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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*.

M. W. HUMPHREYS.

University of Texas,
January, 1885.
INTRODUCTION.

I.

The most dangerous age for a people is that in which subjective reflexion 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
INTRODUCTION.

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 reflection 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
INTRODUCTION.

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 undesecrated 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 unceasingly 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 Lehre, 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 reflexion, 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-
INTRODUCTION.

dices, 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 show 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 (Πανώτατοι), 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 Kóvvo of Amipsias was performed, in which the speculative thinkers (φιλοσοφοι) formed the chorus, and Socrates 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 Socrates 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. Bühringer (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 Socrates but
INTRODUCTION.

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 (ἐπίσελέγεται) 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 (πρωταγωνισθῆς).

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.\(^1\)

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* (φωτισμός), 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 δαύδανον, and many other things of

\(^1\) Similarly Meton is ridiculed in the *Birds* as the representative of the new-fashioned mathematics. Likewise Lamachus in the *Acharnians* as the head of the war-party, whereas the poet afterwards (Thesm. 841, Ran. 1039) recognizes his merits. In the *Thesmophorae* 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.

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 misapprehension, innocently gave it further circulation. 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. Plac. 14, where the views represented by personified Philosophy are certainly to be regarded as those of Socrates.
INTRODUCTION.

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 mistained, girl of the proud family of the Alcmeonidae (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 ἐπαρχοίς of the Solonian classification. The former might be taken, for instance, from the ἔπερραχο- συμπληρομένοι, and the latter did not necessarily serve as cavalry. See Introduction to the Knights, § 24.
INTRODUCTION.

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 (λόγοι), 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 Parodos 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.
INTRODUCTION.

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 Episodion (314–509). Strepsiades, who as an untrained 17
novice does not at once recognize the Clouds in their unusual,
human form, first receives from his master some instruction touch-
ing 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 bril-
liant 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 ben-
dictions of the chorus, into the holy of holies of the thinking-shop.

Parabasis (510–626).1 As soon as the stage is empty, the 18
chorus faces the spectators, assuming the usual position for the

1 a) καμμάτιον, 510–517. b) παραβα-
sis proper, 518–532. c) the μακρόν or
παχύς is wanting, as it was always
written in anapaests which could not
well be used in close connexion with
the Eupolidean verse of the parabasis
proper, of which the μακρόν was a sort
of continuation. See after note on 662.
d) υφώμ, 563–574. e) κινήμα, 575–594.
f) αντφωμ, 595–606. g) αντφωμ, 607–
626. With G. Hermann we must assign
the kōmmation, parabasis proper (with
the παχύς when there is one), epirrhoa,
and antepirrhoa to the coryphaeus,
the ode and antode to the entire chor-
rus. 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. The ἀναθήματα and the ἀντιθέσεις contain the usual appeals to the gods; the epirrhema and antepirrhema make facetious allusions to current events.

19 Second Epeisodion (627–803). In spite of the fact that Strepsiades 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 epeisodion are unimportant. The Clouds advise the old man to send his son.

20 Third Epeisodion (814–888). Strepsiades treats with Philippides, and arousing himself in a wholly unexpected manner seriously threatens his disobedient son with expulsion from the household. At first Philippides 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 Nesemann (De episodiis Arist.) to extend the latter to verse 888. This, however, is questionable; for verses 627–803 belong to a scene within the ἀναθήματα, 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 ἡττων or ἄθικος λόγος and the κρείττων or δίκαιος λόγος.

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

Fourth Epeisodion (889–1114). The contest between the ἄθικος 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 ana-paestic 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 ἄθικος 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 δίκας λόγος is so perplexed that he declares himself vanquished and betakes himself to flight.

In the Epirrhema which follows (1115–1130), 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 Epidesion (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 epirrhema a 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: Διά θεότητας Νεφέλων ἔπειτα δράστης Ἰδρόφιον. This statement is amply confirmed by other testimony.
INTRODUCTION.

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 (Δαιμόνια) 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. 1866, 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. 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. 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.

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.
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, 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: τότο ταύτον ἐστι τῇ πρώτῃ: διασκέδασται δὲ ἐπὶ μέρος ὡς ἔν δὴ ἀναδιδάσκει μὲν αὐτῷ τοῦ ποιητοῦ προθυμηθέντος, οὕκετι δὲ τούτῳ δὲ ἢν ποτὲ αἰτίαν ποιήσατο. καθόλου μὲν οὖν σχεδὸν παρὰ πᾶν μέρος γεγενημένη διάρθωσις· τὰ μὲν γὰρ περιήγηται, τὰ δὲ παραπέλεκται καὶ ἐν τῇ τάξει καὶ ἐν τῇ τῶν προσώπων διαλαλαγῇ μετασχημάτισται· τὰ δὲ ὀλοκληρώθη τῆς διασκέδασες τετύχεκεν. 

1 Cf. Chamseleon on Anaxandrides in Athen. IX. 374 A B; Beer, ibid. p. 128.
2 So Bergk.
3 In the 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 872–883 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-
INTRODUCTION.

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. Secondly, with regard to the revision undertaken by the poet, two kinds of alterations are distinguished,—the διάρθωσις, and the διασκευή. By διάρθωσις is meant a slight improvement in individual words or verses, and by διασκευή, 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 (518–562) 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 Eratothenes, 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 (abrika, 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.
INTRODUCTION.

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 διασκευὴ: 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 ψευδήσ (563–574) and the ἀργοθένη (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 Eupoleidean verse. Moreover, it possesses the peculiarity that in it the poet speaks in the first person to the public concerning an entirely personal affair. 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 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 Götting, ibid., draws from this the erroneous conclusion that the comedy was intended only to be read. In the parabasis of the Peace (764–770) the first person is employed in connection with the third. Cf. also the parabasis of the Λυκυδός (frag. 149) and of the Βάρτας (Eupol. 82).
of the parabasis, therefore, must have been composed at least as late as 419 B.C.\textsuperscript{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 Sphacteria; 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:\textsuperscript{2}

\textsuperscript{1} G. Hermann, \textit{ibid.} p. xxvii. Ol. 91, 1 might be fixed as the latest limit, if what Meineke, Hist. crit. comicer. Graec. p. 193, regards as probable were an established fact, that in this year (416–415) Hyperbolus was banished by ostracism.

\textsuperscript{2} Although Cleon was not a regularly appointed general on the occasion of the capture of Sphacteria, 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 scholion 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

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1 Schol. Ald. on δήλον οὖν δι' τικά πολλοίς τούς χρόνους διεκέχασε τὸ ἑράμα· καὶ ταύτα μὲν οὖν πολλῷ δυστοροῦν· ἐν οἷς δὲ Ἐυπόλιδος μέμνηται, πολλῷ. Cf. Fritzche (De fab. ab Arist. retract. II. 6), 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 λόγοι, 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 λόγοι; 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 δαιμόνιον 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.

33 But these are not the only considerations that lead to the conclusion that the contest of the λόγοι was wanting in the first Clouds.¹ 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) Σωφρόν and Καραπετόγων, the leading characters of the Δαινολή, my first comedy, which I, nevertheless, had to expose and leave to another poet as his offspring, as I was still a virgin and durst 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 Δαινολή. For, if she beholds her brother's lock of hair, she will recognize it." The poet means to say: "Inasmuch as the Δαινολή 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 Δαινολή, 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 Πρᾶγμαν 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 Δαινολή and the new Clouds. The family resemblance is the similarity of the contents; both of them treated

¹ Köchly, Akademische Vorträge und Reden (Zürich, 1850), pp. 418 ff. The presentation here given does not wholly agree with his in details.
INTRODUCTION.

at length the old and the new culture. The Δαιραλῆς 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. 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 Δαιραλῆς, 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 Δαιραλῆς 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 Δαιραλῆς, 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 Δαιραλῆς, 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 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, 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 Monatsschrift für Wissenschaft. und Literatur. 1862, 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 ἄδικος λόγος, in direct opposition to these
principles, not only zealously defends warm baths against the δι-
καυος 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 Socrates in the first part and the ἄδικος λόγος
in the second goes still further. Socrates recognizes only new
gods; the ἄδικος 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, orthoepy, 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 ἄδικος λόγος, who proposes, like Protagoras in Plato,

1 Protag. 318 Ε: τὰς γὰρ τέχνας αὐ-
τὰς περεγυρίσας ἄκουσε τέλιν αὖ ἄγοντες
ἐμβάλλοντι (the other sophists) εἰς
τέχνας, λογισμὸς τε καὶ ἀστρονομίαν
καὶ γεωμετρίαν καὶ μουσικὴν ἀνίκανοντες.
παρὰ δὲ ἐμὲ ἀφικόμενος μαθητεύσαι οὐ
περὶ ἄλλου τοῦ ἢ περὶ οὗ ἢ ἑκεῖ.
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 epigraph 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 ΧΟΡΟΣ 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 ΧΟΡΟΣ, and in a Cambridge Ms., which has ΧΟΡΟΥ. 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 δίκαιος 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.

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. Strepsiades wishes to persuade his son to study with the Socratists. He shows him their house and says: "Men dwell there who convince you by argument that the sky is an oven (πυργεῖς) 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 Socratists (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 (λόγως) 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 πυργεῖς 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 λόγος 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 (λόγος) 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 ecstacies 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 λόγος the poet saw that the exhortation to a life of self-denial would be in direct conflict with the teachings of the ἄλκης 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:

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

38 Want of congruity is quite evident also in 195 ff. 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

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1 In 435 the first Clouds probably had καὶ τις ἐπιθυμεῖται or καὶ τις ἐπιθυμῶν for οἱ γὰρ ἐπιθυμοῦσι. Büheler (Neue Jahrb. 1861, p. 665) concludes from the variants of 412–419 in Diog. L. (see the App.) that originally this address was not addressed to Strepsiades, but to Socrates.

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,¹ 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,² and Euripides (as has been repeatedly remarked) was called by name and exhibited according to the following extant verses of the first Clouds:

Εὔρυνθης δ' ὁ τὰς τραγῳδίας ποιῶν
tὰς περιλαύνοσας οὗτὸς ἑστι τὰς σοφάς.³

In the second Clouds it was necessary to curtail this scene considerably. Verses 195–199 and 201 belonged to the first Clouds.⁴

In other places we can readily detect the omission of verses 39 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 Pasias, 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 Fritzschke, Quaest. Aristoph. L. p. 164; De fab. ab Ar. rettract. L. 20.
³ Teuffel (Rhein. Mus. X. p. 227), Fritzschke (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 ἀστρονομία μὲν αὖργη. There is no doubt that in the original play ἀστρονομία 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 λόγοι.¹

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 λόγοι 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.
INTRODUCTION.

the chorus (935–938), has no other object than to enable Phidippides to decide from which of the λόγος he will receive instruction. After the contest is ended and the ἄδεικτος λόγος is victorious, Socrates again asks Strepsiades (who, however, according to 887\textsuperscript{1} 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' ἀπέστομαι) were uttered by Socrates, and that after the master’s withdrawal Strepsiades with his son witnessed the contest of the λόγος, 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.\textsuperscript{2} For, although the clause ἐγὼ δ' ἀπέστομαι does indeed suit Socrates better, still Strepsiades cannot have been present at the contest, for the speakers address themselves solely to Phidippides,\textsuperscript{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.

\textsuperscript{1} The MS. give the whole verse to Strepsiades. See the App.  
\textsuperscript{2} According to this assumption 1105 and 1111 would belong to the λόγος ἄδεικτος. Beer, ibid. p. 114 ff.  
\textsuperscript{3} Cf. 932, 990 ff., 1000, 1002 ff., 1043 f., 1071 ff., 1076 ff., 929, 930, 938.
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.\(^1\)

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

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\(^1\) 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 epirrheuma 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.).¹

It seems possible to establish so far the nature of the revision 43
and its incompleteness. We should be compelled to go further if
the view of Köchly,² 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 ἄλλως λόγος with great success,
and to have personally instructed Phidippides in the same;³ and
then, unaided, to have rid himself of his troublesome creditors,
but soon afterward obtained through his son a taste of the fruits

¹ Fritzscbe 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 sup-
port his view. The word ἀκούσθη, by
which the old μνή 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 consilii. Finally, ἱδα-
γμα (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 Phidippides to dispose
of Pasias and Amyntas. In the unfinished play that we possess
the duality of this part of the plot is also in other ways recogniz-
able; 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 inca-
pacity.\footnote{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 dissatisfac-
tion (648, 650, 660) at the circuitous
route which he is required to pursue.
Cf. further 129, 183, 260, 412 ff., 491,
488, 495, 501-503. The charge of for-
getfulness 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 substantia-
tion of the charge \*e.}
INTRODUCTION.

usually introduces an important scene, 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 propounded (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 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 758–760 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. 969 f. as introduction to 961–1024, and then 1004 f. to 1036–1104; 1351 f. to 1353–1452; Vesp. 546 f. to 548–635 and 648 f. to 650–769; Av. 480 f. to 482–538 and 648 f. to 550–625; Lys. 484 f. to 486–538; 549 f. to 551–602 and 1106–1111 (here four tetratems) 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 tetratems at the end of choric odes, not used as introductions to the scene following.
INTRODUCTION.

(636: ἀγε δή, τί βουλεῖ πρῶτα ναὶ μανθάνει;), 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.1 After the old man has reluctantly stretched himself upon the couch, the chorus exhorts him to apply himself to reflexion, 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

INTRODUCTION.

(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 f.), 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.1 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

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1 If Socrates were still on the stage, or appeal to the Clouds to intercede Strepsiades would either address him, 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.

47 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 (ἐνρημωμένος) 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.\footnote{Otherwise Teuffel and Bücheler. See on 455.}

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

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 ἐρωτος λόγος. 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's 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

¹ In the original play this was probably more detailed. Καταληκτικὸς ἕθελε did not need to be changed, as it is not necessary to refer it to the ἀσκώντων.
² 700–706 of the present play probably followed immediately after 695.
³ Ἐλευθέρας (742) is intelligible without the bugs, and in view of 702 the repetition of ἀναφορά is perfectly natural. Our distribution agrees most nearly with Fritzsch's (De fab. retr. III.). Teuffel's presentation (ibid. pp. 323 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.

49 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 Sisyphian toil and left the manuscript as it
was. And so this manuscript, with a part of the old Cclouds
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 λόγω,
one of the most beautiful passages in all the works of the poet),

1 Accordingly we should have to
connect 627–635 immediately with
636 ff. by some such means as the
fusion, proposed by Köchly, of 635
and 636: άνύσας τι κατάθου κήτα 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 λόγοι.

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 the 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; for 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 almost mental abstraction, a mere generalization, he became, in the performance, a mere shadow which bore a very slight resemblance to 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 *Pyrón* (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 terrors 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 ἔττων λόγος?
ΑΡΙΣΤΟΦΑΝΟΣ

ΝΕΦΕΛΑΙ.
ΤΑ ΤΟΤ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΣΤΡΕΨΙΑΔΗΣ.
ΦΕΙΔΙΠΠΙΔΗΣ.
ΘΕΡΑΠΟΝ ΣΤΡΕΨΙΑΔΟΥ.
ΜΑΘΗΤΑΙ ΣΟΚΡΑΤΟΥΣ.
ΣΟΚΡΑΤΗΣ.

ΧΟΡΟΣ ΝΕΦΕΛΩΝ.
ΔΙΚΑΙΟΣ ΛΟΓΟΣ.
ΑΔΙΚΟΣ ΛΟΓΟΣ.
ΠΑΣΙΑΣ, δανειστής.
ΑΜΥΝΙΑΣ, δανειστής.

ΜΑΡΤΥΣ και ΕΛΗΝΩΤΑΣ, καθώς πρόσωπα.

Only unless admitted to ενός οίκου, είναι εκείνη να είναι μετριά.

Διαμαρτύρονται ευν. εγγ. από τον εγγ. προσώπο προσωπικά ενδιέφερται κατά σκέψιν. Επ. 1003. ε. 20 όμως
Διαμαρτύρονται ευν. προσώπο ενώπ. είκ.
THE CLOUDS.

ΣΤΡΕΨΙΑΔΗΣ.

Ἰοῦ ιοῦ.

Ὡς Ζεὺς βασιλεῦ, τὸ χρῆμα τῶν νυκτῶν ὅσον ἀπέραντον. οὐδέποθ᾽ ἡμέρα γενήσεται;
καὶ μὴν πάλαι γ᾽ ἀλεξτρύνον ἠκούσε· ἐγώ·
ὅ ποδοῦ δὴ, ὃ τόλμεμε, πολλῶν εἶνεκα,

1-274: the prologue (πρόλογος).
1. Acc. to a Schol. iov denotes pain, and ioú joy. But see on 1170. The
word freq. stands extra metrum as here.
2. Ὡς Ζεὺς βασιλεῦ: a common excl.
in Ar., often accompanied by a gen.
of cause, or, as here, by an exclamatory sent.—τὸ χρῆμα τῶν νυκτῶν: a
freq. circumlocution, implying won-
der of any kind. Cf. Eq. 2120; Ran.
1278; Ac. 836; Act. 150, ὅσον τὸ
χρῆμα παράγεται προσέρχεται. Lys. 1031,
ἢ μή, Ὡς Ζεὺς, χρῆμα ἕθεν τῆς ἔργωδος
κοσμίοις ὑπερτέρα. Also in prose: Hdt. i. 36,
ὡς χρῆμα γίγνεται μέγα. v. i. 188 fin.,
ἢ ἐπ᾽ ὑπὲρ τῆς ἐπωδίας χρῆμα ἀδίκητον.
Sometimes χρῆμα without a gen. has
the same force, as Xen. Cyr. i. 4. 6,
ὀφείλειν καλὸν τι χρῆμα καὶ μέγα.—
ὅσον: adv. acc., somewhat stronger
than exclamatory ὅσον. That it is not
pred. here, ἀπέραντον ὅσον (ὅτι), is
shown by the fact that the order
ὅσον ἀπέραντος, ὅσον δαμαστός for ἀπέ-
ραντος ὅσον, δαμαστός ὅσον, seems not
to occur. This use of ὅσον, however,
is rare. Gorg. Frg., ὅ τῶν ἀγαλμάτων
ἐργασία ὅσον ἠθέλερ παράχει τὴν ἄφιν.

Plut. Mor. 790 a, τὸ γράφειν μόνον
ἐνιαυτὸς τονεῖται δοῦν ἐργάζεσθαι.
Some punctuate after δοῦν, so that
ἀπέραντον becomes a new exclama-
tion. In this case it would perhaps be
better to punctuate as follows: δοῦν.
ἀπέραντον. οὐδέποθ᾽ ἡμέρα γενήσεται.

4. καὶ μὴν: directs attention to a
new phase. τοῖς ἄρεσι οὖν ἢναμείσθη τerule.

5. ὅποι ὡς (sc. οὖν ὡς ἔργον): 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 of-
fered means of escape, it was neces-
sary 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. ἀπόλοιος, τόλμεμε, πολλῶν: obs.
the recurrence of the same sound,
here portraying the miseries of the
war.—οὖκα: 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,
626. The form ὄνακα (which some
οἳ οὖν δει κολάσζ ἐξετάζεται οἱ τοὺς οἰκέτας.

ἀλλ' οὖν ὁ χρηστός οὐτοσὶ νεών ἐγείρεται τῆς κυκτός, ἀλλὰ πέρδεται νυκτί ταύτῃ.

10 ἐν πέντε σύγκρατε ἐγκεκαλυμμένον.

ἀλλ' εἰ δοκεῖ, ἐγκεκαλυμμένον.

ἀλλ' οὐ δύναμαι δεῖλας εὐθύς δακνύμενον

ὑπὸ τῆς δαπάνης καὶ τῆς φάτνης καὶ τῶν χρεῶν
dia toûn tōn vîfôn. ὁ δὲ κόμην ἔχων

15 ἤππανταὶ τε καὶ ἱππωρικεύεται,
descended from the Alcmaeonidae, naturally followed the aristocratic fashion; for Alcmaeon was the first Athenian to win a race at Olympia with a τρέχων ζυγός (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. 756), and on the ἕνα καὶ ἑκάστη (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. — ἀγούσας: not bringing, but driving along. The εἰκάδες had already begun. Cf. 1131.

18. χωρούσας: 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. ἀναγνωρισμένοι: the Greek language having developed when writing was unknown, words already existing, λέγειν, ἀναγγειλάνθειτο, were employed to designate reading when the introduction of letters made it necessary to express the idea. λέγειν prob. meant read aloud, and ἀναγγέλλειν, perissóes; but the latter also soon acquired the additional sense, read aloud. In the mid. the compounds of λέγον, ἀναλέγειν, ἐπιλέγον, mean to read to one's self, peruse.

21. The μῶι was about $18, but the purchasing power of money was much greater than it is now. — τὸ νόμον γάρ: for what. Cf. 31. — τι: cognate acc., the external obj. αὐτῆς being understood: what use did I make of them, how did I spend them. Dem. Phil. I. 33: ά μὲν οὖν χρήσεται καὶ ἀργέται τῇ διδάκτῃ κτλ. Kr. Spr. 46, 6, 9. εἰς τί, for what, might have been used. Cf. Dem. Timoth. 4, ἀναγκαίων δοκεί διηγήσασθαι τὰ τοι οἰκείαι καὶ εἰς τί ἐκαστὸν αὐτῶν κατεχθῆσαι. οἱ γὰρ τραπεζίται εἰσόθαι ὑπομνήματα γράφεται δι' τὸ διδάσκαλος εἰς τίνος καὶ εἰς τί περί τοῦ.

23. ἐκ: see on 7. — κοιτατιῶν: blooded horses were branded on the haunch with κορπᾶ, whence κοιτατιῶν (κορπαφός, Luc. Indoct. 5), or with κατα (κατά, A), whence κορμερᾶς (122). — ὁμοίων: although ὁμοί (ὁμοῖ) is for ὁλ (ὁλος) ὁμοίος, 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 ὁμοίος ἐκάπη.
eis ἐξεκόπην' πρότερον τὸν ὄφθαλμον λίθω.

ΦΕΙΔΙΠΠΙΔΗΣ.

25 Φίλων, ἄδικεῖς. ἔλαινε τὸν σαντοῦ δρόμον.

ΣΤΡΕΥΙΛΑΖΗ.

toūτ' ἐστὶν τοὐτὶ τὸ κακὸν, ὃ μὲ ἀπόλολεκέν


ΦΕΙΔΙΠΠΙΔΗΣ.

πόσους δρόμους ἔλατ' τὰ πολεμιστήρια;

24. ἔξκοπτην: a play upon κοππα-

tίας. — πρότερον: sooner, with the ad-
ditional notion of rather.— ὄφθαλμον: for the acc. with the pass., see H.

724 a; G. 197, 1, π. 2. Similarly Av.

342, πῶς κλαύσει γὰρ ἢν ἔτες γε τῷ ὄφθαλμῳ ἱκνηῖς;

25. Phedippides, dreaming, ad-
dresses a companion: That's unfair;

keep to your own track.— ἔλατν

δρόμον: like ὃδὲν πορεύεσθαι. If in

these expressions, δρόμον meant a race

and ὃδὲν 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 θυρά κέλευεν πλείν (Hom.),

then πλείν οὐσα πάντων, and finally

in prose, πλείν θάλασσαν. So in Eng.

sail the sea, walk the streets. In any

case, it is better not to assume the

elipsis 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. τοῦτ' ἐστὶ τοῦτι: more freq.

tοῦτ' (ἦστι) ἵκειν, there it is, just as I

told you. Very common in Ar. and

not unknown in tragedy. Cf. 1052;


622: τοῦτ' ἐστιν ἵκειν. Just like our

passage, Pax, 64, τοῦτ' ἐστι τοὐτὶ τὸ

κακὸν ἀθῆ σοφῶ 'λεγον. τοῦτι instead

of ἵκειν 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 horseman-

ship, 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. ἔλατ: some propose ἔλας. Kock

understands Φίλων to be the subj.,

and τὰ πολεμιστήρια (sc. ἁγωνίσματα,

Xen. Hipp. 3. 5) the cognate obj.

We may, however, take τὰ πολεμιστή-

ρια (sc. ἁματα, Xen. Cyr. v. 1. 29;

Hdt. v. 113. 7) as the subj., though

in the pun in the next verse ἐλαύνεις

has a personal subj.— πολεμιστήρια.

Photius, πολεμιστῆς ἵππος οὐχ ὡς ἄν τις

σιδηθείς ὁ ἢ τοὺς πολέμους ἐπιτίθετος,

ἀλλ' ὡς ἐν τοῖς ἁγώσι σχῆμα φέρον

ὡς τῶν πολέμων ἐπτεκνιμένος: ἵνα γὰρ

τοιοῦτον ἁγώνισμα.
THE CLOUDS.

ΣΤΡΕΨΙΑΔΗΣ.
ἐμὲ μὲν σὺ πολλὸν τὸν πατέρ’ ἐλαύνεις δρόμους.

30 ἀτὰρ τί χρῆσις ἔσβα με μετὰ τὸν Πασίαν;
τρεῖς μναὶ διφρίσκου καὶ τροχοῖν Ἀμυνία.

ΦΕΙΔΙΠΠΙΔΗΣ.
ἀπαγε τὸν ἵππον ἐξαλίσας οἴκαδε.

ΣΤΡΕΨΙΑΔΗΣ.
ἀλλ’ ὡ μέλ’, ἔξως ἐμὲ γ’ ἐκ τῶν ἐμῶν,
ὅτε καὶ δικαὶ ὄλληκα χάτεροι τόκον
35 ἐνεχλοράσεσθαι φασιν.

ΦΕΙΔΙΠΠΙΔΗΣ.
ἐτέρν, ὡ πάτερ,
τί δυσκολαίνεις καὶ στρέφει τὴν νύχθ’ ὀλην;

29. μὲν: somewhat adversative; μὲν σὺ might have been used. 
30. ἔσβα: the Dor. form is employed because the expression is a parody on a lyric passage in a lost play of Eur.: τί χρῆσις ἔσβα δόμα; what calamity befell the house? The comedian makes this ridiculous by using χρῆσις in its other sense, debt. The const. of Βαίνα with the acc. (Eur. Hipp. 1371, δόμαν μ’ δόμαν βαίνει) is not peculiar to Eur. — Pasias and Amyntias, who are as fictitious as Strepsiades and Phidippides, appear later in the play.

31. διφρίσκου: a small two-wheeled chariot for racing, prob. adorned with ivory, copper, silver, etc. The price, at least, would imply considerable ornamentation. — τροχοῖν: prob. to be understood as belonging to the chariot.

32. After the race is ended in the dream, Phidippides orders his ἵππον to give his horse a roll in the sand and lead him home. The Greeks had special places, called ἀλυθήφαι or ἔξως ἐσβά, for horses to roll on. Cf. Xen. Oec. 11. 18, ὅ ταῦτα ἐξαλίσας ἔντι ἱππῶν οἴκαδε ἀνέγει.

33. ὡ μέλ’, familiar address, often with element of censure. Cf. διαμάνει, 38. — ἔξως: another play upon words. Here ἔξως has the sense of evolvere as in Sen. Epist. 74, 3, bonis evoluit. The words ἔσβα (30) 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. τόκον ἐνεχλοράσεσθαι: equiv. to ἐνεχλοράσεσθαι τῷ τόκῳ.

35. ἐτέρν: used by Ar. in questions only. It seems to be a pet word with Phidippides. Cf. 98, 920.
Δάκνει μὲ τις δήμαρχος ἐκ τῶν στρωμάτων.

ΦΕΙΔΙΠΠΙΔΗς.

ἐάσον, ὅ δαμόνε, καταδαρθεῖν τι με.

ΣΤΡΕΨΙΔΗΣ. 

ἐν δ" ὅνω κάθευδε· τὰ δὲ χρέα ταῦτα ἵσθ' ὅτι εἰς τὴν κεφαλὴν ἀπάντα τὴν σὴν τρέψεισαι.

φεῦ.

εἰς ὥφελ' ἡ προμηθεία ἀπολέσθαι κακῶς,

ῃς με γήμι ἐπήρε τὴν σὴν μητέρα.

ἐμοὶ γὰρ ἦν ἄγροικος ἐλεύστος βίος,

ἐυρωτίων, ἀκόρητος, εἰκῆ κείμενος,

45 βρῶν μελίταις καὶ προβάτοις καὶ στεμφύλοις.

ἐπειτ' έγνημα Μεγακλέους τοῦ Μεγακλέους

37. τις δήμαρχος: we expect λεη or λυγ, hence τις 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 Strepsiades is represented as dreading.— ἐκ τῶν στρωμάτων: this does not qualify δήμαρχος, but denotes the result of δάκνει.

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

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

44. ff. These verses seem to be addressed to the spectators, as in a parabasis. (See on 510 ff.) Cf. An. 80 ff., where the spectators are addressed directly: ἄνδρες οἱ παρόντες ἐν λόγῳ. Cf. 1102 ff.

46. He neglected the old rule: τὴν κατα σαυτὸν ἥλια, or as Αesch. (Prom. 890) has it, τὸ κηδεῖας (υοο) καθ' εαυτὸν ἄριστον ἀριστεῖα μακρα. — Μεγακλέους: the nom. would be Μεγακλής ὁ Μεγακλέους (Sc. uio). Megacles, son-in-law of the Sicyonian tyrant Clisthenes (Hdt. vi. 130), had two sons, the famous law-giver Clisthenes and Hippocrates. Each of these in turn had
THE CLOUDS.

ἀδελφήν ἄγρουκος ὁν ἔξ ἀστεος, σεμνή, τρυφώσαν, ἐγκεκουσωμένην. ταύτην οί ἐγάμους, συγκατεκλώμην ἐγά, 50 ὅξων τρυγός, τρασιᾶς, ἐρῶν περιουσίας. ἤ δ’ αὖ μύρου, κρόκου, καταγλυττισμάτων, δαπάνης, λαφυγμοῦ, Κωλιάδος, Γενευλλίδος. οὐ μὴν ἐρῶ γ’ ὑς ἀργός ἤν, ἀλλ’ ἐσπάθα. ἐγώ δ’ ἤν αὐτή θειμάτιον δεικνύς τοδὶ 55 πρόφασιν ἔφασκον, δ’ γύναι, λίγη σπαθῆ.

ΘΕΡΑΠΩΝ.

Ελαιον ἦμιν οὐκ ἔνεστ’ ἐν τῷ λύκῳ.

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 relationship is invented so as to give the wife the appearance of great nobility, an effect enhanced by the repetitions. The reduced circumstances of the family (see on 815, and cf. Aesch. 614) would account for her marrying a peasant.

48. ἐγκεκουσωμένη: comic word, Coasiried, made from Κουςρά, who is mentioned sometimes as the wife of Alcmene, sometimes of Pisistratus. She was a haughty woman from Eretria. Some think there were two of the same name.

50. τρασιᾶς: E. M. 764, 25, παρὰ τὸ τέρωθρον (dry, torrēo for tōrreo) τερεθρόντα καὶ ταρσιάν παρὰ Σιμωνίδη καὶ καθ ἐπὶ θείαν τρασία. The Sanscrit root, with vocalic r, indicates that σρ, αρ, and ρα were developed from a vowel ρ in the prothetic 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. — περιουσία: a comma might be placed before this word. Compare δαπάνης, 52.

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

53. ἐσπάθα: the wone, — a pun, as the word sometimes was used figuratively of squandering. Diphil. 48. 27, μετάκιον ἐρῶν τὰ πατρεία βρίσκει καὶ σπαθῆ.

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

55. πρόφασιν: Kock renders as a proof (Beweis), and cites Thuc. I
ARISTOPHANES.

ΣΤΡΕΠΣΙΑΔΗΣ.

οἶμοι· τί γάρ μοι τὸν πότην ἢπτες λύχνου;
δεύρ' ἐλθ', ἵνα κλάῃς.

ΘΕΡΑΠΟΝ.

diā τι δήτα κλαύσομαι;

ΣΤΡΕΠΣΙΑΔΗΣ.

ὅτι τῶν παχεύων ἐνετίθεις θραυσλίδων. —
60 μετὰ ταῦθ', ὡσ πῶν ἐγένεθ' οἶδος οὐτοσί, ἐμοὶ τε δὴ καὶ τῇ γυναικὶ τάγαθη,
περὶ τούνοματος δὴ ἐνεύθην ἑλοιδορούμεθα·
ἡ μὲν γὰρ ἵππων προστίθητε πρὸς τούνομα,
Σάνθιππον, ἡ Χάριππον, ἡ Κάλλιππίδην. —

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

57. οἶμοι: here, an expression of vexation. In Av. 1051 Pithetaerus becoming exasperated exclaims οἶμοι κακοδιάλων, καὶ στὸ γὰρ ἐνταῦθ' ἢεσθ' ἐτί; —πότην λύχνου: this seems to have been an expression current among the people. Plat. Com. 193, φείδεσθε τοῦλαυν σφόδρ'· ἐξ ἀγορᾶς ἐγὼ ἀνθρώποι στίλβην τω, ἢτις μὴ πότις. Herod. says, οὐκέτας ὁ φιλοπότης· τὸ γὰρ πότης ἐπι λύχνου μᾶλλον. Still πότης is often used of persons, and was probably at first transferred to lamps in jest.

59. θραυσλίδων: part. gen. as obj. H. 736; G. 170. The objection to παχείας θραυσλίδων was that they made a πότης λύχνου. Analogously Luc. Gall. 29, διώστων τὴν θραυσλίδα, and Id. Tim. 14, διώστων θραυσλίδων. In these instances, the wick was thirsty for want of oil.

60. Strepsiades resumes his narrative.—ὅπως: equiv. to ἔτολ. Hdt. vii. 211. 11: καὶ δὲ κοσμεῖτε τὰ μυτὰ, ἅλλας φεύγοντος ἰδοῦν.

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 δεκτή. In the present instance the mother usurped authority. See on Av. 494, 922.

63. προστεθείη: conative impf., insisted on adding. See H. 702; G. 200, n. 2. Cf. ἔτειδθην 65. In 67 the aor. ἔθεμεθα denotes attainment.

64. The Athenian nobles were fond of compound names formed with ἱππός, as ἵπποντος, ἵππονκος, etc. It was customary to name the first son after the father's father (in 65 πάπως is the paternal grandfather of Phidippides), so that the two names often alternated, as Κάλλιας, ἱππόνκος, then
65 ἐγὼ δὲ τῷ τοῦ πάππου 'τιθέμην Φειδωνίδην.
τέως μὲν οὖν ἐκρινόμεθ᾽ εἰτα τῷ χρόνῳ
κοινῆ ξυνέβησαν, καθὲμεθα Φειδιππίδην.
τοῦτον τὸν νῦν λαμβάνουσι ἐκορίζετο.
"ὅταν σὺ μέγας ὃν ἄρμ᾽ ἐλαύνης πρὸς πόλιν,
70 ὀσπέρ Μεγακλής, ἐστὶ δ᾽ ἔχων ἡμέρα
"ὅταν μὲν οὖν τὰς αἴγας ἐκ τοῦ φελλῶς,
ἀσπέρ δ᾽ πατήρ σου, διψέραν ἐνημέμενος —

Καλλίας again, etc. Cf. Ἀυ. 283. See on 46.
65. Φειδωνίδην: the grandfather's name was really Φεῖδων (134), but the name even of the same person often varied between the primitive and the patronymic form, as Ἐξέκεστος and Ἐξεκέστης (Ἀυ. 11), Νικόμαχος and Νικομάχης (Λυσ. 30. 11), Λευκάλφος and Λευκολάβης (Ῥαμ. 1513), Ἀλεξάνδρης and Ἀλεξανδρῆς, Κλεάνθος and Κλεάνθης, 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 εἰς, ἐλ γάρ, (O si), in wishes; but this is different. All consciousness of a cond. element in εἰς, ἐλ γάρ, was lost. In fact, some hold that the cond. ἐλ grew out of the opt. εἰ. The minatory εἴ μή with suppressed apod. comes nearer; but even here there was prob. a threatening gesticulation. — τῷ λίνι: i.e. ἀκροτόλιν. Cf. Eq. 267, 1068; Lys. 487, τὴν πόλιν ἡμῶν ἀνεπελεγοντε. Thuc. (ii. 15. 3, 6) gives the explanation: τῷ δὲ πρὸ τούτου ἡ ἀκρόπολις ἡ νῦν οὖσα πόλις ἢ καὶ τὸ ὅντα αὐτὴν πρὸς νότου μᾶλλον τοπράσματον. ... καλεῖται δὲ διὰ τὴν παλαιὰν ταύτη κατολήκων καὶ ἡ ἀκρόπολις μέχρι τούτου ἦν ἢ Αθηναίων πόλις. Similarly the old part of London is called The City. The happy mother imagines her son, as victor at the Panathenaea, riding in a chariot up to the Acropolis.

70. Μεγακλῆς: derived from μεγακλής by shifting the accent. Ar. never contracts compound names ending in -κλῆς when the fourth syl. from the end is short, but always contracts when this syl. is long, as Ἀκροκλῆς, Θεμιστοκλῆς. — ἐστὶ δ᾽: some sort of splendid robe, worn by men and by women.— ἐστὶν: would say.
71. μὲν οὖν: employed very often in objecting to a statement just made, nay rather. See Kr. Spr. 64, 5. 4. — τὰς αἴγας: sc. ἔλαύνη (69). — φελλῶς: is a common noun, designating any rugged hill-side with a thin covering of earth, a sort of place well suited for goats. Ἀρπ., τὰ πετράδα καὶ αὐγήσα μικρά φελλῶς ἐκλάτων. That it is not the name of any particular mountain in Attica is shown by a comparison of all the seeming allusions
οὖν ἐπίθετο τοῖς ἐμοὶς οὐδὲν λόγοις,
ἐπιστήμην μοι κατέχεες τῶν χρημάτων.

τὸν οὖν ὅλην τὴν νύκτα φροντίζων ὁδὸν
μίαν εὐρων ἀτραπὸν δαιμονίως ὑπερφυῆ,
ἡν ὧν ἀναπείσω τοιούτῳ, σωθήσομαι.
ἐξεγείρων πρῶτον αὐτὸν βούλουμαί
ποὺς ἔτη ἄν ἢδυντ' αὐτὸν ἐπεγείραιμι; πῶς;
80 Φειδιππίδη, Φειδιππίδιοι.

ΦΕΙΔΙΠΠΙΔΗ.

τί, ὡς πάτερ;

ΣΤΡΕΥΙΛΑΗ.

κύσον με καὶ τὴν χεῖρα δῶς τὴν δεξιάν.

ΦΕΙΔΙΠΠΙΔΗ.

ἰδοὺ. τί ἔστω;

ΣΤΡΕΥΙΛΑΗ.

εἰπέ μοι, φίλε 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.”


74. ἵππους: horse-complaint, a comic word formed after the analogy of ἰππος, jaundice (liver-complaint), θηρές, dropsy (water-complaint).

75. Cf. Eq. 1290; Lys. 26 f., ἀλλ' ἔστων ὧν ἔμοι πράγμα ἀναζητημένον | πολλαῖσι τ' ἀγρυπνίασιν ἰρριστασμένοις.

Ran. 981, a parody on Eur. Hipp. 375 f., ἢδη ποτ' ἄλλας νυκτὸς ἐν μακρῷ χρόνῳ ὧν Ἱππότι οἰ ψαράται' ἐνδιδορίσθαι ἔτος.

76. Cf. Photius, 315, ὁδὸν παρούσης τὴν ἀτραπὸν ζητεῖς. — δαιμονίως: deucedly; more vulgarly, devilish.

77. ήπι: governed by something like βαδίζει implied.

79. ἢ ἐπηγείρας: the prot. is contained in ταῖς. GMT. 52, 2.

80. ΦΕΙΔΙΠΠΙΔΗ, ΦΕΙΔΙΠΠΙΔΗ: cf. 182; Ach. 404, Εὐριπίδη, Εὐριπίδου. Eur. Cycl. 262ff., ἢ Κύκλωψ ... ἢ Κυκλότοι. — τη, τι: a hiatus very common in comedy, admissible even in tragedy. Cf. 21, 22, 82, 96, 746, 756, 781, 786, 825, 847, etc. Aesch. Theb. 208, τι οὖν; so id. 704; Pers. 787; Suppl. 306. Soph. Aj. 873; Phil. 917, τι εἴμαι.

82. ἵππου: there, vola, freq. employed to denote compliance with a request. Cf. 255, 635, 825.
THE CLOUDS.

ΦΕΙΔΙΠΠΙΔΗΣ.

μή τὸν Ποσείδων τούτοις τὸν Ἴππιον.

ΣΤΡΕΦΙΔΗΣ.

μή μοι γε τούτους μηδαμῶς τὸν Ἴππιον.

85 οὗτος γὰρ ὁ θεὸς αἰτίος μοι τῶν κακῶν,

ἀλλ’ εἶπερ ἐκ τῆς καρδίας μ’ ὄντως φιλεῖς,

οὐ πάλιν πιθοῦ μοι.

ΦΕΙΔΙΠΠΙΔΗΣ.

τί δὲ πίθωμαι δὴτά σοι;

ΣΤΡΕΦΙΔΗΣ.

ἐκστρεφὼν ὡς τάχιστα τοὺς σαυτοῦ τρόπους,

καὶ μάνθαι ἐλθὼν ἄν ἐγὼ παρανέσων.

ΦΕΙΔΙΠΠΙΔΗΣ.

90 λέγε δή, τί κελεύεις;

83. That Poseidon, the sea-god, should be also Ἴππιος is due, according to Preller, to the resemblance between the plunging motion of a ship and the movement of a galloping horse. Acc. to Att. local tradition, Poseidon invented reins at Colonous. Soph. O. C. 713 ff., ἰπποὺς Ποσείδου, ἵππιον τῶν ἀκατάστατα χαλκῶν πρότασιν ταῦτα διείστη γνῷ τις κτίτω. Cf. Paus. vii. 21. 8, ἄνομοσθαί δὲ "ἵππιον τὸν θεόν πελάσατε μὲν ἐν τις και ἐν αἰτίας ἄλλας· ἐγὼ δὲ εὐρέτην ἰππεῖσιν ὑπάτα ἄδοτον σχείν καὶ τὸ ὅπως εἰκάζω. "Ὅμηρος μὲν γε ἐν Ἰπποὶ ἄλλως Ἑλλάς Μενελάρ κατὰ τοῦ θεοῦ τοῦτον πρότασιν περιθήκην δρκόν. "Ἰππαῖον ἀπόφημος, γαθοχοι ἔνασομαι | ἦμεν δὲν ἔκλει τὸ ἐκάθιση ἀνήμα πεθάνω (II. xxiii. 584 f.). Πάμφως δέ, θεὶ Ἀθησέας τοὺς ἄρχοντάτους ἴππῳ ἐπείγοντες, οὐκέτι φοβοί τὸν Ποσείδωνα Ἰππαίοι τις δα-

τήρα νέων τ’ ἰπποκρήσιμων. — τούτων: pointing to a statue on the stage. See on 1478.

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

87. πιθοῦ: the aor. does not call for general obedience, but implies that there is something special to be done; hence the question which follows. — τί: cognate acc. — πίθωμαι: 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, τί δρῶ; — ἐκστρεφων: Schol. ἄλλας, μετάβαλε. The expression is taken from turning old garments to make
them appear new. In 554 the word is used differently.

91. ἀπόβλεπτε: βλέπε δεῦρο, 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 δεῦρο (of a remote object) is further explained by immediately adding the thing to be looked towards, πρὸς τὴν Πάρνηθα.

92. οἰκίδιον: dim. of οἶκος (not ὀλεος), hence the long antepenult: οἰκε-ιδιον. 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 Introd. § 12. Socrates valued all his property, including his house (Xen. Oec. 2. 3) at five μων (90 dollars); but Boeckh (Pub. Econ. of the Athenians, I. p. 166 f.) doubts whether it was possible to support a family at Athens with so little property. The Koppa horse cost twelve μων,—more than twice the entire possessions of Socrates. αὐτ. 194.

94. ψυχῶν: this word is prob. 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, ψυχαγωγεῖ Σωκράτης. The use of ψυχή as equiv. to man is derived from Socratic usage, and is freq. in Plat. Cf. Rep. i. 353 ε, ἀντικεν κακή ψυχή κακῶς ἄρξεν.—φροντιστήριον: thinking-shop, phrontistery, speculato-rium; formed after ἔργαστήριον, ἑργαστήριον, etc. Aeschin., acc. to Philontratus, called Rhodes σοφιστῶν φροντιστήριον, alluding perhaps to this play. Very late writers use it as an ordinary word, and in the Christian fathers it signifies monastery. Even φροντιστής 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.
THE CLOUDS.

96 ἐνταῦθ’ ἐνοικοῦντ’ ἄνδρες, οἱ τὸν οὐρανὸν λέγοντες ἀναπειθούσων ὡς ἔστων πυγεύσιν, κἀστων περὶ ἡμᾶς οὗτος, ἡμεῖς δὲ ἄνθρακες. οὗτοι διδάσκουσιν, ἀργύριον ἦν τις διδόν, λέγοντα νυκάν καὶ δίκαια κάδικα.

ΦΕΙΔΙΠΠΙΑΗΣ.

100 εἰσὶν δὲ τίνες;

ΣΤΡΕΠΙΑΔΗΣ.

οὐκ οἶδ᾽ ἀκριβῶς τοῦνωμα.

96. τὸν οὐρανὸν: acc. by prolep-sia, depending on ἀναπειθοῦσων. See on 145, 493.

96. See on 201. In Av. 1001, the same comparison is attributed to Meton, and by Cratinus (in the Παντέαν) to the philosopher Hippon. —λέγοντες: by argument, or disputa-tion.—ἔστων πυγεύσι: 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, υἱὸν(ν) στυγφά. 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 ἄνθρωποι are to the οὐρανός (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 ἄνθρω-πος and ἄνθρακες is found also in Av.

1546. In Eur. Cyc. 374, the Mas. have ἄνθρωπον θέρμ᾽ αὐτ' ἄνθρακις 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 σιδῆρον ἀληθείας μετέχειν δύο τὸν μέλλοντα ἰκανῶς ἀριστο-μερῶν λεγοντος, ἀλλὰ τὸν πιθανόν. Cf. Sen. Epist. 88, Protagoras ait de omni re in utramque par-tem disputari possit.—λέγοντα: instrumental.—καὶ δίκαια κάδικα: whether right or wrong.—a freq. com-bination. See on Eq. 266. So in Lat., as Ter. Ad. v. 9, 33, quia non iusta iniusta prorsus omnia omnino obsqwor. The acc. here depends on νυκάν (to carry points), the const. being analogous to that in νυκάν Ὀλύμπια. Cf. 115, 432, 1211, 1335. Aeschin. 3. 63, νυκέ ἑτερον ψήφισμα Φιλοκράτης.

100 f. Phidippides 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 μεριμνοφροντισταλ it is all out.

101. μεριμνοφροντισταλ: coined by Ar., and hardly translatable. The word conveys the idea of close and painful scrutiny with deep and intense meditation. The use of μερίμνα implied here is as old as Empedocles, and is found in Xen., Plat., etc. For φροντισταλ, see on 94. — καλοί τε κάγαθοι: 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 Socratists of men's character. Originally, it seems to have denoted physical (καλός) and moral (κάγαθος) excellence.

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

103. ἄχρωφρονας: as doctores umbratici. Cf. 120, 199, 504, 1113. See on 186. — ἄνωποδός: 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. 220β, (Socrates) ἄνωποδός διὰ τοῦ κρυστάλλου (ice) ῥέων ἐκφοβηθεὶς ἐοὶ ἄλλοι ἐποδειμένοι. Xen. Mem. i. 6. 2, (Antiphon to Socrates) ἄνωποδός τε καὶ ἄχρωφρον διατελεῖ. Cf. Plat. Phaedr. 229α. As instances, may be mentioned the orators Lycurgus and Phocion, of a later period.

104. Chaerephon, of the deme of Sphettos (156), companion of Socrates from youth up (Plat. Apol. 21ι) was assailed by the comedians as much as Socrates himself. He was pale and lean, and hence called βάτ (Av. 155α), son of night (Frg. 486), etc. Cf. 608 f. During the rule of the Thirty, he was an exile (Plat. Apol. 21ι). 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. ἢ ἢ: designed merely to interrupt Phidippides. — διήπτυ: subj. in prohibition, GMT. 80. As the subj. was no doubt used for the purpose of mollifying the harshness of a specific prohibition, it is used for the impv.
THE CLOUDS.

ἀλλ' εἰ τι κήδει τῶν πατρῴων ἀλφίτων, τούτων γενοῦ μοι σχασάμενος τὴν ἵππηκήν.

ΦΕΙΔΙΠΠΙΔΗΣ.

οὐκ ἄν μὰ τὸν Διόνυσον, εἰ δοῖσι γέ μοι τοὺς φασιανοὺς, οὐς τρέφει Δεωγόρας.

ΣΤΡΕΨΙΑΔΗΣ.

110 ἦτ', ἀντιβολῶ σ', ὡς φήλται ἀνθρώπων ἐμοί, ἐλθὼν διδάσκον.

only in the asr., 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 subj. and inv. are used almost indiscriminately, the tendency being, perhaps, to use the inv. with an impers., and the subj. with a pers. subj. Plat. Crit. 46 β, μητὲ ταῦτα φαβορίματα ἀποκάμπες σαυτόν οὐκαί, μήτε ἂ δέλενος ἐν τῷ δικαστηρίῳ δυσχέρες ὑπομένει γενέσθαι.

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 Δερκέτων. Soph. O. T. 1000, ἐπερ τι τὸν σαυτὸν Βιών κήδει. Plat. Gorg. 462 a (perhaps with a little humor), ἀλλ' εἰ τι κήδει τοῦ λόγου. — πατρῴων ἀλφίτων: not patrimony (I. and S.), but rather paternal biscuit. With Strepsiades, the ἀλφίτα are the chief concern. Cf. 648.

107. τοῦτων: part. gen. as pred. See G. 169, 1; H. 782 a. — σχασάμενος: κύπεσαι means cut; cut loose, hence lit. let fall, drop; whence fig. drop, give up. The mid. apparently only here and Plat. Com. 31, καὶ τὰς ὀφρὺς σχάσασθε (let fall).

108. οὐκ ἂν: sc. τοῦτων γενομεν — γέ: when it follows εἰ, often has the force of even. Cf. Plut. 924 f., οὐδ' ἄν εἰ δοῖσι γέ μοι τὸν Πλούτον αἰτῶν. Αχ. 965, οὐκ ἄν μὰ Δ', εἰ δοῖ γέ μοι τὴν ἀστίδα.

109. φασιανοῦ: birds from the river Phasis, pheasants, which were rare at Athens at that time. The pheasant of that part of the world is a brillianltly 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 (Europis, 50). He was on the commission which made the thirty years' truce with Sparta in B.C. 446. He was twice arraigned in the trial of the ἐρμοκοπίδαι, but was acquitted. Acc. to Plat. Com. 102, he was one of those, ὃς τερνᾷν οὐδὲν ἐθνομοθωμένοι. — Phildippides 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 Ἀθανάσ." 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.
ARISTOPHANES.

ΦΕΙΔΙΠΠΙΑΣ.
καὶ τί σοι μαθήσομαι;

ΧΡΕΥΙΑΔΗΣ.
ἐλναι παρ’ αὐτοῖς φασὶν ἀμφω τῷ λόγῳ,
τὸν κρείττον, διότι ἔστι, καὶ τὸν ἦττονα.
τούτων τὸν ἔτερον τῶν λόγων, τὸν ἦττονα,
115 νικᾶν λέγοντα φασὶν τάδικώτερα.

ἡν οὖν μάθης μοι τὸν ἄδικον τούτον λόγον,
ἀ νῦν ὁφείλω διὰ σέ, τούτων τῶν χρεῶν
οὐκ ἂν ἀποδοθῇ οὐδ’ ἂν ὀβολὸν οὐδεὶς.

ΦΕΙΔΙΠΠΙΑΣ.

οὐκ ἂν πιθοίμην. οὐ γὰρ ἂν τλαίην ἰδεῖν
120 τοὺς ἵππεας τῷ χρῶμα διακεκκαιμένος.

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


115. See on 99. —λέγοντα: agrees with τὸν ἦττον (λόγον). In the dialogues of Plat. Socrates well-nigh personifies λόγος.

117. ἰ: not assimilated to its postponed antec. —ἀν: repeated after the emphatic οὐδ’ (even). —οὖς: in this neg. sent. the compound neg. is necessary, as τιν’ 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 μὲ διακνάσας ἔχει.
οὐκ ἄρα μᾶ τὴν Δήμητρα τῶν γ' ἐμῶν ἔδει
οὐ̂τ' αὐτὸς οὗθ' ὁ ζύγιος οὗθ' ὁ σαμφόρας·
ἀλλ' ἔξελω σ' ἐς κόρακας ἐκ τῆς οἰκίας.

ΦΕΙΔΙΠΠΙΔΗΣ.

ἀλλ' οὗ περιόψηται μ' ὁ θεὸς Μεγακλέης
125 ἄντπτον. ἀλλ' εἴσεμι, σοῦ δ' οὐ φροντῦ.

ΣΤΡΕΨΙΑΘΗΣ.

ἀλλ' οὐ̂δ' ἐγὼ μέντοι πεσῶν γε κείσομαι,
ἀλλ' εὐξάμενος τοῖσιν θεοὶς διδάξομαι
αὐτός, βαδίζων εἰς τὸ φροντιστήριον.
πῶς οὖν γέρων ὣν κατηλήσαμαι 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. ζύγιος: for the meaning of this word and of σαμφόρας (1300), cf. Eur. Iph. Α. 251, τὸν μὲν μίσους ζύγιον, τὸς δ' ἐς σαμφόρας. — 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, σκορα-κίζω, was formed from it. Here Strepsiades weaves it into his sent. So Λυ. 990, οὐκ ἐλ θόρας ἐς κόρακας; Paus. 18 1., αὐτὴν ἄρ' ὄβα πατὴρ κτή.; Νὴ τῶν Δί' ἐς κόρακας γε καὶ σαυτὸν γε πρόδ. Cf. 133, 646, 789, 871. 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 δεινὸν οὖν δῆτ' ἐκεῖν ἡμᾶς διεμόθεν ἐς κόρακας ἐλθεῖν καὶ παρασκευασμένους ἔνστα μὴ ἐκείνων δώσανθα τὴν δόθῃ;

124. θέος: uncle; here, however, great uncle (46).

125. ἄντπτον: περιόψηται regularly takes the partic.; consequently attempts have been made to insert ὃντα after ἄντπτον. One Ms. has ἕμι for εἴσεμι, which makes room for it. The omission of ὃντα, however, seems to be admissible.

126. πεσῶν καθόμαι: an expression taken from wrestling. If a wrestler was thrown three times, he was declared overcome. Aesch. Eum. 589f., XOP. εἰ καὶ τὸ ἄρ' ἤδη τῶν τριῶν παλαιστῶν. ΟΡΕΣΤ. οὗ καὶ ἐν τῷ τόδε κυνάρχει λέγαν.

127. εὐξάμενος: Strepsiades feels his need of divine aid in this undertaking. — διδάξω: have myself taught, learn; sometimes, have one taught, a son, for instance. Cf. 1338. For the former sense, cf. 111. The ordinary refl. 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 σκυδαλάμους μαθήσομαι; ἵπτεόν, τι ταύτ' ἔχων στραγγεύομαι, ἀλλ' οὐχὶ κόπτω τὴν θύραν; παῖ, παιδίον.

ΜΑΘΗΣ.

βάλλε κόρακα· τις ἐσθ' ο κόψας τὴν θύραν;

ΣΤΡΕΨΙΑΔΗΣ.

Φείδωνος νῦσ Στρεψιάδης Κικυνόθεν.

ΜΑΘΗΣ.

135 ἀμαθής γε νη Δι', ὅστις οὐτωσὶ σφόδρα


131. ἵπτεόν: as if from an ἵπτω (like ἐπέτω, ὑπέτω). — ταύτα: 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, 3, 4. Cf. 500; Ran. 512, ἀρπεῖς ἔχων. Av. 341, τοῦτο μὲν ἀρπεῖς ἔχων (τοῦτο obj. of ἀρπεῖς). Similar to our passage is Thesm. 473, τι ταύτ' ἔχωσαι κείμενα ἀκόπτωμα; Not rare in prose (Plat, Luc.); generally with υπερβάλλειν, ὑγιαίνειν, ὑπερβάλλειν, ὑγιαίνειν, ὑπερβάλλειν, ὑγιαίνειν, ὑπερβάλλειν, ὑγιαίνειν, ὑπερβάλλειν, ὑγιαίνειν, ὑπερβάλλειν, ὑγιαίνειν, ὑπερβάλλειν, ὑγιαίνειν, ὑπερβάλλειν, ὑγιαίνειν, ὑπερβάλλειν, ὑγιαίνειν, ὑπερβάλλειν, ὑγιαίνειν, ὑπερβάλλειν, ὑγιαίνειν, ὑπερβάλλειν, ὑγιαίνειν, ὑπερβάλλειν, ὑγιαίνειν, ὑπερβάλλειν, ὑγιαίνειν, ὑπερβάλλειν, ὑγιαίνειν, ὑπερβάλλειν, ὑγιαίνειν, ὑπερβάλλειν, ὑγιαίνειν, ὑπερβάλλειν, ὑγιαίνειν, ὑπερβάλλειν, ὑγιαίνειν, ὑπερβάλλειν, ὑγιαίνειν, ὑπερβάλλειν, ὑγιαίνειν, ὑπερβάλλειν, ὑγιαίνειν, ὑπερβάλλειν, ὑγιαίνειν, ὑπερβάλλειν, ὑγιαίνειν, ὑπερβάλλειν, ὑγιαίνειν, ὑπερβάλλειν, ὑγιαίνειν, ὑπερβάλλειν, ὑγιαίνειν, ὑπερβάλλειν, ὑγιαίνειν, ὑπερβάλλειν, ὑγιαίνειν, ὑπερβάλλειν, ὑγιαί

That also in classical times there was a θυρωρός, near at hand at least, is evident from the fact that when one knocks he is usually represented as calling out ταῖ. In the instance before us, a pupil answers the call; in Ran. 38 Heracles himself appears when Dionysus knocks and cries παιδίον, παῖ, ἣμα, παῖ. In Av. 56 f. Pithetaerus, knocking at a cliff with a stone to stir up the birds, says παῖ, παῖ, as if from habit. To this call the servant of Pluto answers (Ran. 464) at the gate of Hades. Cf. 1145. That the θυρωρός was regularly found only in houses of the wealthy is implied in Arist. Oec. 1. 6, δοκεῖ δ' ἐν ταῖς μεγάλαις οἰκονομίαις χρήσιμος εἶναι θυρωρός. The usual word for knocking (pul tare) is κόντες, but κροτείον also is used, while ψοφεῖν denotes the sound made by the door as one comes out (creper e).

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 f.: Ἀλεξάνδρη 'Αρτομητοῦ Κοσκυκίδης ὀπηγινεύκε πρὸς τὸν ἔρχοντα παραμῶν κατὰ Κτησιφύντος τοῦ Δεσδένου Ἀνακλαστοῦ. . . . κληῖτορες (see on 1218) χρυσοσοφῶν Χρυσοσοφῶν Ρομνύθων, Κλεόν Κλέωνος Κοσκυκίδης. — Κικύνα ἦν ένα δημον τῆς οἰκογενείας.
THE CLOUDS.

απεριμερήμενος τὴν θύραν λελάκτικας καὶ φροντὶ ἐξημβλώκας ἐξευρημένην.

ΧΡΕΙΑΣΙΑ.

σύγγνωθι μοι τηλοῦ γὰρ οίκῳ τῶν ἄγρων. ἄλλ' εἰπέ μοι τὸ πράγμα τοῦ ἐξημβλώμενον.

ΜΑΘΗΤΗ.

140 ἄλλ' οὖ θέμις πλὴν τοὺς μαθηταῖς λέγεις.

ΧΡΕΙΑΣΙΑ.

λέγε νυν ἐμοὶ θαρρῶν. ἐγὼ γὰρ οὔτος

136. ἀπεριμερήμενος: 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., ΚΑΡ. οὗτος, εἰπὲ μοι, ἄλλ' ἐμελλὼν: εἰτ' ἀφεθᾶς μὲ φθάσας. R. n. 38. Plaut. Truc. ii. 2. 1, quis illic est, qui tam proterve nostras aedes arietat? Ter. Eun. ii. 2. 54, istas (fiores) calcibus saepe insalsibus frustra.

137. ἐξημβλώκας: caused to mis-carry,—not a mere metaphor. Socrates, whose mother, Phæracête, was a midwife, called his method of instruction τήνα μαζώμενη. Plut. Theaet. 149a, ἐγὼ εἰμὶ νιός μάλα μᾶλα γενναλα τε καὶ βλασφημα Φαυραΰτης, (καί) ἐπίτηδεν τὴν αὐθήν τήν. 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 Lacedæmonians (see on 8). Here he speaks of his country home.—τῶν ἄγρων:

governed by τηλοῦ, far away in, like τέρρων, τοῦ, etc. Cf. Xen. Anab. iv. 3, 28, πρόσω τοῦ τοταμου. H. 757.

139. τοῦ ἐξημβλώμου: 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 ἀνεμεθρο (162) was measuring (namely, “when you thundered at the door”) rather than proceeded to measure; but this is rather precluded by 148.

140. οὖ 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 1292, the sea cannot be made larger by rivers flowing into it, because it would be a violation of human right: οὖ γὰρ ἰκανον. Yet it may be doubted whether ἰκανον here denotes anything more than “the general fitness of things.”

141. οὔτος: colloquial.—I here, pointing to himself. Cf. Plut. 868,
Ηκὼ μαθητής εἰς τὸ φροντιστήριον.

ΜΑΘΗΤΗΣ.

λέξω. νομίζαι δὲ ταῦτα χρὴ μυστηρία.

ἀνήρες ἄρτι Χαιρεφῶντα Σωκράτης

ψύλλαν, ὅποσος ἄλλοτο τοὺς αὐτής πόδας.

δικοῦσα γὰρ τοῦ Χαιρεφῶντος τὴν ὀφρυν ἤτοι

ἐπὶ τὴν κεφαλὴν τὴν Σωκράτους ἀφήλατο.

ΣΤΡΕΒΛΑΔΗΣ.

πώς τούτο δὴ μετρήσει;
THE CLOUDS.

ΧΡΕΩΙΑΔΗΣ.

δὲ Ζεὺς βασιλεὺς, τῆς λεπτότητος τῶν φρενῶν.

ΜΑΘΗΣ.

tί δήτ' ἂν, ἔτερον εἰ τύθοιο Σωκράτους

155 φρόντισμα;

ΧΡΕΩΙΑΔΗΣ.

ποῖον; ἀντιβολῶ, κάτειπε μοι.

ΜΑΘΗΣ.

ἀνήρετ' αὐτὸν Χαριεφῶν ὁ Σφητίτιος,

όποτερα τὴν γνώμην ἔχοι, τὰς ἐμπίδας

κατὰ τὸ στόμ' ζδεὼ ἢ κατὰ τοὐρροπήγιον.

ΧΡΕΩΙΑΔΗΣ.

tί δήτ' ἐκεῖνος ἐπεὶ περὶ τῆς ἐμπίδος;

ΜΑΘΗΣ.

160 ἐφασκεν εἶναι τούτερον τῆς ἐμπίδος

στενῶν. διὰ λεπτοῦ δ' ὑπός αὐτοῦ τὴν πυνηὴ

βιά βαδίζειν εὖθυ τοὐρροπηγίον.

ἐπειτὰ κολόν πρὸς στενῷ προσκείμενον

τῶν πρωκτῶν ἥχεῖν 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, 369; Av. 318.

154. τ' ἔψι' ἄν: sc. λέγωσι. See on 106.

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 (Ap. Hist. iv. 9. 3 ff.). In Ael. Hist. An. 12. 10, it is said of the comedian Demetrius, μεμνημαται δι' ἀκαλὴ σέλεως ἀλλού, ἀλὰ τρόγληνες.

159. This verse suggests Eur. Med. 674, τι δήτα θεῖος εἴσι καὶ παθῶν πέρι;


163. κολόν: enlarged and hollow, referring to πρωκτῶν, while στενῶ is neut. and may be used as a noun or refer to ἐντερον in 160.
σάλπιγξ ὁ πρωκτός ἐστιν ἄρα τῶν ἐμπίδων.

ὑπ' ἀσκαλαβώτων.

τίνα τρόπον; κάτευπτε μοι.

ζητοῦντος αὐτοῦ τῆς σελήνης τὰς ὀδοὺς

165. ἄρα: then, illative. Cf. 1028, 1476. So ταῦτα ἄρα, for these reasons, then. Cf. 319, 335, 363, 394.

166. διενεργοὶ: comic word, as if from διενεργός, possibly intended to suggest διεφύγων and certainly suggesting διεστήμον (τῆς ἐμπίδου).

167. Just as ἔικος, pursuit, prosecute, and ἀρέω, take, catch, gain the suit, are used of the accuser, so φεύγων, flee, be prosecuted or defend one's self, and ἀποφεύγων, escape, be acquitted, are used of the defendant. The combination ἀποφεύγων ἀποφεύγων (also ἐκ, προ, κατα-φεύγων) is common. Hom. I. xiv. 81, ἐκ φεύγων προφόρη κακῶν.

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

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

170. See on 10 concerning the time of year.—ἀσκαλαβώτων: called also γαλεώτης (174), Lat. stelio (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. io. 27), quoniam nullum animal fraudulentius invidere homini tradunt; inde stelionem nomen aitum in maledictum translatum. cubile eius est in loricis ostiorum fenestrarumque aut cameris sepulchris.

THE CLOUDS.

καὶ τὰς περιφοράς, εἰτ’ ἄνω κεχηρότος
ἀπὸ τῆς ὀροφῆς νῦκτωρ γαλεώτης κατέχεσεν.

ΣΤΡΕΒΛΑΘΣ.

ἡσθήν γαλεώτη καταχέσαντι Σωκράτους.

ΜΑΘΗΣΗ.

175 ἔχθες δὲ γ’ ἡμῖν δεῖπνον ὦκ ἦν ἐσπέρας.

ΣΤΡΕΒΛΑΘΣ.

ἐναντίον τι οὐν πρὸς τάλβην ἐπαλαμάσατο;

ΜΑΘΗΣΗ.

κατὰ τῆς τραπέζης καταπάσας λεπτὰν τέφραν,
κάψας ὀβελίσκον, ἔτα διαβήτην λαβὼν

proxime ambitre eique supra terram proxima solis circumvicio (periphr. esset).

174. ἡσθήν: aor. of the immediate past, sometimes hardly to be distinguished from a pres. Cf. 1240; Av. 570. H. 842; GMT. 19, n. 5. In the second pers., Nub. 185, 820.

176. ἔναντι: like our “Very well.” E. M., συγκατάθεσις μὲν τῶν εἰρήματων, συνεφή ἐν προς τὰ μάλασσα.—πρὸς τάλβην: to procure bread, or perhaps in a less specific sense, as in the expression οὐδὲν πρὸς δίδωσιν, with reference to, bearing upon, etc. Cf. 648, 1188.—ἐπαλαμάσατο: this verb is used of cunning contrivances or plans, such as were ascribed to Palamedes. Pat. 94, νῦτον, τάλμην νῦν ταλαμάψαμαι. Eupolis, 303, Παλαμάδι καὶ γὰ τὸ τοῦτο τοκετήρια. Here there is also reference to the manipulation employed in stealing. The word is derived from τάλμην, palma, and Παλαμάδις is another derivative.

177 ff. This passage has never been satisfactorily explained. θυμάτιον is a conjecture of G. Hermann for σολ.

mátrion. 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, fills 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 electus ad Rhodiensium litus animadvertit geometrica schemata descripta. There may be a lacuna between 178 and 179.
ἐκ τῆς παλαιότρας θυμάτιον ύφειλετο.

ΧΙΡΕΥΙΔΑΣ.

180 τί δὴ ἐκεῖνον τὸν Θαλήνα θαμμάξες; ἄνουγ’, ἄνουγ’ ἀνίσες τὸ φροντιστήριον καὶ δεξίον ὡς τάχιστα μοι τὸν Σωκράτην. μαθητὶ γάρ οὐλ’ ἄνοιγε τὴν θύραν. — ὁ Ἡράκλεις, ταῦτα ποδαπα τὰ θηρία;

ΜΑΘΗΤΗΣ.

185 τί ἑθαύμασας; τῷ σοι δοκοῦσιν εἰκόναι;

ΧΙΡΕΥΙΔΑΣ.

τοὺς ἐκ Πύλου ληφθείσιν, τοῖς Λακωνικοῖς. ἀτὰρ τί ποι’ ἐσ τὴν γῆν βλέπουσιν οὕτωι;

179. Eupolis makes a similar charge in 310, διέμενοι δὲ Ἡρώδητος τὴν ἐκπείδειαν (ἐδών) Σικελίδου πρὸς τὴν λίραν οἰνοχόρης ἔκλεψεν.


181. ἀνώνας: an expression (sometimes with τι or πορε) denoting impatience. Cf. 506, 635, 1253; Eq. 71; Ran. 1171; Vesp. 30.

182. μαθητικός: comic desiderative, formed like such words as χετητικός in 1837.—ἄλ’ ἀνοιγε: “but do open.”

184. The interior of the house (but see Introd. § 38) is now exposed to view (by means of the ἄκροκλάματα). — ὁ Ἡράκλεις: a very common excl. at an unusual sight. Cf. Av. 814, 850, 1129, etc. So ἄνδρα Ἡράκλεις, Av. 277 and often. ὁ πολυτιμηθ’ Ἡράκλεις, Ἀρχ. 807. Its tone is too familiar for tragedy.

186. ἐκ Πύλου: more accurately ἐκ Σφακτηρᾶς. 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.—Δακώνης: adj. used as subst. for ΔΑΚΩΣ. Examples are found elsewhere in Ar. and also in prose, as Xen. Hell. ii. 4. 10; iv. 8. 35 and 37. Similarly Ἀχαρνικός, Ἀρχ. 329; Μεγαρές, Ἀρχ. 830; Ἀπεικονικός, Pax, 215, comically formed after Δακώνικος.

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

ΜΑΘΗΣ.

ζητούσιν οὖτοι τὰ κατὰ γῆς.

ΣΤΡΕΒΙΑΔΗΣ.

βολβοῦς ἀρα
ζητοῦσι. μὴ νῦν τούτῳ γ' ἐτι φρονίζεσθε.
190 ἤγ' γὰρ οἶδ', ἵν' εἰσί μεγάλαι καὶ καλοὶ.
τί γὰρ οἴδε δρῶσιν οἱ σφόδρ' ἐγκεκυφότες;

ΜΑΘΗΣ.

οὖτοι δ' ἐρεβοδιφώσων ὑπὸ τὸν Τάρταρον.

ΣΤΡΕΒΙΑΔΗΣ.

τι δὴ ο πρωκτός ἐσ τὸν οὐρανὸν βλέπει;

ΜΑΘΗΣ.

αὐτὸς καθ' αὐτὸν ἀστρονομεῖ διδάσκειαν.

188. τὰ κατὰ γῆς: in Plat. Apol. 19ν the accusation made by the old enemies of Socrates is represented as being, in part, substantially this: ζωράνθης ἰδίως καὶ περιρρήςσων ζητούν τὰ τε ὑπὸ γῆς καὶ οὐρανοῦ. This charge is refuted at length in the Apol., and is disproved also by the testimony of Xen. Cf. Mem. 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.—βολβοῦς: in the judgment of Strepsiades, the only things worth seeking under the ground are bulbì, bulbous roots which grew wild, and were highly prized as food. See on 190.

189. φρονίζειν: obs. the freq. recurrence of the philosophical words formed on the stem φρον-, such as φρονιστήριον θα, μερμυροφρονιστής 101, φρονίζειν 125, φρονίς 137, φρόνισμα 155, etc. Cf. 225, περιφροῦν.] 190. μεγάλοι: Plin. N. H. xix. 5. 30, effodiantur 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. Epicrates, 8. 21, where the pupils of Plat. πάντες ἀναιδεῖς τὸν ἐκτύσασαν καὶ κάφας τρόπον ὧν ἄλλον διεφρονίζον.

192. οὖν δ': in antithesis to οὖτοι 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. — ἐρεβοδιφώσων: comic word, ridiculing the deep speculation which penetrates even beneath Tartarus, where there is—nothing.
195 ἄλλ' εἰςιθ', ἵνα μὴ 'κεῖνος ύμῖν ἐπιτύχῃ.

ΣΤΡΕΒΙΑΔΗΣ.

μὴν γε, μὴν γ'. ἄλλ' ἐπιμενάντων, ἵνα αὐτοῖσι κοινῶσω τι πραγμάτων ἐμόν.

ΜΑΘΗΣ.

ἄλλ' οὐχ οἶδα τ' αὐτοῖσι πρὸς τὸν ἄέρα ἔξω διατρίβειν· πολύν ἄγαν ἔστιν χρόνον.

ΣΤΡΕΒΙΑΔΗΣ.

200 πρὸς τῶν θεῶν, τί γὰρ τάδ' ἔστιν; εἶπέ μοι.

ΜΑΘΗΣ.

ἀστρονομία μὲν αὐτή.

ΣΤΡΕΒΙΑΔΗΣ.

touti de ti;

ΜΑΘΗΣ.

γεωμετρία.

195. ἄστει: where were they, and how did it come about that they were there? See Introd. § 38. — ἐκεῖνος: 111ε, denoting his importance. — ἐπιτύχῃ: "ἐντυγχάνειν dicitur qui quaerit; περιτυγχάνειν qui non quaerens in aliquid incidit." G. Hermann. Cf. 535. Thuc. vii. 25. 2, τῶν πλοῶν (which they were seeking) ἐντυγχάνειν αὐτὸς ταῦτα διέφθειραν. But sometimes ἐντυγχάνειν is used of finding by accident. Cf. Hdt. i. 68. 11, ἕως γὰρ ἐν τῇ δέλλῳ ἄλλῃ φθεάρῃ τοῖς θεοῖς, ἂρασιν ἐν τύχῃν σοφί (coffin) ἐκτατικεῖ. — ύμῖν: he himself remains with Strepsiades.


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 μετέφερον 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. — αὐτῇ: obs. assimilation of gender to that of the pred.
THE CLOUDS.

ΣΤΡΕΠΙΑΔΗΣ.

tou't' ouv tì ésti xhrísmoun;

ΜΑΘΗΣ.

gên ànovmètrētai.

ΣΤΡΕΠΙΑΔΗΣ.

pòtera tìn klhronukikh;

ΜΑΘΗΣ.

ouk, alla tìn súmpasav.

ΣΤΡΕΠΙΑΔΗΣ.

ásteia n légeis.

205 to gárf sóphisma dèmòtikou kai xhrísmou.

ΜΑΘΗΣ.

autì dé sòi gês períodos pásas. órhês;

202. tì: acc. of respect, equiv. to eis tì. Cf. Dem. De Cor. 311, tì...av xhrísmos ei;

203. ànovmètrētai: this inf. takes the place of the acc. tì in the preceding question. The other example cited by L. and S., Av. 881, feri tìn lêgwn ànovmètai...xrhísmou, is not to the point. — The word means measure, lay off, and hence divide out. Strepsiates takes it in the last sense. Conquered territory, esp. after Pericles's time, was divided by lot (klhros, hence klhronukha) among the poorer classes, after a tenth had been set apart for the gods. Cf. Thuc. iii. 50. The mid. ànovmètrētai is rare, but not without parallel. Cf. Frg. 622, ókous m' ádais ànovmètrētai tâda; Eur. El. 62, πουραις κανόνις ànovmètrētnovos | to sóphron. — pòtera: this and its equiv. pòteron are not very rare in single questions in the comedians and Plat. Cf. Ran. 69; Av. 104, etc.

204 f. Strepsiates, taking ànovmètrētai 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, đemotikh' 7' ἡ γνώμη καὶ καταχάρη | τῶν σεμιστέρων. Eubulus, 72, ὁ πρῶτος σφόν τάλατρα δειπνεῖν ἀνήρ | đemotikês ἦν γι' τις, ὡς ξοκε, τοὺς τρόφους.

206. sòl: so-called ethical dat. H. 770; G. 184, 3, ν. 6. — gês períodos: 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 ἐξων θέλειν πίνακα, ἐν τῷ γῆς ἀπάξης περίodos ἐνετύμητο καὶ ἔλασσο τῇ πάσῃ καὶ ποταμοί πάντες. Theophrastus in his will (Diog. L. v. 2. 51) gives directions concerning τῶν πίνακας, ἐν οἷς αὖ τῆς γῆς περιοδὸν οἶει. Ael. V. H. iii. 28, ἡμικράτης τὸν Ἀλκιβιδῆν μέγα
αἰδὲ μὲν Ἀθήναι.

ΣΤΡΕΠΙΛΑΘΗ.

τί σὺ λέγεις; σὺ πείθομαι· ἐπεὶ δικαιαπίστως οὐχ ὅρῳ καθημένους.

ΜΑΘΤΗΣ.

ὡς τούτον Ἁλεθῆς Ἀττικὸν τὸ χωρίον.

ΣΤΡΕΠΙΛΑΘΗ.

210 καὶ τὸν Κικυννῆς εἰσιν οὕμοι δημόται;

ΜΑΘΤΗΣ.

ἐνταῦθεν ἔνεισίν. ἢ δὲ γάρ Ἐὔβοι, ὡς ὅρᾳς, ἢδε παρατέταται μακρὰ πόρρῳ πάνω.

ΣΤΡΕΠΙΛΑΘΗ.

οἷδ᾽ ὑπὸ γὰρ ἡμῶν παρετάθη καὶ Περικλέους. ἀλλ᾽ ἡ Δακεδαῖμων ποῦ 'σθ'?

φρονοῦμεν ἐκ τοῖς ἀγροῖς ἤγαγον ἐκ τῶν τόπων, ἔθα ἁπάκητο πυρᾶκιον ἔχου γὰρ περιοδον καὶ προσέβη τὴν Ἀττικὴν ἐντάθα ἀναζήτητοι. ὡς δὲ εὑρεῖς, προσέβην τοὺς ἄγρασι διαβρώσας. τοῦ δὲ εἰσόντος ἀλλ᾽ οδηγῶν γεγραμμένοι εἰσίν, ἐπὶ τῶν οὖν, εἴπε, μέγα φρονείς;

207. ἀλλ᾽ obs. the local use of the dem. here and esp. in 212 and 214. Cf. 141. H. 696 a.

208. The fondness of the Athenians for litigation was the subject of much ridicule on the part of comedians. Every year 6000 citizens (Vesp. 662) were ἱλιστανταί (jurymen). Cf. Eq. 1317; Av. 39; Pax, 605, οὐδὲν γὰρ ἄλλο δράτη πλὴν δικάζετε. Luc., in an enumeration of national characteristics, says, Icarom. 16, ὁ Φοῖνιξ ἐνετέρενεν καὶ δ Ἐλλην ἐλέγετε καὶ καὶ Δάκων ἐμαστγώγοι καὶ Ἀθηναῖος ἔδικάζετο.

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

210. Strepisades, still incredulous, inquires: “And where then are the Cynians, my fellow-demesmen?” —οἵμοι: the οί of οι disappears, and crisis takes place, though there is no evidence that the intermediate form was ever used.

212. παρατέταται: lies stretched out alongside (Attica) to a great length; hence the earlier name Macria. Strepisades, however, takes παρατέταμοι in the sense, stretch at one’s feet, subdue.

213. Thuc. i. 114, καὶ Ἀθηναῖοι ὡς Ἑβδομοῖς διαβάδησεν Περικλέους στρα-
THE CLOUDS.

ΜΑΘΗΤΗ. ópou ἵστιν; αὐτή.

ΣΠΕΡΙΑΔΗ. 215 ὡς ἐγγὺς ἡμῶν· τοῦτο πάνυ φροντίζετε,

ταύτην ἄφθιν ἡμῶν ἀπαγαγεῖν πόρρω πάλιν.

ΜΑΘΗΤΗ. ἀλλ' οὐχ οἶον τε νη Δί'.

ΣΠΕΡΙΑΔΗ. οἰμοξέσοθ' ἄρα.

φέρε, τίς γὰρ οὗτος οὐπλε τῆς κρεμάθρας ἀνήρ;

ΜΑΘΗΤΗ. αὐτός.

ΣΠΕΡΙΑΔΗ. τίς αὐτός;

ΜΑΘΗΤΗ. Σωκράτης.

217. νη Δία: it would be possible
to transfer these words to the next
sent., but it is unnecessary; for
although μα (except in να μα) occurs
only in neg. senta., νη is used not only
in affirmations, but sometimes also in
negations. Thesm. 640, νη Δία τινθεύσ
... οὐκ ἔχει. Diphil. 32. 26, κίνητ' γε
νη Δί' οὐκ ἔτι ἔστω ... ἰδεῖν. Antiph.
168. 6, μεῖζον καλὸν οὐκ ἔστων οὔδέν ...
νη Δία. Philetaerus, 4, Πηλεῖς ἡ' ἔστιν
δυσμα κεραμέον ... ἀλλ' οὖ τυρᾶννον νη
Δία. The examples all show νη Δία.

218. γέρο: see on 191. — κρεμάθρα: Socrates is seen floating in the
air, as it were, like a god; but Strep-
siades sees what supports him. At
226 it is called ταχρός.

219. αὐτός: ἵστη. With this word
pupils designated their teacher, and
slaves their master; hence the αὐτός ἵστη (ἵστη dixit) of the Pythago-
220 ἰδ' οὖν, ἀναβοήσον αὐτῶν μοι μέγα.

ΜΑΘΗΣ.

αὐτὸς μὲν οὖν σὺ καλέσον· οὐ γάρ μοι σχολὴ.

ΣΤΡΕΒΙΑΔΗΣ.

ὦ Σωκρατεῦ.

ὦ Σωκρατίδιον.

ΣΩΚΡΑΤΗΣ.

τί με καλεῖς, ὦ ἡμέρε; 

ΣΤΡΕΒΙΑΔΗΣ.

πρῶτον μὲν ὁ τι δρᾶς, ἄντιθελῶ, κάτειπέ μοι.

ΣΩΚΡΑΤΗΣ.

225 ἀεροβατῶ καὶ περιφρονῶ τὸν ἦλιον.

ΣΤΡΕΒΙΑΔΗΣ.

ἐπείτ': ἀπὸ ταραττοῦ τοὺς θεοὺς ὑπερφρονεῖς,
THE CLOUDS.

alle oin atop tis yhs, eiper:

XOKRATHES.
o yar an pote
exevon orthos ta metewra pragmata,
ei mh kremeas to noima kal tis frountida
230 letpin katanixas eis ton omon aer.
ei o an xamai taw katothen eskotoun,
oi an pth eivon: o yar alli 

elkei pros autin tis ikmada tis frountidos.

non sine aliqua indignatione.”
Bothe. See on 624. Cf. 1214, 1249.
— upheronoeis: const. sometimes with the gen., sometimes with the acc. Cf.

227. atop tis yhs: sc. upheronoeis.
— eiper: sc. upheronoein die tois theos.
497 e, ou to mh poilestai, all’ eiper 
(sc. ti kalwsei) to mh dounasai diakou-
lousei. Ethyd. 206 b, oikous hemas ge 
(sphalei), all’ eiper, st. Legg. ii. 667 a, 
oi prosechon toun tis twn noin drw tou, 
eiper, all’ de logos deis pherai, taugn 
tereumathai. Ith. x. 900 e, twn mhn 
prost.mx (erousin) hem, eiper, uphws 
ofeira. Platm. 150 b, en mhn de doph to eti 
hen en eis smerptai, all’, eiper, en 
meri. Theophr. C. P. v. 14, 8, h tov 
ekmatos uperbolh ta eroukouvna ou 
phexheri, all’, eiper, toun plasteous 
euphiae. Id. De Iymi, Frug. 63, ou mh 
all’, eiper, ekein ypoloistai twn 
eina. Kr. Spr. 66, 5, 11.

229. ei mh kremeasa: nisi sus-
pensa meditacione, in full, ei mh 
exevon kremeasa (instrumental). Cf.
Dem. Timocr. 48, o namos oui ef peri 
twn atimwn logwn, tein mh tis eideas 
boilikhs. Thuc. vii. 38, 1, ovdeteroi 
domennou exain tis logou paralabei, ei

mh vaine plav oik Orkithios kattadixantos.
Dech. Ag. 1139, ovdin ton, ei mh 
exwzoxumvnik (sc. emi deiro phyches).

230. omon aer: its kindred air.
Cf. Plut. Mor. 898 d, o di theia 
(pres phychis) aerosei elgeon. Hera-
clitus also regarded the soul as a sort 
of apanthmata (exhalation or evapora-
tion), and thought its end was to be-
come drier and more like fire. Diogen-
es of Apollonia considered the soul 
to be air literally. Cf. Arist.
De An. i. 2. 15.

232. ou yar allai: for (so it is) not 
(possible to comprehend) metewra praga-
mata, but, etc. Cf. 331; Ran. 68, 192, 
498; Eq. 1206. H. 1060, 4 f.

233. twh ikmada: “aquam calore 
resolutam in vaporem subtilissimum et a terrae vel aqua 
ascendentem ita vocat Aristophanes: twh ikmada tis frountidos, i.e. twh frountida eispar ikmada apanthmatos.” Schneider. Diogenes of 
Apollonia says, acc. to Sen. Q. N. iv.
2. 29, ut in lucerna olem illo 
fluit ubi exuritur, sic aqua 
illo incumbit quo vis caloris 
et terrae aestuantis arcessit.
Cf. Theophr. C. P. iii. to. 1 (prob.
following the same Diogenes), o dih 
phcatagynovnos (apxhkie yar f Matth-
πάσχει δέ ταυτό τούτο καὶ τὰ κάρδαμα.

ΧΡΕΩΛΑΔΗ.

235 τί φής;
ἡ φροντίς ἔλκει τὴν ικμάδ' εἰς τὰ κάρδαμα;
θι νῦν, κατάβηθ', ὃς ἴμε, ἵνα με διδάξῃ ὄντερ ἕνεκ' ἐλήλυθα.

ΣΩΚΡΑΤΗς.

ἡλθες δὲ κατὰ τί;

ΧΡΕΩΛΑΔΗ.

βουλόμενος μαθεῖν λέγειν.
240 ὑπὸ γὰρ τόκων χρήστων τε δυσκολωτάτων
ἀγομαί, φέρομαί, τὰ χρῆματ' ἐνεχυράζομαι.

μέγνυθαι κινουμένης) ικμάδα τέ τινα
ἀπήσω (τῇ γῇ) καὶ παρέχει τροφήν.
Arist. Ρ. Α. iii. 10. 6, σαρκάδες ἂν
οδοι (ἂν φρένες) καὶ ἐλχον, καὶ ἐλεκ
μᾶλλον ικμάδα πολλήν. And just before,
ὅταν ἑλκύσωσιν (ἂν φρένες) ὑγρότετα
θερμὰ καὶ περιπτωματικὰ, εὔθει ἐνε-
δέλω ταράττει τὴν διάνοιαν καὶ τὴν
αἰσθήσιν. It is a pity that Ar. did
not know that οἱ κόρεις γίγανται ἐν
ἡς ικμάδος τῆς ἄνε τῶν ὄφων συνι-
σταύματος ὑπόστος, as stated in Arist. An.
Hist. v. 31. 1.

234. The poet ridicules Socrates's
habit of drawing his illustrations from
the affaires of common life. Cf. 385.
—πάσχει κτλ.: lit. this same thing the
cresses also experience, i.e. they take
up moisture. For this use of πάσχειν,
cf. 682, 798, 816. Why Socrates
selects the cress appears, acc. to Kock,
from Plin. N. H. xx. 13. 50, nāsturti-
tium animum exacuit; xiv. 8.
44, nāsturtium nomen accepit
a narium tormento; et inde
vigoris significatio proverbio
id vocabulum usurpavit, ve-
luti 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 sufficient-
ly account for its being selected for
the illustration.

235. τί φής: 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.

1310, ἀγάμεθα, φέρόμεθα. This is a
figurative use of the military term, ἄγειν
καὶ φέρειν, originally meaning drive
and carry, i.e. plunder. Compare
agere et ferre. — ἐνεχυράζομαι:
passe., τὰ χρῆματα being the acc. of
the thing, as with ἄφησαι, 169. Obs.
the repetition of -ομαί here, and of
-αν in the preceding verse. See on 6.
THE CLOUDS.

ΣΩΚΡΑΤΗΣ.
πόθεν δ’ ύπόκρεως σαντόν ἐλάθες γενόμενος;

ΣΤΡΕΒΙΑΔΗΣ.

νόσος μ’ ἐπέτρωψεν ἵπτική, δεινή φαγεῖν.

ἀλλὰ μὲ δίδαξον τὸν ἔτερον τῶν σοῦ λόγων,

τῶν μηδὲν ἀποδιδόντα. μυθὸν δ’, ὁντ’ ἄν

πράττῃ μ’, ὅμοιοι σοι καταθήσεω τούς θεούς.

ΣΩΚΡΑΤΗΣ.

ποίονς θεοὺς ὅμει σὺ; πρῶτον γὰρ θεοὶ

ἡμῖν νόμισμ’ ὅνικ ἐστὶ.

ΣΤΡΕΒΙΑΔΗΣ.

τῷ γὰρ ὅμιν; ἢ

σιδαρέοισι, ὦσπερ ἐν Βυζαντίω;

ΣΩΚΡΑΤΗΣ.

250 βούλει τὰ θεῖα πράγματ’ εἰδέναι σαφῶς,

ἀτ’ ἐστὶν ὁδῆσιν;

242. γενόμενος: for the aor. partic. denoting coincident action, see GMT. 24, n. 1.
244. τοῦ θεοῦ: const. with ὁμοι- μα. H. 712; G. 158, n. 2.
245. ἕμεν νόμισμ’ οὐκ ἐστι: equiv. to ἕμεν θεοὶ 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, οὗτος νόμισμα λευκὸν ἄργυρος μόνον καὶ χρυ- σὸς ἐστιν, ἀλλὰ κατὰ κατά βροτοῖς νόμισ- μα κείται πᾶσιν, ἦ χρήσασθαι χρεὸν. — θεοὶ

... ἐστι: obs. the agreement of the verb with the pred. This is very common, esp. when the pred. immediately precedes the verb.— τῷ γὰρ ὅμιν: these words cannot be genuine, for ὅμιν τι means swear to one, never swear by a thing. Various unsatisfactory conjectures have been offered.
249. Cf. Poll. ix. 78, Βυζαντίων σιδήρων νομίζοντος (using as money) ἦν ὁποῖος καλούμενος σιδῆρος νόμισμα τι λεπτὸν. Plat. Com. 94, χαλεπῶς ἄ νοικοίς ἐν Βυζαντίοις, ἢ ὡς σιδαρέοις τοῖς νομίζομεν | χρώνται. Byzantium was a Dorian colony; hence the Dor. form σιδῆρος.
251. ὁδῆσιν: see on 638, 659. — ὅτι νομίζει: equiv. to ὅτι νομίζει, at quidem licet, as in 322.
252. ξυγγενόσθαι... εί: here ξυγγενόσθαι is about synonymous with ξυγγενέσθαι. Cf. Eq. 1300, φασὶν ἀλλήλαις ξυγγενέσθαι τὰς τρήρεις ἐστὶ λόγουν. The dat. may depend either on ξυγγενόσθαι or on the whole clause, as in Soph. O. C. 1164, σοι φασίν αὕτην ἐστὶ λόγουν ἔλθεῖν, where the simple verb is used. Cf. Hdt. v. 24. 15, σέ... ἐστὶ λόγους μοι ἐπικλεῖσαι.

254. σκίμποδα: play upon τὸν ἱερὸν τρίποδα. The σκίμποδα, however, is not a comic invention. Cf. Plat. Prot. 310 c, καὶ ἀμα εἰκασιάσας τοῦ σκίμποδος ἑκατέρο τὰ εἰς πώς τοῦ 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. 1. 

255. ἴδοι: see on 82.

256. The chaplet reminds Strepsiades 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 τὸ στέφανον: ἐκ λάβων or χρῆ με λαβεῖν.

257. ὅπως μή: see on 824. GMT. 45, n. 7; H. 886. Cf. Av. 1494. Const., ὅπως μὴ θυσίας με, ἄστερ (ἰθυσίας) τὸν Αθάμαντα. For the position of μέ, cf. Vesp. 368, ἄστερ με
THE CLOUDS.

ΞΩΡΑΓΗΣ.

οὖκ, ἀλλὰ ταῦτα πάντα τοὺς τελουμένους ἥμεῖς ποιοῦμεν.

ΣΤΡΕΥΙΛΑΙΗΣ.

εἰσά δὴ τὶ κερδανῶ;

ΞΩΡΑΓΗΣ.

260 λέγεις γενήσει τρύμμα, κρόταλον, παιπάλη.

ἀλλ’ ἔχ’ ἀτρεμεῖ.

ΣΤΡΕΥΙΛΑΙΗΣ.

μὰ τὸν Δί’, οὐ γενήσει γέ με.

καταπαττόμενος γὰρ παιπάλη γενήσομαι.

ΞΩΡΑΓΗΣ.

εὐφημεῖν χρῆ τὸν πρεσβύτην καὶ τῆς εὐχής ἐπακοῦειν.

γελάνει κρατήσασθε τηρεῖν. Analogous examples are not rare. — Ἀθανάσιος: 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 faithless 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, Hercules saved him by announcing that Phrixus had safely reached Colchis. Helle was drowned in the Hellespont.

258. οὖν, ἀλλά: Kock reads οὖν ἀλλὰ here and 204, 482, 498, 808; but the neg. seems to be sufficiently independent to receive the accent.

259. ημέτε: 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. παυάλη: lit. here, but παυάλη γενήσομαι is hyperbolical.

263. Socrates prays after the manner of a mystic priest. — εὐφήμων: fave re lingua, i.e. be silent. Thesm. 39, εὐφήμως τις ἐστι λαος στόμα συγκλείσας. Eur. Iph. A.
ἀ δέσποτ' ἀναξ, ἀμέτρητ' Ἀηρ, ὅς ἔχεις τὴν γῆν μετέωρον,
285 λαμπρός τ' Αἴθηρ, σεμναὶ τε θεαὶ Νεφέλαι βροντησκέρανοι,
ἀρθητε, φάντη', ὥ δέσποιναι, τῷ φροντιστῇ μετέωροι.

ΣΤΡΕΒΟΛΗΣ.

μήπω, μήπω γε, πρὶν ἀν τοντὶ πτύξωμαι, μὴ καταβρέχωδα.

1684, εἰδήμολαν ἀνείπω καὶ σιγήν στρατηγ.
—ἐπακολούθων: ἡ ἐπακολούθων τινὲς dicitur
is qui diligenter et attente
aliquid et lubenter audit, et
sic dei qui mortallium preci-
bus praelent aurem dicuntur
τῶν εὐχῶν ἐπακολούθων. contra, ἐπα-
κολούθων tiv is dicitur qui ad
vocantis vocem respondet ob-
temperatque, ut ianitor dicitur
τῇ κέφαλῃ τὴν θόραν ὑπακολο-
είν. hinc fit ut saepissime
καλεῖν et ἐπακολούθων sibi inter se
respondant.” Cobet. Cf. Eq.
1080; Av. 205.

264 f. “The thinking men of those
times were turning more and more
from polytheism to monotheism, which
they conceived sometimes as mater-
ial, sometimes as ideal, pantheism.
The transition was furnished by the
Orphic Pythagoreans, who combined
the related divinities (usually three)
into one; as here, Air, Aether, Clouds.”
Petersen. Among the poets, Eur.
esp. opened the way for this monotheistic
tendency, by designating Aether as the
chief god, and identifying it with
Zeus. Cf. Frg. Incert. 1, ὃ ὑρὶς τὸν
ὀψιν ὄψιν ἤτεροιν αἰεὶρα | καὶ γῆν πέρας
ἐκοῦσι ὦγρασι ἐν ἀγκάλαις | τοῖς
νόμιζε Ζῆνα, τὸν ἵππο θεῶν. Frg. 869,
ἀλλ' αἰθήρ τίκται σε, κόρα, Ζεὺς ὃς
ἄνθρωποι ἐνομίζεται. See on Ran. 100.

—The dogma that Air was a divinity
is ascribed by Cicero (N. D. i. 12,
29) and Augustine (Civ. Dei, 3. 2)
to Diogenes of Apollonia; and al-
though he may not have maintained
this explicitly, still it may be inferred
from his words (Frg. 6), καὶ μοι
δοκεῖι τὸ τῆς νόησις ἔχων εἶναι ὁ ἀθρ. κτί.
Similar views are expressed by Demo-
critus and others. —μετέωρον: Plut.
Mor. 806 e, Ἀναξιμάνδρος (τὴν γῆν φησὶ)
διὰ τὸ πλατὺς ἐπιχείρει θάν. The
notion that the earth is suspended in
and supported by the air was wide-
spread among Greek philosophers.
Ovid has it a step nearer the truth
(Met. i. 12 f.), in aere tellus
ponderibus librata suis. The
divine nature of the clouds is our
poet’s own invention. — ἀμέτρητι
Ἀηρ, λαμπρός τ' Ἀἴθηρ: examples
of the voc. connected with a following
nom., esp. by τε, are not rare. Cf.
695 ff.

266. φροντιστῇ: see on 94. Soc-
rates speaks of himself in the third
pers.

267. πρὶν ἂν: the subj. is used
with πρὶν only when a neg. precedes.
GMT. 67.—τοιτὶ: sc. το ὠμόν. The
dem. freq. refers to objects on the
stage, which, being visible, need no
further designation. Cf. 1146; Ran.
160; Eq. 493.
THE CLOUDS.

τὸ δὲ μηδὲ κυῆν ὀίκοθεν ἐλθεῖν ἐμὲ τὸν κακοδαίμον ἔχωντα.

ΧΩΚΡΑΘΗ.

Ξεθεὶς δὲ ὑπ' ὅ πολυτίμητοι Νεφέλαι, τῷ εἶς ἐπιδεῖξιν, 270 εἰτ' ἐπ' Ὄλυμπου κορυφαῖς ἱερᾶς χιονοβλήτουσι κάθησε, εἰτ' Ὡκεανοῦ πατρὸς ἐν κήποις ἱερὸν χρόνον ἴστατε Νύμφαις, εἰτ' ἀρὰ Νείλου προχώας ὑδάτων χρυσεάς ἀρύσσεθε πρόχουιν, ἡ Μαιῶτων λίμνην ἔχει' ἡ σκόπελον νυφόεντα Μίμαντος.

268. τὸ ἄδεια: the inf. with τὸ (more rarely without the art., Vesp. 835) is often used in exclamatory clauses. Cf. Lat. mene incepto desistere victam (Verg. Aen. i. 37). In this Lat. example, however, we have a mere idea or conception, whereas the sor. ἄδεια refers to an actual past occurrence. Kr. Spr. 56, 1, 6; GMT. 104, and App. II. Cf. 819; Ran. 741; Av. 6, 7. Plut. 593, τὸ γὰρ ἀντίλητον τοιμαὶ ὑμᾶς. — μῆδε (ne-quidem): the articular inf. when neg. takes μὴ under all circumstances, examples of ὦ being very rare.

— κυῆν: 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 Maeotis and Mount Mimas (in Ionia) represent the east.

271. πατρὸς: father of the Clouds.


These are the Hesperides themselves, who are always conceived of as Nymphs, who sweetly sing. Cf. Hes. Th. 518, Ἑσπερίδων λεγυφώνων. Eur. Hipp. 748 (see above), Ἑσπερίδων τῶν ἀνδρῶν. Id. H. F. 394 f.

272. προχώας: often used of the mouth of a river, as in Hom. II. xvii. 263; of that of the Nile in Aesch. Suppl. 1025. But the fact that the prep. (ἐν 270, ἐν 271) is wanting, and ὑδάτων is without epith., creates a suspicion that the word is corrupt. Moreover, the proximity of προχώας and πρόχους seems strange. The former is prob a gloss on the latter (as late writers use προχώ for πρόχου), having replaced some word, such as τροφίμων or τούτων. — ἔδαφον: depends on ἀρύσσεθε (part. obj.). G. 170, 1; H. 736.

273. Just as Soph. could not have visited the Niobe-crag of Sipylos when he wrote (Ant. 830), "rain and
υπακούσατε δεξάμεναι θυσίαν καὶ τοῖς ἱεροῖσι χαρεῖσαι.

ΧΟΡΟΣ.

275 ἀέναι Νεφέλαι,
(Στροφῆς)
ἀρθῶμεν φανερῶ δροσερὰν φύσιν εὐάγγετον
πατρὸς ἀπ᾽ Ὀκεανοῦ βαρναχέος
ὑψηλῶν ὅρων κορυφᾶς ἐπὶ
280 δευδροκόμους, ἵνα
τηλεφανεῖς σκοπίας ἀφοράμεθα
καρποῦς τῆς ἀρδομέναι ιερῶν χθόνα

In these odes the Chorus shows nothing of the atheism of the sophists (382 ff.).

275. The choreutae address each other. It is prob. that in this instance the strophe or ode (γθή) was sung by one ἡμιχώρων, and the antistrophe or antode (ἀντρήθη) by the other.

276. ἀρθῶμεν: cf. 286. — φανερῶ κτλ.: i.e. ἑκατονευόμενον ὑπερασπιστέον φόσιν.


278. δευδροκόμους: Dor. vocalization in choric ode. Cf. 282, 289, 300, etc.

280. δευδροκόμους: the trees are to mountain-tops what the leaves are to trees; as ἄν. 215, φυλλακόμου μιλακος.

281. τηλεφανεῖς σκοπίαι: cf. Theogn. 550, ἐγγέλοι αἷς τηλαγγείον φανερωμένοι σκοπίαις. — ἀφοράμεθα: cf. 289. In poetry the mid. occasionally takes the place of the act., where no particular reason is apparent to us. This is esp. common with ὤποι and its compounds from Hom. down.

282. Neither the reading given in the text nor that adopted by others, καρποῦ τῆς ἀρδομέναι θ', is satisfactory. The latter makes too prominent the fruits, which could not be so conspicuous as hills, valleys, rivers, etc.; and
καὶ ποταμῶν ζαθέων κελαδήματα
καὶ πόντων κελάδωντα βαρύβρομον.

285 ὄμμα γὰρ αἰθέρος ἀκάματον σελαγεῖται
μαμαρέας ἐν αἰγαί.

ἀλλ' ἀποστειαμένη νέφος ὄμβριον
ἀθανάτας Ἰδέας ἐπιδώμεθα
290 τηλεσκόπω ὄμματι γαῖαν.

ΣΚΡΑΠΗΣ.

ὁ μέγα σεμναὶ Νεφέλαι, φανερῶς ἥκοισατε μον
καλέσαντος.

the former exhibits the only known example of ἄρδιμεν in the mid. voice, with the act. sense of water; and, moreover, the earth does not water, but is watered. Hence Kock considers ἄρδιμεν pass. Bergk writes Καρποῖς (gen. of Καρπός, one of the two Νορας, 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. 248, calls it ἄλας κῆποι. This explanation of Bergk’s is not in all respects satisfactory, but is favored by the last clause of the strophe, ἀλλὰ ... γάρ, where something new is proposed, unless, indeed, this sent. merely repeats the exhortation ἄρδιμεν ἵνα ἀφορώμεθα, adding ἀποστειαμέναι ῥηγοῖς δὺμβροιν. — But the objections of Kock to the reading of the text, and also to θ' after ἄρδιμεν, are not in surmountable; for, in the first place, the earth may be conceived as watering (for, in a sense, it does water plants), and ἄρδιμενων 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 καρποί may include, are very conspicuous objects when viewed from mountain-tops.


291. μέγα: as adv., more forcible than μέδα, savoring of grandiloquence.
ἈΡΙΣΤΟΦΑΝΕΣ.

γόθου φωνῆς ἀμα καὶ βροντῆς μυκησαμένης θεο-
σέπτου;

ΣΤΡΕΨΙΛΑΝΗ.

καὶ σέβομαι γ', ὦ πολύτιμετο, καὶ βουλομαι ἀντα-
τοπαρδεῖν

πρὸς τὰς βροντὰς· οὕτως αὐτὰς τετερμαίνω καὶ πεφό-
βημαι.

295 κεὶ θέμις ἐστίν, νυνὶ γ' ήδη, κεὶ μὴ θέμις ἐστί, χεσεῖω.

ΧΝΚΡΑΣΗ.

οὐ μὴ σκάψῃ μηδὲ πονήσεις ἀπερ οἴ τρυγοδαῖμονες
οὕτως,

ἀλλ' εὐφήμει μέγα γάρ τι θεῶν κυνεῖται σμήνος ἀοιδῆς.

ΧΟΡΟΣ.

παρθένου δύμβροφοροι,

300 ἐλθὼνεν λυπαράν χθόνα Παλλάδας, εὐάνδρον γάν

293. καὶ... ὡ: often used in an
affirmative answer or assent to a
statement, when something is added
to the affirmation. Cf. 355, 1068, 1235.
ὡ: without καὶ freq. has an analogous
use, often with sarcasm. See on 102.
Cf. 734, 893, 1112, et passim.

295. καὶ... καὶ: usually ἔτερο (or el)...
ἔτερο. — θέμις: see on 140. This was a
case which even the divine ordinances
of the thinking-shop could not control.

296. οὐ μη: with the second pers.
of the fut. οὐ μη expresses a prohibition.
Some regard such sents. as
interr. in form. Others see a
question in μη with the fut., but treat
the οὐ as having originally been an
independent neg. referring to what
goes before. Prohibitive sents. of this
sort sometimes have also the subj.,
while οὐ μη declarative sents., which
generally take the subj., sometimes
have the fut. indic. GMT. 89, 1 and 2,
with Rem. 1. Cf. 387, and see on 506.
— τρυγοδαῖμονες: i.e. the comic poets
(with play on κακοδαῖμονες). At the
ey early performances the actors
disguised themselves by smearing
their faces with lees; hence τρυγωδία
as a synonym of κωμφολία.

297. εὐφήμει: obs. that this inv.
is in continuation of οὐ μη with the
fut. The fut. might have been used
here, and in such cases the neg. would
still be μη. — σμήνος ἀοιδῆς: cf. σμή-
νος σοφίας, Plat. Crat. 401 ο.

300. λυπαράν: brilliant, not fruitful,
for it was λυπηγέως (Thuc. i. 2).
The epith. was popularized by Pind.
Frg. 46 (Boeckh), δ ταὶ λυπαραὶ καὶ
ἰσοτέφανοι καὶ ἀοιδίμοι, ἔλλαδος ἑρείσμα,
κλεῖνα Ἀθῆνα, δαμόνοιν ςπολεθρον.
Pind. is said to have been fined by
his native city, Thebes, for this praise
of Athena; but, acc. to Isocr. 15. 166,
the Athenians rewarded him with
THE CLOUDS.

Κέκροπος ὁψόμενας πολυήρατον
οὐ σέβας ἀρρήτων ἱερῶν, ἦν
μυστοδόκος δόμος
ἐν τελείως ἀγίας ἀναδείκνυται.

305  ὁμοιός τε θεοῦ δωρήματα,
ναι θ' ὑμερεῖς καὶ ἀγάμματα,
καὶ πρόσοδοι μακάρων ἱερώταται
ἐνοτέφανοι τε θεών θυσία ταλία τε

310  παντοδαπάς ἐν ψραῖς,

赁 τ' ἐπερχομένω Βρομία χάρις
ἐνκελάδων τε χορῶν ἐρεβίσματα
καὶ Μοῦσα βαρύβρομος αὐλῶν.

10,000 drachmae. From this time forth they took delight in calling their city Ἀθῆναι. Cf. Eq. 1329 f. (where the Pindaric passage is parodied); Ach. 637 ff.

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

302. The Athenians always laid jealous claim to the possession of the highest reverence for the gods. Cf. Soph. O. C. 260, τὰς Ἀθήνας φαῖν θεοσεβεστάτας εἰμι. — ἱερῶν: the Eleusinian mysteries. — ὡς . . . ἦν: 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. ὁμοιός: in antithesis to the χάρις θεῶν whose worship has just been mentioned. — δωρήματα: the nouns in the next verse are in appos. with this.

306. νεῖόν καὶ ἀγάμματα: for instance, the works executed by Phidias or under his supervision, such as the Parthenon, the temple of Νίκη Ἀπότεινος, the two colossal statues of Athene, etc.

307. πρόσοδοι: processions, the most important being that of the Panathenaia. Cf. Av. 863. In Pax, 397, this promise is made to Hermes, καὶ σε θυσίαν Ιεραίος προσόδοις τε μεγαλώσον ἀγαλμάτες. Xen. Anab. vi. 1. 11, ἔστω ἐν ψυχῇ καὶ ἐπανάσχεν καὶ ἐρχόμενο, δόστε ἐν ταῖς πρὸς τοὺς θεοὺς προσόδοις. On the splendor of the Att. festivals, see Iasoc. 4. 45.

310. Every month it 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. of Διονυσίων κοι ἄνων. An oracle (Dem. Mid. 52) commanded the Athenians, μεθ' ὅθενοι Βάκχου καὶ ὑπνόλους κατ' ἄγιοις ἱστάται ἱεραίον Βρομία χάριν ἄμμα γίνεται πάντως.

312. χορῶν: cyclic, tragic, comic. — ἐρεβίσματα: deliciae. A poet (Critias) in Ath. xiii. 600 e, calls Anacreon συμποσιον ἐρεβίσμαta.

313. βαρύβρομος: the αὐλῶ, vari-
ously constructed, corresponding in a measure with the clarinet, had a strong, animating tone; therefore it belonged to the Dionysiac cultus, while the κιδάρα and the λέρα belonged to that of Apollo. Cf. Eur. Hec. 1351, (Κόπητας) δέξαντο δ' εἰς χήρας βαρύθρομαν αὖλυν τερφείοι' ἀπάλαγμοι.

314-509. The first episode (τεσσεύδην πρώτων).

314. πρὸς τὸν Δίως: petitions, commands, and questions take πρὸς with the gen., while declarations take νη (with the acc.). When a sent. of the former class expresses assent to something going before, νη may be used, as in 1606; Ἀν. 650 ff., ΧΟ. τὴν ἐδομελὴ εἴσβολον ἄμισοι Μοίσας | καταλειφὰν ἡμῖν κτλ. ἘΠ. ὁ τούτο μέντοι νη Δ' αὐτοίσιν πιθοῦ (yes, indeed, do grant them that request). Ran. 164 f., ΗΡ. καὶ χάρις πάλλ', ἄπειροι. ΔΙ. νη Δία καὶ σὺ γε γ᾽ | ὑγιαῖνε.

315. μῶν: this particle freq. adds to a question a second one, which doubtlessly suggests an answer to the first. It implies that the speaker is forced by circumstances to suspect or believe the affirmative of his second question, although he would not have expected it. Cf. Ezg. 786; Ach. 329, 418; Vesp. 274; Pax, 746; Λυσ. 1217; Eccl. 348, 975. And, in general, when the question is one of astonishment or surprise, the interr. particles freq. imply, by a sort of transparent irony, an opinion the very opposite of that implied in ordinary questions. Of course, the actual answer may not be what is expected. Thus, Ἀν. 108 f., ἘΠ. ποδαστὸ τὸ γένος δ'; ΕΤ. δὲν αἱ τριήμεις αἱ καλὰ. | ΕΠ. μῶν ἥλιαστά; And being answered in the neg., he shows surprise. Similarly, Ἀν. 96 ff.; Eur. Hec. 676, etc. Analogously οὖ, in questions of the sort described, implies a neg., not an affirmative, opinion, as Ἀν. 1213 f., ΠΕ. σφυραίων ήκειν παρὰ τῶν πελαργῶν; ΠΡ. τὴν κακίναι; ΠΕ. οὐκ ἐλαβεῖς; Here he certainly concludes that she has not received the σφυραίως, though it ought to have been placed upon her. Cf. 329, 383, 688, etc.; Ἀν. 91, οὐκ ἄρ' ἀφήκας;

316. ἀνδράσιν ἄργως: men of leisure. ἄργως and ἄργλα are often used of the otium cum dignitate of literary men. See on 394.

317. διάλεξιν: disputation.

318. τερατεύων: may be rendered exaggeration. It means making a wonder of unimportant things, and includes blustering. Cf. τερατεύομαι, Ezg. 627. — περιλέξιν: peri- here de-
THE CLOUDS.

ΣΤΡΕΠΙΑΔΗΣ.

ταῦτ' ἄρ' ἀκούσας' αὐτῶν τὸ φθέγμ' ἡ ψυχή μου πεπόθηται,
καὶ λεπτολογεῖν ἦδη ζητεῖ καὶ περὶ καπνοῦ στενολεσχεῖν
καὶ γνωμικῶς γνώμην νῦξασ' ἐτέρω λόγῳ ἀντιλογήσαι.
ὦτ', εἰ πως ἔστω, ἵδειν αὐτὰς ἦδη φανερὰς ἐπιθυμῶ.

ΣΩΚΡΑΤΗΣ.

βλέπε νυν δευρί πρὸς τὴν Πάρινθ' ἦδη γὰρ ὅρῳ κατιούσας

ἡσυχῶ αὐτὰς.

notes exceed. Poll. ii. 125, "Ερμηνευό
δ' ἐκμικαίος καὶ περιλέγειν εἴρηκε τὸ
περιστὰ ἔργειν. Σο περιλαλλῖν,
Eccl. 230.—κροσῖν: Hesych. defines,
τὴν πρὸς τὸ λεγόμενον ἐν ταῖς ὑπόθεσιν
ἀντίρρησιν καὶ πορευόμενον οὕτω φασίν.
Lac., Dem. 32, praises Demosthenes
τὸ κροσωτικὸν, impressiveness. —
καταλπψις: perhaps the art of holding
spellbound, power of entrancing. Au-
thorities differ widely. Cf. Ec. 1379 f.,
kαὶ γνωμοτυπικός καὶ σάφης καὶ κροσω-
τικός, καὶ καταλπψικός τῇ ἀριστίᾳ
tου θρωμβητικοῦ.

319. ταῦτ' ἄσω: see on 166. H. 719 c;
G. 160, 2. —πεπόθηται: is on the wing,
ὶ. e. is in a flutter. Cf. Av. 1445. Soph.
Ajax 683, ἔρεις ἔρεις, περιπαθῆς ὅ ἐνε-
πότους. —The succeeding verses show
that Strepsiades has in truth felt the
effects of κροσῦς and καταλπψις, or
some other entrancing power.

320. καπνός: ἄ, but 330 α. The
medials followed by λ, μ, ν, regularly
make position; the other combina-
tions of a mute with a liquid within
the same word make position in Ar.
only in melic passages (277, 284, 318, etc.),
and (very rarely) in anaepastic verses:
in the thesis (ἀρούς), Vesp. 601, δραχμῆν,
Λυ. 216, ἱδρας; in the arsis (θεσς),
only Λυ. 212 πολυδακρον, 561 κιχλῶν (?).
In iambic trimeters this lengthening is
limited to δραχμῆ except (!) in Κα-
πνον, Vesp. 151. Other instances of
lengthening when the position is weak
are found only in quotations or par-
odies. Cf. 335, 401, 1468, etc. καπνος
is often used proverbially of some-
thing unreal (similarly σκία). Plat.
Rep. ix. 581 a, ὁ φιλότιμος τὴν ἀπὸ τῶν
χρημάτων ἡδονήν ἦγειται καπνὸν καὶ
φλαρίαν. —στενολεσχέων: comically
formed after ἀδισεσχεῖν.

321. νῦξασ' analogously, Plat.
Theoet. 154 d, ὡς τυπώσαστε σφιστικῶς
 eius μᾶχην ἄλλην τῶν λόγων τοὺς λό-
158, (dialectici ad extremum
ipsi se compungunt suis acu-
minibus.

322. ὀστε... ἐπιμιμή: 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 morn-
ing. 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
ARISTOPHANES.

XITREXIADEH.

φέρε, ποῦ; δείξου.

ΣΩΚΡΑΤΗΣ.

χωρούσ' αὕται πάνυ πολλαί
325 διὰ τῶν κολών καὶ τῶν δασέων, αὕται πλάγιαι.

XITREXIADEH.

τί τὸ χρῆμα;

ΣΩΚΡΑΤΗΣ.

ὡς οὐ καθορῶ.

XITREXIADEH.

παρὰ τὴν εἰσόδουν.

XITREXIADEH.

ἳδη νυνὶ μόλις οὕτως.

ΣΩΚΡΑΤΗΣ.

νῦν γε τοῦ ἰδῆ καθοράς αὐτάς, εἰ μὴ λημάς κολοκύνταις.

XITREXIADEH.

νὴ Δὲ ἐγὼ· ὦ πολυτύμπετοι· πάντα γὰρ ἰδῆ κατέχουσι.

ΣΩΚΡΑΤΗΣ.

ταῦτας μέντοι σὺ θεὰς οὕσας οὐκ ἰδοὺ ὥς ἐνομίζεις;

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

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

326. ὡς οὐ καθορῶ: explains the preceding question.—ἐσόδου: the entrance to the orchestra, on the left as viewed by the spectators, is here meant. There was, of course, no corresponding ἐσόδος 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. —ἰδη νυνι: now at last (i am tandem); different from νῦν ἰδη, already now (nun e iam).—μόλις οὕτως: sc. καθορῶ αὕτας. Cf. Thuc. vi. 23. 1, μόλις οὐτώς ολοὶ τε εὐθύμεθα κρατεῖν.

327. el... Κολοκύνταις: unless your eyes are running pumpkins (i.e. rheum drops as large as pumpkins). Heacy., λημάν χύτρας ἢ κολοκύνταις παροιμία ἐπὶ τῶν ἀμβλυνοττῶν τῶν. Cf. Arist. Rhet. iii. 10. 7, τὴν Ληημαν θφελείν, τὴν λὴμην τοῦ Πειραίως.

328. ὦ πολυτύμπετοι: cf. 269. This is a mere exclam., addressed to the Clouds only in form.
THE CLOUDS.

330 μα Δι', ἀλλ' ὁμίχλην καὶ δρόσον αὐτὰς ἥγούμην καὶ καπνὸν εἶναι.

ΣΟΚΡΑΤΗΣ.

οὐ γὰρ μα Δι', ἀλλ' ἵσθ' ὥστι πλείστους αὕτα βόσκουσιν
σοφιστάς,
Θουριομάντεσι, ἵατροτέχναις, κφραγίδονυχάργοκομῆταις·

330. μα Δια: an oath with μα gives a neg. answer even without the addition of a neg. particle. Kr. Spr. 99, 34. Cf. Eq. 85, 185, 338, 338, 1382; Ran. 174, 779, 961, 1058; Av. 405, 4122, etc.

331. οὐ γὰρ ἄλλα: see on 323, and compare note on 798. — μα Δια: here Socrates swears by the god whose existence he denies. So Strepisaidas, after he becomes an infidel, 1228, etc., and in 1234 when he is discussing the very question of taking oaths by the false gods. Cf. also 135, 217, 652, 694, etc. Inconsistency cannot be imputed to the poet or to Strepsiades on this account, for these informal oaths became mere emphatic particles (cf. ρη Δια, ρη Δε', ρη Δι, ρη Δι). Accordingly, when Strepsiades ridicules his son for swearing by Zeus, 817 f., it is after he has sworn μα τὸν Δια τὸν Ὀλυμπιόν more formally than usual; and the reply is θοδ γ', θοδ, Δι Ὀλυμπιον. The poet prob. was careful not to trammel himself by having the Socratists object to τον Δια.— The dogmatic tone imparted by ἀλλ' ἵσθ' δι (rest assured) increases the comic effect. Cf. 829. Plat. Symp. 206 e, εἰπεν, ἃ άγα ταῦτα ἐστι διὰ θεῶν οὗται ἥκει; καὶ ἥ (Διοτίμα), δησπέρ οἱ τέλειοι σοφισταῖ, κά ὤθη, ἵπτρον μὲν σοφιστάς: this word designates the general class to which belong the special classes mentioned in the succeeding verses.

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

332. Θουριομάντεσ: 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.— ἱατροτέχναι: those who treated the art of healing as a scientific τεχνη, such as Hippocrates of Cos (who repeatedly sojourned at Athens, where he too was entertained in the Prytaneum) and his followers. Hippocrates in his work De Aëre, Aquis, etc., discusses not only the influence of winds and clouds (p. 558, Kühn) on health, but also (626) the connexion of astronomy with the art of healing.— σφεραγίδονυχάργοκομῆται: a comic word, designed to ridicule the fashionable amateur philosophers of Athens (τῶν σφεραγίδων ἵχόντων, Eccl. 632), who had nothing else to care for (ἀγαλλ., see on 316, 334) than their finger-rings, beautiful nails, and elegant hair. Hesych., τῶν ἵχοντας σφεραγίδας ἐν τοῖς δεκτυλίσ
κυκλῶν τε χορῶν ἄσματοκάμπτας, ἀνδρας μετεωροφένακας,
οὐδὲν δράων βόσκουσ' ἄργους, ὅτι ταύτας μουσοποιοῦσιν.

ΣΤΡΕΨΙΑΔΗΣ.

335 ταυτ' ἄρ' ἐποίουν ὑγρῶν Νεφελῶν στρεπταγγλῶν δαίων ὀρμάν,
πλοκάμους θ' ἐκατογκεφάλα Τυφῶν πρημαυνόσας τε ὑελλάς,
εἰτ' ἄνας, διερᾶς, γαμψούς οἰωνοὺς ἀερονηχεῖς,
καὶ ὄνειρα λευκοῦς (taking ἄργο- in the sense of white) καὶ κομῶντας. Hippias of Elis is often ridiculed for such vanity, and his followers may be esp. meant. Possibly the citharoedoi 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. τοῖ: connects the two sents., not the accs.—κυκλῶν χορῶν: the circular dithyrambic choruses. The tragic were ὑπερθύρων. Cf. Av. 918, 1403; Ran. 366. — ἄσματοκάμπτας: song-twisters, formed after πτυκόκαμπτης (see on 669 f.). The word describes and ridicules the style of the new dithyrambic poets, such as Agathon (Thesm. 53, κάμπτει νέας ἄσιδας ἐπών), Cinesias (see on Ran. 153), Phrynias (see on 971), etc. — μετεωροφόνακας: universe-tricksters, or astronomical humblings,—in ridicule of astronomers such as Anaxagoras, Hippias of Elis, the astronomer and mathematician Meton (Av. 996 f.), etc.

334. οὐδὲν δράων, ἄργους: instances of epexegeisis such as this are common. Cf. Plut. 616, (τοῖς ἔθελεσι χαλκεῖσαι) ἢν ἢς ἢν ἄργοις ὀμν
τούτων πάντων ἀμελοῦσιν; Ibid. 922, ἢεβινο θ' ἐν νεκόλτῳ ἤν ἡσυχίαν ἐχων ζην ἄργος; — μουσοποιοῦσιν: celebrate in writing of any sort. The word includes scientific discussion of clouds and meteors.

335. ταυτ' ἄρα: as in 319.—ἐποίουν: used technically of poetic composition (whence ποιητής). Cf. 556 f.; Ran. 79. Some parodies upon dithyrambic poems follow; hence ὀ in ὑγρῶν (see on 320), and the Dorisms, such as ὑγρῶν, from ὑγρῶν, Att. ὑγρῶν. Some of these expressions are prob. taken from actual poems.—στρεπταγγλῶν: emittentium tormentum fulmen. Obs. that all these expressions, to the end of 336, refer more or less directly to clouds.

336. Τυφῶν: the god of the fiery whirlwind or typhoon; the tornado of the east. His locks are the clouds. Cf. Pind. Pyth. 1.16 ff. Aesch. Prom. 352, ff., (εἶδον) ἐκατογκάρην ... | Τυφῶνα θοῦρον, πᾶσιν ὑπὸ ἀνέστη θεὸς, ἀμερδαίοις γαμφηλαίοις σύρισιν φόνοιν ... ἐς ὀμιλίας θ' ἔστρακτε γλυκοῦ τελέας.

337. ἄνας, διερᾶς: sc. νεφελάς, implied in what precedes. Still it is strange that these adjs. should stand without a noun, and that after so.
THE CLOUDS.

ομβός θ' υδάτων δροσερῶν Νεφέλαν· εἰς' ἀντ' αὐτῶν κατέπων.
κεστρᾶν τεμάχη μεγαλὰν ἀγαθὰν κρέα τ' ὄρνθειεν κιχηλὰν.

ΣΩΚΡΑΤΗΣ.

340 διὰ μέντοι τάσδ' οὖχ' δικαίως;

ΣΤΡΕΨΙΑΔΗΣ.

λέγον δὴ μοι, τί παθοῦσαι,
εἰπερ νεφέλαι γ' εἰσὶν ἄληθες, θυσταῖς εἰξασθ' γυναιξί;
oὺ γὰρ ἐκείναι γ' εἰσὶ τουαῖς.

ΣΩΚΡΑΤΗΣ.

φέρε, τοίαν γὰρ τινὲς εἰσιν;

lofty a poetic flight anything so vague and pointless should follow, and finally that ἐπὶς and ἐπονθεῖες should stand so close together. Perhaps we should read εἰς' εἰρεσία διερᾷ κτῆ. The metaphor contained in εἰρεσία is not rare. Cf. Αv. 1229, τὸ πτέρυγα ποῦ ἔφυσεν; Λεοχ. Ἀγ. 52, πτερόγονον φριτομοῦν ἐφητοῦνον. Luc. Τιμ. 40, τεκμαρομαὶ τῇ εἰρεσίᾳ τῶν πτερών.

338. ἀν' 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 χορεοδιδασκαλος, while the chorus was being trained; and this entertainment was often very sumptuous. Cf. Πλιτ. Μορ. 349 δ', οἷς ἡροτοι στὸς ποιητικῶν ἐγχώλιῳ καὶ θριάδεις καὶ σκελιάς καὶ μελλὸν παρατίθεντες εὐόχουν ἐπὶ τοιῶν χρῶν φωνακομικόν καὶ τροφῶντας. — κατέπων: cf. Αth. x. 411 δ', where Iōn says of Heracles, ὥσ' τῆς Βουλιάμας κατέπινε καὶ τὰ κάλα (fire-wood) καὶ τοῖς ἀνθρώποις.

339. In what he adds himself, Strepsiades still employs the Doric forms of the dithyrambic style.—

κεστρᾶν: a highly-prized salt-water fish. — κρέα: always with ἂ in Ar. Cf. Ran. 553; Av. 1583; Vesp. 303; Παξ, 192, 1282. ἱκήλαν: commonly ἱκήλη. Cf. Αth. ii. 841, ἱπακώσιοι τᾶς ἱκήλας κιχήλας λέγουσιν. Ἐπίχαρμος: τᾶς δαυιφιλοφόρους κικήλας. This bird was so much prized that in Πριθ. 32, some one complains, κιχήλην γε τῇ Δι' ὑπ' οὖν ἔτει | ἔστων δι' ὡμάς οὖθεν δοκεῖν τετουμένην λαβέν.

340. μέντοι: implies that Socrates felt that some censure lurked in what precedes. — τάσδ': the Clouds, forming the chorus. — δικαίως: sc. κατέπων κτῆ., was it not right that, etc. — τί παθοῦσαι: what ails them that, what is the reason that, etc. Cf. 402, 1606. Similarly, τί μαθὼν; ΤΜ. 109, n. 7 b.

341. εἰξασθ': ἑκαστη. The form is not rare, and occurs even in prose, as Plat. Πολ. 201 a, πολλοί γὰρ λέουσι τῶν ἄρηδον εἰς άσι καὶ κειναῖοι.

342. ἐκείναι: the real clouds. He prob. points up towards the sky.—

τοῖς γὰρ τινές: the word τινές here shows that only a vague, general answer is expected.
οὐκ οἶδα σαφῶς. εἰξασθ' ὃ ὁὖν ἐρίουσιν πεπταμένουσιν,
κοὐχὶ γυναῖξιν, μὰ Δ᾽, ὅνδε ὅτι οὖν ἂντι δὲ ῥώσῃ ἔχουσιν.

345 ἀπόκριναι νῦν ἄττ' ἄν ἔρωμαι.

λέγε νῦν ταχέως ὃ τι βούλει.

γύνονται πάνθ' ἄν βούλωνται· κατ' ἣν μὲν ἱδωσιν
κομήτην,
ἄγριόν τινα τῶν λασίων τούτων, οἷον περ τὸν Ἐνο-
φάντον,
350 σκωπτούσαι τὴν μανίαν αὐτοῦ Κενταύρους ἥκασαν
αἰτᾶς.

343. ὃ ὁὖν: but at all events, still.
—ἐρίουσι: he has criri in mind.
344. ἂντε: 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. —ἐἰξασθ':
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.
Ζ. 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. ἄγριος: prop. of wild animals,
metaphorically of men (wild, etc.);
while ἄγριος (rustic, clownish) is prop.
used of men. —λασίαις: i.e. κομήταις.
—τὸν Ἐνοφάντον: the dithyrambic
poet Hieronimus, whose long hair is
alluded to, Ach. 390, where the Schol.
says he was also a tragedian.
350. μανίαν: opp. to σωφρόσυνη in
both its senses. —Κενταύρους: these
THE CLOUDS.

ΧΙΡΕΦΙΑΔΗΣ.

τί δ’ ἄρ’, ἢν ἄρπαγα τῶν δημοσίων κατίδωσι Σίμωνα,
τί ἄρωσιν;

ΧΙΡΕΦΙΑΔΗΣ.

ἀποφαίνοντας τὴν φύσιν αυτοῦ λύκου ἐξαιτίας ἠγενόντο.

ΧΙΡΕΦΙΑΔΗΣ.

ταῦτ’ ἄρα, ταῦτα Κλεόνυμον αὐτοῦ τῶν ῥύμασσιν χθῆς
ἰδοῦσαι,

ὅτι δειλότατον τούτον ἑώρων, ἔλαθοι διὰ τοῦτ’ ἠγένοντο.

ΧΙΡΕΦΙΑΔΗΣ.

355 καὶ νῦν γ’ ὧτι Κλεοθένη ἔδων, ὅρας, διὰ τοῦτ’ ἠγένοντο
γυναῖκες.

ΧΙΡΕΦΙΑΔΗΣ.

χαίρετε τούνω, ὧ δέσποτα: καὶ νῦν, εἰπερ τινὶ καλλη,

were ἄδεως, esp. in their equine parts. — ἄμελον: gnomic aor. Cf. 352.
GMT. 30, 1; H. 840.

351. τι τ’ ἀρα... τι: the second τι is a mere colloquial repetition of the
first, justified by the long parenthesis. — Σύμωνα: cf. 389. Eupol., 220, says
of him, ἴτ’ Ἡμαλλας δρόμους ὑπελείπον. The Simon mentioned Eq. 242 is prob.
another.

353. Κλεόνυμον: the Falstaff of
Ar., often ridiculed. Cf. Eq. 958;
Av. 1473 ff.; Vesp. 19. He attempted
to evade military service (Eq. 1369 ff.,)
and in the campaign threw away his
shield, an act of cowardice punishable
with ἄμελος, or privation of civic
rights without confiscation of
property. Andoc. 1. 74, ὡσποὺ τὴν ἀσθέ
ἐποθάλων ἄστυν ἄπαν τὰ σώματα, τὰ
δὲ χρυσάτα εἴχαν.

354. ὅτι... ἐδέων, 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. — ἔλαθοι: in
Hom. Il. i. 226, Achilles thus addresses
Agamemnon: οἰνοβαρῆς, καινὸς βιματ’
ἐχον, κραδίην δ’ ἐλάφοιο. Cf. Il.
xiii. 102 ff. Plin. N. H. viii. 32. 50,
(cervi) editos partus exer-
cent cursu et fugam meditari
docent.

355. Κλεοθένη: this man was
effeminate in appearance and in his
habits. Cf. Av. 831. See on Eq. 1874.
His presence in the theatre could be
counted upon, but we are not to sup-
pose that ὃρας has any reference to
him, or to the form of the Clouds con-
stituting the Chorus, but has, as often,
an intellectual sense, and is paren-
thetical: and now, you see, because, etc.
Cf. Thesem. 490, ταῦτ’ ὀδυνάμων’ ἑιρ’,
ὁρᾶτ’, Εὐρυπίδης. Examples are nu-
merous. In 206 ὃρας is interr.

356. καλλη... καμωλ: “if also to
any one else, also to me,” though
ούρανομήκη ῥῆξετε κάμοι φωνή, ὡς παμβασίλεια.
χορός.
χαῖρ', ὡς πρεσβύτα παλαιογενέσ, θηρατά λόγων φιλο-
μούσων.
οὐ τε λεπτοτάτων λήρων ἰερεύ, φράζε πρὸς ἡμᾶς ὡς 
ἱσὲς.
360 οὔ γὰρ ἄν ἅλλω γ' ὑπακούσαμεν τῶν νῦν μετεωρο-
φιστῶν
πλὴν εἰ Προδίκῳ, τῷ μὲν σοφίας καὶ γνώμης εἶνεκα.
σοὶ δέ,

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 sent. only one καὶ is used, it is very freq. placed in the subord. clause,
whereas we use "also" in the leading sent. Kr. Spr. 09, 30, 22.
357. οὐρανομήκη: of visible ob-
jects, Aesch. Ag. 92, οὐρανομήκης λαμπάς. Hom. Od. v. 239, ἵλτῃ οὐρα-
νομήκης. But metaphorically of other
things, as here. Cf. 450; Ran. 781,
(ἀναβοῖν) οὐράνιον γ' δεον. Arist. Rhet.
iii. 7. 11, εὐγνώμω θρησκευομένω καθὼ
φάναι οὐρανομήκης ἢ πελάρχων.—ῥήξατε:
Cf. 900. Hdt. i. 85, 18, ὃ παῖς ὢ ἄριστος
ἐρρήξα φωνή. So with other words, as
Eur. Suppl. 710, ἔρρηξα δ' αἰών. Cf.
Lat. rumpere vocem (Verg. Aen.
ii. 129).
358. This passage is recited by the
Coryphæus, not the whole Chorus.—
πρεσβύτα παλαιογενές: like the Pom.
(II. xvii. 561) γεραιὲ παλαιγενὲς. The
form παλαιγενής is much more com-
mon. Cf. Aesch. Prom. 220, τὸν πα-
λαγενὴν Κρόνον, 873, ἡ παλαιγενής θέ-
μι. Eur. 172, παλαιγενεὶς Μοίρας.—
θηρατά: cf. Ath. iii. 122 ε, καὶ καλλι-
στῶν ἄνωμάτων θηρατά. In this ironi-
cal expression, and in the bitter jest
contained in the next verse, the Cho-
rus begins to betray its real senti-
ments, which are not clearly and
openly avowed till near the end of the
play. Cf. 1308 ff., 1458 ff.
359. ἰερεύ: cf. Aesch. Ag. 735,
ἰερεύς τὸς ἄτας. In this verse, the
Chorus addresses Socrates, who,
strangely enough, does not heed the
request, φράζε κτί.
361. πλὴν εἰ: πλὴν ἢ, which some
read with the Mss., seems not to
occur in Att. (Kr. Dial. 09, 31, 2),
though it has sometimes crept into
the Mss. as here, and in 734, also
Thesm. 582. On the other hand, πλὴν
εἰ, even without a verb expressed, is
Hell. iv. 2. 21, οὐκ ἀνθέλαντον αὐτῶν
πλὴν εἰ τὸς ἐν τῷ συμβολῇ.—Προδίκῳ:
this was a sophist of Céos, distin-
guished esp. for his researches in
etymology and synonyms (περὶ ὑθο-
νηστος δυνάμων). His name was such
that Προδίκοιον σοφότερος (Suid.) be-
came a proverb. He was the teacher
of Theramenes, and author of the
*Ὀρα, from which Xen., Mem. ii. 1.
21 ff., has preserved for us the story
of the Choice of Hercules. See on
THE CLOUDS.

οτι βρενθει τ' εν ταισιν οδοις και τωθαλμω παραβάλλεις
καννπόδητος κακα πόλλα ἀνέχει καφ' ἡμιν σεμνο-
προσωπείς.

ΧΩΡΑΤΗΣ.

δ' Πη του φθέγματος, ος ιερον και σεμνόν και τερατώδες.

ΧΩΡΑΤΗΣ.

365 αυται γάρ τοι μόναι εἰςθεαί. τάλλα δὲ πάντ' ἐστὶ
φλυάρος.

ΧΩΡΑΤΗΣ.

ὁ Ζεὺς δ' ἡμιν, φέρε, πρὸς τῆς ᾿Γῆς, σωλυμπτως οὐ θεός
ἐστιν;

ΧΩΡΑΤΗΣ.

ΤΟΙΟΣ ΖΕΥΣ; οὐ μή ληρήσεις. οὐδ' ἐστι ΖΕΥΣ.

χ γ'.

ΧΩΡΑΤΗΣ.

τί λέγεις σύ;

Ἅλλα τίς νει; τοιτ' γάρ ἐμοι' ἀπόφημαι πρῶτων
ἀπάντωμ.

Ἀπ. 692; Frg. 418, των ἄθρα τόνδ' ἢ βυθλιδόν διεβοιρεθην | ἢ Προδίκος ἢ τῶν
ἀδελφόν ὡς γε τις. Plat. illustrates, perhaps parodies, his method in Prot.
315 d-e; 337 a-c; 339 e-340 d; 341 a-d; 358 a-e.

362. βρενθει: about equiv. to "put on airs." Cf. Pax, 26, (the beetle)
βρανθετει τε καὶ φαγείν ὡς ἄξοι (diss-
dais). Luc. D. Mor. 10. 8, ὁ σεμνὸς
ἐς ὠτος καὶ βρενθυμένοις τίς ἐστι; —
παράβαλλει: cast your eyes sidewise
221 b, turns the poet's ridicule into
praise.

363. ἄκατος: see on 103. —
κατα: some of these hardships are
enumerated 415 ff. — ἄφ' ἡμιν: because
of us. Cf. Xen. Hell. iii. 4. 11, ἐκλακε-
δαμονίοις στεπθε μέγα φροντιδάν εἶναι;

364. ἡσ: "how" in excl. is
expressed, not by τοις, but by ἦσ.

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

367. τοιος: 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.
Kra. Spr. 51, 17, 12. Cf. 1233; Vesp.
1202, 1309, 1378; Ran. 529. — τί λέγεις
σὺ: a familiar interr. excl. The real
question follows.

368 τίς ὦ: acc. to the most an-
cient belief, rain was sent by Ζεὺς
δύνας, but a natural explanation had
already been offered by Anaximenes (Plut. Mor. 594 a), νέφοι μὲν γίγνεσθαι παχυθέντος διὶ πλείτον τῷ δέροις, μάλιστα ἐκπαναχθέντος εὐκλείσθαι τοὺς ἔμβρους. Ἰππ. Ἀδ. p. 538 (Kühn), τὰ δὲ (νέφοι) ἐνφέρεται τε καὶ ὅπου παχύνεται καὶ μελανείται καὶ ξυστρέφεται ἢ τὸ αὐτὸ καὶ ὅπου βάρεος καταρρέγεται καὶ ὁμβροὶ γίγνεται. — ἀπόθεμεν: implies that numerous questions in regard to this startling theory occur to his mind.


370. Similarly Lucr. vi. 400, de nique cur numquam caelo iacit undique puro Iuppiter in terras fulmen? Ancient tradition, however, was not without instances of this very phenomenon. Cf. Hdt. iii. 86, ἡμα δὲ τῇ ἱππῳ τοῦτο ποιήσωμεν ἀστραπὴ ἐξ αἰθρίας καὶ βροντῆ ἐγένετο.— δοῦται: originally, this verb had θεὸς or θεὸς for its subj. (cf. 388); but afterwards the subj. was often omitted, in which case the verb is regarded as impers. In the present instance, although δοῦτα is masc., it is more forcible to render, "have you ever seen it rain," etc.

371. αἰθρίας: i (Plut. 1129 t), 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, ἢς ἀπεστάλησε τάχα ἐν ποτὲ θυμὸν ἁλέσῃ. In the case of αἰθρία, and analogous words, the lengthening always occurs in the ictus-syllable. — αἰθρίας: is gen. of the period of time within which.— ταύτας 5' ἀπόθεμεν: co-ordination (παράταξις) instead of subordination (ἐπίταξις), such as τοιῶν ἀποθεμοῦσιν. H. 870 a.— ἀπόθεμεν: to be abroad, i.e. absent.


373. οἴρων: it is hardly possible for us to decide whether this would suggest ἔος οὐριος (sender of fair winds) to the spectators. The appellation was prob. familiar. Cf. Aesch. Suppl. 594. C. I. II. 975, Οὐριον ἐκ πρόμηθευς δίδηκτηρα καλείτω | Ζήνα.
THE CLOUDS.

ἀλλ’ ὡστὶς ὁ βροντῶν ἔστι, φράσον, τούθ᾽ ὃ με ποιεῖ τετρεμαίνειν.

ΣΩΚΡΑΤΗΣ.

πει αὕται βροντῶσι κυλινδόμεναι.

ΣΤΡΕΨΙΑΔΗΣ.

τῷ τρόπῳ, ὃ πάντα σὺ τολμῶν;

ΣΩΚΡΑΤΗΣ.

όταν ἐμπλησθῶσάν ὑδατος πολλοῖ κάναγκασθῶσι φέρεσθαι,
κατακρημμάμεναι πληρεῖς ὃμβρου δι᾽ ἀνάγκην, εἰτα βαρείαι
eἰς ἀλλήλας ἐμπίπτουσαί ῥήγονται καὶ παταγοῦσιν.

ΣΤΡΕΨΙΑΔΗΣ.

ὁ δ’ ἀναγκάζων ἔστι τίς αὕτα, οὐχ ὁ Ζεὺς, ὡστε
téféresthai;

ΣΩΚΡΑΤΗΣ.

380 ἡκιστ’, ἀλλ’ αἰθέριος δίων.

374. τοῦτο: sc. τὸ βροντᾶ, contained in βροντῶν.
375. ὃ πάντα τολμῶν: cf. Soph. O. C. 761 f., ὃ πάντα τολμῶν καίδε παλεός ἐν φύσιν ἤλθον διὰ ἰδιώτων μεχρι-

376 ff. Similarly Anaxagoras says, in Diog. L. ii. 3. 9, ἀνάγκαιος γίγνεσθαι λέπτομένου ἅρπα ὑπὸ τοῦ ἴλου βρον-

τᾶς σύγκρουσιν χειμῶν, ἀστραπᾶς ὅπερ σύν-

φον χείμων. So Arist. Meteor. ii. 9. 19, and the Stoics, Plut. Mor. 883 F, bροντᾶς μὲν συγκρουσιν χειμῶν, ἀστρα-

πᾶς ὡς θείων ἐκ παρατρίψεως (ignition from friction). Cf. Lucr. vi. 96, princi-

pugnantibus ventis. 185, scili-

cet hoc densis fit nubibus et

simul alce | exstructis aliis

alia super impete miro.—φέ-

377. δ’ ἀνάγκην: Democritus said,

379. Ῥοηδαίας expects to arrive

at the first cause by a single step.

380. αἰθέριος δίων: the word δίων
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., οὐρανός θ' ἡμᾶς ὑπὲρ δίναις φοιτῶν (Hense), if the restored text is correct. Eur., who popularized this use of the term, employs it in speaking of the motion of clouds, Alc. 244, οὐρανός δίνας θεόπαλας δρομαλοῦ. This is the sense in which Socrates uses the word; but he employs the masc. δίνας, which occurs also Democ. Phys. Frg. 2 (Mullach). Strepsiades, still expecting the first cause, at once infers that this δίνας is a god who has expelled Zeus from his throne. Cf. 828, where Δίνας and Δία render it possible that Strepsiades is to be understood as associating the names in some way, as if, for instance, Δίνας were the son of Zeus.—τοῦτο: obs. the logical use of the ordinarily deictic -το.

381. ὁ Ζεύς οὐκ ἄν: in appos. to τοῦτο. 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 386–381 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 Δίνας, 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.

ΧΤΡΕΥΙΑΔΗΣ.

385 φέρε, τουτ' τῷ χρή πιστεύειν;

ΧΩΡΑΘΗΣ.

ἀπὸ σαυτοῦ γω σε διδάξω.

ηῆ ζωμὸν Παναθηναίος ἐμπληθεῖς εἰ τεταράχθης
tην γατέρα, καὶ κλόνος ἐξαίφνης αὐτὴν διεκορκοῦ-
γησεν;

ΧΤΡΕΥΙΑΔΗΣ.

νὴ τὸν Ἀπόλλων, καὶ δεινὰ ποιεὶ γ' εὐθὺς μοι καὶ τετά-
ρακται,

χωσπερ βροντῆ τὸ ζωμίδιον παταγεῖ καὶ δεινὰ κέκραγεν.

380 ἀτρέμας πρῶτον παππάξ παππάξ, κάπετε' ἐπάγει παπα-
παππάξ,

385. τοι ὑ: although ὑ (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 περὶ τῶν πιστεύειν διὲ; Eur. Hel. 710, λόγος ἐμοί πληθυσμον τάδε; Thuc. i. 20. 1, χαλέπι δυτικ τῷ (τῶ τι, Kr.) ἢ ἐκ τεκμηρίων πιστεύων. — σαυτοῦ: reflex. because "teach" is equiv. to "cause to learn."

386. Παναθηναῖος: the magnificent festival of the Great Panathenaea was celebrated in honor of Athena in the latter part of the month Hecatombaeon, 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.—ζωμὸν: broth (without meat), perhaps to ridicule the poorness of entertainment. Compare the similar jest on the Thesea;

Plut. 627 f., ὃ πλεῖστα θεσείος μεμ-
υστηρισμένοι (having stopped) ἓ γαρ τοῖς ἀνδρεῖς ἐν ἀληθείᾳ ἐλεφότοι. Cf. also
380, τὸ ζωμίδιον.

387. διεκορκοῦγησεν: comic word, from κορκοργῆ. Cf. Βορβοργῆς.

388. δεινὰ ποιεῖ (sc. ἡ γαστήρ) : makes a terrible ado. Cf. 583. Thuc. v. 42. 2, Ἀθηναῖοι δεινὰ ἑπολοῦν νομικοῖς ἀδικεῖναι. The mid. poieĩna, with δεινὸν (deiwd), which is then pred. obj., means take ill, be indignant at, while δεινὰ ποιεῖ refers rather to the display of indignation. Cf. Thuc. vi. 60. 4, ὁ δὲ μοι δεινὸν ποιεῖμαι, εἰ τοὺς ἑπιβουλεύοντας... μὴ ἔσοντα. Hdt. i.
127. 2, τάλαι δεινὰ ποιεῖμαι ὧν Μῆδας
ἀρχεῖαν. Χερ. Ἀνα. v. 9. 11, δεινὰ ἑπολοῦντο πᾶσας τὰς ἀρχαῖας ἐν δυναῖς εἶναι.

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

390. ἐπέγυρ: adds, makes to follow. Kock makes ἡ γαστήρ the subj.; but as this verse and the next merely illustrate 380, it seems more natural.
χῶταν χέζω, κομιδὴ βροντᾶ παπαπαπάξ, ὄσπερ ἐκείναι.

ΣΩΚΡΑΤΗΣ.

σκέψαι τοίνυν, ἀπὸ γαστριδίου τυπούμενον ὁλα πέπορδας·
τὸν δὲ ἀέρα τὸν δ’ ὄντ’ ἀπέραντον πῶς οὐκ εἰκὸς μέγα
βροντᾶν;

ΣΠΕΥΔΑΙΔΗΣ.

ταῦτ’ ἀρα καὶ τώνοματ’ ἀλλήλων, βροντὴ καὶ πορθῆ, ὀμοίῳ.

395 ἀλλ’ ὁ κεραννὸς πόθεν αὖ φέρεται λάμπων πυρί, τοῦτο
dίδαξον,

καὶ καταφρύγηε βάλλων ἡμᾶς, τοὺς δ’ ἰσωτας περιφλῦει.

τούτων γὰρ δὴ φανερῶς ὁ Ζεὺς ῥη’ ἐπὶ τοὺς ἐπιόρκους.

ΣΩΚΡΑΤΗΣ.

καὶ τῶς, ὦ μᾶρι σὺ καὶ κρονίων θεῶν καὶ βεκκεσέληνε,
THE CLOUDS.

ειπερ βάλλει τοὺς ἐπίφορκος, δὴ ὅ όντι Σίμων ἐνέπηρεν,

400 οὐδὲ Κλέαννυμον οὐδὲ Θέωρον; καί τοι σφόδρα γ' εἰσ' ἐπίφορκοι·

ἀλλὰ τὸν αὐτοῦ γε νεῶν βάλλει καὶ Σοῦνιον, ἀκρόν Ἀθηνέων,

καὶ τὰς δρῦς τὰς μεγάλας· τί παθὼν; οὔ γὰρ δὴ ἐκ ὀμμάτων

δρῦς γ' ἐπίφορκει.

ΣΤΡΕΨΙΑΔΗΣ.

οὐκ οὖν· ἀτὰρ εὖ σοῦ λέγειν φαίνει· τί γὰρ ἐστών

δῆθ' ὁ κεραυνὸς;

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 "bek;," 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 -σέληνος, the second element of προσέληνος (antelunar), which was a name given to the Arcadians because of their claim to great antiquity. Ap. Rh. iv. 264 f., "Ἀρεάθης, οὗ καὶ πρόθες σεληνίας ὑπάρχει | Σίμων. Cf. Hippias. 82. Κυρήνων βέκος φαγοῦσι καὶ ἀμφοθέων τυρφόν. Plut. Mor. 881 a, Πλάτων ὤρει ἄρρην βεβεσσέληνον κατὰ γε τὰς τὰς ἄρχαλας κουμπίδια πουτᾶς.

399. εἴπερ βάλλει: logical supposition contrary to fact,—a momentary concession for the sake of argument. The spod., 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. εἴπερ βάλλει τοὺς ἐπίφορκος, Σίμων ἐνέπηρεν ἐσ' — δήθ' : rare position. Cf. Eq. 810. — Σίμωνα: see on 351.

400. Κλέαννυμον: see on 353, and Eq. 958. — Θέωρον: satirized Vesp. 42 ff., 599, 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. 908 is prob. another.

401. Σοῦνιον, ἀκρόν Ἀθηνέων: cf. Hom. Od. iii. 273, ἀλλ' ὅτε Σοῦνιον Ἰππίον ἄρουμεθ', ἀκρόν Ἀθηνέων.— ἀκρόν: α, see on 320.— Ἀθηνέων: 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 f.), postremo cur sancta deum delubra suasque discutit infesto praecellarum 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 | dextrae sacras iaculatus arces | terruit urbem.
ἈΡΙΣТОΦΑΝΕΣ.

ΣΧΩΡΑΤΗΣ.

ὅταν εἰς ταύτας ἀνέμοις ξηρὸς μετεωρισθεὶς κατακλευσθή, ἤρρεν.

405 ἐσοδεῦν αὐτὰς ὅσπερ κύστιν φυαῖ, κάπειδ ὑπ’ ἀνάγκης ῥήξας αὐτὰς ἔξω φέρεται σοβαρός διὰ τὴν πυκνότητα, ὑπὸ τοῦ βοῦβδου καὶ τῆς βρύμης αὐτῶς ἑαυτῶν κατακαίων.

ΣΤΡΕΥΛΑΔΗΣ.

νὴ Δῆ, ἐγὼ γοῦν ἀτεχνῶς ἔπαθον τούτι ποτε Διασίωμων. ὁπτῶν γαστέρα τοῖς συγγενέσιν κατ’ οὐκ ἔσχον ἀμελήσας.

410 ἡ δ’ ἄρ’ ἐφυόρατ’, εἰτ’ ἔξαίψης διαλακήσασα πρὸς αὐτῶ τῷφθαλμῷ μου προσετήθησεν καὶ κατέκαυσεν τὸ πρόσωπον.

404. Plut. Mor. 888 ε, Μητρόδωρος (prob. following Democritus), ὅταν εἰς νέφος πετηθῇ ὡς πυκνότητος ἐμπέσῃ πνεῦμα, τῇ μὲν βραδείᾳ τῶν κύτων ἀποτελεῖ, τῇ δὲ πληθὺς καὶ τῷ σχῆσιμῳ διαναγόμενοι. Similarly Anaxagoras, ibid. Lucr. vi. 175 ff., ventus ubi invasit nubem et versatus ibidem | fecit ut ante cavam docui spissessescere nubem, | mobilitate sua fervescit... | ergo fervidus hic nubem cum perscedit atrae, | dissipat ar- | doris quasi per vim expressa repente | semina, quae faciunt nictantia fulgura flam-mae.

408. Strepsiades shows progress. At 388, the illustration had to be suggested to him; but now he finds one himself. — Διαισίωμα: a propitia-tory festival in honor of Zeus μιλλίχας, 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.


410. Διαλακήσασα: the simple λα-κήσας from λάκεω always has λάκ. This part, therefore, is prob. from διαλακεῖν (διαλακηθεῖν). The compound διαλάκεων does not occur.
THE CLOUDS.

ΧΟΡΟΣ.

ὅ τις μεγάλης ἐπιθυμήσας σοφίας ἀνθρωπε παρ’ ἡμῶν, ὥς εὐδαιμόνων ἐν Ἀθηναίοις καὶ τοὺς Ἑλλησι γενήσει, εἰ μνήμων εἰ καὶ φροντιστής, καὶ τὸ ταλαίπωρον ἐνεστὼν
415 ἐν τῇ ψυχῇ, καὶ μὴ κάμεις μὴθ’ ἑστῶς μὴτε βαδίζων, μὴτε βργὼν ἀχθεὶ λάν μὴθ’ ἀριστῶν ἐπιθυμείς,
οὕν’ ἀπέχει καὶ γνωμασίαις καὶ τῶν ἄλλων ἀνοήτων καὶ βέλτιστον τούτο νομίζεις, ὥστε εἰκὸς δεξίων ἀνδρα, νικάν πράττων καὶ βουλεύων καὶ τῇ γλώττῃ πολεμίζων.

ΣΤΡΕΒΛΑΔΗΣ.

420 ἀλλ’ ἐνεκέν γε ψυχῆς στερρᾶς δυσκολοκοιτοῦ τε μερίμνης

412. Ἀ... Ἀ: is often thus repeated. Cf. 816; Eq. 728; Pax. 1198. On the whole passage (411-434), see Introd. § 37.
413. Ἀι: see on 200.
414. ταλαίπωρον: cf. Hipp. Altr., p. 588 (Kühn), τὸ τε ἀνθρώποι καὶ ταλαίπωρον ἐν τῇ ψυχῇ φοίτε μὲν ὅπως ἢ ὅμοιοι ἑσκέτη, νόμος δὲ προσγενδένους ἀπεργάζεται ἂν. Xen. Mem. ii. 1. 1, ἀδελφοὶ δὲ μοι (ζωκράτης) προτέρεις τοῦ συνόδου σκέπετας ἀγάπητον πρὸς ἐπιθυμήσιν ἐφ’ ἐνοτησαν καὶ ποιοῦ καὶ λαγεῖας καὶ ὑπό τοῦ καὶ βέγους καὶ διάλογος καὶ τόσον. Id. iv. 1. 2, ἐπεμαλπετὲ δὲ τὰς ἁγαθὰς φόρεις ἐν τοῦ ταχύ τε μανθάνει καὶ μηνονέων αἱ μάθεται καὶ ἐπιθυμεῖν τῶν μαθημάτων τάς τοις. Cf. also id. i. 2. 1.—A rigorous mode of life was required also by the Orphic Pythagoreans.
416. ἁγίων: Socrates's power of enduring cold was notorious. Cf. Plat. Symp. 220 a b.
417. γνωμασίαις: instead of this, which is unsuitable here, Diog. L. ii. 5. 27 gives ἀδηφαγίας. The γνωμασία, in fact, constituted one of the chief means of acquiring the very endurance that has just been mentioned as being essential. Herwerden suggests συμπαθείας. The agreement of the reading γνωμασίαις with the teten of the ἑδίκους λόγος, 1064, is no argument in its favor, for the whole passage is opposed to the teaching of the ἑδίκους λόγος, which belongs to the revised play.—ἀνοήτων: the explanation of the Schol. on ἄνθρωποι is employed euphemistically in this sense; but in our passage ἀνοήτων seems rather to be follies in general.
419. πράττων: nom. because it refers back to subj. of νομίζεις. See G. 138, n. 8. The word here denotes oratorical activity before the courts, the senate, and the popular assembly. Dem. De Cor. 86, ἀδηφαγίας τὰ ἐριστα πράττειν τῇ πόλει τῷ νικάν δὲ ἐβουλεύωσθε λόγων καὶ γράφων.
420. ἐνεκέν: as far as regards.
καὶ φειδωλοῦ καὶ τρυσιβίου γαστρὸς καὶ θυμβρεπτοῦ
δείπνου,
ἀμέλει, θαρρῶν εἶνεκα τούτων ἐπιχαλκεύων παρέχομι
ἀν.

ΞΝΚΡΑΤΗΣ.

άλλο τι δὴ οὗ νομεῖς ἡδή θεὸν οὐδένα, πλὴν ἀπερί
ἡμεῖς,
τὸ Χάος τοπὶ καὶ τὰς Νεφέλας καὶ τὴν Γλώτταν, τρία
ταυτὶ,

ΣΤΡΕΨΙΑΔΗΣ.

425 οὐδὲ ἂν διαλεξθεῖν γ’ ἀτεχνῶς τοῖς ἄλλοις, οὐδὲ ἂν
ἀπαντῶν·
οὐδὲ ἂν θύσαιμ’, οὐδὲ ἂν σπείραιμ’, οὐδὲ ἐπιθεῖν
λιβανωτῶν.

421. θυμβρεπτόδειπνον: dining on sa-
vory, or having savory for dessert. The
θυμβρα was a pungent herb, our savory
(satureia hortensis). It would make a
poor dinner. Cf. Ach. 254, βάτονα
θυμβροφόγον.

422. ἀμέλει: the sing. does not
show, as some maintain, that these
three verses were originally addressed
to Socrates; for it was the Corypheus
that spoke just before, and not the
whole Chorus. Still the words may
be addressed to Socrates; at any rate,
he speaks next. — ἐπιχαλκεύων: for
the inf. to express purpose, see GMT.
97; H. 961. — παρέχομι ἂν: sc. ἄμαντον.
The obj., however, is usually omitted
in cases like this.

423. ἄλλο τι: sc. ἐστιν ἄ κτε. See on
784. This elliptical use of ἄλλο τι be-
came a mere inter. 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. ἄϕρ would be masc. if νομεῖς
θεὸν οὐδένα meant believe in no god.

424. Concerning the practice of as-
associating three gods, see on 264.—
Χάος: here empty space (τὸ κενόν of
Democritus), in perfect keeping with
the other divinities of the sophists.
To similar gods a prayer is offered in
Eur. Frg. 862.

425. οὐδὲ ἂν διαλέχθην: “fere
proverbialis locutio est, ne
adliguio quidem dignari. Lys.
3. 31, τούτῳ μὲν οὐδὲ διελέγητο, ἄλλ’
ἐµεί τῶν ἄνθρωπον μάλιστα. Isae.
1. 34, οὐ μὲν ἔγον οὐδὲ διέλεγεν, ὅπως
διώξαι τὴν ὀδοιπορί.” Cobet.—οὐδὲ
ἂν ἀπαντῶν: ἂν here still belongs to
diáλεξθήν, while οὐδὲ gives emphasis
to ἀπαντῶν distinct from that already
imparted by the first οὐδὲ to διάλε-
χθην. Of course οὐδὲ is used instead
of καὶ because of the preceding neg.
522, ὅστις σοὶ ὁδῷ ὄχθρος, οὐδὲ ἄναν ἄθυρην,
φιλος. — Strepsiades means “much
less would I seek their society.”

426. ἐπιθείν: supply ἂν. Such
omissions of ἂν, or rather instances of
THE CLOUDS.

XOROΣ.

λέγε νυν ἡμῶν, ὦ τι σοι δρῶμεν, θαρρῶν· ὡς οὐκ ἀτυχήσεις,
ἡμᾶς τιμῶν καὶ θαυμάζων καὶ ζητῶν δεξίος εἶναι.

XΤΡΕΨΙΑΔΗΣ.

ὡ δέσποιναι, δέομαι τούν ὑμῶν τούτο πάντω μικρῶν,
430 τῶν Ἐλλήνων εἶναι μὲ λέγειν ἐκατόν στάδιοισιν ὀριστον.

XOROΣ.

ἀλλ' ἔσται σοι τούτο παρ' ἡμῶν· ἄστε τὸ λοιπὸν γ' ἀπὸ τούδι
ἐν τῷ δήμῳ γνώμας μεγάλας νικήσει σοῦ πλέον
οὐδείς.

XΤΡΕΨΙΑΔΗΣ.

μὴ 'μοι γε λέγειν γνώμας μεγάλας· οὐ γὰρ τούτων
ἐπιθυμῶ,
ἀλλ' ὃσ' ἐμαυτῷ στρεψιδικήσαι καὶ τοὺς χρήστας
διώκωθεν.

failure to continue it from a preceding clause, are rare in Ar. In Eq.
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. ἐπιθυ-
μών λιβασάτων is a standing phrase. Cf. Ran. 888; Vesp. 98.

430. εἶναι μὲ δρωτον: not εἶναι
δρωτος prob. because διόμαι is equiv.
to δέκα μοι; and moreover an inf.
governed by διώκω usually has the
obj. of this verb, when there is one,
for its subj., unless it has a subj.
expressed. But cf. Hdt. i. 59. 23, (Pseu-
δοπράτος) δέκα τοῦ δήμου φιλακῆς τιμο-
ψῆς αὐτοῦ κυρήσω (where the subj.
of κυρήσω is conceived as nom.).—
στάδιοισιν: he measures eloquence
94, ἄστερ ἀγαθοὶ δρωμῆς ἵν' ἐκ δέκα τοῦδων
γῆς (Περικλῆς) λέγων τοὺς βήτορας.
Somewhat analogous, Quint. xi. 3.
126, urbane Flavus Verginius
interrogavit de quodam suo
antisophiste, quo millia passum
declamasset.

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

432. πλέον: the adv. use of πλέον
is not distinguishable from μάλλον,
and is found in prose as well as
poetry. Kr. Spr. 48, 2, 5.

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

434. δόρα: for the inf., see GMT.
ARISTOPHANES.

ΧΟΡΟΣ.

435 τεύξει τοῖς νῦν ὑμεῖρεις· οὗ γὰρ μεγάλων ἐπιθυμεῖς,
ἀλλὰ σεαυτὸν θαρρῶν παράδος τοῖς ἡμετέροις προ-
πόλουσιν.

ΣΤΡΕΒΛΙΔΗΣ.

δράσω ταῦθ' ὑμῖν πιστεύσας· ἢ γὰρ ἀνάγκη με πιέζει
diὰ τοὺς ἵππους τοὺς κοππατίας καὶ τῶν γάμων, ὅσ μὲν
ἐπέτρυψαν.

440 νῦν οὖν ἀτεχνῶς οὐ τι βούλονται
tουτώ τοῦμόν σῶμα αὐτοῖσιν
παρέχω, τύπτεω, πεινήω, δυσήω,
ἀχύμειν, βιγάνω, ἄσκον δείρεω,
eἰπέρ τὰ χρέα διαφευγόμαι

334 c, οἱ λατρεῖοι ἀπαγορεύουσι τοῖς ἄσθε-
νοιτίς μὴ χρήσασθαι θλαφή, ἀλλ' ἔμπειρο-
τάτη, διὸς μόνον τὴν δυσχέρειαν κατα-
σβέσαι:—στρεφομενία: cf. Ἀν. 1468, ἔκαλον τάχ᾽ ὑπεὶ στρεφομενίανοργάναν.

436. προπόλουσι: temple-servants,
priests, the Clouds regarding them-

439. οὐ τι βούλονται: it would have
been more natural to insert τοιεῖν as
purpose of παρέχω; then τύπτεω, etc.,
would be in appos. with τοιεῖν.

441 f. Obs. the loose commingling of trans.
and intr. verbs, σῶμα (implied)
being the obj. of the trans.,
but the subj. of the intr. In Greek,
much more is left to the intelligence
of the hearer or reader than in mod-
ern languages as straitened by gram-
marians. For an analogous example,
cf. Xen. Mem. ii. 1. 1 (quoted in note
on 414), where ὑποτεύκω, ἄποντος, etc.,
are joined with μήγε τοῖς, τόπος, and τίνος,
as obj. gen. after ἐπιθυμεῖν (desire),
unless we strain the const. Many in-
stances of so-called zeugma and ana-
coluthon are of this character.

442. αὐχυμίν: dryness of the hair
and skin, resulting from neglect, was
regarded by the Greeks as a mark of
uncleanliness, esp. after baths had
become common in the cities.—ἄσκον
dείρεων: to play into a wine-skin, ἄσκον
being obj. effected (pred. obj.). Cf.
Εq. 370. Solon, Frg. 33, ἥτελον γὰρ
κενα κρατήσας, πλούτον ἐφορον λαβάν
καὶ τυραννεύσας Ἀθηνῶν μοῦνον ἠμέραν
μιᾶν | ἄσκον δὲ ἐπώποις ἐπὶ δέλφια κτί.
The form δείρεων (instead of the more
usual Att. δέρεων) occurs also Ἀν. 365,
and Vesp. 1286.

443. διαφευγόμαι: equiv. to μέλλω,
dιαφευγέομαι, if it is true that I shall
(if I am going to) escape. When the
present assumption of a future event
serves as a cond. to another event,
the latter (apod.) may precede in
time the former (prot.). In this case
the fut. (when μέλλων with the inf. is
not employed) is used rather than the
subjv., in the prot. Cf. 1086; Han.
tois t' androwois elnai doxw
thetai, euglyottos, tolemoros, i'ths,
bdeluros, psuedon synkolithes,
eirigmeni, pertirimma dikwv,
kurybe, krotalov, kivados, trymh,
masthles, eiron, glyoios, alazov,
kvtrnov, maros, strphus, argalos,
matnuoloxos.

13; Vesp. 1263; Av. 750. Soph. O. T. 54, eiper drxevi thade gis, eivn andrav
kallov krateiv. Freq. in Plat. In
late Greek the subj. is often used.
For the fut. in ordinary conditions,
see GMT. 49, 1, n. 3.

445. trn: dare-devil. Not elsewhere
used by Ar. Cf. Plat. Symp.
203 d, (Eros) andrhoi omo kal trn kal
souton, threpethi deinos.

446. synkolithes: a fabricator of
lies, from synkolain, glue together.

447. eirigmeni: word-inventor,
wordy. Cf. Pind. Ol. 9, 80, eivan eirig-
meni (in sense of fluent). — pertirim-
ma dikwv: a practised knave in law-
suits. In Dem. De Cor. 127, Aeschines
is called pertirimma agorai. Bekk.
Anecd. 59, 32, pertirimma pragmaton,
oison pertirimnon ikanos pragmaton.

448. kurybe: a code. The laws of
Solon originally stood in the Pryta-
nenum, written on ekloses (large tablets
which turned on an axis). These were
of wood; but afterward the
laws were transferred to stone tablets
(kurybeis), and exposed to view on the
Acropolis, and later in the Agora.
Later writers, however, make conflicting
statements as to the objects des-
ignated by these words. — krotalov:
a rattle-box. Cf. 260. Eur. Cyl. 104,
oi troipa kratalov (Odysseus). — kivad-
os: a fox. Cf. Av. 429. Soph. Aj. 103,
tuviptwton kivados (Odysseus). Dem.
(De Cor. 162 and 242) and Aeschin.
(3, 167) call each other by this name.
— trymh: lit. a hole, here a slippery
fellow.

449. masthles: lit. leather, here a
leather strap, a pliable sneak. Cf. Eq.
269. Some think it is used in the
sense of a hangman’s rope, a halter. —
eiron: a dissembler (hence eipreiva).
— glyoios: oily, hence sleek, a trickster.
— alazov: a rain pretender.

450. kvtrnov: synonymous with
sygmatlas, one branded for crime, a
jail-bird. — maros: polluted, a black-
guard. — strphus: an eel, connected
with strphovn. Cf. 792; Ran. 775,
662; Plat. 1154. — argalos: trouble-
some, a nuisance, a bore.

451. matnuoloxos: Ath. xiv. 663 e, 
matnon andamas paw to poluvelos
thesma, ete lexos eite ete ormos eite
laxanon ete neumaton. Cf. Mart. xiii.
gy, 2, inter quadrupedes mat-
tea prima lepus. It is said that
the matnon 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
ARISTOPHANES.

ταύτ' εἰ με καλοῦσ' ἀπαντῶντες,
δρώντων ἀτεχνῶς ὃ τι χρήζονσιν·
κεὶ βουλονται,

νὴ τὴν Δήμητρ' ἐκ μου χορδήν
tois φροντισταις παραθέντων.

ΧΟΡΟΣ.

λῆμα μὲν πάρεστι τῶδε γ'
οὐκ ἄτολμον, ἄλλ' ἔτοιμον. ἵσθι δ' ὦς
taunta mathan par' emou |kleos ouranomikes

460 en bropoioin ezeis.

ΣΤΡΕΨΙΑΔΗΣ.

τὶ πέισομαι;

ΧΟΡΟΣ.

τὸν πάντα χρόνον μετ' ἐμοῦ
ζηλωτότατον βίων ἀνθρώπων διάζεις.

of the meaningless ματισλοχίς is incorrect. Kock suggests καὶ βωμολόχος.
In either case we may render a lickspittle. — For a parallel to this whole
passage, see Av. 430 ff.

452. ταύτα: when prons. refer to
words or to attributes (subst. or adj.)
they are neut., as in the celebrated
Hom. verse (Il. iii. 170), ἀμφότερον,
βασιλεὺς τ' ἁγαθός, κρατερός τ' αἰχμηθής,
where ἀμφότεροι might have been used;
but ἀμφότεροι would mean two differ-
ent persons. — καλοῦσα: fut., used as
in 443. — ἀπαντῶντες: i.e. oi ἀπαντῶν-
tes (ὁ).

455. ἦκ μοῦ: an exception to the
rule that the enclitic forms of the
first and second pers. prons. are not
used after preps. Cf. Vesp. 1358, ἐπὶ

372, ἦκ σου is usually read. This
passage, 439-456, is an anapaestic
system, strongly resembling that part
of a parabasis which is called the
μακρόν or πνεύμα (so called because it
was recited at one breath by the
Coryphaeus). 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' ἐμοῖ: const. with εἰς.

461. τὶ πέισομαι: 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.
THE CLOUDS.

ΧΡΕΩΣΕΙς.

465 ἀρά γε τοῦτ' ἄρ' ἐγώ ποτ' ὑφομαι;

ΧΟΡΟΣ.

ὡστε γε σοῦ πολλοῦς ἐπὶ ταῖς θύραις ἀεὶ καθήσασθαι,
470 βουλομένοις ἀνακοινοῦσθαι τε καὶ ἐς λόγον ἐλθεῖν
πράγματα καντιγραφᾶς πολλῶν ταλάντων,
475 ἄξια σῷ φρενὶ συμβουλευσομένους μετὰ σοῦ.
ἀλλ' ἐγχείρει τὸν πρεσβύτην ὅ τι περὶ μέλλεις προδι-
δάσκειν,
καὶ διακύψει τὸν νοῦν αὐτοῦ καὶ τῆς γνώμης ἀποτελῆ.

ΣΩΚΡΑΤΗΣ.

ἀγε δή, κάτειπέ μοι σὺ τὸν σαντω τρόπων,

465. ἄρα . . . ἄρα: this combination of interrr. ἄρα with illative ἄν in the same clause seems not to occur elsewhere in Att. The objection to it is purely stylistic, as it is logically correct.

467. σοῦ: const. with θύρας. For the position, cf. Plat. Phaed. 117 a, where ἀνάθημα (χρῆ) δὲ πύλη περεύεται ἐκ σοῦ βρότον ἐν τοῖς σκέλεσι γίνεται. Perhaps we should read γε σοῦ.

468. καθήσασθαι: when the inf. is used after ἵνα, future events are expressed by means of the pres. or aor. The context must always decide as to the time meant.

470. ἀνακοινοῦσθαι: cf. Xen. Mem. iii. 6. 8, δειν τι ἀνακοινώνεται σοι, ἄρα σοι καλῶς συμβουλευόντα.

— καντιγραφᾶς: indictments (of the plaintiff), and pleas (of the defendant).
ΑΡΙΣΤΟΦΑΝΗΣ.

ιν’ αυτὸν εἰδώς ὡστις ἦστιν ἡ μηχανᾶς
480 ἤδη π’ τούτων πρὸς σὲ κανᾶς προσφέρω.

ΣΤΡΕΒΙΑΔΗΣ.

τί δὲ; τειχομαχεῖν μοι διανοεῖ, πρὸς τῶν θεῶν;

ΣΟΚΡΑΤΗΣ.

οὖκ, ἀλλὰ βραχέα σου πυθέσθαι βούλομαι.
ἡ μυημονικὸς εἰ;

ΣΤΡΕΒΙΑΔΗΣ.

δύο τρόπω, νὴ τὸν Δία·
ἡν μὲν γ’ ὀφείληταί τί μοι, μνήμων πάνω.
485 ἐὰν δ’ ὀφείλω, σχέτως, ἐπιλήμμων πάνω.

ΣΟΚΡΑΤΗΣ.

ἐνεστὶ δητά σου λέγειν ἐν τῇ φύσει;

ΣΤΡΕΒΙΑΔΗΣ.

λέγειν μὲν οὐκ ἐνεστ’, ἀποστερεῖν δ’ ἐνι.

ΣΟΚΡΑΤΗΣ.

πῶς οὖν δυνήσεις μανθάνειν;

479. μηχανᾶς: cf. Vesp. 149, 365; Them. 1132, ἄλλην τινα | τοῦτο πρέ-
πουσαν μηχανῆν προσωτέον. Socrates
means, of course, new arts and de-
vices for instruction; but Strepsiades
understands him as meaning engines
λαβίν | ἄγαλμα πάσας προσφέροντε
μηχανάς. Lit. sense, Thuc. ii. 58. 1,
μηχανᾶς τῇ Πονίδας προσέφερον.

484 f. Cf. Plaut. Mil. Glor. iii. 3.
14 ff., si quid faciundumst
mulieri male atque malitioso,

| ibi ei immortalis memoriam
meminisse et sempiterna: | sin bene quid aut fideliter
faciundum, eaem 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. — ἄποστερεῖν:
some see in this a pun on ἐνι.
THE CLOUDS.

ΣΤΡΕΥΙΑΔΗΣ.

ἀμέλει, καλῶς.

ΣΩΚΡΑΤΗΣ.

ἄγε νῦν ὅπως, ὅταν τι προβάλλω σοι σοφῶν
490 περὶ τῶν μετεώρων, εὐθέως ὑφαρπάσει.

ΣΤΡΕΥΙΑΔΗΣ.

τί δαί; κυνηδὸν τὴν σοφίαν συνήσομαι;

ΣΩΚΡΑΤΗΣ.

ἀνθρωπος ἀμαθής οὐτοσί καὶ βάρβαρος.
δέδουκα σ᾽, ἵ προεβητά, μὴ πληγῶν δέει.
φέρ᾽ ἵδω, τί δρᾶς, ἣν τὸς σε τύπη;

tρών καὶ τάσις τῆς πρωταίδειας, ἴν τῆς διαλεκτικῆς δὲ προπαθεῖναι, παρεὶν ὁδίῃ προβάλλειν. Streps
tides takes the word lit., cast before, as in the familiar κυσὶ προβάλλειν. Similarly, he takes ὑφαρπάσει (490) in
the sense of snap up, hence κυνηδόν (491). Cf. Alech. 1160.

490. μετεώρων: see Introd. § 39.

491. τί δαί: the particle δαί does not occur in tragedy, but in the lan
guage of common life it was very common. It is always accompanied by τί or πώς. τί δαί, always at the
beginning of what one says, denotes vexation, surprise, or some other strong feeling, caused by what has just
occurred. Cf. 1296. Sometimes τί δαί is used in nearly or quite the same
way. Cf. 481. — κυνηδόν συνήσομαι: Pisonis. (in Ath. iv. 162 f), ὁ
παλασίμενος φίλος (of the Parthian king)
χμαῖρ αὐτοκαθήμενον ὅφ᾽ ὑπηλής κλάψ
κατακειμένος τῷ βασιλεῖ τῷ παρα
βληθῆν ἐν' ἀυτοῦ κυνιστὶ σιτεῖται.

492. ἀνθρωπος ἀμαθής: not ἀνθρω
πος, since these words form the pred.

493. δέδουκα σ᾽: this kind of pro
lepsis — acc. for ὑπέρ 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 σὲ
... | μὴ μοι τί δράοις παῖδ᾽ ἄρρηκτον
κακὸν. Xen. Hell. vi. 4. 32, ισχυρῶς
θείαν οῖ ἐλληνες αὐτὸν (ἳδονα), μὴ
τόπλην γένοντο. If we compare the
last sent. with 144 f., it will be seen
that the acc. αὐτὸν is analogous to
Χαρεψάοτα, not ἠλλαν. The usual
const. in cases like the one before us
is seen in Plat. Prot. 322 b, δεῖσαι περὶ
τῷ γένει ἡμῶν μὴ ἀπολυόμενον πᾶς. But
cf. Soph. Phil. 493 f. — δέα: indic.,
because the fear relates to a present
state or fact. GMT. 49, § 5.

494. τύππομαι: I get a beating, rather than I take the beating.
495 ἐπειτ' ἐπισχῶν δλίγον ἐπιμαρτύρομαι, εἰτ' αὖθις ἀκαρῆ διαλιπὼν δικὰζομαι.

ΧΩΚΡΑΣΗ.

ἰθι νῦν, κατάθον θείματον.

ΧΩΚΡΑΣΗ.

ἡδίκηκά τι;

ΧΩΚΡΑΣΗ.

οὐκ, ἄλλα γυμνούς εἰσιέναι νομίζεται.

ΧΩΨΙΑΔΗ.

ἄλλ' οὖχι φωράσων ἐγώ' εἰσέρχομαι.

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

496. ἀκαρῆ: χρῶνον is usually supplied, but in Kr. Spr. 48, 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 ἂφ'o, with which compare εἰς δ. It is possible that even in ἀκαρῇ we have a neut. pl.; for the word is sometimes used adv. without any reference to time, as Vesp. 541, 701. With χρῶνος, it is usually employed as a neut. subst., ἀκαρῆς χρῶνος. Cf. Plut. 244, ἐν ἀκαρῆς χρῶνοι (where Kock, however, reads χρῶνοι with the Mss. but against E.M.).

497. The fondness of Strepsiades for litigations, 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 498. The garment is never returned. Cf. 856 ff., 1498.

498. γυμνούς: in the χιτών without the λιμάνων. Also in the ceremonies described in Dem. De Cor. 250 ff. it is implied that the clothes of those undergoing initiation were taken off. See on 254.

499. φωράσων: to search for stolen goods. When any one suspected that property stolen from him was in a particular house, he made a search (φωρᾶν) 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 α, φωρᾶν ἐν ἰθέλρ τίς τι, γυμνὸς ἡ χιτώνισκον ἔχον ἄκωσες, προοιμάσας τοὺς νομίμους θεοὺς ἢ μὴν ἑλπίζειν εὑρήσειν, οὕτω φωρᾶν.
500 κατάθουν. τί ληρεῖς;

500 ΣΧΟΡΑΤΗΣ.

εἰπὲ δὴ νῦν μοι τοῦτον ἢν ἐπιμελῆς ὡς καὶ προθύμως μανθάνω, τῶν τῶν μαθητῶν ἐμφερῆς γενήσομαι;

500 ΣΧΟΡΑΤΗΣ.

οὐδὲν διοίσεις Χαίρεφωντος τὴν φύσιν.

500 ΣΧΟΡΑΤΗΣ.

οἴμοι κακοδαίμων, ἡμιθυνὴ γενήσομαι.

500 ΣΧΟΡΑΤΗΣ.

505 οὐ μὴ λαλήσεις, ἀλλὰ ἄκολουθήσεις ἐμοὶ ἄνυσας τι δευρὶ θάττων.

500 ΣΧΟΡΑΤΗΣ.

ἐς τῷ χεῖρί νῦν δόσ μοι μελιτούτταν πρότερον· ὡς δέδοκεν ἡγὼ εἰσω καταβαίνων ὡσπερ εἰς Τροφωνίου.

503. φώσιν: Socrates means intellectual or spiritual nature, but Strep-ziades understands physical nature or appearance.

504. ἡμιθυνή: on account of his pallor and leanness. Cf. Aeschin. 3. 139, (Ἀμπεσθένης) παρὶ δὲ δὲν ἡμιθυνὴ ὡς τὸ βήμα εἰρηνοφόρα καὶ μετὰ αὐτὴν ἐκκαλεῖν 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 f. Cf. Ran. 202, 402, 525.

508. εἰς Τροφωνίου: for the ellipsis, see H. 730 a. The underground oracle of Trophonius (originally identical with Ζέος χθόνιος), near Lebadae 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 various 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 (μελιτούντα, 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 — σωθαμὼν (σπείρα) τὸ εἴρης δυν, τὸ δὲ ὑφὲς σωθαμῆς — into the room of the oracle proper. There he fell into a state of semi-consciousness (Plut. Mor. 602e) 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, ἐστὶ Τροφωνίου μεμακτενταῖ. With this horrible cavern Strepsiades compares the mystic φρωτιστήριαν.

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 (παραβαλέω) 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, ἡμᾶς τούτων ἡμᾶς αὐτὰς σὺ λέξως παραβασάσαι. Eq. 508 f.; Ach. 628 f. The complete parabasis consisted of seven parts: 1) κομμάτιον; 2) παράβασις proper; 3) μακρὸν or νῦγος, recited by the Coryphaeus in one breath; 4) στροφῆ or φθῆ; 5) ἐπερημα; 6) ἀντιστροφῆ (ἀντιστροφος) or ἀντιφη; 7) ἀντισερήμα. There was a general metrical resemblance between the corresponding parts of different parabases. Our play wants the νῦγος, which in other plays is composed in anapastic 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.

630 οὖσα νικήσαμε τ’ ἐγὼ καὶ νομίζομεν σοφός,

the παρδίσις proper, but not containing an introduction to the latter as is usual in other plays. The first two verses, 510 f., may be, as Kock assumes with Bücheler, the remnant of an original anaepastic κομμάτων, introducing a παρδίσις proper composed in this rhythm (i.e. in the anaepastic tetrameter catalectic) as in Ερ. 498 ff.; but this assumption is not necessary. For, in the first place, the anaepastics constituted a march for the withdrawal of Strepsiades and Socrates, and as soon as they were gone, the metre and rhythm could change within the κομμάτων, as in Vesp. 1009 ff., where there is a striking parallel. There Bdelycleon and Philocleon 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 dimer and one monometer; and in both passages the metre and rhythm immediately change. In the second place, the παρδίσις proper is not necessarily in the same rhythm as the κομμάτων, even when the latter is all composed in one rhyme. Cf. Αρ. 676 ff., where a glyconic κομμάτων precedes an anaepastic παρδίσις.

510. Δι' οὖσα νικήσαμε: this farewell formula occurs also Ερ. 498 and Παξ. 729. — ἀπεφάλεξε: 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.

512. ὅτι: 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 πέτρας, 597.

515. τὴν φωνήν αὐτοῦ: the exceptional pred. position of the gen. of the ref. pron. is usually regarded as being due to some special cause, such as emphasis. Kr. Σρ. 47, 9, 18. Cf. 905; Αρ. 475; Παξ, 880; Frg. 579, τῇ κεφαλῇ σωτοῦ. Sometimes it is not certain whether αὐτοῦ or αὑτοῦ 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 παρδίσις proper, addressed to the spectators (θεωμενοι, 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 anaepastic tetrameters, as that was the usual metre for the purpose. See Introd. § 29.

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

520 f. οὖσα... ὅτι: 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. Θρ. 469 f., καθι ζήρ ἐγώ, οὖσα διάλαμιν τῶν τῶν, μετ' τοῦ λαθρᾶ. Luc. Philos. 27, οὖσα διάλαμιν τούτων (τῶν υἱῶν), ὅτι ἀληθὲς πρὸς σε ἐστὶ.
ARISTOPHANES.

δός υμᾶς ἡγούμενοι εἶναι θεατὰς δεξιοῦν
καὶ ταῦταν σοφότατ' ἔχειν τῶν ἐμῶν κωμῳδιῶν
πρῶτων ἡξίωσ' ἀναγενεῖν υμᾶς, ἡ παρέσχε μοι
ἐργον πλείστον· εἶτ' ἀνεχόρουν ὑπ' ἀνδρῶν φορτικῶν
525 ἡττηθείς, οὐκ ἄξιος ὄν· ταῦτ' οὐν ὑμῶν μέμφομαι
τοῖς σοφοῖς, διὸ εἰκὸν ἐγὼ ταῦτ' ἐπραγματευόμην.

ἀλλ' οὐδ' ὑμῶν ποθ' ἐκών προδώσω τοὺς δεξιοῦσ.
ἐξ ὅτου γὰρ ἐνθάδ' ὑπ' ἀνδρῶν, ὅσ' ἦδ' καὶ λέγειν,
ὁ σώφρον τε χάρι χαταπήγων ἁριστ' ἣκοσάτην,

523. πρῶτων: so Kock, supplying αὐτὴν and letting πρῶτῃ, as well as σοφότατ' ἔχειν, govern κωμῳδιῶν, and taking ἀναγενεῖν in the sense of taste again, in reference to a second performance. This interpretation evidently requires eiτ' ἀνεχόρουν 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 κτ'. But the reading of the Mss., πράτων, may be correct; for ἀναγενεῖν does not necessarily imply repetition (compare ἀνατερέσαθα, test, prose), 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. ἔργον πλείστον: acc. to many this was the labor bestowed upon the study of the doctrines ridiculed, but the play does not show very evident traces of this sort of work.—ὅτα: then, thereupon, including the adversative notion, still.—ἀνδρῶν: his rivals at the time of the first performance, B.C. 428, esp. Amipsias (see on Ran. 14), for the other, Cratinus, is positively commended in Ran. 357 and Eq. 526. —φορτικῶν: vulgar, coarse, a word not unfrequently used in reference to low comedy. Cf. Vesp. 66. Arist. Eth. N. iv. 8. 8, οἱ τὰ γελοῖα διερεβηλλοντες βομβαλλόχοι δοκοῦσιν εἶναι καὶ φορτικοὶ.


527. οὐδ' ὅσ': not even thus. When preceded by emphatic καί, μηδ', or οὐδ', ὅσ' is used as the equiv. of οὕτως even in Att. prose. Cf. Xen. Anab. i. 8. 21, οὐδ' ὃς ἐξέδρασε διὰ δικαίου.—προδώσω: by retiring from dramatic activity, or stooping to τὰ φορτικά.

528. εἰ ὅτου: the correl. clause begins with ἐκ τοῦτον, 533.—ἐνθάδε: here, in the theatre.—οὐδὲ καὶ λέγειν: for the reason that λέγειν τινὶ is merely tell one something, and is not synonymous with λέγειν πρὸς τινὰ or διαλέγεσθα τινί, Kock regards the phrase as corrupt, and suggests οὕτω δικαίος μέλει. Cf. Soph. Phil. 1036, θεών εἰ δικαίος μέλει. A less violent change would be οὐδὲ ή δικαίος μέλει.

529. In the first comedy of Ar., the Δαυταλῆς, two brothers, Ἰσώρας and Καταπήγων, were contrasted with
530 καγώ, παρθένος γὰρ ἐτ' ἦν κοῦκ ἔξων τῷ μοι τεκέων, ἐξεθήκα, παίς δ' ἐτέρα τοις λαβοῦσιν ἄνείες, ὑμεῖς δ' ἐξεθρέψατε γενναίοις καπαδεύσατε· εἰκ τούτων μοι πιστὰ παρ' ὑμῶν γνώμης ἐσθ' ὅρκια. νῦν οὖν Ἡλέκτρας κατ' ἑκείνην ἤδ' ἢ κωμῳδίᾳ
535 ζητοῦσα ἥλθ', ἦν που 'πιτχῃ θεαταῖς οὖν σοφοῖς· γνώσταις γάρ, ἦπερ ὠδη, τάδελφοι τῶν βόστρυχων. ὃς δὲ σώφρων ἤστι φύσει, σκέψαις· ἦτις πρῶτα μὲν οὖν ἢθε ραφαμένη σκυτίων καθεμένου,

each other, just as the λόγος δίκως and the λόγος δίκως are in the Clouds. That play received the second prize (v. c. 427). See Intro. § 33. — ἀρσηφον ἱψαυτήν: as pass. of ὅτι διὰ λέγειν.

530. As an unmarried woman shrinks from owing 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 children (her children were not legitimate), so the young poet did not yet have the right to bring out a play (χορὸν αὐτοῦ) in his own name. This would imply that in v. c. 427 he was not yet twenty years old."

531. Although exposure of infants was discountenanced by the people as an offence against Zeus ὅμορος, ὁ ἡττὴς τῶν ἀμαρτημάτων τῶν περὶ τὰ γυναῖκ, still it was not expressly forbidden by law, acc. to Kock. — χαίρετα: prob. the poet and actor Phileides. 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 attempt of a poet.

532. ὑμῶν: from you. So Xen. Cyz. iv. 2, 18, ἦν ἡκὼς καὶ σε 
534. In Aesch. Cho. 168 ff., Elektra 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 Intro. § 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 amusing, 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. — σκυτίων καθεμένου: demissum phallum. The phallus was very common in the Old Comedy, and is freq. seen in ancient representations of comic costume. Ar. himself introduced it in some of his plays.
539. Cf. Eupol. 246 ff., tov' ἵον σοι | τὸ σκόμμα ἀδελφῆς καὶ Μεγαροκοῦ καὶ φῴδρα | ψυχρῶν γελῶσιν, ὥσ | ἄρει, τὰ παιδία. — παιδία: adul- | scentuli acc. to Fritzche, slaves | acc. to Richter. Children could hardly | have been admitted to comic perfor- | mances at that period; but it may | well be that Ar. contemnously char- | acterizes as "children" all who | could be amused by such means. | 540. φαλακρώτης: the poet himself | was bald. Cf. Pax (π. c. 421), 767 ff. | Eupol. 82, κάκεινον τοὺς ἰπτεῖς συνε- | τόποισα τῷ φαλακρῷ τοῦ τότε ἠκομισά- | 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 σώφρον ἡ θησαυρὸς ἠλλας, τὴν | καθ’ ἡμέραν ἀκρασίαν τοῦ βλου καλ | μέθην καὶ κορθακισμοῦς οὗ δυνά- | μενος φέρειν, παρεδόθαι (was put aside, | slighted). — ἀλκυόνας: of the dance also | Pax, 328, ἵν μὲν οὖν τοῦτο μὲ θρέσον | ἀλκυόνας. Cf. Ter. Ad. iv. 7. 34, tu | inter eas restim ductans sa- | tias. The augment points to σελ- | κας as the root, Lat. sulc- in sulcus. | 541. προεβάλτης ... τάπη: the actor | representing an old man, viz. in the | Prostytltios of Eupolia. — τὸ ἵον: | 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. ἀφανίζων: concealing, disguis- | ing; differently used in 972. | 543. It is remarkable that this | very play begins with λοῦ λοῦ, and in | the closing scene we find both λοῦ λοῦ | and the torch; and yet, acc. to the | sixth ἄρτεσις the revision both of the | closing scene and of the parabasis | was completed. But see on 538. | 544. ἔλθων: not materially differ- | ent from the aor. in 535 and 538. | 545. οὐ κομᾶ: do not plume myself. | See on 14. Cf. Plut. 170, μεγάς ἢ | βασιλεὺς οὐχ ἃ τοῦτον κομᾶ; Vesp. | 1317, ἤν τὸ ὕμνός; This may also be | a humorous allusion to the poet’s own | baldness. | 546. κανάς ἱδεῖς: new plots, in- | cluding the mode of treatment,—the | same as the εἰρήματα of 561, and cor- | responding in part to the μέδος of | tragedy. Some understand fashions, | styles.—σοφίζομαι: exercise skill. Some | take ἱδεῖς as its obj. and render cleverly | device.
THE CLOUDS.

549. μέγιστον ἄντα: 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.— ἐκ τῆς γαστράς: i.e. where he would feel it very sensibly. Cf. Nicol. Com. 7, ἀπίστω ἀπὸ πληγές εἰς μέσην τὴν γαστράν.

550. οὐκ ἐπαλήκη: had not the e frontier, disdained. — καμάριν: 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. οὕτω: the poet’s competitors. — λαβήν: a hold, the metaphor being taken from wrestling. In this sense were used λαβήν διδόμαι (Eq. 841. Dem. Proem. 2, τοῖς ἐπιμελοῦσιν λαβήν διδόντες), or λαβήν εὐδιδόμαι (Eq. 847; Lyen. 671), or λαβήν παραδίδομαι as here (cf. Plut. Cic. 20, λαβήν ὀδηγόν παρέδωκεν), or λαβήν παρέχει (Plat. Rep. viii. 644 δ, διότερ παλαιότέρος τήν αὐτήν λαβήν πάρει). The Schol. defines ἀφορμὴν μέμφει. Cf. Cic. Planc. 34, an sam reparationis. — Ἰπέρβολος: 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 ostracise him, 417 B.C. He was slain in Samos during the disturbances of the year 411. Thuc. viii. 72. 2, Ἰπέρβολος τινα τῶν Ἀθηναίων, μοχθηρὸν ἀθόρυβου, ἀοτρακιμά- νον οὐ διὰ δυνάμεως καὶ δυσάμας φόβου ἀλλὰ διὰ τοιχολαν καὶ αἰσχύνην τῆς νό- λεως, ἀποκτένων. What the λαβή 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 attr. with τοῦτον, but pred., just as it is added to the subj. in 12, οὐ δύναμαι δείλαιον εἴδειν. It is most common in the formula ομοι δείλαιον. In comedy it never takes the art., in tragedy rarely; so that the reading of Herwerden and Geel, οὐ τῶν δείλαιον . . . μητέρα, even if otherwise satisfactory, is to be suspected. — τὴν μητέρα: she is satirized in Theam. 842 ff. for usury, and in Hermipp. 9, for drunkenness and impurity.

553. Ἑστολαί: 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 Alcibiades had him drowned on the voyage to Sicily is false. — Μαρκάω: see Intro. § 20. Under this non-Hellenic, prob. Persian, name,
ARISTOPHANES.

555 προσθείς αὐτῷ γραύν μεθύσιν τοῦ κόρδακος εἰνεχ', ἡν Ἐρυνχος πάλαι πεποίηχ', ἡν τὸ κήτος ἦσθιεν.

Therefore Eupolis attacked Hyperbolus, just as Ar. attacked Cleon in the Knights. — παρεδείγματοσ: dragged upon the stage; παρὰ as in πάροδος (of the Chorus), παρείθαν (of an orator, as in Thuc. vi. 15. 3). So παράθυρον, Ran. 1054.

554. ἱπποτιφαια: see on 88. The Μαρκιάς is prob. referred to also in Frg. 149, ἐκ δὲ τῆς ἐμῆς χλαδίδος τρεῖς ἀναγήδονα τοιούτα, making three cloaks (the Μαρκιάς and two other plays) out of my robe (the Knights). For the incisive defence of Eupolis, see note on φαλακρός, 540.

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

556. Ἐρυνχος: 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 Μοῦσα, 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 travestied 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. 66. — ἱπποτιφαια: was for eating; conative impf.

557. Ἐρυνχος: 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 Ἀργονάβαδες (Bread-women) he attacked Hyperbolus.

558. The idea is, “and presently others make an attack all together upon the single Hyperbolus.” Some read ἐλλα, however, and render all the rest. — τῶν: Plut. Alc. 13, ἐν δὲ τῷ Ἐρυνχος, ὅβερ ἔρχεται μὲν ὁ ἀντίφθος νομοῦ καὶ Θυκετίδης (viii. 73. 2), τοῖς δὲ καμάκτοις δροῦν ταὐτίσας διατριβὴν δὲν συμπτόμενον ἐν τοῖς θερίους ψαρίσεων. 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. — ἱπποτιφαια: in the act. this verb means learn one thing against another, then press, in a hostile sense, as Hom. Il. xiii. 181, ἀντίδοντ' ἄρ' ἄρτι φέρεις, κόρος κόρων, ἀνέφα ν' ἄρη. 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. Il. xxiii. 735, μῦκετ' ἱπποτιφαιαν.

559. τὸς ἐκείνος κτῆ: the image
THE CLOUDS.

680 ὅστις οὖν τούτοις γελᾷ, τοῖς ἐμοῖς μὴ χαρέτω·
ἡν δ’ ἐμοὶ καὶ τούσιν ἐμοῖς εὐφραίνησθ᾿ εὐρήμασιν,
ἐς τὰς ἄρας τὰς ἐπέρας εὖ φρονεῖν δοκήσετε.

ὑμιμέδουτα μὲν θεῶν
Ζήνα τύραννον ἐς χορὸν
685 πρῶτα μέγαν κικλῆσκοι·
τὸν τε μεγασθηνή τριαίνης ταμίαν,
γῆς τε καὶ ἀλμυρᾶς θαλάσσης ἄγριων μοχλευτῆς·
καὶ μεγαλάνυμον ἥμετερον πατέρ’, Ἀιθέρα
690 σεμνότατον, βιοθρήμμων πάντων·
τὸν θ’ ἵππονόμων, ὃς ὑπερλάμπροις ἀκτίσιν κατέχει
γῆς πέδων, μέγας ἐν θεοῖς ἐν θυτοῖς τε δαίμων.
695 ὃς σοφώτατοι θεαταί, δεῦρο τὸν νοῦν πρόσχετε·

ἡδυκημέναι γὰρ ὑμῖν μεμφόμεσθ᾿ ἐναντίον.

(simile) of the eels. Cf. Eq. 364 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.”

682. ἐς τὰς ὀρᾶς τοῖς ἐπέρας: unto (until) the other seasons, i.e. always. Cf. Rau. 380; Thesm. 960, ἐς τὰς ὀρᾶς ἐς τὰς ὀρᾶς. Eur. Iph. A. 122, ἐς τὰς ἐλλᾶς ὀρᾶς.

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

583-574. The ἀφροφ or φῆς. In this and the antistrophē (596-606) the Olympian gods are no longer superseded, though 570 might suggest the religion of the sophists.

586 f. Poseidon, as ἐνραχθευς or ἐνραχθευς, is meant. He is comically conceived as heaving with a lever.

570. Ἀιθέρα: here not to be distinguished from Ἀθήρ.—βιοθρήμων: cf. Eur. Frg. 99, τὸ ὀπτοχεύτα βλέψι

ἐκείθεν ἐλαβες, βλέψιν ἄνω ἤρετον
τρέφειν (ἐκ. βλέψι) 58' αἰθῷρ, ἑνδοθεὶς

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

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

575-594. The ἐπιρρήμα. The spectators are still addressed; but now it is no longer the poet who addresses them through the Chorus, but the Chorus resumes its rôle 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. 586, and see Introd. § 30.
pleistata ἃρ θεῶν ἀπάντων ὠφελούσας τὴν πόλιν
dαμόνων ἦμιν μόνας οὐ θύετ' οὐδὲ σπένδετε,
αἰτίως τηροῦμεν ύμᾶς. ἢν γὰρ ἢ τοῖς ἔξοδοις
580 μηδενὶ ξυν νῷ, τότ' ἢ βροντάμεν ἢ πάκαζομεν.
eίτα τὸν θεοῦσιν ἔχθρον βυρσόδεξιν Παφλαγώνα
ἡνίχ' ἥρεοτε στρατηγόν, τὰς ὀφρύς συνήγομεν
καπωμένοι δενά· βροντὴ δ' ἐρράγη δ' ἀστραπῆς.
ἡ σελήνη δ' ἔξελεσε τὰς ὀδοὺς· ὁ δ' ἡλιος
585 τὴν θραύλλιδ' εἰς έαυτὸν εὐθέως ξυνελκύσας

577. Pan sends the Athenians a message of similar reproach through
the courier Phidippides, Hist. vi. 105.
Cf. 608 ff.
579. ἔξοδος: in the military sense.
580. βροντάμεν: thunder or rain
was regarded as an omen from Zeus
(βυρσός), and led to an adjournment
of the assembly. Cf. Aesch. 131. A similar
usage among the Romans is well
known.
581. ἐκρα: accordingly, forming the
transition from a general proposition
to a special application, which illus-
trates its correctness. — βυρσόδεξιν
Παφλαγώνα: cf. Eq. 44. Cleon was
neither Papilagian nor tanner. His
father was the owner of an extensive
tannery in which many slaves were
employed. As to Παφλαγών, used
several times by Ar. to designate
Cleon, Kock regards it as a play upon
παφλάζω, sputter. The word is other-
wise synonymous with barbarian.
582. ἐρράγη: for the time of this
occurrence, see Introd. § 30. Note
the force of the imp. as compared
with the aor. in 587. — τὰς ὀφρύς:
cf. Plut. 766, ὀφρὺς συνήγον ἐκσυκερά-
ζον ο' ἄμα.
583. ἐκτοιμάζει δεινά: see on 388.
— βροντὴ δ' ἐρράγη κτέ.: a seeming
parody on Soph. Φρg. 507, οὐροβοῦν ἢ
ἀνο | ἄλτραψε, βροντῇ δ' ἐρράγη δ' ἀστραπῆς.
584 f. It is uncertain what natu-
ral phenomenon is meant here. See
Introd. § 30. If the heavenly bodi-
cies 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 ἔλεπτων 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 refer-
ence 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 personifica-
tion, Strattis, 46, says, εἰς ἡλιος μὴν
πειθέται τοις παιδίοις, | ἓταν λάγοσιν·
τὸς δ' ἡλιός, ἃ φιλ' ἡλιος, on which Poll. ix.
THE CLOUDS.

οὐ φανεῖν ἑφασκέν ὑμῖν, εἰ στρατηγήσει Κλέων.
ἀλλ' ὡς εἰλεσθε τοῦτον. φασὶ γὰρ δυσβουλίαν
τὴν τῇ πόλει πρὸσεῖναι, ταῦτα μέντοι τοὺς θεοὺς
ἀτ' ἀν ὑμεῖς ἐξαμάρτητη ἐπὶ τὸ βέλτιον τρέπειν.

590 ὡς δὲ καὶ τοῦτο ξυνοίσει, ῥαδίως διδάξομεν.

ἤν Κλέωνα τὸν λάρον δάφων ἐλὸντες καὶ κλοπᾶς
εἶτα φιμώσοντε τοῦτον ὑπὸ τῆς κάλυψέως,
ἀδικοὶ ἐστὶν ἐρχομοὶ ὑμῖν, εἰ τι κάψημάρτητε,
ἐπὶ τὸ βέλτιον τὸ πράγμα τῇ πόλει συνοίσεται.

595 ἀμφὶ μοι αὐτὲ, Φοῖβ' ἄναξ,
(Ἀντιστροφὴ.)

123, remarks that children were ac-
customed so to exclaim ὑπὸ τῶν νέφων
ἐπάθηται τῷ θεῖοι.

587. φασὶ γὰρ κτῆ., the 'Ἀθηναίων
δυσβουλία had become proverbial. Cf.
Europ. 214, ἡ τόλις, τόλις, | ἃς εὐτυ-
χῆς εἰ μᾶλλον ἢ φρονεῖς καλῆς. The
opinion that the gods cared for the
Athenians out of all proportion to their
merit is represented in our pas-
sage as being general (φασὶ!), whereas
in Eccl. 475f., after the unhappy
issue of the war, this same saying is
ascribed merely to the aged, τῶν γα-
ρατέρων.

588. ταῦτα: we should expect ἢν
μέντοι ... ταῦτα κτῆ. Prob. the
true explanation is that the clause preceding ταῦτα is treated as being equiv.
to φασὶ γὰρ πολλὰ μετὰ δυσβου-
λίας ἐν τῇ τῇ πόλει πρὸςτεσθαί, and
the rel. clause is epexegetical.

591. λάρον: with reference to his
greedy avarice, the gull being pro-
verbially voracious. So in Eq. 966,
Cleon’s seal is λάρος κεχυτὸς ἐπὶ πέ-
τρας δημηγορῶν.

592. φιμώσοντε ... τῇ ἔξοπη: mus-
ze 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
ἔξοπη was an instrument of punish-
ment either for the ankles or the
neck, and the technical expression
for employing it was ἐν τῷ ἔξοπῃ δεῖν,
whence Kock, with others, introduces
ἐν, with sphaeresis, into the present
passage, as seen in the text.

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

595-600. The ἀντιστροφὴ (ἀντιστρο-
φος), or ἀντιφή.

595. ἀμφὶ μοι ... ἄναξ: the νῆσος
ἄρθρο—orthian (high-pitched) strain—
of Terpander began, ἀμφὶ μοι ἀδίκη
ἐκαθῆλαν πλέουσα φρέν. So
H. Hom. 18. 1, ἀμφὶ μοι ἑρμίλω ὕλον
ὑπέσχε, μοῦσα. Eur. Thy. 511,
ἀμφὶ μοι ἑλον, ὃ ὅρασ, ἔσεσθαι.
The pron. μοῖ does not depend on ἀμφὶ.
The latter usually governs a following
acc. as in ἀμφὶ μοὶ ἑλον δεισιν,
with which may be compared, πρὸς σε
tῆς δεῖξαι, πρὸς σε γονταὶ (see on
784). Hence ἀμφὶ μοί is preferable
to ἀμφὶ ἐμοί (see on 466). Sometimes
μοῖ is not inserted at all, as H. Hom.
33. 1, ἀμφὶ Δώς κούρασ τίναξίδες.
Δήλω, Κυνθίαν ἔχων
ἡμικέρατα πέτραν.

η τ’ Ἐφέσου μάκαιρα πάγχρυσον ἔχεις
600 οἶκον, εὑρίσκει σέ Δαιμόνιοι μεγάλους σέβομαι.

η τ’ ἑπιχώριος ἡμετέρα θεός, αἰγίδος
ἡμίχος, πολιούχος Ἀθήνα.

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. 1f., ἄμφι διὰσκοτοῦ . . . μνήσομαι; 22. 1, ἄμφι Ποσειδάνων, θεον μέγαν, ἄρχομεν ἀεὶ εἰς. In Hom. Od. viii. 268 f., αὐτὰ τὸ φορμίσθην ἀναβάλλετο (stuck up, began) καλὸν ἀείθεν ἃ μετ’ Ἀρσεος φιλόστορφος αὐτοῦ 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 form had been lost. The emendation αὐτὸν for αὑτὸν has been proposed, the ellipsis of something like ἄνδρῳ ἢ φήμῳ being assumed. From the freq. close collocation of ἄμφι and ἀνάκτρα in the προοίμιον or ἀναβολή of the dithyramb, there was formed a verb ἀμφανακτίζεω, equivalent to προοίμιολέσω or ἀναβάλλεσθαι. 597. ἡμικέρατα πέτραν: cf. E. M. 594, 8, τράτα γὰρ καλοῦς πάντα τὰ ἄρα, δὲ φησι: Πίνδαρος; ἡμικέρατα πέτραν. Compare the German -horn in such names as Matterhorn, which are very common in Switzerland. Strab. x. 5. 2, ἡ Δήλω ἐν πεδίῳ κειμένην ἕχει τὴν πόλιν καὶ τὸ ἱερὸν τοῦ Ἀπόλλωνος; ἔσπειρανται δὲ τῆς πόλεως ὅροις ὄψι τοῦ Κώνδος καὶ τραχύ. 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, ἄρει δὲ ἐν τῇ Δαιμόνιοι Ἐφέσοις, κτλ.—πάγχρυσον οἶκον: the famous temple of Artemis was built, about 600 B.C., by Chersiphron of Cos, and was set on fire by Herodotus 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 προοίμιος κτλ.: obs. that this nom. is used in address (see on 265) and belongs to a series which begins with a voc. — ἡμετέρα: the Clouds speak as Athenian citizens. So in Ran. 1601 Pluto says ἄφετε τὸ πόλον τὴν ἡμετέραν, where the emendation ἡμετέραν has been restored to. Cf. Av. 828.


Ἐκ πολιούχος διὸ αὐτοῦ. Λας πολιούχος.

of πολιούχος
THE CLOUDS.

παρνασίαν θ' ος κατέχων τέτραν σὺν πεύκαις σε- λαγεῖ

605 Βάκχας Δελφών ἐμπρέτων, κομαστής Δίωνυσος. ἤνιχ' ἡμεῖς δεῦρ' ἀφορμάσθαι παρεσκευάσμεθα, ἡ Ζεληνή συντυχοῦ' ἥμιν ἐπέστειλεν φράσαι, πρῶτα μὲν χαῖρειν 'Αθηναίους καὶ τοῖς ἐμμάχοις.

610 ἔστι θυμαικών ἐφασκε' δεῦρ' γὰρ πεποιθέναι ὡφελοῦσ' ἕμας ἀπαντας οὐ λόγους, ἀλλ' ἐμβανῶς. πρῶτα μὲν τοῦ μηνὸς εἰς δόθ' οὐκ ἐλλατον ἡ δραχμήν, ὅστε καὶ λέγειν ἀπαντᾶς ἔξοντας ἐστέρασ' ὡμὴ πρήχ', παί, δόθ', ἐπειδὴ φῶς Σεληναίης καλῶν.

603. Cf. Ran. 1211 ff. Paus., after speaking of the ascent of Parnassus, says, τῇ 32. 7, τὰ δὲ νεφών τὰ οἵτιν᾽ ἀνωτέρω καὶ αὐτοῖς ἐπὶ τοῦτος τῆς διαστολῆς καὶ τῷ 'Ἀπόλλωνι μαίνονται. These orgies are often mentioned by poets. Cf. Soph. Λυτ. 1126 ff. Even Attic women went to Phocis to participate in them.

604. σὺν πεύκαις: cf. Eur. Ion, 716 f. (Παρνασσοῦ), Ἡνιὲς Βάκχως ἀμφιπόρους ἀλέχουν πεύκας | λαμπρὰς τριῶν ρυτικῶν ζῶμα σὺν Βάκχως.—σελαγιῶς: second pers. mid.; cf. 286; Ach. 924. The mid. and pass. ending -ει for -γ has been called in question, it being claimed that this is a corruption of later times, such as converted τῇ into τε, δίκαι into δίκει, etc., or in some cases a remnant of the old orthography in which Ε was used for Η. As to βοήλει, ὲμι, ἐφει, further testimony is wanted. But see H. 384.

606. κομαστής: cf. Eur. Bacch. 1108, δέξασθε κάμοιν τοῖον θεοῦ. Such a Bacchic procession (κόμος) is found in the parados of the Frogs.

607–626: the ἀποφραγμα. In the ἀποφραγμα 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) θευτερίδος ο ἡμερο- βρομήσας λέγεται καὶ Μαραθῶνος άγγέλ- λων τὴν νύκαν εἰκεν πρὸς τούς ἀρχηγούς. Χαίρετε, νυκίε, καὶ τούτο εἰκόναν συναπο- θαυμάτων. In εἰσι ποτα ζε (an official dispatch, for it had long since been common in private letters) ἀρχὴ Κλέων ἀκτὶ λαμπροτρις πρῶτον (πρῶτος;) χαί- ρειν προδόθησα εὐσεβεῖς, ἐνέγαγον, τὴν νύ- καν τὴν ἐκείθεν. Εὐρ. 322, πρῶτος γὰρ ἡμᾶς, ζ Κλέων, χαίρεις προσείπα, πολλὰ λυπῶν τὴν πόλιν. Acc. to the Schol. on Plut. 322, Creon's dispatch began, Κλέων 'Αθηναῖοι τῇ θεῷ καὶ τῇ δημός χαίρειν, just as in Dem. De Cor. 39 (letter of Philip) and often.

—καὶ τοὺς συμμάχους: the allies were represented at the Dionysia, but not at the Lenaea. Cf. Ach. 502 ff.

612. δραχμήν: the acc. is construed in a loose way with ὡφελοῦσα, 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 (ταῖς, 614)
carried a torch or lamp (δίσ, λαμπάς, etc.). The torches were usually purchased for the occasion from a κάτηλος. 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 λαμπή, cf. Vesp. 248 ff. —Σαλιγναί: the more poetical form, as in the case of Ἀθηναί (see on Eq. 763) seems to have maintained its position in the popular dialect. Cf. 989, Τρινενειάς.

615 ff. The Athenian calendar, at least after Solon, was based upon a cycle of eight years, which Cleisthenes 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 364 days each, and 3 years of 364 days each, making in all 2022 days, which is the number of days in 5 years of 365¼ 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 Av. 992), basing it upon a new cycle of 19 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. Ἄνω τα καὶ κάτω: also Ἄνω καὶ κάτω, Ach. 21; Ἄνῳ κάτω, Av. 3 and Lys. 709.

617. Ἀφτε: this introduces φῆσι 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. ἀπελθόντων: 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 ἀφυνείσθει the point of departure is virtually lost sight of.) In Thuc. i. 24. 3, ἀπελθόντες means returning, and no emendation seems necessary.

619. Acc. to Geminus, De Apparentiis Caesestibus, 6, it was the custom of the Greeks θεῶν κατὰ τὰ πάτρια, μῆνας, ἡμέρας, ἐναυτῶν· οὑν ἄν καὶ οἱ ἐναυτοὶ ἀκριβῶς ἔγνωντο καθ’ ἡλιον καὶ οἱ μῆνες καὶ οἱ ἡμέραι κατὰ σελήνην, τότε συνεργοῦσιν ἔλληνες κατὰ τὰ πάτρια θέους· τούτῳ δ’ ἐστὶ κατὰ τοὺς αὐτῶς καιροὺς (periodos) τοῦ ἐναυτοῦ τὰς αὐτὰς ἀθώσα τοῖς θεοῖς συντελεῖσθαι (perform, offer).
620 καθ' ὅταν θύεις δέρ, στρεβλοῦτε καὶ δικάζετε:
πολλάκις δ' ἦμων ἀγώντων τῶν θεῶν ἀπαστίαν,
ἀνίκ' ἀν πενθῶμεν ἡ τὸν Μέμνον ἡ Σαρπεδόνα,
οπένδεθ' ὑμεῖς καὶ γελάτ' (ἀνθ' ἀν λαχών Ἑσπέρβολος)
τήτες ἱερομημονεῖν κάπερ ὑφ' ἦμων τῶν θεῶν
625 τὸν στέφανον ἀφήρεθη: μᾶλλον γὰρ ὦτως εἰσεῖται,
κατὰ σελήνην ὡς ἄγειν χρή τοῦ βίου τὰς ἡμέρας.

ΣΩΚΡΑΤΗΣ.

μὰ τὴν Ἀναπυσῆν, μὰ τὸ Χάος, μὰ τὸν Ἀέρα,

620. καλ ἦσα: see on 581.—
στρεβλοῦτε: the testimony of slaves
was admitted only when they were
subjected to torture. See on Raa.
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. ἀγώνων ἀσυνήθως: keeping a
fast, a ἀναπαύσιον after the ana-
logy of ἄγαν ἑορτῆς, keep or celebrate a
festival. Fasting, esp. abstinence from
flesh, as a token of grief, was not un-
known among the Greeks.

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

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

624. ἱερομημονεῖν: the deputa-
tions sent by the states constituting
the Delphic Amphictyony to the
meetings held at Thermopylae (An-
thela) and Delphi, were composed of
the πυλαγόροι or advocates, and the
ἱερομημονεῖς or deputies proper. The
Athenians sent three πυλαγόρας and
one ἱερομημονέαν. The latter, acc. to
our passage, must have had the su-
pervision of festivals at home; other-
wise Hyperbolus could not, as Hier-
ommemon, have been held responsible
for the confusion of the calendar.
Boeckh, however, doubts whether the
Delphico-ptylaean Hieromnemmonia is
meant. — λαχών ... καλ ἦσα: 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. 50, (Ζώλων) ἠπέρακτος Ἀθη-
ναίς τὰς ἡμέρας κατὰ σελήνην ἔγειρεν.

627—603. The second episode (διώ-
τος δέκατος).

627. Socrates swears by his gods,
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, Χόν prob. having the same meaning here as in 424.

629. σκαλόν: compare Lat. scaevus, Ger. linkeich, Fr. gauche.

630. σκαλαθριμάτης: from ημέλαιν (σκαλήνεω), stir up, scratch (of poultry), and άθροισμός, dim. of άθροιμα, toy; hence petty gribbles. The word is comic, occurring only here; but Hesych. gives σκαλάθρυμα (?).

631. πρώ το μαθήν: cf. 854 f.

632. πρὸς τὸ φῶς: cf. Hdt. iii. 79. ἢμ., ἐν τῇ (κοτῇ) μάγας ὀδόντα ἔξεστι φανήκας ἐς τὸ φῶς, ἀλλὰ κατ’ οἷον ἱματινὸς ἔχοντος. Ξόν πρὸς τὸν ἄνδρα (196), πρὸς ἑλικον, πρὸς ἀλήθειαν, etc.

633. ΰῇθ: inv. el for ἔν; does not occur in the simple verb, and some regard ΰῇθ here as pres. indic., equiv. to the fut., with inv. force.— σκάλαντι: the same as σκληροτά, 254. Cf. 709. It seems to have been carried in before the parabasis began. Eust., τὸν χαρ. Ἀττικοῦ σκληροτᾶ, εὐθελὴ κλήτην καὶ χαμαλῆν (low), πελάκουσαν τῇ γῇ. On such a couch Socrates sleeps in Plat. Prot. 310 c.

635. ἀνόσας τί: see on 181. — ἱδοῦ: see on 82.

636. πρῶτα: see Introd. § 45. There is a striking resemblance between the scene which follows and the instruction of M. Jourdain by the maître de Philosophie in Molière’s Le Bourgeois Gentilhomme, ii. 0.

637. οὖν ἐδιαθητάς: Protagoras speaks with similar arrogance in Plat. Prot. 318 d e.
πότερον περὶ μέτρων ὑπὸν ὑπὲρ ἐπών;

ΣΤΡΕΨΙΑΔΗΣ.

περὶ τῶν μέτρων ἐγὼν· ἔφαγγος γάρ ποτε ἔιον ὑπὸ ἀληθινοὶ βούλησθιν δικαίως.

ΣΩΚΡΑΤΗΣ.

οὐ τοῦτο ἐρωτῶ σ’, ἀλλ’ ὅ τι καλλιστον μέτρον ἢγεὶ· πότερον τὸ τριγύμετρον ἢ τὸ τετράγυμετρον;

638. μέτρον ὑπὸν: Λανσε η Ηρόλιον εγράφεται on music in the times of the Piasistratides, 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 ὑπὸν, and not to the analysis of poems, as one might infer from Plat. Prot. 338 e (περὶ ἐπών δεών όικα) and the subsequent discussion (339 a—347 c). Metric, or the doctrine of metres (i.e., measures, by which Stesichores understands dry measure), is touched upon in 630—646; the doctrine of rhythm in 647—656; and grammar (ὁρθοτέκα) is treated more at length in 656—692. Socrates never taught such subjects; it is the ὑπὸν of Protagoras that is meant. Cf. Plat. Phaedr. 267 e, Προταγόρας ὑπὸν ὑπὸν μέτρον τοιοῦτον ἐτίτη; ὁρθοτέκα γά τε. This ὑπὸν of his (which seems to have been a hobby with him: cf. 261, 660; Ach. 897, and see on 1057) related to gender, forms of sentences, etc. Cf. Arist. Rhet. iii. 5. 6, Προταγόρας τῇ γένει τῶν διδασκαλίας ὅφρος, ἔφη τὰ ἕρμα καὶ ἔρμα καὶ στέφιν (things, i.e. neut.). He ὑπὸν ὑπὸν καὶ ταῦτα ὑπὸν. And what he meant by ὑπὸν, may be learned from Arist. Soph. Elench. 14, where he is represented as having found fault with Hom. for using μήνας and πῆλας 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. i. 8. 58, διειλε τὸν λόγον πρῶτος εἰς τέταρτα: ἐφαλῆς, ἀφάλης, ἀπάρκης, ἀπολής (petition, question, answer, command). Quint. iii. 4. 10, Protagoras transoce, qui interrogandae, respondendi, mandandi, pro- candi, quod ἐφαλῆς dixit, partes solas putat. These classes of sentences, he called the πολὺμεσις λόγον, foundations of speech.

640. παρεκτόνησι: this is the pass. of the mid., which means cheat. Cf. Eq. 807, 859. The act means strike falsely, counterfeit, hence falsify; but it is worthy of note that the analogous verb, παρακροβέων, acc. to Harp., is used of a seller who strikes off too much from the top of a measure, whence παρακροβοστιχον, προ-

piemeterion. — δικαίωμα: in the neut. as a subst., with (or in) a two-quart measure, — for instance, by using it as a tricholion.
ΑΡΙΣΤΟΦΑΝΗΣ.

ΣΤΡΕΦΙΛΗΣ.

ἐγὼ μὲν οὐδὲν πρότερον ἡμιεκτέου.

ΖΩΚΡΑΤΗΣ.

οὐδὲν λέγεις, ὀνθρωπε.

ΣΤΡΕΦΙΛΗΣ.

περίδου νυν ἐμοί,
645 εἰ μὴ τετράμετρον ἔστων ἡμιεκτέου.

ΖΩΚΡΑΤΗΣ.

ἐς κόρδακας, ὡς ἄγροικος εἰ καὶ δυσμαθής.

647 τάχα δ' ἄν δύναι μανθάνειν περὶ ῥυθμῶν.

ΣΤΡΕΦΙΛΗΣ.

τί δὲ μ' ὡφελήσου' οἱ ῥυθμοὶ πρὸς τάλφια;

ΖΩΚΡΑΤΗΣ.

πρῶτον μὲν εἶναι κομψὸν ἐν συννοσίᾳ,
650 ἐπατοῦθ' ὀποῖος ἐστὶ τῶν ῥυθμῶν.

643. πρῶτον: superior to. Cf. Ran. 76. — The χοινίξ (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 Att. μέθυμα contained 48 χοινίκες. The ἐκτασις was one-sixth of this, or 8 χοινίκες, and the ἡμιεκτέον of course 4 χοινίκες or μέτρα; so that the ἡμιεκτέον was really a τετράμετρον.

644. οὐδεν λέγεις: you talk nonsense. Cf. 781; Av. 68. So λέγει τι, there is something in what he says, freq. in Plat. — περίδου: bet, already in Hom. II. xxiii. 485; Od. xxiii. 78. Cf. Eq. 791; Ach. 772, 1115.


647. τάχα: perhaps. Cf. Vesp. 277; Av. 463; but esp. Vesp. 281, 1466. The reading of the MSS., ταχ' ὑ' ἡ', 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. 907. Arist. Pol. ii. 6, ὅ, τὸ μὲν οὖν περιττὸν (excellence) θὰ οὐδέν τάκτες οἱ Ζωκράτους λάμβαι καὶ τὸ κομψὸν καὶ τὸ καυστόμον (originality) καὶ τὸ ζητήσκον.

650. ἐπατοῦθ': α in Att. in all
THE CLOUDS.

κατ' ἐνόπλιον, χωποῖος αὖ κατὰ δάκτυλον.

στρεβλάδη.

κατὰ δάκτυλον;

σοκρατῆ.

νὴ τὸν Δί'.

στρεβλάδη.

ἀλλ' οἶδ'.

σοκρατῆ.

ἐπεὶ δή.

στρεβλάδη.

τίς ἄλλος ἀντὶ τούτου τοῦ δακτύλου;

πρὸ τοῦ μὲν ἐμ' ἐμοῦ παιδὸς ὁντος οὔτοσιν;

metres that do not follow the analogy of dactylic hexameters. Cf. Vespu. 517. Soph. Aj. 1263. But Pax, 1004, 4 in a hexameter. The word seems to have found its way from the Ionic schools of philosophy into the sophistici and philosophic circles of Athens, and to have been a pet word of Protagoras. Plato uses it very often, sometimes putting it into the mouth of Socrates.

651. κατ' ἐνόπλιον: the anaepastic tripod, called ἱπταμάκος μθίσε and ἐνόπλιος (or κατ' ἐνόπλιον) μθίσε, from its use respectively in songs sung in processions (πρὸς τόν ἱπταμάκον) and those sung in parades (ἐν ἔνθολο, ἐνοπλο, in arms), was a very common metre among the ancient rhythmists and musicians. See Schmidt's Rhythm. and Met. p. 116. Cf. Xen. Anab. vi. 1. 11, τις τῶν Ἀρχαίων ἀνεπάτητα ἔσον τε ἐν μθίσε πρὸς τόν ἐνόπλιον μθίσε ἱπταμάκον καὶ ἱπταμάκος μθίσε ἱπταμάκον ἱπταμάκον 

πρὸς τοῦ θεοῦ προσόδοι. — κατὰ δακτύλον: i.e. το κατὰ δακτύλον ἔλθος, the dactylic metres of Stesichorus, borrowed from the αὐθηρίκοι νόμοι of the younger Olympus, and systematically arranged in strophes, antistrophes, and epodes.

653. Significat penem; deinde (654) digitum exserit medium, h. e. infames, puerum su moliebria passum indicaturum.

"medium ostendere unguem (Juv. 10. 53) vel medium porrigere digitum (Mart. ii. 28. 2) dicitur, qui extento hoc digito relinquis contractis pudendam exhibet speciem; unde digitus ille infamis et impudicus dicitur (Pers. 2. 33; Mart. vi. 70. 5), eoque cinaedi vel molles designabatur." Rupert. — ἄλλος ἄρτι: equiv. to ἄλλος ἄρτι.

655 ἄγρειοις εἰ καὶ σκαίος.

ΣΤΡΕΨΙΑΔΗΣ.

οὐ γὰρ, φίλον, τῶν ἀδικῶτατον λόγον.

ΣΟΚΡΑΤΗΣ.

τί δαί; ἐκεῖν ἐκεῖνο, τὸν ἀδικῶτατον λόγον.

ΣΟΚΡΑΤΗΣ.

ἀλλ' ἐτέρα δεῖ σε πρῶτα τοῦτων μανθάνειν, τῶν τετραπόδων ἀττ' ἕστιν ὀρθῶς ἀρρενα.

ΣΤΡΕΨΙΑΔΗΣ.

660 ἄλλ' οὖν ἐγωγε τάρρεν', εἰ μὴ μαίνομαι κριός, τράγος, ταῦρος, κύων, ἀλεκτρυών.

ΣΟΚΡΑΤΗΣ.

ὄρθως ὁ πάσχεις; τὴν τε θήλειαν καλεῖς.

655. ὁ σκιρό: ὁ in Hom., but ὁ in Ar. Cf. Vesp. 1504, 1514; Αv. 1641; Lys. 948.
656. οὔδεν: not μὴ δὲν, because the neg. is merely the continuation of the ὁ in the principal clause.
657. Obs. the impatient emphasis brought out by the repetition of ἐκεῖνο and by the use of the sup. ἄδικῶτατον.
658. τοῦτων: the things that make up, or are necessary for a knowledge of, the ἀδικῶτατον λόγοι.
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, μιᾶ τὸν ἄρθρον ἐκεῖνον, εἰ μὴ μαίνομαι. Plat. Prot. 349e; Euthyd. 283e. Cf. Gorg. 511 a, ὃς ὃς, εἰ μὴ καφός γ' εἰμι.
661. Obs. the nom. in the list, although τὰ ἀρρενα is in the acc.
662 f. 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.
THE CLOUDS.

ἀλεκτρυώνα καὶ ταυτό καὶ τὸν ἀρρενα.

ΧΤΡΕΨΙΑΔΗΣ.

πῶς δή; φέρε πῶς;

ΧΟΚΡΑΤΗΣ.

ἀλεκτρυῶν κἀλεκτρυῶν.

ΧΤΡΕΨΙΑΔΗΣ.

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

ΧΟΚΡΑΤΗΣ.

ἀλεκτρυώναν, τὸν δ’ ἐτερον ἀλέκτορα.

ΧΤΡΕΨΙΑΔΗΣ.

ἀλεκτρυώναν; εὖ γε νὴ τὸν Ἀέρα.

ὡς ἀντὶ τούτον τοῦ διδάγματος μόνου
dιαλφυσῶς σου κύκλῳ τὴν κάρδοτον. — μακρα.

ΧΟΚΡΑΤΗΣ.

670 ίδον μόλ’ αὖθις τοῦθ’ ἐτερον. τὴν κάρδοτον

663. ταυτό: pred. obj.; for gender, see on 452. — καί: also.

664. φέρε: with interr. word without verb, as in 824. Cf. 769; Plat. 94, φέρε τί οὖν;

665. The oath by Poseidon, as also in 724, might seem strange after 84; but he may mean the ταλάντως so dear to the Athenians, and not the ἰττος. But see on 331.

666. The word ἀλεκτροπ, rooster, is found (in anapaests) in Vesp. 1490, Cratin. 260, Plat. Com. 197; also in Pind., Aesch., and other serious authors. For the female, ἀλεκτρότης is used by Epich., Democrit. and Hipp., not to mention later writers. But Phryn. says rightly, λέγε δὲ ἀλεκτρυών, καὶ ἐὰν ὅλεος καὶ ἐὰν ἀρρενος, ὥς αἱ παλαολ. So of the hen, Ar. Frg. 88; Strattis, 64; An-

axandr. 48; Theopomp. Com. 9. Cf. Plat. Com. 18. 19. As the already existing ἀλεκτροπ is not employed, we may infer that ἀλεκτρουάν was a new word created by Protagoras, or invented by the poet in imitation of Protagoras, after the analogy of λέων λέων, θέρετρων θέρετρων.

667. Obs. the progress made by Strepisades, who now swears "by Air." Cf. 814.

669. I'lt barley-meal your dough-tray to the brim.— διαλφυσῶς: 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 ἑκάρδονος.

670. μαλ’ αὖθις: an expression used chiefly when an excl. is repeated, but here referring to ὅρας ἁ πάσχεις, 662. It is prob. that views of Protagoras
Aristophanes.

ἄρρενα καλεῖς θήλειαν οὖσαν.

τὸ τρόποι

ἀρρενα καλῶ γω κάρδοπον;

μάλιστα γε.

ὦσπερ γε καὶ Κλεώνυμοι.

πῶς δή; φράσον.

ταῦτα δύναται σοι κάρδοπος Κλεωνύμῳ.

675 ἄλλ', ὁγάθ' οὐδ' ἦν κάρδοπος Κλεωνύμῳ,

ἂν ἐν θεία ουσίᾳ στρογγυλῷ 'νεμάττετο.

ἀτὰρ τὸ λοιπὸν πῶς μὲ χρῆ καλεῖν;

ὦσπερ καλεῖς τὴν Σωστράτην.

are referred to here also. The error which Socrates tries in vain to explain consists in using as fem. (τὴν) a word which has a theoretically (ἄρρεν) masc. ending, -os.

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 θεία στρογγυλῆ, as has been supposed, is hardly credible.

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

880 ἔκειτο δ' ἦν ἂν καρδόπην, Κλεσινύμη.

885 ἀρρενα δὲ ποιὰ τῶν ὄνομάτων;

μυρία.

Φιλόξενος, Μελησίας, Ἀμνίας.

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

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

681. ὄνομάτων: proper names, names of persons.

686. Φιλόξενος: in Vesp. 84, this man is called κατανόης. Eupol. 221, ἦτοι δὲ τις θῆλεια Φιλόξενος ἐν Δαμεὶς. See on Ran. 934. — Μηλ—
Ἀριστοφάνης.

άλλ', ὃ πόνηρε, ταῦτα γ' οὖκ ἐστ' ἀρρένα.

Στρευιάδως.

οὐκ ἀρρέν οὔῳν ἔστων;

Ἀριστοφάνης.

οὐδαμῶς γ', ἔπει τῶς ἀν καλέσεις ἐνυχῶν Ἄμυνία;

Στρευιάδως.

690 ὅπως ἂν; ὁδί· δεύρο δεύρ', Ἄμυνία.

Ἀριστοφάνης.

ὁρᾶς; γυναικα τὴν Ἄμυνίαν καλεῖς.

σός: which Melesias is meant is uncertain. Bergk thinks it is the son of the politician Thucydides, who opposed Pericles in his administration. Cf. Plat. Lach. 179 e; Meno, 94 d. — Ἄμυνία: not the one mentioned in 81, but the son of Pronapes, satirized in Vesp. 74 f. as φιλόκουβας, 486 as Κορμαμνίας, 1206 ff. as a boon companion of the Thessalian serfs; in Cratin. 212 as a braggart flatterer and sycophant. Eupol. 218 charges him with παραπρέπεια.

688. οὔῳν: the Socratists; case as in 674, σολ.-ἐπεί: like γὰρ, used not only in a question, as here and 786, but also with the inv., as Vesp. 73, ἐπεὶ τοῦτοντες.

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 dicitur, 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 induitum mulieres ut utereuntur est institutum. ut actor stolam muliebrem, sic Perpenna et Caecina et Spurinna figura muliebria dicuntur habere nomin, non mulierum. Except in Æol., there were no masc. names of persons, and in Att. no masc. nouns at all, with final α in the nom.
THE CLOUDS.

ΧΡΕΩΔΗΧ.

οὐκον δικαῖος, ἢτις οὐ στρατεύεται;
ἀτὰρ τί ταῦτ', ἃ πάντες ἴσμεν, μανθάνω;

ΞΩΚΡΑΤΗΔ.

οὐδὲν μὰ Δί: ἀλλὰ κατακλινεῖς δευρὶ—

ΧΡΕΩΔΗΧ.

τί δρῶ;

ΞΩΚΡΑΤΗΔ.

695 ἐκφροντισόν τι τῶν σεαυτοῦ πραγμάτων.

ΧΡΕΩΔΗΧ.

μὴ δῆθι ἵκετεύω νταῦθ' ὁ: ἀλλ' εἰπὲρ γε χρή,
χαμαί μ' ἔσον αὐτὰ ταῦτ' ἐκφροντισάι.

ΞΩΚΡΑΤΗΔ.

οὐκ ἐστὶ παρὰ ταῦτ' ἄλλα.

ΧΡΕΩΔΗΧ.

κακοδαίμων ἐγώ,
οἶν δίκην τοῖς κόρεσι δώσω τῆμερον.

ΧΟΡΟΧ. (Στροφῆς.)

700 φρόντιζε δὴ καὶ διάθρει, πάντα τρόπον τε σεαυτὸν

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

694. ἀτὰρ: no matter. This use of ἀτὰρ, 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. 926); but still the transition from 693 to 695 is unusually abrupt. See Introd. §§ 45, 48. — ἴσμεν: pointing to the ἀκατακλίματι. — τί δρῶ: see on 87.

696. Const. μὴ δῆται ἵκετα (ἐκφροντίσαι μὲ κατακλίματι, ἰκτενῶν σα. For the position of σα, see on 784.

697. χαμαί: i.e. χαμαί καθαμενον or κατακλιμενον. Strepsiades knows well the danger that threatens him on the ἀκατακλίματι. — αὐτὰ: this word, for which ταῦτα might have been used, is added by Strepsiades to show that he is not trying to evade the ἐκφροντίσεις.

698. οὐκ... ἄλλα: cf. Vesp. 1166 (where the whole verse occurs); Pax, 110. Plat. Phaed. 107 α, οὐκ ἔχω παρὰ ταῦτα ἄλλα τι λέγειν. Here παρὰ has the meaning of praeceptor. Kr. Spr. 66, 36, 7. — Socrates withdraws.
στράβει πυκνώσας.
tαχύς δ', ὅταν εἰς ἀπορον πέσης,
ἐπ' ἄλλο πῆδα

705 νόμημα φρενός· ὑπνος δ' ἀπέστοι γλυκύθυμος ὄμματων.

ΧΟΡΟΣ.
tί πάσχεις; τί κάμψεις;

ΧΟΡΟΣ.
ἀπόλλυμαι δείλαιος· ἐκ τοῦ σκίμποδος

710 δάκνουσι μ' ἐξέρποντες οἱ Κορίνθιοι,
καὶ τὰς πλευρὰς δαρδάπτουσιν
καὶ τὴν ψυχὴν ἐκπίνουσιν
καὶ τοὺς ὀρχείς ἔξελκουσιν
καὶ τὸν πρωκτὸν διορύττουσιν

715 καὶ μ' ἀπολούσοισιν.

702. πυκνώσας: Schol., συναγάγων
τὰν τὴν νοῦν σου. Plut. Mor. 716 ο
(τὴν διάνοιαν) πυκνούσαν καὶ συνίστα-
σθαι τῷ φρόνειν εἰκός ἐστιν. Dion H. De
Lys. 5, (Ἀυδαίας), εἴ τις καὶ ἄλλος, πετο-
κνωταί τοῖς νόμμασιν. The last passage
shows that πυκνώσας may have σαυτόν
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 sud-
denly seeking a new line of investi-
gation whenever the one adopted
fails or leads to difficulties.—πῆδα:
like an equestrian performer who
springs from one horse to another.
δ' ὀδο πνεύμα ἄλλοτ' ἐλειν τρόπους.

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

710. οἱ Κορίνθιοι: ταρ' ὕπνοιοιν for
οἱ κόρεις. The Corinthians were tor-
mentors of the Athenians, and a con-
flict with them had taken place not
long before.

711. δαρδάπτουσιν: Ath. viii. 363 a,
ἔτι τῶν ἀπλήστως καὶ θριωδῶς ὀυκοδό-
των τὸ δίαφα καὶ δαρδάμα τι. Cf. Ran. 66.

El. 785, τὸ μὲν ἐκπίνους ἄλλοι | ψυχὴς
ἐκατόν ἀλμ. Verg. Aen. ix. 349, purpurescens vomit ille anim-

715. The similarity of ending (τὸ
δαρδάματον) 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 Aesch. 647 ff., Eur.
Alc. 782 ff. (note esp. 786), show that
the repeated sound is not necessarily
THE CLOUDS.

ΧΟΡΟΣ.

μὴ νῦν βαρέως ἀλγεῖ λίαν.

ΞΤΡΕΨΙΑΔΗΣ.

καὶ πῶς; ὃτε μον
φροῦδα τὰ χρήματα, φροῦδη χροία,
φροῦδη ψυχή, φροῦδη δ' ἐμβὰς.

καὶ πρὸς τούτους ἐτὶ τοὺς κακοὺς
φονεῖς ἀδων
ἀλίγου φροῦδος γεγένημαι.

ΞΑΚΡΑΘΗΣ.

οὖτος, τί ποιεῖς; οὐχὶ φροντίζεις;

ΞΤΡΕΨΙΑΔΗΣ.

ἐγὼ;

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 (φροῦ- at the beginning of words (δρωμακακετον). For further examples of δρωμακακετον, cf. 241, 494 ff., 1604 f.; Eq. 106 f.; Av. 1271 f.; Ran. 841 f.; Vesp. 65 f.; Pax, 152 f., 380 f., 540 f.; Eccl. 838 ff. Soph. O. T. 1481, ἢ τὰς ἀδελφὰς τὰς τὰς εἰς χέρια. For intentional δρωμακακετον, cf. Simon. 167, ξύσος καὶ ζησώ σωτήρια τοῦτον ἀνθρώπου, | ξύσος μὲν σωθεῖς, ζωῶ δ' ὦτι ξύσος ἑσθῆθη.

717. καὶ πῶς: sc. οὗ βαρέως ἀλγεῖν με δεῖ;

718. Possibly a parody on Eur. Hec. 162, φροῦδος πρεθεῖν, φροῦδος παῖδες. Cf. also Andr. 1078, φροῦδα μὲν αἰδή, φροῦδα δ' ἄρθρα μοι κατὰ. The word φροῦδα seems to have been a favorite with Eur., and his freq. use of it was ridiculed by Ar. more than once. Cf. Ran. 1843, τὸν ἀληθροῦνα μοῦ ἵππαρκᾶσά | φροῦδη Γλύκη, in an ode which Aesch. is represented as composing in imitation of Eur.—τὰ χρήματα: through the prodigality of his son.—χροία: cf. 304; but if the skin is meant, cf. 710.

719. ψυχή: cf. 712.—ἐμβὰς: cf. 888. The allusion to the loss of the ἐμβὰς leads to the suspicion that a passage where this occurred has been lost, or omitted in the revision.

721. φροντίζει: (like νυκτός, χειμώνοις), during guard time, on guard, with reference to sentinels singing in order to while away time. Cf. Aesch. Ag. 16, where the watchman says, ἄτιν' ἐλίθειν ἢ μινθροῦν ἄκου, ἢ τοὺ πο' ἀντιμαλλόν ἀντίμιμων ἄκοι.

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

723. ὀὖτος: 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-
ARISTOPHANES.

γή τοῦ Ποσείδῶν.

ΣΩΚΡΑΤΗΣ.
καὶ τί δῆτε ἐφρόντισας;

ΣΤΡΕΒΙΑΔΗΣ.

725 ὑπὸ τῶν κόρεων εἰ μοῦ τι περιλειπθήσεται.

ΣΩΚΡΑΤΗΣ.
ἀπολεῖ κάκιον.

ΣΤΡΕΒΙΑΔΗΣ.
ἀλλ᾽ ἄγαθον, ἀπόλωλον ἀρτίων.

ΣΩΚΡΑΤΗΣ.
οὐ μαλθακιστεῖ, ἀλλὰ περικαλυπτεῖ.
ἐξευρέτεος γὰρ νόσῳ ἀποστερητικὸς καταινόλημα.

ΣΤΡΕΒΙΑΔΗΣ.
οἷμοι· τίς ἂν δῆτε ἐπιβάλοι.

730 έξ ἄρνακιδῶν γνώμην ἀποστερητῆδα;

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

726. For a similar use of elision between two speakers, securing suddenness of reply, cf. Aesch. 832, Δι. καὶ χώρῳ τόλλῳ. ME. ἀλλ᾽ ἀμὲν οὖν ἐπι-χάρων. 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.—οὕναι: this, like our my dear sir, often imputes error of some sort to the person addressed, and the more pointedly when preceded by ἄλλα. οὕτω: Σχολ., ἂν τῶν κόρεων δηλοῦσιν. Strepsiades thinks that one cannot perish twice.

727. μαλθακιστα: signification derived from mid. or pass., be soft or effeminare. Cf. Plat. Alc. I. 124 ἄ, οὖν ἀκοινοτέον οὐδὲ μαλθακιστέον. This verb has no act. in use, but the phenomenon is not restricted to such verbs. Cf. Soph. Aj. 690, ἕγε γὰρ ἐμα' ἐκεῖν' ὅτι πορευτέον.—περικα- λυπτεῖ: 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 c.

729. ἀπαιδήμα: see on 1150.—τίς δὲν· τίς ἂν, τῶς ἂν, etc., with the opt. are often used in expressing a wish indirectly. GMT. 82, x. 5.—ἐπιβάλοι: as a cover (ἐπιβλησμα). Hom. Od. xiv. 520, ἐπὶ δὲ χαλάγων βάλει αὐτῷ.

730. ἄρνακιδῶν: supposed to be a play on ἄρνακθα, deny. The ἄρνακιδες belong to the ἀσκάτης. — ἀποστερητῆ-
THE CLOUDS.

ΞΩΚΡΑΤΗΣ.
φέρε νῦν ἄθρησω πρῶτον ὃ τι δρᾷ τουτοῦν ὁδτος, καθεύδεις;

ΣΤΡΕΒΙΑΔΗΣ.
μὰ τὸν Ἀπόλλων, γὰρ μὲν οὐ.

[ἔχεις τι;

ΞΩΚΡΑΤΗΣ.
μὰ Δί, οὐ δήτ' ἔγωγ'.

ΞΩΚΡΑΤΗΣ.
οὔδὲν πάνω;

ΣΤΡΕΒΙΑΔΗΣ.
οὐδέν γε, πλὴν εἰ τὸ πέος ἐν τῇ δεξίᾳ.]

ΞΩΚΡΑΤΗΣ.

735 οὐκ ἐγκαλυφάμενος ταχέως τι φροντιεῖς;

ΣΤΡΕΒΙΑΔΗΣ.
περὶ τοῦ; σὺ γὰρ μοι τοῦτο φράσον, ὁ Ξώκρατες.

ΞΩΚΡΑΤΗΣ.
ἀυτὸς ὁ τι βούλει πρῶτος ἐξευρῶν λέγε.

ΣΤΡΕΒΙΑΔΗΣ.

ἀκῆκας μυριάκις ἀγὼ βούλομαι·
περὶ τῶν τόκων, ὡς ὁ ἀποδῶ μηδενί.

Σ: almost personifies γνώμην, being related to ἀνωτερήθης, a depriver, cheat, as ἀθλητῆς is to ἀθλήθης. Cf. 728, 747.
732. μὰ τὸν...οἰ: this phrase occurs often. Cf. Ἀχ. 60; Ἐκ. 1041; Ἀν. 263.
733. ἔχεις τι: i.e. ἄμφρηρ δι' 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. Ἀξ. 876 f., Ἑμιξ. ἔχεις συρ.; Ἑμιξ. πάνω γα πλῆθος. Ἑυρ. Ἀπρ. 818, Ἀδ. ἔχεις; Χ. τημάτων γ' ἀλίς βάρος.
734. πλὴν εἰ: see on 361.
739. ἄν δὲν ἄροδον: for ἄν with the subjv. in final clauses, see GMT. 44, 1, n. 2. Cf. 938, 1461. Here the grammatical connexion is very loose, and the clause has nearly the force of an indir. deliberative question.
740 ἰδί νῦν, καλύπτον καὶ σχάσας τὴν φροντίδα
λεπτὴν κατὰ μικρὸν περιφρόνει τὰ πράγματα,
ὅρθως διαρθῶ καὶ σκοπῶν.

ΣΤΡΕΒΙΑΔΗΣ.
οἶμοι τάλας.

ΣΩΚΡΑΤΗΣ.
ἐξ ἄτρέμα· κἂν ἀπορῆς τι τῶν νοημάτων,
ἀφεῖς ἀπελθε· κατὰ τῇ γνώμῃ πάλιν
745 κίνησον αὖθις αὐτὸ καὶ ξυγιόθρισον.

ΣΤΡΕΒΙΑΔΗΣ.
ὡ Σωκρατίδιον φιλτατον.

ΣΩΚΡΑΤΗΣ.
τί, ὡ γέρον;

ΣΤΡΕΒΙΑΔΗΣ.
ἐξω τόκου γνώμην ἀποστερητικὴν.

740. καλύπτον: the simple verb
in this sense seems to occur only
here. Cobet proposes τῆ 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, fine), for which σχάσας 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 σχάσας.
Perhaps Socrates wants the mind
bled thin like the body of a hard
student.

742. διαρθῶ: often used in philo-
sophic language in the sense of
making logical discriminations, drawing
distinctions. Cf. Plat. Charm. 169 d,
Προδίκου μυρία τωλί ἀσθέα περὶ δια-
μάτων διαιροῦντος, and freq. in
Plat. Isocr. 12. 17, (οἱ συνωτα) τοὺς
λόγους μου ἐλμαίνοντο... διαιροῦντες
οὐκ ὀρθῶς (referring to the proper
separation of the κόλα in reading).
In our passage διαιρῶν καὶ σκοπῶν is
about the equiv. of the Eng. analyzing
and scrutinizing.—οἶμοι τάλας: see
Introd. § 48 and note.

745. ξυγιόθρισον: weigh, ponder;
apparently only here. The definition
in Poll. x. 26, τὸ ξυγιόθρισον ἐκ τοῦ
κλείσον εἶδομαι(?) τάτειν, seems to
be based upon our passage, κλείσον
being a corruption of κίνησον, with
which Poll. merely inferred that
ξυγιόθρισον was synonymous. The mean-
ing weigh is given by a Schol.
ἐπιδείξω ταύτην.

ςτρεψίδης.
eἰπὲ δὴ νῦν μοι—

ςτρεψίδης.

τὸ τί;

γυναῖκα φαρμάκιον εἰ πριάμενος Θεσσαλὴν
καθελομιν νύκτωρ τὴν σελήνην, εἰτα δὲ
αὐτὴν καθείρξαμεν ἐς λοφεῖν στρογγύλων,
ὡς εκτελεῖται κατοπτρον, κάτα τηροῦν ἔχων.

ςτρεψίδης.

τί δήτα τούτων ἀν ἄφελησεῖσθε σ';

ςτρεψίδης.

ὁ τί;

εἰ μὴ κέ τ' ἀνατέλλω σελήνη μηδαμῶν,
οὐκ ἂν ἀποδοῆτον τοὺς τόκους.

748. εἰποὺ: exhibit,—used (generally in the mid.) of the sophists, who give specimens of their wisdom for the purpose of attracting pupils.

—τοῦ τί: just as the Greeks said ὁ τοιός, ὁ τοῖος, etc., so in questions they could say ὁ τοῖος, and even τὸ τί, as here; but ὁ τίς is not found.

749. Θεσσαλήν: the Thessalian women were reputed to excel in the magic art. Schol., παρὰ δὲ οὗ Μήδειας φέροντο κλαυτὴν εξέβαιλε φαρμακὰς ἐκεῖ καὶ ἄνθρακας (ορανγα τρίγω). To them was ascribed even the power of drawing the moon down from the sky. Plat. Gorg. 513 α, τὰς τὴν σελήνην καθαροῦσας τὰς Θεσσαλὰς. Plin. N. H. xxx. 1. 2, nec quisquam dixit, quando (ars magica) transisset ad Thessalas matres. miror equidem illis populis famam eius in tantum adhaesisse, ut Menander Thessalum cognominaret fabulum, complexam ambages feminarum detrahentium lunam. Cf. Hor. Epod. 17. 77 f. Verg. Ecl. 8. 69. Ov. Met. vii. 207 ff.

751. λοφίων: originally a θήκη τῶν λόφων or crest-case. Cf. Ach. 1109. The present use of the word is indicated by Poll. x. 126, κάτοπτρον, ὑπὸ τὴν θήκην λοφεῖν καλοῦσαν. 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. δ' τί: see on 214.

755. ὁ τί: lit. quia quid? de-
ΣΩΚΡΑΤΗΣ.
οτιῇ τί δή;

ΣΠΡΕΥΙΑΔΗΣ.
οτιῇ κατὰ μῆνα τάργύριον δανείζεται.

ΣΩΚΡΑΤΗΣ.
eὐ γ᾽ ἀλλ᾽ ἔτερον αὐτοὶ προβαλοῦ τι δεξίων.
eἰ σοι γράφοιτο πεντετάλαντός τις δίκη,
ὅπως ἄν αὐτῆν ἀφανίσεις, εἰπὲ μοι.

ΣΠΡΕΥΙΑΔΗΣ.
760 ὁπωσ; ὁπωσ; οὐκ οὐδ᾽ ἀτὰρ ζητητέον.

ΣΩΚΡΑΤΗΣ.
μὴ νῦν περὶ σαυτὸν εἴλε τὴν γνώμην ἂεί,
ἀλλ᾽ ἀποχάλα τὴν φροντίδα εἰς τὸν ἀέρα
λινόδετον ὄσπερ μηλολάνθην τοῦ ποδὸς.

ΣΠΡΕΥΙΑΔΗΣ.
eὐρηκ᾽ ἀφάνισων 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 ἔν τί δή, Them. 84, answered by ὡς κτλ. Kr. Spr. 51, 17, 8, supplies ὡς with τί. Cf. 784, and see on ὡς τί, 1192.

756. κατὰ μῆνα: see on 17. μῆν is both month and month. —τὸ ἄργυρον: 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 number of talents is assumed merely as an example or illustration. The force of τις may be brought out by a paraphrase: “Suppose you were sued for a matter of twenty thousand dollars” (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 708.

763. Poll. ix. 124, ἢ δὲ μηλολάνθη κέφων πτηνῶν ἑστιν, ἢν καὶ μηλολάνθην καλούσιν: ὥσ κέφων ἄνων ἐκθέσσατες ἄφαισον, κτλ., — the well-known amusement of children. The φροντίς is to be allowed wide range, but must be restrained from soaring entirely away.

—τοῦ ποδὸς: depends on λινόδετον, the principle being the same as that in λαβεῖν (ἀράσιμα, etc.) τινὰ τοῦ ποδὸς.
THE CLOUDS.

765 οὐσὶ αὐτὸν ὁμολογεῖν σ' ἐμοὶ.

ΣΩΚΡΑΤΗΣ.

ποίαν τινά;

ΣΤΡΕΥΙΑΔΗΣ.

ἡδη παρά τοὺς φαρμακοπώλαις τὴν λίθον
tαύτην ἐόρακας, τὴν καλήν, τὴν διαφανῆ,
ἀφ' ἢς τὸ πῦρ ἀπτουσί;

ΣΩΚΡΑΤΗΣ.

τὴν ὕαλον λέγεις;

ΣΤΡΕΥΙΑΔΗΣ.

ἐγγέγρατε· φέρε, τι δῆτ' ἂν, εἴ ταύτην λαβὼν,

770 ὀπότ' ἐγγράφοιο τὴν δίκην ὁ γραμματεύς,

ἀπωτέρω στὰς ὀδέ πρὸς τὸν ἦλιον
tὰ γράμματ' ἐκτήξαμι τῆς ἐμῆς δίκης;

765. ἄντων κτλ.: see on 468. — ποί-

αν τινά: 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 φαρμακοπώλαις, who

kept them in store or hawked them

on the streets. Among their wares

were all sorts of curiosities, as here

the lens.

768. ὕαλον: 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. τι δῆτ' ἂν: see on 108 and

154, with which compare Lys. 399,

τι δῆτ' ἂν, εἴ τοιόν καὶ τὴν τῶν ἅθρων.

770. ἐγγράφοιο: partakes of the

form of the ideal prot. to which it

belongs, i.e. the mood is assimilated

to that of ἔκτησαμι. Cf. 1251; Ran.

96 f.; Eccl. 897, (oddels) στέργειν ἅν

ἐθάλαι μᾶλλον ἢ γὰν τὴν φίλον, ὅπερ

ἔγραψεν. GMT. 64, 1.—ὁ γραμμα-

τεύς: 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 waxen 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 ἔγρα-

φεσθαι.
σοφῶς γε νῆ τὰς Χάριτας.

οἷς ὡς ἦδομαί,
ὅτι πεντετάλαυτος διαγγέλθησαι μοι δίκη.

τὸ τί;

ὅπως ἀποστρέψαι ἄν ἀντιδικῶν δίκην
μέλλων ὁφλήσειν, μὴ παρόντων μαρτύρων.

καὶ δὴ λέγω.

773. Χάριτας: prob. because the device χαρέως ἐξηράντα. — ὡς ῡς: 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 -o in tragedy is not to be assumed. Many of the excl. denoting pain were also used of joy, as χαῖ, Ἀφ. 1724; παῖς, Eur. Cycl. 572, etc. As to λού and λοῦ, see on 1 and 1170.

774. Διαγγέλθησαι: διαγγέλθησαι 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. 28, φησισμένων δὲ ταῦτα τῶν δικαστῶν διέγραψεν ὁ ἑρχόμενον κατὰ τὸν νόμον τὴν τούτων ἀμφιβολίαν (suit for inheritance); and sometimes of the defendant rebutting a charge, as Lys. I. 6, διεγράψατο μοι τὰς δίκας, ἴπποι νὰ φάσκοντες εἶναι. Strepsiades puns upon this last meaning and the lit. sense expunge.


776. Δίκην: obj. of ἀποστρέψω (avert).

777. παρόντων: ψ. συλ.

778. φαυλότατα: most cheaply, i.e. very readily, — not materially different from βαστα. — καὶ δὴ λέγω: a common expression in the drama.
THE CLOUDS.

ei próstheν ἐτι μᾶς ἐνεστώσης δίκης,
780 πρὸν τὴν ἐμὴν καλείσθι', ἀπαγαγάμην τρέχων.

ΖΩΚΡΑΘΗ.

οὐδὲν λέγεις.

ΣΤΡΕΨΙΑΔΗ.

νῇ τοὺς θεοὺς ἐγω', ἐπεὶ
οὐδὲς καὶ ἐμὸν τεθνεώτος εἰσάξει δίκην.

ΖΩΚΡΑΘΗ.

ὑθλεῖς· ἀπερρ', οὐκ ἂν διδαξαίμην 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. — ἐνστά-σης: cf. Dem. Arat. 13, ἐνεστικυκλα τῆς δίκης. Ibid. 14, ἐνστηκυκλαῦν 8' αὐ-τοῖς τῶν δικαίων. Isae. 11. 45, δικαία γὰρ ἐνεστικυκλα σὲ συνβαρτμήσων. So also ὁ ἐνστήκτης ὁγοῦ, σύλλογος, etc.

780. τρέν: for πρόσθεν (πρόστερν, πρόν) ... πρέν, see GKT. 67, 2, § 4.; H. 955 a. — καλεῖν: the elision of α in -ματε, -σαι, -ται, -σθαι, etc., never tolerated in tragedy, has been questioned even in comedy; but in the present example we have to assume elision, as either crisis or apopheresis 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 pf. τρέ-χων denotes the haste with which he would hang himself: I should go running and hang myself. Cf. 1164; Eq. 25. Thuc. i. 11. 2, ροῦδος ἀν μάχη κρατοῦντες εἶλον, with which compare viii. 1. 3, ἐκέμψαν τῷ ναυτῷ ἐπὶ τὸν Πειραιῶν πλευρικόθεν, ἄλλος τε καὶ τοιούτων κρατήσαντα (a previous independent fact). Hom. H. lv. 392, ἐφ γὰρ ἀνερχομένῳ τικυν λόγον ἔσεαν ἄγοντες. Xen. Anab. i. 5. 14, εὕτθα συν εἰς τὸ μέσον ἀμφότερον ἄγνω θετο ὑπὲλα (with this compare 1212, ε λαγόν). Eur. Med. 957 f., ἄτο πέροντες. 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., ἄλλ' ἐγὼ δραμών | ἀνδρὶ κομιό- μαι, where τρέχων would be suitable.

781. ἔγον: sc. λέγω τι. See on 644.

782. εἰσδέχετα: sc. εἰς τῷ δικασθήσεον. Cf. 845; Vesp. 826, 840, 842.

783. διδαξαίμην: different from 127. Cf. Plut. 087, δ ἢρεμος μω προσθι-δέθοτο. Soph. Tr. 680, δ ἢρ μω προ-διδέθοτο. 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, 83 d, is to the point, and Plat. Rep.
ARISTOPHANES.

ΣΤΡΕΒΛΙΔΗΣ.

οτίη τί; ναὶ σε πρὸς θεῶν, ὦ Σῶκρατες.

ΣΩΚΡΑΤΗΣ.

785 ἀλλ᾽ εὐθὺς ἐπιλήθειε σὺ γὰρ ἄττ᾽ ἂν καὶ μάθης·
ἐπεὶ τί ἦν, ὦ πρῶτον ἐδιδάχθης; λέγε.

ΣΤΡΕΒΛΙΔΗΣ.

φέρ᾽ ἰδω, τί μέντοι πρῶτον ἦν; τί πρῶτον ἦν;
τίς ἦν, ἡ ματτόμεθα μέντοι τάλφια;
οἴμοι, τίς ἦν;

ΣΩΚΡΑΤΗΣ.

οὐκ ἐς κόρακας ἀποθερεῖ,

iv. 421ε is uncertain. It has been proposed to read ὦκ ἰν διδάσκαι' ἂν, to which Kock would prefer ὦ γὰρ διδάσκαι' ἂν.
784. ναὶ: beseeingly. Cf. Pax, 378, ἕπ. ὦκ ἰν σωπτόςαι. Τ. σα ἂν πρὸς τῶν κραίων κτέ.—σε: depending on ἤκεινοι, ἀπεβαλόν, or some similar idea present more or less consciously to the speaker's mind; but σε is usually placed immediately after πρὸς, as Soph. Τ. 436, μή, πρὸς σε τοῦ κατ᾽ ἄκρον Ὀλταῖον νάποι | Ἰδὼς καταστρα-πτονος (without verb in Soph. only here). Freq. in Eur. with ναί. Cf. Hipp. 805, ναὶ πρὸς σε τής σῆς δεξαίας. Phoen. 1665, ναὶ πρὸς σε τῆς θεός μητρός. Compare περὶ τε δεος ορο. See also on 596. Kr. Dial. 68, 5, 2.
785. On the charge of forgetfulness and the sudden and groundless nature of Socrates' outburst of impatience, see Intro. § 46. — ἄττ᾽ έν καὶ μάθης: the force of καὶ is the same that it would be in εἶν τίνα καὶ μάθης, and may be expressed by rendering the clause "the little you do learn." See also on 1344.

787. μέντοι: for the use of this word in the first member of a reiterated question, cf. Eubul. 116, 13, χρησθῇ τίς ἦν μέντοι, τίς; Plat. Phædr. 236 α, ἡμιή γὰρ σοι... τίνα μέντοι, τίνα θεῶν; In the next verse it is removed to the rel. clause accompanying the first member of the repeated question. Kr. Spr. 69, 36. The particle is in no way concerned in the repetition of the question, but is merely adapted to the sort of doubting question which is often, but not always, repeated. Cf. Them. 330, φέρ᾽ ἰδω, τί μέντοι πρῶτον ἦν; ἐννομαν.

788. He can remember only that the thing was fem., hence τίς ἦν, ἐν ὃ. 789. ἐς κόρακας ἀποθερεῖ: by brachylogy for ὦκ ἰν ἀποθερεῖμεν ἐς κόρακας ἐπεί; Similarly Eγ. 4, 862; Λυ. 916; Pax, 72, ἐκφαντεῖτο οὐκ οὐδ᾽ ἄνι. Eur. H. F. 1290, ό γάρ τῆς ἀποθεραμμένη ἄκαθι. Dem. Mid. 139, δεισὶν τυχεῖ οὐσίς φιλεσθαί πρὸς τοὺς πλου- κίους. Eur. Andr. 708, εἰ μὴ θερεῖ τῆς ἀν τάχιστον ἀπὸ στέγης.
790 ἐπιληψιμότατον καὶ σκαλώτατον γερόντιον;

ΧΤΡΕΥΙΔΗΣ.

οἷοι, τί οὖν δήθ' ὦ κακοδαίμων πείσομαι;
ἀπὸ γὰρ ὀλούμαι μὴ μαθὼν γλαύττοστροφεῖν.
ἀλλ' ὦ Νεφέλαι, χρηστὸν τι συμβουλεύσατε.

ΧΟΡΟΣ.

ήμεῖς μὲν, ὦ πρεσβύτα, συμβουλεύομεν,
795 εἰ σοί τις υἱός ἐστιν ἐκτεθραμμένος,
πέμπειν ἐκείνον ἀντὶ σαυτοῦ μαυθάνειν.

ΧΤΡΕΥΙΔΗΣ.

ἀλλ' ἐστ' ἐμον' υἱὸς καλὸς τε κἀγαθός·
ἀλλ' οὐκ ἐδέλει γὰρ μαυθάνειν· τί ἐγὼ πάθω;

ΧΟΡΟΣ.

σὺ δ' ἐπιτρέπεις;

ΧΤΡΕΥΙΔΗΣ.

ἐνσωματεῖ γὰρ καὶ σφραγῷ

790. ἐπιληψιμότατον: as if from ἐπιληψιμός, the usual form being ἐπιληψιμότατος. — Here Socrates ought to have left the stage, but cf. 805 ff., and see Introd. § 46 f.

792. ὅστις ἡμῖν: 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, ἀλλ' ἐτιμάω. — μὴ μαθὼν: 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 ἔδειλα γὰρ: when γὰρ is separated from ἄλλα in this way, it is easy to assume an ellipse with ἄλλα, but when ἄλλα γὰρ begins a clause, the assumption of an ellipse is admissible only on the theory that ἄλλα γὰρ is an unconscious extension of ἄλλα . . . γὰρ. Moreover, it must not be forgotten that γὰρ, for γὰρ ὃ (ὅσα), is not necessarily synonymous with our for. Compare the Lat. a t e n i m (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 befall me. See on 234.

799. ἐπυρεύσει: sc. αὐτός, give way to him. — σφραγῇ: Galen., τὸ σφραγώνιν ὄνομα ἐκ τῶν ἐβελτικῶν πεπρωμένων λέγεται· ὡς κάτα τῶν νεῶν αὐτῶν μόνον εἰρηκαίν.
800 καστ' ἐκ γυναικῶν εὐπτέρων τῶν Κουσύρας. 
ἀλαρ μέτεμι γ' αὐτῶν· ἦν δὲ μὴ θέλῃ,
οὐκ ἐσθ' ὅταν οὐκ ἔξελὼ 'κ τῆς οἰκίας. 
ἀλλ' ἐπανάμεινον μ' ὀλύγον εἰσελθὼν χρόνον.

χορος.

805 ἃρ' αἰσθάνει πλείστα δὶ ἡμᾶς ἀγάθ' αὐτίχ' ἔζοι
μόνας θεῶν; ὡς
ἔτομος ὅὐ ἐστιν ναπαντα δρὰν,
ὁ τ' ἀν κελεύῃς.

810 σὺ δ' ἀνδρὸς ἐκπεπληγμένου καὶ φανερῶς ἐπηρμένου
γνοὺς ἀπολάμβανες, ὃ τ' πλείστον δύνασαι,
ταχέως· φυλεί γάρ πως τὰ τοιάθ' ἐτέρα τρέπεσθαι.

στρεψιαδῆς.

οὖτοι μὰ τὴν Ὀμίχλην ἔτ' ἐνταυθὶ μενεῖς.
815 ἀλλ' ἔσθι' ἔλθων τοὺς Μεγακλέους κίονας.

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. § 48 f.
804–817: antistrophic to 700 ff.
806. μόνας θεῶν: Socrates did not need this information.
808. κελανής: Socrates has no notion of giving the old man any further commands.
812. ἀπολάμβανε: the situation offered no opportunity for this. See Introd. § 47.—On this word Estn. says, λάτεταν κυρλας (properly) τὰ βο- 
φεῖν, δυσματοσκυθῆν καὶ κυριολεκτῆθην (properly or lit. used) ἐκ τ' κυράν κα
Ἀν. Ἱστ. viii. 6. 1, πινει δὲ τῶν ζηων 
τὰ καρχαρόβοντα (sharp-toothed) λά-
πτοντα. Hom. Il. xvi. 161, of wolves. 
Ἀχ. 1229; Παξ, 886, τῶν ζωμῶν ἐκ-
λάφεται. Frg. 492, τὸ ἀλμα λάλαφας 
τοιμόν. Compare Eng. cognate lap.
813. ταχέως: obs. the emphatic position, at the end of the clause but at the beginning of the verse.
814–888. The third episode (ἀπε-
σιδίων τρτόν).
814. μα την Ὀμίχλην: by Mist. Cf.
330, 423 ff., 627; Versp. 1442; Thesm. 
225. Strepsiades shows marked eff-
ects of his recent training.
818. κίονας: 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.

ΦΕΙΔΙΠΠΙΑΗΣ.
δ ὁδαμόνε, τὶ χρῆμα πάσχεις, δ ὁπάτερ;
οὐκ εὖ φρονεῖς, μὰ τὸν Δὲ οὐ, τὸν Ὀλύμπιον.

ΣΤΡΕΒΙΛΗΣ.
ἰδοὺ γ’, ἵδον, Δὲ Ὀλύμπιον· τής μωρίας·
tὸ Δία νομίζειν ὄντα τῆλικουτών.

ΦΕΙΔΙΠΠΙΑΗΣ.
380 τὶ δὲ τούτ’ ἐγέλασας ἐτέον;

ΣΤΡΕΒΙΛΗΣ.
ἐνθυμούμενος
ὅτι παιδάριον εἶ καὶ φρονεῖς ἀρχαμά.
ὅμως γε μὴν πρόσελθ’, ὡς εἰδῆς πλείονα,
kαὶ σοι φράσω τι πράγμα’, ὃ μαθὼν ἀνὴρ 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. ἵδος: with contempt, “only listen to him.” Different from 82. Cf. 872, 1469; Eq. 87, 344, 703; Ran. 1205; Lys. 441.

819. τὸ Δία νομίζαν: the exclamatory gen. (here μωράς) 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, τὰς μωράς, τὸ μὴν ἐπακολουθεῖν. Xen. Cyr. ii. 2. 3, τῆς τάχιστης, τὸ ἡμὲν κλείθοντα δεῦρο τυχεῖν.—τῆλικουτών: 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 τῆλικοὺς. (τῆλικοῦς) means merely of such an age, here at your age. Cf. Soph. Ant. 728 f., οἱ τῆλικοὺς καὶ ἰδιαζόμενοι δι’ ὑμῶν φρονεῖν ὑπ’ ἅρβας τῇ τῆλικοῦς τὴν φάσιν; Plat. Apol. 25 d, τί δήτα, ἡ Μέλπη; τοσοῦτον εὖ ἐμὸν σοφότερον εἶ τῆλικουτών ὄντος τῇ τῆλικοῦς ἄν.

821. φρονεῖς ἀρχαμά: have antiquated notions; a freq. use of φρονεῖν. As to the form ἀρχαμά, cf. Bekk. Anecd. 449, ἀρχαμάκι καὶ τὰντα τὰ τοιαῦτα διὰ τῶν δύο ἕξ. Compare melanoi, obroti, etc.

διώς ἄν 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.

ἐπώς δὲ τούτο μὴ διδάξεις μηδένα.

ΣΕΙΔΙΠΠΙΔΗΣ.

825 ἰδοὺ· τί ἔστω;

ΣΤΡΕΠΙΔΗΣ.

ἀμοσας νυνὴ Δία.

ΣΕΙΔΙΠΠΙΔΗΣ.

ἐγώγ'.

ΣΤΡΕΠΙΔΗΣ.

ὅρᾶς οὖν, ὡς ἀγαθὸν τὸ μανθάνειν;

οὐκ ἔστ' ἔτ', ὦ Φειδιππίδη, Ζεύς.

ΣΕΙΔΙΠΠΙΔΗΣ.

ἀλλὰ τίς;

ΣΤΡΕΠΙΔΗΣ.

Δῖνος βασιλεὺς τῶν Δι' ἔξεληλακώς.

ΣΕΙΔΙΠΠΙΔΗΣ.

αἱβοί, τί ληρεῖς;

ΣΤΡΕΠΙΔΗΣ.

τισθι τοῦθ' οὖτως ἔχου.

824. ἠτόμω: see on 257, where the shade of meaning differs. Cf. 1177, 1404; 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. ἰδοὺ: see on 82. He has obeyed the command προσελθείς, 822. — νυνθῇ: cf. Phot. νῦν δὴ (νυνθῇ acc. to Kock on the ground that νῦν δὴ means at this moment) ἄρτλες ἡ μηκρὸν ἡμερῶν. Tim. νῦν δὴ πρὸ δλῆνον χρόνου. Schol. Pax, 5, οὕτως Ἀντικόλ

ἄρτλ τοῦ ἄρτλες. Cf. Av. 923. Hermipp. 47, μείζων ἡ νυνθῇ ὅτι, he is greater than he was just now. Magnes, 5, νυνθῇ μὲν ἀμύνι μὴ γεγονότα, νῦν δὲ φής.

827. οὐκ ἐστ' ἐν: cf. 367. Strep- siades, 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 ἐστ', no longer. See on 381. Cf. 1470f. For the position of ἐστι cf. Thesm. 946, οὐκ ἐστ' ἐν ἐλείς. — ἀλλὰ τίς: Phidippides cannot imagine the universe without a supreme ruler.

829. τί: cognate rather than adv. acc. — ἀντικόλ: obs. the dogmatic style of the sophists. See on 331.
830 τίς φησι ταῦτα;

ΣΤΡΕΨΙΑΔΗΣ.

Σωκράτης ὁ Μῆλιος καὶ Χαιρεφῶν, ὅς οἶδε τὰ ψυλλῶν ἰχνῆ.

ΦΕΙΔΙΠΠΙΑΝΗΣ.

σὺ δὲ εἰς τοσοῦτον τῶν μανιῶν ἐλήλυθας, ὥστε ἄνδράσων πείθει χολῶσιν;

ΣΤΡΕΨΙΑΔΗΣ.

εὐστομεὶ καὶ μηδὲν εἴπης φλαῦρον ἄνδρας δεξίονς
835 καὶ νοῦν ἔχοντας· δὺν ώστε τῆς φειδωλίας ἀπεκείρατ' οὐδεὶς πώποτ' οὐδ' ἡλεύσατο οὖν εἰς βαλανεῖον ἦλθε λουσόμενος· σὺ δὲ ὁπερ τεθενεῖτο καταλοίχει 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 ἄσως. Here Socrates, παρ' ὑπόνοιαι, 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 Rhegium a “Melian.”


833. χολῶσιν: in Att. χολᾶ, like popular, Eng. be mad, means both be angry and be crazy. For the former, cf. Antiph. 89, 4; Epict. 6, 7. For the latter, cf. Strato, 1, 0 f., τῶσος κέκληκας μέρωσι (men) ἐτὶ δεικνύον; λέγει. [Ἐγὼ κέκληκα μέρωσι (kee-martins) ἐτὶ δεικνύον; χολᾶs. See on Av. 14. — εὐστόμα: like εὐφημεῖν, 263.

836. ἀπεκείρατο: the κομᾶν implied here is not to be confounded with that mentioned in 14. Cf. Av. 1282, κόμων, ἐπειδῶν, ἐφύσεω, ἐσωκράτων — χαίρετο: the Greeks, out of regard for health and cleanliness, anointed themselves with oil before gymnastic exercises and before meals.

837. βαλανεῖον: 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, μυῖν, ἀπαρτιλτος, ἐτὰς ἐλουτος. Plut. 85, (Πατροκλῆ) οὐκ ἔλαυσατ' ἐξ ἄρτενερ ἐγένετο. Socrates is ridiculed as ἐλουτος also in Av. 1554. Cf. Plat. Symp. 174 a.

838. καταλοίχει: for καταλόνει. Cf.
ἀλλ' ὡς τάχιστ' ἐλθὼν ὑπὲρ ἐμοῦ μάνθανε.

ΦΕΙΔΙΠΠΙΔΗΣ.

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

ΣΤΡΕΨΙΑΔΗΣ.

άληθες; δισαπερ ἐστ' ἐν ἀνθρώπων σοφά·
γνώσει δὲ σαυτόν, ὡς ἁμαθής εἰ καὶ παχύς.
ἀλλ' ἐπανάμεων μ' ὁλίγων ἐνταυθὶ χρόνον.

ΦΕΙΔΙΠΠΙΔΗΣ.

ὁμοί, τί δρᾶσω παραφρονοῦντος τοῦ πατρός;
845 τότερον παρανοιάς αὐτὸν ἐσαγαγὼν ἔλω,
ἡ τοῖς σοροπηγοῖς τὴν μανίαν αὐτοῦ φράσω;

Hom. Od. x. 381. Hes. Op. 747, μηδὲ λάσσοι. Hence οὐκαί, οὐκαί, οὐκοί, etc. In λάσσω the original ν of the stem λαν- has gone into its cognate consonant ι, and disappeared.—ἄσπερ τεθνεότερος: alluding to the custom of bathing corpses (cf. Plat. Phaed. 115 b); but it is followed ἐπὶ προσθοκλυαν by τὸν θλαξ, i.e. οὐξιάν, so that καταλέξις suddenly assumes the force of καταναλίσκεις εἰς λουτρόν, hence squander, like εὐερέ and εὐαφέ in Plautus.

839. ινόρ ἤμοι: i.e. ἀρτ' ἤμοι. 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, 1280, τοῦ καὶ ποτ' εἰ; whose son are you anyway? Xen. Hell. ii. 3. 47, τοῦτον τί ποτε καὶ καλέσαι χρή;

841. ἄληθες: distinguish from ἄλη-
θες. The proparox. form is an interr.
excl. of astonishment freq. accompa-
nied with indignation, can it be? Cf.
Eq. 89; Av. 174, 1048, 1606; Ran.
840; Vesp. 1142, etc. Eur. Cyc. 241.
Also in tragedy, as Soph. O. T. 350,
Ant. 758.

842. Obs. the expansion of the
Delphic γρώδι σαυτόν.—παχύς: Suid.,
καὶ παχύς καὶ ἄρχαῖος ἐπὶ τοῦ ἡλιθίου
τάντας παρὰ τοῖς παλαιοῖς. Hipp.
Aet. p. 568, ἐς τὰς τέχνας παχύς, οὐ
λεπτον οὐδὲ δέξες.

843. Strepsiades goes to bring a
rooster and a hen, whereupon Phidip-
pides soliloquizes, 844 ff.

2. 49, φάσκων κατὰ νόμον ἔξειναι
παρανοια ἐλόντι καὶ τὸν πατέρα δῆσαι.
The story which was current in an-
cient times that a suit of this sort
was instituted against Sophocles by
his son Iophon is prob. false. See on
Ran. 73.
THE CLOUDS.

850 μὴ νῦν τὸ λοιπόν· ἀλλὰ τίμηδε μὲν καλῶν ἀλεκτρύαιναν, τούτων δὲ ἀλέκτορα.

855 ἐπελανθανόμην ἄν εὐθὺς ὑπὸ πλήθους ἕτων.

860 καλῶν: as inv. Cf. 1080; Eq. 1080 (1); Ran. 133; Vesp. 886, 1216; Frg. 25. 2. GMT. 101; H. 967.

861. Le Bourgeois Gentilhomme of Molière has a scene (iii. 3) very much like this. See on 696.


855. Cf. 631.— ἄφω: as in 895.

856. τὸ ἱμάτιον: cf. 408.

857. ἀπολλέκα: the pf. here is
not necessarily equiv. to the aor. in 856. Turned by the pass., the passage would be, "That then is how your μάτον got lost, is it?" "But it isn't lost, but pondered away."—καταφρόντικα: 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 τρέπεται τι χρήματα τάλαξ; Anaxandr. 51, τὸν ἑμὸν μύναλον (flute) ποι τέτροφας;—ἀνάφητε: in genuine cases of crasis the accent of the second word alone is usually retained. After ἃ some write aphaeresis, ἃ'νάφητε, which seems to be sustained by ἃ ταῖρε, Vesp. 1238, 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 ἃ, as in our example; and as this vowel is less likely than έ to suffer aphaeresis, the argument from ἃ ταῖρε is weakened. Besides, even assuming crasis with έ-, the ἃ would lose its individuality if aspirated in ταῖρε. Cf. δικαίον from ἄ and ἑκαί. Kr. Dial. 14, 2, 21 f.—σῦ: 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 δίδων ἄνθρωπος. After this the minister of foreign affairs had a right to make outlays under this head. Strepsiades changes ἄνθρωπος into ἄνθρωπος. —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. ἄνθρωπος.

860. έπτα: it is not absolutely necessary to regard this as an instance of έπτα preceding the partic. (πιθόμενος here) which it logically connects with the finite verb; for πιθόμενος merely sums up έπτα, βάδισε, ἔμενεν, which is equiv. to "go and learn." The same is true of ἔπτειτα in 1240, where τουνόν ἐν merely sums up the results of what proceeded. Cf. Av. 911; Plut. 1004, 1148. In Lys. 653 f., with the reading λεγόμενον of the MSS. (where Dind. and others have γενόμενον), έπτα before ἀναλώσατε seems to be logically subsequent to it. Some, however, emend radically. In Kr. Spr. 58, 10, 3, it is denied that έπτα, ἔπτειτα, 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
THE CLOUDS.

885 ἡ μὴν σὺ τούτων τῷ χρόνῳ ποτ' ἀχθέσει.

870 αὐτὸς τρίβων εἶναι ἄν, εἰ κρέμαιο γε.

867 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.—ἡ μὴν: freq. used to introduce oaths, and also strong assurances, esp. threats. See on Ran. 104. — τῷ χρόνῳ ποτὲ: also χρόνῳ ποτὲ, or τῷ χρόνῳ, or simply χρόνῳ, some day. See on 96.

866. Socrates appears in time to hear 867.

868. γάρ: explains ἄκομα.

869. κρεμαθρῶν: one would expect μαθημάτων, but κρεμαθρῶν is used in reference to the previous appearance of Socrates on ο 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 (κρεμαμένου), could suggest a torment; hence his resentment. The clause νηπτίος γάρ έστι, however, was of itself sufficient to provoke the youth. — τρίβων: experienced in, acquainted with. Cf. Vesp. 1429. Eur. El. 1127, τρίβων γάρ οὐκ εὑς, ἄτοκος ἀδικον τος. See on 869.

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-
making the play upon the words, prob. separated the vowels of αι, so that κρέμα- might sound like the first two syllables of κρεματρων, i.e. he said κρέμα- αι γε.—Whatever be its nature, Socrates at once seizes upon the fault, treating with lofty contempt the insolent meaning of what was said.

873. διερρηκτόν: dia- has the notion of asunder. Cf. Quint. xi. 3. 81, labra et porriguntur male et scinduntur et duiduntur et dentes nudant, et in latum ac paene ad aures trahuntur.

875. κλήσις: here the summons by an accuser.—χαύνωσιν: acc. to the Schol., the act of making void the antagonist's argument; more prob. bombast. Cf. Eur. Andr. 930 f., κακῶν γυαλίκων ἐσοδοί, μη δακτύλοι, μη μοι λέγοις τοῦτο ἔχαίνωσιν λόγους, whereupon the λόγοι are given. An. 819; Ach. 635 (χαύνωσιλτας).

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.—τοῦτο: it is a single art; still we should expect ταύτα.
THE CLOUDS.

εὐθὺς γέ τοι παιδάριον ὅν τυννουτοὺν ἐξπλαττέω ἕνδον οἰκίας ναῦς τῇ ἕγλυφεν

880 ἀμαξίδας τε σκυτῶν εἰργάζετο,
κάκ τῶν σιδῶν βατράχους ἐποίει πῶς δοκεῖς.
ὅπως δὲ ἐκείνῳ τῷ λόγῳ μαθήσεται,
τὸν κρείττον', ὅστις ἔστι, καὶ τὸν ἠττονα,
[δὲ τάδικα λέγων ἀνατρέπει τὸν κρείττονα.] 885 ἔαν δὲ μὴ, τὸν γοῦν ἀδικοῦν πᾶσῃ τέχνῃ.

ἈΚΡΑΤΗΣ.

αὐτὸς μαθήσεται παρ' αὐτῶν τῶν λόγων,
ἐγὼ δὲ ἀπέσομαι.

ΣΤΡΕΨΙΑΔΗΣ.

τούτῳ ὑν μέμνητο', ὅπως πρὸς πάντα τὰ δίκαια ἀντιλέγειν δυνήσεται.

ΧΩΡΟΣ.

ΔΙΚΑΙΟΣ.

χώρει δεύτερ, δεϊγον σαντὸν

878. ὅν: agreeing with the pred. So more freq. than otherwise with ὅν, καλολομος, and synonymous words. Kr. Spr. 63, 8, A. This is esp. the case when ὅν is more closely associated in position with the pred. than with the subj. Cf. Av. 607. Plat. Prot. 354 e, ἢν ἡδονὴ διὰκεῖται ὡς ἄγαθον ὅν. But Plat. 88, ἐγὼ γὰρ ὅν μεμάδων.—τυννουτοὺν: he indicates the size by some gesture.

881. τός δοκεῖ: strictly a parenthetical question, found chiefly in comedy and Eur. Cf. Achar. 12, 24; Ran. 54; Eccl. 300; Plut. 742. Eur. Hipp. 446.

882. ἔτεις: as in 824. — On the whole passage, see Introd. § 40 f.

883. This is identical with 118.

884. This seems to be formed from 901. Moreover, it has been remarked by Weyland, that 882 does not agree perfectly with 110 ff., 1107 ff., nor with 930 ff., 938 ff., 990, 1000. But when we consider 885, inconsistency can hardly be charged.

885. τάξης τέχνη: this is a mere adv. phrase qualifying the predication, by all means, in any case; also indisputably. Cf. 1823; Eq. 592; Ran. 1235; Eccl. 306. Sometimes μηχανὴ is used in about the same sense, as Lys. 300. So μὴν τέχνη μὴν μηχανὴ, Lys. 13. 95. Thuc. ν. 18. 4. Cf. Dem. Neoer. 16, τέχνη καὶ μηχανὴ γίνοιτο (in a law).

886. Strepsiades and Socrates withdraw; Phidippides is, excepting of
ARISTOPHANES.

890 τοῖσι θεταῖς, καίπερ θραύσυς ὄν.

ΔΙΚΑΙΟΣ.

Καί ὅποι χρήζεις, πολὺ γὰρ μᾶλλον σ’
ἐν τοῖς πολλοῖσι λέγων ἀπολῶ.

ΔΙΚΑΙΟΣ.

ἀπολεῖς σύ; τίς ὄν;

ΔΙΚΑΙΟΣ.

. λόγος.

ΔΙΚΑΙΟΣ.

ἡττων γ’ ὄν.

ΔΙΚΑΙΟΣ.

ἀλλὰ σε νικῶ, τὸν ἐμοῦ κρέιττω

895 φάσκοντ’ εἶναι.

ΔΙΚΑΙΟΣ.

τί σοφὸν ποιῶν;

course the Clouds, the sole witness
of the contest of the two λόγοι. See
Intro. § 35 f. The λόγοι are respec-
tively 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
Σωδαμονία (Κακία) and Ἄρετη in the
"Ομαν Ἐορτον Prodicus in Xen. Mem. ii. i.
21 ff. See on 361.

889-1112: the fourth episode (ἐπι-
εὐσιόσιλον τέταρτον), containing (889-1104)
the contest of the λόγοι, each λόγος
contending for the privilege of in-
structing Phidippides.

891. In the Τῆλεφος of Eur. (Dind.
Frg. 721) some one says to Menelaus
τῷ ὅποι χρήζεις: ὃν ἀπολούμαι τῆς σῆς
Ἐκλείψει εἶναι.

892. Being challenged to appear
before the spectators, the ἄδικος re-
plies that he will be the more sure of
victory before the multitude. Cf.

Eur. Hipp. 988 ff., τὸ γὰρ ἐν σοφοῖς
φαύλοι παρ’ ἴχλῳ μουσικότεροι λέγειν.
This verse exhibits the only instance
of hiatus at the end of a verse in
this anaestatic system, and here it
occurs between two speakers.

893. This verse introduces the ἦτ-
tων ov ἄδικος λόγος (and by implication
also the δικαίος) individually to the
spectators.—It is worthy of remark
that as Anaxagoras was called Νοῦς,
and Democritus Σοφία, so Protagoras
was called Λόγος by his contemporaries.

Cf. Ael. V. H. iv. 20, ἃ Ἀθηναίους ἔκλειξεν
τῶν Δημόκριτον Φιλοσοφίαν, τὸν
ἢ Πρωταγόραν Λόγον. Suid., Ἀρτα-
γάρας μισθὸν ἔπραξε τοὺς μαθητὰς μνῆς
ἐκατόν. Did καὶ ἐπικλήθη Λόγος ἐμμεθοὺς.
Schol. Plat. Rep. x. 600 c, did καὶ ἐπι-
κλήθη Λόγος.—Some have imagined
that the δικαίος λόγος was presented
in the form of Aeschylus, and the
ἄδικος in the form of Euripides.
THE CLOUDS.

ΑΔΙΚΟΣ.

γνώμας καὶνὰς ἐξευρίσκων.

ΔΙΚΑΙΟΣ.

τάτα γὰρ ἀνθεὶ διὰ τούτου τοὺς ἀνοίτους.

ΑΔΙΚΟΣ.

οὐκ, ἀλλὰ σοφοῖς.

ΔΙΚΑΙΟΣ.

ἀπολῶ σε κακῶς.

ΑΔΙΚΟΣ.

ἐἰπὲ, τί ποιῶν;

ΔΙΚΑΙΟΣ.

τὰ δίκαια λέγων.

ΑΔΙΚΟΣ.

ἀλλ' ἀνατρέψω 'γὼ, αὐτ' ἀντιλέγων·
oīde γὰρ εἶναι πάνυ φημὶ δίκην.

ΔΙΚΑΙΟΣ.

οὐκ εἶναι φῆς;

ΑΔΙΚΟΣ.

φέρε γὰρ, ποῦ ἵστιν;

ΔΙΚΑΙΟΣ.

παρὰ τοῖς θεοῖς.

897. ταῦτα: i.e. τὸ γνώμα καὶνὰς ἐξευρίσκειν. — τούτουτοι: a comparison with 1096—1101, Ran. 954, and numerous other passages, makes it seem prob. that the spectators are meant, though deictic ἵστι does not compel this inference. See on 1427.

898. οὐκ: see on 258. Cf. 913.

900. 'γὼ αὐτ': a rare synizesis of συν with αὐτ. See Crit. Notes.

901. τοῦ ἦστιν: this sophistical question leads Δίκαιος to speak of the personified abstraction. Cf. Soph. O. C. 1381 f., ἡ παλαιότος Δίκη ἐνο — ἐδροῖς Ζηνὸς ἑρωδοῖς κόμωσις. She was daughter of Zeus and Θέμη.
ΑΡΙΣΤΟΦΑΝΗΣ.

ΑΔΙΚΟΞ.

τῶς δήτα δίκης οὐσης ὁ Ζεὺς
οὐκ ἀπόλωλεν τὸν πατέρα αὐτοῦ
dήσαις;

ΑΔΙΚΟΞ.

αἴβοτ· τοντὶ καὶ δὴ
χορεῖ τὸ κακὸν· δὸτε μοι λεκάνην.

ΑΔΙΚΟΞ.

τυφογέρων εἰ κανάρμοστος.

ΑΔΙΚΟΞ.

καταπύγων εἰ καναίσχυντος.

ΑΔΙΚΟΞ.

ῥόδα μ' ἐξηκας.

ΑΔΙΚΟΞ.

καὶ βωμολόχος.

ΑΔΙΚΟΞ.

κρίνεις στεφάνοις.

ΑΔΙΚΟΞ.

καὶ πατραλοίας.


905. αὑτοῦ: for position, see on 515.

906. καὶ δὴ: strictly even now, but it has to be rendered in various ways acc. to the context. Cf. Ran. 1018; Vesp. 1483; Λυ. 1. 369, etc. See on 778. Kr. Spr. 69, 17, 1.

907. λεκάνην: Schol., ἵν' ἡμέραν. Plut. Mor. 801 b, Πλάτων ὁ καμάκας (182) τὸν δῆμον αὐτῶν τοιεί αὐτοῦτα λεκάνην καὶ πτέρον, ὅπως ἡμέρη. Cratin. 255, μάν μεθυσμύλω σὺ ἡμεῖς; τοῖς ταχέως τις καὶ λεκάνην ἐγεκάτω, on which Poll. x. 76 says, καὶ γὰρ τινὰ (i.e. eis δ') ἐξεμείνει, καὶ τούτο λεκάνην ἐκάμαζον, as if they had vessels expressly for this purpose.

908. τυφογέρων: compare the meanings of τοφός, τυφώοις, etc. In Hipp. (e.g. Epidem. iv. p. 517) τυφάθη is used of one whose wits are blunted by sickness. — κανάρμοστος: compare Lat. ineptus.

910. ῥόδα: your epithets are as sweet as roses. This acc. is cognate, as in Eccl. 436, τὰς γυναίκας πέλλ' ἄγαθά λέγων. Cf. 1330.
ΔΙΚΑΙΟΧ.
χρυσῷ πάττων μ' οὐ γιγνώσκεις.

ΔΙΚΑΙΟΧ.
οὐ δῆτα πρό τοῦ γ', ἀλλὰ μολύβδῳ.

ΔΙΚΑΙΟΧ.
νῦν δὲ γε κόσμος τοῦτ' ἔστιν ἐμοὶ.

ΔΙΚΑΙΟΧ.
θρασὺς εἰ πολλοῦ.

ΔΙΚΑΙΟΧ.
οὐ δὲ γ' ἀρχαῖος.

ΔΙΚΑΙΟΧ.
διὰ σὲ δὲ φοιτᾶν
οὐδεὶς ἐθέλει τῶν μειρακίων.

912. χρυσῷ πάττων: cf. Eccl. 326; Plat. 268, ἐ χρυσῷ ἄγγελις ἡτῶν. Dion. H. Rhet. 9. 4, ἀποκαὶ λοιπόν ἐπὶ πρὸς Ἀγαμέμνον χρυσὸς ἢ τῷ Ἀγα-

913. μολύβδῳ: "talia dicens olim non auro, sed plumbō consperrēre te visus esse." Dindo-

t. The antithesis of gold and lead is familiar everywhere. Cf: Simon.64 (of a false friend), παρὰ χρυσῷ ἰφθαρί| ἀκρατον ὀδὴ μολύβδῳ ἱχθῶν. Cratin. 452, φασίνθαι χρυσήν, καὶ ἀργυρός δ' ἀδεὶς εἰς μολύβδησιν. 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 satisfac-

torily explained. Some regard it as being identical with that in ἄλγον, μικρῶ, nearly, denying that σείν is to be supplied with these. (Kr. Spr. 47, 16, 6.) Whatever be the origin of ἄλγον, almost, πολλοῦ by contrast with it means altogether; and if ἄλγον originally depended on σείν, this verb must have vanished from conscious-

916. διὰ σὲ δὲ: this procelematusmatis-

cus has no unquestionable parallel in regular anapaestic verse. G. Her-

917. σοῦσί: masc. κατὰ σοῦσιν.
ARISTOPHANES.

γυνωθήσει τοί ποσ' Ἀθηναίοις,
οία διδάσκεις τοὺς ἀνθρώπους.

ΑΔΙΚΟΣ.

αὐχμεῖς αἰσχρῶς.

ΑΔΙΚΟΣ.

σὺ δὲ γ' εὖ πράττεις:
καίτοι πρῶτορον γ' ἐπιτύχευες
Τήλεφος ἦναι Μυσὸς φάσκων,
ἐκ τηριδίου
γνώμας τρόφων Πανδελετείους.

ΑΔΙΚΟΣ.

ὦμοι σοφίας—

ΑΔΙΚΟΣ.

ὦμοι μανίας—

918. γυνωθήσει: pass. of γυνωθῆσαι ἂς Ἀθηναίοις, where ἂς is proleptic.—Ἀθηναίοις: this use of the dat. is most common with the pf. tenses, but occurs even in prose with other tenses, as Plat. Crit. 40 δοκεῖν τὸν ἐλέγετο ἐμ. As this is not a dat. of pure agency, the nature of the individual verb is not without influence.

921. πρῶτορον: equiv. to πρὸ τοῦ, when training in virtuous habits was in vogue. Cf. 913.

922. Τήλεφος: see on Εἰ. 818; Ῥ. 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 ἄριστος λόγος. 923. τηριδίου: dim. of τήρα, which is familiar from the Odyssey as a mark of a beggar. Cf. Hom. Οδ. xiii. fin.

924. γνώμας: παρ' ὑπ' ἐνενιάν ἑτερους ἢ στατά. Cf. 815; Vesp. 462, 1367; Pass. 1116, τὴν Σιθολλαν ὁπίς. Frg. 205, καὶ τῶς ἐγὼ θεμίλοιν φάγομαι ἀν ρήματα;—Πανδελετείους: 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, ΑΔ. ὦμοι σοφίας ἢς ἢμισονίης. ΑΙΚ. ὦμοι μανίας τῆς σῆς τόλμως σ'. On the ground that as ὦμοι in one place is the echo of ὦμοι in the other the word must be of the same nature, i.e. must denote disgust, in both places, and that the ἄριστος λόγος cannot be understood as censuring
THE CLOUDS.

ΑΔΙΚΟΣ.

ὥς ἐμνήσθης.

ΑΔΙΚΙΟΣ.

τῆς σῆς πόλεως θ',

ἠμείας σε τρέφει

λυμανόμενον τοῖς μειρακίων.

ΑΔΙΚΟΣ.

οὐχὶ διδάξεις τοῦτον Κρόνος ᾧν.

ΑΔΙΚΙΟΣ.

εἴπερ γ' αυτὸν σωθήναι χρῆ

καὶ μὴ λαλιάν μόνον ἀσκῆσαι.

ΑΔΙΚΟΣ.

δεῦρ' ἵδι, τοῦτον δ' ἔα μαίνεσθαι.

ΑΔΙΚΙΟΣ.

κλαύσει, τὴν χείρ' ἴν έπιβάλλης.

ΧΟΡΟΣ.

παύσασθε μάχης καὶ λοιπόνα.

935 ἀλλ' ἐπίδειξαι σὺ τοὺς προτέρους

Ευρ., whose σφιλα is certainly meant in ὅμοι σφιλας, Kock proposes to read, 

ΑΑ. ὅμοι σφιλας — ΑΔΙΚ. ὅμοι μανιάς — 

ΑΔ. τῆς σῆς. ΑΔΙΚ. πόλεως, ἡμείας σε 

τρέφει κτ'. The change is justified 

by assuming that τῆς σῆς had received the 

false marginal explanation, ὅς 

ἐμνήσθης.

929. λυμανόμενον: Protagoras in

Plat. Prot. 318 ε, says, οἱ ἄλλοι σε- 

φωτια λάβονται τοὺς νεόν, with which 

compare Ἑμ. 91 ε, Πρωταγόρας ἔ 

θαλής τὴν ἑλλάσ ἑλάσσανε διαιρέσαν 

tos συγγεγραμμόν καὶ μαχητήρειον 

ἀποστάμενον καὶ παρειδίμαζαν πλοῦν καὶ 

τεσσαράκοντα ἐηγά.

929. τοῦτον: Philippides. — Κρό-

νος: see on 398.

930. γ' : implying, yes I shall. — 

σωθήναι χρῆ: (if) he is to be saved. 

This use of χρῆ, where the notion of 

obligation or necessity is not con-

spicuous, but merely results from a 

purpose, custom, or something of the 

sort, is not rare.

932. ἵνα: synizesis, esp. freq. in the 


256; Od. xxiii. 77. Soph. Ant. 95; 


784; Them. 176. — The ἐπικε 

attempts to lead the youth away, but 

is prevented by the Ἀθλοιος, 933; 

whereupon a personal conflict is 

stopped through the intervention of 

the Chorus.

935. ἐπίδειξαι: see on 748.
ἈΡΙΣΤΟΦΑΝΗΣ.

ἀττ' ἐδίδασκες, σὺ τε τὴν καυνήν παίδευσον, ὡπως ἃν ἀκούσας σφῶν ἀντιλεγόντων κρίνας φοιτῇ.

ΔΙΚΑΙΟΣ.

δρᾶν ταῦτ' ἔθελω.

ΔΙΚΑΙΟΣ.

κάγωγ' ἔθελω.

ΧΟΡΩ.

940  φέρε δή, πότερος λέξει πρότερος;

ΔΙΚΑΙΟΣ.

τοῦτῳ δῶσαι· καὶ ἐκ τούτων, ὃν ἄν λέξῃ, ῥηματίσωσι καυνῖς αὐτὸν καὶ διανοίας κατατοξεύσω.

945  τὸ τελευτάων δ', ἢν ἀναγρύξῃ, τὸ πρόσωπον ἀπαν καὶ τῷ φαθαλμῷ κεντούμενος ὄσπερ ύπ' ἀνθρηνῶν

938. κρίνας φοιτῇ: for a similar situation, cf. Luc. Somn. 6, where Ἑρμογενίμως (Sculpture) and Παθεία contend over Lucian himself.

940. πότερος ... πρότερος: cf. Eccl. 1082, ποτέρας προτέρας ἀναλαγώ; Plat. Legg. iv. 712 ε, πότερος ἀποκρίνασαν πρότερος ἄν ἔθελοι; and freq. This παρῆχθης occurs already in Hom. Π. iii. 209, ὅποτεροι 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, ἐν τῷ τῷ ἑρρ., ὄσπερ ἐκ φαρέτρας ῥηματισκεὶ αἰνειμέθη ἀναστώτης ἀποτοξεύσας, κἂν τοῦτον ξυτῆς λόγοι λαβεῖν, ὄσπερ πεπληκυθεὶς καὶ νῦν ἐς μετανομαπᾶσιν.

943. ῥηματίσωσι: cf. Pax, 534, οὐ γάρ ἔδει δεῖν ἡμιν ἡ εὐρυκριόλογος (Sc. Ελευθερία as goddess) τοιητῇ ῥηματίσων βικανισθῶν (i.e. Euripides). See also on the preceding verse.

947. κεντούμενος: cf. Vesp. 432, τῷ φαθαλμῷ ἐν κυκλῳ κεντεῖτε καὶ τοὺς ἐκ ταυτόλους.—ὑπὸ ... ὑπὸ: as ὄσπερ ὑπ' ἀνθρηνῶν 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 ὄσπερ clause. Here it is possible, of course, to const. ὑπὸ τῶν γραμμῶν with ἀπολεῖται.
THE CLOUDS.

υπὸ τῶν γνωμῶν ἀπολεῖται.

ΧΟΡΟΣ. (Στροφή.)

949-50 νῦν δεξιέτον τὸ πισάνω τοὺς περιδεξίους
λέγοντα καὶ φρονίμοι καὶ γνωριτύποις μερίμνας,
ὅπως αὐτῶν λέγων ἀμείνων φανήσεται.

955 νῦν γὰρ ἄπας ἐνθαδε κύδνους ἀνέïται σοφίας,
ὅς πέρι τοὺς ἐμοίς φίλους ἔστιν ἀγῶν μέγιστος.
ἀλλ' ὡς πολλοί τοὺς πρεσβυτέρους ἦθεις χρηστοὶ στεφανώσας,

948. By this paroemiastic dimeter the anapaestic system—a hypermeter of unparalleled length—is at least terminated. Rhyth. and Met. p. 38. This passage, 899-946, bears a considerable resemblance to Eur. Med. 1389-1414.

949-1023. A syntagma. See Metres.

954. Ἀγων: in argument.

955 f. κύδνους ἀνέïται: this expression seems not to occur elsewhere. Kock suggests that ἀνέïται may be throw open, as in Hom. Il. xxi. 537, ἀνέïτω τε πᾶλισ, and Eur. Bacch. 448, ἀνέïτε γ' ἀνήκην ὥρᾳ, hence campus patet, in quo periculum (trial) faciant sapientiae. He also suggests that it may be equiv. to ἀναπρίτενε (throw, as dice) in ἀναπρίτενε κύδνον, run the risk. The general meaning seems to be, nunc enim summo hic in discrimine versatur sapientia.

957. ἱπποτε φίλους: the Chorus speaks of both λέγον as friends; for φίλου evidently refers to them, not merely to the ἄλλος and the Socra-
tists. In the next verse the ἄλλος is favorably characterized by the Cory-
phaeus.

959. ἄλλο: 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 ἄλλο. It should be observed, however, that ἄλλο is regularly used in such cases merely because, as a rule, other matters in hand are dropped, in which case ἄλλο is naturally employed in making the transition. In Vesp. 648 (where ἄλλο 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 introduced the dialogue, ἄλλο is used, 546. Moreover, it does not matter whether the metre is anapaestic or not. In Pax, 601 f., two iambic tetrameters, beginning with ἄλλο, introduce a dialogue in iambic tetra-
meters. Also in Thesm. 581 f. In Nub. 1397 ff. the same thing occurs without ἄλλο for the reason above explained in the case of Vesp. 648, the iambic tetrameters having already been introduced by ἄλλο in the same scene, 1351. Of course ἄλλο may be so used a second time in the same scene, as Av. 461 and 549. — At
960 ὅδε νομίζω τοις ἵπτειν χαῖρεις, καὶ τὴν αὐτοῦ φύσιν εἰπέ.

ἈΙΚΑΙΟΣ.

λέει τοῖς τὴν ἀρχαῖαν παιδείαν, ὡς δικείτο,
ὅτε ἐγὼ τὰ δίκαια λέγων ἦνθουν καὶ σωφροσύνη
'νενόμιστο.

πρῶτον μὲν ἔδει παιδὸς φωνὴν γρύξαντος μηδὲν ἀκού-

σαι.

εἶτα βαδίζειν ἐν ταῖς ὁδοῖς εὐτάκτως εἰς καθάριστον

478 f. the Coryphaeus recites two ana-
paestic tetrameters (beginning with ἀλλά) 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.—στεφανόμενος: cf. Hom.
Od. viii. 170, θεὸς μορφήν ἔπεισε στεφαί.
Pind. Ol. i. 100, ἐμεῖς ἐπὶ στεφανῶσα
κεῖνον Ἀθηνᾶς μαλακὲς χρή.

960. ῥήξων: see on 357.—αὐτοῦ:
Cor. 282, μαθέων αὐτῷ τοῖς ὑποκρίταις
ἐπηγίγνολεσις (you acted the part of
triagonist). Xen. Mem. i. 4. 9, ἄδει γὰρ
τὴν δαισοῦ σὺ γε ψυχῆς ὁφέι. In some
of these examples the readings vary.
H. 686 a; G. 146, κ. 2.

961. A similar anaepastic passage is
Telecl. 1, λέει τοῖς βίοις ἐξ ἀρχῆς,
ὅτι ἐγὼ θηρτοῖς παρεῖχον κτλ.

962. ἐνενόμιστο: in a estima-
460 b, (ὁ βροτες ἐν ταῖς τέλειως) ὅλλα
νοµίζεσθαι ἐπηγίγνεσθαι δοκοῦσιν. Luc. Hermot.
24, ταῦτα μὲν ὅλλα νοµίζεσθαι παρ' αὐτοῖς.

—'νενόμιστο with αφαρεσίς, rather
than νενόμιστο with omission of aug.,
is written, because the early Att.
poets omitted the aug. only in lyric
passages or in ῥήσεως ἐγγελικά.

963. Of the well-bred Athenian
youth, Luc. Amor. 44 says, ἀντὶ τῆς
πατρίδας ἐστι τῆς ἐξής μετὰ κεφαλῆς
καὶ μηδενὰ τῶν ἀκατάστατων προβλήματων.
We have an instance in the case of
Autolycus, Xen. Symp. 3. 12 f.—γρύξ-
αντος: uttering a syllable (in comp-
pany). Cf. 945. The aor. partic.
thus connected with a verb of physi-
cal perception is poetic. Cf. 292.

964. εὐτάκτως: cf. Alex. 262, ἐν γὰρ
νοµίζω τοῖς τῶν ἁλευθέρων ἢ εἰσι,
τὸ βαδίζειν ἀρρόσωμεν ἐν ταῖς ὁδοῖς.
—εἰς καθάριστον: for the ellipsis, see
H. 730 a.—The education of the
young at Athens included 1) reading
and writing, taught by the γραμμα-
τιστής; 2) music and poetry, taught
by the κιβαριστής; 3) physical ex-
ercise, directed by the παπορίβης.
Cf. Plat. Prot. 312 b, 325 d ff. The
reason that the grammatical instruc-
tion is here omitted may be either
because it was often imparted along
with the instruction in music and
poetry, or else because it could exer-
cise 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 instruc-
tion. The course with the κιβαριστῆς
is touched upon, 964–972 (cf. Eq.
992); with the παπορίβης, 973–978.
THE CLOUDS.

985 toûs koumētas γυμνοὺς ἀθρόους, κεὶ κρυμνώδη κατα-
νίφοι.

ἐκ' αὖ προμαθείν ἀσμε ἐδίδασκεν τὸ μηρὸς μὴ ἐκνε-
χοντας,

ἡ Παλλάδα περσάτωλι δειναὶ ἡ Τηλέτορὸν τι βόαμα
ἐνευαμένους τὴν ἁμονίαν, ἢν οἱ πατέρες παρέδωκαν.

985. koumētas: from κώμη, city-district, like vicin us from vic us, and corresponding to δημός from δῆμος, county-district; or, as Phot. has it, τοῦ ἐν τῇ πόλει δῆμος κώμας φαίνεται. Ἐν καὶ koumētas τῶν δη-
ματα ἐν πόλει. Cf. Isocr. 7. 40, δι-
λέμμων τὴν μὲν πόλιν κατὰ κώμας, τὴν
ἐκ' χάρας κατὰ δῆμους, ἐθνεύον τὸν
βλέψὶν τὸν ἱκάστου. There were no
public schools, but it was natural that the children of the same kōmē
should, for the most part, attend the
same school.—γυμνοὺς: see on 498.
—κρυμνώδη: a species of cognate
acce. The instrumental dat. might
have been used, as in Nicoph. 13,
νυφέων ἀλφίστων.

986. ἐκ' αὖ: see on 975.—προμα-
θείν: see on 478. —ἐδίδασκεν: ἃς, δὲ
καθορισμένα.—μὴ ἐκνεχόντας: Schol.,
μὴ ἐκνέχοντας τὰ αὐξον ἐκ τῶν συνε-
325d, εἰς ὅσον κόλλασει τὰ πέρον
(=the parents) πολλὰ μᾶλλον ἐνευα-
μένως οὐκ ένευαμένως τῶν παιδῶν ἢ ἐφαι-
μένως τοι καὶ κιβαρίσμως. —With ἐκ-
νεχόντας, μή and not οὐ is used because
the partic. contains an implied com-
mand and is connected with the subj.
of the inf. προμαθείν, i.e. μὴ ἐκνέχω
is part of the instruction, grammati-
cally considered.

987. Παλλάδα περσατόλιν, δεινᾶν
θεῖον ἔγραφον τινεillé λερομα-
δίκων, ἄγαλα | παῖδα Δίκη μεγάλου δεμα-
στον (Bergk, Post. Lyr. III. pp. 564 f.)
is the restored form of the begin-
ning of a favorite song composed by
the dithyrambic poet Lamprocles of
Athens, who flourished about 500 B.C.
—Τηλέτορὸν τι βόαμα λόφας was the
beginning of a song of the dithyram-
bic poet Κνήθης (written also Κνήθης,
Κνήθης) of Hermione. Bergk iden-
tifies him with the Κνήθης who is
mentioned in 985.

988. ἐνευαμένους: 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 instru-
ment. The mid. with ἁμονίαν is not
found elsewhere, but ἐνευαμένους τίς
occurs in the lit. sense, and in the
metaphorical sense examples are not
wanting, as Aeschin. 2. 157, ἐνευα-
μένας ταῦτα τὴν ὀξείαν καὶ ἀποθανή
φωνή, where the reference is not to
musical pitch, but to the vigor of
emphais, etc. In the act., Alex. 317,
τὸ παναρμένον τὸ καθα όντευον.
—τὴν ἁμονίαν: here prob. the music
(whatever be the particular tune) in
antithesis to the words, the rel. clause
being epexegetical of the idea
expressed by ἐνευαμένους; but ἁμονία
seems sometimes to denote a particu-
lar tune, or a definite musical com-
position accompanying a certain set of
words. Cf. Plat. Prot. 326a, (ὁ
κιβαρίστα) ποιήμα περίϕευκτοι μελο-
ποιῶν (lyric poets) εἰς τὰ κιβαρίσματα
ἐνευαμένους (attuning) καὶ τῶν μυθ.
ARISTOPHANES.

ei dé tis autōn bōmolochoúsaí̂t' h káµµeiýn tina
kamptín,

971 oías oi nín tás káta Frōn̄n̄ tautas tás dýsgkolokám-
Poutus,

épetríbeto tuptômenvos pollás, òs tás Mouías áφaví-

Row. ën pайдoríbou dé kathíou τὸν μηρὸν ëthei proba-

lēsðai

mós te kal tás ármovias ànagká-
ζουσιν oukeiòousa. 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. bōmolochoúsanto : acc. to Schol.
Plat. Rep. x. 600 e, bōmoloχia étai
prosebriemai tis peri toús bōmovis ïnêr
τοῦ τὶ παρὰ τῶν ὑδόντων λαβεῖν, metा-
φορικῶς δὲ καὶ ἡ παραπλησίας (analog-
gously to) ταῦτα ἀφελείας οὐκεκά τινος
kolakēs. Cf. Pherecr. 140, ἵνα μὴ

ψῆ δοὺς τοὺς βαµώοις παραταχοῦ | ἀλλ ἀρχηγῶν
(tess, lingering) bōmoloχo kalaké-
mena. Arist. Eth. N. ii. 7, 13, peri
dei ò δῆδ θε θε αὶ παιδεῖς (jesting) ὃ ὅμων μένων

εντράπελοι (facetious) kai ἡ διάθεσις

ἐπυπηρεία: ὡς ὅ ὁ βερβολὴ bōmo-
lōχia kai ὃ ἦχον αὐτὴν bōmolochos: ὃ ἑλλεῖται ἐγκοιτὼς tis.—kamptín:

see on 333. Cf. Pherecr. 143. 9, kaira-

sias dé μὲ εξαιρετικῶς καµπάς πολλῶν ἐν
tais στροφαὶς ἀπολάλεισ. Cicero, Legg.
ii. 15. 38 f., agrees with Plato that
every change of music affected
the institutions of government, and adds,
neget (Plato) mutari posse
musicas leges sine inmutati-
one legum publicarum. Hence
Plato and Aristotle commend the
vigorous Doric mode. See on Eq. 989.

971. Frōn̄n̄: this poet, called Frōn̄n̄
in Aeol., was the son of Camon of
Mor. 1133 b c, τὸ δὲ δὴ ὃς ὑμῖν κατὰ
Tēρpandρoν κυκραφία καὶ μῆχρι Φρόν̄n̄-
dos ἄλητι τις οὐδα διετέλει: οὖ γὰρ
ἐξέχω τὸ παλαιόν μεταφέρσιν τὰς ármovias
cal toûs rhuµôs: ἐν γὰρ τοῖς νόµois
(modes) ἐκάστον διετέλῃς τῶν οἶκειῶν
tasios (key). δὲ ὡς ταύτην τὴν ἐπωνυ-

mias εἰχόν: νόµοι γὰρ προστηροθήσσαν
(were named), ἐπειδὴ οὐκ ἔδην παρα-

βήναι καὶ ἔκαστον [τὸν] νεοµοµένων

εἴδος τῆς τάσεως. Music herself says
in Pherecr. 143. 14 ff., Φρόν̄n̄ ὁ θεὸς

stróboulos embalôν τῶν | kâmptôn me kal

strôfôn ñalên diëôrôn | ên ñóû µer-

cilas δαδεχ' ármovias ἐχων. Timotheus,
his worse acc. to Pherecrates, sings
a triumph over him in twisting (Bergk,
Poet. Lyr. 11), καµᾶρος ἡθα, Τήµάθης,
κάρως δὲ εἶπεν: μὲν Τήµάθης ὁ Μυλά-

νος τῶν Κάµων τῶν ἱκανοκαµάτων.

972. pollás: sc. πληγάς, cognate
acc. with the pass. Cf. Ran. 636; 
Faz, 644, ol δὲ τὰς πλῆγας ὁρῶν, ἐς

eπόστροφο. For the ellipsis, cf. Soph.
El. 1415, KA. οἱ µοι πέπληµμαι. Ἡ.

παῖσιν, εἰ σθένεις, διπλῆν.—ἀφαν-

ζων: see on 542. Cf. Alcman, 95
twâs Môwâs kâtaûséis, where Eust. ex-

plains, ἀρτί τοῦ ἀφανίζεις. Thuc.
vii. 65. 2, τὰς πατρικὰς ἀρτίας µὴ ἀφανί-

ζων.

973. probaλísthai: cf. Ran. 201,
THE CLOUDS.

177

touc taeodas, opous touc ezwthn mhdven delxewa yapnes:
76 etv ab palw abhis anistamenvon symfiesai ka' prono-
eiosthai
eidwlon toiswv eraxtaiwv 'iay hevhs mih kataleipewn.
klefato d' an toumfaloû oudeis pavis upenedevn tôt' 
aiv, ote

touc aidoiouv drôsov kal' xnovos: òstper mèlousw ep'êrhev:
oû' av malakhn ph rasamenvon t'hv fowhn pro v tov 
erasthn

"Pueri humi sedentes inuentur pedes pretendere, ne adductis pedibus foedum et obscenam spectatoribvs ad
spectum praebeant. eadem de causa aresam in qua conse-
dissent conturbari oportebat." G. Hermann.

974. touc ezwthn: although the law, cited in Aeschin. 1. 12, forbidding on
penalty of death that any grown per-
sions 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 xaiotroph
men. — xeiros: here equiv. to ekoymen.
975. eiv' ad palw abhis: here eiva
denotes grammatical sequence, while
ad expresses logical relation to what
precedes (cf. 908); palw denotes the
reverse motion of anistamenvon as com-
pared with kathâovtau, 973, and abhis
denotes that they are again in the
position occupied prô tou kathâovn. So
we might use such an expression as,
"then again, when he came back (pal-
wv) 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 ac-
cumulations of the sort. The expres-
sions abhis ad, palw ad, abhis ad palw,
etc., are freq. met with. — anistamenvon:
transition from the pl. to the sing.
Cf. 988 f.; Ran. 1073 ff.; Av. 561 ff.;
Vesp. 553 ff., 565 ff.; Lys. 558; Them.
797.—symphagnetos: complanare pul-
verem. — hevhs: depends on idwlon.
977. av: this particle, being fre-
quenative in its effect, renders the
aor. possible in a general statement
(past time), where the impf., which
may also take av, is more usual.
GMT. 30, 2. Some, however, draw
a distinction between the impf. with
av and the aor. with av. A single
instance of the plpf. occurs Lys. 517,
etkprifioth av.

978. drôsov kal' xnovos: the soft,
dew-like down, such as is seen on
blossoms or fruit. This would be
removed from the body by the anoint-
ing and subsequent scraping (aprot-
hêlo kentri xnovos. Ibid. 9. 226, mèlavn
xnovn etkprifioth. Theoc. 27. 49,
mala tev tâth xnovnta filadov. Plut.
Mor. 79 a, tovth Plaistor xnovnous,
steron ef' mèlavn all' h' to kathâovn te
cal' 'Anticov òstper drôsov kal' xnovn
apodrxtomévnoi 'h av phalhn; — mèlousw:
sc. kodwnioth, peaches or quinces.

979. malakhn: proleptic pred. —
phrasamenvon: lit. kneading, hence
ARISTOPHANES.

880 αὐτὸς ἐαυτῶν προαγωγεῖν τοῖς ὀφθαλμοῖς ἐβάδυεν, ὁδὲ ἢν ἔλεγθαι δειπνοῦντ' ἔχειν κεφάλαιον τῆς ῥα-φανίδος, ὁδὲ ἄνηθον τῶν πρεσβυτέρων ἀρπάζειν ὁδὲ σέλυνοι, ὁδὲ ὄψοφαγεῖν ὁδὲ κυκλίζειν ὁδὲ ἵσχες τῷ πόδι ἐναλλάξ.

ἌΔΙΚΟΣ.

ἀρχαία γε καὶ Διπολιώδη καὶ τεττίγων ἀνάμεστα 885 καὶ Κηκείδων καὶ Βουφωνίων.

Making soft. The metaphor would have been obscure if μαλακὴν had not been expressed.

881. ἀν: obs. frequentative ἀν with ἐγρή. Notice also the acc. and inf., for δειπνοῦντ' must not be regarded as dat., since the i of this case does not suffer elision in Ἀττ. Kr. Dial. 12, 2, 7. Cf. Arch. 1079, οὐ δεινὰ μὴ ἵππον κλαμάτια με μὴ ἠφετάσαι; — κεφάλαιον: the best part of the radish. Schol., οὐκ ἔστερον δὲ κατὰ μήκος ὡς νῦν, ἀλλὰ κατὰ κύκλων.

882. τῶν πρεσβυτέρων: gen. of separation, dependent on ἀρπάζειν, snatch away. Of course the notion is snatch away before the older persons could take it, and lit. to snatch from them.

883. ὄψοφαγεῖν: cf. Plut. Mor. 439 δ, παῖδος ὄψοφαγοντος, ὁ διαγένης τὸν παιδαγωγὸν κύκλων (βιβλίον ἔθοκεν, ὁδὼς οὗ τοῦ μὴ μαθητώς, ἀλλὰ τοῦ μὴ διδάσκαλος τὸ ἀμάθημα ποιήσας. — κυκλίζειν: from κύκλω (see on 339), eat delicate birds, hence gormandize. The word means also giggle, and some take it in this sense here, while others think that the poet intended the ambiguity. Cf. Frg. 313, ἀλλὰ τῷ τοιοῦτο ἐτερα μηρὸς ἐκκύκλιζετο.

884. ἄρχαία: as in 915. — Διπολιώδη: the Διπόλιον (Διπόλεια) or Βουφωνίων, a festival in commemoration of the first establishment of agriculture, was celebrated towards the end of June (the 14th of Ξειροφορίαν) on the Acropolis. The festival was devoted especially to the worship of Ζέβς Πολιείως, 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 Περικλείου στρατηγίας) wore their hair done up in a knot, which was held together by golden cicadas. Cf. Luc. Nav. 3, (τοῖς προγόνοις ἡμῶν) ἑδέκτε καλῶς ἐκατομμύριον τοὺς γέρωντας ἀναδομένους κριβούλοι, ὁποῖο τέττιγα χρυσό φανεροῦσαν. Thuc. i. 6. 3, καὶ οἱ πρεσβύτεροι αὐτοῖς τῶν ἐνδιαμένων ὁποῖο τολίκο χρόνο ἐπείδη ἐπαύσατο χρυσοῦ τεττίγων ἑσέρει κριβούλον ἀναδομένου τῶν ἐν τῇ κεφαλῇ τριχῶν.

885. Κηκείδων: a very early dithyrambic poet, whose name is here used proverbially (as in Cratin. 66) to designate the good old time. — Βουφωνίων: the Βουφώνια are strictly the special ceremonies attending the slaying of the ox at the Διπόλιον. Cf.
THE CLOUDS.

ΔΙΚΑΙΟΣ.

ἀλλ' οὖν ταύτ' ἐστὶν ἐκεῖνα,
ἐξ ὧν ἄνδρας Μαραθωνομάχους ἴμη παϊδευσὶς ἐθέρευε.
σὺ δὲ τοὺς, νῦν εὖθυς ὦ ἵματοις διδάσκεις ἐντεῦ-
λίξαται,
ὡς τε μ' ἀπάγχεσθ', ὅταν ὄρχεσθαι Παναθηναίοις δέν
αὐτοὺς
τὴν ἀσπίδα τῆς κωλῆς προέχων ἀμελῇ τῆς Τριτογε-
νείης.

990 πρὸς ταύτ', ὦ μειράκιον, θαρρῶν ἐμὲ τὸν κρεῖττον
λόγον αἴροιν.

Hesych. (s.v. βοθής), ὃ τοῖς Διοπτοῖς τὰ βουφάνα 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 anapaestic tetrameters. The other two sometimes cited, Plat. Com. 145. 4, and Callias, 3, are uncertain.—τιμαίοις: cf. 965, where γυμνὸς means without ἱμάτια. It is the new practice of wrapping children (εὔθυς, sc. ταῖς ἵμασις ἐνα) in these that is condemned.

988. ἀράγχεσθαι: chock with indignation. Cf. Vesp. 586; Ach. 125, ταύτα δὴν οὐκ ἄγχησι; See on 1096.

—ὑμαῖοι: at the Panathenaea (both the μεγάλα and the μικρό) the war-dance (πυρρήχη, see on Ran. 163) was a standing exhibition. Cf. Lys. 21. 1, εἰς πυρρήχησεν ἀνήλωσα Παναθή-


θαρρῶν: when the voc. is neut. (μειράκιον), either the natural gender may be used (constructio ad sensum) as here, or the grammatical, as in Paz, 1200 ff. Sometimes, when a grammatically neut. thing is addressed, the neut. becomes necessary, as Eur. Frg. 894 (Dind.), φίλον ἐφίλω, ἵκειφι

muoi σεαυτῷ καὶ γίγνου ϑρασῆ.
kαπιστήσει μισείν ἁγορᾶν καὶ βαλανεῖων ἀπέχεσθαι,
kαὶ τοῖς αἰσχροῖς αἰσχύνεσθαι, κἂν σκόπτῃ τὸς σε,
φλέγεσθαι.
kαὶ τῶν θάκων τοῖς προσβυτέροις ὑπανίστασθαι προσ-
ιόσων,
kαὶ μὴ περὶ τοὺς σαυτοῦ γονέας σκαινοργεῖν, ἀλλὸ
te μὴδεν.
THE CLOUDS.

μηδ' ἀντεπεῖν τῷ πατρὶ μηδὲν, μηδ' Ἰαπετὸν καλέσαντα
μησυκακὴσαι τὴν ἕλικιαν, εξ ὑπ' ἑνοττοπροφήθης.

ΑΔΙΚΟΣ.

1000 εἰ ταῦτ', ὅ μειράκιον, πείσει τούτῳ, νη τῶν Διόνυσον
toῖς Ἰπποκράτους νίεσων εἶξεις, καὶ σε καλοῦσιν βλιτο-
μάμιαν.

998. Cf. Isocr. 7. 49, αὑτείκων ἄν
τοίς πρεσβύτεροι ἢ λαοδρήσανται δεινό-
τερον ἐνόμιζον ἢ νῦν περὶ τούτο γονιάς
ἔξειμαστεῖν. — Ἰαπετὸν: in the same
sense as Κρόνος (his brother) in
195 b, Ἔρως Κρόνος καὶ Ἰαπετὸς
ἀρχαίηρεσ.

999. μησυκακήσωμα: here reminder
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 (ἀμνοσία, ec. κακῶν). Cf.
Xen. Hell. ii. 4. 48, διάκρυτες δρόσους
ἢ μην μὴ μησυκακήσωμα. Cf. Plat.
1146; Lys. 590. Thuc. iv. 74. 2.
Aeschin. 3. 208.—τῆν ἕλικιαν: ec.
tοῖς πατρίς.—ἐνοττοπροφήθης: νεο-
σὸλ for ναῦδε, to designate their hel-
lessness, is esp. common in Eur. Cf.
48 a, διαπερ ἄντι καλὸνολ, κεχιστάτη
τὶ πρὸς ἄλληρες στόμα.

1000. ταῦτα: cognate acc. — ταῦ-
τα: 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. Ἰπποκράτων: the son of
Ariphon, 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, Teleilip-
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 Lysias, has
been preserved in Dion. H. De Isac,
8 (Lys. Frg. 43). They were ridi-
culed by the comedians for rudeness
127, ἄλλ' Ἰπποκράτους γε ταῦτα ἐκβο-
λιμολ τινας | βληχιώτα τέκνα (baa-babes)
κοδαμός γε σοι τρόπον. Ath. iii. 96α,
tῶν Ἰπποκράτους υἱῶν οὐς εἰς βοῶν
(pigginess) κεμφροδυμένους ὀθια. Phot.
on ὰι states that people called them
Ἰπποκράτους ὰι instead of ὀθία.

vided: in Att. ὀθί (and so dat. pl.
ὀθίς) without: 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.
ὀθί, written by the διοπθώμα, occurs
in the Ms. of Hyperides. The resem-
bliance between certain forms of ὀθί
word and of ὀθί is, therefore, ambri-
able. — ἄξιος: see on 841.

111. Soph. Ant. 500,
ὑπόθεμα. — διοπθώμα:
before consonants,
ΔΙΚΑΙΟΣ.

ἀλλ' οὖν λιπαρός γε καὶ εὐανθῆς ἐν γυμνασίοις διατρίψεις,
oὐ στωμύλλων κατὰ τὴν ἀγορὰν τριβολεκτράτει, οἵα
περ οἱ νῦν,
oὐδ' ἐλκόμενος περὶ πραγματίων γνωγραντιλογεῖ
ἐπιτρίπτειν:

1005 ἀλλ' εἰς Ἀκαδήμειαν κατών ὑπὸ ταῖς μορίαις ἀπόθεξε.

mamma-baby, milkcrop. Acc. to a Schol. on Plat. Alc. I. 118 ε, Xanthippus and
Paralus, sons of Pericles, were called by this name. Cf. Bekk. Anecd. 31, 8, βλεψόμενα: ἐκ τῶν ἀκαλυπτόνων
βαστρικῆν. συγκείται μετὰ τὸ βλάτον,
ἢ ὅτι λάχανον ἔχετον (a limpet plant)
ἀκροῖς τοῦ βραχύτους, καὶ ἐκ τοῦ μάμμα,
ἂ σημαίνει (significant) μάτηρ.
See on μαμάκαθος, Ran. 990. The
insipid nature of the βλάτον, blit-
tum, is freq. alluded to, as in Tho-
Plin. N. H. xx. 22. 88, blitum in-
eras videtur ac sine sapore aut
acrimoniam ulula, unde convici-
cium feminis apud Menand-
rum (873) faciunt mariti. That
is, they called the women βλιτάδες.
Compare blitum.

1002. λιπαρός: from physical exer-
cise. — γυμνασίοις: the gymnasia
were public places for physical exercise
taken without the supervision of teachers.
The formal instruction in
athletics was given in the palaestrae,
which were private establishments,
controlled by individual kourotρίσεων.

1003. τρίβολος: a prickly weed,
which exhausts the fertility of the soil.
Cf. Verg. Geor. i. 153. Lys. 576. ἔτρπτος
seems to mean distorted, unnatural; and, as
this meaning does not give the com-
pound a suitable sense, Kock pro-
poses τριβολεκτράτει, citing Isocr. 7.
49 to illustrate the bad repute of the
εφτάσεων in the good old time.
The word prob. denotes idle quibbling,
such as far-fetched witticisms.

1004. ἐλκόμενος: (in constant dan-
erg of) being dragged (into court). Cf.
1218; Eq. 710. ἐλκόμενος ἐξ ὀρθοῖν.

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 Cl-
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, 705. Eu. 32, ἐν
εἰροκίου δρόμων Ἀκαδήμου θεοῦ.—
ἀποθέσα: there were δρόμοι laid off
in., τειχόμενος Ἀκαδήμῃ κατὰ τὰς ὄδοις
ποιοῦμαι τοὺς περιτάτους: φησί γὰρ ἀκο-
ντώροις (less noisy) τοῖς ἐν τοῖς
δρόμοις ἑναι, upon which Hermias
says, δρόμοι ἤταν τότε τωστάτην, ὅτων ἄτρα-
χον οἱ νόην.
στεφανωσάμενος καλάμως λευκῷ μετὰ σώφρονος ἥλικιώτου,
μῶλας ὀξων καὶ ἀπραγμοσύνης καὶ λεύκης φυλλοβολούσης,
ἥρος ἐν ὑρᾷ χαίρων, ὅπως ταν πλάτανος πτελέα ψιθυρίζῃ.

1006. καλάμως: referring to the chaplet worn by the Dioscuri, the gods of skill and prowess, who were specially revered in the race-courses and the palaestrae.

1007. μῶλας: the σμίλας 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 similacem, folio hederaceo, parvo, non anguloso, a pediculo semittente pampinos flore candido, olenete liliun. fert racemos labruscae modo, non hederae, colore rubro. Id. xxi. 9. 28, folia in coronamentis similacis et hederae, corymbique earum obtinent principatum. Eur. Bacc. 108. Θάμη, βρέθη κληραὶ σμίλαι καλικάρατη. See on Av. 218. —ἀπραγμοσύνη: otium, freedom from trouble, as a lawsuit. It is spoken of as if it were a flower, a sort of “holiday-rose.” For similar metaphors, cf. 61.; Ach. 190, 193, 196; Pax, 529 ff.; Ec. 1332; Verg. 1059. Xen. Symp. 2. 4, ἤμεν δὲ τίνος ὄξων δέχομαι; Καλακάρασας, ἔφι τὸ ἄρροστον. —λευκή: white poplar. Obs. the accent. The nymph Λέων 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. Eccl. 7. 61. Hor. Od. i. 7. 21 ff. From its mythological habitat it was often called ἄχρος. —φυλλοβολούση: 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 φυλλαγολία of applause, nor to what is mentioned in Hor. Od. iii. 18. 10, ἀπαγίτι ἀγρεστις τίβι σίλβα φρόνες, which happens only in autumn. Hence he proposes φυλλοκομάς, assuming a verb φυλλοκομέων from φυλλάκμων. Cf. Av. 215, 742.

ἈΡΙΣΤΟΦΑΝΗΣ.

ἄν ταῦτα ποιῆσ, ἀγὼ φράζω,

καὶ πρὸς τοῦτοις ἔχεις τὸν νοῦν,

ἔξεις αἰεὶ στῆθος λιπαρόν,

χροιὰν λευκὴν, ὡμοὺς μεγάλους,

γλῶτταν βαϊάν, πυγὴν μεγάλην,

πόσθην μικράν.]

ἄν δ' ἀπερ οἱ νῦν ἐπιτηδεύης,

πρῶτα μὲν ἔξεις χροιὰν ὀχρᾶν,

ὡμοὺς μικροὺς, στήθος λεπτόν,

γλῶτταν μεγάλην, πυγὴν μικρᾶν,

καὶ ὅ τι ἀναπείσει
tὸ μὲν αἰσχρὸν ἀπαν καλὸν ἡγείσθαι,
tὸ καλὸν δ' αἰσχρὸν.


1010. Since pay attention to a thing is either τὸν νοῦν προσέχειν τινι or τὸν νοῦν ἔχειν πρὸς τινι or τι, and never τὸν νοῦν προσέχειν πρὸς τινι, the reading of the Mes. πρὸς τοῦτοι προσέχει τὸν νοῦν could only mean in addition to these things you give heed, which is not very suitable. The emendation καὶ τοῦτοι προσέχει 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 ὀχρᾶν, sallow, in 1016. — ὡμοὺς ... γλῶτταν: cf. Luc. Somn. 7, εἰ δὲ θῆλεσ συνοικεῖν ἐμοῖ (Sculpture personified), τοὺς ὡμοὺς ἔξεις καρπορόσ. ὡμοῖ ἐν ἀγάπῃ ἐπάνειπτον σε πάντες.

1014. πόσθην μικράν: Schol., σωφροσύνης σύμβολον.

1016. The correspondence of the antitheses, otherwise so exact, would seem to require πρῶτα μὲν ἔξεις στῆθος λεπτὸν, | χροιὰν ὀχρᾶν, ὡμοὺς μικροῖς. For the same reason Meineke conjectures that something has been lost from 1014, to which ψυφισμα μικρὸν in 1019 corresponded.

1019 f. ψυφισμα: παρὰ προσοδοκεῖαν. The popular orators are ridiculed, who always have long decrees ready to offer.—ἀναπείσει: sq. ἰδίκος 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. 32. 3 ff. Cf. Sall. Cat. 62. Archelaus, of Athens or Miletus, a disciple of Anaxagoras, said, Diog. L. ii. 4, 16, ὅποι καὶ τὸ αἰσχρὸν ὁ φῶς, ἀλλὰ νόμῳ (not natural, but conventional). Anaxandr. 42, τὸ γὰρ κολακεῖσθαι νῦν ἀρεσκεῖν δνομὴ ἐξείς, flattering is now called "complimenting" (lit. pleasing).
καὶ πρὸς τούτοις τῆς Ἀντιμάχου καταπνυσώνης σ’ ἄναπλησει.

ΧΟΡΟΣ. (Ἀντιστροφή)

1024-5 δ’ καλλίτυργον σοφίαν κλεινοτάτην ἐπασκῶν, ὡς ἦδυ σου τοιοὶ λόγοι σώφρον ἔπεστιν ἄνθος. εὐδαίμονες δ’ ἤσαν ἃρ’ ἵνα τίνες τότ’ ἐπι
1030τῶν προτέρων: πρὸς ὅν τάδ’, δ’ κομψοτρεπὴ μοῦσαν ἔχων,
δεῖ σε λέγειν τι κακόν, ὡς εὐδοκίμηκεν ἄνθρ.

1022. ’Ἀντιμάχος: not known; said by the Schol. not to be the Antima-chus upon whom the Chorus in Αχ. 1150 ff. imprecates curses.
1023. ἀναπλήσασθα: cf. Αχ. 847, καὶ ξυστυχόν σ’ Ἰκέρσαλος δικὰν 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. καλλίτυργος: prop. used of a city, though Ευρ. Συπλ. 619 has καλλίτυργα πεδία. For a metaphor analogous to this, cf. Aesch. Suppl. 96, ἵππεις δ’ ἵππεις ἃρ’ ἄσπεργον ἄμβρο-
σις. See on Ῥαμ. 1004 and 825.
1027. ἄνθος: cf. Pind. Όι. 6. 6. ἐπὶ ἐμὼν ὅμων ἐδε’ (ἔχων) εὐπρέπεις ἄν-
θος. Ιδ. 9. 48, ἵνα δὲ πεπαινὸν μὴν ἐμὼν, ἵππεα δ’ ἵμων πεπαινῶν. — σώ-
φρον ἄνθος in the sense of ἄθος σωφροσύνης, as in Εq. 403, διαφάνει-
ας ε’ ἣν ὅσειν Κόν.
1028 ff. εὐδαίμονες . . . προτέρων: cf. Cratin. 228, μακάρου ἢν ὁ πρὸ τοῦ
βίου βροτοίς πρὸς τὰ νῦν, ἄνθων ἄνθρωπον ἐκείνων σοφία βρο-
τῶν περιπατεῖ. — ἄρα: see on 165. — ζώντε: impf. partic., the time
being determined by τότ’ ἐπι τῶν προ-
τέρων. — Verses 1028–1031 (εὐδαίμονες . . . ζώντε) do not respond metrically
to the corresponding verses of the strophe, 963ff. Some, including Kock,
regard them as corrupt, while Teuffel and others see in this another mark
of the incompleteness of the revision.
— The Coryphaeus introduces with 1034 f. the metre (iambic tetrameter
catalectic) of the succeeding dialogue. See on 959.
1031. κομψοτρεπὴ: i.e. κομψότητι πρέπουσαν. See on 649. This pas-
sage is regarded by some as furnishing evidence that the δίκαιος λόγος
was represented as Ευριπίδης, since Αρ. sometimes uses κομψός and its
derivatives in speaking of Ευριπίδης characters, and even formed the com-
ound κομψοτρεπικός, Eq. 18. Since the δίκαιος λόγος has a κομψοτρεπὴ
μοῦσα, this view is strengthened,
unless indeed it is merely meant that the
cause of the δίκαιος is supported
by the Muse of Ευριπίδης, i.e. by the
poet himself.
1032. οὗ: τῶν δίκαιων. — ἀνήρ: ὁ
dίκαιος. Obs. the crisis. In Αττ.
the ὁ is always short; in Επ. it
varies.
ΑΡΙΣΤΟΦΑΝΗΣ.

δεινῶν δὲ σοι βουλευμάτων έσυκε δειν πρὸς αὐτόν,
1035εἴπερ τὸν ἄνδρα ὑπερβάλει καὶ μὴ γέλωτ' ὄφλησεις.

ΑΙΚΙΟΣ.

καὶ μὴν πάλαι γ' ἐπινιγόμην τὰ σπλάγχνα κάπεθυ-

μονν

ἀπαντα ταῦτ' ἐναντίας γνώμαισι συνταράξαι.

ἐγὼ γὰρ ἦττων μὲν λόγος δὲ αὐτὸ τοῦτ' ἐκλήθην
ἐν τούτῳ φροντιστάσων, ὅτι πρώτως ἐπεῦθησα
1040τῶιοιν νόμοις ἐν ταῖς δίκαιαι τάναντι ἀντιλέξαι
καὶ τούτῳ πλεῖν ἢ μυρίων ἔστ' ἀξίων στατήρων,
αιρούμενον τοὺς ἡττονας λόγους ἔπειτα νικᾶν.

σκέψαι δὲ τὴν παιδευτικὴ τούτη σέποιθεν, ὡς ἐλέγξω.

όστις σε θερμαθ' φησι λούσθαι πρῶτον οὖν ἐάσειν.
1045καίτοι τίνα γνώμην ἔχων ψέψεις τὰ θερμᾶ λουτρά;

ΑΙΚΙΟΣ.

ὥστιν κάκιστον ἔστι καὶ δειλῶν τοιεὶ τὸν ἄνδρα.
THE CLOUDS.

187

ΔΙΚΑΙΟΣ.

ἐπίσχεσ: ευθὺς γὰρ ο’ ἔχω μέσον λαβών ἄφυκτον.
καὶ μου φράσον, τῶν τοῦ Διὸς παιδῶν τιν’ ἄνδρ’
ἀριστον
ψυχὴν νομίζεις, εἰπέ, καὶ πλείστους πόνους πονήσαι;

ΔΙΚΑΙΟΣ.

1050 ἐγὼ μὲν οὐδεν Ἡρακλέους βελτίων ἄνδρα κρίνω.

ΔΙΚΑΙΟΣ.

ποῦ ψυκρὰ δὴ ὁποῖον ἐδεῖς Ἡράκλεια λουτρά;
καίτοι τίς ἄνδρειότερος ἐστ’;

ΔΙΚΑΙΟΣ.

tauτ’ ἐστὶν αὐτ’ ἐκεῖνα,
ἀ τῶν νεανίσκων ἄεὶ δι’ ἡμέρας λαλούντων

rians as the Att form of the word. Compare poet.

1047. ἐπίσχεσ: hold! Cf. Eq. 847, 915; Ran. 622; Vesp. 829. Cratin. 70, ἐπίσχεσ αὐτῷ (just there), μὴ πέρα προβῆσ αὐτῷ. — μέσον: the wrestler whom the antagonist had seized around the middle of the body was regarded as virtually overcome. Cf. Eq. 388; Ran. 469; Ach. 571, ἔχω γὰρ ξυμα μέσος. Eccl. 286, μέσον τρόπον οὔδέποτε ζημθομαί (lit.). Aristoph. Com. 3, δεῖ τιν’ ἄρσοιν μέσον τῶν παπουτόνων, παλαιίνη νόμισον Ἀργείδον μ’ ἀραίον. — ἄφυκτον: very few simple verbal adj. in -τὸς have act. meaning, as ὅππος, δυσκός (act. and pass.); but when rendered neg. by τὸν they are more freq., but still rarely, so used, as Thuc. vii. 29, 3, αἰτε τὴν πόλιν ἄφυκτον τοῖς ἄρσοις καὶ ἀποροφόκτονοι. Xen. Hell. ii. 2, 21, εἰσέρθεις τ’ αὐτοῦ ἄγκυρον περιεχεῖν πάλι, φοβομένων μὴ ἄφυκτοι ἤλθειν.

(ἄρσοις in this sense is very common.) Hence, although ἄφυκτον could be explained as neut. cognate obj. of λαβών or ἔχω, 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. 512 f. and others. That the weary Heracles might refresh himself, Athena (or Hephaestus) called into existence the warm springs at Thermopylae. Cf. Pisander, Herac. Frg., τῷ ἐν Θερμοκύληρι θεᾶ γλαυκώνις Ἀθηνᾶ | τουλθ' θερμα λουτρά παρὰ βηγμιν' θαλάσσης. At these springs stood an altar of Heracles. Cf. Hdt. vii. 176, 18 f.

1052. αὖτ’ ἐκεῖνα: “that same old song.” See on 26. Cf. 906; Pax. 64, τοῦτ’ ἐστὶν τούτοι το ἑαυτόν αὖτ’ αὐτὰ ἄγκυρο

1053. ἡμέρας: (gen.), all day long, αὖτ’ being always in the sense of habitually.
πλήρες τὸ βαλανεῖον ποιεῖ, κενᾶς δὲ τὰς παλαιότρας.

ΑΔΙΚΟΣ.

1055 εἰτ’ ἐν ἀγορᾷ τὴν διατριβήν ψέγετι· ἐγὼ δ’ ἐπαινῶ, εἰ γὰρ ποιηρόν ἦν, 'Ομηρος οὐδέποτ᾿ ἂν ἐποίει τὸν Νέστορον ἀγορητήν ἂν οὐδὲ τοὺς σοφοὺς ἄκαντας. ἀνειμι δὴν ἐντεῦθεν εἰς τὴν γλώτταν, ἢν ὁδὲ μὲν οὐ φησὶ χρῆναι τοὺς νέους ἀσκεῖν· ἐγὼ δὲ φησὶ.

1060 καὶ σωφρονεῖν αὐτοὺς χρῆναι· δύο κακῶς μεγίστως. εἶπε σὺ διὰ τὸ σωφρονεῖν τῷ πώποτ᾿ εἴδες ἢ ἂγαθῶν τι γενόμενον, φράσοι, καὶ μ᾿ ἐξέλεγκον εἴπών.

ΑΙΚΑΙΟΣ.

πολλοῖς· ὁ γοῦν Πηλεὺς ἐλαβε δι᾿ αὐτὸ τὴν μάχαραν.

1055. Reference is made to 901.
1056 f. 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. sents., as Eur. Iph. T. 246, ὁμίκ ἀν φεδνοῖς ἀν. Ion, 222, ὁδὲ ἢ ἐκ φθίνων ἄν ποιδίμαν. Αρ. Αν. 1147, τῇ δήτη ποίδες ὁδὲ ἀν ἐργασαίωτα; Cf. Eeg. 17; Αν. 829; Thesm. 190; Lys. 191, and often. GMT. 42, 3; H. 864.
1057. Cf. Hom. Π. i. 247 f., τοὶ δὲ Νέστωρ | ἡδεπῆς ἄνθρωπος, λαγὸς Πυλῶν ἀγορητής. Ibid. 490, ἀγορὴν κυδίνειραν. The sophistry is transparent. In this frivolous use of the poets in argumentation, the ἀκους shows a general likeness to Protogoras. Cf. Plat. Prot. 339 a, ἡγοῦμαι ὅγω ἄνδρι παιδέας μέγιστον μέρος εἶναι περὶ ἄνω δεινοῦ εἶναι· ηταὶ δὲ τοῦτο τὰ ὅπερ τῶν ποιητῶν λεγόμενα ὀλὸν τ᾿ εἶναι ξυνάκει δι τὸ ὄρθον πεποίηται καὶ ἢ, καὶ ἐπίστασθαι διελθεῖν τε καὶ ἐρω-
τόμενον λάγον δούναι.—σοφοὶ: such men as Odysseus, Calchas, etc. In Plat. Prot. 316 d, Protagoras makes Homer himself a sophist.
1060. κακαί: i.e. τὸ μὴ ἀσκεῖν τὴν γλώτταν καὶ τὸ σωφρονεῖν.
1063. πολλοὶ: answer to τῇ in 1061.—Πηλεύς: cf. Hor. Od. iii. 7. 17 f., narrat paulo dato jure Troja Taranto, Μαγνησαμ Hippolytem dum fugit abstinens. Hippolyte (or Astdamia), wife of Acastus, king of Iolcus, failing to win the affections of Peleus, made slanderous representations against him to her husband; whereupon Acastus 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 Hephaestus) which possessed properties so wonderful that it enabled him to overcome all antagonists. Acastus be-
THE CLOUDS.

DIKAIOS.

μάχαιραν; ἀπείρον τὸ κέρδος ἔλαβεν ὁ κακοδαίμων. 1065 Τερέβηλος δ' οὐκ τῶν λύχνων πλείν ἢ τάλαντα πολλὰ εἰσήγη διὰ πονηρίαν, ἀλλ' οὐ μᾶ Δί' οὐ μάχαιραν.

DIKAIOS.

καὶ τὴν Θέτιν γ' ἔγνημε διὰ τὸ σωφρονεῖν ὁ Πηλεύς.

DIKAIOS.

καὶ ἀπολιποῦσά γ' αὐτὸν ὄχετ' οὐ γὰρ ἦν υβριστής
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 (δικαίωτας Κενταύρων) assisted him in procuring his dagger, with which he then overcame those monsters of the mountains." Peller. Cf. Find. Nem. 4. 66 ff., 5. 26 ff. Hes. Frg. 85 (Goetting). 1064. ἀπτίσα: nice, of course ironical.

1065. Τερέβηλος: see on 623, and Eq. 1304. Cf. 876. — ἐκ τῶν λύχνων: i.e. ἐκ τῶν λυχνοτοίνων, just as the dealer in birds is called ἐκ τῶν ὄρνων, Ap. 13. οἱ λύχνιοι, τὰ ὄρνων, etc., designate parts of the market. See on Eq. 857 and 1375. — πλείν ἢ πολλά: cf. Dem. Aphod. 1, μαρτυρίων πλαύν ἢ πλαύν πολλῶν ἀναγνωσθείσων.

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. — οὐ μᾶ Δί' οὐ: see on 817. Cf. Rassigny. 1045, 1043. Menand. 285, ὅπε θεσποτόν, ὅβ, μᾶ τὴν Ἀθηνα. Plat. Lach. 190 ε', οὐ μᾶ τὸν Δία, οὐ χαλεπνόν εἰσίν. Xen. Oec. 1. 7, οὐ μᾶ Δί' οὐχ οἶ ποι καθή, τούτο κτῆμα ἐγὼ καλό. Id. 21. 7, οὐ μᾶ Δί' οὐχ οἶ ἄν ἄρετα ποι τὸ σώμα ἐγὼ ξώσω. Id. Symp. 2. 4, οὐ μᾶ Δί' σὺ πᾶρ τῶν μυστικῶν.

1067. Θέτιν: acc. to Hom. Il. xxiv. 69 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. Il. xvi. 432 ff., Thetis complains that Zeus has compelled her against her will to marry this mortal man, who now γῆρα γυμνόν | κεῖται ἐν μεγάλοις ἁρμόσεισι (worn out). So she naturally spent much of her time with her sisters, the Nereids, and with her other 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 Apollod. iii. 13. 16. The ἄλκος λέγει διστοῖς the legend to suit his purposes.

1068. υβριστής: here a wantonly
οὐδὲ ἢδος ἐν τοῖς στράμασι τὴν νύκτα παννυχίζειν. 1070γενὴ δὲ συναμφορμένη χαίρει. σὺ δὲ ἐκ κρόνυπτος; σκῆται γὰρ, ὅ μειράκιον, ἐν τῷ σωφρονεῖν ἀπαντᾷ ἀνεστὶ, ᾧον ὅσων μέλλεις ἀποστερεῖσθαι, παῖδων, γυναικῶν, κοτάβων, ὕψων, πότων, κακασμῶν. καὶ τι σοι ξήν ἄξιον, τούτων ἐὰν στερηθής;

1075εἰπ. πάρεμι ἐντεῦθεν ἐσὶ τὰς τῆς φύσεως ἀνάγκασι. ἦμαρτες, ἡράσθης, ἐμοικευόμενας τι, κατ᾽ ἐλήφθης· ἀπόδολας· ἀδύνατος γὰρ εἰ λέγεις. ἐμοὶ δ᾽ ὀμιλῶν ὑπὸ τῇ φύσει, σκίρτα, γέλα, νόμιζε μηδὲν ἀισχρόν.

1080μοιχὸς γὰρ ἦν τὸ χῆς ἀλούς, τάδ᾽ ἀντερέσεις πρὸς αὐτὸν, ὡς ὀδύειν ἡδυκηκας· εἰς εἰς τὸν Δίο ἐπανεγείκειν,

licentious person, in contrast with σώφρον.

1069. ἢδος παννυχίζειν: see on 203. H. 962; G. 261, 2.

1070. συναμφορμένη: to be treated ὑβριστικῶς. Cf. 1068. — κρόνυπτος: from κρόνος, as it is used in 929 (see on 308), and ἱππό. Similarly were formed κρονούδαμων, κρονοθήκη, κρονόλης, as terms of reproach.

1071. ἀπαντᾶ: i.e. all the disadvantages which inheres in (ἂνεστιν), etc.

1073. κοτάβων: the κόταβος 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. — κακασμῶν: boisterous laughter (ἱα ἡ λα). Compare κιλισμᾶς, the giggle of girls. See on 983.

1076. ἦμαρτες κτλ.: paratactic hypothesis, sometimes in the declarative form, as here; sometimes interr., as ἀφεθεντέρος εἶ; τοῖς ἐρχομοι ψηφιτῷ, Dem. Androt. 26; sometimes inv., as παῖςς γενέσθωσιν· φροντὶδιν ὅδι πάντα πλέα, Antipho, Frg. 151. — τί: the indef. pron. presents the crime (ἐμοικευόμενας) as a trivial affair. Cf. Eq. 1242.

1078 χρῶ τῇ φύσῃ: indulge naturae. Cf. Isocr. 7. 38, νομεῖν ἐν τοῖς ἐν τοῖς ἄλλως πράγμασιν ὅπε ἀνεκτῶς δίνετας, ἔπειτα εἰς"Ἀρείου πάγων ἀναβένων, ἀκούοντας τῇ φύσει χρῆσθαι. Cf. Eq. 948ff., Helen, being asked why she deserted one husband for another, replies, τήν θέν (Aphrodite) κόλαζε καὶ Δίδο κρείσσων γενοῦν, ἐς τῶν μὲν ἄλλων δαμάσων ἐχεί κράτος, κεῖσις δὲ δοξῆς ἐστι· συγγράφῃς ἐμοί. Of course Euripides does not approve such morals; he portrays an actual state of affairs, being the dramatist of the real.— ἐπανεγείκειν: refer or appeal to (as authority for a thing), usually const. with τί εἰς τινα. Cf. Eur. Bacch. 28 ff.
κάκεινος ὃς ἦττων ἔρωτός ἐστι καὶ γυναῖκῶν·
καίτοι σὺ θυητὸς ἂν θεοῦ πῶς μείζον ἂν δύναιο;

ΔΙΚΑΙΟΣ.

τί δ', ἢν ῥαφανίδωθῇ πιθὸμενός σοι τέφρα τε τυλῆ,
έξει τινὰ γυνόμην λέγειν τὸ μὴ εὐρύπρωκτος ἐσώι·

ΔΙΚΑΙΟΣ.

1060 ἢν δ' εὐρύπρωκτος γ', τί πείσεται κακῶν;

ΔΙΚΑΙΟΣ.

τί μὲν οὖν ἂν ἐτι μείζον πάθοι τοῦτον ποτέ;

Σεμάλις ὢ (ἐφακικὸς) νυμφευθεῖσαν ἕκ
θυηδοῦ τενο — ἢ θυητ' ἀναφέρειν τὴν
ἀρπάζων λέγειν. Ιδ. Ιων. 827, ἀλλοσ
μήν ἀνεφέρῃ εἰς τὸν δαμνᾶ. Λυσ. 12.
18, ὡς τὰς ἀπολογίας εἰς ἐκεῖνον ἀνα-
φοροῦμαι. Πλατ. Ἀριστ. 20 ε, οὐ γὰρ
ἔμοι ἐρώτον ἄνήρ ὑπὸ τὴν λέγειν, ἂν ἂν
λέγαμη, ἀλλ' εἰς ἄξιωμαν ὁμί τὸν λέγοντα ἄνωθεν.
For the inf. as inv. see on 860.

1081. ἂ: depending on the idea of saying implied in ἐκανενεγεκίν. —
ἑττων ἔρωτος: Cyrus says to one in-
30, παίσαι (φοβοῦμεν). ἤ γὰρ θεοῦ
τε ἐκεῖνον ἔρωτον ἴδοι θεοῦ ἀνιθήμενον ἄνομοι
ἐλθεῖν. ἐδέποι σφονίμων ὅλα πτώσθαι καὶ τοῦ
ἔρωτος. Cf. Ter. Eun. iii. 5, 40,
deum sese in hominem con-
vortisse (from love for Danaé),
at quæm deum! quæ templum
cæli summa sonitu concutit.
ego homuncio hoc non facer-
rem? Hence Plat. Rep. iii. 381 de
forbids the circulation of such myths,
ποι γὰρ λαυτὰ ἐγνωρίζων ἐξει κατὰ
δεξι, πεισθέντων ὧν ἄρα τοιαύτα πράττοντες
cal ei theou φυγαδεύοτοι. See also on 904.

1082. Cf. Soph. Frg. 470, πῶς δὴν'
ἔχει θυητὸς τ' ἂν ἠν θυητίς τε φῶς | Δίδος
γενόμην εἰ φρενίς σοφάτερος. Here
however, the problem was how to
please everybody.—μαθίζων: cognate
acc. rather than adv., as μεγάλα (μέγα)
dούνασθαι means have great power.

1083. ῥαφανίδωθη: Attic law did
not punish any one who, upon de-
tecting in the act the betrayer of his
family's honor, slew him instead of
1. 30. The husband often preferred,
however, to have the punishment
here mentioned (ῥαφανίδωθη) inflicted
upon the criminal, in which case he
also received pecuniary indemnity.
Cf. Schol. on Plat. 108, ῥαφανίζασα
κακοπάθιστος ἢβαλλον εἰς τοῖς πρώτοις τῶν
κακῶν καὶ παραπληθοῦς αὐτοῖς θερμὰν
τέφραν ἐκτάσεον. Luc. Peregr. 9,
κακομενὸν ἢλος μᾶλα πολλὰς πληγὰς
θλαβε καὶ τέλος κατὰ τὸν τέφρον ἀλάμε-
νοι διέφυγε ῥαφανίδι τὴν πυγήν βεθυσ-
μένοι (plugged).

1084. ἢ μι των γυναίκων: see on 1045.
—τῇ μή ἐφιά: the governing clause is
equiv. to δειν θείαι καταρρεύεσθαι; Hence
τῇ μῆ, acc. to GMT. 95, 3.

1085. Obs. the changes of metre
as the contest nears its end.
1080 εξ εὐρυπρώκτων.

1085 ἔγνωκας, ὡς οὐδὲν λέγεις;

1087. τοῦτο: cognate acc. with the pass., just as the act. μάχει νικᾶν τινα becomes in the pass. μάχει νικάσαλ τινος. — ἐμοῦ: for the gen. with verbs of superiority and inferiority, see G. 175, 2; H. 749; Kr. Spr. 47, 19.

1089 f. The συνήγοροι (advocates) and δημηγόροι (popular orators, 1098) are often thus stigmatized by the comic poets. See on Eq. 880. From 1090 on, the word εὑρυπρώκτος is a general term of reproach, blackguard.

1095. οὐδὲν λέγεις: in calling εὑρυπρώκτος the sum mun malum, 1098.
καὶ τῶν θεωτῶν ὑπότεροι
πλείους, σκόπει.

ΔΙΚΑΙΟΣ.
καὶ δὴ σκοπῶ.

ΔΑΙΚΩΣ.
τί δὴ φώς;

ΠΟΛΥ ΠΛΕΙΟΝΑΣ, ἔτη τοὺς θεῶς,
tou εὐρυπρώκτους· τοιτοὶ
gōûn οἷς ἔγω κάκευνοι
cakewnoi kai tów koimēthn touton.

ΔΑΙΚΩΣ.
τί δὴ εἴρησις;

ΔΑΙΚΩΣ.
ηττήμεθ', καὶ βιωόμενοι.
πρὸς τῶν θεῶν, δέξασθέ μου
θομάτιον, ὡς
ἐξαντομόλω τρὸς ύμᾶς.

ΞΩΚΡΑΤΗΣ.

1106 τί δῆτα; πότερα τούτον ἀπάγεσθαι λαβῶν
βούλει τὸν νῦν, ἢ διδάσκω σοι λέγειν;

1096. ὑπότεροι: i.e. ol eúρυπρωκτοι, or ol μὴ eúρυπρωκτοι.
1097. τί δὴ φώς: after this monometer the time of a dipody is taken
up by the δικαίως scrutinizing the spec-
tators. At 1102 he reflects.
1098. koimēthn: see on 349f.
1102ff. The majority of the sove-
eign people decides even in a quest-
ion of morality, and the δικαίως, con-
fessing himself vanquished, deserts
to the stronger side.
1103. θεματίον: that he may run
more swiftly, he throws off his ludo-
tion. Cf. Hor. Od. iii. 16. 22, nil
cupientium | nudus castra pe-
to. Xen. Anab. i. 10. 8, ἡ δὲ Μιλησία
ἐκφέγη γυμνὴ 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
δίδασκε καὶ κόλαξ καὶ μέμνησ' ὅπως εὖ μοι στομώσεις αὐτόν, ἐπὶ μὲν θάτερα οἷς δικιδίοις· τὴν δ' ἐπέραν αὐτοῦ γνάθον 1110στόμωσον οἶαν ἐς τὰ μείζω πράγματα.

ΣΩΚΡΑΤΗΣ.

ἀμελεῖ, κομίσει τοῦτον σοφιστήν δεξιόν.

ΦΕΙΔΙΠΠΙΔΗΣ.

ὦχρον μὲν οὖν, οἷμαι γε, καὶ κακοδαίμονα.

ΧΟΡΟΣ.

χωρεῖτε νυν. οἷμαι δὲ σοι ταῦτα μεταμελήσεως.
1115τοὺς κρύτας ἄ κερδανοῦσιν, ἦν τι τόνδε τῶν χορὸν ὀψελῶσ' ἐκ τῶν δικαίων, βουλόμεσθ' ἥμεις φράσαι.

scenes with only three actors, see Introd. § 40 f.

1108. στομώσεις: this verb, which is prop. used of converting iron into steel, is often employed metaphorically of training one to speak. Cf. 1100, ἀμελές γιάλωτρ. Poll. ii. 100, ἵπποι δὲ καὶ στομώσας σίδηρον. Ἀριστοφάνης de στομώσαι ἐφηκε τὸ λαὸν ἀνεργάσασαι (make talkative). Callias Com. 21, τραυῇ μὲν ἄστιν, ἀλλ' ἀνεστομομένη. Soph. O. C. 794 f., τὸ σὺν δ' ἀφύκαι δεήρ' ὑπάβλητον στόμα, τολλῆν ἥχον στόμωσιν. And yet τὴν γνάθον, 1109, seems to indicate that the poet had the training of horses in his mind. —ἐκ τὸ θάτερα: on the one side, regularly in the pl. Cf. Plat. Prot. 316 a, ἐκ μὲν τοῦ ἐκ θάτερα Καλλίας, ἐκ δ' τοῦ ἐκ τὸ θάτερα ἐπέρας τῶν Περικλέων. Eur. Bacch. 1129, τὰρ θάτερα.
1109. οἷον δικίδιοι: fit for small suits. The dat. of purpose or suitableness in connexion with ὀλος is rare. Somewhat different and also doubtful is Thuc. vi. 12. 2, καὶ τὸ πράγμα μέγα ἐστι καὶ μη οἷον νεωτέρον θεολόγον. The normal usage is seen in οἷον ἔστι, 1110.—αὐτοῦ: this could not stand between the art. and noun but for the attrib. ἐπέραν. 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 epirrhema. Many comedies had a second parabasis, which was always incomplete.

1114. σοί: Strepsiades.
1115. τοῦς κρύτας: proleptic acc.
1116. τῶν δικαίων: the sing. is more common, but Menand. Monost. 198, ζητεὶ συναγαγόν ἐκ δικαίων τῶν βλων.
THE CLOUDS.

πρῶτα μὲν γάρ, ἦν νεῶν βούλησθ' ἐν ὁπρα τοῦς ἀγροὺς, ὤσομεν πρῶτοις ὑμῖν, τοῖς δὲ ἀλλοίς ὑστερον.

εἰς τὸν καρπὸν τε καὶ τὰς ἄμπελους φυλάξωμεν,

1120 ὅστε μήτ' αὐχώμου πιέζειν μήτ' ἀγαν ἐπομβρίαν.

ἡ δ' ἀπεμάσῃ τις ἡμᾶς θυτὸς ἄν οὐσας θέας,

προσεχέτω τὸν νοῦν, πρὸς ἡμῶν οἷα πειστεῖαι κακά,

λαμβάνων οὔτ' οἶνον οὔτ' ἀλλ' οὐδὲν ἐκ τοῦ χωρίου.

ἡμὴν ἄν γάρ αἰ t' ἔλαια βλαστάνως' αἰ t' ἄμπελου,

1125 ἀποκεκόμωνται: τοιαύταις σφενδόναις παιησομεν.

ἡ δὲ πλυνθεύοντι ἰδὼμεν, ὤσομεν καὶ τοῦ τέγους
tὸν κέραμον αὐτοῦ χαλάζαις στραγγύλαις συντρίφωμεν.

καὶ γαμῆ ποτ' αὐτὸς ἢ τῶν ἐγγεγείνων ἢ τῶν φίλων,

ὕσομεν τὴν νύκτα πᾶσαν· ὅστε ἵσος βουλήσεται

1117. ὅ ἡθ: in (the proper) season.


C. P. iii. 20. 8, καὶ ἦσαν μετὰ τοὺς πρῶτος ἀρέτας νεάνως, τοῖς τὸ ἄν

μεταβαλλόμενοιι, ἦτοι τὴν ἀναφομομένην πλαν ἐπαλάτωσιν, εἶτα ἥμερι ἀρόουν.

1119. καρπόν: collective. Acc. to

Kock, καρποῖς usually denotes the fruits of

trees and the products of the fields (grain)
as distinguished from wine.

Cf. Eccl. 14, στὸς τοῦ καρποῦ ταῦτος τοῦ κήματος ἐκληρεῖς. Av. 1066; Ran.

382; Plut. 515; Isocr. 4. 28, (Δημήτηρ ἄνωκε) ἄσπελα διττάς, τοῦ τοῦ καρποῦ,

οἰ τοῦ μηθριῶνς ζην ἡμᾶς αἰτίς γεγο-

ναι, καὶ τὴν τελεθήν. But it is some-

times used expressly of wine and

grapes. Cf. Hom. II. iii. 246, οἶνον

carpōν ἀρόφηθη. Hdt. i. 212. 5, ἄμπε-

λως καρπό (i.e. ὡς).

1120. ἄγαν: equiv. to an adj.

Cf. Soph. Ant. 1251 f., ἐμοὶ δ' οὖν ἐν τ' ἄγαν στῇ βαρβ' ἃνεὶ προσεύναι χή

μάτην τολλ' βασι. Similarly Xen.

Mem. iii. 4. 1, τῇ τοῦ πάντων Περικλέους

υφ. Hdt. vii. 103. 14, ἔτα μὲν μᾶτ' την

κάμποσ' ὅ λογος οὖτ' η. See on ἀλλως,

1203.—ἐπομβρίαν: cf. Luc. Icarom.

24, τὰ κάλαμα δεῖται πλείονος ἐπομβρίας.

1125. σφενδόναις: the χαλάζαις

στραγγύλαις of 1127.

1126 f. τοῦ... αὐτοῦ: const. τοῦ

tοῦ τέγους αὐτοῦ (eius) κέραμον.

1128. ἐγγεγεινόν: 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 αὐτός. As obj. it is very

common.

1129. τὴν νύκτα: the bridegroom

usually conducted the bride to his

house in a carriage in the evening

(ἐνωρίᾳ λειψάς, Phot. 62, 26), the way

being illuminated with torches (δήσ

νυμφικα). The rain, of course, would

render the procession disagreeable,

and might extinguish the torches,

which would be an evil omen.—

πῶςαν: so that it would be rain to

defer the procession with the hope

that the rain might cease.
1130 καὶ ἐν Ἀιγύπτῳ τυχεῖν ἄν μᾶλλον ἢ κρίναι κακῶς.

ΣΤΡΕΨΙΑΔΗΣ.

πέμπτη, τετράς, τρίτη, μετὰ ταύτην δευτέραν,
εἰν ἄν ἐγὼ μάλιστα πασῶν ἡμερῶν
δέοικα καὶ πέφρικα καὶ βδελύττομαι,
εὐθὺς μετὰ ταύτην ἔσθι ΄ἄη τε καὶ νέα.

1130. καὶ ἐν Ἀιγύπτῳ: where there was thought to be little or (in upper Egypt) no rain. Cf. Hdt. iii. 10. 12, οὐ γὰρ δὴ δεινὸ τὰ ἁμα τῆς Ἀιγύπτου τὸ πάροιχον. 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-scored Aegypt to escape the rain.” It is quite possible, however, that no definite objection (except remoteness) to being in Egypt 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”), κρίναι also being of the nature of indir. disc. but denoting priority: He will probably wish that he might chance to be in Egypt rather than to have judged (i.e. to bear the consequences of having judged) unfairly. Others refer βουλήσασθαι to the time of making the decision: so that (in view of these threats) he will wish he might chance to be in Egypt rather than to judge unfairly. This presents less grammatical difficulty, but is otherwise less suitable. Others refer βουλήσασθαι to the time of the wedding, and both τυχεῖν and κρίναι to the time of awarding the prize: He will wish he had happened to be, etc., i.e. he will think to himself ὑπολαμῆν ἄν καὶ ἐν Ἀιγύπτῳ τυχεῖν ἄν μᾶλλον ἢ κρίναι κακῶς. Cf. Ran. 672 f. Can it be that ὑπολαμῆν ἄν τυχεῖν (I wish I had happened) becomes βουλήσασθαι τυχεῖν ἄν in the fut.?

1131–1302: the fifth episode (ἐπισκέψεως πέμπτην).

1131. Strepsiades enters with a sack of meal (τοσοῦτον, 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 ἄν' ἐκείνους ὁ διδάκτης ἀλλ' ἀφαιρέσει (subtracting) καὶ ἀναλύσει, δεσποτὰ τὰ φύσιν τῆς σελήνης ἁύρα, μέχρι τριάκοσιον ἑρθαμένων. (The τριάκοσις is the ἔνα καὶ νέα of 1154.) The thirds of the month were called respectively μὴν ἑτοίμους, μὴν μεσάν, μὴν φθίνους, so that the sixth day, for instance, was ἑτοίμου τοῦ μηνὸς ἔτους, the sixteenth μεσοῦντος τοῦ μηνὸς ἔτους, the twenty-sixth φθίνουστος τοῦ μηνὸς ἑρμήνης (counting from the thirtieth back). But the terminology was not fixed, ἑτοίμους or ἑτοιμά, for instance, being used sometimes for the first decade, and ἕτοιμα for the last; and this decade was sometimes reckoned ἐκάντα, ἐκάντα forward like the others. Instead of με- σοῦντος, sometimes ἐπὶ δεκὰ was used.

1134. ἄνῃ καὶ νέα: see on 17 and 615. The astronomical new moon, i.e.
THE CLOUDS.

1135 πᾶς γάρ τις ὀμνύς, οἷς ὀφείλων τυγχάνω, θείς μοι προτανεὶ ἀπολέων μὲ φησιν καξολεών, κάμοι μετρή ἀτα καὶ δίκαι' αἰτομένου· ἦ δ' δαμόνιε, τὸ μὲν τι νυνὶ μη λάβης, τὸ δ' ἀναβαλοῦ μοι, τὸ δ' ἀφες," οὔ φασιν ποτε
1140 οὖτως ἀπολήψεσθ', ἀλλὰ λοιδοροῦσι με, ὅς ἄδικος εἴμι, καὶ δικάσεσθαι φασί μοι. νῦν οὖν δικαζέσθων· ὀλγον γάρ μοι μέλει, εἰπέρ μεμάθηκεν εὐ λέγεω Φειδιππίδης.

τάχα δ' ἐσομαι κόψας τὸ φροντιστήριον.

1145 παί, ἵμι, 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 (νομηρία), began on the evening when the moon's crescent first became visible after the change, i.e. sometimes on the first, sometimes on the second, occasionally even on the third day after conjunction. Since a space was thus left between the conjunction and the beginning of the new month, the day before the νομηρία, being a sort of disputed territory, was called ἔννοι καὶ νέα, old and new. ἢ ἐν γάρ το παλαίδων, Sud. Compare Lat. sēn. — When νομηρία was used in its strict astronomical sense, κατά σελήνην was sometimes added. Cf. Thuc. 1. 28, νομηρία κατὰ σελήνην, δ' ἡλιος ἔξλυκε. But id. iv. 52. 1, an eclipse happens περὶ νομηρίαν.


1136. In private lawsuits, after the written complaint was duly entered, both parties deposited fees, προτανεὶ, with the court. These fees were 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. 1. 10. To deposit the fees, προτανεὶ θειαν την, was virtually to bring suit. Cf. 1180. A law cited in Dem. Macart. 71, προτανεὶ δὲ τιθεν δὶ διὰκον 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. iip. 4. 1139. ἀναβαλοῦ: defer, give time on. Cf. Eccl. 983 f., ἀλλ' ἐχαίρε τις ὑπερεξηποτέεις εἰσάκουσιν, ἀλλ' εἰσαύτις ἀναβεβλήμεθα. — ἀφες: cf. 1426.

1140. διαλήπτεω: get (their money) back, be paid. See on 618, and compare ἀναδιδομών, give back, pay, 118, 245, etc.

1144. κόψας: see on 182.

1145. ἓμι: Ar. has the pres. only here and Ran. 37, where it is used just as it is here. In the other come-
κάγωγε σ' ἄλλα τούτον πρῶτον λαβέ· χρὴ γὰρ ἐπιθυμάζειν τι τὸν διδάσκαλον. καὶ μοι τὸν νῦν, εἰ μεμάθηκε τὸν λόγον ἐκεῖνον, εὑρ', ὅν ἀρτίως εἰσήγαγες.

ΑΡΙΣΤΟΦΑΝΕΣ.

1150 μεμάθηκεν.

'Απαλολή.

ἣν ἀποφύγως ἄν ἦντω' ἄν βούλῃ δίκην.

1152. κεὶ παρῆσαν: Strepsiades.
THE CLOUDS.

ΣΩΚΡΑΤΗΣ.

πολλῷ γε μᾶλλον, κἂν παρώσι χίλιοι.

ΣΤΡΕΥΛΑΔΗΣ.

βοάσομαι τὰρα τὰν ὑπέρτονον
1155 βοάν. ἵω, κλαίει ἁβολοστάται,
αὐτοὶ τε καὶ τάρχαια καὶ τόκοι τόκων.
οὐδὲν γὰρ ἂν μὲ φλαῦρον ἐργάσαισθ' ἐτὶ.
οἶς ἐμὸ τρέφεται
tοῦτο ἐν δύμαις παῖς,
1160 ἀμφήκει γλώττῃ λάμπτων,

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 κᾰν παρώσι, 1153.


1155. ἁβολοστάται: cf. Antiph. 167, περιτυχὼν β' ἄρτιν ἅσιν ἁβολοστάτης ἐν ἔφρωτο καθῶς ἀνεφέρθησι εἰς ποιήμα. Lys. Frg. 60, καλὰ ἀλεύρια τόκων ἡ δοῦν ὅτου ὅσοι ἁβολοσταύωντες τὸν ἄλλους πράττουσι. Luc. Menipp. 2, ἄρογοις, ἀπικοῦς, τοκογλυφεῖσι, ἁβολοσταύωσι. The word may have been understood as having reference to the weighing of obols (coins equal to about three cents) to ascertain whether they were of full weight, just as tokoγlυφεῖν is to calculate interest to a fraction; but it is prob. a relic of an old use of λάνδα in the sense of lend at interest, locate. In Solon's times ἀσάνους ἄργοριον was money put out at interest. Cf. Lys. 10. 18.

1156. τὰ ἄρχαια: the principal. Cf. Dem. Phorm. 26, ὃν μόνον τὰ ἄρχαια καὶ τοῖς τόκων ἀνερθίσαν, ἀλλὰ καὶ τὰ ἑκτίμα ἀνείποι. Plat. Gorg. 519 a, διδότε τα ἄρχαια προσεπολλάξας πρὸς ὅσι ἑκτίσασθο. — 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. ὅσοι: equiv. to διὶ τοῖς. The rels. ὅσοι, δοσος, 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., ἵστα σακεῖνας οἶον ἐξαρτάται | γὰμον γαμεῖν.

1160. ἀμφήκει: 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, στομάσας. Cf. Greg. Nysa. ii. 334 b, ἀμφήκεις ἠλέγχους δι- χάδεν στομάσας. The passage ἀμφή- κει... κακῶν may be a parody on some tragic passage in which something like χαλκός stood in place of γλώττῃ.
πρόβολος ἐμός, σωτὴρ δόμου, ἐχθρὸς βλάβη,
λυσανίας πατρῷων μεγάλων κακῶν:
δὲν κάλεσον τρέχων ἐνδοθεν ὡς ἐμέ.

1165 ὦ τέκνον, ὦ παί, ἐξελθ' οὐκὼν,
ἀιτε σοι πατρός.

ΣΩΚΡΑΤΗΣ.

δὲ ἐκείνος ἀνήρ.

ΣΤΡΕΠΙΑΔΗΣ.

ὦ φίλος, ὦ φίλος.

ΣΩΚΡΑΤΗΣ.

ἀπιθι λαβῶν τὸν νίόν.

ΣΤΡΕΠΙΑΔΗΣ.

1170 ἦ' ἦ ὅ τέκνον·

η', ἵνα ἱοῖν.

ὡς ἡδομαί σου πρῶτα τὴν χροίναν ἰδών.

νῦν μὲν γ' ἰδεῖν εἴ πρῶτον ἐξαρνητικός

1161. πρόβολος: cf. Xen. Cyr. ν. 3. 23, ἐβουλεύωσαντο κοινῇ φυλάττειν (τῷ φρονίμῳ), ὅπως αὐτοῖς πρόβολος εἴη τοῦ πολέμου.


1164. τρέχων: see on 780. Cf. Pax, 250. — ἐνδοθεν: const. with κάλεσον.— 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. ὦ φίλος: the nom. is often used for the voc. in poetry.

1170. ἰοί: the statement of the Schol. on this verse, τῷ ἱοί ἐνι χαρᾶς περιστάται, is suspected of being one of the many inventions made by the early commentators. See on 1 and 773. Cf. Eq. 1086; Av. 194; Ran. 655; Pax, 345, ἢδη γὰρ ἐξεταί τὸν ὅμιν δικαίωσαι, κοτταβίζω, ἵνα ἵοι κεκραγέναι. Eur. Cycl. 464, ἵοι ἱοϊ· γεγηθα, μανήμωθαι τοῖς εἴρημαιν.

1172. νῦν πρῶτον: nunc demum. — ἐξαρνητικός: the philosophers were fond of adjs. in -ικός. See on Eq. 1378 ff.
καντυλογικός, καὶ τοῦτο τοῦπιχώριον
ἀτεχνῶς ἐπαρθεί, τὸ "τί λέγεις σὺ;" καὶ δοκεῖν
1175 ἀδικοῦντι ἀδικεῖσθαι καὶ κακουργοῦντι, ἀδίκον ὅτι.
ἐπὶ τοῦ προσώπου τι ἔστων Ἀττικὸν βλέπος.
νῦν οὐν ὅπως σώσεις μ', ἐπεὶ κατάλεσας.

ΦΕΙΔΙΠΠΙΑΗΣ.

fonoi dè ἰτὶ;

XPRΕΙΒΙΑΗΣ.

τὴν ἐνην τε καὶ νέαν.

ΦΕΙΔΙΠΠΙΑΗΣ.

ἐνή γάρ ἐστι καὶ νέα τίς;

XPRΕΙΒΙΑΗΣ.

ἡμέρα,

1180 εἰς ἥν γε θῆσεν τὰ πρυτανεία φασὶν μοι.

ΦΕΙΔΙΠΠΙΑΗΣ.

ἀπολογοῦμ' ἄρ' αὐτῷ οἱ θέντες: οὐ γάρ ἐσθ' ὅπως


1174. τὸ τί λέγεις σὺ: in appos. with τοῦπιχώριον. 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. ἀδικοῦντι ἀδικεῖσθαι: cf. Lys. 8. 2, ἄδικος μὴν ἀδικῶν τοῖς τοῖς ἀδικῶν τοῖς τοῖς ἀδικεῖσθαι πρὸτερον. — ἀδίκον: freq. parenthetical like ἰδίον ὅτι. It is placed at the end of the sent. also in Vesp. 1348; Lys. 154; Ran. 601 (where ὅτι stands also at the beginning of the sent., δεῖ... ὅτι); Plut. 183, 838, 889.

1176. βλέπως: look, — only here; βλέπω is the usual word.

1177. καὶ ἀπαθοῦς: see on 356.

1179. Phidippides knows well enough what the ἦν 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 plaintiffs will lose their prytaneia 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. 86 f.
μὴ ἡμέρα γένοιτ' ἄν ἡμέραι δύο.

στρεψίαδε.

οὐκ ἄν γένοτο;

Φειδιππίδας.

πῶς γάρ; εἰ μὴ πέρ γ' ἀμα αὐτῇ γένοτο γραῦς τε καὶ νέα γυνή.

στρεψίαδε.

1185 καὶ μὴν νενόμισται γ'.

Φειδιππίδας.

οὐ γάρ, οἶμαι, τὸν νόμον ἱσασιν ὅρθως ὁ τι νοεῖ.

στρεψίαδε.

νοεῖ δὲ τί;

Φειδιππίδας.

ὁ Σόλων ὁ παλαιὸς ἦν φιλόδήμος τὴν φύσιν.

στρεψίαδε.

τοντὶ μὲν οὐδὲν πω πρὸς ἐνὴρ τε καὶ νέαν.

Φειδιππίδας.

ἐκεῖνος οὖν τὴν κλῆσιν εἰς δ' ἡμέρας

1184. γένοτο: see Crit. Notes.

1187. Phidippides begins his exegesis, after the manner of the orators, ἀν διακόλου τοῦ γραφέως (Apsines, Rhetor. 11), the intent of the law-giver, or the spirit of the law. In Spengel's Rhett. Græc. I., p. 451, an unnamed orator says, οὗ τοῦ νόμου ἡ ἀμφιβολία χράμεναι, καὶ οὗ τούτῳ εἶναι λέγοντες τὸ σημαίνομενον ἀλλ' ἄτερον, ἢ τῆς μὲν λέξεως ἀφιστάμενον, τὴν δὲ διάνοιαν ἐξετάζοντες τὸ νομοθετόν συλλογιζόμεθα. Apsines cites as an example, Dem. Androt. 30, ἐξαυτοῖς τόλμων καὶ τῶν θέντα τοὺς νόμους ἐξετάσαι Σόλωνα, δοσιν πρότειναι ἐποίησατο τῆς πολιτείας ἐν ἑπαρσίν ὁς ἐνεύρει νόμοισ.—ὁ παλαιὸς: cf. Aeschin. 1. 6, οὐκέτας δοσιν προτεῖναι περὶ σωφροσύνης ἐποίησατο ὁ Σόλων ἐκεῖνος ὁ παλαιὸς νομοθέτης.—φιλόδημος: see on 205. Cf. Isocr. 7. 16, (δεὶ) ἐκείνην τὴν δημοκρατίαν ἀναλαβεῖν, ὡς Σόλων ὁ δημοκράτας γενόμενος ἑνομοθέτησεν. Dem. De Cor. 6, Σόλων ἐνεύρει ὁμών καὶ δημοκράτος.

1188. οὐδὲν πρὸς: see on 176.

1189. κλῆσιν: i.e. τὴν πρόσκλησιν. See on 1218.
THE CLOUDS.

1190 ἑθηκεν, εἰς τῇν ἔννυ καὶ τῇν νέαν,
       ἵνα θέσεις γίγνοντο τῇ νουμηνίᾳ.

ΣΤΡΕΨΙΑΔΗΣ.

1191 ἓνα δὴ τῇν ἔννυ προσέθηκ' ;

ΦΕΙΔΙΠΠΙΔΗΣ.

1192 ἵν', ὡ μέλε,

παρόντες οἱ φεύγοντες ἡμέρᾳ μιᾷ
       πρῶτον διαλλάττως ἐκόντες· εἰ δὲ μή,
1195 ἐσθεν ὑπανιφωτὸ τῇ νουμηνίᾳ.

ΣΤΡΕΨΙΑΔΗΣ.

1196 πῶς οὖ δέχονται δῆτα τῇ νουμηνίᾳ
       ἀρχαῖ τὰ προτανεὶς, ἀλλ' ἔνη τε καὶ νέα;

1190. On account of the uncertainty affecting the ἔννυ καὶ νέα (see on 1184), all public transactions requiring a definite date were avoided on that day. For this reason Solon designated the νουμηνία rather than the ἔννυ καὶ νέα for the θέσεις τῶν προταναίων. — τῇν νέαν: see Crit. Notes. The art. with νέα was introduced by G. Hermann, so that τῇν ἔννυ καὶ τῇν νέα might really seem to denote two days.

1192. ἵνα δὴ τῇ: lit. in order that — what? Usually γένοντο (γένηται) is supplied, but the explanation of οἵτινες τῷ, offered on 755, applies also to this expression. Cf. Pax, 400, ἵνα τῇ δὲ τούτου δράτον; Eccl. 719, ἵνα τῇ; 791, ἵνα δὴ τῇ; Plat. Apol. 26 c, ἵνα 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; H. 612.—προσέθηκ': for the elision, see on 720. The aspiration is treated as if both words were uttered by one speaker. Cf. 1270; Vesp. 793; Pax, 275, 1054; Lys. 49; Plut. 132. Soph. El. 1502, ἀλλ'. ἔρρι. 'ψηφ. Ευρ. Or. 1612, φονεύσεθ' ΤΩ' ἐκείνος.

1194. διαλλάττως: of reconciliation or compromise of litigants also in Vesp. 1395, 1421.

1196. ὑπανιφωτό: by paying the fees (προτανεία). 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. ἓ: how does it come that ..? Cf. Eur. Med. 52, ἓς σοῦ μόνη Μήδεια λέγεσθαι θέλεις;

1197. οἱ ἀρχαῖ: i.e. οἱ προταντες, who presided over the courts.
ΦΕΙΔΙΠΠΙΔΗΣ.

ὅπερ οἵ προτένθαι γὰρ δοκοῦσίν μου ποιεῖν·
ὅπως τάχιστα τὰ προτανεῖ ὑφελοῖατο,
1200 διὰ τούτο προτενθευσαν ἡμέρα μιᾷ.

XΕΡΕΥΑΝΔΗΣ.

εὖ γα, ὡ κακοδαίμονες, τὶ κάθησθι ἀβέλτεροι,
ἡμέτερα κέρδη τῶν σοφῶν ὄντες, 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 (προτενθευσαν, 1200) the flesh set apart for sacrifice. Philyll. 7, ἦ τῶν προ-
τενθῶν Δορπία καλομένη, 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 Pyanepoion, 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. 2046; Plut. 146. It is occasionally found even farther removed from the beginning, as Alex. 35, ὧ
δεσπότης οὐμόλοις περὶ λόγους γὰρ ποτὲ διέτριψε. This is rare, except in late comedy. Cf. Soph. Phil. 1450 f., καιρὸς καὶ πλοῦς ὃς ἐπείγει γὰρ κατὰ πράξεων.

1199. ὅπως: not const. with τά-
χιστα, but introducing a final clause, which is in appos. with τούτο in the next verse. Cf. Ach. 758, πράσοιοι
tούτο ἥπατον, ὅπως τάχιστ' ἀπολαμ-
θεῖα.—ὑφελοῖατο: instead of ὅλωτο, the poets freq. use -όλωτο, which is virtually the only form in Hom. and Hdt. Cf. Eq. 662 (γενολωτο); Paz,

209 (αλοδανωλωτο). So -αλωτο for -αυτο, Av. 1147, etc.

1200. ἡμέρα: dat. of difference with πρὸ in προτενθευσαν. Cf. 1198.

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, αἰ ὥ ἄλλοι πεφε-
ηκαίσμενοι κάθησθε, τὰ πράγματα 
θαυμάζοντες.—ἀβέλτεροι: incorrigibly stupid. Cf. Alex. 240, (Eros) οὐτ' ἀβέλτερος οὐτ' ἀδικεῖ ἤμφρων. Menand. 385, ἐπαβέλτερωσα τόν ποτ' ἄντ' ἀβέλ-
tερον.

1202. τῶν σοφῶν: gen. in appos. with the subst. element of the posses-
sive pron. ἡμέρα. H. 401; G. 137, n. 1.—λίθοι: cf. Philem. 100, (ἡ
Νίδη) ὅπ' ἐκ τῶν κακῶν ὦ ἄλλοι λαλίσατε 
δυναμεὶς πρὸς ὀδύναμα προσηγορεῖτο (was called) ἓλα τὸ μὴ φωνεῖν λίθος. 
Apollod. Com. Caryst. 9, ὥ με παντά-
πασιν ἠγεῖ λίθον. Ter. Hec. i. 17, 
me omnino lapidem, hau d ho-
minem, putas. Plaut. Mil. iv. 2, 34, nullumst hoc stolidius 
ssaxum. Aristippus, being asked what improvement a boy would re-
ceive from an education, replied, κα
εὶ μηδὲν ἄλλο, ἐν γονὸν τῷ θεότητο σο
καθεδείγαι λίθος ἕτει λίθυ.
THE CLOUDS.

ἄριστος, πρόβατ' ἄλλως, ἀμφορῆς νεμησμένοι;
ὡς' εἰς ἑαυτόν καὶ τὸν νῦν τουτοῦ
1206 ἐπ' εὐτυχίαισιν ἀφέτευν μοιχεύμασι.
"μάκαρ ὦ Στρεψάδες,
αὐτὸς ἥ ἐφιξὼ ὡς σοφός,
χολον τὸν νῦν τρέφεις;"
φήσουν δὴ μ' οἱ φίλοι
1210 χοί δημόται,
ζηλούντες ἢμίκ ἂν σὺ νικᾶς λέγων τὰς δίκας.
ἀλλ' εἰσάγων σε βούλομαι πρῶτον ἐστιάσαι.

ΠΑΝΙΑΣ.

εἰτ' ἁνδρα τῶν αὐτοῦ τι χρῆ προϊέναι;

1203. ἀριστός: Schol., μόναυν πλέωσ. Cf. Eur. T. 476, ἀριστεύοντ' ἄγεμνην τέκνα, ὥς ἄριστον ἄλλως. Id. Herac. 997 f., εἰςόθα μὲν σὺν ἄριστεύοντ', ἄλλω ἄγεμνως ἔμιστ' ἄρα τὸν σὺν παθῶ. Hor. Ep. i. 2. 27, νόσος νυμερός σύμμας. — ἄλλως: in the sense of μόναυν this adv. is freq. used with nouns; see on 1120. Cf. Plat. Theaet. 176 d, γῆς ἄλλως ἄρχη. Dem. De Fals. Leg. 24, ἄλλως ἄλλως. Luc. Prom. 11, τοὺς ἀνθρώπους γὰρ ἄλλως ὄραε. — ψηφιάσας: he prob. refers to jars stored away in rows on shelves constructed like steps, suggested by the spectators seated in such rows. Kock, however, understands him to mean heaped up, hence empty, useless, and thinks that the whole passage refers, not to the spectators, but to the ἀδελαστάται (1155).


1206. Στρεψάδες: the unusual voc. form proceeds from the lyric ecstasy of the speaker. But see Crit. Notes.

1208. χολον: καὶ suffers crisis with almost perfect freedom. H. 77 c; G. 11. 1 b. For this use of σοι (and ἓ just before) see on 1158.

1209. μ' : governed as τιν' in λέγων τιν' τι, the ἄγεσιον itself corresponding with τι. See on 99.

1211. δίκας: depends on νικᾶς. See on 780.

1212. εἰσάγων: see on 21 f.

1214. The creditor Pasiás (cf. 21 f.) appears, conversing with the witness or κλητήρ (see on 1218). — ἐκτα: used in continuation of something already said before they appeared. See on 524.— προῳγά: the mid. is more common in this sense, but the act. is not very rare. Cf. Hdt. i. 24. 10, χρήσια μὲν σφι προῳγά, ψυχήν δὲ παραιτώμενον.
1215 οὐδέποτε γ'. ἄλλα κρεῖττον εὐθὺς ἢν τότε ἀπερυθρίσασι μᾶλλον ἢ σχεῖν πράγματα, ὅτε τῶν ἐμαυτοῦ γ' ἕνεκα νυνὶ χρημάτων ἔλκω σε κλητεύσοντα, καὶ γενήσομαι ἐχθρὸς ἐτι πρὸς τούτους ἀνδρὶ δημότῃ.

1220 ἀτόρ οὐδέποτε γε τὴν πατρίδα κατασχυνῶ ζῶν, ἄλλα καλοῦμαι Στρεψιάδην—

ΣΤΡΕΨΙΑΔΗΣ.

τίς οὔτοσι;

ΠΑΞΙΑΣ.

ἐσ τὴν ἔνην τε καὶ νέαν.

ΣΤΡΕΨΙΑΔΗΣ.

μαρτύρομαι,

ὅτι ἐσ δυ' εἶπεν ἡμέρας. τοῦ χρήματος;

ΠΑΞΙΑΣ.

τῶν δώδεκα μνῶν, ἃς ἔλαβες ὀνούμενος

1215. τότε: when Strepsiades came to borrow. See on 1421. — ἢν: without ἄν, because κρεῖττον denotes something absolute and independent of the conditional notion. Compare melius erat, longum est, etc.

1216. ἀπερυθράω: to keep off blushes, i.e. to act unblushingly by denying that he had any money. Cf. Menand. 813, ἀπερυθραὶ πᾶς, ἐρυθρὰς δ' ουδές ἔτι.

1217. ὅτα: equiv. to ἔτο. See on 7.

1218. A process at law, whether public or private, began with the summons (κλήσει, πρόσκλησις) which the plaintiff made in person accompanied by witnesses (κλητήρες, κλήτορες: cf. Av. 147, Vesp. 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. — κλητεύωντα: κλητεύω is either in ius vocare of the accuser (cf. Dem. De Cor. 160), or testem esse. Harp., κλητεύοι δ' έστι τῷ κλητήρα γενέσθαι. So here and Vesp. 1413.

1219. ἄφθονο δημότης: i.e. Strepsiades. See on 965, κωμήτας.

1220. The Athenian patriot Pasion 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. Av. 1451.

1221. καλοῦμαι Στραψιάδην: spoken in a loud tone, so that Strepsiades, who is within, may hear. See on 1218, and cf. Vesp. 1416 ff.

1223. τοῦ χρήματος: sc. καλεῖ (σύ) με; See on 22.
THE CLOUDS.

1226 τὸν ψαρὸν ἵππον.

ΧΡΕΩΔΗΣ.

ἵππον; οὔκ ἀκούετε;
ἐὰν πάντες ὑμεῖς ἵστε μισοῦντ' ἵππικήν.

ΠΑΧΙΑΣ.

καὶ νὴ Δή ἀποδῶσεις γ' ἐπώμυνς τοὺς θεοὺς.

ΧΡΕΩΔΗΣ.

μὰ τὸν Δή οὐ γὰρ πω τότ' ἐξηπιστάτω Φειδιππίδης μοι τὸν ἀκατάβλητον λόγον.

ΠΑΧΙΑΣ.

1230 τὸν δὲ διὰ τοῦτ' ἔξαρφος εἶναι διανοεῖ;

ΧΡΕΩΔΗΣ.

τί γὰρ ἄλλ' ἄν ἀπολαύσαμι τοῦ μαθήματος;

ΠΑΧΙΑΣ.

καὶ ταῦτ' ἐθέλησεις ἀπομόσαι μοι τοὺς θεοὺς;

ΧΡΕΩΔΗΣ.

ποίους θεοὺς;

ΠΑΧΙΑΣ.

τὸν Δία, τὸν Ἑρμῆν, τὸν Ποσειδῶ.

1228. ἃν: the antec. is the subj. of ἔλαβε in 1224. Cf. 1377, 1380; Vesp. 487, 618; Ran. 1068; Pax, 866; Lys. 661; Thers. 706.

1229. μὰ τὸν Δία: qualifies ἐξηπιστάτω. The assent to the statement in 1227 is implied by γὰρ.

1230. ἔξαρσε: sc. in court.

1231. During the time of the two wanting dipodies, Pias stands in mute amazement. Monometers for analogous purposes are used also at 222 and Aeh. 407; a dimeter, Aeh. 404. See on 1097.

1234. Cf. Poll. viii. 142, τρεῖς θεοὶ δυνόμαι κελεύειν θέλων. There is a special appropriateness in the three here named: Zeus, as chief of the gods and ἀρχας; Hermes, as the god of gain (κερδήσοντας); Poseidon, the θεὸς ἔργων, since the transaction related to a horse. Cf. Paus. as quoted on 83. Plat. Legg. xi. 936 ῃ, ἕν μὲν ἐλθὼν, μαρτυρεῖ τὸν ἄν δὲ ἐπίδοξα μὴ
ΑΡΙΣΤΟΦΑΝΗΣ.

ΣΤΡΕΨΙΑΔΗΣ.  νὰ Δία,

1235 κἀν προσκαταθηκὴ γ', ὡστ' ὀμόσαι, τριώβολον.

ΠΑΞΙΑΣ.

ἀπόλοιο τούν ἑνεκ' ἀναιδείας ἔτι.

ΣΤΡΕΨΙΑΔΗΣ.

ἀλοίν διασμηθεῖς ὄναιτ' ἀν οὐτοσὶ.

ΠΑΞΙΑΣ.

οὐ' ὡς καταγελᾶ.

ΣΤΡΕΨΙΑΔΗΣ.

ἐξ χόας χωρήσεται.

ΠΑΞΙΑΣ.

οὐ τοι. μᾶ τὸν Δία τὸν μέγαν καὶ τοὺς θεοὺς

1240 ἐμοῦ καταπροίζει.

ΣΤΡΕΨΙΑΔΗΣ.

θαυμασίως ὥσθην θεοὶ,

καὶ Ζεὺς γελοῖος ὀμνύμενος τοῖς εἰδόσιν.

φη, τοὺς πρεῖς θεοὺς Δία καὶ Ἀπόλλωνα
cal θεάμων ἀπομόρας ἢ μὴν μὴ εἶδόναι
davallistánov tῆς 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 (προσκαταθηκὴν) to the prut-

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. Aíc. 731,

δικασ τοῦ δίκες τοῦς κηδεσταῖς ἔτι.

1237. Strepsiades speaks of Pasias
as a wine-skin (ἄσκος). Cf. Schol.,
tā γὰρ παχαὶ ὧδ' πιμελῆς τῶν δερμάτων

1238. οὐ' ὡς: see on 773.—χόας:
the χόας contained 12 κοτύλαι, or 5.75
pints.—ὡρίζονται: will hold. The
act. is more common in this sense.

1240. καταπροίζει: i.e. προίκα κατα-

φρονήσεις. The verb either takes the
gen. as here and Vesp. 1890, or else
is used without an obj., generally
having a partic. connected with its
subj.—ἦσθην: see on 174.

1241. τοῖς εἰδόσιν: the knowing
ones, i.e. those initiated into the mod-
ern science of the sophists. Cf.

Ἀπ-
tiph. 19, τούτων ὁμ' δὲ οἰκοφλυγίαν

καὶ πάχος τοῦ σώματος ἠκούν καλοῦσι

πάντες ὁμιχάριοι. Plut. 1062, ὅποιοι

μεικτά, τοῖς ἐκκλούσις εσ (wash you

out).
THE CLOUDS. 209

ΠΑΣΙΑΣ.

ἡ μήν σὺ τούτω τῷ χρόνῳ δώσεις δίκην.

ἀλλ' εἶτε γ' ἀποδώσεις τὰ χρήματ' εἶτε μή,

ἀπόστειμον ἀποκριμάμενος.

ΣΤΡΕΨΙΑΔΗΣ.

ἐχε νῦν ἦσυχος.

1245 ἐγὼ γὰρ αὐτίκ' ἀποκρινοῦμαι σοι σάφως.

ΠΑΣΙΑΣ.

τί σοι δοκεῖ δράσεως; ἀποδώσεις σοι δοκεῖ;

ΣΤΡΕΨΙΑΔΗΣ.

ποῦ ὁσ' οὖν ἀπαιτῶν με ταργύριον; λέγε,

τούτο τί ἐστι;

ΠΑΣΙΑΣ.

τοῦθ' ὃ τί ἐστί; κάρδιας.

ΣΤΡΕΨΙΑΔΗΣ.

ἐπειτ' ἀπαιτεῖς ταργύριον τοιοῦτος ὃν;

1250 οὐκ ἂν ἀποδοίην οὖν ἂν ὑβολὸν οὐδενὶ,

ὅσις καλέσεις κάρδιας τὴν καρδόπην.

[Eur.] Rhes. 973, σεμὼς τοῦτον εἴδον 

θέας. Plat. Symp. 199 a, contrasted 

with τοῖς μή γιγνώσκωσι. Alex. 290, 

τοῖς γὰρ ἄνδροι εἴδον | τὰ θεῖα μείζω 

μητρίᾳ οὖν ἄτιν ποτέ.

1242. Cf. 866. — τούτω: i.e. τῷ 

Ἀθήνη. Pasias, leaving Strepsiades to the 

vengeance of Zeus for his blasphemy, 

proceeds to look after his own inter-


1244. ἐχε νῦν ἦσυχος: though ἐχειν 

is very often used intr. with adv., 

ἦσυχος seems to be the only adj. with 

which it is thus used. Cf. Eur. Med. 

560, ἀλλ' ἐχ' ἦσυχος. The same

phrase is found also in Hdt. viii. 

65. 29.

1245. Strepsiades goes within for 

the dough-tray. Pasias speaks to the 

witness. Before the latter can an-

swer, Strepsiades returns. See Crit. 

Notes.

1247. ἀπαιτῶν: see on 452.

1248. ἐπὶ λόγοι: see on 214.

1249. ἴσως: and still. See on 

860. — τῇ; ?

1250. This is identical with 118.

1251. καλέσω: for mood, see on 

770. — τῇ: art. indicating the obj. 

which with the pass. would be subj.
παξαία.
οὐκ ἄρ’ ἀποδώσεις;

χτερίαδης.
οὖχ ὤσον γε μ’ εἶδέναι.
οὐκουν ἀνύσας τι θαττον ἀπολιταργεῖς
ἀπὸ τῆς θύρας;

παξαία.
ἀπεμι, καὶ τοῦτ’ ἵσθ’, ὥστι
1255 θήσω πρυτανεῖ, ἢ μηκέτι ζώην ἐγώ.

χτερίαδης.
προσαποβαλεῖς ἄρ’ αὐτὰ πρὸς ταῖς δώδεκα.
καίτοι σε τοῦτό γ’ οὐχὶ βούλομαι παθεῖν,
ὅτι 'κάλεσας εἰθηκὼς τὴν κάρδοπον.

αμνιαία.
ιὼ μοι μοι.

χτερίαδης.

1280 τίς οὐτοσι’ ποτ’ ἐσθ’ ὁ θρηνών; οὐ τι ποι

1252. ὤσον εἰδέναι: see Crit. Notes.
Cf. Pax, 566, εὐδαιμονίως γε πράττειν,
ὅσα γ’ ἃ’ ἔχειν. Eccl. 350, οὐκουν
παρηδ’ γ’ ἐστὶν δ’ τ’ ἐκεῖ εἰδέναι. Plat.
Theoct. 145 α, οὐχ δέσων γ’ ἐκεῖ εἰδέναι.
For this seemingly independent use
of the inf., see GMT. 100; G. 268.

1253. ἀνύσας τι: see on 181. — ἀπολιταργεῖς: cf. Bekk. Anecd. 431, 11, ἀπολιταργήσαι(-ισαί)· ταχέως ἀπο-
δραμεῖν. ἔστι παρὰ τοῖς κομικοῖς τοῖς
πολειτοῖς. The verb occurs only once
elsewhere, and then without the prep.,
Pax, 562, εἰσ’ ὃνως λιταργεῖμιν οἴκαθ
ἐς τά χορλα.

1256. προσαποβαλεῖ: see on 1136.
— ταῖς δώδεκα: sc. μναῖς. Cf. 21,
1224. There is no longer the slight-
est est that he does not owe
the money.

1258. ὅτι: merely because (assigning
the cause of τοῦτο παθεῖν, not of
οὐ βούλομαι).—κάρδοπον: cf. 660 ff.
Pelas, by the way, had not indicated
the gender at all. Cf. 1248. Here
Pelas departs.

1259. ἵσθ’ μοι: a tragic wail.

1260. ἵσθ’: 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 δαμόνων ἐφθέγξατο;

ΑΜΝΙΑΣ.

τί δ'; ὡστις εἴμι, τοῦτο βούλεσθ' εἰδέναι; ἀνήρ κακοδαίμων.

ΣΤΡΕΒΙΑΔΗΣ.

κατὰ σεαυτὸν νῦν τρέπον.

ΑΜΝΙΑΣ.

ὁ σκληρῆς δαίμων, ὁ τύχαι θραυσάντυγες

1265 ἵππων ἐμὸν. Ὁ Παλλάς, ὃς 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, Xenocles (also a tragedian; see on Ran. 88), Xenotimus, and Xenarchus (a fourth name is doubtful), like their father, are often ridiculed by the comic poets. Cf. Vesp. 1482-1587. — δαμόνων: παρ' ὑπόνοιαν for ἑαυτῶν (Schol.). From the tragic wail (1259) Strepaiades, 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 δαμόνων 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 Lycymnus of Xenocles, the son of Carcinus. Tlepolemus, son of Heracles, when a youth, slew, in his father's house at Tiryns, Lycymnus, who was the uncle of Heracles, being the brother of Alcmene. Acc. to the Schol. on Hom. II. ii. 661 ff., and Apollod. ii. 8. 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 Alcmene 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 Ach. 1019.

Aristophanes.

ΣΤΡΕΨΙΑΔΗΣ.

τί διὰ σε Τληπόλεμος ποτ’ είργασται κακόν;

ΑΜΥΝΙΑΣ.

μή σκῶττε μ’, ὃ ’ταν, ἀλλὰ μοι τὰ χρήματα

τὸν νῦν ἀποδοῦναν κέλευσον ἁλαβεν,

ἄλλως τε μέντοι καὶ κακῶς πεπραγότοι.

ΣΤΡΕΨΙΑΔΗΣ.

1270τὰ ποία ταῦτα χρήμαθ’;

ΑΜΥΝΙΑΣ.

ἀδανείσατο.

ΣΤΡΕΨΙΑΔΗΣ.

κακῶς ἃρ’ ὅντως εἴχες, ὡς γ’ ἐμοὶ δοκεῖς.

ΑΜΥΝΙΑΣ.

ἵπτους ἐλαύνων ἐξέπεσον, μή τοὺς θεοὺς.

1266. τί διὰ: see on 491.

1267. μή σκῶττε: μή with the pres. inv. is regularly used to forbid or remonstrate against a thing already going on. Of course παῦειν (inv.) with the partic. may be employed, but the command is then positive.

1268. ἄλλως τε μέντοι: both for other reasons, indeed. μέντοι implies that there are other quite sufficient reasons for his paying the debt besides the misfortune which the creditor has suffered. Aesch. uses ἄλλως τε πάντως similarly.

1271. κακῶς... εἴχες: he alludes to κακῶς πεπραγότι (1260), which he refers to the lending of the money: you were then, indeed, in a sad condition, i.e. crazy (when you lent it).

1272. From Xenocrates. See on 1261.—ἐξέπεσον: Kock supplies τῶν χρημάτων. It seems natural, however, to take this lit. as a part of Amynias’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. ἄρ’ ὅνου καταπεσόν: a proverbial expression, meaning be out of one’s senses, or something of the kind. Cf. Plat. Legg. iii. 701 c, (οὐ δεῖ) καθάπερ ἀχάλινον κεκτημένον τὸ στόμα βλά 

ἀπὸ τοῦ λόγου φερόμενον κατὰ τὴν παροιμίαν ἀπὸ τίνος δέν γενοῦ πεσεῖν (i.e. talk wildly). Analogously Vesp. 1370, τί ταῦτα λησίς, ὥσπερ ἀπὸ τοῦ βου 

πεσόν. These examples show that the expression is not primarily a pun on ἄρ’ γενοῦ πεσεῖν, and some, including Kock, hold that it never can be such a pun, because the latter expression was never used. That these words,
THE CLOUDS.

στρευιάδας.

τί δή τα ληρεῖς ἄσπερ ἀπ' ὠνου καταπεσόν;

Ἀμνιαὶ.

ληρᾶ, τὰ χρήματ' ἀπολαβεῖν εἰ βουλομαι;

στρευιάδας.

1275 οὐκ ἔσοθ ὅπως σὺ γ' αὐτός ὑγιάνεις.

Ἀμνιαὶ.

τί δαί;

στρευιάδας.

τὸν ἕγκεφαλον ἄσπερ σεσεισθαί μοι δοκεῖς.

Ἀμνιαὶ.

σὺ δὲ νὴ τὸν Ἑρμῆν προσκεκλήσεσθαί γ' ἑμοί,

ἐι μᾶποδώσεις τάργυρον.

στρευιάδας.

κάτειπέ νυν,

πότερα νομίζεσι καμίν ἁεὶ τὸν Δία

however, may have been intelligible, as a pun, seems prob. from such phrases as ἐξ ἑλκίων τίττοτα (Eur. Frg. 424), τατμικαλε πεπείχα φρέναν (Eur. Hipp. 390), etc.

1275. αὐτός: this is obscure. αὐτός 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 carriage: “You must be hurt yourself.” “Why so?” “You seem to have suffered a concussion of the brain.” See Crit. Notes.

1276. δοκεῖ: as it were; like δοκεῖ, quasi. Cf. Paz. 284, δοκεῖ ἄσθεμαν. Vesp. 395; Thesm. 860.


1277. προσκεκλήσεσθαι: 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. μᾶποδῶσει: a long vowel rarely suffers crisis with ἀ-, but sometimes ᾅ and ἦ with ἄ- form one syllable. Some regard this as crisis (so in the text), others as aphaeresis (G 11, 2, n. 4), others as synizesis.

1280 δει υδωρ ἐκάστοτ', ἢ τὸν ἡλιον ἐλκειν κάτωθεν ταύτ' τοῦ υδωρ πάλιν;

ἈΜΣΙΑΣ.

οὐχ οἵ' ἔγωγ' ὀπότερον, οὐδὲ μοι μέλει.

ἹΣΤΝΙΑΔΗΣ.

πῶς οὖν ἀπολαβεῖν τάργυριον δίκαιον εἶ, εἰ μηδὲν ὀσθα τῶν μετεώρων πραγμάτων;

ἈΜΣΙΑΣ.

1285 ἀλλ' εἰ σπανίζεις, τάργυριον μοι τὸν τόκον ἀπόδοτε.

ἹΣΤΝΙΑΔΗΣ.

tοῦτο δ' ἔσθ' ὁ τόκος τὶ θηρίον;

ἈΜΣΙΑΣ.

τὶ δ' ἄλλο γ' ἢ κατὰ μήνα καὶ καθ' ἡμέραν πλέον πλέον τάργυριον ἄει γίγνεται

iv. 289, Διογένης ὁ Ἀπολλωνιάτης ὑπὸ ἡλίου (φησί) ἀπάχθεσθαι τὸ ὕδωρ τῆς θαλάσσης. (See Sen. Q. N. iv. 2.)

Democr. Agric. 2. 4 (Mullach), τὰ μὲν οὖν πεδία δ' ἤλε ἐπέχοντα τῆς ἡμέρας τὸν ἡλιον ἐξανάλεγε (suck out) τὸ υγρὸν καὶ ἰζωμέλησεν (evaporate).


1285. 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 unnecessary; but cf. Dem. Panaen. 5, μυθοθέηται δ' οὕτω σερ' ἡμῶν τοῦ γεννομένου τόκου τῷ θηρίῳ, πέντε καὶ ἑκατέροι δραχμῶν τοῦ μηνός. For the gen. with τόκος, cf. 1156, τόκοι τόκων.

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. 10. 5.

THE CLOUDS.

υπορρέοντος τοῦ χρόνου;

ΣΤΡΕΨΙΑΔΗΣ.

καλῶς λέγεις.

1280 τί δήτα; τὴν θάλασσαν ἔσθ’ ὁ τι πλείονα
νυνὶ νομίζεις ἢ πρὸ τοῦ;

ΑΜΝΙΑΧ.

μᾶ Δί, ἀλλ’ ἵσην.

οὐ γὰρ δίκαιον πλείον’ εἶναι.

ΣΤΡΕΨΙΑΔΗΣ.

κάτα πῶς

αὕτη μὲν, ὡ κακόδαιμον, οὐδὲν γίγνεται
ἐπιρρέοντων τῶν ποταμῶν πλείων, οὐ δὲ
1285 ἤτεις ποιήσαι τάργυριον πλείον τὸ σών;
οὐκ ἀποδιώκεις σαυτὸν ἀπὸ τῆς οἰκίας;
φέρε μοι τὸ κέντρον.

ΑΜΝΙΑΧ.

ταῦτ’ ἐγὼ μαρτύρομαι.

ΣΤΡΕΨΙΑΔΗΣ.

ὑπαγε, τί μέλλεις; οὐκ ἐλᾶς, ὡ σαμφόρα;

1289. ὑπορρέοντος: the prep. denotes the imperceptible nature of the flow of time. — καλῶς Μήνα: expresses not so much approval of what Amyntias says, as satisfaction at the definition of τόκος, esp. the simile (πλέον γίγνεται ὑπορρέοντος τοῦ χρόνου), which suits the purpose of Strepsiades so well.

1290. Cf. Lucr. vi. 608 ff., principio mare mirabantur non reddere maius | naturam, quo sit tantus decursus aequarum, | omnia quo veniant ex omni flumina parte.

1296. ἀποδιώκεις: a sarcasm referring to the fact that Amyntias is a plaintiff, δικαν: “will you not prosecute yourself away?” Cf. An. 1020 (addressed to the geometer Meton), οὐκ ἀπαμετρήσεις σαυτὸν ἀπίαν;

1297. φέρε: addressed to a slave. — κέντρον: used in driving horses and oxen, hence 1298, ὡκ ἐλᾶς; Cf. Soph. O. T. 800, κάρα διπλοῖς κέντρωσι μοι καθέκετο.

1298. ὑπαγε: “get up!” See on Ran. 174. — οὐκ ἔδει: “won’t you go along?” Cf. 1302. Used differently Eq. 663; Ran. 208.
ARISTOPHANES.

AMTNIAΣ.

ταύτ' ὀνχ υβρις δῆτ' ἐστὶν;

ΣΤΡΕΣΙΑΔΗΣ.

ζέεις; ἐπισκιά
1300κεντὼν ὕπω τὸν πρωκτὸν σε τὸν σειραφόρον. 
φεύγεις; ἐμελλόν σε ἀπά κινήσει ἥγω 
αὐτοῖς τροχοῖς τοῖς σοῦι καὶ ξυνώρισιν.

ΧΟΡΟΣ. 

ὁδον τὸ πραγμάτων ἐραῖν φλαύρων· ὦ γὰρ 
γέρων ὅσ' εἴσαρθει 
1305ἀποστερήσατι βούλεται 
τὰ χρήμαθα ἀδανεῖσατο· 
κοῦκ ἐσθ' ὅπως ὁ τήμερον λήψηταί 
πράγμ', ὦ τοῦτον πονὴσει τοῦ σοφιστήν ἵσως, 
1310ἀνθ' ὅν πανουργεῖν ἥρξητ', ἐξαίφνης κακὸν λαβεῖν τι.

i. 5. 2, quid est, si hoc non con- 
tumelia est? — ἐπισκιά: sc. τὸ κέν-
τρον. The compound ἐπισκίεις is 
found, besides here, only Frg. 461, and 
Phryn. 2, and with so-called tmesis 
in Hom. The simple verb ἕδαλλον is 
found in Aesch., but not in Soph., 
Eur., or Ar.

1300. οὐραφόρον: see on 122.

1301. ἐμελλόν σὲ ἀπα: used in ex-
ulting over the accomplishment of a 
resisted purpose: "I thought I should," 
etc. Cf. Ran. 288; Vesp. 460. With-
out ἀπα (ὥσα) Eur. Cycl. 609, δέσων ἑ 
ἐμέλλεις ἀνοσίου δαῦτος δίκαια. Id. Med. 
1354 t., σῷ ὅσι ἐμέλλεις τῷ ἀτιμάσι 
λέχη γε τρπτὸν διόλειν βλέπων. — ἀπα is 
often used like ὑπα, as Vesp. 400, 839, etc.

1302. αὐτοῖς: for the use of αὐτός 
in connexion with the dat. of accom-
paniment, see H. 774 a; G. 188, 5, κ. 
Cf. Eq. 3, 7, 840; Ran. 226, 476, 560; 
Av. 1257, and often. — That Strepsia-
des is not merely carrying out his 
simile of a horse, but alludes to a 
real carriage, is shown by ξυνώρισιν 
(your horses), unless indeed this refers 
to the ζύγιοι, Pasias being σειραφόρος 
(1300).

1303–1320: a strophe (1303–1310) 
and antistrophe (1311–1320), which 
some think were sung respectively 
by the two half-choruses. — The Chorus 
here declares its real views to the 
spectators. Cf. 1458 ff.

1306. χρήματα: the pers. obj. is 
not expressed. H. 724, 748 a; G. 164, 
with κ. 2. Cf. 1463.

οίμαι γὰρ αὐτὸν αὐτίχ’ εὐρήσεων, ὅπερ
πάλαι ποτ’ ἔζητε,
ἔναι τὸν υἱὸν δεινὸν οἱ
γυναίκας ἐναισίας λέγειν
1315τοῖς δικαίοις, ἡστε νικᾶν ἄπαντας
οἴσπερ ἀν ἐγγενήτατα, καὶ λέγῃ παμπόνηρ’.
1320δ’, ἵστοι βουλήσεται καθόσον αὐτὸν εἶναι.

ΣΤΡΕΨΙΑΔΗΣ.

ιοῦν ιοῦ.

ὁ γείτονες καὶ ἐγγενεῖς καὶ δημόται,
ἀμνάθετε μοι τυπομένῳ πάσῃ τέχνῃ.
οίμοι κακοδαίμον τῆς κεφαλῆς καὶ τῆς γυναῖκος.
1325ὁ μικρότερος τοὺς πατέρας;

ΦΕΙΔΙΠΠΙΑΗΣ.

φίλοι, ὁ πάτερ.

ΣΤΡΕΨΙΑΔΗΣ.

ὁ ραθ’ ὁμολογοῦντ’ ὦτι με τύπτει.

ΦΕΙΔΙΠΠΙΑΗΣ.

καὶ μᾶλα.

1315. νικᾶν: the subj. is Phidippides, the obj. ἄπαντας.—ἐγγενήτας: encounters (in dispute).
1321-1510: the exodus (Ἑσοδος).
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. πάσῃ τέχνῃ: const. with ἀμνάθετε. See on 886.
1324. οίμοι κακοδαίμον: οίμοι having become a mere excl., the nom. is freq. connected with it. So even in the case of οίμοι μοι, λέ μοι, and other excl. phrases, where μοι is written apart. Cf. Frg. 308, οίμοι κακοδαίμον τῆς ἱμαράς. — κεφαλῆς: excl. gen. See on 153. Cf. 166.
1325. At Athens the penalty for this crime was partial ἀτυμλα, deprivation of civil rights. Cf. Andoc. 1. 74, ἄτυμλοι τοῦς γανήκας κακῶς ποιοῦν, άτυμλοι ἔχουσα τὰ σώματα. Aesch. 1. 28, ἄτυμλοι ἄτυμλοι ὄταν ἄτυμλοι (attempt to speak) ἐν τῷ ὅμωρῳ, τὸν πατέρα τόπων ἄτυμλοι τῷ μητέρα, τοῦτον οὐκ ἔχει λέγειν (ἄτυμλος).
1326. ὅρατε: inv. or indic., prob. the former. “Imperativus mirantis est et stupentis ob fascinus inauditus.” G. Hermann. The sent. may be interr.
ά μιαρè καὶ πατραλοία καὶ τοιχωρύχε.

ΦΕΙΔΙΠΠΙΑΔΗΣ.
αθήσ με ταύτα ταύτα καὶ πλεῖω λέγε.
ἀρ' οἷοθ' ὡτι χαίρω πόλλ' ἀκούων καὶ κακά;

1330 ο λακκόπρωκτε.

ΦΕΙΔΙΠΠΙΑΔΗΣ.
πάττε πολλοὶς τοῖς ῥόδοις.

ΣΤΡΕΨΙΑΔΗΣ.
τὸν πατέρα τύπτεις;

ΦΕΙΔΙΠΠΙΑΔΗΣ.
κατοφανῶ γε νὴ Δία,
ός ἐν δίκη σ' ἐτύπτον.

ΣΤΡΕΨΙΑΔΗΣ.

ἀ μιαρώτατε,
καὶ πῶς γένοιτ' ἀν πατέρα τύπτεν ἐν δίκη;

ΦΕΙΔΙΠΠΙΑΔΗΣ.
ἐγώγ' ἀποδείξω, καὶ σε νικήσω λέγων.

ΣΤΡΕΨΙΑΔΗΣ.

1335 τούτι σὺ νικήσεις;

ΦΕΙΔΙΠΠΙΑΔΗΣ.

πολὺ γε καὶ ῥαδίως.

1327. πατραλοία: obs. the unusual quantity of -ά, voc. of -άρ. — 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. ἀκούων: used as pass. of λέγειν in the sense it has in 1328.

1330. λακκόπρωκτε: this seems to be a strengthened substitute for ἐφρώκτες. It occurs also in Cephasid. 3, and λακκόπρωκτία in Eupol. 308.—
—ῥόδοι: cf. 910, 912.
1333. γένοιτο: the subj. is prob. πατέρα τύπτεν ἐν δίκη.
1335. τούτι: see on 1087.
ελον δ' ὁπότερον τοῦ λόγου βούλει λέγειν.

ΣΤΡΕΨΙΑΔΗΣ.

ποίου λόγου;

ΦΕΙΔΙΠΠΙΔΗΣ.

τὸν κρείττον ἢ τὸν ἴττονα.

ΣΤΡΕΨΙΑΔΗΣ.

ἐδιδαξάμην μέντοι σε νὴ Δή, δ' μέλε,

τοῖσον δικαίως ἀντιλέγειν, εἰ ταῦτα γε

1340 μέλλεις ἀναπείσειν, ώς δίκαιον καὶ καλὸν

τὸν πατέρα τύπτεσθ' ἐστὶν ὑπὸ τῶν νιέων.

ΦΕΙΔΙΠΠΙΔΗΣ.

ἀλλ' οὕτως μέντοι σ' ἀναπείσης, ὡστε γε

οὐδ' αὐτὸς ἀκροασάμενος οὐδὲν ἀντιρεῖς.

ΣΤΡΕΨΙΑΔΗΣ.

καὶ μὴν ὅ τι καὶ λέξεις ἄκονται βούλομαι.

ΧΟΡΟΣ.

(Στροφή.)

1345 σον ἔργων, δ' πρεσβύτα, φροντίζειν, ὅπη
tὸν ἄνδρα κρατήσεις:

ὡς οὕτως, εἰ μὴ τῷ 'πεποίθεν, οὔκ ἂν ἦν

1336. Λοι: 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 Strepaidides surely cannot argue in favor of a son's right to beat his father; and if he should do so, Philippides 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. ἐδιδαχάμην: see on 127. — μάτησ: this gives the sent. a tone of bitter irony, — well I did indeed, etc. Cf. 887 f.

1340. ἀναπείσω: the pers. obj. is omitted, and so made general. See on 143.

1344. ὅ τι καὶ λέξεις: 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. ἐπαναθέναν: equiv. to an impf. ἐπαναθέναι, rely upon, takes dat. of person or thing. — Obs. that here the -ν cannot be omitted. H. 87 a.
1356. The most pleasing entertainment at feasts was the singing of songs (the so-called σκόλια) in turn by the guests. When one had finished he handed a branch of laurel or myrtle (1364) to another, who then sang. See on Ran. 1301 and 1302. Cf. Eq. 529; Vesp. 1222 ff.; Frg. 2, ἄφων δὴ μοι σκιλοῦ τι λαβὼν Ἀλκαῖον κανάκροντος. Frg. 377, ὅ μὲν ἄφων 'Αδριάντου λόγον (cf. Vesp. 1233) πρὸς μαρπίνην, | ὁ δὲ αὐτὸν ἱππάκαζεν Ἀρμιδίου μέλος. Eurpol. 310, quoted on 179.—Κρίον: a frg. of the ode is preserved, Simon. 16, ἐνέθαθ' ὁ Κρίος οὐκ ἀκοῦτος | ἄλοθον ὡς ἐδενθ' ἄγλαθον Δίως | τέμενος. It was prob. an ἐνέθαθον in honor of a victory gained by Crisus, the Aeginetan wrestler; not, as some think, a victory gained over him. But Strepsiades, having a total misconception of the ode, prob. mistook Κρίος (which some write Κρίων) for Κρίων (so in Ms.), and changed ἐνέθαθον (adorned himself) into the pass., so that the words meant _how the ram was sheared_. The allusion to the "shearing of Crisus," though based on a misconception, would please the Athenians, as Crisus of Aegina (whom Valckenaer 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 ἐνέθαθον may be meant to suggest this very delivery. Hdt. vi. 50 fin. has a pun on the name, Κλεομένη ἵρετο τὸν Κρίον, ἄρ τι οἴ ή τὸ ὀνόματι, ὅ ἄρ τι ἦ τὸ ἄφωνον. οὔ δὲ Κλεομένη πρὸς αὐτὸν ἢραν ἢ Ἰότην τὸν καταχαλκοῦ, ὅ πρὶ, τὰ κέφαλα ὡς συνουσίμην μεγάλη κακί. —Κρίον ἐν ἰ ἰ προλεπτικά ἐν ἰ.

1357. ἄρχαίον: cf. Eurpol. 140, τὰ Στησιχώρου τε καὶ Ἀλκαῖος Σιμωνίδου τὸν ἄρχαίον ἄθλησεν· ὁ δὲ Γρηγόριος ἦτοι ἄκοιν. κείνος νυκτεριν' ἐδεις μοιχώις δείσας (cf. 1371), ἐκκαλεσθαί γυναῖκας. —The Socratics regarded the universal custom of enlivening feasts with play and song as a mark of intellectual poverty. Cf. Plat. Prot. 347 e–e; Sympl. 176 e. —ἄρα: for the elision, see on 780, and cf. 7, 42, 523, 550, 968, 1140, 1262, 1341.
THE CLOUDS.

ξένων τε πίνουθ', ὥσπερεί κάρυς γυναῖκ' ἀλοῦσαν.

ΦΕΙΔΙΠΠΑΝΗ.

οὐ γὰρ τὸ ἑυθὺς χρῆν σ᾽ ἀράττεσθαι τε καὶ πατεῖσθαι

1380 ξένων κελεύονθ', ὥσπερεί τέττυγας ἐστιώντα;

ΕΤΡΕΥΛΑΝΗ.

τουάτα μέντοι καὶ τὸτ' ἑλεγεν ἑδον, ἀλά περ νῦν,
καὶ τὸν Σιμωνίδην ἐφασκ' εἶναι κακὸν ποιητήν.
κάγω μόλις μὲν, ἀλὰ ὅμως ἤνεσχόμεν τὸ πρῶτον ἐπειτὰ δ' ἐκέλευσ' αὐτὸν ἀλὰ μυρρίνην λαβὼν.

1385 τῶν Ἀισχυλου λέξαι τί μοι καθ' οὕτως εὐθὺς εἶπεν
καὶ ἕξοπού πλέων, ἀξεύσατον, στόμφακα, κρημνοποιών.

1388 κάνναθά τις οἶσθε μοι τὴν καρδίαν ὅρεχείνιαν;

1358. Women, when grinding, naturally sang songs to while away time. An ἐκμύλιος φθίν is preserved, Bergk Poet. Lyr. III. p. 673, ἢλει, μᾶλα, ἢλει· καλ' ἄρα Πιττάκες ἢλει, μεγάλας Μυτιλήνας βασιλέων. — άσπερε: quasii. Obs. that no finite verb can be supplied.

1380. τέττυγας: the cicadae only drank a little dew, acc. to ancient belief, and derived the rest of their pleasure from song. Cf. Δαναε. 43. 1 ff., μακριθραίον σε, τέττις, | ὧν δειρεῖν ἐκ ἄκρων | ἀλήγγεις ὁπλάσσον πεταλικῶς | βασιλέως δειδέοις. Plut. Mor. 600 ff., τ' ἄρει καὶ δρόμοι καθάπερ οἱ τέττυγες σιτιομενοι.


1365. ξένων: this verb not rarely takes a pred. acc. of a partic. or an adj. Cf. Δασ. Ch. 582, τέθεωρ' ὁράσαντα εἰκό. Eum. 658, τοὺς τουάτας την εἶπ. Soph. El. 676, ταύτων ὁράσαν τὸν τόδο ταῦτα λέγω. Χεν. Hell. v. 2. 18, ἦν εἰρήκαμεν δόμαμιν μεγάλην οὖσαν. With the obj. omitted, as in our example, Eur. Aec. 42, καὶ ἔσαν εἰπεν καὶ θρωάταν ἐστι σοι. Soph. El. 890, οἳ ἂν φρονοῦσαν ἡ μόραν λέγω.


1368. ὅρεχείνια: this verb prob. denotes convulsive struggle, such as is
αὐτόν ἔστι τὰ σοφά ταῦτα. ἄλλη εὐθὺς ἤσος Ἑὐριπίδου ῥῆσιν τω, ὡς ἔβινεν ἄδελφος, ἄλεξίκακη, τὴν ὀμομητρίαν ἄδελφην. κἀγὼ οὐκεί, ἐξεσχόμην ἄτρις εὐθὺς ἕξαράτῳ πολλοῖς κακοῖς καλύχροισι. καὶ ἐνευθέν, ὁδὼν εἰκός, ἐπος ἐπος ἡμιομεσθή, εἴθ' οὐτὸς ἐπαναπηδᾶ. κατευθεὶς ἐφήλα με κασποδεί καπνηγε καπετρίβεν.

ΦΕΙΛΙΠΙΔΗΣ.

οὐκον δικαίως, ὅστις οὐκ Ἑυριπίδην ἐπανεῖς σοφώτατον;

ΣΤΡΕΒΙΔΗΣ.

σοφώτατόν γ' ἐκεῖνον; ὥ — τί σ' εἶπο; ἄλλη αὖθις αὖ τυπτήγομαι.


1369. δακὼν: cf. Ran. 48; Vesp. 1083.


1372. δὲ ἄλεξίκακη: sc. Ἀπολλον, 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, ἄλεξίκακος is used of Hermes, but not in an excl. See on Eq. 1307. — ὄμηρτρια: 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 οὐκεί: the synizesis of οὐ with οὐ is not rare, esp. in ἐγὼ οὐκ(α).

1375. ἡμιομεσθή: see on 558.

1376. ἐφήλα: descriptive impf., proceeded to pommel, etc. Cf. Plut. 784.

1378. δ — τί σ' ἐκτε: he cannot find a word adequate to the occasion. Cf. Pax, 520 ff. Dem. De Cor. 22, ὅ — τί ἐν εἰκὼν σ' ἔστι δρᾶσις προσείτω: Xen. Hell. ii. 3. 47, ἀποκάλει κάθορον με, ὃς ἀμφοτέροις πειραμένοις ἀμβηττειν· διότι δὲ μηθετέροις ἀράκει, τοῦτον — δ πρὸς τῶν θεῶν — τί ποτε καλέσαι χρή; In another sense, Verg. Aen. i. 327, o — quam te memorem, virgo?

1379. τυπτήγομαι: fute. mid. with pass. signification. — ἄν: sc. τυπτομ.
THE CLOUDS.

ΦΕΙΔΙΠΠΙΔΗΣ.

νῆ τῶν Δί', ἐν δίκη γ' ἀν.

ΣΤΡΕΨΙΔΗΣ.

1380 καὶ πῶς δικαίως; ὅστις, ἀναίσχυντε, σ', ἐξέθρεψα,
αισθανόμενος σου πάντα τραυλύζοντος, ὦ τι νοοῖς.

εἶ μὲν γε βρῶν εἴσου, ἐγὼ γνοὺς ἄν πιεῖν ἐπέσχον·

Γ' μαμμᾶν δ' ἂν αἰτήσαντος ἦκὼν σοι φέρων ἄν ἄρτον·
κακκᾶν δ' ἂν οὐκ ἔβοης φράσας, κάγω λαβῶν θύραζε

1385 ἐξέφερον ἄν καὶ προσχόμην σε· σοῦ δὲ μὲ νῦν ἀπάγ-

χαν

βοῶντα καὶ κεκραγόθ' ὁτι

χειτητῶν, οὐκ ἐγίς

ἐξω 'ξενεγκεῖν, ὃ μιαρέ,

θύραζέ μ', ἀλλὰ πυγόμενος

αιτοῦ 'ποίησα κακκᾶν.]

XOROX. (Ἄντιστροφή.)

οἴμαι γε τῶν νεωτέρων τὰς καρδίας

πηδᾶν, ὦ τι λέξει.

εἶ γὰρ τοιαύτα γ' οὕτως ἐξειργασμένοι

λαλῶν ἀναπελεύςει.

1380. τῶς: qualifies the omitted
verb, δικαίως being equiv. to ἐν δίκῃ.
— ἀναίσχυντε, σ': see Crit. Notes.

1382. βρῶν: Bekk. Anecd. 31, 9,
βρῶν, τὸ ὑποκόρισμα, δ' ἄντι λεγόμενον
τοῖς παιδίσι σύμβολον τοῦ πείν. — ἐπι-
480; Od. xvi. 444.

1384. φράσω: the partic. is much
more freq. than the inf. with φά-

σων. GMT. 112, 2; II. 994. See Crit.
Notes.—καὶ: parataxis, instead of
hypotaxis with τιν, is employed when
φάσων is accompanied by οὗ, no
sooner..., than, etc. Cf. Xen. Egq. 5.
10, οὗ φάσαι ἐξαγόμενος ὁ θεὸς καὶ
ἐθανάτου ἄντι τοῖς ἀκαθάρτοις.

1385. προσχόμην: held you out,—
nurses' technical phrase. — ἐπισχόν:

cf. Av. 1348, 1352.—μ: see Crit. Notes.

1390. αἰτοῦ: often means on the

spot (illice), just where one is.

1392. πηδᾶν: i.e. with anxious ex-

pectation, and hence followed by


215 ε, μᾶλλον ἂ τῶν κορμαστῶν ἐν

τε καρδία πηδέ καὶ ἀκρων ἐχεῖται.
Plut. Mor. 30 α, τοῦ μὲν ("Εκτορος)
1395τὸ δέρμα τῶν γεραιτέρων λάβομεν ἂν ἂλλ' οὖδ' ἐρεβίνθου.

σὸν ἔργον, ὥς καὶ ἔτοις τὴν κινητὰ καὶ μοχλευτά, πειθώ τιν πητείν ὅπως δόξεις λέγειν δικαία.

ΦΕΙΔΙΠΠΙΑΣ.

ὡς ἢδυ καποῖς πράγμασιν καὶ δεξιοῖς ὑπεθλὲν.

1400καὶ τῶν καθεστώτων νόμων ὑπερφρονεῖν δύνασθαι.

ἐγὼ γὰρ οτὲ μὲν ἰππυκὴ τὸν νοῦν μόνη προσείχον,

οὐδ' ἄν τρὶς εἰπέν ῥήμαθ' οἷς τ' ἤν, πρὶν ἐξαμαρτεῖν

ὑπὶ δ', ἐπειδὴ μ' οὔτοι τούτων ἐπαυσθείν αὐτός,

γνώμαις δὲ λεπταῖς καὶ λόγοις ξύνεμυ καὶ μερίμναις,

1405ὁμιά διδάξειν ὡς δίκαιον τὸν πατέρα κολάζειν.

ΣΤΡΕΨΙΑΔΗΣ.

ἵππευε τοίνυν νῇ Δίον, ὥς ἔμοιγε κρεῖττον ἐστών

κινδυνεύοντος ἡ καρδία τῆς. The const. exactly as in Cic. Fam. iii. 12.
3, vide sudare me iam dum, quo modo et ea tuear quae mihi tua sunt et te non offendam.

1396. ἄλλ' οὖδ' : 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.


Proem. 48, τὸν ομετέρων ἄλλ' οὖδ' τὸ συμφέρατον φροντίζοντων. For the general idea, cf. Pox, 1233, οὐκ ἀν πραξίμην (τῷ λόφῳ) οὖδ' ἀν ἵππαδον μιᾶς. Plaut. Mil. ii. 3. 46, non ego tuam empsim vitam vitiosa nuce.

1397. μοχλευτά: cf. 598. This is prob. a parody on Eur. Med. 1317, τὰς σκέψεως καὶ μοχλευτές τῆς πλάσμενα. But Ar. at the same time uses μοχλευτά as a metaphor from πέτρας μοχλεύειν (Plat. Com. 67).

1398. ὅπως δέξαι: many read δέξης. On the use of the fut. indic. in final clauses, see GMT. 44, 1, η. 1, and 45, η. 8 with foot-note (fin.).


1403. οὕτωι: i.e. Strepsiades. Philippides is addressing the spectators.

—τούτων: Schol., τῶν κατὰ τὴν ἵττι-

κυν. For case, see H. 748; G. 174.

1406. νῇ Δία: see on 314. Cf. Lys. 96. Here a concession is offered by the inv., as is further indicated by τοίνυν, well then. νῇ Δία instead of πρὸς Δίον may be used also with the opt. of wish when it is not a formal prayer. Cf. Ran. 86.
THE CLOUDS.

ιππών τρέφει τεθρυππον ἡ τυπτόμενον ἐπίτριβήναι.

ΦΕΙΔΙΠΠΙΑΣ.

ἐκεῖσε δ' ὁδει ἀπεσχυσά με τοῖο λόγον μέτεμφι,
καὶ πρῶτ' ἐρήσομαι σε τούτι, παῖδα μ' ὄντ' ἐμπρύσσεις;

ΣΤΡΕΨΙΑΔΗΣ.

1410 ἔγωγε σ', εὐνοῶν γε καὶ κηδόμενος.

ΦΕΙΔΙΠΠΙΑΣ.

εἰπὲ δὴ μοι·
οὐ κἂμε σοὶ δίκαιον ἔστων εὐνοοῦνθ' ὁμοίως
tύπτειν, ἐπειδ' ἵπτε τὸδ' ἔστων εὐνοεῖν τὸ τύπτειν;
τῶς γὰρ τὸ μὲν σοῦ σῶμα χρῆ πληγῶν ἀθῶν εἶναι,
tοῦμον δὲ μή; καὶ μὴν ἔφυν ἑλεύθερος γε κἀγὼ.
1415 κλάουσοι παῖδες, πατέρα δ' οὐ κλάειν δοκεῖς;
φήσεις νομίζεσθαι σοῦ παιδὸς τούτο τούργον εἶναι.

1407. Obs. the alliteration.—τρέ-
φαιν τεθρυππον: cf. Hdt. vi. 125. 26,
ὁ Ἀλκάμενος εὔσος (οὐ. ὁ Μεγαλάς)
οὔτω τεθρυπτορόφησις Ὀλυμπιάδα ἀνα-
πῆται. The older Miltiades was ὁικής
tεθρυπτορόφου, Hdt. vi. 35. 4.
1408. μέτειμ: cf. Plat. Phaed. 88 d,
λέγε, τὴν Ἀικάρτησις μετήλθε τὸν λόγον;
Hdt. vii. 239. 1, ἦσσομε δι' ἵπτειν τοῦ
λόγου τῇ μοι τὸ πρότερον ἡξίλτε.
1411. σοὶ εὐνοοῦσα 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 verβ 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, ἐκεῖσιν ὤν τοιοῦ-
tόνοις λέγει, ἐν κρατήσας μὴ κατασχῆσι-
tις. Plat. Lach. 187 a, ἀναμύγν ἡμὶ ἅλ-
λων ἐξακεφάληστε ἐν φαλάνῃ ἄγαθος
ἐποίησατε; Dem. De Cor. 103, ὦς αὖ
ζετάσας κολακεύον ταρακολοῦθεσι. Theam.
213, ἐμοὶ δ' τι βούλει χρώ λαβών.
1415. In Eur. Alc. 691, in replying
to the reproaches uttered by Admetus
because his father Pheres had not
died in his stead, the latter says, χαῖρες
ὁρῶν φῶς, πατέρα δ' οὐ χαῖρες δοκεῖς; Cf.
Theam. 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
προοχήκειν (Herwerden), or στρέψιμα
(Cobet). As the verse stands, δοκεῖς
means think it right, just as δοκεῖ
means it seems right. Cf. Aesch. Ag.
16, ὥστε δ' ἐλείθων δοκᾷ. Soph. Ant.
1102, καὶ ταῦτ' ἐπανεῖς καὶ δοκεῖς παρε-
καθεῖν; In the parodied passage δο-
κεῖς means simply think.
1418. σφί: used because of the an-
tithesis with ἐγὼ in the next verse.—
παῖδες: cf. Vesp. 1297 f.—ἀργόν: see
on 1494.
ἐγὼ δὲ γ' ἀντείποιμ' ἂν, ὡς διὰ παῖδες οἱ γέροντες,
εἰκὸς τε μᾶλλον τοὺς γέροντας ἥ νέους τι κλάειν,
ὀσωπερ ἐξαμαρτάνειν ἦττον δίκαιον αὐτοῦς.

ΣΤΡΕΨΙΛΑΔΗΣ.

1420 ἀλλ' οὖνδαμον νομίζεται τὸν πατέρα τοῦτο πάσχειν.

ΦΕΙΔΙΠΠΙΔΗΣ.

οὖκ οὖν ἄνηρ ὁ τὸν νόμον τιθείς τὸν ἢ τὸ πρῶτον,
ὡσπερ σὺ καγώ, καὶ λέγων ἐπειδὴ τοὺς παλαιοὺς;
ἥττον τι δὴ ἔξεστι κάροι καμόν αὐ τὸ λοιπὸν
θείναι νόμον τοὺς νέοις, τοὺς πατέρας ἀντιπύτευν;
1425 ὀσας δὲ πληγὰς εἰχομένει πρὶν τὸν νόμον τεθήναι,
ἀφίεμεν καὶ δίδομεν αὐτοῖς προϊκα συγκεκόθησαι.

σκέψαι δὲ τοὺς ἀλεκτρύνας καὶ τάλλα τὰ βοτὰ ταυτά,

1417. διὰ παῖδες: a common pro-
Theopomp. Com. 69, διὰ παῖδες οἱ γέροντες ὁρθῶ τῷ λόγῳ.
1418. εἰκός τε: continuation of subord.
sent. introduced by ὡς. The
latter part of the verse is corrupt.
See Crit. Notes.
1420. Strepsiades is driven to the
necessity of appealing to usage.
1421. νόμοις: implied by νομίζεται.
The two meanings of νόμος, custom and
law, viz. that the father should not
be beaten, are here intentionally con-
founded. — τιθείς: impf. partic., — διὰ
tότε τὸ πρῶτον ἔθειε. Cf. Lyg. 1. 33, διὰ
tὸν νόμον τιθεῖς θάνατον αὐτοῖς ἐποίησε τὴν ἐμαυ.
Dem. De Cor. 6, οἶ νομοὶ οὕς τις τίθεις ἐξ ἀρχῆς Ἰάλων, φτε. Aeschin.
1. 33, καὶ τί προσέταξεν ὁ τιθεὶς τὸν νό-
μον; — τότε: i.e. on the occasion sug-
gested by νομίζεται. Cf. 1215, 1361,
1456; Ran. 138. See on Eq. 483.
1425. εἴχομεν: πληγὰς ἔχειν is
equiv. to the pf. of πληγάς λαμβα-
νειν. Cf. Polyb. xxxi. 7. 17, δ ῥήμα με
δεῖ ται πάντων ὁμοι Ἰκανὰς εἴχων πληγάς
λήραντας τῆς ὑπήρξει διαλυθήναι. In such
cases πληγή denotes the result, stripe.
1427. In the iambic tetrameter the
anapaest in the fourth place is very
rare, except in prop. names (Ran. 912).
Here it could be oblviated by writing,
with Bothe, ἀλεκτροπας (see on 906);
but this would be the only occur-
rence of this word in comedy outside
of anaesthetic metres. This objection
is not very serious, as the word is not
of freq. occurrence; and the Socratic
lesoth (cf. 906, 861) would in any case
justifies its use by Phidippides. Cratin.
41, δ ῥήμα με δεῖντερ πρόβατον βῆ
βῆ λέγων βαδίζει, is considered doubt-
ful. — ταυτά: oistros 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. Pherer.
143. 20, νοῖς oistros (just mentioned) ο
THE CLOUDS.

άς τούς πατέρας ἀμένεται· καίτοι πλὴν γ' ὅτι ψηφίσματ' οὐ γράφουσιν;

ΣΤΡΕΨΙΑΔΗΣ.

1430τι δῆτε, ἐπειδή τούς ἀλεξτρώνας ἀπάντα μιμεῖ,
οὐκ ἐσθένει καὶ τὴν κόπρον κατὶ ξύλου καθεύδεις;

ΦΕΙΔΙΠΠΙΔΗΣ.

οὐ ταῦτάν, ὡ τάν, ἐστίν, οὐδὲ ἂν σωκράτει δοκοῖν.

ΣΤΡΕΨΙΑΔΗΣ.

πρὸς ταῦτα μὴ τύπτῃ· εἰ δὲ μὴ, σαυτὸν ποτ' αἰτήσει.

ΦΕΙΔΙΠΠΙΔΗΣ.

καὶ πῶς;

ΣΤΡΕΨΙΑΔΗΣ.

ἐπεὶ σὲ μὲν δικαιός εἰμ' ἐγὼ κολάζεων.
1435οὐ δ', ἦν γένηται σοι, τὸν ὕιόν.

ΦΕΙΔΙΠΠΙΔΗΣ.

ἡν δὲ μὴ γένηται,
μάτην ἑμοὶ κεκλάυσται, σοὶ δ' ἐγχαών τεθνήξεις.
ΧΤΕΨΙΑΔΗΣ.

ἐμοὶ μὲν, ἄνδρες ἥλικες, δοκεῖ λέγειν δίκαια,
κάμοιγε συγχωρεῖ δοκεῖ τοῦτοι τάπιεκῆ.
κλάεων γὰρ ἡμᾶς εἰκὸς ἐστ', ἣν μὴ δίκαια δράμεν.

ΦΕΙΔΙΠΠΙΔΗΣ.

1440 σκέψαι δὲ χατέραν ἐτὶ γνώμην.

ΧΤΕΨΙΑΔΗΣ.

ἀπὸ γὰρ ὀλούμαι.

ΦΕΙΔΙΠΠΙΔΗΣ.

καὶ μὴν ἴσως γ' οὖκ ἀχθέσει παθῶν ἢ νῦν πέπονθας.

ΧΤΕΨΙΑΔΗΣ.

τῶς δὴ; δίδαξον γάρ, τί μ' ἐκ τούτων ἐπωφελήσεις.

ΦΕΙΔΙΠΠΙΔΗΣ.

τὴν μητέρ' ὁσπερ καὶ σὲ τυπτήσω.

ΧΤΕΨΙΑΔΗΣ.

τί φής, τί φής σὺ;

τοῦθ' ἐτερον αὖ μείζον κακόν.

ΦΕΙΔΙΠΠΙΔΗΣ.

τὶ δ', ἣν ἔχων τὸν ἦττῳ

1445 λόγον σὲ νικήσιω λέγων,

τὴν μητέρ' ὡς τύπτειν χρεών;

1437. ἥλικα: 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. — ὅς: this clause is the obj. of νικήσιω. See on 90.
THE CLOUDS.

1447. τι δ’ ἄλλο γ’ ἦ, ταυτ’ ἦν ποιήσ, ouδέν se κωλύσει σεαυτ’ τὸν ἐμβαλεῖν ἐς τὸ βάραθρον. met’ Ἑωκράτους καὶ τὸν λόγον τὸν ἀκτίω. ταυτ’ δι’ ὑμᾶς, δ’ Νεφέλα, πέπονθ’ ἐγώ, ὑμῖν ἀναθεῖς ἀπαντα τὰμ ἐργάματα.

ΧΟΡΟΧ. αὐτὸς μὲν οὖν σαυτῷ σὺ τοῦτων αἰτίων, 1455 στρέψας σεαυτὸν εἰς πονηρὰ πράγματα.

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. ἄ, οἱ μὲν Ἀθηναίοι τοὺς αἰτίων ἐς τὸ βάραθρον, οἱ δὲ Παρθύναι ἐς φρέαρ ἐμβαλόντες ἐκέλευον τὴν τε καὶ δίωρ ἐκ τοῦτων φέρειν ταῦτα βασιλεία (Δαρεῖον). Plat. Gorg. 516. a. Xen. Hell. i. 7. 20 (where a ψήφωσμα prescribes the punishment); ibid. 94. Ran. 574; Eq. 1362; Plut. 431, 1109.


1455. στρέψας: possibly a play on his name.

1456. τοῦτο: Schol., δέ τιν ἄρχην προσήλθεν ὁμί. 229
ΧΩΡΟΘ.

ἡμεῖς ποιούμεν ταύθ' ἐκάστοθ' ὄντω' ἀν γρώμεν πονηρῶν ὃντ' ἐραστήν πραγμάτων,
1460 ἐνο' ἀν αὐτὸν ἐμβάλωμεν εἰς κακόν,
ὅπως ἄν εἰδῆ τοὺς θεοὺς δεδοικέναι.

ΣΤΡΕΒΙΑΔΗΣ.

οὔ μοι, ποιηρά γ', ὁ Νεφελαι, δίκαια δέ.
οὗ γάρ μ' ἔχριν τὰ χρήμαθ' ἀδανεσάμην
ἀποστερεῖν. νῦν οὖν ὅπως, ὃ φιλτάτε,
1465 τὸν Χαρεφόντα τὸν μιρῶν καὶ Σωκράτην
ἀπολέις μετελθών, οἱ σὲ καὶ ἔξηπάτων.

ΦΕΙΔΙΠΠΙΔΗΣ.

ἀλλ' οὐκ ὃν ἀδικήσαμι τοὺς διδασκάλους.

ΣΤΡΕΒΙΑΔΗΣ.

ναὶ ναὶ, καταδειύθητι πατρόφον Δία.

ΦΕΙΔΙΠΠΙΔΗΣ.

ἰδοὺ γε Δία πατρόφον: ὡς ἀρχαῖος εἶ.


1464. ὅπως: see on 824. — ὃ φιλτάτε: addressed to Phidippides.

1466. μετελθῶν: pursuing with vengeance. Cf. Eur. Bacch. 345, τῆς σῆς ἀνολας τῇ διὰ τῶν διδασκάλων δικήν 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. Phidippides recalls his father's reproof, 871.

1468. πατρόφον: the ἀ in πατρόφον indicates that this is a parody. See on 320. Plat. Euthyd. 392 c d states expressly that Zeus was worshipped as πατρόφος 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. Frg. 146. Soph. Tr. 288, 763. Eur. El. 671. — Strepsiades takes the word as meaning protector of fathers.

1469. See on 818. Cf. 872.
1470 Ζεύς γὰρ τις ἐστιν;

ΧΡΕΥΑΔΗΣ.

ἐστιν.

ΦΕΙΔΙΠΠΙάΔΗΣ.

οὐκέτ' ἐστ' ἐπεὶ

Δίνος βασιλεύει τῶν Δι' ἔξεληλακός.

ΧΡΕΥΑΔΗΣ.

οὐκ ἔξεληλακ', ἀλλ' ἐγὼ τούτ' φόνη

διὰ τούτου τῶν Δίνων. οἴμοι δείλαιος,

[ὅτε καὶ σὲ χυτρεοῦν ὄντα θέον ἤγησάμην.]  

ΦΕΙΔΙΠΠΙάΔΗΣ.

1475 ἐνταῦθα σαυτῷ παραφρόνει καὶ φληνάφα.  

ΧΡΕΥΑΔΗΣ.

οἴμοι παρανοιάς· ὡς ἐμαυώμην ἄρα,

ὁτ' ἔξεβαλλον τοὺς θεοὺς διὰ Σωκράτην.

ἀλλ', ὡ φιλὴ Ἔρμη, μηδαμῶς θύμανέ μοι,

1471. 828 repeated ironically.
1472. τούτο: see Crit. Notes.
1473. τούτου: Socrates. ou is shortened as in 663.—δείλαιος: in this word as, though sometimes long (12, 709, 1504) is often shortened, esp. in οἴμοι δείλαιος. Cf. Αὐ. 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 οἶνον τε, 1218 ἐκεῖνον, 1280 τοιωτι; Vesp. 1309 τολαί; and rarer cases, Eq. 479 γ. Βοιωτός and Βοιωτίας; Vesp. 282, φωλαθρεως; Λυσ. 247, οἰς. Polyzel. 11. 3, Ἀθηναῖοι. See also on 1046.
1474. οὗτος see on 7. —This verse was prob. interpolated by some one who found τούτοι in 1473 (see Crit. Notes) and referred it to an object present on the stage representing Δίνων. There could not be any representation of the sort, because the god Δίνως was not a fiction of the Socratis, 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: εὐθὺς κατὰ σαυτὸν.  
1477. ἔξεβαλλον: for the use of the impf. see on προσενέθαι, 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
μηδε μ’ ἐπιτρύψης, ἀλλὰ συγγνώμην ἔχε
1480 ἐμοῦ παρανοήσαντος ἀδολεσχία.
καὶ μοι γενοῦ ἡμβουλος, εἰτ’ αὐτοῦς γραφήν
διωκάθω γραφάμενος, εἰθ’ ὃ τι σοὶ δοκεῖ.
ὅρθως παρανεῖς οὖν ἔως δικορραφεῖν,
ἀλλ’ ὡς τάχιστ’ ἐμπιμπράναι τὴν οἰκίαν
1485 τῶν ἀδολεσχῶν. δεύρο δεύρ’, ὡ Ξανθία,
κλίμακα λαβὼν ἔξελθε καὶ σμαίνην φέρων,
κάπεν’ ἐπαναβάς ἐπὶ τὸ φροντιστήριον
τὸ τέγος κατάσκαπτ’, εἰ φιλεῖς τὸν δεσπότην,
ἔως ἂν αὐτοῖς ἐμβάλης τὴν οἰκίαν.
1490 ἔμοι δὲ δοῦ ἐνεγκάτω τις ἡμμένην,
κάγῳ τ’ αὐτῶν τήμερον δούναι δίκην

In his attempt 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.—δ τι: he might have said εἰτ’ διωκάθω, εἰτ’ τι, in which τι takes the place of a verb in the subjv.; but instead of τι he said δ τι σοὶ δοκεῖ, 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 (dikē, a suit, and βάπτειν, stitch, patch up, plot). Cf. Av. 1435. Apollod. 13. 12 ff., ψευδείς, ἐπιρροεῖ, μαρτυρεῖ, δικορραφεῖ, κλέπτει, τελευεῖ.

1484. ἐμπιμπράναι: "Attici ἐμ-
πιμπράναι dicebant et ἐμπιμπλα-
σθαι, quae formae ubique in-
vitis librīs restituendae sunt,
metro saepe iubente, semper
permittente: nam a Graeculis
demum fiictae sunt formae
ἐμπίπτουσιν et ἐμπιμπλάματι;" Cobet. Cf.
Them. 749, ἐμπιμπλάρατε; Lys. 311, ἐμ-
πιμπράναι; Ach. 447, ἐμπιμπλάματι. It
should be remembered that πα and πρ
never make position in Ar., and that
in the reduplication of the pres.
stem is short.

1485. ἀδολεσχία: the usual epi-
thet employed in stigmatizing the
311. Plat. Phaed. 70 c.—Ξανθία:
Xanthias is a slave of Strepisaiades.
The name, like the Lat. Dāvos, is
well-nigh common instead of proper.
—Strepisaiades does not trouble him-
self now about the gender. Cf. 890 ff.

1486. The chopping is needless,
unless it is meant as a preparation for
successful burning.

1489. Cf. Ach. 511, κελεύεις ἐπισίν
ἐμβάλοι τὰς οἰκίας.

1491. τνά: the same use that ordi-
narily may be rendered many a one;
here a few.
ἐμοὶ ποιήσω, κεῖ σφόδρ᾿ εἰσ’ ἀλαζόνες.

ΜΑΘΗΣΙΑ Α.

ιοῦ ιοῦ.

ΣΤΡΕΨΙΑΚΗΣ.

σὸν ἔργον, δ᾿ δᾶς, ἵναι πολλὴν φλόγα.

ΜΑΘΗΣΙΑ Α.

1495 ἀνθρωπε, τί ποιεῖς;

ΣΤΡΕΨΙΑΚΗΣ.

δ᾿ τι ποιῶ; τί δ᾿ ἄλλο γ᾿ ἡ
dialeptolologóμαι τάς δοκοῖς τῆς οἰκίας.

ΜΑΘΗΣΙΑ Β.

οὖμοι, τίς ἡμῶν πυρπολεῖ τὴν οἰκίαν;

ΣΤΡΕΨΙΑΚΗΣ.

ἐκεῖνος, οὔπερ θοιμάτων εἰλήφατε.

ΜΑΘΗΣΙΑ Β.

ἀπολεῖς, ἀπολεῖς.

ΣΤΡΕΨΙΑΚΗΣ.

τοῦτο αὐτὸ γὰρ καὶ βουλομαι,

1500 ἢν ἡ σμινή μοι μὴ προδῷ τὰς ἐλπίδας,

ἡ γὰρ πρότερον πως ἐκτραχηλισθῶ πεσῶν.

ΣΝΚΡΑΘΗΣ.

οὔτος, τί ποιεῖς ἐτεόν, οὔπι τοῦ τέγους;

1492. ποιήσω: οὐκ. 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 ἔργον: cf. 1345, 1397, 1416; Ran. 500; Lys. 839; Eccl. 514;

Thesm. 1172. With following inv.,
Av. 802; Thesm. 1208, σὸν ἔργον, φεύγε.
In addressing lifeless things, as here,
Lys. 315 & χύτρα, 381 ἀχελφή.

1496. dialeptolologóμαι: a comic combination or fusion of διαλέγομαι with ληπτολογεῖν (320). He refers to cutting the rafters into splinters.

1498. θοιμάτων: cf. 497, 856.
234 ARISTOPHANES.

ΧΤΡΕΨΙΑΔΗΣ.

ἀεροβατῶ καὶ περιφρονῶ τὸν ἥλιον.

ΧΝΚΡΑΤΗΣ.

ὁμοι τάλας, δείλαιος ἀποπνιγῆσομαι.

ΜΑΘΗΣ.

1505 ἐγὼ δὲ κακοδαίμων γε κατακαυθήσομαι.

ΧΤΡΕΨΙΑΔΗΣ.

τί γὰρ παθόντες τοὺς θεοὺς υβρίζετε καὶ τῆς σελήνης ἐσκοπεῖσθε τὴν ἔδραν; δίωκε, βάλλε, παίε, πολλῶν ἐνεκα, μάλιστα ὦ εἰδὼς, τοὺς θεοὺς ὡς ἠδίκουν.

ΧΟΡΟΣ.

1510 ἡγεῖσθαι ἔξω· κεχόρευται γὰρ μετρίως τὸ γε τήμερον ἣμῖν.

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 are, of course, addressed in form to Xanthias.

1510. Cf. Thesm. 1218 (end of the play), ἀλλὰ πέντεις μετρίως ἡμῖν.—The verse is recited by the Coryphaeus.
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:

\( \sim \) = eighth-note \( \frown \), one normal short syllable (mora).

\( \omega \) = two sixteenth-notes \( \frown \frown \), two short syllables as one mora.

\( > \) = \( \frown \frown \), an irrational syllable.

\( = \) = quarter-note \( \downarrow \), one normal long syllable (two morae).

\( \sim = \frown \frown \frown = \downarrow \), found only in the cyclic dactyl, \( \sim \sim \).

\( \downarrow \) = \( \frown \frown \frown = \downarrow \), triseme syllable (three morae).

\( \downarrow \) = half-note \( \frown \), tetraseme syllable (four morae).

\( \wedge \), a pause equal to one short syllable (mora).

\( \wedge \), 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 (κολλος) is marked by \( \parallel \), and the end of a period by \( \parallel \). 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 \( \frac{3}{4} \) time (iambic, trochaic, and troodoedic), or in \( \frac{2}{4} \) time (anapaestic). H. 1068. G. 285. S. 8, 1; 8, 2, V. and II.
I. Rhythms in \( \frac{8}{6} \) 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: \( \odot \odot \odot \). H. 1082; 1070. G. 290. S. 10, VII.; 13, 2. Except in systems or series, the last syllable is anapest. H. 1074. G. 286, 5. S. 19, 2, I., 3.

1. Iambic. When the verse begins with the \( \ddot{a}r\nu\nu \) (syllable without ictus, often called thesis), the rhythm is called iambic, although it is more scientifically considered trochaic with anacrusis: \( \odot \odot \odot \).


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:

\[
\begin{align*}
\odot \odot \odot \\
\omega \odot \odot \odot \\
\odot \odot \odot \odot \odot \\
\odot \odot \odot \odot \odot \odot \\
\end{align*}
\]

The combinations growing out of this scheme were determined rather by taste than by any fixed rules. Such combinations as \( \omega : \odot \odot \odot \odot \) 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: — \( \omega : \odot \odot \odot \lambda \odot \omega \odot \odot \). It is also extra metrum. See notes.

\(^3\) Introduced by a monometer (1821) in exclamation.
between the sentences. With anacrusis and trochaic movement
the scheme is:—

\[ \varepsilon: - \odot - \varepsilon \parallel - \odot - \varepsilon \parallel - \odot - \varepsilon \parallel - \varepsilon - \wedge \parallel \]

The resolutions and substitutions are like those of the trimeter.
Verses 1084–1084, 1113 f.,\(^1\) 1353–1385, 1399–1444.

*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" dimeter. The last syllable of each sentence is treated
metrically as if it were within a sentence.
H. 1098.  G. 298, n.

2. **TROCHAIC.** This rhythm is without anacrusis, and is the
fundamental rhythm in \(\frac{\pi}{2}\) time. See above.
H. 1082.  G. 290.

*Tetrameter.* The trochaic tetrameter catalectic is composed of
two tetrapodies (sentences of two dipodies each), always with diaeresis
in tragedy and generally in comedy. The resolutions and
substitutions allowed in comedy are like those of the iambic trimeter.
H. 1083.  G. 291, 2.  S. 26, 3, II. 19, 2, II.

3. **LOGOAEDIC.** This rhythm consists of trochees and cyclic
dactyls (\(\sim \odot \odot\)) so combined that the dactyls may precede or fall
between trochees; but trochees never fall between dactyls.

*Eupoidian.* 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:—

\[ \sim \odot \parallel \sim \odot \parallel \sim \odot \parallel \sim \odot \parallel \sim \odot \parallel \sim \odot \parallel \sim \odot \parallel \]

Verses 518–562.

\(^1\) Syncopated: \(> : - \odot - > | - \odot \wedge \parallel - \odot \odot \odot | - \odot \wedge \parallel\).
\(^2\) Closing the antisynagma. See p. 241.
II. Rhythm in $\frac{4}{4}$ Time.

Anapaesthetic. In this rhythm the measure or unit is usually the dipody. The anapaest $\overline{\circ \circ}$ is frequently replaced by $\overline{\circ}$ or $\overline{- \circ \circ}$, very rarely by $\circ \circ \circ$. The rhythm is treated as dactylic with anacrusis. H. 1103. G. 296. S. 8, 2, XII.; 7, 5; 10, II.; 31.

Tetrameter. The anapaestic tetrameter catalectic consists of two sentences, — a dimer and an incomplete dimer (paroemiad), 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 paroemiad verse (incomplete dimer), 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 aniceps and hiatus are not allowed.

H. 1105. G. 298. S. 31, 3, III.; 11, 6, II.

Verses 439–456, 889–948,¹ 1009–1023.²

Note. Verse 707, an exclamation, is, in form, two cretics, $\overline{\circ - \circ - \circ}$. Verse 708 is, in form, two bacchii, $\circ : \circ - \circ - \circ - \circ$. These are in $\frac{4}{8}$ rhythm. H. 1119. G. 301, 3 and 4. S. 10, IX. and X.

LYRIC RHYTHMS.

I. The parodos ($\pi\alpha\rho\delta\sigma\varsigma$), 275–290 = 298–313.

```
I.  \_ \_ \_ | \_ \_ \_ | \_ \_ \_ II
   \_ \_ | \_ \_ \_ | \_ \_ \_ II \_ \_ \_ II \_ \_ \_ II
   \_ \_ \_ | \_ \_ \_ | \_ \_ \_ II
   \_ \_ \_ | \_ \_ \_ | \_ \_ \_ II
   \_ \_ \_ | \_ \_ \_ | \_ \_ \_ II
   \_ \_ \_ | \_ \_ \_ | \_ \_ \_ II
   \_ \_ \_ | \_ \_ \_ | \_ \_ \_ II
   \_ \_ \_ | \_ \_ \_ | \_ \_ \_ II
```

² 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).

¹ Closing the syntagma. See p. 241.
METRES AND RHYTHMS.

III. \[ \infty | \infty | \infty | \infty | \infty || \]

IV. \[ \infty | \infty | \infty | \infty | \infty | \infty | \infty || \]

V. \[ \infty | \infty | \infty | \infty | \infty | \infty | \infty || \]

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 the μα in 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 (κατάληψις), S. 9, 1.

II. Κομμός, 457–475.

I. \[ \infty | \infty | \infty | \infty | \infty || \]

II. \[ \infty | \infty | \infty | \infty | \infty | \infty | \infty || \]

III. \[ \infty | \infty | \infty | \infty | \infty | \infty | \infty || \]

IV. \[ \infty | \infty | \infty | \infty | \infty | \infty | \infty || \]

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 dactyls in the
third sentence are trochaic ($-\omega, \downarrow\uparrow\downarrow$) rather than cyclic. S. 15. The remaining periods are logaoedec. H. 1108–1110. G. 299. S. 13.

III. Κομμάτιον, 510–517. 510 f., an anapaestic system. See note. 512–517 are as follows:

\[ \begin{align*}
\text{o: } & _\circ | _\circ | _\circ | _\circ | _\circ | \_ \| _\circ | _\circ | _\circ | _\circ | _\circ | _\circ | _\circ | _\circ | _\circ | _\circ | _\circ \| \\
\text{o : } & _\circ | _\circ | _\circ | _\circ | _\circ | _\circ | _\circ | _\circ | _\circ | _\circ | _\circ \|
\end{align*} \]

The κομμάτιον is the opening of the parabasis, for the subdivisions of which see the notes and Introd., p. 18. Here the lyric portion is logaoedec.

IV. The ψφη and ἄρφη of the parabasis, 563–574 = 595–606.

I. 
\[ \begin{align*}
\text{o: } & _\circ | _\circ | _\circ | _\circ | _\circ | _\circ | _\circ | _\circ | _\circ | _\circ | _\circ | _\circ \|
\end{align*} \]

II. 
\[ \begin{align*}
\text{o: } & _\circ | _\circ | _\circ | _\circ | _\circ | _\circ | _\circ | _\circ | _\circ | _\circ | _\circ | _\circ \|
\text{5: } & _\circ | _\circ | _\circ | _\circ | _\circ | _\circ | _\circ | _\circ | _\circ | _\circ | _\circ | _\circ \|
\end{align*} \]

III. >: _\circ | _\circ | _\circ | _\circ | _\circ | _\circ | _\circ | _\circ | _\circ | _\circ | _\circ | _\circ \|

The rhythm is logaoedec.

V. Choric odes, 700–706 = 804–813.

I.>
\[ \begin{align*}
\text{o: } & _\circ | _\circ | _\circ | _\circ | _\circ | _\circ | _\circ | _\circ | _\circ | _\circ | _\circ | _\circ \|
\end{align*} \]

II. 
\[ \begin{align*}
\text{o: } & _\circ | _\circ | _\circ | _\circ | _\circ | _\circ | _\circ | _\circ | _\circ | _\circ | _\circ | _\circ \|
\end{align*} \]

III. 5:
\[ \begin{align*}
\text{o: } & _\circ | _\circ | _\circ | _\circ | _\circ | _\circ | _\circ | _\circ | _\circ | _\circ | _\circ | _\circ \|
\end{align*} \]

The rhythm is logaoedec with anacrusis.
The last three sentences are wanting in the strophe.
VI. Choric odes, 949–958 = 1024–1033.

\[ > : \; \text{---} \; | \; \text{---} \; | \; \text{---} \; | \; \text{---} \; | \; \text{---} \; | \; \text{---} \; | \; \text{---} \; | \; \text{---} \; | \; \text{---} \; | \; \text{---} \; \]
\[ \text{II} \; : \; \text{---} \; | \; \text{---} \; | \; \text{---} \; | \; \text{---} \; | \; \text{---} \; | \; \text{---} \; | \; \text{---} \; | \; \text{---} \; | \; \text{---} \; | \; \text{---} \; \]
\[ \text{III} \; : \; \text{---} \; | \; \text{---} \; | \; \text{---} \; | \; \text{---} \; | \; \text{---} \; | \; \text{---} \; | \; \text{---} \; | \; \text{---} \; | \; \text{---} \; | \; \text{---} \; \]

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:

εἴθαμονες δ' ἦσαν [οὖν] οἱ ζωντες [τὸ πρῶτον] ἐπὶ
τῶν προτέρων. πρὸς δὲ τὰς ἔστι, δο κομψοπρεπὴ μοῦσαν ἔχων.

Verses 949–1023 form a syntagma, with verses 1024–1104 as antisyntagma. The syntagma is a formal discussion of a set topic. After a lyric ode, the leader of the Chorus in two ana-
paestic 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 men-
tioned, and determines the metre and rhythm of the second debate, which terminates with a system in the same rhythm. The number of verses in the dialogue of the antisyntagma does not necessarily agree with that of the corresponding part of the syntagma. Verses 1345–1451 form a second syntagma and antisyntagma. Cf. Eq. 756–710. 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 Eccl. 571–710 there is a syntagma proper, without the antisyntagma.

VII. An ode ἀπὸ σκηνῆς, 1154–1170.

\[ \text{I} \; : \; \text{---} \; | \; \text{---} \; | \; \text{---} \; | \; \text{---} \; | \; \text{---} \; | \; \text{---} \; | \; \text{---} \; | \; \text{---} \; | \; \text{---} \; | \; \text{---} \; \]
\[ \text{II} \; : \; \text{---} \; | \; \text{---} \; | \; \text{---} \; | \; \text{---} \; | \; \text{---} \; | \; \text{---} \; | \; \text{---} \; | \; \text{---} \; | \; \text{---} \; | \; \text{---} \; \]
METRES AND RHYTHMS.

III.  
_οο | _οο | _κ ||
_οο | _οο | _κ ||
__ | __ | __ | __ | __ | _κ ||

IV.  
ο : _οοο | _> | _ο | _> | _ο | _^ ||
_ο | _ο | _< | _ο | _ο | _κ ||
_ο | _ο | _< | _ο | _κ ||

V.  
__ : _οο | __ | __ | __ | _κ ||
__ : _οο | _οο _κ ||
_οο : _οο | _κ ||
_οο : _οο | _κ ||

VI.  
ο : _ο | _ο | _κ ||
ο : _ο | _ο | _κ ||

I., II., VI. Iambic. III. Dactylic. IV. Logaoedic. 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. dochmiac. H. 1125, 1126. G. 302. S. 23, 4. Possibly it should form a part of VI. under the form ο : _οο _ο | _ο | _ο ||. The want of symmetry in V. would certainly not be worse than an anapaestic dimer without an anapaest, a spondee, a dactyl, or even anacrusis.

VIII. A monody ἄπο σκηνῆς, 1206–1213.

I.  
ο : __ | __ | _κ ||
> : _ο | __ | _ο | _κ ||
> : _ο | __ | _ο | _κ ||
> : _ο | __ | _ο | _κ ||
__ | _ο | _κ ||

II.  
> : _ο | _ο | _ο | _< | _ο | _κ ||
> : _ο | _ο | _κ ||

The rhythm is iambic with frequent syncope, or use of a triseme syllable, __. H. 1076. G. 286, 2. S. 11, 3.
METRES AND RHYTHMS.

IX. Choric odes, 1303–1310 = 1311–1320.

\[ \text{I. } \begin{array}{ccc}
\text{I. } & \text{O} & \text{O} \\
\text{I. } & \text{O} & \text{O} \\
\text{I. } & \text{O} & \text{O} \\
\text{I. } & \text{O} & \text{O} \\
\text{I. } & \text{O} & \text{O} \\
\text{I. } & \text{O} & \text{O} \\
\text{I. } & \text{O} & \text{O} \\
\text{II. } & \text{O} & \text{O} \\
\text{II. } & \text{O} & \text{O} \\
\end{array} \]

The rhythm is iambic with occasional syncope.

X. Choric odes, 1345–1352 = 1391–1398.

\[ \text{I. } \begin{array}{ccc}
\text{I. } & \text{O} & \text{O} \\
\text{I. } & \text{O} & \text{O} \\
\text{I. } & \text{O} & \text{O} \\
\text{I. } & \text{O} & \text{O} \\
\text{I. } & \text{O} & \text{O} \\
\text{I. } & \text{O} & \text{O} \\
\text{I. } & \text{O} & \text{O} \\
\text{II. } & \text{O} & \text{O} \\
\text{II. } & \text{O} & \text{O} \\
\end{array} \]

The rhythm of I. is logaoedic with anacrusis. The rhythm of II. is iambic (catalectic tetrameter).
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: Ἐν τοῦ Λυκαγγᾶ πεντά συξὼν ἔγραφεν ἐν Ρούμυνη 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 Venetii, apud Aldum, 1498. Folio. (This is the Editio Princps. 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. 4º.)

Aristophanes 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.)


Aristophanes Comoediae, auctoritate libri praeclarissimi 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.)


Aristophanes Comoediae. Edidit Theodorus Bergk. 2 vol. Ed. II. Lipsiae, Teubner, 1857. (This is a Text-edition.)

Aristophanes Comoediae. Edidit Augustus Meineke. 2 vol. Lipsiae, Tauchnitz, 1860. (Text-edition.)

The following separate editions of the Clouds are important or convenient.

Aristophanes Nubes edidit C. Reisig. Lipsiae, 1820.


Ausgewählte Comedien 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. ἐδώκα: ἐδώκα. See note and critical notes on 238, 422, 511, 526.
35. ἐνχρισθεῖσθαι: ἐνχρισθεῖσθαι in most old editions.
65. τοῦ πώλου: τῷ τοῦ πώλου, Cobet; ἄπο τοῦ πώλου, 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. ἄλλ' ἑσθεῖα: Cobet proposes δυτ' ἄλλ' εἴμι. See note.
130. σκυνδαλάμους: σκυνδαλάμους, Rav., Ven; σκυνδαλάμους, Brunck.
151. ψυγίσῃ: ψυγίστος, Herwerden; ψυγίστος, Meineke.
179. θομάσιον: θομασίον, G. Hermann.
185. δικίνα: δικία, Brunck. See on 341.
189. τοῦτο γι' τοῦτ' ἢτι: τοῦτο γ' ἢτι, Reisig.
203. ἀναμετρεῖσθαι: Cobet proposes ἀναμετρήσῃ.
204. οὖς, ὅλλα (Text): οὖς, ὅλλα, Dindorf; οὖς ὅλλα, Kock. So 258, 482, 497, 898. See on 258 and Kock on Av. 71.
214. τοῦ 'στιν: τοῦ 'σθ', Hirschig. See on 726.
216. τῶν: τῶν, Sauppe, which Ven. has 215.
238. οὖν': οὖν', one Codex Dobraei; οὖν', Bentley.
248. τῇ γαρ δειπνῇ; ἦ: τῇ νομίζειν; ἦ, Göttling; (ἴσων) ἤ νομίζειν, Bergk.
Other conjectures have been offered.

260. τρήμα: τρήμα, Meineke, deriving it from τρήφω rather than τρίψ.
Cf. λατι-, λι-, λάμμα.
261. ἀθρωπός, ἀθρωποί: ἀθρωπός, G. Hermann.
272. ἀφροζίται: see note. — ἀφοισά: Suid. read ἀφοισάθε.
282. καρποὺς τ' ἀφοισάναι: see note. For καρποὺς, Kock proposes κρήνας or κρουνός.
322. φανερός: φανερας, Halbertsma.
248 CRITICAL NOTES.

324. ἡπυχως or ἡπυχα: ἡπυχα, Elmsley; ἡπυχα, Dindorf.
329. θεας: θεας, Cobet and Blaydes. But see II. 491 a.
332. Punctuation changed by Kock so as to connect closely with 331.
334. Rejected by Berk, — rightly, acc. to Meineke.
337. ἔνδιαι, ἔνδιαι: see note.
348. ὃ τι βούλεται or ὃ τι ἐν βούλεται: ὃ τί ἐν βούλεται, Rav.; ὃν ἐν βούλεται, Bentely and Dobree.
361. φηλην ἐι: φηλην ἐι, Meineke. See note.
366. ημιν: υμιν, Dobree. This confusion is freq. in Mss.
372. τοι τοι νυνι: τοι δη τοι νυνι, Porson, to improve the caesura.
380. ἐλληθε: ἐλληθεν, Cobet; ἐλληθη, Brunck. The Mss. are prob. right.
394. G. Hermann, with some Mss., assigns this verse to Strepsiades.
399. πῶς δητ: πῆτ, Ven.; πῆς, several Mss.
401. Αθηναλων or Αθηνων: Αθηνων, Porson.
402. παθων: μαθων, Rav., Ven., and a few others, followed by Teuffel.
409. ἄπτων: ὁπτων, Rav.
412. παρ ἡμων: δικαλω, Diog. Laert.
413. γενησι: διαγης, Diog. Laert.; διαεις, Cobet.
415. καλ μη: καος τι (and then oθ ... ὡς), Diog. Laert.
416. μην ... μην δροτων: δροτε ... δρωτων, Diog. Laert.
422. ουκεκα: ουκεκα, Ven.; ουκεκα, Rav.
432. οὐδες νικης πλεονας ἢ συ: μεγαλας ουδες νικης πλον ἢ συ, Rav.; μεγαλας νικης σου πλον ουδες, Kock; μεγαλας ουδες μεξ πλον ἢ συ, Köchly. μεγαλας is in any case to be retained because of 433.
439. χρησων άπεχως: άπεχως, Cobet.
440. το γ ἡμων: τοιμων, Cobet.
451. μπαπλοιχες: μπαπλοιχης, Bentley. See note.
457. 462, 466, transferred from Socrates to the Chorus by Bentley.
453. ει: η, Dobree. ει, preceded by a comma, is read by most editt.
459. προβδλωμαι: προβδλωμαι σου, Ven.; προβδλω σου, Meineke; προβδλω σου, Hirschig.
495. κατει: Ιτεαι, Rav. Some editt., as G. Hermann and Dindorf, read κατει.
511. ουκα, ουκα, ουκα: see on 6. Brunck, Dindorf, Cobet, and some others, write ουκα.
520. νικησαμι ηγων: νικησαμι τ τηγα, G. Hermann; νικησαμι τ τηγα, Bentley.
523. προτου: προτης, Welcker. See note.
528. ουκα: ουκα, Ven. See on 6.
533. υμιν: υμιν, Sauppe. See note.
538. σκυτινων: σκυτινω, one Codex Dobrael. 
553. ἀρόματον: αἴσθησι, Rav.; ἀρόματος, Cobet.
575. πρόσχετον: πρόσχετον, Bentley; πρόσχετον (Dindorf) seems preferable, as πρόσχετον must be from πρόσχετον.
592. τῷ: τῷ τῷ, Elmslie and Sauppe. See note.
596. αὖ: αὖ σὺ, Bergk. See note.
615. φωνὴν οὐδὲ κύκλ: φωνὴν, οὐδὲ εὖς σὺ, Bentley.
638. ἕπειρον ἢ βυθίζων: ἕπειρον ἢ βυθίζων, Ὁ. Hermann.
647. ταχὺς γ': ταχὺς δ', Reiske. — σῳ περιλ. Rav., Ven.
652. νῷ τῶν Δε': transferred from Strepisaiades to Socrates by Hirschig.
673. κατὰ ταυτό: κατα ταυτό, G. Hermann.
664. φύρα: φύρα, Bamberg.
676. γ' ἀναμένετο: ἀναμένετο, Dobre.
679. καρδάσῃ θηλασι: καρδάσῃ, Kock.—οἵθεν γὰρ λύγη: transferred from Strepisaiades to Socrates by G. Hermann.
681. γέγει γέγει: γέγει, Rav., Ven.; γέγει γέγει, Meineke.
687. ἐν' οἴ: οἷς εὖσ', Kock. See note. In order to remove the supposed difficulty, O. Schneider suggests Φιλάσ, Φιλάσ για Φιλάσηως in 686.
696. ἱστεόν κ. οἴ: ἱστεόν κ. οἴνατο, Rav., Ven.; ἱστεόν, ροπαδῶν σ', Kock; ἱστεόν ῥοπαδῶν γ', Dobre.
734. πλην ἢ: πλην εὖ, Meineke. See on 361.
744. τῇ γνώμῃ: τῇ γνώμῃ, G. Hermann.
750. δῇ: δῇ, G. Hermann.
789. φύρα, τῷ δόξῳ δ', transferred from Socrates to Strepisaiades by Reisig.
770. ὑπὸν γεράφοντο: ὑπὸν ἐγεράφοντο, Cobet.
776. ὄνοματιμάσ: ὄνοματιμάσ, Meineke.
784. καὶ πρὸς τῶν: τίνος πρὸς τῶν, Rav.; καὶ σὺ πρὸς, G. Hermann.
786. νυν, νῦν, δῇ γέγει, or δῇ γέγει: ἕν, δ', Kock.
817. Δία τῶν: Δ' εὖ, τῶν, Kock; Δ' εὖ τῶν, Meineke.
819. τῶν: τῷ, Valckenaer. The argument that the Greeks did not say τοὺς θεοὺς νομίζον in the general sense of believe in (the) gods, hardly applies here; still τὸ seems preferable.
821. δραχαι: δραχαι, Dindorf. See note.
824. οἰκίζων: οἰκίζων, Dawes. GMT 45, n. 8 and footnote.—νυν: νῦν, Rav.; νῦνει, Cobet.
827. ἰστορ: ἰστορί (i.e. ἱστορί), Rav.; ἱστορί, Kock.
838. καταλοίπα: καταλοίπα, Bekker. The metre demands the change.
847. τίνα νομίζησα: τί νομίζησα, Meineke; τίν' νομίζησα, Mehlcr.
862. οἴ: Kock proposes interr. οἴο, used parenthetically.
869. σ': σά, Meineke, to avoid lengthening α in κρῆμαρνας.
872. κρῆμαρνα γ': κρῆμαρνα, Brunck. — ὡς ἀλλο: ὡς οὖν, Meineke, retaining κρῆμαρνα γ τῆς Μακ.
883 f. See Introd. § 40 f.
987. Transferred from Strepsiades to Socrates by Beer.—δ' οὖν: νῦν, Rav.; νῦν, Dindorf.

901. τῷ: γαί αὐτά, Rav.; γαί αὐτῷ, G. Hermann. There is not sufficient objection either to τῷ or to γαί αὐτῷ (the virtual reading of Rav.) to justify the introduction into the text of the synizesis of ω with αὐτό. If αὐτό is to be preserved, and γαὶ dispensed with, it would be better to read ἄλλα ἀντιλέγων αὐτό ἀνατρέψω. Some read γαῖς (γαῖς αὐτῷ with crisis); but γαἰ αὐτῷ is prob. the correct reading.

918. καὶ γνωσθηκέναι ποτὲ: γνωσθήκενα ποτέ, Rav., Ven.; γνωσθήκαν τοι ποτέ, G. Hermann.

925. See note for the rearrangement proposed by Kock.

966. εἰσ' αὐτό: εἰς' ἀν suggested by Kock. But see note on 975.

968. ἐντυμαμένοι: ἐντυμαμένης, Rav.; ἐντυμαμένης (with η over τ), Ven. G. Hermann’s proposed reading ἐντυμαμένης, sc. τῆς κυβάρας, is doubtful, since η κυβάρα ἐντυμαμένη ἀπομολαγή is hardly Greek. The common reading, on the contrary, as well as that of Rav. and that of Ven., may have originated from ἐντυμαμένοι.

976. ἐρασταίαι: ἐρασταίως, Toup.

982. ἄνηθος or ἄν αὐτό: ἄνηθον, Dindorf. The fact that the first syllable is freq. short shows that ἄνηθος 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. μῆλα: μῆλυ, Reisz. With μῆλα some read ἐτοί for τοί.

1010. πρὸς τούτων προσέχει: πρὸς τούτων ἐξή, Bergk. The much more usual caesura would be secured by τούτων προσέχει. See note.

1023. ἀναπλήρωσι: σ' ἀναπλήρωσι, several Mss.

1040. καὶ τοῖς νόμοις καὶ τοῖς νόμοις καὶ, Rav., Ven.; τοῖς νόμοις καὶ, a few Mss.; τοῖς νόμοις ἐν, Kock.

1046. διάλογοι: διαλογοῖ, Rav., Ven., and some other Mss.; also Schol. Because of this evidence in favor of διαλογοῖ, and because ὅτι κάκιστον ἵστη is very tame, Kock proposes something like ὅτι τοὺς βλάκητον καὶ διαλογοῖ τὸν ἄδρα. For βλάκητον, cf. Xen. Mem. iii. 13. 4. Athen. vii. 277d. Tim. Lex. Plut. 61 (Ruhnken) explains it, χαῦνον τῇ προαίρεσιν. The Schol. on our passage has the striking remark, κάκιστον ἱστή: ἐφοι γὰρ καὶ χαῦνοι τὰ σώματα. διαλογοῖ τοι δι' ἐπαν- ἐκλύει γάρ. To this is added in the Codex Brunckii, διὰλογοῖ τοῖς τὸν ἄδρα: μαλακίας γὰρ ἀκίνη.

1052. ἵστη, ταῦτ' ἵσταν αὐτῷ (i.e. αὐτό), Reisig.

1063. διὰ τούτο: δ' αὐτό, Porson.

1064. ἀστείων γε: ἀστείων το, Rav.


1109. ὄλω: ὄλω, Teuffel following Rav. and Ven. 1110.

1119. τεκνίσιος or τεκνίσιος τὸ: τε καὶ τὸς, Korsch.


1146. καγώγης σ': some, as Dind., write καγώγι σ', making σι unemphatic; but the contrast of persons seems to call for emphasis. Cf. 1277, 1411; Av. 1058. That emphatic σι may suffer elision of its vowel, is shown by such examples as Eur. Alc. 687, 984; Tro. 945; Rhes. 397, etc.

1151. 'Απώλη: 'Απωλή, Lobeck.
1168. σι λαβέν: λαβέν τον υλόν σου, Rav., Ven.; λαβέν τον υλόν, Dindorf.
1179. τις: τις, Kock. — ήμωρα: transferred from Philippides to Strepsias by Geel.

1184. γίνου δι: γίνοντο, 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 δι, 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. γινόμεθα often means prove to be.

1190. γε τιν είναι τα καλ: τα τιν είναι καλ τιν, G. Hermann. This emendation, which was made in order to bolster up the logic of Philippides, might well be dispensed with. See note.

1192. προσθήκην: προσθήκη', Bentley. Cf. 214, and see on 726.
1194. διαλλαττουθ': διαλλαττουθ', Hirschig.
1206. Στρατιάδες: see note and Metres. It is quite possible that by ΣΤΡΕΠΤΙΑΔΕΣ (ante-Euclidean) Ar. meant the nom., not the voc.

1228. Ας τον is wanting in Rav. and Ven., Kock suggests μα Δ' ει γαρ, ου γαρ τω κτν.

1238. χοάν or χοάς: χοάς, Elmsley.
1242. τούτων: τούτω, Rav.; τούτω, Kock. τούτων (depending on δίκυρ) is retained by Dindorf and others.

1246. αποδέχοι μα δοκά: transferred by Beer to Pasias (with change of μα into σα) from the witness, who is a καθόν πρόσωπον. Acc. to Kock, these witnesses in Ar. never speak.

1252. Perhaps we should read οὐκ ουν (or οὐκ, ουν) γ' ει' εἰδέναι. See examples from Eccl. and Plat. Theaet. quoted in note. Cf. Theasm. 34.

1262. τι Σ' δοτι: τι Σ', δοτι, Meineke.
1275. αὐτός: αὐτός, Bergk.
1304. ἔσοδες: ἔσοδες, Reisig.
1309f. λευς and ἀτη added by Reisig. Kock suggests the omission of all between τοςικά and κακόν.

1349 f. δηλόν γε το άημι' εστι ταύριτου: δηλόν γε το ταύριτο το νόημα (purpose), Kock; δηλόν γε τον/θρώματον 'εστι το λήμα, G. Hermann.
1352. ξηθί λάγμα χρι πρός: χρι δή λάγμαν πρός τον, Meineke.
1356. κρόνων: Κρόνων, G. Hermann. See note.
1359. ἔστω τύπασθαι: ἔστω τύπασθαι, Meineke.
1366. Placed after 1368 acc. to Fritzsch's suggestion (on Theasm. 1043).
— πρύτον: πρύτον, F. Thiernach (who, of course, does not transpose).
1371. ἱκών: ἰβών, Dindorf. Hardly necessary.