφότατον;

ΣΤΡΕΨΙΛΑΔΗΣ.

σοφότατον γ' ἐκείνου; ὁ — τι σ' εἴπω;
ἀλλ' αὖθις αὐ τυπτῆσομαι.

seen in animals when slaughtered. Cf. Hom. II. xxiii. 30. Opp. II. ii. 583, σφακέλω δε οί ἐνον ὁρεχθεί κραδή. Ἀφ. ΙΙ. ii. 49, καὶ οἱ ὁρεχθεί θυμός.
1369. δακῶν: cf. Ran. 43; Vesp. 1083.


1372. ὁ ἀλεξίκακε: sc. Ἀπόλλων, who was appealed to by persons exposed to danger. Cf. Av. 61. Here it is the very name or thought of the crime that is terrible. In Pax, 422, ἀλεξίκακος is used of Hermes, but not in an excl. See on Eq. 1307. — ὁμομητρίαν: a man was allowed to marry his half-sister (as in the case of Cimon and Elpinice), provided they had not a common mother, but actual instances of such marriages were rare, and were not regarded with favor. Cf. Plut. Them. 32. [Andoc.] 4. 33.

1373. κἀγὼ οὐκέτι: the synizesis of ω with οὐ- is not rare, esp. in ἐγὼ οὐ(κ).

1375. ἠρείδομεσθα: see on 558.

1376. ἐφλα: descriptive impf., proceeded to pommel, etc. Cf. Plut. 784.

1378. ὁ — τι σ' εἴπω: he cannot find a word adequate to the occasion. Cf. Pax, 520 ff. Dem. De Cor. 22, ὁ — τι ἐν εἰπών σε τις ὁρθῶς προσεῖποι; Xen. Hell. ii. 3. 47, ἀποκαλεῖ κόθοριν με, ὡς ἄμφωτερος πειρᾶμον ἀμοῦττειν· ᾿οσίς δὲ μηδετέροις ἄρδεικε, τούτων — ὁ πρὸς τῶν θεῶν — τι ποτε καὶ καλέσαν χρῆ; In another sense, Verg. Aen. i. 327, o — quum te memorem, virgo?

1379. τυπτῆσομαι: fut. mid. with pass. signification. — ἄν: sc. τύπτωι.
ΦΕΙΔΙΠΠΙΔΗΣ.

νη τὸν Δ', εν δίκη γ' ἀν.

ΣΤΡΕΨΙΑΔΗΣ.

1380 καὶ πῶς δικαίως; ὡστὶς, ἀναίσχυντε, σ’ ἐξέθρεψα, αἰσθανόμενος σου πάντα πραυλίζοντος, ὃ τι νοοῖς. εἰ μὲν γε βρών εἴποις, ἐγὼ γνοὺς ἀν πιεῖν ἐπέσχοις, μαμμᾶν δ’ ἂν αἴτησάντος ἔκον σοι φέρων ἀν ἄρτον. κακκᾶν δ’ ἂν οὐκ ἐφθης φράσαι, κἀγὼ λαβὼν θύραζε 1385 ἐξέφερον ἄν καὶ προούχόμην σε· σὺ δὲ με νῦν ἀπάγω.

χων

βοῶντα καὶ κεκραγόθ’ ὅτι

χεῖτηϊών, οὐκ ἔτλης

ἐξω ἐξενεγκέιν, ὃ μιαρὲ,

θύραζε μ’, ἀλλὰ πνεύμονος

1390 αὐτοῦ ’ποίησα κακκᾶν.

ΧΟΡΟΣ. (Ἄντιστροφή)

οἷμαι γε τῶν νεωτέρων τὰς καρδίας

πηδᾶν, ὃ τι λέξει,

εἰ γὰρ τοιαύτα γ’ ὑστος ἐξειργασμένος

λαλῶν ἀναπέλεσει,

1380. πῶς: qualifies the omitted verb, δικαίως being equiv. to ἐν δίκη.

— ἀναίσχυντε, σ’: see Crit. Notes.


1384. φράσαν: the partic. is much more freq. than the inf. with φάνειν. GMT. 112, 2; H. 984. See Crit.

Notes. — καί: parataxis, instead of hypotaxis with πρὶν, is employed when φάνειν is accompanied by οὗ, no sooner . . . , than, etc. Cf. Xen. Eq. 5. 10, οὗ φθάνει ἐξαγώμενος ὁ ὑπὸς καὶ εὐθὺς ῥοησός ἔστι τοῖς ἀκαθάρτοις.


1390. αὐτοῦ: often means on the spot (illiseo), just where one is.

1392. πηδᾶν: i.e. with anxious expectation, and hence followed by an indir. question. Cf. Plat. Symp. 215 ε, μᾶλλον ἢ τῶν κοιμαστικῶν ἢ τε καρδία πηδᾶ καὶ δάκρυα ἐκεῖται. Plut. Mor. 30 a, τοῦ μὲν (Ἔκτορος)
1395υόδερμα τῶν γεραιτέρων λάβομεν ἂν ἄλλ' οὐδ' ἐρεβίνθου.
σόν ἔργον, ὦ κανών ἑπών κινητά καὶ μοχλευτά,
πειθώ τινα ζητεῖν ὅπως δόξεις λέγειν δίκαια.

ΦΕΙΔΙΠΠΙΔΗΣ.
ὡς ἂν κανοῖς πράγμασιν καὶ δεξιῶς ὀμλεῖν
1400καὶ τῶν καθεστώτων νόμων ὑπερθρονεῖν δύνασθαι.
ἔγω γὰρ ὅτε μὲν ἰπτικῇ τῶν νοῦν μόνη προσεῖχον,
οὐδ' ἂν τρίς εἰπέων ρήμαθ' οἶδος τ' ἢν, πρὶν ἐξαμαρτεῖν.
νυνι δ', ἐπείδη μ' οὕτωι τούτων ἔπαυσεν αὐτός,
γνώμαις δὲ λεπταῖς καὶ λόγοις ἑύνειμι καὶ μερίμναις,
1405οἶμαι διδάξειν ὡς δίκαιοι τὸν πατέρα κολάζειν.

ΣΤΡΕΨΙΑΔΗΣ.
ἵππευε τοῖνυν νη Δι', ὦς ἔμοιγε κρείττον ἐστιν

κινδυνεύοντος ἢ καρδία πιθα. The const. exactly as in Cic. Fam. iii. 12, 3, vides sudare me iam du-
dum, quo modo et ea tuear quae mihi tuenda sunt et te non offendam.

1396. ἀλλ' οὐδέ: the neg. applies to the whole sent., — (not only not at a large price) but not even for a pea would I purchase, etc. The ellipsis had prob. faded from consciousness. Cf. Diphil. 58, τὸ δείπνον ἀλλ' οὐδ' αἰμ' ἔχει. Dem. De Fals. Leg. 37, ὑπὲρ δὲ Φωκέων ἢ Θεσπιέων ἢ ἄν οὕτως ἀπήγγελε πρὸς ὑμᾶς ἀλλ' οὐδὲ μικρόν (sc. ἐνεστὶ γεγραμμένον). [Dem.]

Prooem. 48, τῶν ὑμετέρων ἀλλ' οὐδὲ τὸ σμικρότατον φροντίζωσιν. For the general idea, cf. Pax, 1223, οὐκ ἂν πριαίμην (τὸ λόφῳ) οὐδ' ἲν ἵσχαδος μᾶς. Plaut. Mil. ii. 3. 45, non ego tuam empsim vitam vitiosa nuce.

1397. μοχλευτά: cf. 568. This is prob. a parody on Eur. Med. 1317, τῆς τάδε κινεῖς καναμοχλεύεις πό-

λας; But Ar. at the same time uses μοχλευτά as a metaphor from πέτρας μοχλεύειν (Plat. Com. 67).

1398. ὅπως δόξεις: many read δόξης. On the use of the fut. indic. in final clauses, see GMT. 44, 1, x. 1, and 45, x. 8 with foot-note (fīn.).

bitis verba hodie inter vos.

1403. οὕτωι: i.e. Strepsidas. Phidippides is addressing the spectators.

—τούτων: Schol., τῶν κατὰ τὴν ἰπτι-
κήν. For case, see H. 748; G. 174.

1406. νὴ Δία: see on 314. Cf. Lys. 95. Here a concession is offered by the imv., as is further indicated by τοῖνυν, well then. νὴ Δία instead of πῶς δίος may be used also with the opt. of wish when it is not a formal prayer. Cf. Ran. 86.
ίππων τρέφειν τέθριππον ἢ τυπτόμενον ἐπιτριβήναι.

ΦΕΙΔΙΠΠΙΔΗΣ.

ἐκεῖσε δ’ ὦθεν ἀπέσχισάς με τοῦ λόγου μέτεμι,
καὶ πρῶτ’ ἐρήσομαι σε τούτ’ παίδα μ’ ὄντ’ ἔτυππες;

ΣΤΡΕΨΙΑΔΗΣ.

1410 ἦγωγε σ’, εὐνοών γε καὶ κηδόμενος.

ΦΕΙΔΙΠΠΙΔΗΣ.

ἐπε δὴ μοι·

οὐ καμὲ σοὶ δίκαιον ἔστων εὐνοοῦνθ’ ὁμοίως
τύπτειν, ἐπειδήπερ τόδ’ ἔστων εὐνοεῖν τὸ τύπτειν;

πῶς γὰρ τὸ μὲν σὸν σῶμα χρῆ πληγῶν ἀθρόον εἶναι,

τούμον δὲ μῆ; καὶ μὴν ἔφων ἐλεύθερος γε κἀγὼ.

1415 κλάονσι παῖδες, πατέρα δ’ οὐ κλάειν δοκεῖς;

φήσεις νομίζεσθαι σῦ παῖδος τοῦτο τοῦργον εἶναι·

1407. Obs. the alliteration. — τρέ-

φειν τέθριππον: cf. Hdt. vi. 125, 26,

ὁ Ἀλκμέων οὖτος (sc. ὁ Μεγακλέος)

οὐτο τεθριπτοπρόφθασι Ὀλυμπιάδα ἀνα-

ρέσται. The older Miltiades was oikēs

τεθριπτοπρόφθαν, Hdt. vi. 35, 4.

1408. μέτειμα: cf. Plat. Phaed. 88 δ,

λέγει, τῆ δ Ὀσκράτης μετήλθε τῶν λόγον;

Hdt. vii. 239, 1, ἀνεμί δὲ ἐκεῖσε τοῦ

λόγου τῇ μοι τὸ πρότερον ἐξῆλπε.

1411. σοὶ εὐνοοῦντα τύπτειν: when

two verbs, which govern different
cases, have a common obj., it is usu-

ally put in the case required by the

nearer verb, unless the other is more

important. When one verb is a

partic. the rule still holds good, un-

less, indeed, there is a tendency to

use the case required by the partic.

Cf. Thuc. vi. 11, 1, ἀνάφην ἐπὶ τοιοῦ-

τοσού ἰέναι, ἦν κράτησα μὴ κατασχήσω

τις. Plat. Lach. 187 α, εἴναοι ἤθη ἄλ-

λαν ἐπιμεληθέντες ἐκ φαίλων ἀγαθοὺς

ἐποίησατε; Dem. De Cor. 162, ὄσο σὺ

ζῶνας κολακεύων παρηκολοθεῖς. Thesm.

213, ἐμοὶ δ’ τι βούλει: χρῆ λαβών.

1415. In Eur. Alc. 691, in replying
to the reproaches uttered by Admetus

because his father Phers had not
died in his stead, the latter says, χαλρεις

ὑρῶν φῶς, πατέρα δ’ οὐ χαλρεῖν δοκεῖς; Cf.

Thesm. 194. The parody is rendered

conspicuous by the trimeter inserted

among the tetrameters. Some, how-
ever, propose to fill out the tetra-
meter by adding something, such as

προσθέτειν (Herwerden), or ἐν χρῆναι

(Cobet). As the verse stands, δοκεῖς

means think it right, just as δοκεῖ

means it seems right. Cf. Aesch. Ag.

16, ὅταν δ’ αὐτίδειν δοκῶ. Soph. Ant.

1102, καὶ ταῦτ’ ἐπαινεῖς καὶ δοκεῖς παρε-

καθεῖν; In the parodied passage δο-

κεῖς means simply think.

1416. σ’: used because of the an-
tithesis with ἐγὼ in the next verse. —

παιδός: cf. Vesp. 1207 f. — ἔργον: see

on 1494.
εγώ δὲ γ' ἀντείπομ' ἄν, ὡς δίς παίδεσι οἱ γέροντες, 
εἰκόσ τε μᾶλλον τοὺς γέροντας ἦ νέους τι κλάειν, 
ὁσπερ εξαμαρτάνειν ἦττον δίκαιων αὐτοὺς.

ΣΤΡΕΨΙΑΔΗΣ.

1420 ἀλλ' οὖν δαμοῦ νομίζεται τὸν πατέρα τοῦτο πάσχειν.

ΦΕΙΔΙΠΠΙΔΗΣ.

οὔκον ἀνὴρ ὁ τὸν νόμον τιθεὶς τὸτ' ἢν τὸ πρῶτον, 
ὡσπερ σὺ κάγω, καὶ λέγων ἐπειθε τοὺς παλαιοὺς;

1425 ὅσας δὲ πληγὰς εἶχομεν πρῶ τὸν νόμον τεθήναι,
ἀφίεμεν καὶ δίδομεν αὐτοῖς προῖκα συγκεκόφθαι.

σκέψαι δὲ τους ἀλεκτρυνόνας καὶ τάλλα τὰ βοτὰ ταυτί,

1417. δἰς παίδεσ: a common pro-
verbal expression. Cf. Cratin. 35, 
ἤν ἄρ' ἀληθηὶς ὁ λόγος, ὡς δὶς παις γέρων.
Theopomp. Com. 69, δἰς παιδες οἱ 
γέροντες ὄρθω τῷ λόγῳ.

1418. εἰκός τε: continuation of 
subord. sent. introduced by ὡς. The 
latter part of the verse is corrupt. 
See Crit. Notes.

1420. Streipsiades is driven to 
the necessity of appealing to usage.

1421. νόμον: implied by νομίζεται.
The two meanings of νόμος, custom and 
law, viz. that the father should not 
be beaten, are here intentionally con-
founded. — τιθεῖς: impf. partic. — ὡς 
τότε τῷ πρῶτον ἐπίθει. Cf. Lys. 1, 33, ὁ 
τὸν νόμον τιθεῖς θάνατον αὐτοῖς ἑποίησ 
tὴν στημάν. Dem. De Cor. 6, (οἱ νόμοι.) 
ὡς οὐ τιθεῖς εἴξ ἀρχής σόλων, κτλ. Lescchin. 
1, 33, καὶ τὶ προσέταξεν ὁ τιθεῖς τὸν νό-

1425. εἶχομεν: πληγὰς ἐχειν is 
equiv. to the pf. of πληγάς λαμβά-

νειν. Cf. Polyb. xxxi. 7, ὁ δῆμος 
δεῖται πάντων ὑμῶν ἵκανας ἐχον πληγᾶς 
λήξαντας τῆς ὁργῆς διαλυθήσαται. In such 
cases πληγὴ denotes the result, stripe.

1427. In the iambic tetramer 
the anapaest in the fourth place is very 
rare, except in prop. names (Ran. 912).
Here it could be obviated by writing, 
with Bothe, ἀλεκτροπας (see on 666); 
but this would be the only occur-
rence of this word in comedy outside 
of anapaestic metres. This objection 
is not very serious, as the word is not 
of freq. occurrence; and the Socratic 
lesson (cf. 666, 851) would in any case 
justify its use by Philippides. Cratin. 
41, ὁ δ' ἡλθός ὡσπερ πρὸ διατ σον βῆ 
βῆ λέγων βαδίζει, is considered doubt-
ful. — ταυτί: ὁντοσι does not always 
refer to things actually present, but 
often refers to something just men-
tioned, or otherwise made present to 
the mind. Cf. 424, 1473. Pherecer. 
143. 20, ποιος ὁντοσι (just mentioned) ὁ
ὁς τοὺς πατέρας ἀμύνεται: καίτοι τί διαφέρονσιν ἡμῶν ἐκεῖνοι, πλὴν γ’ ὅτι ψηφίσματ’ ὀὗ γράφοντοι;

ΣΤΡΕΨΙΑΔΗΣ.

1430 τ’ ἰδ’ ἐπειδὴ τοὺς ἀλεκτρυόνας ἀπαντᾷ μμεί, οὐκ ἐσθίεις καὶ τὴν κόπρον κατ’ ξύλου καθεύδεις;

ΦΕΙΔΙΠΠΙΔΗΣ.

οὐ ταύτων, ὦ ’τάν, ἐστίν, οὐδ’ ἄν Σωκράτει δοκοῖ.

ΣΤΡΕΨΙΑΔΗΣ.

πρὸς ταύτα μὴ τύπτ’· εἰ δὲ μῆ, σαυτόν ποτ’ αἰτιάσει.

ΦΕΙΔΙΠΠΙΔΗΣ.

καὶ πῶς;

ΣΤΡΕΨΙΑΔΗΣ.

ἐπει σὲ μὲν δίκαιος εἰμ’ ἐγὼ κολάζεων.

1435 σὺ δ’, ἦν γένηται σοι, τὸν νιόν.

ΦΕΙΔΙΠΠΙΔΗΣ.

ἡν δὲ μῆ γένηται, μάτην ἐμοὶ κεκλαύσεται, σὺ δ’ ἐγχανὼν τεθνήζεις.

Τιμόθεος; Nicoph. 1, ταυτ’ ὅ τα ποιήρ’ ὅρων. Similarly, τὰ τοιαῦτα, Pax, 1280.


1429. ψηφίσματα: see on 1018. Cf. Eq. 1383.

1431. ἐπὶ ξύλο: see Crit. Notes.

1432. Phileippides, in turn, is greatly perplexed, and appeals to (hypothetical) authority, just as Strepsiades had appealed to usage (1420).

1433. πρὸς ταύτα: see on 990. He refers to such arguments as he has used.— εἰ δὲ μῆ: otherwise, merely reversing in cond. form what precedes, whether it be affirmative or neg. GMT. 52, 1, n. 2. Cf. Ran. 625; Vesp. 435; Av. 133; Pax, 384. Xen. Anab. iv. 3. 6, οὕτ’ ἐν τῷ ὕδατι τὰ ὄπλα ἦν ἐχεῖν: εἰ δὲ μῆ, ἧρπαζεν δ’ ἡσυχός.

1436. ἐγχανών: Schol., καταγελάσας. Cf. Eq. 1313; Vesp. 721, 1007; Ach. 221, etc. — τεθνήζεις: the Att. writers prob. used only the act. form of τεθνήζω and ἐστήξω, but in late writers the mid. became common. Cf. Luc. Solocc. 7, ἀττικός καὶ τεθνήζεις εἰπόντος ἐπὶ τοῦ τρίτου (in the third person). See Crit. Notes. These forms are, in fact, simple fut., formed as if from τεθνήκω, ἐστήκω.
ΧΡΕΨΙΑΔΗΣ.

ἐμοὶ μὲν, ἄνδρες ἡλικεῖς, δοκεῖ λέγειν δίκαια,
κάμοιγε συγχωρεῖν δοκεῖ τούτουσι τάπιεική.
κλάεις γὰρ ἡμᾶς εἰκός ἐστ', ἢν μὴ δίκαια δρῶμεν.

ΦΕΙΔΙΠΠΙΑΔΗΣ.

1440 σκέψαι δὲ χατέραν ἔτι γνώμην.

ΧΡΕΨΙΑΔΗΣ.

ἀπὸ γὰρ ὀλούμαι.

ΦΕΙΔΙΠΠΙΑΔΗΣ.

καὶ μὴν ἵσως γ’ οὐκ ἀξιέσει παθῶν ὥν πέπονθας.

ΧΡΕΨΙΑΔΗΣ.

πῶς δή; δίδαξον γὰρ, τί μ’ ἐκ τούτων ἐπωφελήσεις.

ΦΕΙΔΙΠΠΙΑΔΗΣ.

τὴν μητέρ’ ὤσπερ καὶ σὲ τυπτήσω.

ΧΡΕΨΙΑΔΗΣ.

τί φής, τί φής σὺ;

τοῦθ’ ἐτερον αὖ μείζον κακόν.

ΦΕΙΔΙΠΠΙΑΔΗΣ.

τί δ’, ἢν ἔχων τὸν ἤττω

1445 λόγον σε νικήσω λέγων,

τὴν μητέρ’ ὡς τύπτειν χρεῶν;

1437. ἡλικεῖς: among the spectators.
1440. ἀπὸ γὰρ ὀλούμαι: see on 792.
1443. τί φής: see on 235.
1446. Eur. Or. 552 ff. and Aesch. Eum. 658 ff. seem to teach that the mother had lower claims to honor than the father; but the circumstances in both cases are such that no inference can be drawn as to the general view of those poets on the subject. Socrates, however, held obedience and filial affection towards even a petulant mother most sacred. Cf. Xen. Mem. ii. 2.—ὡς: this clause is the obj. of νικήσω. See on 99.
ΣΤΡΕΨΙΑΔΗΣ:
τί δ' ἄλλο γ' ἦ, ταύτ' ἦν ποιήσ,
οὐδέν σε κωλὺσει σεαυτόν ἐμβαλεῖν ἐς το βάραθρον
μετὰ Σωκράτους
καὶ τὸν λόγον τὸν ἢττω.

1450

ταυτὶ δι' ὦμάς, δ' Νεφέλαι, πέπονθ' ἐγώ,
ὑμῶν ἀναθείς ἀπαντάς τὰ μὰ πράγματα.

ΧΩΡΟΣ.

αὐτὸς μὲν οὖν σαυτῷ σὺ τούτων αἰτίους,
1455στρέψας σεαυτὸν εἰς ποιηρά πράγματα.

ΣΤΡΕΨΙΑΔΗΣ:

τί δὴτα ταύτ' οὖ μοι τὸτ' ἡγορεύετε,
ἀλλ' ἀνδρ' ἀγροικον καὶ γέροντ' ἐπήρετε;

1447. τί δ' ἄλλο γ' ἦ: analogous to ἄλλο τι ἦ; we may supply the proper form of γέγνεσθαι or ποιῆσ; but the explanation offered for ὥν τι, 755, applies also here. See on 1192. In 1495 and Ran. 198, ποῖω is clearly understood. — ταύτ' ἦν: an emphatic word is sometimes placed before a conj. which regularly begins a clause. Cf. Theopomp. Com. 59. 5, ταυτ' ἦν ποιῆς, ἰών ἔστε τὴν ὁσίαν.

1449. τὸ βάραθρον: the Barathrum was a large, cavernous cleft in the earth at the north-west base of the Hill of the Nymphs, on which the observatory now stands. At the present day it is not very deep, the distance from the top of the cleft proper to the bottom being only some 30 feet. Acc. to ancient commentators, criminals were sometimes executed by being cast into it; but it is likely

that in most supposed instances merely their remains were cast in after the execution. In special cases men were thrown into it alive. Cf. Hdt. vii. 133. 4, οἱ μὲν ('Ἀθηναῖοι) τοὺς αἰτέοντας ἐς τὸ βάραθρον, οἱ δὲ (Σπαρτηταῖ) ἐς φρέαρ ἐμβαλόντες ἐκέλευον γῆν τε καὶ ὕδωρ ἐκ τοῦτων φέρειν παρὰ βασιλέα (Δαρείου). Plat. Gorg. 516 e. Xen. Hell. i. 7. 20 (where a ψύφισμα prescribes the punishment); ibid. 34. Ran. 574; Eq. 1362; Plut. 431, 1109.


1455. στρέψας: possibly a play on his name.

1456. τότε: Schol., ὥστε τὴν ἀρχήν προσήλθεν ὦμιν.
χορος.

'ημεῖς ποιοῦμεν ταῦθ' ἐκάστωθ' ὁντιν' ἄν γυνώμεν πονηρῶν ὁντ' ἐραστήν πραγμάτων,
1460 ἐως ἂν αὐτῶν ἐμβάλομεν εἰς κακόν,
ὅπως ἂν εἰδή τοὺς θεοὺς δεδοικέναι.

στρεψιάδος.

οὔμοι, πονηρὰ γ', ὁ Νεφέλαι, δίκαια δὲ.
οὐ γάρ μ' ἔχρην τὰ χρήμαθ' ἀδανεϊσάμην ἀποστερεῖν. νῦν οὖν ὁπως, ὁ φιλτατε,
1465 τὸν Χαίρεφωντα τὸν μιαρὸν καὶ Σωκράτην ἀπολείς μετελθῶν, οὐ σὲ καὶ' ἐξηπάτων.

φείδιππιάδος.

ἀλλ' οὖκ ἂν ἀδικήσαμι τοὺς διδασκάλους.

στρεψιάδος.

ναί ναί, καταιδέσθητι πατρῴον Δία.

φείδιππιάδος.

ἰδοὺ γε Δία πατρῷον· ὡς ἀρχαῖος εἰ.


1464. ὁπως: see on 824. — ὁ φιλτατε: addressed to Philippiades.

1466. μετελθῶν: pursuing with vengeance. Cf. Eur. Bacch. 345, τῆς σῆς δ' ἀνοίας τήνδε τῶν διδάσκαλον | δίκην μέτειμα. Freq. in this sense in Aesch. and Eur., and found also in Aeschin., Antipho, and other prose authors, but not elsewhere in comedy.

1467. Philippiades recalls his father's reproof, 871.

1468. πατρῷον: the ἂ in πατρῷον indicates that this is a parody. See on 320. Plat. Euthyd. 302 c d states expressly that Zeus was worshipped as πατρῷος among several other Hellenic peoples, but not among the Athenians or any other people of the Ionian race. Acc. to Porson, the tragedians attempted to make amends by popularizing the epithet at Athens; but Lobeck calls attention to the fact that they use it only in reference to heroes descended from Zeus. Cf. Aesch. Frag. 146. Soph. Tr. 288, 753. Eur. El. 671. — Strepsiades takes the word as meaning protector of fathers.

1469. See on 818. Cf. 872.
1470 Ζεῦς γὰρ τις ἐστὶν;

ΣΤΡΕΨΙΑΔΗΣ.

ἐστὶν.

ΦΕΙΔΙΠΠΙΔΗΣ.

οὐκέτ' ἐστ', ἔπει

Δῖνος βασιλεῦει τὸν Δί' ἐξεληλακώς.

ΣΤΡΕΨΙΑΔΗΣ.

οὖκ ἐξεληλακ', ἀλλ' ἔγω τούτ' φόμην
diὰ τοτοῦ τὸν Δῖνον. οἷμοι δεῖλαιος,

[ὅτε καὶ σὲ χυτρεοῦν  ὄντα θεὸν ἣγησάμην.]

ΦΕΙΔΙΠΠΙΔΗΣ.

1475 ἐνταῦθα σαυτῷ παραφρόνει καὶ φληνάφα.

ΣΤΡΕΨΙΑΔΗΣ.

οἱμοὶ παρανοιας· ὡς ἐμαυτόμην ἄρα,

ὁτ' ἔξεβαλλον τοὺς θεοὺς διὰ Σωκράτην.

ἀλλ', ὥ φίλ' Ἑρμῆ, μηδαμῶς θύμαινέ μοι,

1471. 828 repeated ironically.
1472. τούτο: see Crit. Notes.
1473. τοτοῦ: Socrates. οὐ is shortened as in 658. — δεῖλαιος: in this word αι, though sometimes long (12, 709, 1504) is often shortened, esp. in οἷμοι δεῖλαιος. Cf. Λευ. 990; Vesp. 40, 165, 202, 1150, etc. This shortening sometimes occurs in Soph. and Eur. Diphthongs in some other words are occasionally shortened before another vowel, esp. in comedy. Cf. Ραξ, 1111 οἷν τέ, 1213 ἐκεινοῦ, 1280 τοιαῦτα; Vesp. 1369 ποιαν; and rarer cases, E. 479 οἰων and Βουστῶν and Βουστώς; Vesp. 282, φιλαθήναιος; Λ. 247, οὔτε. Polyzel. 11. 3, Ἄθηναῖοι. See also on 1046.
1474. οὔτε: see on 7.—This verse was prob. interpolated by some one who found τοτοῦ in 1473 (see Crit. Notes) and referred it to an object present on the stage representing Δῖνον. There could not be any representation of the sort, because the god Δῖνος was not a fiction of the Сocrates, but a misconception on the part of Strepsiades. Moreover, had there been such an earthenware object at the schoolhouse, it would have been mentioned at 200 ff.
1475. σαυτῷ: αὐτὸς κατὰ σαυτὸν.
1477. έξεβαλλον: for the use of the impf. see on προσετθει, 63.
1478. We must imagine a statue of Hermes near the house of Strepsiades on the stage. To the mouth of this statue he applies his ear as if
to receive advice. Similarly in *Pax*, 658 ff., Hermes himself converses with the statue of Peace. See on 83.

1482. διωκάθω: subjv., the indir. question being at the same time a deliberative one. See on 87.—ον τι: he might have said είτε διωκάθω, είτε τι, in which τι takes the place of a verb in the subjv.; but instead of τι he said δι τι σου δοκεί, in which the deliberative subjv. could not be used, as this is an ordinary relative clause, whatever you choose.

1483. He pretends to have received a divine commission to do—what he has made up his mind to do.—δικορραφεῖν: i.e. to act the δικορράφος (δίκη, a suit, and βάπτειν, stitch, patch up, plot). Cf. *Av.* 1435. Apollod. 13. 12 ff., *ψευδετέρας, επισκόπως, μαρτυρεῖν, δικορραφεῖν, κλέπτει, τελεωμεί.*

1484. έμπυπηράναι: "Αττικής έμπυπηράναι dicerunt et ἐμπύπηραν, quae formae ubique in vitis libris restituendae sunt, metro saepe iubente, semper permittente: nam a Graeculis demnum fictae sunt formae ἐμπύπηρα et ἐμπύπηραμα." Cobet. Cf. *Thesm.* 749, εμπυπηρατε; *Lys.* 311, εμπυπηράναι; *Ach.* 447, ἐμπύπηραμα. It should be remembered that πλ and πρ never make position in Αι, and that τ in the reduplication of the pres. stem is short.


1488. The chopping is needless, unless it is meant as a preparation for successful burning.


1491. τινά: the same use that ordinarily may be rendered *many a one*; here a few.
THE CLOUDS.

εμοὶ ποιήσω, κεῖ σφόδρον εἰσ' ἀλαζόνες.

ΜΑΘΗΤΗΣ Α.

ἰοὺ ἱοῦ.

ΣΤΡΕΨΙΑΔΗΣ.

σὸν ἤργον, ὁ δάς, ἑναι πολλὴν φλόγα.

ΜΑΘΗΤΗΣ Α.

1495 ἀνθρωπε, τί ποιεῖς;

ΣΤΡΕΨΙΑΔΗΣ.

ὅ τι ποιῶ; τί δὲ ἄλλο γ' ἢ διαλεπτολογοῦμαι ταῖς δοκοῖς τῆς οἰκίας.

ΜΑΘΗΤΗΣ Β.

οὐκοι, τίς ἡμῶν πυρπολεῖ τὴν οἰκίαν;

ΣΤΡΕΨΙΑΔΗΣ.

ἐκεῖνος, οὔτερ θοιμάτιον εἰλήφατε.

ΜΑΘΗΤΗΣ Β.

ἀπολεῖς, ἀπολεῖς.

ΣΤΡΕΨΙΑΔΗΣ.

τοῦτ' αὐτὸ γὰρ καὶ βούλομαι,

1500 ἢν ἢ σμινύῃ μοι μὴ προδότας ἐλπίδας,

ἡ γ' ἔχω πρότερόν πως ἐκτραχηλισθῶ πεσών.

ΣΩΚΡΑΤΗΣ.

οὕτως, τί ποιεῖς ἐτεόν, οὐπὶ τοῦ τέγουσιν;

1492. ποιήσω: ο_ο _. See on 1046.
- ἀλαζόνες: see on 102.
1493. The roles of the pupils, being unimportant, are not played by regular actors, but are provided for by a παραχορήγημα (the part of a secondary chorus or of additional actors).
1494. σὸν ἤργον: cf. 1345, 1397, 1416; Ran. 590; Lys. 830; Excl. 514; Thesm. 1172. With following inv., Av. 862; Thesm. 1208, σῶν ἤργων, φεύγε. In addressing lifeless things, as here, Lys. 315 ὁ χύτρα, 381 ἄχελφε.
1496. διαλεπτολογοῦμαι: a comic combination or fusion of διαλέγεσθαι with λεπτολογεῖν (320). He refers to cutting the rafters into splinters.
1498. θοιμάτιον: cf. 497, 856.
στρεψιάδης.
αεροβατῶ καὶ περιφρονῶ τὸν ἥλιον.

ζωκρατής.
oμοι τάλας, δείλαιος ἀποπνυγήσομαι.

μαθητής.
1505 ἐγὼ δὲ κακοδαίμων γε κατακαυθήσομαι.

στρεψιάδης.
tί γαρ παθόντες τοὺς θεοὺς ύβρίζετε
καὶ τῆς σελήνης ἐσκοπεῖσθε τὴν ἐδραν;
δίωκε, βάλλε, παῖε, πολλῶν ἐνεκα,
μάλιστα δ' εἰδῶς, τοὺς θεοὺς ὡς ἡδίκουν.

χορός.
1510 ἡγεῖσθ' ἐξω· κεχόρευται γαρ μετρίως τὸ γε τῇμερον ἡμῖν.

1503. This verse is 225 repeated in triumphant mockery.


1508 f. Here we have what may be called the "text" or theme of the play, a concise statement of the motive of the poet in writing it. These two verses should prob. be assigned to the Chorus (Corypheus).

1510. Cf. Thesm. 1218 (end of the play), ἄλλα πέπαισται μετρίως ἡμῖν. — The verse is recited by the Corypheus.
METRES AND RHYTHMS.

Most of the characters employed in the following pages are explained in the grammars: H. 1067; 1069; 1070. G. 285, 1; 286, 1–4; 287, 4. See S. 11, 3; 9, 1; 13, 2 and 3; 15, 1. For convenient reference, however, they are given here:

\[ \sim = \text{eighth-note} \ddagger, \text{one normal short syllable (mora).} \]
\[ \text{o} = \text{two sixteenth-notes} \ddagger\ddagger, \text{two short syllables as one mora.} \]
\[ > = \overline{\ddagger}, \text{an irrational syllable.} \]
\[ _{\sim} = \text{quarter-note} \ddagger, \text{one normal long syllable (two morae).} \]
\[ \sim \sim = \ddagger\ddagger\ddagger = \ddagger, \text{found only in the cyclic dactyl, } \sim \sim. \]
\[ \text{\text{\sim \ddagger = \ddagger, triseme syllable (three morae).} \]
\[ \text{\text{\ddagger = half-note} \ddagger, \text{tetraseme syllable (four morae).} \]
\[ \wedge, \text{a pause equal to one short syllable (mora).} \]
\[ \overline{\wedge}, \text{a pause equal to one long syllable (two morae).} \]

As speech is made up of syllables, words, grammatical sentences, and grammatical periods, so rhythm is made up of notes, measures, rhythmical sentences, and rhythmical periods. In the metrical schemes the end of a rhythmical sentence (κωλον) is marked by $||$, and the end of a period by $||$. In the text a dot is placed under the first letter of a rhythmical sentence beginning within a lyric verse. A comma in the scheme (as $\sim, \sim$) marks caesura. H. 1081. G. 288. S. 19, 2, III.

RECITATIVE RHYTHMS.

The recitative rhythms of the Clouds are either in $\frac{3}{8}$ time (iambic, trochaic, and logaoedic), or in $\frac{3}{4}$ time (anapaestic). H. 1068. G. 285. S. 8, 1; 8, 2, V. and II.
I. Rhythms in \( \frac{3}{8} \) Time.

When the number of feet in a verse is even, the measure or unit is the dipody. H. 1072. G. 289, 2. The stronger ictus falls on the first foot of each dipody, and the second foot may be irrational: \( \cancel{\text{\( \checkmark \)}} \checkmark \text{\( \checkmark \)} \). H. 1082; 1070. G. 290. S. 10, VII.; 13, 2. Except in systems or series, the last syllable is anceps. H. 1074. G. 286, 5. S. 19, 2, I., 3.

1. Iambic. When the verse begins with the \( \hat{\alpha}ροις \) (syllable without ictus, often called thesis), the rhythm is called iambic, although it is more scientifically considered trochaic with anacrusis: \( \checkmark \; \checkmark \; \checkmark \). H. 1079; 1088. G. 285, 4; 292. S. 7, 5 and 6.

Trimeter. The iambic trimeter is composed of three iambic dipodies. The comic poets often disregard the caesura in the third or the fourth foot, which is observed carefully in the fully developed tragedy. If the verse be read with anacrusis, the rhythm becomes trochaic (rendered more lively by the anacrusis), and the verse is catalectic. The various resolutions and substitutions admissible in comedy are indicated by the following scheme: —

\[
\begin{align*}
\checkmark \; \checkmark \; \checkmark  \\
\checkmark \; \checkmark \checkmark  \\
\checkmark \checkmark \checkmark  \\
\checkmark \checkmark \checkmark \checkmark  \\
\checkmark \checkmark \checkmark \checkmark \checkmark  \\
\checkmark \checkmark \checkmark \checkmark \checkmark \checkmark  \\
\checkmark \checkmark \checkmark \checkmark \checkmark \checkmark \checkmark  \\
\end{align*}
\]

The combinations growing out of this scheme were determined rather by taste than by any fixed rules. Such combinations as \( \checkmark \; \checkmark \checkmark \) would be for the most part avoided.


Tetrameter. The iambic tetrameter catalectic, used chiefly in frivolous dialogue, is composed of two sentences,—a tetrapody or dimeter and a "falling" dimeter. There is usually caesura

---

1 Including two monometers (1 and 222), used in exclamation and address.
2 Including a monometer (1233). See note. Verse 1259 stands extra metrum, and was perhaps recited: — \( \checkmark \; \checkmark \; \checkmark \). \( \checkmark \checkmark \; \checkmark \checkmark \; \checkmark \; \checkmark \checkmark \checkmark \). \( \checkmark \checkmark \checkmark \) following is also extra metrum. See notes.
3 Introduced by a monometer (1321) in exclamation.
between the sentences. With anaeraxis and trochaic movement
the scheme is:—

\[ \varepsilon : _ \circ _ \varepsilon | _ \circ _ \varepsilon ; \varepsilon \parallel _ \circ _ \varepsilon \varepsilon | \_ _ \wedge \parallel \]

The resolutions and substitutions are like those of the trimeter.

H. 1095. G. 293, 3. S. 11, 6, I., 3.


System. The iambic system or series is a period of indefinite
length (a hypermetron). The sentences forming it are dimeters,
with occasionally a monometer, the last sentence always being a
"falling" dimer. The last syllable of each sentence is treated
metrically as if it were within a sentence.

H. 1098. G. 298, x.


2. TROCHAIIC. This rhythm is without anaeraxis, and is the
fundamental rhythm in \( \frac{3}{4} \) time. See above.

H. 1082. G. 290.

Tetrameter. The trochaic tetrameter catalectic is composed of
two tetrapodies (sentences of two dipodies each), always with diaer-
esis in tragedy and generally in comedy. The resolutions and sub-
stitutions allowed in comedy are like those of the iambic trimeter.

H. 1083. G. 291, 2. S. 26, 3, II.; 19, 2, II.


3. LOGAOEDIC. This rhythm consists of trochees and cyclic
daectyls (\( \sim \circ \sim \)) so combined that the daectyls may precede or fall
between trochees; but trochees never fall between daectyls.


Eupolidian. This verse, used by the comic poets in the para-
basis, consists of two sentences,—a third Glyconic and a trochaic
tetrapody. Each sentence, however, begins with a basis:—

\[ \_ \circ | _ \sim | _ \sim \circ | _ \circ | _ \circ | _ \circ | _ \circ | _ \wedge \parallel \]

\[ _ \circ | _ \circ | _ \circ \parallel \]


Verses 518–562.

1 Syncopated: \( \sim \circ \\sim \rangle | _ \circ _ \parallel _ \circ _ \| _ \circ _ \circ _ \circ _ \circ _ \circ | _ \wedge _ \parallel \).

2 Closing the anti-syntagma. See p. 241.
METRES AND RHYTHMS.

II. RHYTHM IN $\frac{3}{4}$ TIME.

Anapaest. In this rhythm the measure or unit is usually the dipody. The anapaest $\circ \circ \underline{\circ}$ is frequently replaced by $\underline{\circ}$ or $\circ \circ \circ$, very rarely by $\circ \circ \circ \circ$. The rhythm is treated as dactylic with anacrusis. H. 1103. G. 296. S. 8, 2, II.; 7, 5; 10, II.; 31.

Tetrameter. The anapaestic tetrameter catalectic consists of two sentences,—a dimeter and an incomplete dimeter (paroemiac), with caesura between them.

H. 1107. G. 297, 4. S. 26, 3, XII.; 31, 3, II.


System. The anapaestic system or series, used as a march, is a period of indefinite length (a hypermetron). The sentences forming it are dimeters, with occasionally a monometer. It always ends with a paroemiac verse (incomplete dimeter), which is often preceded by a monometer. According to some authorities, each monometer is followed by a pause equal to a dipody. Every rhythmic sentence ends with the end of a word, which may suffer elision; but syllaba anceps and hiatus are not allowed.

H. 1105. G. 298. S. 31, 3, III.; 11, 6, II.


Note. Verse 707, an exclamation, is, in form, two cretics, $\circ \circ \circ \circ \circ \circ \circ$. Verse 708 is, in form, two bacchii, $\circ : \circ \circ \circ \circ \circ \circ \circ$. These are in $\frac{3}{8}$ rhythm. H. 1119. G. 301, 3 and 4. S. 10, IX. and X.

LYRIC RHYTHMS.

I. The parodus ($\pi\alpha\rho\delta\omega$), 275–290 = 298–313.

\begin{align*}
\text{I.} & \quad \circ \circ \circ | \circ \circ \circ | \circ \circ \circ & \circ \circ \circ | \circ \circ \circ | \circ \circ \circ | \circ \circ \circ \\
\text{II.} & \quad \circ \circ \circ | \circ \circ \circ | \circ \circ \circ \circ \circ | \circ \circ \circ \circ \circ | \circ \circ \circ \circ \circ | \circ \circ \circ \circ \circ | \circ \circ \circ \circ \circ | \circ \circ \circ \circ \circ | \circ \circ \circ \circ \circ
\end{align*}

1 The longest anapaestic system extant, forming an introduction to the syntagma which follows. At the end of 892 there is apparent hiatus (between two speakers).

2 Closing the syntagma. See p. 241.
IV. 

This πάροδος, or entrance ode of the Chorus, is composed of a strophe and an antistrophe, each containing five periods (indicated in the scheme by Roman numerals) in dactylic rhythm. Each period is continuous (like a series), so that at the end of the final sentences the laws of quantity that apply within a verse are observed; and even when a period ends with a dactyl the last syllable is short. In verses 275 and 298 the apparent hiatus is justified by the pause; in verse 304 -tau is shortened by partial elision. On the πάροδος, see S. 33, 4, I.; on the strophe and antistrophe, with their metrical correspondence, S. 32 and 33, especially 32, 7 and 33, 1, II.; on the period, S. 24; and on final pauses (κατάληξις), S. 9, 1.

II. Κομμός, 457–475.

The κομμός is an ode of which parts are sung alternately by the Chorus and an actor. S. 33, 4, V. In the present instance, the first period being in pure trochaic rhythm, the dactylys in the

III. Κομμάτιον, 510–517. 510 f., an anapaestic system. See note. 512–517 are as follows:—

---

The Κομμάτιον is the opening of the parabasis, for the subdivisions of which see the notes and Introd., p. 13. Here the lyric portion is logaoedic.

IV. The φόνη and ἀντφόνη of the parabasis, 563–574 = 595–606.

I. — — — — — — — — —
II. — — — — — — — — — 5
III. — — — — — — — — —

The rhythm is logaoedic.

V. Choric odes, 700–706 = 804–813.

I. — — — — — — — — —
II. — — — — — — — — — 5
III. — — — — — — — — —

The rhythm is logaoedic with anacrusis.
The last three sentences are wanting in the strophe.
VI. Choric odes, 949–958 = 1024–1033.

\[
\begin{align*}
\text{I: } & \downarrow \uparrow | \uparrow \uparrow | \uparrow \downarrow | \downarrow \downarrow | \downarrow \downarrow | \downarrow \uparrow | \downarrow \uparrow | \downarrow \uparrow \\
\text{II: } & \uparrow \uparrow \uparrow | \uparrow \uparrow \uparrow | \uparrow \uparrow \uparrow | \uparrow \uparrow \uparrow | \uparrow \uparrow \uparrow | \uparrow \uparrow \uparrow | \uparrow \uparrow \uparrow | \downarrow \downarrow \downarrow \downarrow \\
\end{align*}
\]

The rhythm is like that of V.

The antistrophe is corrupt, so that the third and fourth lines of this scheme do not suit it. Schmidt emends as follows:

\[
\text{εὐδαίμονες δ' ἦσαν [οὖν] οἱ κώντες [τὸ πρὸς] ἐπὶ τῶν προτέρων πρὸς δὲ τῶν ὁ καμψηπρεπῆ μοῦσαν ἔχων.}
\]

Verses 949–1023 form a syntagma, with verses 1024–1104 as antisyntagma, the two constituting an ἄγων or a formal contest. After a lyric ode, the leader of the Chorus in two anapaestic or iambic tetrameters calls upon one of the speakers to begin. A dialogue in the same metre follows, closing with a system in the same rhythm. This is generally followed by an antisyntagma, in which the antistrophe corresponds metrically with the strophe; and the second exhortation, in two tetrameters, is either in the rhythm of the first one or in the other rhythm mentioned, and determines the metre and rhythm of the second debate, which terminates with a system in the same rhythm. The ἄγων often has at the end four tetrameters recited by the Chorus, and sometimes two tristichs in ordinary dialogue spoken by the actors. Verses 1345–1451 form a second syntagma and antisyntagma. Cf. Eq. 756–910. Vesp. 526–724. Av. 451–626. Lys. 476–607. Ran. 895–1098. In Plut. 487–618 the lyric part is wanting, because the whole play is without choric odes. In Eicl. 571–710 and Plut. 487–618 there is a syntagma proper, without the antisyntagma.

VII. An ode ἀπὸ σκηνῆς, 1154–1170.

\[
\begin{align*}
\text{I: } & \downarrow \uparrow | \uparrow \uparrow | \uparrow \downarrow | \downarrow \downarrow | \downarrow \downarrow | \downarrow \uparrow | \downarrow \uparrow | \downarrow \uparrow \\
\text{II: } & \uparrow \uparrow \uparrow | \uparrow \uparrow \uparrow | \uparrow \uparrow \uparrow | \uparrow \uparrow \uparrow | \uparrow \uparrow \uparrow | \uparrow \uparrow \uparrow | \uparrow \uparrow \uparrow | \downarrow \downarrow \downarrow \downarrow \\
\end{align*}
\]
III.  
\[ _\_\_\_ \mid _\_\_\_ \mid _\_ \bar{\alpha} \parallel \]
\[ _\_\_\_ \mid _\_\_\_ \mid _\_ \bar{\alpha} \parallel \]
\[ _\_\_\_ \mid _\_\_\_ \mid _\_ \bar{\alpha} \parallel \]

IV.  
\[ \circ : \circ \circ \circ \mid _> \mid _\_ \circ \mid _> \mid _\_ \circ \mid _\_ \circ \parallel \]
\[ _\_\_\_ \mid _\_\_\_ \mid _\_ \bar{\alpha} \parallel \]
\[ _\_\_\_ \mid _\_\_\_ \mid _\_ \bar{\alpha} \parallel \]

V.  
\[ \circ : \circ \circ \circ \mid _\_ \_ \mid _\_ \_ \mid _\_ \_ \mid _\_ \bar{\alpha} \parallel \]
\[ _\_\_\_ \mid _\_\_\_ \mid _\_ \bar{\alpha} \parallel \]
\[ _\_\_\_ \mid _\_\_\_ \mid _\_ \bar{\alpha} \parallel \]
\[ _\_\_\_\_\_\_\_\_ \mid _\_ \_ \mid _\_ \_ \mid _\_ \_ \parallel \]

VI.  
\[ \circ : _\_ \_ \mid _\_ \_ \mid _\_ \_ \parallel \]
\[ _\_\_\_ \mid _\_\_\_ \mid _\_ \_ \parallel \]

I., II., VI. Iambic. III. Dactylic. IV. Logaeodic. V. Parody on tragic anapaests. The form of the last sentence in V. is almost incredible. Kock makes it iambic, and the whole of VI. doehmiac. H. 1125, 1126. G. 302. S. 23, 4. Possibly it should form a part of VI. under the form \[ \circ : \circ \circ \circ \mid _> \mid _\_ \circ \mid _\_ \circ \parallel \]. The want of symmetry in V. would certainly not be worse than an ana-

VIII. A monody \[ \hat{o} \pi \hat{o} \, \sigma \kappa \nu \hat{\nu} \varsigma \], 1206–1213.

I.  
\[ \circ : _\_ \mid _\_ \_ \mid _\_ \_ \parallel \]
\[ _> \mid _\_ \_ \mid _\_ \_ \mid _\_ \_ \parallel \]
\[ _> \mid _\_ \_ \mid _\_ \_ \mid _\_ \_ \parallel \]
\[ _> \mid _\_ \_ \mid _\_ \_ \mid _\_ \_ \parallel \]
\[ _\_ \mid _\_ \_ \mid _\_ \_ \parallel \]

II.  
\[ _> \mid _\_ \_ \mid _\_ \_ \mid _\_ \_ \parallel \]
\[ _> \mid _\_ \_ \mid _\_ \_ \mid _\_ \_ \parallel \]

The rhythm is iambic with frequent syncope, or use of a trisememe syllable, \[ _\_ \]. H. 1076. G. 286, 2. S. 11, 3.
IX. Choric odes, 1303–1310 = 1311–1320.

I. \[> : _ \circ | _ \circ | _ \circ | _ > | _ \circ | _ \wedge \parallel \]
\[\circ : _ \circ | _ | _ | _ \wedge \parallel \]
\[\ge : _ \circ | _ > | _ \circ | _ \wedge \parallel \]
\[\ge : _ \circ | _ \circ | _ \circ | _ \wedge \parallel \]
\[> : _ \circ | _ > | _ \circ | _ | _ \circ | _ \circ \parallel \]

II. \[\ge : _ \circ | _ | _ \circ | _ > | _ \circ | _ \wedge \parallel \]
\[\ge : _ \circ | _ > | _ \circ | _ > | _ \circ | _ \circ | _ \wedge \parallel \]

The rhythm is iambic with occasional syncope.

X. Choric odes, 1345–1352 = 1391–1398.

I. \[\ge : _ \circ | _ \circ | _ \circ | _ \circ | _ > | _ \circ | _ \circ | _ \wedge \parallel \]
\[\ge : _ \circ | _ \circ | _ \circ \parallel \]
\[> : _ \circ | _ \circ | _ \circ | _ \circ \parallel \]
\[\ge : _ \circ | _ \circ | _ \circ \parallel \]
\[\ge : _ \circ | _ \circ | _ \circ | _ \circ | _ \circ \parallel \]
\[> : _ \circ | _ \circ | _ \circ \parallel \]

II. \[\ge : _ \circ | _ \circ | _ \circ | _ \circ | _ > | _ \circ | _ \circ | _ \circ | _ \wedge \parallel \]
\[\ge : _ \circ | _ \circ | _ \circ | _ \circ , _ > | _ \circ | _ \circ | _ \circ | _ \wedge \parallel \]

The rhythm of I. is logaoedic with anacrusis. The rhythm of II. is iambic (catalectic tetrameter). As verses 1345–1451 form a syntagma and antisyntagma, II. prob. does not belong to the choric ode. See metrical note on 949 ff.
MANUSCRIPTS AND EDITIONS.

The following list comprises all the Mss. referred to in the Critical Notes.

Codex Ravennas (Rav.); parchment, of the eleventh century, containing on 180 large leaves the eleven extant plays in this order: Plut., Nub., Ran., Av., Eq., Pax, Vesp., Lys., Ach., Thesm., Eccl. It contains also valuable scholia. This is the oldest and the best of all the Mss. of Ar., but is not the common source of the rest. It is in the Biblioteca Comunale at Ravenna.

Venetus (Ven.); parchment, of the twelfth century, containing Plut., Nub., Ran., Eq., Av., Pax, Vesp., on 172 leaves. It is written by two hands of the same period, and is the next best Ms. after Rav., to which it bears a strong resemblance.

Parisinus Regius 2712; parchment, of the thirteenth century, containing six plays of Eur., the seven extant plays of Soph., and the following of Ar.: Plut., Nub., Ran., Eq., Av., Ach., and part of Eccl.

Brunckii; paper, prob. of the fifteenth century, containing Plut., Nub., Ran. It has the subscription: Μιχαήλ ὁ τοῦ Δυνάμης Τενίας σπείρων ἔγραψεν ἐν Ρούμινη Κρήτης.

Borgianus (Borg.); paper, recent. It was collated by Ph. Invernizius.

There are many other Mss. which contain the Clouds; they are for the most part of recent origin. Of those known as the Codices Dobraei, four are in the Public Library of Cambridge, Eng., and two in the Harleian Library.

The most important editions of Ar. are the following.

Aristophanis Comoediae novem [Lys. and Thesm. wanting] cum Scholiis. Venetiis, apud Aldum, 1498. Folio. (This is the Editio Princeps. It was revised and republished at Florence apud Iuntam, 1515, and to this edition were added Lys. and Thesm. in the course of a year. The eleven plays were first published together in Aristophanis facetissimi comoediae undecim, Basileae, 1532. 4°.)

Aristophanis Comoediae, Gr. et Lat., cum Scholiis et notis virorum doctorum. Recensuit notasque adiecit L. Kuester. Amstelodami, 1710. Folio. (This edition contains the critical and exegetical work of Bentley, Casaubon, and Spanheim.)


Aristophanis Comoediae, auctoritate libri praelarissimi saeculi x. [Cod. Rav.] emendatae a Ph. Invernizio. Lipsiae, 1794. (With a commentary by C. D. Beck and W. Dindorf, 1809–1826, and supplement, 1834. 13 vol. in 14 parts.)


Aristophanis Comoediae. Edidit Theodorus Bergk. 2 vol. Ed. II. Lipsiae, Teubner, 1857. (This is a Text-edition.)

Aristophanis Comoediae. Edidit Augustus Meineke. 2 vol. Lipsiae, Tauchnitz, 1860. (Text-edition.)

The following separate editions of the Clouds are important or convenient.

Aristophanis Nubes edidit C. Reisig. Lipsiae, 1820.


Ausgewählte Comoedien des Aristophanes. Erklärt von Theodor Kock. Erstes Bändchen: Die Wolken. Dritte Auflage. Berlin, 1876. (The other three volumes contain Die Ritter, Die Frösche, and Die Vögel. This edition is the basis of the present work.)


CRITICAL NOTES.

These notes are intended chiefly to indicate the departures of the text from the readings common to the majority of the Mss. These latter are placed first in each instance.

VERSE.

6. οὖνεικα: εἶνεικα. See note and critical notes on 238, 422, 511, 526.

35. ἐνεχυράσεσθαι: ἐνεχυράσεσθαι in most old editions.

65. τοῦ πάππου: τὸ τοῦ πάππου, Cobet; ἀπὸ τοῦ πάππου, Meineke.


104. This verse is wanting in Rav.

114. Wanting in Rav. and Ven. Its omission evidently resulted from the similar ending of 113.

125. ἀλλ' εἰσείμι: Cobet proposes ὄντι: ἀλλ' εἰμι. See note.

130. σκινδαλάμους: σκινδαλάμους, Rav., Ven; σκινδαλάμους, Brunck.

148. τῶς δῆτα τοῦτ' ἐμέτρησε: τῶς τούτῳ διεμέτρησε, Rav., Borg.; πῶς τούτῳ δῆ ἐμέτρησε, Cobet.

151. ψυγεῖσθη; ψυγέντως, Herwerden; ψυχέντως, Meineke.

179. θολμάτιον: θυμάτιον, G. Hermann.

185. εἰσεῖναι: εἰσεῖναι, Brunck. See on 341.

189. τούτῳ γε or τούτῳ ἔτι: τούτῳ γ' ἔτι, Reisig.


203. ἀναμετρεῖσθαι: Cobet proposes ἀναμετρήσαι.

204. οὐκ, ἀλλά (Text): οὐκ, ἀλλά, Dindorf; οὐκ ἀλλά, Kock. So 258, 482, 497, 898. See on 258 and Kock on Av. 71.

214. τοῦ 'στίν: τοῦ 'σθ', Hirschig. See on 726.

216. πάνυ: πάλιν, Sauppe, which Ven. has 215.

238. οὖνεικ': εἶνεικ', one Codex Dobraei; εἶνεικ', Bentley.

248. τῷ γάρ δύνατ' ἢ: τῷ νομίζετ'; ἢ, Göttling; (ἐστίν) ἢ νομίζετε, Bergk.

Other conjectures have been offered.

260. τρίμμα: τρύμμα, Meineke, deriving it from τρῷβ- rather than τρῷβ-.

Cf. λευτ-, λιπ-, λεύμα.

261. ἀτρεμί or ἀτρέμας: ἀτρεμεῖ, G. Hermann.

272. προχοάεις: see note.—ἀρωτεία: Suid. read ἀρωτεία.

282. καρποῦς τ' ἀρδομέναν: see note. For καρποῦς, Kock proposes κρήναις or κρουνοῖς.


322. φανερῶς: φανεράς, Halbertsma.
324. ἤσυχως or ἤσυχα: ἤσυχη, Elmsley; ἤσυχη, Dindorf.
329. ἦδες: ἦδηνθ', Cobet and Blaydes. But see H. 491 a.
332. Punctuation changed by Kock so as to connect closely with 331.
334. Rejected by Bergk,—rightly, acc. to Meineke.
337. ἅδειας, ἅδειάς: see note.
348. ὁ τι βουλόνται or ὁ τι ἁν βουλόνται: ὁ τι ἁν βουλόνται, Rav.; ὁτ' ἁν
βουλόνται, Borg.; ἁν βουλόνται, Bentley and Dобree.
361. πλήν ἦ: πλὴν el, Meineke. See note.
366. ἡμίν: ὑμίν, Dobree. This confusion is freq. in Mss.
372. τοι τῷ νῦν: τοι δὴ τῷ νῦν, Porson, to improve the caesura.
380. ἐλεληθεῖ: ἐλελήθην, Cobet; ἐλελήθη, Brunck. The Mss. are prob. right.
394. G. Hermann, with some Mss., assigns this verse to Strepsiades.
399. τῶς δήτ': δήτ', Ven.; τῶς, several Mss.
401. 'Αθηναίων or 'Αθηνών: 'Αθηνέων, Porson.
402. παθῶν: μαθῶν, Rav., Ven., and a few others, followed by Teuffel.
409. ὀπτῶν: ὀπτών, Rav.
412. ταρ' ἡμῶν: δικαίως, Diog. Laert.
413. γενήσει: διαξῆς, Diog. Laert.; διάξεις, Cobet.
414. el μνημῶν el: el γὰρ μνήμων, Diog. Laert.
415. καὶ μὴ: καύτε τι (and then οὔθ... οὔτε), Diog. Laert.
416. μὴ... μὴ' ἀριστάν: οὔτε... οὔτ' ἀριστῶν, Diog. Laert.
422. οὐκεκα: οἴνεκα, Ven.; οἴνεκα, Rav.
432. οὔδεις νικήσει πλεόνας ἦ σὺ: μεγάλας οὐδέλας νικήσει πλέον ἦ σὺ,
Rav.; μεγάλας νικήσει σοῦ πλέον οὔδελα, Kock; μεγάλας οὐδέλα λέει πλέον ἦ
σὺ, Köchly. μεγάλας is in any case to be retained because of 433.
439. χρήσθων ἀτεχνῶς: ἀτεχνῶς, Cobet.
440. τὸ γ' ἐμον: τούμον, Cobet.
457, 462, 466, transferred from Socrates to the Chorus by Bentley.
483. el: ἦ, Dobree. el, preceded by a comma, is read by most editt.
489. προβάλλωμαι: προβάλλωμαι σοι, Ven.; προβάλλω σοι, Meineke; προ-
βάλλω σοι, Hirschig.
495. κάπετ: ἐπεκτ', Rav. Some editt., as G. Hermann and Dindorf, read
κάπετ'.
511. οἴνεκα, οἴνεκα, οὐκεκα: see on 6. Brunck, Dindorf, Cobet, and some
others, write οὐκεκα.
520. νικήσαιμ' ἔγωγε: νικήσαιμ' τ' ἐγὼ, G. Hermann; νικήσαιμι γ' ἐγὼ,
Bentley.
523. πρωτοῦς: πρώτην, Welcker. See note.
533. ὑμίν: ὑμίν, Sauppe. See note.
538. σκύτινον: σκυτίνον, one Codex Dobraci.
553. πρῶτιστον: πρότερον, Rav.; πρῶτιστος, Cobet.
575. προσέχετε: πρόσχετε, Bentley; πρόσσχετε (Dindorf) seems preferable, as πρόσχετε must be from προέχειν.
592. τῷ: ’ν τῷ, Elmsley and Sauppe. See note.
595. αὐτὲ: αὖ σε, Bergk. See note.
615. φησιν ὑμᾶς κούκ: φησιν, ὑμᾶς δ’ οὖκ, Bentley.
638. ἦ περὶ ἐπῶν ἢ ρυθμῶν: ἦ ρυθμῶν ἦ περὶ ἐπῶν, G. Hermann.
652. νὴ τὸν Δ’: transferred from Strepsiades to Socrates by Hirschig.
663. κατὰ ταῦτο: καὶ ταῦτο, G. Hermann.
664. φέρε. πῶς: φέρε πῶς, Bamberg.
677. ὀνεμάττετο: νεμάττετο, Dorece.
681. ἔτι δὴ γε: ἔτι γε, Rav., Ven.; ἔτι δὲ γε, Meineke.
687. ἔστ’ οὐκ: οὐκ ἔστ’, Kock. See note. In order to remove the supposed difficulty, O. Schneider suggests Φιλέας, Εὐνέας for Φιλάξινος in 686.
734. πλὴν ἢ: πλὴν εἰ, Meineke. See on 361.
744. τὴν γνώμην: τῇ γνώμῃ, G. Hermann.
750. δὴ: δὲ, G. Hermann.
769. φέρε, τὶ δὴτ’ ἄν, transferred from Socrates to Strepsiades by Reisig.
770. ὀπότε γράφοιτο: ὀπότ’ ἐγγράφοιτο, Cobet.
776. ἀποστρέψαις: ἀποστρέψαι, Meineke.
784. ναὶ πρὸς τῶν: τίναις πρὸς τῶν, Rav.; ναὶ σε πρὸς, G. Hermann.
786. νυνί, νῦν, δὴ γε, or δήτα: ἦν, ὅ, Kock.
817. Δία τῶν: Δ’ οὗ, τῶν, Kock; Δ’ οὗ τῶν, Meineke.
819. τῶν: τὸ, Valckenaeer. The argument that the Greeks did not say τοὺς θεοὺς νομίζειν in the general sense of believe in (the) gods, hardly applies here; still τὸ seems preferable.
821. ἀρχαῖα: ἀρχαῖα, Dindorf. See note.
824. διδάξεις: διδάξεις, Dawes. GMT. 45, n. 8 and foot-note. — νυνί: νῦν, Rav.; νυνη, Cobet.
827. ἐστίν: ἐνεστίν (i.e. ἐτ’ ἐστίν), Rav.; ἐστ’ ἐτ’, Kock.
838. καταλοίπιν: καταλοίπει, Bekker. The metre demands the change.
847. τίνα νομίζεις: τὶ ὄνομαζεις, Meineke; τίν’ ὄνομαζεις, Mehler.
862. οἶ: Kock proposes interr. οἰδ’; used parenthetically.
869. οἴ: οὖσα, Meineke, to avoid lengthening α in κρέμαθρον.
872. κρέματοι γ’: κρέματ’, Brunck. — ὄς ἠλιθίον: ὄς ἰδιον, Meineke, retaining κρέματοι γ’ of the MSS.
883 f. See Introd. § 40 f.
CRITICAL NOTES.

887. Transferred from Strepsiades to Socrates by Beer.—§' οὖν: νῦν, Rav.; vuv, Dindorf.

901. ταύτ': γ' αὐτά, Rav.; 'γώ αὐτ', G. Hermann. There is not sufficient objection either to ταύτ' or to γ' αὐτ' (the virtual reading of Rav.) to justify the introduction into the text of the synizesis of ο with α. If αὐτά is to be preserved, and γε dispersed with, it would be better to read ἄλλ' ἀντιλέγων αὐτ' ἀνατρέψω. Some read 'γαὐτ' ('γώ αὐτ' with crasis); but γ' αὐτ' is prob. the correct reading.

918. καὶ γνωσθήσεις ποτ' : γνωσθήσει ποτ', Rav., Ven.; γνωσθήσει τοι ποτ', G. Hermann.

925. See note for the rearrangement proposed by Kock.

966. εἰτ' αὖ: εἰτ' ἄν suggested by Kock. But see note on 975.

968. ἐντειναμένως: ἐντειναμένης, Rav.; ἐντυμομένης (with η over τυ), Ven. G. Hermann's proposed reading ἐντειναμένης, sc. τῆς κιθάρας, is doubtful, since η κιθάρα ἐντείνεται ἄρμονία is hardly Greek. The common reading, on the contrary, as that of Rav. and that of Ven., may have originated from ἐντεινάμενος.

976. ἐρασταῖς: ἐρασταίων, Toup.

982. ἄνθθος or ἄν ἄνθθον: ἄνηθον, Dindorf. The fact that the first syllable is freq. short shows that ἄνθθος must have been one way of writing the word; but the occasional use of that syllable as a long one is no proof (as some assume) that we must write ἄνηθος; still this form is found in some Mss.

995. μέλλεις: μέλλει, Reiz. With μέλλεις some read ὅτι for ὅν τι.

1010. πρὸς τοῦτοις προσέχῃς: πρὸς τοῦτοις ἐξῆς, Bergk. The much more usual caesura would be secured by τοῦτοις προσέχῃς. See note.

1023. ἀναπλήσει: ἀναπλήσει, several Mss.

1040. καὶ τοῖς νόμοις καὶ: τοῖς νόμοις καὶ, Rav., Ven.; τοῖς νόμοις καὶ, a few Mss.; τοῖσιν νόμοις ἐν, Kock.

1046. δείλων: δείλοτατον, Rav., Ven., and some other Mss.; also Schol. Because of this evidence in favor of δείλοτατον, and because ὅτι κάκιστον ἐστι is very tame, Kock proposes something like ὅτι ποιεί βλακίστατον καὶ δείλοτατον τὸν ἄνδρα. For βλακίστατος, cf. Xen. Mem. iii. 13. 4. Athen. vii. 277 d. Tim. Lex. Plat. 61 (Ruhnken) explains it, χαὐνὼν τῇ προμεθέει. The Schol. on our passage has the striking remark, κάκιστον ἐστι: ἐψοί γάρ καὶ χαυνὸι τὰ σώματα. δείλοτατον δὲ ἐπεν: ἐκλυεί γάρ. To this is added in the Codex Brunckii, δείλων ποιεῖ τὸν ἄνδρα: μαλακίας γάρ αὐτινον.

1052. ἐστι, ταύτ': ἐστίν αὐτ' (i.e. αὐτά), Reisig.

1063. διὰ τοῦτο: δὶ αὐτά, Porson.

1064. ἄστειόν γε: ἄστειον τὸ, Rav.

1075. εἶν. παρέμφ': εἰν' ἄνεμι', Kayser; cf. Pax, 663, εἶν, ἀκοῦω.

1109. οἴαν: οἴον, Teuffel following Rav. and Ven. 1110.

1119. τεκούσας or τεκούσας τᾶς: τε καὶ τᾶς, Koraës.

1137. ἐρῶ: κάμψο, Kock; καὶ μοῦ, Meineke.—ἀτα: ἄττα, Porson.

1146. καγωγε σ': some, as Dind., write καγωγε σ', making σ' unemphatic; but the contrast of persons seems to call for emphasis. Cf. 1277, 1411; Av. 1053. That emphatic σ' may suffer elision of its vowel, is shown by such examples as Eur. Alc. 667, 984; Tro. 945; Rhes. 307, etc.

1151. Ἄπαυλη: Ἄπαυλη, Lobeck.

1169. οὐ λαβών: λαβών τῶν νιῶν σου, Rav., Ven.; λαβών τῶν νιῶν, Dindorf.

1179. τίς: τίς, Kock. — ημέρα: transferred from Phidippides to Strepsiades by Geel.

1184. γενοιτ' ἁν: γενοιτο, Meineke, followed by Kock. It is to be regretted that this unnecessary emendation has been received with some favor. The sense calls for so-called potential ἁν, as this protasis is at the same time an apodosis; lit., unless (under some possible supposition) the same woman should be both old and young. γενεσθαι often means prove to be.

1190. γε τὴν ἐνήν τε καλ: τε τὴν ἐνήν καλ τὴν, G. Hermann. This emendation, which was made in order to bolster up the logic of Phidippides, might well be dispensed with. See note.

1192. προσέθηκεν: προσέθηκε, Bentley. Cf. 214, and see on 720.

1194. ἀπαλλάττων': διαλλάττων', Hirschig.

1206. Στρεψίαδες: see note and Metres. It is quite possible that by ΣΤΡΕΨΙΑΔΕΣ (ante-Euclidean) Ar. meant the nom., not the voc.

1228. As τὸν is wanting in Rav. and Ven., Kock suggests μὰ Δι' οὖ γάρ ὑπ' οὖ γάρ πώ κτε.

1238. χοας or χοάς: χοάς, Elmsley.

1242. τοῦτων: τοῦτω, Rav.; τούτω, Kock. τοῦτων (depending on δικην) is retained by Dindorf and others.

1246. ἀποδώσεων μοι δοκεῖ: transferred by Beer to Piasias (with change of μοι into σου) from the witness, who is a κωφὸν πρόσωπον. Acc. to Kock, these witnesses in Ar. never speak.

1252. Perhaps we should read οὔχ ὀσον (or οὔχ, ὀσον) γ' ε' εἰδέναι. See examples from Ecc. and Plat. Theaet. quoted in note. Cf. Thesm. 34.

1262. τί δ' ὡτις: τί δ'; ὡτις, Meineke.

1275. αὐτὸς: αὐθις, Bergk.

1304. ἐρασθῆς: ἐρασθῆς, Reisig.

1309f. ἱσως and ἰνθ' added by Reisig. Kock suggests the omission of all between τοῦτῳς and κακοῦ.

1310. τὸ κακὸν λαβῆν: κακὸν λαβῇ τι, G. Hermann.

1349 f. δηλον γε τὸ λῆμ' ἐστὶ ταύνρωπο: δηλον γε τοι ταύνρος τὸ νόμη (purpose), Kock; δηλον γε τὰν|θρώπο τ'στι τὸ λῆμ, G. Hermann.

1352. ἦδη λέγειν χρὴ πρὸς: χρὴ δὴ λέγειν πρὸς τὸν, Meineke.

1356. κρίον: Κρίον, G. Hermann. See note.

1359. ἢρα τύπτεσθαι: ἢραττεσθαι, Meineke.

1366. Placed after 1368 acc. to Fritzsche's suggestion (on Thesm. 1043).

1371. ἐκλει: ἐβλει, Dindorf. Hardly necessary.
1378. ὁ: ὁ, Kock. Those who retain ὁ omit the dash.

1380. ἀναίσχυντες, σ’: some write ἀναίσχυντε σ’, to which there can be no objection if σ’ is not emphatic; for the voc. is very often followed by an enclitic. The triple accent may be made an objection to the circumflex on ὁ, not to the final acute.

1384. φράσας: φράσας, a few Mss. Kock is inclined to read φράσας (with Cobet); but the inf. is good Att. usage.

1385. δε με: perhaps δε’ με, as some write, is better. See critical note on 1146.

1398. δόξεις: Teuffel and some other editt. read δόξης.

1401. μόνη τὸν νοῦν: τὸν νοῦν μόνον, Rav.; τὸν νοῦν μόνη, Bentley.

1411. εὐνοεῖν ὁμολογοι τύπτειν τ’: Rav. omits τ’; εὐνοοῦνθ’ ὁμολογοι τύπτειν, Kock.

1412. τοῦτο: τόδ’, Bentley.

1418. In the latter part of the verse the Mss. vary, indicating a corruption; but neither Bergk’s τοῦ νέον ἵστατι nor Kayser’s νη Δ’ ἵστα is satisfactory. Kock suggests προσεμένους τι, si quid ad miserint.

1421. θελ στῶτον ἦν: τιθεῖσ τοῦτον ἦν, Rav., Ven., and some other Mss.; τιθεῖσ τότ’ ἦν, Kock.

1427. ἀλέκτρυνας: see note. Many editors adopt Bothe’s ἀλέκτροπας.

1431. ἐπὶ εὐλογοι: the reading of Rav., κάτι πλείον, shows that some rare word has been replaced in the other Mss. by the gloss εὐλογοι. The correct reading is, no doubt, κάτι ἱκριοῦ, as G. Hermann pointed out. Cf. Poll. x. 157, δοκοῖ, δοκίδες, ἱκρία; Hesych., ἱκρία, τὰ ὀρθὰ εὐλα τὰ ἐπὶ τῆς πρύμνης και πρώος; Phot., ἱκρία, ὀρθά εὐλα. In Nic. Ther. 198, the domestic fowls are robbed by a weasel, ἐνθα λέχος τεῦχονται ἐπὶ ἱκριοῦ. The τ is seen in Thesm. 395, ἱκρινω, — ο — .

1436. τεθνῆς: τεμνής, Dawes and Elmsley. See note.

1447. ἦν ταυτῆ: ἦν ταύτην, Ven.; ἦ ταύτ’ ἦν, Kock.

1458. ὅταν τινά: ὅτινι’ ἂν, Porson.

1466. μετ’ ἐμοῦ (γ’) ἑλθὼν (ἐλθ’): μετελθῶν, G. Hermann.—οι: Cobet proposes ὁν (= τούτων οι).

1470. οὐκ ἐστ’ οῖκ: οὐκέτ’ ἐστ’, Porson.

1472 f. τοῦτ’ ὑμὴν διὰ τούτοι: Bentley suggested τοτ’ ὑμὴν Διὰ τούτοι. —τούτοι: τούτοι, Meineke.

1508. οὐνεκα: εἰνεκα. See on 6, with critical note.
Do not remove the card from this Pocket.