THE CLOUDS

OF

ARISTOPHANES.

WITH NOTES,

BY

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SEVENTH EDITION, REVISED

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Aristophanes was the son of Philippus, an Athenian citizen, belonging to the Cydathenæan borough and the Pandionian tribe. The dates of his birth and death are equally unknown. He is said to have been a mere youth when he first employed himself in writing comedy; and as his earliest piece, The Revellers, was brought out b. c. 427, the approximate date of his birth has been assumed as b. c. 444, on the supposition that the words of the scholiast, σχεδὼν μεγακινός, designate about the age of seventeen.* His last recorded representation in his own name was that of the Second Plutus, b. c. 388, one year before the peace of Antalcidas, and in the fifty-sixth year of the poet’s life. It is stated in the Greek argument, that he resigned his two later pieces, the Cocalos and the Ἐolosicon, to his son Araros, who had been introduced to the theatrical public as an actor in the Plutus. The probability is, that Aristo-

* See note on line 530.
phanes lived but a few years more. The latest period assumed as the date of his death is B.C. 380.

Aristophanes, very early in life, came into violent conflict with the demagogues, who had risen to power after the death of Pericles. One of the most noted popular favorites of the times was Cleon, who is known to us, not only by the witty exaggerations of the comic poets, but by the accurate historical delineation of Thucydides. For about six years of the Peloponnesian war, this brawler stood at the head of the party opposed to peace. He was a man of low origin, a tanner by trade, but well qualified by his natural shrewdness, his impudence, his power of coarse invective against better men, his violent and cruel disposition, his fluent speech and vulgar manners, to be the favorite of the populace. When Mitylene surrendered to the Athenian forces, B.C. 427, he was the author of a decree that all the adult males should be put to death, and the women and children sold into slavery; but the sober second thought of the people saved them from this great crime, and the decree was rescinded the next day. With this mighty representative of the worst portion of the Athenian democracy Aristophanes commenced a warfare, in which he put forth all the energies of his wit and his genius. At the Dionysiac festival of the following spring, B.C. 426, he brought out his Babylonians, in which he assailed Cleon, and boldly satirized the democracy. This was a daring attempt, and Cleon was not long in devising measures for vengeance. It seems that the father of Aristophanes possessed estates in Ægina and Rhodes, and that affairs of business frequently called him thither. Possibly,
therefore, the youth of the poet may have been passed away from Athens.* These circumstances were seized upon by Cleon, and made the basis of a prosecution for incivism, — a ξείνιας γνωφή, — which, had it been successful, would have silenced the terrible wit of the poet for ever.

The comedy of The Knights was brought upon the stage B. c. 424. The corruptions of the ecclesia are exposed in this piece, and the character of Cleon, who appears as one of the persons of the drama, is drawn with wonderful power. He is again held up to ridicule in The Wasps (exhibited B. c. 422), a drama which gives a masterly and most amusing picture of the Athenian courts, and the passion of the people for litigation. These are the principal passages in the warfare between the poet and the demagogue.

Aristophanes is said to have written above sixty comedies, of which eleven are extant. Ten of these belong to the old comedy, and one, the Plutus, to the new.

Besides their poetical merits, the works of Aristophanes are of great historical value. He was a conservative, strongly opposed to the political, literary, and moral tendencies of his age. In the delineation of characters, he used the unscrupulous exaggerations which were common to all the writers of the ancient comedy. The names of prominent men, whether in politics, philosophy, or poetry, were brought forward with the most unhesitating freedom, and

* Bode thinks he may have been born abroad. Geschichte der Hellenischen Dichtkunst, Vol. III. Part II. p. 219

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their conduct was handled with a severity that showed as little regard for individual rights and the claims of private character as is exhibited by the modern political press. To the credit of Aristophanes it must be said, that, with few exceptions, the individuals selected by him for attack were persons deserving the reprobation of honest men. The principal exceptions to this remark are Euripides and Socrates, especially the latter. How far the bitter sarcasms upon Euripides were justified by the influence of some of that poet's writings upon the morals of the age, it is impossible now to determine with a satisfactory degree of probability.

The conflict waged by Aristophanes against the sophists was one of no less importance than that against the demagogues. The comedy of The Clouds, in which the main points of the contest are embodied, is, for many reasons, one of the most interesting remains of the theatrical literature of Athens. Though, like every other comedy, its wit turns upon local and temporary relations, it has, what is not common to every other comedy, a moral import of permanent value. It was written at a time of great changes in the national character of the Greeks, and bears marks of its author's determined opposition to the new ethical and philosophical views that were eating into the very heart of the national virtues. The Peloponnesian war had for eight years been desolating the fair fields of Greece; a war

* For a discussion of the relation between Aristophanes and the most eminent of his contemporaries, see Rötscher's Aristophanes und sein Zeitalter, pp. 212-294.
in which, whatever party gained the victory, the losses and
the woes of defeat fell upon Greeks; let success alight
where it would, its effects were disastrous to the Hellenic
race. One public calamity usually accompanies another;
and when the ancient virtue of Athens was unnerved, the
sophists flocked from every side to batten on the vices of
that giddy-paced capital. No class of men known to his-
tory have ever been so worthy of the execrations of the
world as the Greek sophists of that age, except, perhaps,
the philosophers — those birds of evil omen — whose boding
cries foretold the storms of the French Revolution.

A clear-headed and honorable citizen must have looked
upon the unprincipled teachings of these reprobates with
abhorrence, and, if he were a man of genius, he would
task his powers to the utmost for the purpose of putting
down the moral nuisance. In modern times, such a man
would resort to the press as the mightiest engine to aid
him in waging the holy warfare. In ancient Attic days, he
resorted to the comic stage. The freedom of the old comic
theatre, before the bloody reign of the Thirty, was to the
Athenians what the freedom of the press is to the modern
constitutional states; and the restraints imposed upon the
comic theatre by that formidable oligarchy were precisely
the same thing as the censorship of the press is under
modern despotisms. Aristophanes was the great master of
ancient comedy, and, when he saw the progress the sophists
were making towards the ruin of his country's morals and
manners, let loose upon the offenders the gleaming shafts of
his angry genius,

Δευνη δε κλαγγη γενετ' αργυρεον βιοι.
Before the comedy of The Clouds was produced, Aristophanes had brought out The Revellers, The Babylonians, The Acharnians, and The Knights. Two of these, The Acharnians and The Knights had been honored with the first prize. B.C. 424, he appeared with The Clouds; but, notwithstanding the distinguished merits of the piece,—in the author's opinion it was the best he had ever written,—the judges awarded the first prize to Cratinus, and the second to Ameipsias, and only the third honors were decreed to Aristophanes. The following year he brought forward the Second Clouds, in which he complains with humorous bitterness of the injustice that had been done him, and affirms, that, the sentence of the judges to the contrary, notwithstanding, this comedy was the most skilfully constructed of all his pieces. Besides the ingenious compliments he pays to the Attic audience, he makes his chorus utter various whimsical threats to deter the judges from committing a second blunder.*

Not only the base principles of the sophists are exposed, but their absurd and affected language is ridiculed with masterly effect. The oddities of manner by which they undertook to impose upon the popular credulity, and set

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* Fritsche, however, is of opinion that the first Clouds was materially different from the play as we now have it; and that the latter, written to bring contempt upon Socrates, was never represented, in consequence of a reconciliation brought about between the poet and the philosopher. See Quaestiones Aristophanearum (De Socrate Veterorum Comicorum Dissertatio, pp. 99, seqq.). The arguments for this opinion, though ingenious, are not conclusive.
themselves apart from the rest of the world, are held up to scorn and contempt. But in this piece the poet’s satire by no means hits the sophists alone. His arrows fly in every direction,—πάντως ἀνὴρ στρατίτην,—and strike at public and private vices, wherever found. The peculator, the demagogue, the coward, the libertine, wore no armor thick and hard enough to shield them from the fatal dart. The pompous poet, who substituted forced and unnatural phrases and extravagant imagery for simplicity of thought and clearness of expression, thereby corrupting the public taste,—the musician, who adopted an effeminate style, instead of the ancient airs that roused the souls of the heroes of Marathon like the sound of a trumpet,—and the dancer, who set aside the modest movements of an earlier and better age, to introduce the licentiousness of the Cordax, thereby melting away the manly virtues of the youthful generation,—all felt the keen edge of that satire, whose temper still keeps its fineness, and whose brilliancy is scarcely dimmed by the rust of more than twenty centuries.

It is very unfortunate for the fame of Aristophanes, that he selected Socrates as the type and representative of the sophists. Little could he imagine the effect this was destined to have upon his reputation for many centuries. Little could he foresee that the stories repeated by Ælian would be allowed to tarnish his name, until the learning and sagacity of modern critics should redeem it from the bitter reproach of having caused the death of the noblest man of his age. We cannot help regretting and condemning the poet’s mistaken choice of Socrates for the chief personage in the play; we must censure the wantonness of the attack upon
his person, making a good and great man the object of his overwhelming ridicule: but no ground exists for the calumny, that he was bribed by the enemies of the philosopher; it is impossible that he should have been influenced by the malicious prosecutors, Anytus, Melitus, and Lycon; and there is not much reason to suppose that the representation of the comedy had any further effect upon the reputation of Socrates than to connect, in the popular mind, some ludicrous associations with his name, and perhaps to strengthen the prejudices fomented against him by his enemies; an effect certainly to be lamented, but not to be charged upon the poet as a proof of settled malignity, and of the diabolical intent to bring the greatest and best of the Athenians to the hemlock.

It must be remembered, too, that Socrates was not to all of his contemporaries what he is to us. He was charged by some with the common vices of his age; from this charge, however, the Memorabilia of Xenophon amply vindicates him. There are three principal delineations of Socrates which have come down to us. In an historical point of view, the Memorabilia of Xenophon contains the most important and authentic. The principles of the great teacher are, no doubt, here recorded with fidelity. The Socrates of the Platonic Dialogues probably unites with the main features of a truthful representation many fictitious details. He is, in many points, to be regarded as a dramatic character, through whom Plato intended to convey his own opinions, without, however, putting into his mouth any sentiments strongly at variance with the well-known opinions of his teacher. Looked upon in this view, the
Socrates of Plato is one of the most original and masterly creations of genius; but it is impossible to draw the line here between the Dichtung and the Wahrheit. The third representation is that which has been handed down by the comic poet,—the Socrates of the ancient comedians. This character is partly historical and partly fictitious. That Socrates really occupied himself with the investigations of the physical philosophers, in the early part of his life, and availed himself of the teachings of the sophists, is undoubtedly true; but he renounced and opposed them, the moment his piercing intellect discerned the hollowness of their pretensions.* His manner, however, if not his character, was marked by peculiarities that naturally laid him open to the sarcastms of the comic poets and the attacks of his enemies. The singularity of his appearance and figure, the profound abstraction into which he occasionally fell, in spite of his otherwise eminently practical character, and notwithstanding the fearless bravery with which, when occasion called, he met the dangers of war, and the still more formidable dangers of the "ardor civium prava jubentium," as when he happened to be president for the day of the assembly that tried the generals after the battle of Arginousæ, held out great temptations to the unscrupulous satirists who possessed the public ear. It really seems as if he occasionally "put an antic humor on," for the purpose of making people

* This subject is ably handled by Süvern, in his paper on The Clouds, translated by W. R. Hamilton, F. R. S.; by Wiggers, in his Life of Socrates; and by Meiners, in the Geschichte der Wissenschaften, Vol. II. pp. 346, seqq.
open their eyes and wonder. Such a whimsical incident as that recorded of his demeanor at the siege of Potidææ—his standing all night in a phrontistic reverie, until sunrise the next morning, drawing upon himself the curious and laughing eyes of the soldiery—certainly would lower the dignity of a philosopher in any age, and excite the ridicule of a people much less quick to see absurdities than the ancient Athenians. His way of asking questions—that searching irony on which he plumed himself not a little—must have been maddening to the disputatious little men whom he was so fond of encountering and disarming. The outward courtesy which veiled his keen and cutting interrogatories made them only the more provoking and hard to bear. The most persevering question-asker of modern times is but a small annoyer, compared to the master of Attic dialectics, who went on with a strain of remorseless irony, until the victim sunk under the inevitable reductio ad absurdum.*

* Besides these facts, it must be remembered that Socrates spent his time, not in the official service of the state, but in wandering about the streets and public places of the city, or discoursing with artisans in the workshops. He was followed by crowds of listeners, who attached themselves to him, some for the sake of being instructed by his wisdom, others drawn by the attractions of his incomparable wit. His wife and children were left in a great measure to themselves; for, with the spirit of a genuine Greek, Socrates placed the cares and duties of domestic life in the background, at least as compared with modern Christian views of the duties involved in the relations of home. Yet, in this matter, Socrates acted on a deliberately formed determination to consecrate his life disinterestedly to the teaching of the truth. His conduct may not inaptly be compared to
At the time when Aristophanes composed The Clouds, no doubt Socrates was generally regarded by the comic

that of Howard and Whitefield. It would seem from the testimony of the ancients, that Xanthippe had a keener sense than most of her countrywomen of the natural rights of her sex, and was not exactly pleased with the philosophic manner in which her lord and master spent his time. Some modern scholars have attempted to vindicate her from the charge of being a common scold, which has made her name a by-word. They have shown satisfactorily that such anecdotes as that of her throwing a vessel of water upon the head of Socrates, and his reply, that we must always expect rain after thunder,—of her upsetting the table, when he brought home an unexpected guest to dinner,—and a good many other like specimens of termagancy, are the gossiping inventions of later writers. The most favorable decision we can adopt, however, upon a candid consideration of all the circumstances of the case of Xanthippe, is, that she did sometimes scold, but that it was pro causa.

Among the philosophers of the later Peripatetic school, the character of Socrates was greatly maligned. Some of the Christian fathers unscrupulously adopted the calumnies of his enemies, and, apparently thinking that justice towards a mere heathen was not a Christian virtue, sometimes very absurdly exaggerated them. Theodoret (Sermo XII.), in contrasting the virtues of pagan philosophers with a Christian life, gives a pretty accurate description of Socrates. "Σωκράτης τῶν φιλοσόφων ὁ κορυφαῖος, καὶ τοῖς γυμνασίοις καὶ τοῖς ἐργαστηρίοις διαλεγόμενος διετέλει, . . . καὶ ποτὲ μὲν ἐν ἀστείῳ ὑετρίβε, ποτὲ δὲ εἰς Πειραιὰ κατιόν, τῶς πορπάς ἐθέωρε, καὶ τοῖς ὀπλίταις δὲ ξυντάτομονς, καὶ ἐν Ποταμίᾳ καὶ ἐν Δήλῳ [mistake for Δήλῳ] παρετάτετο, καὶ μὲν τοι καὶ εἰς ξυσσίτια ἄπιον, ἀνείχετο καὶ Ἀριστοφάνους κωμῳδοῦντος καὶ Ἀλκιβιάδον κωμᾶζοντος, καὶ ἐς θέατρον ἀναβαίνων, ἔνισθέτο τῷ ὅμως." But he goes on to charge him with intemperance, ill-temper, and licentiousness, and repeats the absurd story, that Socrates had two
poets only as the most sophistical of the sophists; he was
their frequent associate, and carried their argumentative
wives at once, Xanthippe and Myrto, with whose quarrels he was
accustomed to amuse himself. "Αὐταί δὲ, συνάπτουσαι μὰχην πρὸς ἄλληλας, ἐπειδὴν παύσαντο ἐπὶ τὸν Σωκράτην ὑφρωμὼν· διὰ τούτο μηδὲποτε αὐτῶς μαχομένας διακωλύειν, γελάν δὲ, καὶ ἄλληλας καὶ αὐτῷ μαχομένας ὄρωντα." This is undoubtedly a
graphic description; but it has not
the slightest foundation of fact. Myrto was a daughter of
Aristides, to whom, in her poverty, Socrates had rendered
assistance. Her age, if nothing else, gives the lie to the patristic
scandal. Luzac, however (De Socrate Cive, p. 7), thinks that Myrto, whom he describes
as Aristidis Justi sanguine prognatam, was the first wife of Socrates;
but this opinion seems unsupported by any sufficient authority.

The consenting voices of succeeding generations have pronounced
the character of Socrates to be the highest and purest of all antiquity.
The trifling foibles, if foibles they were, which laid him open to the
ridicule of the comic poets, have had no effect in diminishing the
reverence with which all good men consecrate his memory. The uni-
versal opinion is well expressed by Meiners. "He is distinguished
from many of the most celebrated men by the fact, that he appears
the more worthy of reverence the more thoroughly he is known and
the more deeply we penetrate into his life and character. . . . When
we consider how degenerate philosophy had become when Socrates
discovered the truth, and how corrupt the people among whom he
taught heavenly wisdom, not only without pay, but in the midst of
incessant persecution and danger of death, it is difficult not to believe
that he was enlightened and formed by a higher spirit, or, at least,
that he was sent by Providence exactly at the time when the people
most needed such a teacher. . . . Socrates not only taught virtue,
but practised it; and his whole life was purer and freer from faults
than his philosophy from errors. In all Greek and Roman antiquity,
I know of no one whose conduct was so irreproachable and worthy
of imitation, and whose character was so complete in all respects, as
style into other than the sophistical circles. It is far from wonderful that the poet had not yet learned to distinguish between him and them, that he still considered Socrates to be the very perfection of the sophistical character, and that he was led into the mistake of holding up to reprobation the man whose firmness and wit, whose clear-seeing judgment, comprehensive intelligence, and extraordinary genius were destined to work mightily towards the same end — the overthrow of the sophists — which the poet himself had so deeply at heart. It must be remembered, too, that the trial and execution of Socrates did not occur until nearly twenty-five years after the representation of The Clouds, — that neither Plato nor Xenophon, though they alluded to the farcical representation of The Clouds, made any important charge against the poet, — and that Aristophanes and Socrates, there is some reason to believe, were on friendly, if not intimate, terms during the interval. We know that

that of Socrates. This sage was not only elevated above all the vices of his contemporaries, but, we may even say, almost above all the weaknesses of his race. . . . His wife, Xanthippe, paid him a tribute which probably but few women could have paid their husbands without flattery, and which requires some reflection to comprehend its whole extent. Xanthippe said of her husband, that he always had the same aspect, in coming in and in going out.” Meiners, Geschichte der Wissenschaften, Vol. II. pp. 346-470.

Some writers have ventured to compare Socrates with Jesus of Nazareth. But noble as the philosopher appears among the great men of antiquity, the circumstances of his life make the comparison not only tasteless and daring, but impious toward the unspeakable excellency of the Saviour of mankind.
they were sometimes together at the symposia which Plato and Xenophon have immortalized. At least, they are both represented by Plato as taking part in the discussions of the Banquet. What must have been the conversation of a supper-party made up of such men as Socrates, Plato, Xenophon, and Aristophanes! What brilliant wit and keen repartee then shot with electric speed from guest to guest! What splendor of language, what depth of thought, what beauty of imagery, what overflow of poetic illustration, what play of frolic fancy, sparkled round the festive board, outsparkling the Grecian wine!

The greatness of the genius of Aristophanes is not generally appreciated, and the value of his comedies, as illustrations of the political antiquities, the life, morals, and manners of Athens, is not fully understood. The truth is, we are indebted to him for information upon the working of the Attic institutions, which, had all his plays been lost, we should have vainly sought for in the works of other authors. With what boldness and vigor does he sketch that many-headed despot, the Demos of Athens! With what austere truth does he draw the character of the Athenian demagogue, and in him the demagogue of all times! How many rays of light are poured from his comedies upon the popular and judicial tribunals,—the assemblies in the Pnyx, the Senate, and the Heliastic courts! No intelligent reader can doubt that Aristophanes was a man of the most profound acquaintance with the political institutions of his age; no reader of poetic fancy can fail to see that he possessed an extraordinary creative genius. It is impossible to study his works attentively, without feeling that his
was one of the master minds of the Attic drama. The brightest flashes of a poetical spirit are constantly breaking out from the midst of the broadest merriment and the sharpest satire. An imagination of endless variety and strength informs those lyrical passages which gem his works, and are among the most precious brilliants of the Greek language. In the drawing of characters, his plays exhibit consummate skill. The clearness of his conceptions, the precision of his outlines, the consistency with which his personages are throughout maintained, cannot fail to impress the reader with the perfection of his judgment, and the masterly management of the resources of his art. His manifold and startling wit has been surpassed neither by the myriad-minded Shakspeare nor the inimitable Molière. He had the inestimable advantage, too, of writing in a language which is undoubtedly the highest attainment of human speech; and all the rich varieties and harmonies of this wondrous instrument he held at his supreme command. Its flexibility under his shaping hand is almost miraculous. The very words he wants come, like beings instinct with life, and fall into their proper places at his bidding. At one moment he is revelling in the wildest mirth, and the next he is sweeping through the loftiest region of lyrical inspiration, but the language never breaks down under his adventurous flight.

But it is not to be denied that Aristophanes is often coarse and indecent. Some of his plays are quite unfit to have a place in any scheme of classical reading. This is not to be pardoned to the age in which he lived, nor to the men for whom he wrote; coarseness and indecency
are essentially base; they always soil and degrade the literature into which they are admitted. Still, it is plain that Aristophanes was less offensive than his compeers of the comic theatre; an Apollo among the Satyrs of the Lenæan festival. Nor would he suffer, if placed side by side with the comic writers of any other age; compared with nearly every old English writer for the comic stage, he is harmless and almost pure. An age which has studied with freshened ardor the elder drama of England, which calls for edition after edition of Ben Jonson, and bears without a murmur the abominations of Beaumont and Fletcher, can have but little fault to find with the Hellenic freedoms of Aristophanes, who wrote for a theatre to which women were not admitted. The Attic drama—at least the comedy, for with regard to tragedy the question is not settled—never felt the refining influence which the society of women exercises over the character and works of man.

The Clouds, however, is one of the three or four pieces of Aristophanes which are least tainted with the universal plague. Nothing, therefore, has been omitted from the text of this edition, as but little danger is apprehended to the morals of young men from a few freaks of an old Athenian's gamesome imagination, to be interpreted only by an assiduous use of the grammar and lexicon. Mr. Mitchell has expurgated his Clouds, by leaving out all the objectionable passages,—an exercise of editorial power not very complimentary to the student of the drama of Aristophanes.

The text of this edition of The Clouds is printed from
Dindorf's Poetæ Scenici Græci. In some few passages, the readings of Hermann have been preferred. In the preparation of the Notes, the labors of others have been freely used, particularly the elegant commentaries of that eminent Hellenist, Mr. Mitchell, whose editions of the separate comedies, notwithstanding occasional errors in minute points of Greek Grammar, are an honor to English scholarship. Bothe's edition has been found valuable in many respects; though his explanations are sometimes fanciful, and the liberties he has taken with the text are often rash, and his conjectures indefensible.

The select tragedies edited by President Woolsey of Yale College have done not a little to awaken and extend a taste for the works of Æschylus, Sophocles, and Euripides. It is hoped that the new and engaging duties of the office which he now fills, with so much benefit to the College, will not withdraw him from the favorite studies of his youth. The present comedy is offered to the lovers of the classic theatre, as an afterpiece to those excellent performances.

C. C. F.

Cambridge, January, 1848.

A few additions have been made to the notes and illustrations of this edition. Some of the materials have been drawn from the editor's personal observations in Greece: others are drawn from the curious analogies of the follies
and impostures flourishing in the present day with those so wittily and effectively handled by the poet. The excellent edition of the Clouds by Theodor Kock has been consulted, and valuable remarks have occasionally been taken from his Commentary.

C. C. F.

Cambridge, June, 1857.
PREFACE

TO THE FOURTH EDITION.

In this new edition of the Clouds the commentary has been revised, corrected, and in some instances enlarged. An Appendix to the Notes has been added, containing references to Professor Goodwin's "Syntax of the Moods and Tenses of the Greek Verb," — a work which has already taken its place among the most valuable aids to the student in acquiring a knowledge of the refinements of the Greek language.

I have seen no reason to change my opinion upon the general character of the poet and the object of the Clouds. Perhaps the view presented in the Preface to the first edition, which I have allowed to stand, upon the moral worthlessness of the Sophists as a body, is too general and unqualified. They probably differed much from each other in doctrines and aim. Some of them were not only cultivated, but virtuous men. Others, however, and particularly those whom Socrates was in the habit of refuting, — the men who denied the existence of a fixed and unchangeable basis for the distinction between good and evil, right and wrong, truth and falsehood, honor and dishonor, — cor-
respond to the picture I have drawn of them. On the whole subject, I refer the student to the very able and dispassionate chapters of Grote, upon Socrates and the Sophists. I do not wholly agree with him, especially when he seems to extenuate the judicial crime of the Athenian people in putting Socrates to death. But the views of so profound and learned a thinker are always instructive, even when they appear to be wrong. If they fail to convince us, they at least should be allowed to moderate the confidence which we are apt to place in our own judgment.

C. C. FELTON.

Cambridge, 1861.

In the sixth edition, many misprints which still remained in the Greek text, and some slight verbal errors in the notes, have been corrected. Some changes in the text have been made, chiefly by restoring the readings of the best manuscripts in the place of those of less authority. This has been done especially in vss. 24, 296, 367, 493, 824, 1277, 1398, 1466, 1506, 1507. A few new passages have been inserted in the notes, but always enclosed in brackets. The metrical table, which must have accidentally escaped correction in the proof of the first edition, has been carefully revised, and numerous omissions therein have been supplied.

W. W. GOODWIN.

Cambridge, October, 1870.
ΑΡΙΣΤΟΦΑΝΟΥΣ ΝΕΦΕΛΑΙ.
Τα το το Δραματος Προσωπια.

Στρεψιάδης. Δικαίος Λόγος.
Φειδίππιας. Αδικος Λόγος.
Θεράπων Στρεψιάδος. Πασίας, δανειστής.
Μανταί Σωκράτος. Αμτνίας, δανειστής.
Σωκράτης. Μαρτίς.
Χορός Νεφελών. Χαίρειφων.

Υποθέσεις.

Τὸ δράμα τὸ τῶν Νεφελῶν κατὰ Σωκράτους γέγραπται τοῦ φιλοσόφου ἐπίτηδες ὡς πακοδιδασκαλοῦντος τοὺς νέους Ἀθηναῖοι, τῶν κωμικῶν πρὸς τοὺς φιλοσόφους ἐχόμεν τινὰ ἀντιλογίαν· ὡς τινὲς, δι' Ἀρχέλαον τῶν Μακεδόνων βασιλεία, ὅτι προσκόμην αὐτὸν Ἀριστοφάνους. Ὅ χορὸς δὲ ὁ κωμικὸς εἰςήχετο ἐν τῇ δραχμῆσθαι τῷ νῦν λεγομένῳ λογείῳ. Καὶ ὅτε μὲν πρὸς τοὺς ὑποκρίτας διελέγετο, εἰς τὴν σκηνὴν ἔως ὅτε δὲ ἀπελθὸντων τῶν ὑποκριτῶν τοὺς ἀναπαίστους διεξῆι, πρὸς τὸν δήμων ἀπε- στρέφετο· καὶ τούτο ἐκαλεῖτο στροφῆ. Ἡν δὲ τὰ ἱμαβεία τε- τράμετρα. Ἐπὶ τὴν ἀντιστροφὰν ἀποδόντες, πάλιν τιτομείτερον ἐπέλεγον ὅσων στῆκον. Ἡν δὲ περὶ τὸ πλεῖστον ἰς· Ἐκαλεῖτο δὲ ταύτα ἐπιφώνατα. Ἡ δὲ ὅλη πάροδος τοῦ χοροῦ ἐκαλεῖτο παράβασις. Ἀριστοφάνης ἐν Ἱππεύσιν,

Ἡν μὲν τις ἄνηρ τῶν ἀρχαῖων κωμῳδοδιδάσκαλος, δε ἡμᾶς
'Ἡνάγκαζε λέξοντας ἐπὶ πρὸς τὸ Θέατρον παφαβηνα.
Φαιν τὸν Ἀριστοφάνην γράφαν τὰς Νεφέλας ἀναγραφόμενα ὑπὸ Ἀντόνου καὶ Μελήτου, ὅταν διασκέψαντο ποίοι τινὲς εἶν Ἀθηναίοι κατὰ Σωκράτους ἀκούοντες. Πιθανόντως γὰρ ὅτι πολλοὺς εἶχεν ἐφαστάς, καὶ μάλιστα τοὺς περὶ Ἀλκηβιάδην, οἳ καὶ ἑπὶ τοῦ δράματος τοῦτον μηδὲ νικήσω ἐποίησαν τὸν ποιητήν. Ὅς δὲ πρόλογος ἐστὶ τῶν Νεφέλῶν ἀρμοδιότατα καὶ δεξιότατα συγκείμενοι. Προσβύτης γὰρ ἐστὶν ἠγγοικὸς· ἀχθόμενος παιδὶ ἀστικοῦ φρονήματος γέμοντι καὶ τῆς εὐγενείας εἰς πολυτέλειαν ἀπολελαυκότι. Ἡ γὰρ τῶν Ἀλκηβιανίδων ὁἰκία, οὔτε ἡν τὸ πρὸς μητρὸς γένος ὁ μειρακίσκος, ἢ ἄρχης, ὡς φησιν Ἰρῦδωτος, τε- θρυπτοτρόφος ἢν, καὶ πολλὰς ἀνεφημένην νίκας, τὰς μὲν Ὀλυμ- πιάδες, τὰς δὲ Πυθοί, ἐνιαίας δὲ Ἰσθμοὶ καὶ Νεμέης καὶ ἐν ἄλλοις ἄγονοιν. Εἴδοξοιουσαν οὖν ὅριον ὁ νεανίσκος ἀπέκλινε πρὸς τὸ θός τῶν πρὸς μητρὸς προγόνων.

ΑΑΑΩΣ.

Προσβύτης της Στρεψιάδης· ὑπὸ δανείων καταποιούμενοι διὰ τὴν ἐπιπτοτοφιὰν τοῦ παιδός, δεῖται τοῦτον, φοιτήσαντα ὡς τὸν Σωκράτην μαθητὰν τῶν ἢττωνα λόγον, εἰ πως δύνατο τὰ ἀδικα λέγον ἐν τῷ διαστησίῳ τοὺς χρήστας νικῶν καὶ μηδενὶ τῶν δανειώτων μηδὲν ἀποδοῦναι. Οὐ βουλομένου δὲ τοῦ μειρακι- σκοῦν, διαγροῦ αὐτὸς ἐλθὼν μανθάνειν, μαθητὴν τοῦ Σωκράτους ἐκκαλέσας τινὰ διαλέγεται. Ἐκλυθείσας δὲ τῆς διατριβῆς, οὗ τε μαθηται κύλη ἐκαθήμενοι πιναρὸν σύνορωνται καὶ αὕτω οἱ Σω- κράτες ἐπὶ χρησίμῳς αἰωροῖμενος καὶ ἀποσκοτῶν τὰ μετέφης ἔσωσαν. Μετὰ τοῦτα τελεῖ παραλαβῶν τὸν προσβύτην, καὶ τοὺς νομιζομένους παρ᾽ αὐτῶν Ἰσθμοὺς, Ἀέρα, προσέτη δὲ καὶ Ἀλ- Θέρα καὶ Νεφέλας κατακαλεῖται. Πρὸς δὲ τὴν εὐχὴν εἰσέρχον-
καὶ Νεφέλαι ἐν σχήματι χοροῦ καὶ φυσιολογίας ὧν ὑπεράνεις τοῦ Σωκράτους ἀποκαταστάσαι πρὸς τοὺς Θεατὰς περὶ πλείοναν διαλέγονται. Μετὰ δὲ ταῦτα ὁ μὲν πρεσβύτης διδασκόμενος ἐν τῷ φαινομενὶ τινὰ τῶν μαθημάτων γελωτοποιεῖ· καὶ ἐπειδὴ διὰ τὴν ἀμαθείαν ἐκ τοῦ φροντιστηρίου ἐξβαλλεται, ἄγων πρὸς βίων τῶν ὑπὸ συνίστατο τοῦ Σωκράτει. Τούτου δὲ ἔξωγρόντος αὐτῷ ἐν τῷ Θεάτρῳ τὸν ἁδικον καὶ τὸν δίκαιον λόγον, διαγωνισθεὶς ὁ ἁδικὸς πρὸς τὸν δίκαιον λόγον, καὶ παραλαβὼν αὐτὸν ὁ ἁδικός λόγος ἐκδιδάσκει. Κομισσύμενος δὲ αὐτὸν ὁ πατὴρ ἐκπεπονθέμενον ἐπηρεάζετς τοὺς χρήσαντας καὶ ὡς κατωρθωκός, εὐνοεῖ παραλαβῶν. Πενομένης δὲ περὶ τὴν ἐνοχίαν ἀντιλογίας, πληγῶς λαβὼν ὑπὸ τοῦ παιδὸς βοηὴν ἱστησι, καὶ προσκαταλαλοῦμενος ὑπὸ τοῦ παιδὸς ὁ δίκαιον τοὺς πατέρας ὑπὸ τῶν ὑπὸ ἀντιτύπτεσθαι, ὑπεραλγῶς διὰ τὴν πρὸς τὸν ὑπὸ σύγχρονον ὁ γέρον, κατασκάπτει καὶ ἐμπίπτεις τὸ φροντιστήριον τῶν Σωκράτιστῶν. Τὸ δὲ δράμα τῶν πάντων δυνατῶς πεποιημένων.

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ἈΔΔΩΣ

Πατὴρ τῶν ὑπὸ σωκρατίζειν βοῦλεται·
Καὶ τῆς περὶ αὐτὸν ψυχρολογίας διατομῆς
Τικανῆς, λόγων ἀπόνοια πρὸς τοὐναντίον.
Χορὸν δὲ Νεφέλῶν ὡς ἐπωφελῆ λέγων,
Καὶ τὴν ἀσέβειαν Σωκράτους διεξῆν ὁ
"Ἀλλαὶ θ᾿ ὑπ᾿ ἀνδρὸς... κατηγοροῦσα πικραί,
Καὶ τῶν μαθητῶν εἰς πατραλογίας ἑκτένως.
Εἰτ᾿ ἐμπυφισμός τῆς σχολῆς τοῦ Σωκράτους.

Τὸ δὲ δράμα τούτο τῆς ὅλης ποιήσεως κάλλιστὸν εἶναι φησὶ καὶ τεχνικῶτατον.

Αἱ πρῶται Νεφέλαι ἐν ἀστεῖ ἐδιδάχθησαν ἐπὶ ἀρχοντὸς Ἰσάρχου, ὡς Κρατίνος μὲν ἐνικᾷ Πυτίνη, Ἀμειψίας δὲ Κόννη.
Τούτο ταυτόν ἐστι τῷ προτέρῳ. Διεσκεύασται δὲ ἐπὶ μέρους ὡς ἂν δὴ ἀναδιάζω μὲν αὐτὸ τὸν ποιητὸν προθυμηθέντος, οὐκέτι δὲ τούτο δὲ ἢν ποτὲ αὐτίκα ποιήσαντος. Καθόλου μὲν ὁλόκ. οὐν οχέδον παρὰ πάν μέρος γεγενημένη διόρθωσις. Τὰ μὲν γὰρ περιήγησαι, τὰ δὲ πέπλεκτα, καὶ ἐν τῇ τάξει καὶ ἐν τῇ τῶν προσώπων διαλαγῇ μετασχημάτισαι. Ἀ δὲ διόλου ἐκ τῆς δια- ωσεως τουαύτα ὡς ἐτεύχθησα, αὐτίκα ἡ παράβασις τοῦ χρόου ἢμειται, καὶ ὅπου δὲ δίκαιος λόγος πρὸς τὸν ἅδικον λαλεῖ, καὶ τελευταῖον ὅπων κατεῖ δὴ διατριβή Σωκράτους.

Τὴν μὲν κυριοτάτην καθήκε κατὰ Σωκράτους, ὡς τοιαύτα νο- μίζοντος, καὶ Νεφέλας καὶ Ἀέρα καὶ τί γὰρ ἀλλ᾽ ἡ ξένους εἰ- σάγοντος διάμονας. Χορῆς δὲ ἔχοντα Νεφέλών πρὸς τὴν τοῦ ἅδικος κατηγορίαν, καὶ διὰ τούτο οὕτως ἐπεγράφη. Αἰτταί δὲ φέρονται Νεφέλαι. Οἱ δὲ κατηγορήσαντες Σωκράτους Μέλητος καὶ Ἀντος.

ΘΩΜΑ ΤΟΥ ΜΑΓΙΣΤΡΟΥ.

"Ἀντος καὶ Μέλητος Σωκράτει τῷ Σωφροσύνου βασικήματες καὶ αὐτῶν μὴ δυνάμενοι βλάψαι ἀφρόφιον ἐκυσίων Ἀριστοφάνει διδοκισαί, ὦν δράμα καὶ αὐτοῦ συνήχθηντοι. Καὶ ὡς πείσθες γέρωντα τινα Στρεφιάδην καλούμενον ἐπιλάβατο ὑπὸ χροῖν πετό- μενον, ὡ δὴ ἀνθλῶςει περὶ τὴν τοῦ παιδός Φειδιππίδου ἐπο- τορραίν. Οὐτὸς δὲ τούτων ἐχόντων, μὴ ἔχον οἱ Στρεφιάδης τι ποιήσας περὶ τὰ χρέα, βουλεύεται προσαγεῖν τῷ Σωκράτει τὸν ἔαντον παιδα, ὡν παρ' αὐτοῦ τὸν ἅδικον μεθ᾽ ἕνως λόγον, καὶ οὐτως τοὺς δανειστἀς ἀποκρούσατι. Φειδιππίδης μὲν οὖν, πολλὴ δὲν-
θέντος τοῦ πατρός, προελθέτειν οὐκ ἐπιέσθη. Ἀποτυχοῖν δὲ ὁ
Προσβύτης τις ἐπὶ ἐκείνου ἐξεῖλος καὶ οὐκ ἔχουν ὅσιας καὶ γένεις, εἰς δεύτερον εἶδε πλοῦν. Οὐδὲν γὰρ τῆς ἐλκυσίας φροντίσας οὖν ἐνθυμηθέντως εἰς τισιν ἠτόπους δόξειν ἀνὴρ ἐπὶ γῆς ὁ φόνου μανθάνειν καθάπερ κοιμιθή νέος ἀχομένος, ἀλλ' εἰς ἔν ἄφρωσακὼς μόνον ἐκείνον, ἐὰν ἀρκεῖ οἶδε τε γένεται τοὺς δανειστὰς διὰ πειθοὺς ἀποστερήσαι τὰ χρήματα, αὐτὸς πρὸσειεί τῷ Σωκράτει. Ὅχι ἔχουν δὲ ὑπηρετοῦντα τῇ νοῆει τῶν μονών, ἀλλὰ τοιούτος ὄν οἷς ἐμάκησαν, οἴος καὶ πρὶν τῆς παιδείας ἐφήσθαι, ὂντος μὲν ἀπέγνω παιδεύεσθαι, προσεῖλθων δὲ τῷ παιδὶ καὶ αὐτ- θίς πολλαῖς πέπεικε ταῖς δεήσεωι ἕνα τῶν Σωκράτους ὑμιλητῶν γενέσθαι. Ὅ δὲ καὶ γέγονε καὶ μερόθηκε. Συνισταται δὲ τὸ δρῶμα ἐκ χοροῦ Νεφέλων. Ἑχε δὲ καθηγοριαθ τοῦ Σωκράτους, ὅτι τοὺς συνήθεις Θεοὺς ἀφεῖς καὶ τὰ ἐνόμιζε δαιμόνια, Λέφα καὶ Νεφέλας καὶ τὰ τοιαῦτα.

ΑΑΑΩΣ.

Προσβύτης τις Στρεψιάδης ὑπὸ δανεῖων καταπονοῦμενος διὰ τὴν ἐπιτροφιᾶν τοῦ παιδὸς δέηται τούτου φοιτήσατα εἰς τὸν Σωκράτην μαθεῖν τὸν ἀδικον λόγον, ὅπως μηδὲν τῶν δανειστῶν μηδέν ἀποδόσῃ. Μὴ βουλομένου δὲ τοῦ παιδὸς εἰσέρχεται αὐτός. Καὶ μὴ δυνάμενος μαθεῖν διὰ τὸ γῆς ἐκδιώκεται. Τπο- ύστέρας δὲ καὶ τῷ υἱῷ πεῖσας ἤγαγεν αὐτὸν τῷ Σωκράτει, ὡς καλέσας τὸν δίκαιον λόγον καὶ ἰδίικον καὶ αἴρεσιν τῷ νέῳ δοὺς ἐκλέξωσα, διδάσκει ἐκείνον τὸν ἰδίικον λόγον. Μαθῆν δὲ ὁ υἱὸς ὑπὲρ ἐβούλειο διὰ πιθή καὶ τὴν παχύτητα ἐκείνου καταγόνυς τύπτει τὸν πιατέρα αὐτὸν ἐστιοῦσα. Ὁ δὲ ἀληθής διὰ τὴν τοῦ παιδὸς ἀφεῖςιν ἀπείληθον κατακαλεῖ τὸ φροντιστήριον, τομίας Σωκράτην αὐτὸν τῆς ἀφεῖσας τοῦ παιδὸς εἶσαι. Καθηγορεῖ δὲ ἔνταῦθα τοῦ Σωκράτους ὡς ἀφεῖσαν καὶ ξένους Θεοὺς ἐπεισάγοντος ἀφέντος τοὺς συνήθεις. Ἐπιγραφεῖ δὲ Νεφέλαι, διὸ παρεισώγεται χορὸς Νεφελών ὑμητῶν Σωκράτει, ὡς ἐνόμιζε Θεοὺς,
οἱ Ἀριστοφάνης κατηγορεῖ. Ὁ γὰρ Ἀντων καὶ Μήλητος φθο-
νοῦντες Σωκράτει καὶ μὴ δυνάμενοι ἄλλος βλάψαι ἡ φανερῶς
κατηγορηθῶς μεγάλου οὖντος, ἵκανον ἀργύριον δεδώκωσιν Ἀριστο-
φάνει ταύτην τὴν κωμῳδίαν καὶ ἐκείνου γράψαι. Τὰ δὲ πρό-
σωπα Στρεψιάδης, Φειδιππίδης, μαθητής Σωκράτους, Σωκράτης,
χορὸς Νεφέλων δίκαιος λόγος, ἄδικος λόγος, Πασίας δανειστής,
μήρτυς.
ΝΕΦΕΛΑΙ.

ΣΤΡΕΨΙΔΑΙΣ.

'Ιού 'ιού:
'Ω Ζεύ βασιλεύ, τὸ χροῆμα τῶν νυκτῶν ὅσον
'Απέραντον· οὐδέποτ' ἡμέρα γενήσεται;
Καὶ μὴν πάλαι γ' ἀλεξτρυόνοι ἣκουο' ἐγὼ.
Οἱ δ' οἰκέται δέχονται· ἀλλ' οὐκ ἂν πρὸ τοῦ.
'Απόλοιο δήτ', ὁ πόλεμος, πολλῶν οὕνεκα,
"Οὐ' οὐδὲ κολάζ' ἔξεστι μοι τοὺς οἰκέτας.
'Αλλ' οὐδ' ὁ χρηστὸς οὕτος νεανίας
'Εγείρεται τῆς νυκτὸς, ἀλλὰ πέρεται,
'Ἐν πέντε συσύραι ἐγκεκομῖνημένοι.
"Αλλ' εἰ δοκεῖ, δέχομαι ἐγκεπαλυμένοι.
'Αλλ' οὐ δύναμαι δείλαιος εὐθεῖον δακνόμενος
'Υπὸ τῆς δακτύλης καὶ τῆς φάτνης καὶ τῶν χρεῶν,
Διὰ τοιούτῳ τὸν υἱὸν. 'Ὁ δὲ κόμην ἔχον
'Ιππάξεται τε καὶ ξυνωρίκεσται
'Ονειροπολεῖ ὁ ἱππός· ἐγὼ δ' ἀπόλλυμαι,
'Ορῶν ἀγούσαν τὴν σελήνην εἰκάδας.
Οἱ γὰρ τοὺς χαροῦσιν. "Απε, παι, λύγνον,
'Κάκηρε ὁ γραμματεῖων, ἵν' ἀναγνωρίζω λαβῶν
'Οπόσοις ὀφείλω καὶ λογίσομαι τοὺς τόκους.
Φέρ' ἵδω, τί ὄφείλω; Δώδεκα μνὰς Πασίας. Τοῦ δώδεκα μνὰς Πασίας; Τί ἐγρηγορήσῃν; "Οτ' ἐπηράσῃ τὸν κοππατίαν. Οἶμοι τάλας, Εὔθ' ἐξεκόπην πρότερον τὸν ὁφθαλμὸν λίθῳ.

ΦΕΙΔΙΠΠΙΑΙΣ.

Φίλων, ἀδικεῖς· ἔλαυνε τὸν σαντοῦ δρόμον. 25

ΣΤΡΕΨΙΑΙΑΙΣ.

Τοῦτ' ἔστι τούτ' ὁ καθ' ὁ μὴ ἀπολύσκειν· Ὅνειροπολεῖ γὰρ καὶ καθεύδουν ἑπικήν.

ΦΕΙΔΙΠΠΙΑΙΣ.

Πόσους δρόμους ἔλα τὰ πολεμιστηρία; 30

ΣΤΡΕΨΙΑΙΑΙΣ.

"Εμὲ μὲν σὺ πολλοὺς τὸν πατέρ' ἔλαυνεις δρόμους. "Απὸ τί χρέος ἐβα μὲ μετὰ τὸν Πασίαν; 
Τρεῖς μναὶ διφόρουκα καὶ τροχοῦν Ἁμβωνία.

ΦΕΙΔΙΠΠΙΑΙΣ.

"Απαγε τὸν ἱππόν ἐξαλίσας οὐκάδε.

ΣΤΡΕΨΙΑΙΑΙΣ.

"Ἀλλ' οἱ μὲν ἔχειν ἐξήλικας ἐμὲ γ' ἐκ τῶν ἐμῶν. "Οτε καὶ δίκας ὁφήληκα, ἥτατοι τόκου
"Ἐνεχυράσασθαι φασίν.

ΦΕΙΔΙΠΠΙΑΙΣ.

"Ετεόν, ὁ πατέρ, 35
Τί δυσκολαίνεις καὶ στρέφει τὴν νῦχθ' ὅλην;

ΣΤΡΕΨΙΑΙΑΙΣ.

Δάκνει μὲ δήμαρχος τις ἐκ τῶν στρατιάτων.

ΦΕΙΔΙΠΠΙΑΙΣ.

Εσοῦν, ὃ δαμόνιε, καταδαρθεῖν τί με.

ΣΤΡΕΨΙΑΙΑΙΣ.

Σὺ δ' οὖν καθεύδε· τὰ δὲ χρέα ταῦτ' ἵσθ' ὅτι
'Εσ τὴν κεφαλήν ἀπαντᾷ τὴν σήν τρέφεται. 40

Φεῦ.

Εὐθ’ ὀφελ’ ἵ προμηνήστερ’ ἀπολέσθαι κακῶς,
'Ητις με γῆν’ ἐπίθυε τὴν σήν μητέρα·
'Εμοὶ γὰρ ἦν ἄγροικος ἥδιστος βίος,
Εὐρωτίων, αὐχόρητος, εἰκῆ κείμενος,
Βρύκων μελίταις καὶ προβάτοις καὶ στεμφύλοις. 45

'Επείτ’ ἐγήμη Μεγακλέους τοῦ Μεγακλέους
'Αδελφιδὴν ἄγροικον ὃν ἔξ ἀστεως,
Σεμνήν, τρυφῶσαν, ἐγκεκουσφωμένην.

Ταύτην δὲ ἐγάμουν, συμπατεχλινόμην ἐγὼ
"Οξων τρυγος, τραῦος, ἑφίων περιουσίας,
'Ἡ δ’ αὐ νῦφου, κρόκουν, καταγραττισμάτων,
Δαπάνης, λαφρυμοῦ, Κωλιάδος, Γενετυλλίδος.
Οὐ μὴν ἐξό γ’ ὃς ἀργὸς ἦν, ἀλλ’ ἔσπαθα.
'Εγὼ δ’ ἂν αὐτὴν ἡθικάτων δεικνὺς τοδί
Πρόφασιν ἐφασκὼν, Ὡ γύναι, λίαν σπαθᾶς. 55

ΘΕΡΑΙΩΝ.

"Ελαίον ἦμιν ὅπι ἐνεστ’ ἐν τῷ λύχνῳ.

ΣΤΡΕΨΙΛΗΣ.

Οὕμοι· τι γὰρ μοι τὸν πότην ἤπτεσ λύχνων;
Δεῦρ’ ἐλ.θ’, ἵνα κλάψης.

ΘΕΡΑΙΩΝ.

Διὰ τὸ δῆτα κλαῦσομαι,

ΣΤΡΕΨΙΛΗΣ.

"Οτι τῶν παχεῖαν ἐνετίθετο θυαλλίδων.
Μετὰ ταῦθ’, ὅπως νῦν ἔγενεθ’ νῦὸς οὐτοῦ,
'Εμοὶ τε δὴ καὶ τῇ γυναικὶ τάγαθῇ,
Περὶ τούνοματος δὴ ἐνετίθεν ἐλοιδορούμεθα·
'Η μὲν γὰρ ἵππον προσετίθει πρὸς τούνομα,
Εάνθηππον ἢ Χάριππον ἢ Καλλιππίδην,
Ἐγὼ δὲ τοῦ πάππου 'τιθέμην Φειδονίδην. 63
Τέως μὲν οὖν ἐκρινόμεθα· εἰτα τῇ χρόνῳ
Κοινῇ ἱσυνέβημεν καθέμεθα Φειδιππίδην.
Τούτων τῶν υἱῶν λαμβάνοντο ἐκορίζετο,
"Οταν σὺ μέγας ὄν ἄρμυ ἐλαύνης πρὸς πόλιν,
"Ωσπερ Μεγακλέης, ξυστίδ' ἔχων. Ἐγὼ δ' ἔφην, 70
"Οταν μὲν οὖν τὰς αίγας ἐκ τοῦ Φελλέως,
"Ωσπερ ὁ πατήρ σου, διψάφαν ἐνημιμένος.
'Αλλ' οὖν ἐπείθετο τοῖς ἐμοῖς οὐδὲν λόγοις,
'Αλλ' ἱππεῦν μου κατέχεεν τῶν χρημάτων.
Νῦν οὖν ὅλην τὴν νύκτα φροντίζων ὡδοῖ.
Μίαν εἴρων ἀτραπόν δαίμονίως ὑπερφυά.
"Ἡ ν ἠναπείσα τοιτονί, σαθήρουμαι.
'Αλλ' ἐξεγείραι πράττοι αὐτὸν βουλομαι.
Πῶς δὴιτ' ἃν ἠδίστ' αὐτὸν ἐπεγείραμι; πῶς; 75
Φειδιππίδη, Φειδιππίδιον.

ΦΕΙΔΙΠΠΙΔΗΣ.
Τί, ὁ πάτερ;

ΣΤΡΕΨΙΑΔΗΣ.
Κύρσον με καὶ τὴν χείρα δῶς τὴν δεξιάν.

ΦΕΙΔΙΠΠΙΔΗΣ.

Ἰδοὺ. Τί ἐστιν;

ΣΤΡΕΨΙΑΔΗΣ.
Εἰπὲ μοι, φιλεῖς ἐμέ;

ΦΕΙΔΙΠΠΙΔΗΣ.
Νὴ τὸν Ποσειδῶν τούτων τὸν Ἵππιον.

ΣΤΡΕΨΙΑΔΗΣ.
Μὴ 'μοι γε τούτον μηδαμῶς τὸν Ἵππιον.
Οὗτος γὰρ ὁ θεὸς αὐτίκος μοι τῶν κακῶν.
'Αλλ' εἶπε π ἐκ τῆς καρδίας μ' ὄντως φιλεῖς,
"Ω παῖ, πιθοῦ.

ΦΕΙΛΙΝΠΙΛΗΣ.
Τί οὖν πίθωμαι δὴτά σοι;

ΣΤΡΕΨΙΑΛΗΣ.
"Εκστρεψον ὡς τάχιστα τοὺς σαυτοῦ τρόπους,
Καὶ μάνθαν' ἐλθὼν ἃν ἑγὼ παραινέσω.

ΦΕΙΛΙΝΠΙΛΗΣ.
Λέγε δὴ, τί κελεύεις;

ΣΤΡΕΨΙΑΛΗΣ.
Καὶ τί πείσει;

ΦΕΙΛΙΝΠΙΛΗΣ.

Πείσομαι, 90

Νὴ τὸν Διόνυσον.

ΣΤΡΕΨΙΑΛΗΣ.
Δεῦρό νυν ἀπόβλεπε.

'Ορᾶς τὸ θύριον τοῦτο καὶ τἀκτίδιον;

ΦΕΙΛΙΝΠΙΛΗΣ.

'Ορᾶ. Τί οὖν τοὺτ' ἐστὶν ἔτεον, ὁ πάτερ;

ΣΤΡΕΨΙΑΛΗΣ.

Ψυχῶν σοφῶν τοὺτ' ἐστὶ φροντιστήριον.

'Ενταῦθ' ἐνοικοῦσον ἄνδρες οἱ τὸν οὐφανὸν

Λέγοντες ἀναπείθουσιν ὡς ἔστιν πνιγεύς,
Κάστιν περὶ ἡμᾶς οὗτος, ἡμεῖς δ' ἄνθρακες.

Οὗτοι διδάσκοντο, ἀργυρὸν ἢν τις διδῶ,
Λέγοντα νικάν καὶ δίκαια κάδικα.

ΦΕΙΛΙΝΠΙΛΗΣ.

Εἰσίν ἰδιὰ τίνες;

ΣΤΡΕΨΙΑΛΗΣ.

Οὖν οἶδ' ἀκριβῶς τοῦνομα. 100
Μεριμνοφροντισταί καλός τε κάναθοι.

ΦΕΙΔΙΠΠΙΑΣ.
Λιβοί, ποιήροι γ', σίδα. Τούς ἀλαζόνας,
Τούς χριστάς, τούς ἀνυποδήτους λέγεις·
'Ων οἱ κακοδαίμονες Σωκράτης καὶ Χαῖρεφῶν.

ΣΤΡΕΨΙΑΔΗΣ.
"Ἡ ἡ, σιώπα· μηδὲν εἴπης νήπιον."
"Αλλ' εἶ τύ κήδει τῶν πατρὸσῶν ἀλφίτων,
Τούτων γενοῦ μοι, σχασσαμένος τὴν ἐπικήν.

ΦΕΙΔΙΠΠΙΑΣ.
Οὐκ ἂν μᾶ τὸν Δίονυσον, εἴ δοῖς γέ μοι
Τοὺς φασιανοὺς, οὔς τρέφει Λεωγόρας.

ΣΤΡΕΨΙΑΔΗΣ.
"Ἰθ', ἀντιβολῶ σ', ὃ φίλτατ' ἀνθρώπων ἐμοί,
'Ελθὼν διδάσκουν.

ΦΕΙΔΙΠΠΙΑΣ.
Καὶ τί σοι μαθήσομαι;

ΣΤΡΕΨΙΑΔΗΣ.
Εἶναι παρ' αὐτοῖς φασιν ἀμφω τὸ λόγω,
Τὸν χρείττον, ὥστε ἔστι, καὶ τὸν ἦττονα.
Τούτων τὸν ἔτερον τοῖν λόγον, τὸν ἦττονα,
Νικὼν λέγοντα φασί ταδικάστερα. 115
"Ἡν οὖν μᾶθης μοι τὸν ἄδικον τούτον λόγον,
"Ἀ νῦν ὁφείλω διὰ σέ, τούτων τῶν χρεῶν
Οὐκ ἂν ἀποδοίην οὖθ' ἂν ὁβολὸν οὐδενί.

ΦΕΙΔΙΠΠΙΑΣ.
Οὐκ ἂν πιθοῦμην· οὐ γὰρ ἂν τλαίην ἤδειν
Τοὺς ἱππέας τὸ χρῶμα διαχεικνασμένος.

ΣΤΡΕΨΙΑΔΗΣ.
Οὐκ ἄρα, μᾶ τὴν Δήμητρα, τῶν γ' ἐμὼν ἤδει,
Οὔτ' αὐτὸς οὐθ' ὁ ξύγιος οὐθ' ὁ σαμφόρας.
' Ἀλλ' ἐξελῶν σ' ἐς κόρακας ἐκ τῆς σῖκιας.

ΦΕΙΔΙΠΠΙΑΝΣ.
' Ἀλλ' οὐ περιόψεται μ' ὁ θεῖος Μεγακλέης
"Ἀνιππον. Ἀλλ' εἴσειμι, σοῦ δ' οὖ φροντιῶ. 125

ΣΤΡΕΨΙΑΔΗΣ.
' Ἀλλ' οὖθ' ἔγω μέντοι πεσόν γε κείσομαι.
' Ἀλλ' εὐξάμενος τοῖσιν θεοὶς διδάξομαι
Αὐτὸς βαδίζων εἰς τὸ φροντιστῆριον.
Πῶς οὖν γέρων ὁν καπιλῆσμων καὶ βραδὺς
Λόγων ἀκριβῶς σχινδαλάμους μαθήσομαι; 130
' Ἰτητέον. Τί ταύτ' ἔχων στραγγεύομαι,
' Ἀλλ' οὖχι κόπτω τὴν θύραν; Παῖ, παιδίον.

ΜΑΘΙΤΙΣ.
Βάλλ' ἐς κόρακας· τίς ἐσθ' ὁ κόμας τὴν θύραν;

ΣΤΡΕΨΙΑΔΗΣ.
Φείδωνος νῦς Στρεψιάδης Κικυννόθεν.

ΜΑΘΙΤΙΣ.
' Ἀμαθής γε νὴ Ἀί', ὡστις οὐτωσὶ σφόδρα 135
' Απεριμερίμνως τὴν θύραν λελάκτικας
Καὶ φροντιῶ ἐξημβλωκας ἐξευρημένην.

ΣΤΡΕΨΙΑΔΗΣ.
Σύγγνωθι μοι· τηλοῦ γὰρ οἰκῶ τῶν ἄγριῶν.
' Ἀλλ' εἰπέ μοι τὸ πράγμα τούξημβλωμένον.

ΜΑΘΙΤΙΣ.
' Ἀλλ' οὐ θέμισ πλήν τοῖς μαθηταῖσιν λέγειν. 140

ΣΤΡΕΨΙΑΔΗΣ.
Δέξε νυν ἐμοὶ θαρώδων· ἐγὼ γὰρ οὕτωσι
"Ἡκο μαθητὴς εἰς τὸ φροντιστῆριον.
ΜΑΘΩΤΗΣ.
Δέξω. Νομίσαι δε ταῦτα χρὴ μυστήρια.
'Ανήρετ' ἀρτι Χαϊρεφώντα Σωκράτης
Ψύλλαν ὀπόσους ἀλλοίτο τοὺς αὐτῆς πόδας· 145
Δακοῦσα γὰρ τοῦ Χαϊρεφώντος τὴν ὕφρυν
'Επὶ τὴν κεφαλὴν τὴν Σωκράτους ἄφηλατο.
ΣΤΡΕΨΙΑΔΗΣ.
Πῶς δῆτα τοῦτ' ἐμέτρησε;
ΜΑΘΩΤΗΣ.
Δεξιώτατε.
Κηρὸν διατήξας, εἶτα τὴν ψύλλαν λαβὼν
'Ενέβαψεν εἰς τὸν κηρὸν αὐτῆς τῷ πόδε,
Κατὰ ψυγείαν περιεβρύσαν Περσικαί.
Ταῦτας υπολύσας ἀνεμέτρει τὸ χορίον.
ΣΤΡΕΨΙΑΔΗΣ.
'Ὅ Ζεὺς βασιλεὺς τῆς λεπτότητος τῶν φρενῶν.
ΜΑΘΩΤΗΣ.
Τι δῆτ' ἂν, ἔτερον εἰ πῦθοι Σωκράτους
Θρόντισμα;
ΣΤΡΕΨΙΑΔΗΣ.
Ποιον; ἀντιβολῷ, κάτειπὲ μοι. 155
ΜΑΘΩΤΗΣ.
'Ανήρετ' αὐτὸν Χαϊρεφὼν ὁ Σφήττιος
'Οπότερα τὴν γνώμην ἔχοι, τὰς ἐμπίδας
Κατὰ τὸ στῶν ἂδειν, ἢ κατὰ τούδοπτύγιον.
ΣΤΡΕΨΙΑΔΗΣ.
Τι δῆτ' ἐκεῖνος εἶπε περὶ τῆς ἐμπίδος;
ΜΑΘΩΤΗΣ.
'Εφρασκεν εἶναι τοῦτον τῆς ἐμπίδος
Στενόν· διὰ λεπτοῦ δ' ὄντος αὐτοῦ τὴν πνευμ
Βία βαδίζειν εὐθὺ τοῦρδοπυγίου.

Ἐπειτα κοιλον πρὸς στενὸ προσκείμενον
Τὸν πρωκτὸν ἤξειν ύπὸ βίας τοῦ πνεύματος.

ΣΤΡΕΨΙΑΔΗΣ.

Σάλπιγξ ο πρωκτὸς ἐστιν ἄρα τῶν ἐμπύδων.

Ο τρισμακάριος τοῦ διέντερεύματος.

Ἡ δαίδος φευγὼν ἂν ἀποφύγοι δέχῃν

"Ὅστις δύοδε τούντερον τῆς ἐμπύδος.

ΜΑΘΗΣ.

Πρόθεν δὲ γε γνώμην μεγάλην ἀφηρεθῇ

Ἤπ τ’ ἀσκαλαβῶτον.

ΣΤΡΕΨΙΑΔΗΣ.

Τίνα τρόπον; κάτειπέ μοι.

ΜΑΘΗΣ.

Ζητοῦντον αὐτὸ τῆς σελήνης τὰς ὀδοὺς
Καὶ τὰς περιφοράς, εἰτ’ ἄνω κεχνύτοσ

Ἀπὸ τῆς ὀροφῆς νύκτωρ γαλεώτης κατέχεσεν.

ΣΤΡΕΨΙΑΔΗΣ.

"Ἡσθην γαλεώτη καταχέσαντι Σωκράτους.

ΜΑΘΗΣ.

"Εχθές δέ γ’ ἡμῖν δείπνον ὅπχ ἡν ἐσπέρας.

ΣΤΡΕΨΙΑΔΗΣ.

Εἶνεν τι οὖν πρὸς τάλφιτ’ ἐπαλαμήσατο;

ΜΑΘΗΣ.

Κατὰ τῆς τραπέζης καταπάσας ἐπτην τέφραν,
Κάμψας ὀβελίσκον, εἰτα διαβητὴν λαβὼν,

Ἐξ τῆς παλαιόστρας θομάτιον ύψεῖλετο.

ΣΤΡΕΨΙΑΔΗΣ.

Τὸ δὴ ἔκεινον τὸν Θαλήν θαυμάζομεν;

"Ανοιγ’ ἄνοιγ’ ἀνύσας τὸ φροντιστήριον,
Καὶ δεῖξον ὡς τάχιστα μοι τὸν Ἐκατότην.
Μαθητιῶ γὰρ ἀλλ’ ἀνοιξε τὴν θύραν.
Τῇ Ἡράκλειε, ταυτὶ ποδαπὰ τὰ θηρία;
Μαθητὶς.
Τῇ ἐκθαυμασίᾳ; τῷ σοι δοξοῦσιν εἰκέναι;
ΣΤΡΕΨΙΑΔΗΣ.
Τοὺς ἐκ Πύλου ληφθεῖσιν, τοὺς Δακωνικοῖς.
'Ατῳρ τί ποτ’ ἐσ τὴν γῆν βλέπουσιν οὐτοὶ;
Μαθητὶς.
Ζητοῦσιν οὐτοὶ τὰ κατὰ γῆς.
ΣΤΡΕΨΙΑΔΗΣ.

Βολβοῦς ἀφα

Ζητοῦσι. Μὴ νυν τουτοὺ ἀφοντίζετε. Ἐγὼ γὰρ σῶ ὐν’ ἐσο μεγάλοι καὶ καλοὶ.
Τῇ γὰρ σώδε δρᾶσιν οἱ σφόδρο ἐγκεκυφότες;
Μαθητὶς.
Οὔτοι δὲ ἐρεβοδιφῶσιν ὑπὸ τον Τάφταρον.
ΣΤΡΕΨΙΑΔΗΣ.
Τῇ δῆθ’ ὁ πρωτός ἐσ τὸν οὐρανὸν βλέπει;
Μαθητὶς.
Αὐτὸς καθ’ αὐτὸν ἀστρονομεῖν διδάσκεται.
'Αλλ’ εἰσιδ’, ἵνα μὴ 'χεῖνος ἥμιν ἔπειτ’η.
ΣΤΡΕΨΙΑΔΗΣ.
Μὴπο γε, μῆπο γ’. ἀλλ’ ἐπιμελείαντων, ἵνα
Αὐτοὶ κοινώσω τι πραγμάτων ἐμὸν.
Μαθητὶς.
'Αλλ’ οὐχ οἶνον τ’ αὐτοῖς πρὸς τὸν ἡφα Ἐξ ἐν διατρίβειν πολὺν ἔγαν ἐστὶν χρόνον.
ΣΤΡΕΨΙΑΔΗΣ.
Πρὸς τῶν θεῶν, τί γὰρ τῶν ἐστὶν; εἰπέ μοι.
ΜΑΘΗΤΗΣ.

Αστρονομία μὲν αὐτή.

ΣΤΡΕΨΙΑΔΗΣ.

Τοώ τὲ τί; ΜΑΘΗΤΗΣ.

Γεωμετρία.

ΣΤΡΕΨΙΑΔΗΣ.

Τοώ' οὖν τί ἔστι χρῆσιμον; ΜΑΘΗΤΗΣ.

Γῆν ἀναμετρεῖσθαι.

ΣΤΡΕΨΙΑΔΗΣ.

Πότερα τὴν κληρονομικήν; ΜΑΘΗΤΗΣ.

Ὅυ, ἀλλὰ τὴν σύμπασαν.

ΣΤΡΕΨΙΑΔΗΣ.

Ἔστειον λέγεις.

Τὸ γὰρ σόφισμα δημοτικὸν καὶ χρῆσιμον. ΜΑΘΗΤΗΣ.

Αὐτὴ δὲ σοι γῆς περίοδος πᾶσης. Ὅρας; Αἰδε μὲν Ἀθῆναι.

ΣΤΡΕΨΙΑΔΗΣ.

Τὶ σοῦ λέγεις; οὐ πείθομαι, Ἐπεὶ δικαστὰς οὐχ ὅρῳ καθημένους. ΜΑΘΗΤΗΣ.

Ὡς τοῦτ' ἀληθῶς Ἀττικὸν τὸ χωρίον. ΜΑΘΗΤΗΣ.

Καὶ ποῦ Κικυννῆς εἰσὶν οὐμοι δημοτικαί; ΜΑΘΗΤΗΣ.

'Ενταῦθ' ἐνεισιν. Ἡ δὲ γ' Εὐβοί', ὡς ὅρας, Ἡδί παρατέταται μακρὰ πόρῳ πάνυ.
ΣΤΡΕΨΙΑΔΗΣ.
Οἶδ'· ὑπὸ γὰρ ἡμῶν παρετάθη καὶ Περικλέους. 'Ἀλλ' ἡ Αλεξανδαῖμοι ποῦ ἴστιν ;
ΜΑΘΗΣ.
"Οπού ἴστιν ; αὕτη
ΣΤΡΕΨΙΑΔΗΣ.
'Ως έγγὺς ἡμῶν. Τούτῳ πάνυ φροντίζετε, 215
Ταύτην ἄρ' ἡμῶν ἀπαγαγεῖν πόθῳ πάνυ.
ΜΑΘΗΣ.
'Ἀλλ' οὖχ οὖν τε νη Δι'.
ΣΤΡΕΨΙΑΔΗΣ.
Οἰμόξεσθ' ἄρα.
Φέρε, τίς γὰρ οὗτος οὐπὶ τῆς κρεμάθρας ἀνήρ ,
ΜΑΘΗΣ.
Αὐτός.
ΣΤΡΕΨΙΑΔΗΣ.
Τίς αὐτός ;
ΜΑΘΗΣ.
Σωκράτης.
ΣΤΡΕΨΙΑΔΗΣ.
'Ω Σώκρατες.
"ἸΘ' , οὗτος, ἀναβόησον αὐτόν μοι μέγα. 220
ΜΑΘΗΣ.
Αὐτός μὲν οὖν σὺ κάλεσον· οὐ γὰρ μοι σχολή.
ΣΤΡΕΨΙΑΔΗΣ.
'Ω Σώκρατες,
'Ω. Σωκρατίδιον.
ΣΩΚΡΑΤΗΣ.
Τί με καλεῖς, ὃ φημερεῖ ;
ΕΝΕΔΕΑΙ.

ΣΤΡΕΨΙΔΑΙΩΣ.
Πρώτον μὲν ὅ τι δρᾶσ, ἀντιβολῶ, κάτειπέ μοι.

ΣΩΚΡΑΤΗΣ.
'Αεροβατῶ καὶ περιφρονῶ τὸν ἥλιον.

ΣΤΡΕΨΙΔΑΙΩΣ.
"Επειτ' ἀπὸ ταξίου τοὺς θεους ὑπερφρονεῖς,
'Αλλ' οὐκ ἀπὸ τῆς γῆς, εἴπερ —

ΣΩΚΡΑΤΗΣ.

Οὐ γὰρ ἂν ποτὲ

Εξεύρον ὄρθως τὰ μετέωρα πράγματα,
Εἰ μὴ κρεμάσας τὸ νόημα, καὶ τὴν φροντίδα
Λεπτὴν καταμίξας εἰς τὸν ὄμοιον ἀέρα.
Εἰ δ' ἂν χαμαὶ τάνω κάτωθεν ἔσκότουν,
Οὐκ ἂν ποθ' εὗρον· οὐ γὰρ ἀλλ' ἢ γῆ βία
"Ελκει πρὸς αὐτὴν τὴν ἰκμάδα τῆς φροντίδος.
Πᾶσχει δὲ ταυτὸ τούτο καὶ τὰ κάρδαμα:

ΣΤΡΕΨΙΔΑΙΩΣ.

Τί φής;

'Ἡ φροντὶς ἐλκεῖ τὴν ἰκμάδ' εἰς τὰ κάρδαμα;
"Ἰθι νυν, κατὰβηθ', ὁ Σωκρατίδιον, ὡς ἐμέ,
"Ινα με διδάξῃ ἄνπερ οὖνες ἐλήλυθα.

ΣΩΚΡΑΤΗΣ.

Ἡλθες δὲ κατὰ τί;

ΣΤΡΕΨΙΔΑΙΩΣ.

Βουλόμενος μαθέειν λέγειν.

Τυπὸ γὰρ τόκων χρήστων τε δυσκολοτάτων
'Αγοραία, φέρομαι, τὰ χρήματ' ἐνεχυράζομαι.

ΣΩΚΡΑΤΗΣ.

Πόθεν δ' ύπόχρεος σαυτὸν ἐλαθεῖς γενόμενος;
ΣΤΡΕΨΙΑΔΙΣ.
Νόσος μ’ ἐπέτρυψεν ἵππική, δεινῇ φαγεῖν.
Ἄλλα με δίδαξον τὸν ἔτερον τοῖν σοῖν λόγοιν,
Τὸν μηδὲν ἀποδίδοντα. Μίσθον ὅ’ ὄντιν’ ἄν 245
Πράττῃ μ’ ὀμοῦμαι σοι καταθήσειν τοὺς θεοὺς.
ΣΩΚΡΑΤΗΣ.
Ποίους θεοὺς ὃμει σὺ; πρῶτον γὰρ θεοὶ
‘Ἡμῖν νόμισμ’ οὐκ ἔστι.
ΣΤΡΕΨΙΑΔΙΣ.
Τῇ γὰρ ὀμνυτ’; ἢ
Σιδαρέωσιν, ἄσπερ ἐν Βυζαντίῳ;
ΣΩΚΡΑΤΗΣ.
Βούλει τὰ θεία πράγματ’ εἰδέναι σαφῶς
΄Αττ’ ἔστιν ὑρθὼς;
ΣΤΡΕΨΙΑΔΙΣ.
Νὴ Δι’, εἴπερ ἔστι γε.
ΣΩΚΡΑΤΗΣ.
Καὶ ξυγγενέσθαι ταῖς Νεφέλαισιν ἐς λόγους,
Ταῖς ἡμετέραισι δαίμοσιν;
ΣΤΡΕΨΙΑΔΙΣ.
Μάλιστά γε.
ΣΩΚΡΑΤΗΣ.
Κάθιζε τοῖνυν ἐπὶ τὸν ἐφὸν σκύμποδα.
ΣΤΡΕΨΙΑΔΙΣ.
Ἰδοὺ κάθημαι.
ΣΩΚΡΑΤΗΣ.
Τούτων τοῖνυν λαβὲ
Τὸν στέφανον.
ΣΤΡΕΨΙΑΔΙΣ.
Ἐπὶ τί στέφανον; Οἶμοι, Σόκρατες,
"Ωσπερ με τὸν 'Αθάμανθό ὅπως μὴ ὑώσετε.
ΣΩΚΡΑΤΗΣ.
Τῆς τῶν ταῦτα πάντα τῶν τελομένους Ἰμεῖς ποιούμεν.
ΣΤΡΕΨΙΑΣΗΣ.
Εἴτε δὴ τί κερδάνω;' ΣΩΚΡΑΤΗΣ.
Δέγειν γενήσει τρίμμα, κρόταλον, παιπάλη. 260
'Ἀλλ' ἔχ' ὀτρεμά.
ΣΤΡΕΨΙΑΣΗΣ.
Μὰ τὸν Δί' οὐ ψεύσει γέ με.
Καταπαττόμενος γὰρ παιπάλη γενήσομαι.
ΣΩΚΡΑΤΗΣ.
Εὐφημεῖν χρὴ τὸν προσβύτην καὶ τῆς εὐχῆς ὑπακούειν.
Οὐ δέσποτ' ἄναξ, ὀμέτρητ' 'Αχρ, ὃς ἔχεις τὴν γῆν
μετέωρον, 265
Λαμπρός τ' Άιδήρ, σειναί τε θεαὶ Νεφέλαι βροντησίκερανοι,
'Ἀρθητε, φάνητ', ὃ δέσποιναι, τῷ φροντιστῇ με-
τέωροι.
ΣΤΡΕΨΙΑΣΗΣ.
Μήπω μήπος γε, πρὶν ὁν τοῦτο πτύσσωμαι, μὴ κατα-
βρεχθῶ.
Τὸ δὲ μὴδὲ κυνῆν οἰκουθεν ἑλθεῖν ἐμὲ τὸν κακοδαί-
μον' ἔχοντα.
ΣΩΚΡΑΤΗΣ.
'Ἐλθεῖτε δὴ', ὃ πολυτίμητοι Νεφέλαι, τῶν εἰς
ἐπίδειξιν.
Εἶτ' ἐπ' Ὀλύμπου κορυφαὶ ἐεραῖς χιονοβλήτηι
σι κάθησθε,
Εἶτ' Ὀκεανοῦ πατρὸς ἐν κήποις ἐεραὶ χορὸν ἐ-
στατὲ Νῦμφαις,
Εἶτ' ἀρια Νείλου προχοίας υπάτων χρυσέως ἀφύ-
tεσθε πρόχοισιν,
"Η Μαιώτιν λίμνην ἔχετ' ἢ σκόπελον νυφόντα
Μίμαντος.
'Ὑπακούσατε δεξάμεναι θυσίαν καὶ τοῖς ἐεροῖς
χαρεῖσαί.
ΧΟΡΟΣ.
'Αέναι Νεφέλαι,
'Ἀρθῶμεν φανερῶι δρόσερῶι φύσιν εὐάρητον,
Πατρὸς ἀρ' Ὀκεανοῦ βαρυαχέος
Τυπλῶν ὀρέων κορυφαῖς ἐπὶ
Λενδροχόμους, ἵνα
Τηλερανεῖσ σκοπιάς ἄφοράμεθα,
Καπνοῦς τ' ἄρδομέναν ἐερὰν χθόνα,
Καὶ ποταμῶν χαθέων κελαδήματα,
Καὶ πόντον κελάδοντα βαρύβρομον.
"Ομία γὰρ αἰθέροι ἀκάματον σελαγεῖται
Μαρμαρέας ἐν αὐγαῖς.
'Αλλ' ἀποσεισάμενα νέφος ὄμβριον
'Αθανάτας ἰδέας ἐπιδώμεθα
Τηλεσκόπῳ ὀμματὶ γαῖαν.
ΣΩΚΡΑΤΗΣ.
'Ω μέγα σεμνὶ Νεφέλαι, φανερῶς ἦκούσατε μοῦ
καλέσαντος.
'Ἡσθοῦ φωνῆς ᾑμα καὶ βροντῆς μυχησαμένης
Θεοσέπτου.
Καὶ σέβομαι γ’, ὁ πολυτίμητοι, καὶ βούλομαι ἀν- 
tαποπαρθείν
Πρὸς τὰς βροντάς· οὐτῶς αὐτὰς τετρεμαίνω καὶ 
περόβημαι.
Κεῖ Θέμις ἐστίν, νυνὶ γ’ ἤδη, καὶ μὴ Θέμις ἐστί, 
χεσεῖω.
ΣΩΚΡΑΤΗΣ.
Οὗ μὴ σκόψης μηδὲ ποιήσῃς ἀπερ οἱ τρυγοδαίμο-
νεσ οὕτωι.
’Ἀλλ’ εὐφήμει· μέγα γὰρ τι θεῶν κινεῖται ομήνος 
αὐτάς.
ΧΟΡΟΣ
Παρθένοι ὄμβροφοροι,
”Ελθομεν λιπαρὰν χθόνα Παλλάδος, εὔανδρον 
γὰν
Κέχροπος ὄψομεναί πολυηρατον·
Οὗ σέβας ἀριθτῶν ἱερῶν, ἵνα 
Μυστόδοχος ὁμοιός
’Ἐν τελεταῖς ἀγίας ἀναδείκνυται,
Οὐρανίοις τε θεοῖς δορήματα,
Ναι Θ’ ύπερεφεῖς καὶ ἀγάλματα,
Καὶ πρόσοδοι μακάρων ἱερῶταται,
Εὐστέφανοι τε θεῶν ὑποίαι θαλίαι τε,
Παντοδαπάος ἐν ὄραις,
’ Ἡρὶ τ’ ἐπερχομένῳ Βρομία χάρις,
Εὐκελάδων τε χορῶν ἐρεθίσματα,
Καὶ Μοῦσα βαρύβρομος αὐλῶν.
ΣΤΡΕΨΙΑΔΗΣ.
Πρὸς τοῦ Διὸς ἀντιβολῶ σε, φράσον, τίνες εἴσ’ ὁ 
Σώκρατες, αὐταί
Αὐ δὲ τοῦτο τὸ σεμνὸν; μῶν ἢρῳναὶ
tīνες εἰσιν;
ΣΩΚΡΑΤΗΣ
"Ἡκιοῖς, ἄλλ' οὐφάνιαι Νεφέλαι, μεγάλαι Ἡθαὶ
ἀνδράσιν ἀργοῖς.
Αἵπερ γνώμην καὶ διάλεξιν καὶ νοῦν ἡμῖν πα-
ρέχουσιν
Καὶ τεφατεῖαν καὶ περίλεξιν καὶ κροόσιν καὶ κα-
tάλησιν.
ΣΤΡΕΨΙΑΔΗΣ.
Ταῦτ' ἄρ' ἀκούσας' αὐτῶν τὸ φθέγμ' ἢ ψυχῇ μου
πεπότηται,
Καὶ λεπτολογεῖν ἤδη ἄρτει καὶ περὶ καπνοῦ στε-
νολεσχεῖν,
Καὶ γνωμιδῷ γνώμην νύξασ' ἐτέρῳ λόγῳ ἀντιλο-
γήσαι.
"Ως', εἰ πῶς ἔστω, ἰδεῖν αὐτάς ἤδη φανερῶς ἐπι-
θυμώ.
ΣΩΚΡΑΤΗΣ.
Βλέπε νυν δευρὶ πρὸς τὴν Πάρνηθ' ἡδὴ γαρ ὅρῳ
κατιούσας
"Ησυχὴ αὐτὰς.
ΣΤΡΕΨΙΑΔΗΣ.
Φέρε, ποῦ; δείξον.
ΣΩΚΡΑΤΗΣ.
Χωροῦσ' αὐταὶ πᾶν πολλαί
Διὰ τῶν κοίλων καὶ τῶν δασών, αὐταὶ πλάναι—
ΣΤΡΕΨΙΑΔΗΣ.
Τί τὸ χρῆμα; 325
"Ἰς οὐ κακοφόρω.
ΣΩΚΡΑΤΗΣ.
Παρὰ τὴν εἰσοδον.
ΣΤΡΕΨΙΑΔΗΣ.
"Ηδη νυνὶ μόλις οὖτως.
ΣΩΚΡΑΤΗΣ.
Νῦν γε τοι ἡδη καθοράς αὐτάς, εἰ μὴ λημάς κο-
λοκύνταις.
ΣΤΡΕΨΙΑΔΗΣ.
Νη Δι’ ἔγωγ’, ὁ πολυτίμητοι, πάντα γὰρ ἡδη κα-
tέχουσι.
ΣΩΚΡΑΤΗΣ.
Ταύτας μέντοι σὺ θεᾶς οὖσας οὐκ ἡδης οὐδ’ ἐνό-
μιζες;
ΣΤΡΕΨΙΑΔΗΣ.
Μα Δι’, ἀλλ’ ὁμίλην καὶ δρόον αὐτάς ἡγοῦμην
καὶ καπνὸν εἶναι. 330
ΣΩΚΡΑΤΗΣ.
Οὐ γὰρ μὰ Δι’ οἶσθ’ ὅτι πλείστους αὐταὶ βόσκο-
σι σοφιστάς,
Θουριομάντες, ἰατροτέχνας, σφραγιδονυχαργοχο-
μήτας,
Κυκλίων τε χορὸν ἁσματοκάμπτας, ἄνδρας μετεω-
φορένακες,
Οὐδὲν δρόωντας βόσκουσ’ ἁργοὺς, ὅτι ταύτας μου-
σοποιούσιν.
ΣΤΡΕΨΙΑΔΗΣ.
Ταῦτ’ ἂ ἐποίουν "ὑγρὰν Νεφελᾶν στρεπται-
γλάν δάιον ὄρμαν;” 335
"Πλοχάμους θ’ ἔκατογκεφάλα Τυφῶ, προημαίνου
σας τε ὑνέλλας;"
Εἶτ' "ἀερίας," "διεράς," "γαμψόν του κείσαι,
"Ομβρος θ' ὑδάτων δροσερὰν Νεφέλαν"· εἶτ' ἀντ' αὐτῶν κατέπινον
Κεστραν τειμάχη μεγαλᾶν ἀγαθᾶν, κρέα τ' ὄρνι-
θεία κινηλάν."
ΣΩΚΡΑΤΗΣ.
Διὰ μέντοι τάσοι οὐχὶ δικαῖος;
ΣΤΡΕΨΙΑΛΗΣ.
Λέξον δὴ μοι, τί παθοῦσαι, 340
Εἶπερ Νεφέλαι γ' εἰσὶν ἀληθῶς, θυμαίας εἶξασι
γυναιξίν;
Οὐ γάρ ἐκεῖναι γ' εἰσὶ τοιαῦται.
ΣΩΚΡΑΤΗΣ.
Φέρε, ποῖαι γάρ τινές εἰσιν;
ΣΤΡΕΨΙΑΛΗΣ.
Οὐκ οἶδα σαφῶς· εἶξασιν γοῦν ἐρίοισιν πεπταμέ-
νοις,
Κοῦχ ἡ γυναῖξιν, μᾶ Δί', οὐδ' ὅπιον· αὖται δὲ ὃι-
νας ἔχουσιν.
ΣΩΚΡΑΤΗΣ.
'Ἀπόκριναι νυν ἄτι οὐν ἔρωμαι.
ΣΤΡΕΨΙΑΛΗΣ.
Λέγε νυν ταχέως ὅ τι βούλει. 345
ΣΩΚΡΑΤΗΣ.
'Ἡδη ποτ' ἀναβλέψαι εἴδες νεφέλην Κένταυρον
ὁμοίων
'Ἡ παρθένει ὃ λύκω ἡ ταῦρῳ;
ΣΤΡΕΨΙΑΛΗΣ.
Νη Δί' ἐγὼ. Εἶτα τί τοῦτο;
ΣΩΚΡΑΤΗΣ.
Γίγνονται πάντα οία βουλονται κατ' ἣν μὲν ἰδο-
σι κομήτην,
"Αγριόν τινα τῶν λασίων τούτων, οἰόνπερ τὸν Ἑ-
νοφάντου,
Σκώπτουσαι τὴν μανίαν αὐτοῦ Κενταύροις ἤκα-
σαν αὐτάς.

ΣΤΡΕΨΙΑΔΗΣ.
Τί γάρ, ἣν ἀφαγα τῶν δημοσίων κατίδωσι Σίμω-
να, τί δρῶσιν;
ΣΩΚΡΑΤΗΣ.
"Αποφαίνουσαι τὴν φύσιν αὐτοῦ λύκοι ἐξαίρητης
ἐγένοντο.

ΣΤΡΕΨΙΑΔΗΣ.
Τούτ' ἄφα, ταῦτα Κλεόνυμον αὕτα τὸν ἡμισιπν
χθές ἰδούσαι,
"Ὀτι δειλότατον τούτον ἐώραν, ἐλαφοὶ διὰ τούτ'
ἐγένοντο.
ΣΩΚΡΑΤΗΣ.
Καὶ νῦν γ' ὦτι Κλεισθένη εἶδον, ὀρᾶς, διὰ τούτ'
ἐγένοντο γυναικεῖς.

ΣΤΡΕΨΙΑΔΗΣ.
Χαίρετε τοῖς, ὁ δὲσποιναὶ καὶ νῦν, εἴπερ τινὶ
κάλλος,
Οὐρανωμήξη ὑήξατε κάμοι φωνήν, ὁ παμβασίλειαι.
ΧΩΡΟΣ.
Χαῖρ', ὁ πρεσβύτα παλαιογενέσ, ἦγατα λόγων
φιλομούσων.
Σὺ τε, λεπτοτάτων λήψων ἱερεύ, φράξε πρὸς ἡμᾶς
ὁ τι χρησεις.
ΝΕΦΕΛΑΙ.

Οὐ γὰρ ἂν ἄλλῳ γ’ ὑπακούσαμεν τῶν νῦν μετεωροσοφίστῶν
Πλὴν ἦ Προδίκω, τῷ μὲν σοφίᾳ καὶ γνώμης οὖνεξα, σοὶ δέ,
"Ὅτι βρευθύει τ’ ἐν ταῖσιν ὀδοῖς καὶ τῷ ἐφαίλω
παραβάλλεις,
Κανυπόδητος κακὰ πόλλα ἀνέχει κἂρ’ ἥμιν σεμνο-
προσώπεις.

ΣΤΡΕΨΙΑΔΗΣ.

'Ω Γῆ τοῦ φθέγματος, ὡς ἐφοῦ καὶ σεμνὸν καὶ
tερατῶδες.

ΣΩΚΡΑΤΗΣ.

Αὐται γὰρ τοι μόναι εἰσὶ θεαὶ· τάλλα δὲ πάντ’
ἔστι φλύαρος.

ΣΤΡΕΨΙΑΔΗΣ.

'Ὁ Ζεὺς δ’ ἥμιν, φέρε, πρὸς τῆς Γῆς, οὐλύμπιος
οὐ θεός ἔστιν;

ΣΩΚΡΑΤΗΣ.

Ποῖος Ζεὺς; οὐ μὴ ληφθῆς· οὐδ’ ἔστι Ζεὺς.

ΣΤΡΕΨΙΑΔΗΣ.

Τι λέγεις σοῦ;

'Αλλὰ τῖς ὑει; τοιτ’ γὰρ ἐμοὶγ’ ἀπόφηγαι πρῶτον
ἀπάντων.

ΣΩΚΡΑΤΗΣ.

Αὐται δὴ πον’ μεγάλοις δέ ο’ ἐγὼ σημεῖοι αὐτὸ
didάξω.

Φέρε, ποῦ γὰρ πόπτοτ’ ἄνευ Νεφελῶν ὑοντ’ ἥδη
tεθέασαι;

Καίτωι χρῆν αἰθρίας ὑειν αὐτόν, ταύτας δ’ ἀπο-
δημεῖν.
§ΤΡΕΨΙΑΔΗΣ.
Νη τὸν Ἀπόλλων τοῦτο γε τοι τῷ νυνὶ λόγῳ εὖ προσέφυσας.
Καίτοι πρῶτον τὸν Διὸ ἀληθῶς ἡμιν διὰ κοσκίνου οὖρεῖν.
Ἀλλ' δοσίς ὁ βροντῶν ἐστὶ φράσον τοῦτο με ποιεῖ τετρεμαίνειν.
§ΩΚΡΑΤΗΣ.
Αὐταὶ βροντῶσι κυλινδόμεναι.
§ΤΡΕΨΙΑΔΗΣ.
Τῇ τρόπῳ, ὃ πάντα σὺ τολμῶν; 375 §ΩΚΡΑΤΗΣ.
"Ὄταν ἐμπλησθὼς ὕδατος πολλοῦ καναγκασθῶσί φέρεσθαι,
Κατακρημνάμεναι πλῆρεις ὄμβρου δι' ἀνάγκην,
ἐίτα βαρεῖαι
Εἰς ἀλλήλας ἐμπίπτουσαι ὑγνυνται καὶ παταγοῦσιν.
§ΤΡΕΨΙΑΔΗΣ.
"Ὁ δ' ἀναγκάζων ἐστὶ τίς αὐτὰς, οὐχ ὁ Ζεὺς, ὃστε φέρεσθαι; 380
§ΩΚΡΑΤΗΣ.
"Ὡκιστ', ἀλλ' αἰθέριος δῖνος.
§ΤΡΕΨΙΑΔΗΣ.
Δίνος; τοπτὶ μ' ἐλελήθη, ἄνοι ὁ Ζεὺς, ἄντε αὐτοῦ Δίνος νυνὶ βασιλεύων.
Ἄταρ οὐδὲν τῷ περὶ τοῦ πατάγου καὶ τῆς βροντῆς μ' ἐδίδαξα.
ΣΩΚΡΑΤΗΣ.
Οὖν ἠκουσάς μου τὰς Νεφέλας ὑδατος μεστὰς ὁτι
φημὶ
Ἐμπιπτούσας εἰς ἀλλήλας πατάγειν διὰ τὴν πυ-
κνότητα;
ΣΤΡΕΨΙΔΗΣ.
Φέρε τούτῳ τῷ χρῆ πιστεύειν;
ΣΩΚΡΑΤΗΣ.
'Απὸ σαντοῦ 'γῳ σε διδάξω. 385
''Ηδη ζωμοῦ Παναθηναῖοις ἐμπλησθεὶς εἶτε ἔτα-
φάχθης
Τὴν γαστέρα, καὶ κλόνος ἔξαφνης αὐτὴν διεκορ
κορύγησεν;
ΣΤΡΕΨΙΔΗΣ.
Νὴ τὸν 'Απόλλων, καὶ δεινὰ ποιεὶ γ' εὐθὺς μοι, κα
τετάρακται
Χῶστερ βροντῆ τὸ ζωμίδιον πατάγει καὶ δεινὰ
κέκραγεν.
'Ατρέμας πρῶτον παππάξ παππάξ, κάπετι ἐπάγει
παπαπαππάξ, 390
Χῶταν χέζῳ, κομιδὴ βροντῇ παπαπαππάξ, ὡσπερ
ἐκεῖναι.
ΣΩΚΡΑΤΗΣ.
Σκέψαι τοῖνυν ἀπὸ γαστριδίου τυννοτούι οἶα
πέπορδας.
Τὸν δ' ἀέρα τὸν' ὄντε ἀπέραντον, πῶς οὖν εἰκὸς
μέγα βροντῶν;
Ταῦτ' ἀρα καὶ τῶνόμαι ἀλλήλοιοι, βροντῇ καὶ
πορδή, ὁμοίω.
"Αλλ' ὁ κεραυνὸς πόθεν αὖ φέρεται λάμπτων πυρί,
tοῦτο δίδαξον,
Καὶ καταφρύγει βάλλων ἦμᾶς, τοὺς δὲ ζῶντας
περιφλύει;
Τοῦτον γὰρ δὴ φανερῶς ὁ Ζεὺς ἤρα ἐπὶ τοὺς ἐπὶ
όρχους.

ΣΩΚΡΑΤΗΣ.
Καὶ πᾶς, ὥ μοῖρε σὺ καὶ Κρόνιον ὄξων καὶ βεκ
κεσέληνε,
Εἷτερ βάλλει τοὺς ἐπίθροκους, πῶς οὐχὶ Σύμων'
ἐνέπρησεν
Οὐδὲ Κλεόνυμοι οὐδὲ Θέωρον; καίτοι σφόδρα γ’
eῖσ’ ἐπίθροκοι.
‘Ἀλλὰ τὸν αὐτόν γε νεὼν βάλλει καὶ Σοῦνιον ἄ-
κρον Ἀθηνέων
Καὶ τὰς ὁδὸς τὰς μεγάλας· τί μαθών; οὐ γὰρ δὴ
ὁδὸς γ’ ἐπιορκεί.

ΣΤΡΕΨΙΑΔΙΣ.
Οὐκ οἶδ’· ἀτὰρ εὖ σὺ λέγειν φαίνει. Τί γὰρ ἐστιν
δῆθ’ ὁ κεραυνὸς;

ΣΩΚΡΑΤΗΣ.
"Όταν εἰς ταῦτας ἄνεμος ξηρὸς μετεωρίσθεις κα-
tακλεισθῇ,
"Ενδοθεν αὐτὰς ὀσπερ κύστιν φυσῶ, κάπειθ’ ὕπ’
ἀνάγκης
‘Ρήξας αὐτὰς ἔξω φέρεται σοβαρὸς διὰ τὴν πυ-
κνότητα,
‘Ὑπὸ τοῦ δοῦδου καὶ τῆς ὀύμης αὐτῶς ἔαυτὸν κα-
tακαῖων.
ΣΤΡΕΨΙΑΛΗΣ.
Νή Δί’, ἐγὼ γοῦν ἀτεχνῶς ἔπαθον τούτι ποτὲ Διασίοισιν.

"Ωπτων γαστέρα τοὺς συγγενεσίν, καὶ οὐκ ἔσχον ἁμελήσας.

'Ἡ δ' ἂρ' ἐφυσάτ' εἰτ' ἐξαίφνης διαλακήσασα πρὸς ἀντίδο

Τῷφθαλμῷ μου προσετίλησεν καὶ κατέκαυσεν τὸ πρόσωπον.

ΧΟΡΟΣ.

"Ω τῆς μεγάλης ἐπιθυμήσας σοφίας, ἄνθρωπε, παρ’ ἡμῶν,

'Ως εὐδαίμων ἐν 'Αθηναίοις καὶ τοῖς 'Ελλησι γενήσει,

Εἰ μνήμων εἰ καὶ φροντιστῆς καὶ τὸ ταλαίπωρον ἐνεστίν

'Εν τῇ ψυχῇ, καὶ μὴ κάμνεις μὴθ' ἐστῶς μῆτε βαδίζων,

Μὴτε διγῶν ἀχθεὶ λίαν, μὴθ' ἀριστῶν ἐπιθυμεῖς, Οἶνον τ' ἀπέχει καὶ γυμνασίων καὶ τῶν ἄλλων ἀνοίητων,

Καὶ βέλτιστον τούτο νομίζεις, ὅπερ εἰκός δεξιῶν ἄνδρα,

Νικῶν πράττον καὶ βουλεύον καὶ τῇ γλώττῃ πολεμίζων;

ΣΤΡΕΨΙΑΛΗΣ.

'Ἀλλ' ἐνεκέν γε ψυχῆς στερῆσαι δυσολοκοίτον τε μερίμνης,

Καὶ φειδωλοῦ καὶ τρυσιβίου γαστρὸς καὶ θυμὸς πιδεῖπνου,
Ἀμέλει ἡαφὸν, οὖνεα τοῦτων ἐπιχαλκεύειν πα-φέχουσι' ἂν.

ΣΩΚΡΑΤΗΣ.

"Αλλ τι δῆτ' οὗν νομεῖς ἡδὴ θεόν οὐδένα πλὴν ἀπερ ἣμεῖς,
Τὸ Χάος τοῦτο καὶ τὰς Νεφέλας καὶ τὴν Γλώτταν,
τρία τοιτί;

ΣΤΡΕΨΙΑΔΗΣ.

Οὐδ' ἂν διαλεγθεῖν γ' ἀπεχνῶς τοῖς ἀλλοις, οὔδ' ἂν ἀπαντῶν.
Οὐδ' ἂν θύσαιμ', οὔδ' ἂν σπείσαιμ', οὔδ' ἐπιθεῖην

ΧΟΡΩΣ.

Ἄργε νυν ἡμῖν ὁ τι σοι δρῶμεν θαφὸν, ὡς οὐν ἀτυχήσεις,

Ἡμᾶς τιμῶν καὶ θαυμάζουν καὶ ζητῶν δεξίος εἶναι.

ΣΤΡΕΨΙΑΔΗΣ.

Ὤ δεσποιναί, δέομαι τοῖνυν ἡμῶν τοῦτο πάνυ μι-

ΧΟΡΩΣ.

Ἄλλ' ἔσται σοι τοῦτο παρ' ἡμῶν· ὡστε τὸ λοιπὸν

Ἐν τῷ δήμῳ γνώμας οὖνείς νικήσει πλείονας ἢ σύ.

Μὴ μοι γε λέγειν γνώμας μεγάλας· οὐ γὰρ τοῦτων

Ἄλλ' ὦν ἐμαντῶ στρεψοδικῆςαι καὶ τοὺς χρήστας

διολίσθειν.
ΧΟΡΟΣ.
Τεῦξει τοίνυν ὠν ἵμείρεις· οὐ γὰρ μεγάλων ἐπιθυμεῖς.
435
'Αλλὰ σεαντὸν παράδοσ θαρσῶν τοῖς ἦμετέροις προπόλοισι.

ΣΤΡΕΨΙΛΑΙΣ.
Δράσω τοῦθ' ὑμῶν πιστεύσας· ἡ γὰρ ἀνάγκη με πιέζει
Διὰ τοὺς ἵππους τοὺς κοππατίας καὶ τὸν γάμον, ὥς
μ' ἐπέτριψεν.

Νῦν οὖν χρησθῶν ο τι βουλονταί.
Τοντὶ τὸ γ' ἐμὸν σῷ' αὐτοῖσιν
440
Παρέχω τύπτειν, πεινῆν, διψῆν,
Ἄὔχμεῖν, ὑίγαν, ἀσχόν ὀδύρειν,
Εἴπερ τὰ χρέα διαφευξοῦμαι,
Τοῖς ἀνδρότων τ' εἶναι δόξω
Θρασύς, εὐγλωττος, τολμηρός, ἥτη,
Βδελυρός, γευσθῶν συγκολλητής,
Εὐφησιετὴς, περιτριμμα δικῶν,
Κύρβης, χρόταλον, κίναδος, τρύμη,
Μάσθλης, εἴφων, γλοιός, ἀλαζῶν,
Κέντρων, μιαρός, στρόφις, ἀγαλέος,
450
Ματτυλοιχός.
Ταῦτ' εἰ με καλοῦσ' ἀπαντῶντες,
Ἀρόντων ἀτεχνῶς ο τι χρησουσίων·
Κεὶ βουλονταί,
Νῦ τὴν Δήμητρ' ἐκ μου χορδὴν
Τοῖς φροντισταῖς παραθέντων.

ΧΟΡΟΣ.
Δήμα μὲν πάρεστί τὸδ' γ'
Οὐκ ἄτολμον, ἀλλ’ ἔτοιμον. Ἡσυχή δ’ ὡς
Ταῦτα μαθῶν παρ’ ἐμοῦ κλέος οὐφανόμηκε
Ἐν βροτοῖσιν ἔξεις.

ΣΤΡΕΨΙΑΔΗΣ.

Τί πείσουμαι;

ΧΟΡΟΣ.
Τὸν πάντα χρόνον μετ’ ἐμοῦ
Ζηλωτότατον βίον ἀνθρώπων διάξεις.

ΣΤΡΕΨΙΑΔΗΣ.

‘Ἀγα χε τούτ’ ἄρ’ ἐγὼ ποτ’ ὁμομαι;

ΧΟΡΟΣ.

‘Ὄστε γε σοῦ πολλοὺς ἐπὶ ταῖς θύραις ἂεὶ καθή-
σθαι,
Βουλομένους ἀνακοινοῦσθαι τε καὶ ἑς λόγου ἐλ-
θεῖν,
Πράγματα κάντιγγάρας πολλῶν ταλάντων
‘Ἄξια σῇ φρενὶ συμβουλευσομένους μετὰ σοῦ. 475
‘Αλλ’ ἐγχείρει τὸν πρεσβύτην ὁ τί περ μέλλεις
προδιάσκειν,
Καὶ διακίνει τὸν νοῦν αὐτοῦ, καὶ τῆς γνώμης
ἀποπειρᾶ.

ΣΩΚΡΑΤΗΣ.

‘Ἄγε δή, κάτειπέ μοι σύ τὸν σαυτοῦ τρόπον,
‘Ἰν’ αὐτὸν εἰδῶς δόστις ἐστὶ μηχανάς
‘Ἡν! πε τοῦτοι πρὸς σὲ καίνας προσφέρω.

ΣΤΡΕΨΙΑΔΗΣ.

Τί δέ; τειχομαχεῖν μοι διανοεῖ, πρὸς τῶν θεῶν;

ΣΩΚΡΑΤΗΣ.

Οὐχ, ἀλλ’ βραχέα σου πυθέσθαι βουλομαι,
Εἶ μνημονικὸς εἶ.

ΣΤΡΕΨΙΛΑΙΗΣ.

Δύο τρόποι νη τὸν Δία.

"Ην μὲν γέ φείληται τί μοι, μνήμων πάνυ.
Εὰν δὲ φορέλω, σχέτλιος, ἑπιλήψιμων πάνυ.

ΣΩΚΡΑΤΗΣ.

"Ενεστὶ δὴτὰ σοι λέγειν ἐν τῇ φύσει;

ΣΤΡΕΨΙΛΑΙΗΣ.

Λέγειν μὲν οὖν ἕνεστ', ἀποστερεῖν δ' ἔνι.

ΣΩΚΡΑΤΗΣ.

Πῶς οὖν δυνήσει μανθάνειν;

ΣΤΡΕΨΙΛΑΙΗΣ.

"Αμέλει, καλῶς.

ΣΩΚΡΑΤΗΣ.

"Διε νων ὅπως, ὦταν τι προβάλλωμαι σοφὸν
Περὶ τῶν μετέωρων, εὐθέως ψφαρπάσει.

ΣΤΡΕΨΙΛΑΙΗΣ.

Τί δαί; κυνηδὸν τὴν σοφίαν σιτήσομαι;

ΣΩΚΡΑΤΗΣ.

"Ανθρώπος ἀμαθῆς οὗτος καὶ βάρβαρος,
Δέδοικα σ', ὡς πρεσβύτα, μὴ πληγῶν δέει.
Φέρ' ἵδω, τί δρᾶς, ἢν τίς σε τύπτῃ;

ΣΤΡΕΨΙΛΑΙΗΣ.

Τύπτομαι,

Κἀπεῖτ' ἐπισκόπον ὀλίγον ἐπιμαρτύρομαι,
Εἰτ' αὖθις ἀκαρή διαλπὸν δικάζομαι.

ΣΩΚΡΑΤΗΣ.

"Ἰὴν νυν, κατάθου θεῖματιον.

ΣΤΡΕΨΙΛΑΙΗΣ.

"Ἡδίκημά τι;
ΣΩΚΡΑΤΗΣ.
Οὖν, ἀλλὰ γυμνοὺς εἰσίνειν νομίζεται.
ΣΤΡΕΨΙΑΔΗΣ.
'Αλλ' οὐχὶ φωράσων ἔγωγ' εἰσέρχομαι.
ΣΩΚΡΑΤΗΣ.
Κατάθου· τί λησθείς;
ΣΤΡΕΨΙΑΔΗΣ.
Εἰπὲ δὴ νῦν μοι τοδ' 500
'Ἡν ἐπιμελὴς ὁ καὶ προθύμως μανθάνω,
Τῷ τῶν μαθητῶν ἐμφερῆς γενήσομαι;
ΣΩΚΡΑΤΗΣ.
Οὐδὲν διοίσεις Χαίρεσθαὶντος τὴν φύσιν.
ΣΤΡΕΨΙΑΔΗΣ.
Οἴμοι πανοδαίμον, ἡμιθνης γενήσομαι.
ΣΩΚΡΑΤΗΣ.
Οὐ μὴ λαλήσεις, ἀλλ' ἀκολουθήσεις ἐμοὶ 505
'Ἀνύσας τι δευρὶ Θάττων.
ΣΤΡΕΨΙΑΔΗΣ.
'Εσ τὸ χεῖρε γυν
Δόσ μοι μελιστοτεταν πρότερον· ὡς δέδοικ' ἐγὼ
Εἴσω καταβαίνοιν ὄσπερ εἰς Τροφωνίου.
ΣΩΚΡΑΤΗΣ.
Χώρει· τί νυπτάζεις ἐχὼν περὶ τὴν Θύραν;
ΧΟΡΟΣ.
'Αλλ' ἢθι χαίρων τῆς ἀνδρείας 510
Οὕνεκα ταύτης.
Εὐτυχία γένοιτο ταῦ-
θρόποι, ὡς προήκουν
'Εσ βαθὺ τῆς ἡλικίας,
Νεωτέροις τὴν φύσιν αὖ-

516
τοῦ πρόγμασιν χρωτίζεται
Καὶ σοφίαν ἐπασκεῖ.
Τοῦths θεόμενος, κατερῶ πρὸς ὑμᾶς ἐλευθέρως
Τάληθῆ, νῆ τὸν Διόνυσον τὸν ἐκθέρεσαντά με.
Οὔτω νικήσαμί τ' ἐγὼ καὶ νομιζῶμην σοφὸς,
'Ως ὑμᾶς ἡγούμενοι εἶναι θεατὰς δεξιοὺς
Καὶ ταῦτην σοφῶτατ' ἔχειν τῶν ἐμῶν κυριωτίων,
Πρῶτος ἡξίως' ἀναγενν' ὑμᾶς, ἂ παρέσχε μοι
'Εργον πλείστον· εἴτ' ἀνεχόρουν ύπ' ἄνδρῶν
φορτικῶν
'Ηττηθεῖς, οὐκ ἄξιος ὅν· ταῦτ' οὖν ὑμῖν μέμφο-

Τοῖς σοφοῖς, ὃν ὑνεχ' ἐγὼ ταῦτ' ἐπραγματευόμην.
'Αλλ' οὐδ' ὃς ὑμῶν ποθ' ἔκων προδόσω τοὺς δε-

'Εξ ὕτον γὰρ ἐνθάδ' ὑπ' ἄνδρῶν, οἷς ἡδὺ καὶ λέ-

'Ὁ σώφρων τε χῶ καταπύγων ἄριστ' ἡκουσάτην,
Καρὼ, παρθένος γὰρ ἐτ' ἦ, κοῦν ἐξῆν πώ μοι

'Εξ' ἔθηνα, παῖς δ' ἐτέρᾳ τις λαβοῦσ' ἀνείλετο,
'Ὑμεῖς δ' ἐξεθρέψατε γενναίας καπαίδεύσατε.
'Ἐκ τούτου μοι πιστὰ παρ' ὑμῖν γνώμησ ἔσθ' ὀρχία.
Νῦν οὖν 'Ἡλέκτραν κατ' ἐκείνην ἥδ' ἡ κυμωδία
Ζητοῦσ' ἥλθ' ἢν που 'πιτύχῃ θεαταῖς οὖτω σο-

Γνώσεται γὰρ, ἢνπερ ὅδη, τάδελφου τὸν βόστροφον,
'Ὡς δὲ σώφρων ἐστὶ φύσει σκέψασθ' ἢ πρῖτα

μὲν
Οὐδὲν ἦλθε ῥαψαμένη σκύτινον καθεμένον,
Ἐρυθρόν ἐξ ἁχρου, παχύ, τοῖς παιδίοις ἐν ἥ γέλωσ.
Οὐδ' ἔσκωψε τοὺς φαλακρούς, οὐδὲ κόρδαξ' ἐλκυσεν,
Οὐδε πρεσβύτης ὁ λέγων τἄτη τῇ βασιτρίᾳ
Τύπτει τὸν παρὸντ', ἀφανίζων πονηρὰ σκώμματα,
Οὐδ' εἰσῆξε δάδας ἐξουσ', οὐδ' ἰον ἰον βοᾷ,
Ἀλλ' αὐτῇ καὶ τοῖς ἐπεσίν πιστεύουσιν ἐλήλυθεν.
Καγὼ μὲν τοιούτος ἀνήρ ὃν ποιητῆς οὐ κομιᾷ,
Οὐδ' ὑμᾶς ξητῶ ἐξαπατᾶν δῖς καὶ τρῖς ταῦτ' εἰσάγων,
Ἀλλ' ἂν καινός ἰδέας εἰσφέρων σοφίζομαι,
Οὐδὲν ἀλλήλαιοιν ὁμοῖας καὶ πάσας δεξιὰς.
:"Οσ μέγιστον ὅντα Κλέων' ἔπαισ' εἰς τὴν γαστέρα,
Κοῦχ ἐτόλμησ' αὐθίς ἐπεμπηθηδὴς αὐτῶ κειμενον.
Οὐτοί δ', ὥσ ἀπαξ παρέδωκεν λαβὴν 'Ὑπέρβολος,
Τοῦτον δείλαιον κολετρῷ' ἄει καὶ τὴν μητέρα.
Εὔπολις μὲν τὸν Μαρικᾶν πρώτιστον παρείλκυσεν
'Ἐκστρέψας τοὺς ἢμετέρους 'Ἰππέας κακὸς κακῶς,
Προσθείς αὐτῶ γραῦν μεθὔσην τοῦ κόρδακος οὐ

Φυσίνης πάλαι πεποίηχ', ἢν τὸ κήτος ἤσθιεν.
:"Εἰδ' "Ερμυπτος αὐθίς ἐποίησεν εἰς Ὁπέρβολον,
Ἀλλοι τ' ἴδῃ πάντες ἐφείδουσιν εἰς Ὁπέρβολον,
Τᾶς εἰκοὺς τῶν ἐγκέλων τὰς ἐμοῖς μιμοῦμενοι.
:"Οσίς οὖν τούτοις γελᾷ, τοῖς ἐμοῖς μη χαίρε
τω.
"Ἡν δ' ἐμοί καὶ τοσίν ἐμοῖς εὐφραίνησθ' εὐφρή
μασιν,
Εσ τάς ὀρας τάς ἐτέρας εὐ φρονεῖν δοκήσετε.
Τημιμέδουτα μὲν θεῶν
Ζηνα τύραννον ἐς χορὸν
Πρῶτα μέγαν κινήσασα·
Τὸν τε μεγασθενῆ τριαίνης ταμίαν,
Γῆς τε καὶ ἀλμυρᾶς θαλάσσης ἄγριον μοχλευτήν.
Καὶ μεγαλόνυμον ἦμετερον πατέρ',
Αἰθέρα σεμινότατον, βιοθήρωμινα πάντων·
Τὸν θ' ἑπταπόμαν, ὅς ὑπερ-
λάμπροις ἀκτίσιν κατέχει
Γῆς πέδων, μέγας ἐν θεοῖς
Ἐν θυντοῖσι τε δαίμων.
Οὐ σοφότατοι θεαταί, δεῦρο τὸν νοῦν πρόσχετε.
Ἡδικηκέναι γὰρ ύμῖν μεμφόμεσθ' ἐναντίον.
Πλεῖστα γὰρ θεῶν ἀπάντων ὄφελοςθαίς τὴν πόλιν,
Λαμῖνον ἡμῖν μόναις οὐ θύετ' οὔδε σπένδετε,
Ἀίτινες τηροῦμεν ύμᾶς. "Ἡν γὰρ ἡ τις ἐξοδος
Μηδενὶ ξύν νῦ, τότ' ἡ βροντῶμεν ἡ ψακάξομεν.
Εἰτα τὸν θεοίσιν ἔχθρον βουσοδέψην Παφλαγόνα
Ἡν' ἡρείσθε στρατηγόν, τὰς ὀφρῖς συνήρομεν
Καποιοὺμεν δεινά· βροντή δ' ἐφάγη δι' ἀστρα-
πῆς·
Ἡ σελήνη δ' ἐξέλειπτε τὰς ὁδοὺς· ὁ δ' ἥλιος
Τὴν ἑρμαλλίῳ εἰς ἑαυτὸν εὐθέως ἐξυγελύσας
Οὐ φανεῖν ἔφασκεν ύμῖν, εἰ στρατηγήσει Κλέων.
Ἀλλ' ὡμος εἰλεσθε τοῦτον· φασὶ γὰρ δυσβουλίαν
Τῇς τῆς πόλει προσέδων, ταῦτα μὲντοι τοὺς θεοῦς
"Ἀττ' ὅν ύμεῖς ἐξαμάρτητ', ἐπὶ τὸ βέλτιον τρέπειν.
Ὡς δὲ καὶ τοῦτο ἐξυνοίσει ὑφίστως διδάξουμεν.
 NEΦΕΛΑΙ. 43

"Ἡν Κλέωνα τὸν λάρθων δόρων ἐλόντες καὶ κλοπῆς,
Εἶτα φιμώσητε τούτου τῷ ξύλῳ τὸν αὐξένα,
Ἄνδρι ύς τάρχαιον ύμῖν, εἰ τι καξιμαρττετε,
Ἑπὶ τὸ βέλτιον τὸ πράγμα τῇ πόλει συνοίσεται.
'Αμφί μοι ἄντε, Ψεφίβ′ ἄναξ
Αἴλιε, Κυνθίαν ἔχων
Ὑπικέφατα πέτραν·
"Ἡ τ᾽ Ἐφέσου μάκαιρα πάγχρουσον ἔξεις
Οἶκου, ἐν ὦ κόραι σε Λυδῶν μεγάλως σέβουσιν·
"Ἡ τ᾽ ἐπικαροῖς ἢμετέρα θεός,
Αἰγίδος ἡμίχοσ, πολυνύχος Ἀθάνα.
Παρνασίαν θ' ὅς κατέχων
Πέτραν σὺν πεύκαις σελαγεί
Βάκχαις Δελφῖσιν ἐμπρέπον,
Κομαστὴς Διόνυσος.
Ἡνία ἢμεῖς δεύρ᾽ ἀφορμᾶσθαι παρεσκευάσμεθα,
"Η Σελήνη συντυχοῦσ᾽ ἢμῖν ἐπέστειλεν φράσαι,
Πρῶτα μὲν χαίρειν Ἀθηναίοις καὶ τοῖς ἕμμιμα-
χοις.
Εἶτα θυμαίνειν ἔφασε· δεινὰ γὰρ πεπονθέναι,
"Ὗμελοῦσ᾽ ὑμᾶς ἀπαντᾶς, οὐ λόγοις, ἀλλ᾽ ἐμφα-
νῶσ,
Πρῶτα μὲν τοῦ μηνὸς εἰς δᾶδ᾽ οὐκ ἔλαττον ἢ ὀφρα-
χήν,
"Ὡστε καὶ λέγειν ἀπαντᾶς ἐξίοντας ἐσπέρας,
Μη πρῆ, παῖ, δᾶδ', ἐπειδὴ φῶς Σεληναίης καλον.
"Ἀλλὰ τ᾽ εὖ δραίν φησιν, ὑμᾶς δ᾽ οὐκ ἄγειν τὰς
ἡμέρας
Οὐδὲν ὁρθῶς, ἀλλ᾽ ἀνοι τε καὶ κάτω νυσθιδοτάν·
Ὡς' ἀπειλεῖν φησιν αὐτῇ τούς θεοὺς ἐκάστοτε
'Ηνίξ' ἀν ψευδώσι δείπνου, κάπισαν οἴκας δῶμεν, 
Τῆς ἔορτῆς μὴ τυχόντες κατὰ λόγον τῶν ἰμερῶν. 
Καθ' ὅταν ὑέιν δέχ, στρεβλοῦτε καὶ δικάζετε. 620 
Πολλάκις δ' ἦμῶν ἀγόντων τῶν Θεῶν ἄπαστίαν, 
'Ηνίξ' ἀν πενθῶμεν ἢ τῶν Μέμνων ἢ Σαρπη-
δόνα, 
Σπένδεθ' ύμεῖς καὶ γελάτ'· ἄνθ' ὑν λαχῶν 'Ὑπέρ-
βολος 
Τῆτες ἑρμομηνονεῖν, κατειθ' ύφ' ἦμῶν τῶν Θεῶν 
Τὸν στέφανον ἀφηγήθη· μᾶλλον γὰρ οὔτως εἰ-
σεται 625 
Κατὰ σελήνην ὡς ἄγειν χρή τοῦ βίου τῶν ἦμέρας. 

ΣΩΚΡΑΤΗΣ. 
Μᾶ τὴν 'Αναπνόην, μᾶ τὸ Χάος, μᾶ τὸν 'Αέρα, 
Οὐκ εἶδον οὔτως ἄνθ' ἄγροικον οὐδένα 
Οὔδ' ἀπορον οὐδ' σκαίον οὐδ' ἐπιλήψομον. 
'Οστις σκαλαθυμιάτα' ἀττα μικρὸ μανθάνων, 630 
Ταῦτ' ἐπιλέξθαι πρὸν μαθεῖν· ἐμισος γε μὴν 
Αὐτὸν καλὸν θύραζε δευρὶ πρὸς τὸ φῶς. 
Ποῦ Στρεψιάδης; ἔξει τὸν ἀσκάντην λαβῶν. 

ΣΤΡΕΨΙΑΔΗΣ. 
'Αλλ' οὐκ ἔφσι μ' ἐξενεγχεῖν οἱ κόρεις. 

ΣΩΚΡΑΤΗΣ. 
'Ανύσας τι κατάθου, καὶ πρὸσεχε τὸν νοῦν. 

ΣΤΡΕΨΙΑΔΗΣ. 

'Ιδοῦ. 635 

ΣΩΚΡΑΤΗΣ. 
"Ἀγε δή, τί βούλει πρῶτα νυνὶ μανθάνειν 
'Ων οὐκ ἐδιδάχθης πόσιν οὐδέν; εἰπε μοι. 
Πότερα περὶ μέτρων ἢ περὶ ἐποίην ἢ ὄνθιμων;"
ΣΤΡΕΨΙΑΔΗΣ.
Περὶ τῶν μέτρων ἔγαγ· ἔναγχος γάρ ποτε 'Τι' ἀλφιταμοιβοῦ παρεκόπην διχοινίχο.
ΣΩΚΡΑΤΗΣ.
Οὗ τούτ' ἐρωτῶ σ', ἀλλ' ὦ τι κάλλιστον μέτρον Ἡγεῖ· πότερον τὸ τρίμετρον ἢ τὸ τετράμετρον;
ΣΤΡΕΨΙΑΔΗΣ.
Ἐγὼ μὲν οὐδέν πρότερον Ἦμιεκτέον.
ΣΩΚΡΑΤΗΣ.
Οὐδὲν λέγεις, ὦ 'νθρωπε.
ΣΤΡΕΨΙΑΔΗΣ.
Περίδου νῦν ἐμοί,
Εἰ μὴ τετράμετρον ἔστιν Ἦμιεκτέον.
ΣΩΚΡΑΤΗΣ.
'Εστὶν κόρακας, ὡς ἄγροικος εἰ καὶ δυσμαθὴς.
Ταχὺ δ' ἄν δύναιο μανθάνειν περὶ ὑπθήμων.
ΣΤΡΕΨΙΑΔΗΣ.
Τι δέ μ' ὀφελήσουσι οἱ ὑπθήμοι πρὸς τάλαφατα;
ΣΩΚΡΑΤΗΣ.
Πρῶτον μὲν εἶναι κωμηρὸν ἐν συνουσίᾳ,
Ἐπαίνοι ὁποῖος ἔστι τῶν ὑπθήμων
Κατ' ἐνόπλιον, χώποιος αὐ ἐκατὰ δάκτυλον.
ΣΤΡΕΨΙΑΔΗΣ.
Κατὰ δάκτυλον; νη τῶν Δί' ἀλλ' οἶδ'.
ΣΩΚΡΑΤΗΣ.
Εἶπε δή.
ΣΤΡΕΨΙΑΔΗΣ.
Τὸς ἄλλος ἄντι τοιουτ' τοῦ δακτύλου;
Πρὸ τοῦ μὲν, ἔτ' ἐμοὶ παιδὸς ὁντος, οὔτοσί.
ΣΩΚΡΑΤΗΣ.

Ἄγρειος εἰ καὶ σχαίος

ΣΤΡΕΨΙΑΔΗΣ.

Οὐ γὰρ, ὦζυρέ, 655

Τούτων ἐπιθυμῶ μανθάνειν οὐδέν.

ΣΩΚΡΑΤΗΣ.

Τί δαί;

ΣΤΡΕΨΙΑΔΗΣ.

Ἐκεῖν ἐκεῖνο, τὸν ἄδικώτατον λόγον.

ΣΩΚΡΑΤΗΣ.

Ἤλλ' έτερα δεῖ σε πρότερα τούτων μανθάνειν, Τῶν τετραπόδων ἄττ' ἔστιν ὀρθῶς ἄφθενα.

ΣΤΡΕΨΙΑΔΗΣ.

Ἤλλ' οἶδ' ἔγωγε ταῷφεν', εἰ μὴ μαίνομαι' 666

Κριός, τράγος, ταῦρος, κύων, ἀλεξτρων. 

ΣΩΚΡΑΤΗΣ.

Ὀφίς ὁ πάσχεις; τὴν τε ᾨδείαν καλεῖς

Ἀλεξτρωνόνα κατὰ ταύτ' καὶ τὸν ἄφθενα.

ΣΤΡΕΨΙΑΔΗΣ.

Πῶς δὴ; φέρε.

ΣΩΚΡΑΤΗΣ.

Πῶς; ἀλεξτρωτῶν κάλεξτρων.

ΣΤΡΕΨΙΑΔΗΣ.

Νὴ τὸν Ποσειδῶ. Νῦν δὲ πῶς με χρὴ καλεῖν; 665

ΣΩΚΡΑΤΗΣ.

Ἀλεξτρώαιναν, τὸν δ' έτερον ἀλέξτορα.

ΣΤΡΕΨΙΑΔΗΣ.

Ἀλεξτρώαιναν; εὖ γέ νη τὸν Ἀέρα.

"Ὡσπ' ἀντὶ τούτου τοῦ διδάγματος μόνον Διαλφιτόσω σου κύκλῳ τὴν κάρφωσον."
ΣΩΚΡΑΤΗΣ.
'Ιδον μάλ' αὖθις τοῦθ' ἔτερον τὴν κάρδοπον 670
'Ἄφενα καλεῖς, θήλειαν οὖσαν.
ΣΤΡΕΨΙΑΔΗΣ.
Τῷ τρόπῳ
'Ἅφενα καλῷ γὰρ κάρδοπον;
ΣΩΚΡΑΤΗΣ.
. Μάλιστα γε,
'Ὡσπερ γε καὶ Κλεόνυμον.
ΣΤΡΕΨΙΑΔΗΣ.
Πῶς δῆ; φράσον.
ΣΩΚΡΑΤΗΣ.
Ταυτὸν δύναται σοι κάρδοπος Κλεόνυμος.
ΣΤΡΕΨΙΑΔΗΣ.
'Αλλ', ἐν γάθῃ, οὖθ' ἡν κάρδοπος Κλεόνυμος, 675
'Αλλ' ἐν θυείᾳ στρογγυλῇ 'νεμάττετο.
Ατὰρ τὸ λοιπὸν πῶς μὲ χρῆ καλεῖν;
ΣΩΚΡΑΤΗΣ.
"Οπως;
Τὴν καρδόπην, ὡσπερ καλεῖς τὴν Σωστράτην.
ΣΤΡΕΨΙΑΔΗΣ.
Τὴν καρδόπην θήλειαν;
ΣΩΚΡΑΤΗΣ
'Ορθῶς γὰρ λέγεις.
ΣΤΡΕΨΙΑΔΗΣ.
'Εκεῖνο δ' ἦν ἄν, καρδόπη, Κλεόνυμη. 680
ΣΩΚΡΑΤΗΣ.
"Ετὶ δὴ γε περὶ τῶν ὁνομάτων μαθεῖν σε δεῖ,
"Αττ' ἄφθεν' ἐστίν, ὅταν δ' αὐτῶν θήλεα.
ΣΤΡΕΨΙΑΔΗΣ.
'Αλλ', οίδ' ἔγωγ' ὡ θήλε' ἔστιν.
ΣΩΚΡΑΤΗΣ.
Εἶπε δὴ.
ΣΤΡΕΨΙΑΔΗΣ.
Δύσιλλα, Φίλιννα, Κλειταγόρα, Ἀμυντία.
ΣΩΚΡΑΤΗΣ.
'Αδρενά δὲ ποῖα τῶν ὀνομάτων;
ΣΤΡΕΨΙΑΔΗΣ.
Μυρία: 635
Φιλόξενος, Μελησίας, Ἀμυνίας.
ΣΩΚΡΑΤΗΣ.
'Αλλ', ὥ πονηρέ, ταύτα γ' ἐστ' οὐκ ἄδρενα.
ΣΤΡΕΨΙΑΔΗΣ.
Οὐκ ἄδρεν' ὑμῖν ἔστιν;
ΣΩΚΡΑΤΗΣ.
Οὐδαμῶς γ', ἐπει
Πῶς ἂν καλέσειας ἐντυχὼν Ἀμυνία;
ΣΤΡΕΨΙΑΔΗΣ.
"Οποῖς ἂν; ὥδι, δεύορ δεῦρ', Ἀμυνία. 630
ΣΩΚΡΑΤΗΣ.
'Ορᾶς; γυναῖκα τὴν Ἀμυνίαν καλέεις.
ΣΤΡΕΨΙΑΔΗΣ.
Οὐχον δικαίως, ἦτει οὐ στρατεύεται;
'Ατὰρ τί ταῦθ' ἂ πάντες ἐσμὲν μανθάνω;
ΣΩΚΡΑΤΗΣ.
Οὐδὲν μὰ Δί', ἀλλὰ κατακλινεῖς δευρί
ΣΤΡΕΨΙΑΔΗΣ.
Τί δρῶ;
ΣΩΚΡΑΤΗΣ.
'Εχθρόντισον τι τῶν σεαυτοῦ πραγμάτων. 695
ΣΤΡΕΨΙΑΔΗΣ.
Μη δῆθ' ἵχετεύω σ', ἐνθάδ' ἀλλ' εἴπερ γε χρῆ,
Χαμαί μ' ἔασον αὕτα ταῦτ' ἐκφοροντίσαι.
ΣΩΚΡΑΤΗΣ.
Ὅν' ἔστι παρὰ ταῦτ' ἄλλα.
ΣΤΡΕΨΙΑΔΗΣ.
Κακοδαίμων ἐγώ,
Ὅταν δίκην τοῖς κόρεσι δόσω τήμερον.
ΧΟΡΟΣ.
Φρόντιζε δὴ καὶ διάθηκε, πάντα τρόπον τε σαυτῶν.
Στρόβει πνυμάσας.
Ταχὺς δ', ὅταν εἰς ἀπορον πέσης,
'Επ' ἀλλο πῆδα
Νόμιμα φρενὸς· ὕπνος δ' ἀπέστω γλυκύθυμος ὄματον.
ΣΤΡΕΨΙΑΔΗΣ.
'Ιατταταῖ ἱατταταῖ.
ΧΟΡΟΣ.
Τί πάσχεις; τί κάμνεις;
ΣΤΡΕΨΙΑΔΗΣ.
'Ἀπόλλυμαι δείλαιος· ἐκ τοῦ σχίμπωδος
Δάκνουσι μ' ἐξέρποντες οἱ Κορίνθιοι,
Καὶ τὰς πλευρὰς δαρδάπτουσιν
Καὶ τὴν ψυχὴν ἐκπίνουσιν,
Καὶ τῶν ὄρχεις ἐξέλξουσιν,
Καὶ τῶν πρωκτῶν διορύττουσιν,
Καὶ μ' ἀπολούσιν.
ΧΟΡΟΣ.
Μή νῦν βαρέως ἄλγει λίαν.
ΣΤΡΕΨΙΑΔΗΣ.
Καὶ πῶς; ὅτε μου
Φρούδα τὰ χρήματα, φρούδη χρωά,
Φρούδη ψυχή, φρούδη δ’ ἐμβάς.
Καὶ πρὸς τούτοις ἐτί τοῖς κακοῖς
Φροφᾶς ἄδων
‘Ολίγον φρούδος γεγένημαι.
ΣΩΚΡΑΤΗΣ.
Οὕτος, τί ποιεῖς; οὐχὶ φροντίζεις;
ΣΤΡΕΨΙΑΔΗΣ.
’Εγώ;
Νὴ τὸν Ποσείδω.
ΣΩΚΡΑΤΗΣ.
Καὶ τί δὴ τ’ ἐφρόντισας;
ΣΤΡΕΨΙΑΔΗΣ.
’Ὑπὸ τῶν κόρεων εἰ μοῦ τι περιλειφθῆσθαι.
ΣΩΚΡΑΤΗΣ.
’Ἀπολεί κάκιστ’.  
ΣΤΡΕΨΙΑΔΗΣ.
’Αλλ’, ὡ ’γάθ’, ἀπόλολ’ ἀρτίως.
ΣΩΚΡΑΤΗΣ.
Οὐ μαλθακιστε’, ἄλλα περικαλυπτέα.
’Εξευρέτεος γὰρ νοῦς ἀποστερητικὸς
Κάπαιόλημ’. 
ΣΤΡΕΨΙΑΔΗΣ.
Οἴμοι, τίς ἂν δὴ τ’ ἐπιβάλιοι
’Εξ ἀρνακίδων γνώμην ἀποστερητικίδα;
ΣΩΚΡΑΤΗΣ.
Φέρε νῦν, ἀϑρήσω πρῶτον, ὥ τι δρῦ, τοῦτον. 
Οὕτος, καθεύδεις;
ΣΤΡΕΨΙΑΔΗΣ.
Μα τὸν Ἀπόλλων γὰρ μὲν οὐ.
ΣΩΚΡΑΤΗΣ.

"Εχεις τι;

ΣΤΡΕΨΙΑΔΗΣ.
Μα Λι' οὐ δήν ἐγγὺς',
ΣΩΚΡΑΤΗΣ.

Οὐδὲν πάνυ;

ΣΤΡΕΨΙΑΔΗΣ.
Οὐδὲν γε πλὴν ἢ τὸ πέος ἐν τῇ δεξιᾷ.
ΣΩΚΡΑΤΗΣ.

Οὐκ ἐγχαλυπήμενος ταχέως τι φροντιεῖς;

ΣΤΡΕΨΙΑΔΗΣ.
Περὶ τοῦ; σὺ γὰρ μοι τοῦτο φράσον, ὦ Σώκρατες.
ΣΩΚΡΑΤΗΣ.

Αὐτὸς ὁ τι βουλεῖ πρῶτος ἐξευρέων λέγε.

ΣΤΡΕΨΙΑΔΗΣ.
"Ακήκοας μυρίκις ἀγὼ βούλομαι,
Περὶ τῶν τόκων, ὡς ἂν ἄποδῶ μηδενί.
ΣΩΚΡΑΤΗΣ.

"Ἰδί νυν, καλύπτον καὶ σχάδας τὴν φροντίδα
Απετήν κατὰ μικρὸν περιφρόνει τὰ πράγματα,
"Ορθῶς διαφώνω καὶ σκόπῳ.

ΣΤΡΕΨΙΑΔΗΣ.
Οἴμοι τάλας.

ΣΩΚΡΑΤΗΣ.
"Εχ' ἀτρέμα· κἂν ἀποφῆς τι τῶν νομίμων,
"Αφεῖς ἀπελεύη· κατὰ τὴν γνώμην πάλιν
Κίνησον αὖθις, αὐτὸ καὶ ξυγάθρισον.
ΣΤΡΕΨΙΛΑΙΝΣ.

"Ω Σωκράτιδιον φίλτατον.

ΣΩΚΡΑΤΗΣ.

Τί, ὃ γέρον;

ΣΤΡΕΨΙΛΑΙΝΣ.

"Εχώ τόκου γυνώμην ἀποστερητικήν.

ΣΩΚΡΑΤΗΣ.

"Επίδειξον αὐτήν.

ΣΤΡΕΨΙΛΑΙΝΣ.

Εἰπὲ δὴ νῦν μοι τοῦτό.

Γυναῖκα φαρμακίδα εἰ πριάμενος Θεττάλην
Καθέλομι νύκτα τὴν σελήνην, εἴτε δὴ
Αὐτήν καθείξαιμε εἰς λοφεῖον στρογγύλων,
"Ὡσπερ κάτοπτρον, κἀτα τηροῦν ἔχων,—

ΣΩΚΡΑΤΗΣ.

Τί δῆτα τοῦτ' ἄν ῥάλησειέν σ'?

ΣΤΡΕΨΙΛΑΙΝΣ.

"Ο τι;

Εἰ μηκέτ' ἀνατέλλοι σελήνη μηδαμοῦ,
Οὐκ ἂν ἀποδοίην τοὺς τόκους.

ΣΩΚΡΑΤΗΣ.

"Οτιή τί δή;

ΣΤΡΕΨΙΛΑΙΝΣ.

"Οτιή κατὰ μήνα τάφρυφοιν δανείζεται.

ΣΩΚΡΑΤΗΣ.

Εὖ ὑρ' ἀλλ' ἔτερον αὖ σοι προβαλῶ τι δεξιόν.
Ἐξ σοι γράφοιτο πεντετάλαντός τις δίκη,
"Ὅπως ἂν αὐτήν ἀφαινίσειας εἰπὲ μοι.

ΣΤΡΕΨΙΛΑΙΝΣ.

"Ὅπως; ὅπως; Οὐκ οἶδ'· ἀτῶρ ζητητέων.
ΣΩΚΡΑΤΗΣ.
Μή νυν περί σαυτὸν εἶλλε τὴν γνώμην ἄει, Ἄλλ' ἀποχάλα τὴν φροντίδ' ἐς τὸν ἄερα, 
Αἰνόδετον ὄσπερ μηλολόνθην τοῦ ποδὸς. 
ΣΤΡΕΨΙΑΔΗΣ.
Εὐρηκ' ἀφάνισον τῆς δίκης σοφωτάτην, 
"Ωστ' αὐτὸν ὀμολογεῖν σ' ἐμοὶ. 
ΣΩΚΡΑΤΗΣ.
Ποίαν τίνα; 765
ΣΤΡΕΨΙΑΔΗΣ.
"Ηδη παρὰ τοῖς φαρμακοπόλαις τὴν λίθον 
Ταύτην ἔσφακας, τὴν καλήν, τὴν διαφανῆ, 
"Αφ' ἦς τὸ πῦρ ἀπτούσι; 
ΣΩΚΡΑΤΗΣ.
Τὴν ἵαλον λέγεις; 
ΣΤΡΕΨΙΑΔΗΣ.
"Εγώ. Φέρε, τι δὴν' ἂν, εἰ ταύτην λαβὼν, 
"Οπότε γράφοιτο τὴν δίκην ὁ γραμματεύς, 770 
"Απωτέρω στὰς ὁδέ πρὸς τὸν ἱλιον 
Τὰ γράμματ' ἐκτήξαμι τῆς ἐμῆς δίκης; 
ΣΩΚΡΑΤΗΣ.
Σοφῶς γε νη τὰς Χάριτας. 
ΣΤΡΕΨΙΑΔΗΣ.
Οὐι' ὡς ἡδομαι 
"Ουι πεντετάλαντος διαγέγραπται μοι δίκη. 
ΣΩΚΡΑΤΗΣ.
"Αγε δὴ ταχέως τουτὶ ξυνάφπασον. 
ΣΤΡΕΨΙΑΔΗΣ. 
Τὸ τί; 775
5"
ΣΩΚΡΑΤΗΣ.
"Οπως ἀποστρέψαις ἂν ἀντιδίκων δίκην,
Μέλλων ὁφλήσειν μὴ παρόντων μαστύρων.
ΣΤΡΕΨΙΛΑΗΣ.
Φαυλότατα καὶ ὄψιν'.
ΣΩΚΡΑΤΗΣ.
Εἰπὲ δὴ.
ΣΤΡΕΨΙΛΑΗΣ.
Καὶ δὴ λέγω:
Εἰ πρόσθεν, ἔτι μᾶς ἐνεστώσῃς δίκης,
Πρὶν τὴν ἐμὴν καλεῖσθ', ἀπαγξαίμην τρέχων. 780
ΣΩΚΡΑΤΗΣ.
Οὐδὲν λέγεις.
ΣΤΡΕΨΙΛΑΗΣ.
Νὴ τοὺς θεοὺς ἐγωγ', ἐπεὶ
Οὐδεὶς καὶ ἐμοὶ τεθνεῶτος εἰσάξει δίκην.
ΣΩΚΡΑΤΗΣ.
Τῇθεῖς' ἀπεθα', οὖν ἂν διδαξάμην σ' ἔτι.
ΣΤΡΕΨΙΛΑΗΣ.
Ὅτι τί; Ναι πρὸς τῶν θεῶν, ὁ Σωκράτης.
ΣΩΚΡΑΤΗΣ.
Ἀλλ' εὐθὺς ἐπιλήθει σὺ γ' ἄττ' ἂν καὶ μάθης; 785
Ἔπει τί νυνὶ πρῶτον ἐδιδάξῃς; λέγε.
ΣΤΡΕΨΙΛΑΗΣ.
Φέρ' ἱδώ, τί μέντοι πρῶτον ἢν; τί πρῶτον ἢν;
Τίς ἢν ἐν ἡ ματτόμεθα μέντοι τάλριτα;
Οἴμοι, τίς ἢν;
ΣΩΚΡΑΤΗΣ.
Ὅν εἰς κόρακας ἀποφθεγεῖ,
Ἑπιλησμότατον καὶ σκλαβώτατον γερόντιον; 790
ΣΤΡΕΨΙΛΑΙΝΣ.
Οὖμοι, τί οὖν δὴθ' ὁ κακοδαίμων πείσομαι;
'Απὸ γὰρ ὁλούμαι μὴ μαθῶν γλαῦτοστροφεῖν.
'Αλλ', ὁ Νεφέλαι, χρηστόν τι συμβουλεύσατε.
ΧΟΡΟΣ.
'Ημεῖς μὲν, ὁ πρεσβύτα, συμβουλεύσομεν,
Εἰ σοὶ τις νιὸς ἐστὶν ἐκτεθραμμένος,
Πέμπειν ἐκείνον ἀντί σαυτοῦ μανθάνειν.
ΣΤΡΕΨΙΛΑΙΝΣ.
'Αλλ' ἐστ' ἐμοῦ' νιὸς καλὸς τε κάγαθός.
'Αλλ' οὐκ ἔθέλει γὰρ μανθάνειν, τί ἐγὼ πάθω;
ΧΟΡΟΣ.
Σὺ δ' ἐπιτρέπεις;
ΣΤΡΕΨΙΛΑΙΝΣ.
Εὐσωματεῖ γὰρ καὶ σφιγγᾷ,
Κἀστ' ἐκ γυναικῶν εὐπτέρων τῶν Κοισύρας.
'Ατὰρ μετειμί γ' αὐτόν· ἢν δὲ μὴ θέλῃ,
Οὐκ ἐσθ' ὅπως οὐκ ἔξελῳ 'ν τῆς οἰκίας.
'Αλλ' ἐπανάμειγον μ' ὀλίγον εἰσελθὼν χρόνον.
ΧΟΡΟΣ.
'Αρ' αἰσθάνει πλείστα δι' ἡμᾶς ἀγάθ' αὐτῷ ἐξ.
ξον
Μόνας θεῶν; ὃς
"Ετοιμὸς ὃθ' ἐστὶν ἀπαντᾶ δρᾶν
"Οο' ἀν κελεύῃς.
Σὺ δ' ἀνδρὸς ἐκπεπληγμένου καὶ φανερῶς ἐπηρμένου
Γνοὺς ἀπολάψεις, ὃ τι πλείστον δύνασαι,
Τῷ ὕψῳ φιλεῖ γὰρ πως τὰ τοιαῦθ' ἐτέρα τρέ-
πεσθαι.
ΣΤΡΕΨΙΑΔΗΣ.
Οὗτοι μα την 'Ομήρην ὑ' ἐνταυθὲ μενεῖς·
'Αλλ' ἐσθι' ἐλθὼν τοὺς Μεγακέλους κίονας.

ΦΕΙΔΙΠΠΙΑΗΣ.
'Ω δαμόνιε, τί χρήμα πάσχεις, ὁ πάτερ;·
Οὐχ εὖ φρονεῖς μὰ τὸν Δία τὸν 'Ολύμπιον.

ΣΤΡΕΨΙΑΔΗΣ.
'Ἰδοὺ γ' ἰδοὺ Δί' Ὠλύμπιον· τῆς μορφής·
Τὸ Δία νομίζειν, ὅντα τηλικοῦτονί.

ΦΕΙΔΙΠΠΙΑΗΣ.
Τί δὲ τούτ' ἐγέλασας ἔτεον;

ΣΤΡΕΨΙΑΔΗΣ.
"Ενθυμούμενος ὡς παιδάριον ἐλ καὶ φρονεῖς ἄρχοικα.
"Ομος γε μὴν πρόσελθ', ἢν εἰδῆς πλεῖονα,·
Καὶ σοι φράσον πράγμα· ὅ σὺ μαθὼν ἄνηγ ἔσει.
"Οπως δὲ τοῦτο μὴ διδάξῃς μηδένα.

ΦΕΙΔΙΠΠΙΑΗΣ.
'Ἰδοὺ· τί ἔστιν;

ΣΤΡΕΨΙΑΔΗΣ.
"Ωμοσας νυνὶ Δία.

ΦΕΙΔΙΠΠΙΑΗΣ.

'Ἐγὼ'.

ΣΤΡΕΨΙΑΔΗΣ.
"Ὀρᾶς οὖν ὡς ἀγαθὸν τὸ μανθάνειν;·
Οὐκ ἔστιν, ὁ Φειδιππίδη, Ζεύς.

ΦΕΙΔΙΠΠΙΑΗΣ.
'Αλλὰ τίς;

ΣΤΡΕΨΙΑΔΗΣ.
Δῖνος βασιλεὺς, τὸν Δί' ἔξεληλακός.
ΦΕΙΔΙΠΠΙΑΝΣ.

Αἴσθοι, τι ληφεῖς;

ΣΤΡΕΨΙΑΔΗΣ.

"Ισθι τοῦδε οὕτως ἔχων.

ΦΕΙΔΙΠΠΙΑΝΣ.

Τις ϕησί ταῦτα;

ΣΤΡΕΨΙΑΔΗΣ.

Σωκράτης ο Μήλιος

Καὶ Χαισεράν, ὦς οἴδε τὰ ψυλλῶν ἱγνη.

ΦΕΙΔΙΠΠΙΑΝΣ.

Σὺ δὲ εἰς τοσοῦτο τῶν μανιῶν ἐλήλυθας

"Ωστ' ἀνδράσιν πείθει χολάσιν;

ΣΤΡΕΨΙΑΔΗΣ.

Εὐστόμει,

Καὶ μηδὲν ἐῖτης φλαύρον ἀνδρας δεξιόνς

Καὶ νοῦν ἔχοντας· ἄν ὑπὸ τῆς ϕειδωλίας

'Ἀπεκείρατ' οὖδεὶς πῶποτ' οὐδ' ἠλείριατο

Οὐδ' εἰς βαλανεῖον ἠλθεῖ λουσόμενος· σὺ δὲ

"Ωσπερ τεθνεώτος καταλύει μοι τὸν βίον.

'Αλλ' ὡς τάχιστ' ἔλθων ὑπὲρ ἐμοὺ μᾶνθανε.

ΦΕΙΔΙΠΠΙΑΝΣ.

Τί δ' ἂν παρ' ἐκείνων καὶ μάθοι χρηστόν τις ἄν;

ΣΤΡΕΨΙΑΔΗΣ.

'Αληθὲς· ὀσπερ ἔστ' ἐν ἀνθρώποις σοφᾶ·

Γνῶσι δὲ σαυτὸν ὠς ἁμαθῆς εἰ καὶ παχὺς.

'Αλλ' ἐπανάμεινον μ' ὀλίγον ἐνταυθὶ χρόνου.

ΦΕΙΔΙΠΠΙΑΝΣ.

Οἴμοι, τί δράσω παραφροσύνης τοῦ πατρός;

Πότερον παρανοίας αὐτὸν εἰσαγαγὼν ἔλεω,

'Ἡ τοῖς σοφοτηγοῖς τὴν μανίαν αὐτοῦ φράσω;
ΣΤΡΕΨΙΛΑΔΗΣ.
Φέρ' ἵδω, σὺ τούτον τίνα νομίζεις; εἶπέ μοι.
ΦΕΙΔΙΠΠΙΑΝΣ.

'Αλεκτρυόνα.
ΣΤΡΕΨΙΛΑΔΗΣ.
Καλῶς γε. Ταυτηνὶ δὲ τί; 
ΦΕΙΔΙΠΠΙΑΝΣ.

'Αλεκτρυόν'.
ΣΤΡΕΨΙΛΑΔΗΣ:
"Ἀμφω ταῦτό; καταγέλαστος εἰ.
Μὴ ννν τὸ λοιπὸν, ἄλλα τίνηδε μὲν καλεῖν 
'Αλεκτρύαιναν, τούτων δ' ἄλεκτορα.
ΦΕΙΔΙΠΠΙΑΝΣ.

'Αλεκτρύαιναν; Ῥαῦτϊ ναραθεῖς τὰ δεξιὰ
Εἴσω παρελθὼν ὧρτι παρὰ τοὺς γηγενεῖς;
ΣΤΡΕΨΙΛΑΔΗΣ.
Χάτερα γε πόλλ;; ἄλλο ὧ τι μάθοιμ' ἑκάστοτε,
Εἰπελανθανόμην ἂν εὐθὺς ὑπὸ πλῆθους ἔτων. 855
ΦΕΙΔΙΠΠΙΑΝΣ.

Διὰ ταῦτα δὴ καὶ θομάτιον ἀπόλεσας;
ΣΤΡΕΨΙΛΑΔΗΣ.

'Αλλ' οὐκ ἀπολόλεκ' ἄλλα καταπεφρύντικα.
ΦΕΙΔΙΠΠΙΑΝΣ.

Τὰς δ' ἐμβάδας ποί τέτροφας, ὡν' νόητε σὺ;
ΣΤΡΕΨΙΛΑΔΗΣ.

"Ωσπερ Περικλῆς εἰς τὸ δέον ἀπόλεσα.
'Αλλ' ἢνι, βάδιζ', ὠμεν· εἴτα τῷ πατρὶ
Πειθόμενος ἐξάμαρτε· κἀγὼ· τοῖς ποτε
Οἵ̑ν ἐξέτει σοι τραυλέσαντι πιθόμενοι,
"Ον πρῶτον ὀβολῶν ἐλαβον Ἡλιαστικόν,
Τούτου 'πριάμην σοι Διασίοις ἀμαξίδα.

ΦΕΙΔΙΠΠΙΑΝΣ.

'Ἡ μὴν σὺ τούτους τῷ χρόνῳ ποτ' ἀχθέσει.

ΣΤΡΕΨΙΑΔΙΣ.

Εὖ γ' ὑπείσθης. Δεύρο δεύρ', ὁ Σωκράτης,

'Εξελθ'. ἀγγ γάρ σοι τὸν νιὸν τούτον,

'Ἀκονι' ἀναπείσας.

ΣΩΚΡΑΤΗΣ.

Νηπίτων γάρ ἐστ' ἔτι,
Καὶ τῶν κρημαθρῶν οὐ τρίβων τῶν ἐνθάδε.

ΦΕΙΔΙΠΠΙΑΝΣ.

Αὐτὸς τρίβων εἰσὶ ἄν, εἰ κρημαίο γέ.

ΣΤΡΕΨΙΑΔΙΣ.

Οὖξ ἐς κόρακας; καταρά σὺ τῷ διδασκάλῳ;

ΣΩΚΡΑΤΗΣ.

'Iδον κρημαί', ὡς ηλίθιον ἐφθέγξατο
Καὶ τοσὶ χείλεσιν διεθρύχοσιν.

Πῶς ἀν μάθοι ποθ' οὕτος ἀπόφευξιν δίκης

'Ἡ κλῆσιν ἢ καύνωσιν ἀναπειστηρίαν;
Καὶ τοι ταλάντοι τοῦτ' ἐμαθεν 'Ὑπέρβολος.

ΣΤΡΕΨΙΑΔΙΣ.

'Αμέλει, διδασκε. θυμόσοφος ἐστιν φύσει·
Εὐθύς γέ τοι παιδάριον ὃν τυννοτονί

'Επλαττεν ἐνδον οἰκίας ναῦς τ' ἐγλυφεν,

'Ἀμαξίδας τε σκυτίνας εἰργάζετο,
Καὶ τῶν σιδίων βατράχους ἐποίει πῶς δοκεῖς.

"Οπως δ' ἐκείνῳ τῷ λόγῳ μαθήσεται,
Τὸν χρείττον', ὅστις ἐστὶ, καὶ τὸν ἵπτονα,

"Οσ τάξια λέγων ἀνατρέπει τὸν χρείττονα·
'Εὰν δὲ μὴ, τὸν γοῦν ἄδικον πάση τέχνη.
ΣΩΚΡΑΤΗΣ.
Αὐτὸς μαθήσεται παρ’ αὐτοῖν τοῖν λόγοιν.

ΣΤΡΕΒΛΑΔΗΣ.
‘Εγὼ δ’ ἀπέσομαι· τοῦτο γοῦν μέμνησθ’, ὡποῖ Πρὸς πάντα τὰ δίκαιάν ἀντιλέγειν δυνήσεται.

ΔΙΚΑΙΟΣ.
Χώρει δευρί, δεῖξον σαυτὸν
Τοῖσι θεαταῖς, καίπερ θρασύς ὄν.

ΔΙΚΟΣ.

'Ἰδ’ ὃποι χρῆσις. Πολὺ γὰρ μᾶλλον σ’
'Εν τοῖς πολλοῖς λέγων ἀπολῶ.

ΔΙΚΑΙΟΣ.

‘Απολεῖς συ; τίς ὄν;

ΔΙΚΟΣ.

Δόγος.

ΔΙΚΑΙΟΣ.

"Ηττῶν γ’ ὄν.

ΔΙΚΟΣ.

’Αλλὰ σὲ νικῶ, τὸν ἐμοῦ κρείττων
Φάσκοντ’ εἶναι.

ΔΙΚΑΙΟΣ.

Τι σοφὸν ποιῶν;

ΔΙΚΟΣ.

Γνώμαις καίνας ἐξευρίσκων.

ΔΙΚΑΙΟΣ.

Ταῦτα γὰρ ἄνθεί διὰ τούτους
tοὺς ἄνοικτους.

ΔΙΚΟΣ.

Οὐχ, ἀλλὰ σοφοὺς.
ΔΙΚΑΙΟΣ.
'Απολόγι σε παντώς.
ΑΔΙΚΟΣ.

Εἶπε, τί ποιών;

ΔΙΚΑΙΟΣ.
Τὰ δίκαια λέγων.
ΑΔΙΚΟΣ.

Αλλ’ ἀνατρέψω 'γαῦτ' ἀντιλέγων.
Οὐδὲ γὰρ εἶναι πάνυ φημὶ δίκην.

Ωὲ δεῖ νὰ ἐπετείλῃς φίλε;

ΑΔΙΚΟΣ.
Φέρε γὰρ, ποῦ 'στιν;  
ΔΙΚΑΙΟΣ.

Παρὰ τοῖς θεοῖς.

ΑΔΙΚΟΣ.
Πῶς δήται δίκης οὐσις ὁ Ζεὺς
Οὐκ ἀπόλολεν τὸν πατέρα αὐτοῦ
Δήσας;

ΔΙΚΑΙΟΣ.
Αἴβοι, τοῦτο καὶ δὴ
Χωρεῖ τὸ πακόν· δότε μοι λεκάνην.

Τυφρογέρων εἰ κανάριμοστος.

ΑΔΙΚΟΣ.
Καταπύγων εἰ καναῖςχυντος,

'Ρόδα μ’ εἶρηκας.

ΔΙΚΑΙΟΣ.
Καὶ βουμολόχος,
ἈΔΙΚΟΣ.

Κρίνεσι στεφανοῖς.

ἈΔΙΚΑΙΟΣ.

Καὶ πατραλοίας.

ἈΔΙΚΟΣ.

Χρυσῷ πάττων μ’ οὐ γινώσκεις.

ἈΔΙΚΑΙΟΣ.

Οὐ δήτα πρὸ τοῦ γ’, ἄλλα μολύβδῳ.

ἈΔΙΚΟΣ.

Νῦν δὲ γε κόσμος τοὺτ’ ἐστίν ἐμοὶ.

ἈΔΙΚΑΙΟΣ.

Θρασὺς εἰ πολλοῦ.

ἈΔΙΚΟΣ.

Σὺ δὲ γ’ ἀρχαῖος.

ἈΔΙΚΑΙΟΣ.

Διὰ σὲ δὲ φοιτᾷν

Οὐδεὶς ἔθελε τῶν μειρακίων.

Καὶ γνωσθῆσει ποτ’ Ἀθηναίοις

Οἶα διδάσκεις τοὺς ἀνοίτους.

ἈΔΙΚΟΣ.

Ἄνχυμεσ ἀἰχμῶν.

ἈΔΙΚΑΙΟΣ.

Σὺ δὲ γ’ εὖ πράττεις.

ἌΔΙΚΟΣ.

Καίτοι πρότερον γ’ ἐπτάχευες,

Τῆλεφος εἶναι Μυσὸς φάσκων,

Ἐξ πηνιδίου

Γνώμας τρόγων Πανδελετείους.

ἌΔΙΚΟΣ.

"Ὡ μοι σοφίας ἢς ἐμνήσθης."
ΔΙΚΑΙΟΣ.
"Ωμοι μανίας τῆς σῆς, πόλεως θ',
"Ητις σε τρέφει
Δυσμαινόμενον τοῖς μειραξίοις.

ΔΙΚΟΣ.
Οὐχὶ διδάξεις τοῦτον Κρόνος ὁν.

ΔΙΚΑΙΟΣ.
Εἴπερ γ' αὐτὸν σωθῆναι χρή
Καὶ μὴ λαλιάν μόνον ἄσκησαι.

ΔΙΚΟΣ.
Λεὐρ' ἔθι, τοῦτον δ' ἔσα μαίνεσθαι.

ΔΙΚΑΙΟΣ.
Κλαίσει, τὴν χεῖρ' ἤν ἐπιβάλλης.

ΧΟΡΟΣ.
Παύσασθε μάχης καὶ λοιδοφίας.
'Αλλ' ἐπίδειξαι
Σὺ τε τοὺς προτέρους ἀττ' ἐδίδασκες,
Σὺ τε τὴν καυνὴν
Παιδευσίν, ὅπως ἄν ἀκούσας σφῶν
'Αντιλεγόντοιν κρίνας φοιτᾷ.

ΔΙΚΑΙΟΣ.
Δρῶν ταῦτ' ἐθέλω.

ΔΙΚΟΣ.
Κάγωρ' ἐθέλω.

ΧΟΡΟΣ.
Φέρε δὴ πότερος λέξει πρότερος;

ΔΙΚΟΣ.
Τοῦτο δῶσον.
Καὶ ἔκ τούτων ὁν ἄν λέξῃ
'Ῥηματίσοις καίνοις αὐτὸν
Καὶ διανοίασις κατατοξεύσω.
Τὸ τελευταίον δ’, ἣν ἀναγρύψη, 945
Τὸ πρῶσον ἀπαν καὶ τῷραλμῷ
Κεντούμενος ὀστερ ὑπ’ ἄνθρωπων
‘Ὑπὸ τῶν γνωμῶν ἀπολείται.

ΧΟΡΩΣ.
Νῦν δείξετο τὸ πισόνω τοῖς περιδεξίοις 940
Δόγκιοι καὶ φροντίσαι καὶ γνωμοτύπους μερίμναις,
’Οπότεροι αὐτοῖν λέγον ἀμείνων φανήσεται.
Νῦν γὰρ ἀπας ἐνθάδε κίνδυνος ἀνείται σοφίας, 955
’Ἡς πέρι τοῖς ἔμοις φίλοις ἔστιν ἀγῶν μέγιστος.
’Ἀλλ’ ὦ πολλοὶς τοὺς προσβυτέρους ἡθεῖς χρηστοῖς
στεφανώσας,
’Ῥηξον φωνὴν ἦτιν χαίρεις, καὶ τὴν σαντοῦ φύσιν
εἰπέ. 960

ΔΙΚΑΙΟΣ.
Αἴξω τοῖνυν τὴν ἀρχαίαν παιδείαν, ὅς διέκειτο,
’Οτ’ ἐγὼ τὰ δίκαια λέγον ἤνθουν καὶ σωφροσύνη
νενόμιστο.
Πρῶτον μὲν ἔδει παιδὸς φωνὴν γρῦξαντός μηδὲν’
ἀκούσαί.
Εἶτα βαδίζειν ἐν ταῖσιν ὁδοίς εὐτάκτως εἰς κυθα-
ριστοὺ.
Τοὺς καμάτας γυμνοὺς ἀθρόους, κεῖ κριμνώδη κα-
τανύροι. 965
Εἶτ’ ἀὖ προμαθεῖν ἅιμ’ ἐδίδασκεν, τὸ μηρῶ μὴ
ξυνέχοντας,
’Ἡ “Παλλάδα περσέπολιν δεινῶν,” ἢ “Τηλέπο-
ρόν τι βόσμα,”
Εντειναμένους τήν ἁμονίαν, ἦν οἱ πατέρες πα-ρέδωκαν.
Εἰ δὲ τις αὐτῶν βωμολογεύοιτ' ἢ κάμψειέν τινα
καμπῆν,
Οἶς οἱ νῦν τὰς κατὰ Φεύνιν ταύτας τὰς δύσκο-
λοκάμπτους,
Ἐπετρίβετο τυπτόμενος πολλὰς ὡς τὰς Μούσας
ἀφανίζων.
Ἐν παιδοτρίβου δὲ καθίζοντας τὸν μηρὸν ἔδει
προβαλέσθαι
Τοὺς παιδας, ὡπως τοὺς ἔξωθεν μηδὲν δείξειαν
ἀπηνές.
Εἰτ' αὖ πάλιν αὕτης ἀνισταμένους συμψῆσαι, καὶ
προνοεῖσθαι
Ἐἴδωλον τοῖς ἐφασταίσιν τῆς ἡβης μὴ καταλεί-
πειν.
Ἡλείψατο δ' ἂν τούμφραλον οὔδεις πάις ὑπένερ-
θεν τὸτ' ἂν ὡστε
Τοῖς αἴδοιοισι δρόσος καὶ χνοῦς ὀσπερ μήλοισιν
ἐπηύμθει
Οὐδ' ἂν μαλακὴν φυρασάμενος τῆν φωνὴν πρὸς
τὸν ἔφαστὴν
Αὐτὸς ἔαντὸν προαγωγεύων τοῖς ὀφθαλμοῖς ἐβά-
dιζεν,
Οὐδ' ἂν ἑλέσθαι δειπνοῦντ' ἐξὴν κεφάλαιον τῆς
δαφανίδος,
Οὐδ' ἂν ἀνήθουν τῶν πρεσβυτέρων ἀρτάζειν οὔδὲ
σέλινον,
Οὐδ' ὀψοφαγεῖν, οὔδὲ κηρίζειν, οὐδ' ἵσχειν τῷ
πόδι ἐναλλάξ.
ΑΔΙΚΟΣ.
'Αρχαία γε καὶ Διπολιώδη καὶ τεττίγων ἀνάμεστα,
Καὶ Κηρείδον καὶ Βουφονίων.

ΑΙΚΑΙΟΣ.
'Αλλ’ οὖν ταῦτ’ ἐστίν ἐκεῖνα, 985
Ἐξ ὧν ἄνδρας Μαραθωνομάχας ἡ 'μὴ παϊδευσις ἔθρεψεν.
Σὺ δὲ τοὺς νῦν εὔθὺς ἐν ἑμαίοις προδιάσκεις ἐντετυλίχθαι.
"Ωστε μ’ ἀπάγχεσθ’ ὅταν, ὀρχείσθαι Παναθηναῖοις δέον αὐτοῖς,
Τὴν ἀσπίδα τῆς κωλῆς προέχον ἀμελῇ τῆς Τριτογενείης.
Πρὸς ταῦτ’, ὡς μειράκιον, θαρρῶν ἔμε τὸν κρείττων λόγον αἴροι· 990
Καὶ πιστῆσει μισεῖν ἀγορὰν καὶ βαλανείων ἀπέχεσθαι
Καὶ τοῖς αἰσχροῖς αἰσχύνεσθαι, κἂν σκόπτῃ τὴς σε, φλέγεσθαι.
Καὶ τῶν θάκων τοῖς πρεσβυτέροις ὑπανιστασθαι προσιοῦσιν,
Καὶ μὴ περὶ τοὺς σαυτοῦ γονέας σκαλίσχῃς, ἀλλο τε μηδὲν
Αἰσχρὸν ποιεῖν, ὅτι τῆς Αἴδους μέλλεις τἀγαλμ' ἀναπλάττειν. 995
Μηδ' εἰς ὀρχηστρίδος εἰσάττειν, ἵνα μὴ πρὸς ταῦτα κεχηνώσης,
Μήλοι βληθεῖσι υπὸ πορνίδιον, τῆς εὐχλείας ἀποθραυσθῆς.
Μηδ’ ἀντείπειν τῷ πατρὶ μηδὲν, μηδ’ Ἰαπετὸν καλέσαντα
Μυσικακῆσαι τὴν ἥλικίαν, ἢς ἐνεοττοτορφή-

αῤῥόσεις.

ΔΙΚΟΣ.

Εἰ ταῦτ’, ὡς μειράκιον, πείσει τούτῳ, νη τοῦ Διὸ-

νυσον

Τοῖς Ἱπποκράτους νιέσιν εἴξεις, καὶ σὲ καλοῦσι

βλιττομάζουν.

ΔΙΚΑΙΟΣ.

Ἀλλ’ οὖν λιπαρὸς γε καὶ εὐάνθης ἐν γυμνασίοις
diattrήσεις,

Οὐ στωμύλλων κατὰ τὴν ἁγορὰν τριβολεκτράπελ’,

οἴςαπο ὧν νῦν,

Οὐδ’ ἐλκόμενος περὶ πραγματίου γλυθραντιλογε-

ξεπιτρίπτον.

Ἀλλ’ εἰς Ἀκαδήμειαν κατιον ὑπὸ ταῖς μορίαις

ἀποθρέξει

Στεφανωσάμενος καλάμῳ λευκῷ μετὰ σώφρονος

ἡλικιώτου,

Μίλακος ὅζων καὶ ἀπραγμοσύνης καὶ λέυκης φυλ-

λοβολούσης,

Ἡρος ἐν ὅρα χαίρων, ὁπόταν πλάτανος πτελέας

ψιθυρίζῃ.

Ἡν ταῦτα τοιῆς ἁγὸ φράζω,

Καὶ πρὸς τούτους προσέχεις τὸν νοῦν,

"Εξεις ἁεί στῆθος λιπαρόν,

Χροιᾶν λευκῆν, ὠμοὺς μεγάλους,

Γλαύταν βαιάν, πυγῆν μεγάλην,

Πόσθην μικράν."
"Ἡν δ' ἀπερ οἳ νῦν ἐπίτηδεύης, 1015
Πρῶτα μὲν ἔξεις χροιὰν ὁχράν,
"Ωμοὺς μιχροῖς, στῆθος λεπτὸν,
Γλώτταν μεγάλην, πυγήν μιχράν,
Κωλήν μεγάλην, ψηφισμα μαχρὸν,
Καὶ σ' ἀναπείσει.
Τὸ μὲν αἰσχρὸν ἄπαν καλὸν ἤγεισθαι, 1020
Τὸ καλὸν δ' αἰσχρὸν.
Καὶ πρὸς τούτοις τῆς Ἀντιμάχου
Καταπυγοσύνης ἀναπλήσει.

ΧΟΡΟΣ.

'Ω καλλίπυργον σοφίαν κλεινοτάτην ἐπασχῶν, 1024
'Ως ἡδὺ σου τοῦτο λόγος σφόρον ἐπεστίν ἅνθος.
Εὐδαίμονες δ' ἤσαν ἄρ' οἳ ἔστε τὸν ἐπί
Τῶν προτέρων. Πρὸς οὖν τάδ', ὁ κομψόπρεπὴν
μοῦσαν ἐχὼν,
Δεῖ σε λέγειν τι καινόν, ὃς εὐδοκίμηκεν ἀνήρ.
Δεινὸν δὲ σοι βουλευμάτων ἔοικε δεῖν πρὸς αὐτὸν,
Εἴπερ τὸν ἄνδρ' ὑπερβαλεῖ καὶ μὴ γέλωτ' ὀφλή-
σεις.

ΑΔΙΚΟΣ.

Καὶ μὴν πάλαι γ' ἐπινιγόμην τὰ σπλάγχνα, κάπε-
θύμουν

'Απαντα ταῦτ' ἐναντίαις γνώμαισι συνταφάξαι.
'Εγὼ γὰρ ἡττῶν μὲν λόγος δ' αὐτὸ τοῦτ' ἐκλήθην
'Ἐν τοῖς φροντισταῖσιν, ὅτι πρῶτιστος ἐπενόησα
Καὶ τοῖς νόμοις καὶ ταῖς δίκαις τάναντ' ἀντιλέ-
ξαι.

Καὶ τούτῳ πλεῖν ἡ μυρόων ἔστ' ἄξιον στατήρων,
Ἄδρούμενον τοὺς ἥττονας λόγους ἐπείτα νικᾶν.
Σκέψαι δὲ τὴν παίδευσιν ἢ πέποιθεν ὃς ἔλεγξα,—
"Οσίς σε θερμῷ φησὶ λούσθαι πρῶτον οὐκ ἐώσειν.
Καίτοι τίνα γνώμην ἔχων ψέγεις τὰ θερμὰ λου-
τρά; 1045
ΔΙΚΑΙΟΣ.
'Οσίς κάσιστόν ἔστι καὶ δειλὸν ποιεῖ τὸν ἄνδρα.
ΔΙΚΟΣ.
'Επίσχες· εὐθὺς γὰρ σε μέσον ἔχω λαβὼν ἀφυκτον.
Καὶ μοι φράσον, τῶν τοῦ Δίου παίδων τὸν ἄνδρὸν
ἀφιστὸν
Ψυχὴν νομίζεις, εἰπέ, καὶ πλείστους πόνους πονη-
σαί; 1050
ΔΙΚΑΙΟΣ.
'Ἐγὼ μὲν οὐδέν' 'Ἡρακλέους βελτίον' ἄνδρα κρι-
νῶ.
ΔΙΚΟΣ.
Ποῦ ψυχρὰ δὴτα πάποτ' εἰδες 'Ἡράκλεια λουτρὰ;
Καίτοι τὸς ἀνδρείστερος ἢν;
ΔΙΚΑΙΟΣ.
Ταὐτ' ἔστι, ταὐτ' ἔκεινα,
"Α τῶν νεανίσκων ἄει δι' ἡμέρας λαλοῦντων
Πλήρες τὸ βαλανεῖον ποιεῖ, κενᾶς δὲ τὰς παλαι-
στρας.
ΔΙΚΟΣ.
Εἰτ' ἐν ἀγορᾷ τὴν διατριβὴν ψέγεις· ἐγὼ δ' ἐπαί-
νῶ.
Εἰ γὰρ ποιησόν ἢν, "Ομηρὸς οὐδέποτ' ἂν ἔποιει
Τὸν Νέστορ' ἄγορητὴν ἂν οὐδὲ τοὺς σοφοὺς ἀ-
pantας.
"Ανειμι δὴτ' ἐνενῦθεν εἰς τὴν γλώτταν, ἦν ὁδί μὲν
Οὐ φησι χρηναι τοὺς νέous ἀσκεῖν, ἐγὼ δὲ φημὶ. 
Καὶ σωφρονεῖν αὖ φησι χρηναι. δῦο κακῶ μεγίστω.

Ἐπεί οὖ διὰ τὸ σωφρονεῖν τῷ πάποτ' εἶδες ἢδη
Ἀγαθὸν τι γενόμενον, φράσον, καὶ μ' ἐξέλεγξον 
eἰπόν.

ΔΙΚΑΙΟΣ.

Πολλοῖς. 'Ο γοῦν Πηλέως ἤλαβε διὰ τούτο τὴν 
μάχαιραν.

ΔΙΙΚΟΣ.

Μάχαιραν; ἀστείον γε κέρδος ἤλαβεν ὁ κακοδαιμόν.

Ὑπέρβολος δ' οὖκ τῶν λύχνων πλεῖν ἢ τάλαντα 
pollā

Εἴληφε διὰ πονηρίαν, ἀλλ' οὖ μᾶ Δί' οὖ μάχαιραν.

ΔΙΚΑΙΟΣ.

Καὶ τὴν Θέτιν γ' ἔγημε διὰ τὸ σωφρονεῖν ὁ Πη-

λέως.

ΔΙΙΚΟΣ.

Καὶ' ἀπολιποῦσα γ' αὐτὸν ὥχετ'. οὐ γὰρ ἦν ύβρι-

στής

Οὐδ' ἢδυς ἐν τοῖς στρώμασιν τὴν νύκτα παννυχί-

ζειν.

Γυνὴ δὲ σιναμωρομένη χαίρει'. οὐ δ' εἰ χρόνιπ-

ποσ.

Σκέψαι γὰρ, ὃ μειράκιον, ἐν τῷ σωφρονεῖν ἄπαν-

τα

"Ἄνεστιν, ἡδονῶν θ' ὅσων μέλλεις ἀποστερεῖσθαι,

Παῖδων, γυναικῶν, κοττᾶβων, ὁμον, πότων, καχα-

σιῶν.
Καίτι θ' έξιον, τούτων έδων στερηθῆς;
Εἶνεν. Πάρειμ' ἐντεύθεν ἐς τὰς τῆς φύσεως ἀνάγκας.

"Νικότε, ἡράσθης, ἐμοίχευσας τι, κατ' ἐλήφθης·
'Απόλωλας· ἀδύνατος γὰρ εἰ λέγειν. Ἕμοι δ' ὀμιλῶν,
Χρῆ τῇ φύσει, σκῖτα, γέλα, νόμιζε μηδὲν αἰσχρῶν.
Μοιχὸς γὰρ ἦν τύχης ἁλοῦς, τάδ' ἀντερεῖς πρὸς αὐτὸν,
"Ως οὐδὲν ἤδικηχας· εἰτ' εἰς τὸν Δί' ἐπανενεχ-κεῖν,

Κάκεινος ὡς ζήτων ἐρωτός ἔστι καὶ γυναῖκῶν.
Καίτι ζῆ θυνήτω δ' θεοῦ πῶς μείζον ἂν δύναιο;

ΔΙΚΑΙΟΣ.
Τί δ' ἦν ἀρανιδωθῇ πιθομενός σοι τέφρω τε τυλιθῇ;
"Εξει τίνα γνώμην λέγειν, τὸ μὴ εὐφύρωκτος εἰ-
vαι;

ΔΙΚΑΙΟΣ.
"Ἠν δ' εὐφύρωκτος ή, τί πείσεται κακόν;

ΔΙΚΑΙΟΣ.
Τί μὲν οὖν ἂν ἐτι μείζον πάθοι τούτου ποτὲ;

ΔΙΚΑΙΟΣ.
Τί δῆτ' ἔρεις, ἦν τούτο νικηθῆς ἐμοῦ;

ΔΙΚΑΙΟΣ.

Σιγῆσομαι. Τί δ' ἄλλο;

ΔΙΚΑΙΟΣ.

Φέσε δ' μοι φράσον

Συνηγοροῦσιν ἐκ τινων;
ΔΙΚΑΙΟΣ.

Ἐξ ἑυφυπρόκτων.

ΑΔΙΚΟΣ.

Πείθομαι.

Τί δαὶ; τραγῳδοῦ ἐκ τίνων;

ΔΙΚΑΙΟΣ.

Ἐξ ἑυφυπρόκτων.

ΑΔΙΚΟΣ.

Ἐν λέγεις.

Δημιουργοῦσι δ’ ἐκ τίνων;

ΔΙΚΑΙΟΣ.

Εγνώκασ ὡς οὐδὲν λέγεις;

Καὶ τῶν θεατῶν ὑπότεροι

Πλείους σχόπει.

ΔΙΚΑΙΟΣ.

Καὶ δὴ σχόπω.

ΑΔΙΚΟΣ.

Τί δὴ οὖς ὑπάς;

ΔΙΚΑΙΟΣ

Πολὺ πλείονας, νη τοὺς θεοὺς,

Τοὺς εὔφυπρόκτους· τούτοιν

Γοῦν οἷδ’ ἐγὼ κάκεινοι

Καὶ τὸν κομῆτην τούτοιν.

ΑΔΙΚΟΣ.

Τί δὴ ἐρεῖς;

ΔΙΚΑΙΟΣ.

Ἡττῆμεθ’, ὡς κινοῦμενοι,
Πρὸς τῶν Θεῶν δέξασθέ μου
Θοιμάτιον, ὡς
'Εξαντιμολογ ἐπίδυε ὑμᾶς.

ΣΩΚΡΑΤΗΣ.

Τῇ δήτα; πότερα τοῦτον ἀπάγεσθαι λαβὼν
Βούλει τὸν νόμον, ἢ διδάσκω σοι λέγειν;

ΣΤΡΕΨΙΛΑΙΣ.

Διδάσκει καὶ κόλαζε, καὶ μέμνησ' ὅπως
Εὖ μοι στομάσθεις αὐτὸν, ἐπὶ μὲν Θάτερα
Οἶαν δικίδιοις, τὴν δ' ἐτέραν αὐτοῦ γνάθον
Στόμωσον οἶαν ἐσ τὰ μείζω πράγματα

ΣΩΚΡΑΤΗΣ.

'Αμέλει, κομιεῖ τοῦτον σοφιστὴν δεξίον.

ΦΕΙΔΙΠΠΙΑΙΣ.

'Ωχρὸν μὲν οὖν, οἶμαι γέ, καὶ πακοδαίμονα.

ΧΟΡΟΣ.

Χώρετέ νῦν. οἶμαι δὲ σοι ταῦτα μεταμελήσειν.
Τοὺς κρῖτας ἃ κερδάνούσιν, ἢν τι τόνδε τὸν χο-

ρὸν

'Ωφελῶσ' ἐκ τῶν δικαίων, βουλόμεσθ' ἡμεῖς φρά-

σαι.

Πρῶτα μὲν γὰρ, ἢν νεᾶν βουλήσθ' ἐν ὅρα τοὺς
ἀγρούς,

"Τὸσον πρῶτοισιν ύμῖν, τοῖσι δ' ἄλλοις ὑστερον.
Εἶτα τὸν καρπόν τε καὶ τὰς ἀμπέλους φυλάξομεν,
"Ωστε μὴν αὐχμὸν πιέζειν μὴν' ἀγαν ἐπομβρί-

αν.

"Ἠν δ' ἀτιμάση τις ἡμᾶς Θνητὸς δὲν οὔσας Θεᾶς,
Προσέτω τὸν νοῦν, ἀπὸ ἡμῶν οἱ πείσεται κα-

κά,
Δειμβάνων οὔτ' οίνον οὔτ' ἄλλ' οὐδὲν ἐκ τοῦ χωρίου.

'Ἡνίξ' ἄν γὰρ αἷ' τ' ἐλάλα βλαστάνωσ' αἷ' τ' ἄμπελοι,

Ἀποκεχώρονται· τοιαύταις σφενδόναις παυόσομεν.

'Ἡν δὲ πλυνθεύοντι' ἱδομεν, ὑσομεν καὶ τοῦ τέγουν

Τὸν κέραμον αὐτοῦ χαλάζαις στρογγύλαις συντρίψομεν.

Κἂν γαμή ποτ' αὐτὸς ἢ τῶν ξυγγενῶν ἢ τῶν φίλων,

'Ὑσομεν τὴν νύκτα πᾶσαν· ἔστι' ἵσως βουλήσεται

Κἂν ἐν Αἰγύπτῳ τυχεῖν ὅν μᾶλλον ἢ κρίναι κακῶς.

ΣΤΡΕΨΙΛΕΙΣ.

Πέμπτη, τετράς, τρίτη, μετὰ τάυτην δευτέρα,

Εἴθ', ἢν ἐγὼ μάλιστα πασόν ἡμερῶν

Δέδωκα καὶ πέρφικα καὶ βδελύττομαι,

Ἐνθὰς μετὰ τάυτην ἐστ' ἐνη τε καὶ νέα.

Πᾶς γὰρ τις ὅμων', οἷς ὑφέιλοιν τυγχάνων,

Θείς μοι προτανεὶ ἀπολεῖν μὲ φησὶ κάξολειν,

Ἐμοῦ μέτρι' ἅττα καὶ δίκαι' αἴτουμένον·

"Ὡς δαμίονε, τὸ μὲν τι νυνὶ μὴ λάβης,

Τὸ δ' ἀναβάλοι μοι, τὸ δ' ἄφες," οὐ φασίν ποτε

Οὔτως ἀπολύσεσθ', ἀλλὰ λουδοροῦσί με

Ὡς ἀδικός εἰμι, καὶ δικάσεσθαί φασί μοι.

Νῦν οὖν δικαξέσθων· ὀλίγον γὰρ μοι μέλει,

Ἐπερ μεμάθηκεν εἰ δέλεειν Φειδίππιδης.

Τάχα δ' εἴσομαι κόμαι τὸ φροντιστήριον. Παῖ, ἦμι, παῖ παῖ.
ΣΩΚΡΑΤΗΣ.
Στρεψιάδην ἄσπαζομαι. 1145
ΣΤΡΕΨΙΑΔΗΣ.

Κᾲγωγέ σ’ ἀλλὰ τούτοι πρῶτον λαβέ.
Χρὴ γὰρ ἐπιθαυμάζειν τι τὸν διδάσκαλον.
Καὶ μοι τὸν νῦν, εἰ μεμάθηκε τὸν λόγον
'Ἐκεῖνον, εὖρ’, ὅν ἀφτιῶς εἰσήγαγες.
ΣΩΚΡΑΤΗΣ.

Μεμάθηκεν.
ΣΤΡΕΨΙΑΔΗΣ.
Εὖ γ’, ὅ παρμβασίλετ’ Ἀπαίσλη. 1150
ΣΩΚΡΑΤΗΣ.

"Ὄστ’ ἀποφύγοις ἄν ἤμτιν’ ἄν βούλῃ δίκην.
ΣΤΡΕΨΙΑΔΗΣ.
Κεὶ μάρτυρες παρῆσαν, ὅτ’ ἐδανειζόμην;
ΣΩΚΡΑΤΗΣ.
Πολλῷ γε μᾶλλον, κἂν παρότι χίλιοι.
ΣΤΡΕΨΙΑΔΗΣ.

Βοῶσομαι τάρα τῶν υπέρτονον
Βοῶν. 'Ἰδώ, κλάετ’ ὡ βολοστάται, 1155
Ἀυτοὶ τε καὶ τάρχαια καὶ τόκοι τόκων.
Οὐδὲν γάρ ἄν με φλαῦρον ἔργασαισθ’ ἐτι.
Οἶος ἐμοὶ τρέφεται
Τοῖσδ’ ἐνὶ δόμισι παῖς,
'Lαυρήσει γλώττη λάμπων,
Πρόβολος ἐμὸς, σωτὴρ δόμοις, ἐχθροῖς βλάβη, 1160
Ἀυσσαίας πατρόφοι μεγάλοι κακῶν.
"Ον κάλεσον τρέχον ἐνδοθεῖν ὡς ἐμε.
'Ὤ τέκνον, ὁ παῖ, ἔξελθ’ οἶκων,
"Διε σοῦ πατρὸς.
Οδ' ἐκεῖνος ἀνήγ.

ΣΩΚΡΑΤΗΣ.

'Ω φίλος, οὖ φίλος.

ΣΩΚΡΑΤΗΣ.

'Απείθη λαβῶν τὸν νιόν.

ΣΤΡΕΨΙΔΑΙΗΣ.

'Ιδέ ἵω τέχνον.

'Ιαύ ἵαυ.

'Ως ἡδομαί σου πρῶτα τὴν χροιὰν ἴδων.

Νῦν μέν γ' ἰδεῖν εἰ πρῶτον ἐξαρνητικὸς Ἐκτίλογικος, καὶ τούτο τοῦπιχώριον

'Απετρώος ἐπανθεὶ τὸ "τί λέγεις σύ;" καὶ δοκεῖν

'Αδικοῦντ' ἀδικεῖσθαι καὶ πακουργοῦντ', οἶδ' ὁ-

τι.

'Επὶ τοῦ προσώπου τ' ἐστὶν Ἀττικὸν βλέπος.

Νῦν οὗν ὅπως σῶσεις μ', ἐπεὶ καπώλεσας.

ΦΕΙΔΙΝΙΠΙΑΝΗΣ.

Φοβεῖ δὲ δή τί;

ΣΤΡΕΨΙΔΑΙΗΣ.

Τὴν ἔννη τε καὶ νέαν.

ΦΕΙΔΙΝΙΠΙΑΝΗΣ.

'Ἐνν γὰρ ἔστι καὶ νέα τις ἡμέρα;

ΣΤΡΕΨΙΔΑΙΗΣ.

Εἰς ἤν γε θήσειν τὰ πρωτανείδα φασί μου.

ΦΕΙΔΙΝΙΠΙΑΝΗΣ.

'Ἀπολούσοι' ἂρ αὖθ' οἱ ἑντες· οὗ γὰρ ἔσθ' ὡπως

Μί' ἡμέρα γένοιτ' ἄν ἡμέρα δύν.

ΣΤΡΕΨΙΔΑΙΗΣ.

Ὅτι οὖν γένοιτο;
ΦΕΙΛΙΠΠΙΑΣ.
Πῶς γὰρ; εἰ μὴ πέρ γ᾽ ὀμα Ἀυτὴ γένοιτ' ἀν γραῦς τε καὶ νέα γυνῆ.
ΣΤΡΕΨΙΑΔΗΣ.
Καὶ μὴν νενόμισται γ᾽.
ΦΕΙΛΙΠΠΙΑΣ.
Ọυ γὰρ, οἶμαι, τὸν νόμον 1185
"Ισαην ὀρθῶς ὃ τί νοεῖ.
ΣΤΡΕΨΙΑΔΗΣ.
Νοεῖ δὲ τί;
ΦΕΙΛΙΠΠΙΑΣ.
"Ο Σόλων ὁ παλαίως ἦν φιλόδημος τὴν φύσιν.
ΣΤΡΕΨΙΑΔΗΣ.
ΣΤΡΕΨΙΑΔΗΣ.
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ΣΤΡΕΨΙΑΔΗΣ.
ΣΤΡΕΨΙΑΔΗΣ.
Παρόντες οἱ φεύγοντες ἡμέρα μιᾷ
Πρότερον ἀπαλλάττωνθ᾽ ἐκόντες, εἰ δὲ μὴ,
"Επεθεῖν ὑπανίγοντο τῇ νομηνίᾳ.
Πῶς οὖν δέχονται δὴν τῇ νομηνίᾳ
Ἀρχὰι τὰ πρωτανεῖ', ἀλλ᾽ ἐννε τε καὶ νέα;
ΦΕΙΛΙΠΠΙΑΣ.
"Οπερ οἱ πρωτενθ᾽ ἀρὰ δοκοῦσί μοι παθεῖν.
'Ιν' ὡς τάχιστα τὰ προτατεῖ' ύφελοίατο,
Αἰδὶ τοῦτο προτένθευσαν ἡμέρα μιᾷ.

ΣΤΡΕΨΙΑΔΗΣ.

Εὖ γ', ὁ κακοδαίμονες, τὶ κάθησθ' ἀβέλτεροι,
'Ημὲτερα κέρδη τῶν σοφῶν, ὄντες λίθοι,
'Αριθμός, πρόβατ' ἄλλωσ, ἁμιχροῆς νενησίενοι;
'Ὡστ' εἰς ἐμαυτὸν καὶ τὸν νεόν τοῦτον
'Επ' εὐτυχίασιν ἁστέον μουγκώμιον.

Μάκαρ ὁ Στρεψίαδες,
Αὐτὸς τ' ἔφυ οὐ σοφὸς,
Χοῖον τὸν νεόν τρέφεις,
Φήσοι δὴ μ', οἱ φίλοι
Χοὶ δημόται
Ζηλούντες ἤνιχ' ἀν σὺ νικᾶς λέγων τὰς δίκας.
'Αλλ' εἰσάγων σε βουλομαι πρῶτον ἐστιάσαι.

ΠΑΣΙΑΣ.

Εἰτ' ἄνδρα τῶν αὐτοῦ τὶ χρῆ προῖναι;
Οὐδέποτε γ', ἀλλὰ κρεῖττον ἢν εὐθὺς τότε
'Απερυθρίασαι μᾶλλον ἢ σχεῖν πράγματα,
'Οτε τῶν ἐμαυτοῦ γ' ἐνέκα νυνί χρημάτων
'Ελκὼ σε κλητεύσοντα, καὶ γενήσομαι
'Εχθρὸς ἔτι πρὸς τούτοις ἄνθρε δημότη.
'Αὐτῷ οὐδέποτε γε τὴν πατρίδα κατασχυνῷ
Ζῶν, ἀλλὰ καλοῦμαι Στρεψίαδην.

ΣΤΡΕΨΙΑΔΗΣ.

Τίς οὖτος;

ΠΑΣΙΑΣ

'Ες τὴν ἔννοι τε καὶ νέαν

ΣΤΡΕΨΙΑΔΗΣ.

Μαρτύρομαι,
'Οτι ἐσ δυ' εἴπεν ἡμέρας. Τοῦ χρήματος;
ΠΑΣΙΑΣ.
Τῶν δώδεκα μνών, ὡς ἔλαβες ἀνούμενος
Τῶν ψαρὸν ἵππον.
ΣΤΡΕΨΙΑΔΗΣ.
"Ἤππον; οὖν ἀκούετε;—
"Ον πάντες ύμεῖς ἰστε μισοῦνθ' ἐπικήν.
ΠΑΣΙΑΣ.
Καὶ νη Δί', ἀποδόσειν γ' ἐπόμνυς τοὺς Θεοὺς.
ΣΤΡΕΨΙΑΔΗΣ.
Μά τῶν Δί', οὐ γάρ πω τῶν ἐξηπίστατο
Φειδιππίδης μοι τῶν ἀκατάβλητον λόγον.
ΠΑΣΙΑΣ.
Νῦν δὲ διὰ τοῦτ' ἕξαργος εἶναι διανοεῖ;
ΣΤΡΕΨΙΑΔΗΣ.
Τί γάρ ἄλλαν ἀν ἀπολαύσαμι τοῦ μαθήματος;
ΠΑΣΙΑΣ.
Καὶ ταῦτ' ἑθελήσεις ἀπομόσαι μοι τοὺς Θεοὺς;
ΣΤΡΕΨΙΑΔΗΣ.
Ποίους Θεοὺς;
ΠΑΣΙΑΣ.
Τὸν Δία, τὸν Ἐρμήν, τὸν Ποσειδῶν.
ΣΤΡΕΨΙΑΔΗΣ.
Νη Δία,
Κάν προσκαταθείνῃ γ', ὡστ' ὄμοσαι, τριάβολον.
ΠΑΣΙΑΣ.
"Ἀπόλοιο τοῖνυν ἐνεκ' ἀναιδείας ἔτι.
ΣΤΡΕΨΙΑΔΗΣ.
"Ἄλοιν διαφημεθείς οὖνατ' ἂν οὔτος.
ΠΑΣΙΑΣ.

Οὕς ὁς καταγελᾶς.

ΣΤΡΕΨΙΛΑΔΗΣ.

"Εξ χοᾶς χαρῆσεται.

ΠΑΣΙΑΣ.

Οὐ τοι μᾶ τὸν Δία τὸν μέγαν καὶ τοὺς θεοὺς ἐμοῦ καταπροῖξι.

ΣΤΡΕΨΙΛΑΔΗΣ.

Θαυμασίως ἥσθην θεοῖς, 1240

Καὶ Ζεὺς γέλοιος ὡμνύμενος τοῖς εἰδέσιν.

ΠΑΣΙΑΣ.

"Ἡ μὴν σὺ τοῦτον τῇ χρόνῳ δῶσεις δίκην.

"Αλλ' εἶτ' ἀποδώσεις μοι τὰ χρήματ' εἰτε μή,

"Απόπεμψον ἀποκρινάμενος.

ΣΤΡΕΨΙΛΑΔΗΣ.

"Εξε νῦν ἡσυχας.

"Εγὼ γὰρ αὐτίκ' ἀποκρινοῦμαι σοι σαφῶς. 1245

ΠΑΣΙΑΣ.

Τί σοι δοκεῖ δράσειν;

ΜΑΡΤΤΣ.

"Αποδώσειν μοι δοκεῖ.

ΣΤΡΕΨΙΛΑΔΗΣ.

Ποῦ 'οθ' οὖτος ἀπαιτῶν με τὰργύριον; Δέγε, Τοῦτ' τί ἔστι;

ΠΑΣΙΑΣ.

Τοῦθ' ὅ τι ἔστι; κάρδοπος.

ΣΤΡΕΨΙΛΑΔΗΣ.

"Επειτ' ἀπαιτεῖς τὰργύριον τοιοῦτος ὃν;

Οὐχ ᾧν ἀποδοίην οὖν ᾧν ὃβολον οὐδενί,

"Οστις καλέσειε κάρδοπον τὴν καρδόπην.
ΠΑΞΙΑΣ.
Οὐχ ἄφ' ἀποδόσεις;

ΣΤΡΕΨΙΑΔΗΣ.
Οὕχ, ὅσον γέ μ' εἰδέναι.
Οὐκοιν ἀνύσας τι θάττον ἀπολιταργιεῖς
'Ἀπὸ τῆς θύρας;

ΠΑΞΙΑΣ.
"Απειμι, καὶ τοῦτ' ἵσθ', ὦτι
Θῆσω προταίνει' η μηκεῖτι ζώῃν ἐγὼ.

ΣΤΡΕΨΙΑΔΗΣ.
Προσαποβαλεῖς ἄφ' αὐτὰ πρὸς ταῖς δάδεκα.
Καίτοι σε τοῦτό γ' οὐχὶ βουλομαι παθεῖν,
"Οτι' 'κάλεσας εὐηθικῶς τὴν κάρδοπον.

ΑΜΤΝΙΑΣ.
'Ἰά μοι μοι.

ΣΤΡΕΨΙΑΔΗΣ.
"Ἐκ.
Τὸς οὐτοσὶ ποτ' ἵσθ' ὡ θηνηῶν; οὔ τι πον
Τῶν Καρχίνου τις δαιμόνων ἐφθέγξατο;

ΑΜΤΝΙΑΣ.
Τῷ δ' ὀστὶς εὖμι, τοῦτο βούλεσθ' εἰδέναι;
"Ἀνὴρ κακοδαίμων.

ΣΤΡΕΨΙΑΔΗΣ.
Κατὰ σεαυτὸν νῦν τρέπον

ΑΜΤΝΙΑΣ.
"Ὤ σκληρὲ δαίμον, ὡ τῦχαι ἑραυσάντυνες
"Ιππῶν ἐμῶν· ὡ Πάλλας, ὡς μ' ἀπόλεσας.

ΣΤΡΕΨΙΑΔΗΣ.
Τῇ δαί σε Τηπόλεμός ποτ' εὑργασται κακὸν;
AMTNIAΣ.
Μή σκόπτε μ', ὦ τάν, ἄλλα μοι τὰ χρήματα
Τὸν νῦν ἀποδοῦναι κέλευσον ὡς ἀλβεν,
"Αλλος τε μέντοι καὶ κακῶς πεπραγότι.

ΣΤΡΕΨΙΑΔΗΣ
Τὰ ποιὰ ταῦτα χρήμαθ' ;

AMTNIAΣ.
"Α δανείσατο.

ΣΤΡΕΨΙΑΔΗΣ.
Κακῶς ἄρ' ὄντως εἶχες, ὡς γ' ἐμοὶ δοκεῖς.

AMTNIAΣ.
"Ἰπποὺς ἐλαίνων ἔξεπεσον νη τοὺς θεοὺς.

ΣΤΡΕΨΙΑΔΗΣ.
Τί δῆτα ληφθεὶς ὅπερ ἀπ' ὄνον καταπεσόν ;

AMTNIAΣ.
Ἄρα, τὰ χρήματ' ἀπολαβεῖν εἰ βούλομαι ;

ΣΤΡΕΨΙΑΔΗΣ.
Οὐκ ἐσθ' ὅπως σὺ γ' αὐτὸς ψυχαίνεις.

AMTNIAΣ.
Τί δαί ; 1275

ΣΤΡΕΨΙΑΔΗΣ.
Τὸν ἐγκέφαλον ὅπερ σεσείσθαι μοι δοκεῖς.

AMTNIAΣ.
Σὺ δὲ νη τὸν Ἐρυμῆν προσκεκληθοῖ τοι νοῦς,
Εἰ μάποδόσεις τὰργύριον.

ΣΤΡΕΨΙΑΔΗΣ.
Κάτειπε νυν,
Πότερα νομίζεις καὶνὸν ἀεὶ τὸν Δία
"Τεῖν ὕδωρ ἐκάστοτ', ἦ τὸν ἥλιον
"Ελκεῖν κάτωθεν ταῦτα τοῦθ' ὕδωρ πάλιν ;

1280
ΑΜΠΝΙΑΣ.
Οὐχ οἶδ᾽ ἐγὼν ὑπότερον, οὐδὲ μοι μέλει.

ΣΤΡΕΨΙΑΙΩΣ.
Πῶς οὖν ἀπολαβεῖν τὰργύριον δίκαιος εἰ, ἔλθην οἶδα τῶν μετέφερόν πραγμάτων;

ΑΜΠΝΙΑΣ.
'Αλλ' εἰ σπανίζεις, τὰργυρίου μοι τὸν τόκον Ἀπόδος γε.

ΣΤΡΕΨΙΑΙΩΣ.
Τοῦτο δ᾽ ἔσθ᾽ ὁ τόκος τί θηρίον;

ΑΜΠΝΙΑΣ.
Τί δ᾽ ἄλλο γ᾽ ἢ κατὰ μὴνα καὶ καθ᾽ ἡμέραν Πλέον πλέον τὰργύριον ἀεὶ γίνεται, Ὑποθέσεος τοῦ χρόνου;

ΣΤΡΕΨΙΑΙΩΣ.
Καλός λέγεις.
Τί δήτα; τὴν θάλασσαν ἔσθ᾽ ὀτι πλέονα
Νυνὶ νομίζεις ᾗ πρὸ τοῦ;

ΑΜΠΝΙΑΣ.
Μὴ Δί', ἄλλο ἵστορ.
Οὐ γὰρ δίκαιον πλείον' εἶναι.

ΣΤΡΕΨΙΑΙΩΣ.
Κάτα πῶς Ἀὐτὴ μὲν, ὡς κακοδαίμον, οὐδὲν γίνεται Ἐπιθέσεως τῶν ποταμῶν πλείων, οὐ δὲ Ζητεῖς πονησαί τὰργυρίον πλείου τὸ σὸν;
Οὐχ ἀποδιώξει σαυτὸν ἀπὸ τῆς οἰκίας;
Φέρε μοι τὸ κέντρον.

ΑΜΠΝΙΑΣ.
Ταῦτ᾽ ἐγὼ μαρτύρομαι.
ΣΤΡΕΨΙΑΔΗΣ.

"Ὑπαγε, τί μέλλεις; οὐχ ἔλασσ, ὥ σαμφόρα;
ΑΜΤΝΙΑΣ.

Ταῦτ' οὐχ ὑβρις δήτ' ἔστιν;
ΣΤΡΕΨΙΑΔΗΣ.

'Αιδείς; ἐπιαλὼ

Κεντῶν ὑπὸ τὸν πρωτὸν σε τὸν σειραφόρον. 1300

Φεύγεις; ἐμελλὼν σ' ἄρα κινήσεις ἐγὼ

Αὐτὸς τροχοῦς τοὺς σοὶ καὶ ἱσοφόροις.

ΧΟΡΟΣ.

Οἶνον τὸ πραγμάτων ἔρθην φλαύρων· ἵ γὰρ

Γέρων ὅθ' ἔξαρθείς

Ἀποστερήσαι βούλεται

Τὰ χρήματ' ὁ 'δανεῖσατο.

ΚουῈ ἐσθ' ὀπως οὐ τίμερον

Ἀψιμαί τι προὔμ', ὦ τοῦ
tον ποιήσει τὸν σοφιστήν **

** ὁν πανουργεῖν ἥξατ', ἔξαφρνης λαβεῖν κα-

χόν τι.

Οἶμαι γὰρ αὐτὸν αὐτίχ' εὐφράσειν ὅπερ

Πάλαι ποτ' ἐξήτει,

Εἶναι τὸν νῦν δεινὸν οἱ

Γνώμας ἐναντίας λέγειν

Τοὐσιν δικαίοις, ὡστε νύ-

κάν ἀπαντᾶς οἴσπερ ἃν

Ἐυγγένηται, κἂν λέγῃ παμπόνῃ'.

"Ἰσως δ' ἵσως βουλήσεται κἄφωνον αὐτὸν εἶναι. 1320

ΣΤΡΕΨΙΑΔΗΣ.

Ἰοῦ ḵοῦ.

"Ω γείτονε καὶ ἱσοφόρεις καὶ δημόται,
Ἀμυνάθετε μοι τυπτομένον πάση τέχνη.
Οἴμοι παχοδαίμων τῆς κεφαλῆς καὶ τῆς γνάθου.
"Ω μιαρέ, τύπτεις τὸν πατέρα;

ΦΕΙΔΙΙΠΙΑΝΣ.

Φημ', ὁ πάτερ. 1325

ΣΤΡΕΨΙΑΔΗΣ.

'Οραθ' ὀμολογοῦντο ὅτι με τύπτει.

ΦΕΙΔΙΙΠΙΑΝΣ.

Καὶ μᾶλα.

ΣΤΡΕΨΙΑΔΗΣ:

"Ω μιαρὲ καὶ πατραλοία καὶ τοιχωφύγη.

ΦΕΙΔΙΙΠΙΑΝΣ.

Αὕτης με ταῦτα ταῦτα καὶ πλεῖω λέγε.

"Αγ' οίδοθ' ὅτι χαῖρω πόλλ' ἀκούον καὶ κακά;

ΣΤΡΕΨΙΑΔΗΣ.

"Ω λακκόπρωκτε.

ΦΕΙΔΙΙΠΙΑΝΣ.

Πάτε πολλοῖς τοῖς θόδοις. 1330

ΣΤΡΕΨΙΑΔΗΣ.

Τὸν πατέρα τύπτεις;

ΦΕΙΔΙΙΠΙΑΝΣ.

Κάποιονῷ γε νὴ Δία

"Ως ἐν δίκῃ σῷ ἐπιπτοῦν.

ΣΤΡΕΨΙΑΔΗΣ.

"Ω μιαρῶτατε,

Καὶ πῶς γένοιτ' ἂν πατέρα τύπτειν ἐν δίκῃ;

ΦΕΙΔΙΙΠΙΑΝΣ.

"Εγὼν ἀποδείξω, καὶ σε νικήσω λέγων.

ΣΤΡΕΨΙΑΔΗΣ.

Τοῦτῳ σὺ νικήσεις;
ΦΕΙΔΙΠΠΙΑΝΣ.
Πολύ γε καὶ δαδίως. 1335
'Ελοῦ δ' ὁπότερον τοῖν λόγοιν βούλει λέγειν.
ΣΤΡΕΨΙΑΔΗΣ.
Ποίουν λόγοιν;
ΦΕΙΔΙΠΠΙΑΝΣ.
Τὸν πρεῖττον', ἦ τὸν ἦττονα.
ΣΤΡΕΨΙΑΔΗΣ.
'Εδιδαξάμην μέντοι σε νη Δί', ὦ μέλε, 1340
Τοῖσιν δικαίοις ἀντιλέγειν, εἰ ταῦτα γε
Μέλλεισ ἀναπείσειν, ὡς δίκαιον καὶ καλὸν
Τὸν πατέρα τύπτεσθο ἐστίν ὕπο τῶν νεάων.
ΦΕΙΔΙΠΠΙΑΝΣ.
'Αλλ' οἴομαι μέντοι σ' ἀναπείσειν, δήσε γε
Οὐδ' αὐτὸς ἀχροασάμενος οὐδὲν ἀντερεῖς.
ΣΤΡΕΨΙΑΔΗΣ.
Καὶ μὴν ὁ τι καὶ λέεις ἀχοῦσαι βούλομαι.
ΧΟΡΟΣ.
Σὸν ἔργον, ὦ πρεσβυτα, φροντίζειν ὑπη 1345
Τὸν ἀνδρὰ κρατήσεις,
'Ὡς οὕτω, εἰ μὴ το πεποίθειν, οὐκ ἂν ἦν
Οὕτως ἀκόλαστος.
'Αλλ' ἐσθ' ὅτε θρασύνεται· δῆλον γέ τοι
Τὸ λῆμα τὸ ταῦτας.
'Αλλ' ἔξ ὅτον τὸ πρῶτον ἡξαθ' ἢ μάχη γενέσθαι
'Ἡδν λέειν χρὴ πρὸς χορὸν· πάντως δὲ τοῦτο
dράσεις.
ΣΤΡΕΨΙΑΔΗΣ.
Καὶ μὴν ὁθεν γε πρῶτον ἡξαμεσθα λοιδοφείσθαι
'Eγὼ φράσω· 'πείθη γαρ εἱστιόμεθ', ἔσπερ ὦτε,
Πρῶτον μὲν αὐτὸν τὴν λύραν λαβόντι ἔγω 'κέ-
λευσα 1355

'Αἰσχι Σιμωνίδου μέλος, τὸν Κριόν, ὃς ἐπέχθη.
'Ὁ δ' εὐθέως ἀρχαίον εἶν' ἔφασκε τὸ κιθαρίζειν
"Αἰδεῖν τε πάνονθ', ὡςπερεῖ κάρχιος γυναῖκ' ἀλού-
σαν.

ΦΕΙΔΙΝΙΠΠΙΑΣ.
Οὐ γὰρ τὸτ' εὐθὺς χρῆν σ' ἀρα τύπτεσθαι τε καὶ
πατεῖσθαι,
"Αἰδεῖν κελεύονθ', ὡςπερεὶ τέττιγας ἔστιάντα; 1360
ΣΤΡΕΨΙΑΣ.
Τοιαῦτα μέντοι καὶ τὸτ' ἔλεγεν ένδον, οἰάπερ νῦν,
Καὶ τὸν Σιμωνίδην ἔφασκ' εἶναι κακόν ποιητήν.
Κἀκε μόλις μὲν, ἄλλα 'ὅμως ἄρσισχόμην τὸ πρῶτον·
"Επειτα δ' ἐκέλευο' αὐτὸν ἄλλα μυθικόν λαβόντα
Τῶν Αἰσχύλου λέξαι τί μοι· καθ' οὕτος εὐθὺς
ἐπιεν,

" Ἔγω γὰρ Αἰσχύλου νομίζω πρῶτον ἐν ποιηταῖς,
Ψόφου πλέον, ἀξύστατον, στόμφακα, χρησμο-

ποιόν.
Κάνταὺθα πῶς οἰεσθεῖ μοι τὴν καρδίαν ὄρεξθείν;
"Ομως δὲ τὸν θυμὸν δακῶν ἔφην, Σὺ δ' ἄλλα
tοῦτον
Δέξοι τι τῶν νεωτέρων, ἀττ' ἔστι τὰ σοφὰ ταῦ-
τα.

'Ὁ δ' εὐθὺς ἢ' Εὐριπίδου ὡς οὖν τιν', ὡς ἔκινε
'Αδελφός, ὃς 'Ἀλέξικας, τὴν ὄμοιητοῖς ἀδελφήν.
Κἀκε οὐκέτ' ἔξησισχόμην, ἄλλ' εὐθὺς ἔξαραττο
Πολλοὶς κακοῖς καισχροοίς· κἀτ' ἐντεῦθεν, ὦ ὅν
εἰκός,
"Επος πρὸς ἕπος ἤρειδόμεσθ᾿· εἰδ᾿ οὖτος ἐπανα-
πηδὰ,
Κάπειτ᾿ ἔφλα με κάσποδει κάπνυγε καπέτριβεν.

ΦΕΙΔΙΠΠΙΑΙΣ.
Οὐκόν δικαίως, δότις οὐκ Ἐὐριπίδην ἐπανεῖς,
Σοφότατον;

ΣΤΡΕΨΙΑΙΑΙΣ.
Σοφότατον γ᾿ ἐκείνον, ὡ τί σ᾿ εἶπος;
Αλλ᾿ αὖθις αὖ τυπτήσομαι.

ΦΕΙΔΙΠΠΙΑΙΣ.
Νη τὸν Δι’, ἐν δίκη γ᾿ ἀν.

ΣΤΡΕΨΙΑΙΑΙΣ.
Καὶ πῶς δικαίως; δότις ὃ ’ναισχυντέ σ᾿ ἐξέθρε-
ψα,
Αἰσθανόμενός σοι πάντα τραυλίζοντος, ὃ τι νοοῖς.
Εἰ μὲν γε βρῦν εἶποις, ἔγερε γυνός ᾧν πιείν ἐπέσχον.
Μαμμᾶν δ᾿ ᾧν αἰτήσαντος ἤχον σοι φέρων ᾧν ᾧρ-
τον.
Κακκᾶν δ᾿ ᾧν οὐχ ἔφθης φράσαι, κἀγὼ λαβὼν
Θύραξε
’Εξέφερον ᾧν καὶ προούσχόμην σε· σοῦ δ᾿ ἐμὲ νῦν
ἀπάγχων.

Βοῶντα καὶ κεκραγόθ᾿ ὅτι
Χειστικήν, οὖν ἐτλῆς.
"Εξω ᾧξενεγκεῖν, ὃ μιαρὲ,
Θύραξε μ’, ἀλλὰ πνεύμονος
Αὐτοῦ ’ποίησα κακκᾶν.

ΧΟΡΟΣ.
Οἰμαῖ γε τῶν νεωτέρων τὰς καρδίας
Πηδᾶν, ὃ τι λέξει.
Εἰ γὰρ τοιαῦτα γ’ οὗτος ἔξειγαςμένος Ἀλλῆς ἀναπείσει,
Τὸ δέρμα τῶν γεραιτέρων λάβοιμεν ἀν Ἀλλῆς οὖν ἔρεβίνθουν.
Σὺν ἔργον, ὁ καινὸν ἐπίῳ κινητὰ καὶ μοχλευτὰ,
Πείθὼ τινα ζητεῖν, ὅπως δόξης λέγειν δίκαια.

ΦΕΙΔΙΠΠΙΑΝΣ.
'Ως ἡδὺ καινὸς πράγμασιν καὶ δεξιοῖς δημιεῖν,
Καὶ τῶν καθεστῶν τῶν νόμων ὑπερφρονεῖν δύνασθαι.

'Εγὼ γὰρ οτε μὲν ὑπική τὸν νοῦν μόνον προσείχον,
Οὐδ' ἐν τρί' εἰπεῖν φήμαθ' οἶός τ' ἡ πρὸν ἐξαμαρτείν.
Νυν' δ' ἐπειδῇ μ' οὔτοι τούτων ἐπαυσεν αὐτός,
Γνώμαις δὲ λεπταῖς καὶ λόγοις ξύνειμι καὶ μερίμναις,
Οἵμαι διδάξειν ὡς δίκαιον τὸν πατέρα κολάζειν.

ΣΤΡΕΨΙΑΔΗΣ.
"Ηπειευ τοίνυν νη Δι', ὡς ἔμοιγε κρείττον ἔστιν
"Ηπων τρέφειν τέθριππον ἡ τυπτόμενον ἐπιτριβήναι.

ΦΕΙΔΙΠΠΙΑΝΣ.
'Ἐκεῖσε δ' θεὲν ἀπέσχισάς με τοῦ λόγου μέτειμι,
Καὶ πρὸς' ἐρησομαι σε τούτι παιδὰ μ' ὠντ' ἐ- τυπτες;

ΣΤΡΕΨΙΑΔΗΣ.
"Ἐγωὲ σ', εὐνοῶν τε καὶ κηδόμενος.
ΦΕΙΛΙΠΠΙΔΗΣ.

Εἶπε δὴ μοι, 1410
Οὐ κἂν σοι δίκαιον ἔστιν εὔνοεῖν ὁμοίως,
Τύπτειν τ’, ἐπειδὴ πέρ γε τοῦτ’ ἔστ’ εὔνοεῖν, τὸ
tύπτειν;
Πᾶς γὰρ τὸ μὲν σὸν σῶμα χρῆ πληγῶν ἄθων
eῖναι,
Τοῦμον δὲ μὴ; καὶ μὴν ἔφυν ἐλεύθερος γε καρό,
Κλάονσι παιδεῖς, πατέρα δ’ οὐ κλάειν δοξεῖς; 1415
Φήσεις νομίζεσθαι γε παιδὸς τοῦτο τοῦργον εῖναι;
‘Εγὼ δὲ γ’ ἀντείποιμ’ ἄν ὡς δις παιδεῖς οἱ γέροντες·
Εἰκος δὲ μᾶλλον τοὺς γέροντας ἢ νέους τι κλάειν,
"Οσοπερ ἐξαμαρτάνειν ἡττὸν δίκαιον αὐτοῦς.

ΣΤΡΕΨΙΔΗΣ.

‘Αλλ’ οὐδαμοῦ νομίζεται τὸν πατέρα τοῦτο πά-
σχειν.

ΦΕΙΛΙΠΠΙΔΗΣ.

Οὐκοῦν ἀνὴρ ὁ τὸν νόμον θείας τοῦτον ἢν τὸ πρῶ-
tον,
"Ωσπερ σὺ κάρῳ, καὶ λέγων ἔπειδε τοὺς παλαι-
ocous;
"Ἡττὸν τί δῆτ’ ἔξεστι κάμοι καίνον αὐ τὸ λοιπὸν
Θείναι νόμον τοῖς νίεσιν, τοὺς πατέρας ἀντιτύ-
pτειν;
"オスας δὲ πληγάς εἴχομεν πρὶν τὸν νόμον τεθη-

ναί,

Αφίμεν, καὶ δίδομεν αὐτοῖς προίκα συγκεκριμένη.
Σκέψαι δὲ τοὺς ἀλεξιτρόνας καὶ τάλλα τῷ βοτῶ
ταυτί,

Ὡς τοὺς πατέρας ὀμυνεται· καίτοι τί διαφέρουσιν
'Ἡμῶν ἐκείνοι, πλὴν ὅτι ψηφίσματ' οὐ γράφουσιν:

ΣΤΡΕΨΙΑΔΗΣ.

Τί δὴ, ἐπειδὴ τοὺς ἀλεξταῦνονας ἀπαντᾷ μι-

μεί,

Ὅτι ἐσθίεις καὶ τὴν κόπρον κάπι ἔμιλον καθεῦ-

δεὶς;

ΦΕΙΛΙΠΠΙΑΣ.

Οὗ ταυτῶν, ὃ τάν, ἔστιν, οὐδὲ ᾿Αν Ὀσκράτει δοκοῖν.

ΣΤΡΕΨΙΑΔΗΣ.

Πρὸς ταῦτα μὴ τύπτω· εἰ δὲ μὴ, σαυτὸν ποτ' αἰ-

τιάσει.

ΦΕΙΛΙΠΠΙΑΣ.

Καὶ πῶς;

ΣΤΡΕΨΙΑΔΗΣ.

'Επεὶ σὲ μὲν δίκαιον εἶν' ἐγὼ κολάζειν;

Σὺ δ', ἢν γένηται σοι, τὸν νιόν.

ΦΕΙΛΙΠΠΙΑΣ.

"Ἡν δὲ μὴ γένηται, 1435

Μᾶτην ἐμοὶ κεφαλαύσεται, οὐ δ' ἐγγανῶν τεθνήξεις.

ΣΤΡΕΨΙΑΔΗΣ.

'Εμοὶ μὲν, ὄντος ἥλικες, δοκεῖ λέγειν δίκαια.

Κάμοιγε συγχορεῖν δοκεῖ τούτοις τάπτεική.

Κλάειν γὰρ ἤμας εἰκὸς ἐστ', ἢν μὴ δίκαια δροῦμεν.

ΦΕΙΛΙΠΠΙΑΣ.

Σκέψαι δὲ κατέραν ἐτὶ γνώμην.

ΣΤΡΕΨΙΑΔΗΣ.

'Απὸ γὰρ ὀλοῦμαι. 1440

ΦΕΙΛΙΠΠΙΑΣ.

Καὶ μὴν ἵσως γ' οὐκ ἐκθέσῃ παθῶν ἢ νῦν πέ-

πονθας.
ΣΤΡΕΨΙΑΔΗΣ.
Πῶς δὴ; δίδαξον γὰρ τί μ’ ἐκ τούτων ἐπωφελήσεις.

ΦΕΙΔΙΝΠΙΑΝΣ.
Τὴν μητέρ’ ἁπερ καὶ σε τυπτήσω.

ΣΤΡΕΨΙΑΔΗΣ.
Τί φής; τί φής σὺ;
Τοῦθ’ ἔτερον αὐ μείζον κακόν.

ΦΕΙΔΙΝΠΙΑΝΣ.
Τί δ’, ἢν ἔχων τὸν ἥττω 1445

Δόγον σὲ νικήσω λέγων
Τὴν μητέρ’ ὡς τύπτειν χρεών;

ΣΤΡΕΨΙΑΔΗΣ.
Τί δ’ ἀλλο γ’; ἢν ταυτὶ ποιῆς,
Οὐδὲν σε καλύσει σεαυτὸν ἐμβαλεῖν ἐς τὸ βέβαρθον
Μετὰ Σωκράτους
Καὶ τὸν λόγον τὸν ἥττω.

Ταυτὶ δ’ ὑμᾶς, δ’ Νεφέλαι, πέπονθ’ ἐγώ,
Τιμὴν ἀναθεῖς ἀπαντα τὰμὰ πράγματα.

ΧΟΡΟΣ.
Αὐτὸς μὲν οὖν σαντὸ σὺ τούτων αὐτίος,
Στρέψας σεαυτὸν ἐς πονηρὰ πράγματα. 1455

ΣΤΡΕΨΙΑΔΗΣ.
Τί δήτα ταῦτ’ οὐ μοι τὸτ’ ἠγορεύσετε,
"Ἀλλ᾿ αὐνδρ’ ἀγροικὸν καὶ γέροντ’ ἐπήρετε;"

ΧΟΡΟΣ.
"Ημεῖς ποιοῦμεν ταῦθ’ ἐκάστοθ’ ὅντιν’ ἄν
Γυναῖκα ποιηρῶν ὄντ’ ἐραστὴν πραγμάτων,
"Εἰς ὅπετ’ αὐτὸν ἐμβάλωμεν εἰς κακόν," 1460
"Οπως οὖν εἰδὴ τοὺς Θεοὺς δεδουλεύειν.

ΣΤΡΕΨΙΑΔΗΣ.

"Αλλιωσε, πονηρὰ γ', ὁ Νεφέλαι, δίκαια δέ.
Οὐ γὰρ μὲ ἔχον τὰ χρήματα ὡς δανεισάμην Ἀποστειρεῖν. Νῦν οὖν ὅπως, ὃ φίλτατε, Ὁ τὸν Χαϊρεφῶντα τὸν μισθὸν καὶ Σωκράτη Ἀπολείπεις μετελθῶν, οὗ σὲ καὶ ἐξηπάτων.

ΦΕΙΔΙΠΠΙΔΗΣ.

"Αλλ' οὖν ἄν ἀδικήσαιμι τοὺς διδασκάλους.

ΣΤΡΕΨΙΑΔΗΣ.

Ναί ναί, καταδέσιμτι πατρῴον Δία.

ΦΕΙΔΙΠΠΙΔΗΣ.

'Ιδοὺ γε Δία πατρῴον· ὡς ἀρχαῖος εἰ.
Ζεὺς γὰρ τις ἔστιν;

ΣΤΡΕΨΙΑΔΗΣ.

"Εστιν.

ΦΕΙΔΙΠΠΙΔΗΣ.

Οὐν ἔστι οὖν ἔπει 1470

Δίνως βασιλεύει, τὸν Δί εὐσεβηλακῶς.

ΣΤΡΕΨΙΑΔΗΣ.

Οὐν εὐσεβήλακ', ἀλλ' ἐγὼ τούτ' ὀψίμην,
Διὰ τούτοι τὸν Δίνων. Οὔμοι δείλαιος,
"Οτε καὶ σὲ χυτρεοῦν ὅντα Θεὸν ἡγησάμην.

ΦΕΙΔΙΠΠΙΔΗΣ.

'Ενταῦθα σαντὸ παραφρόνει καὶ φληνάφα.

ΣΤΡΕΨΙΑΔΗΣ.

Οὔμοι παρανοιῶς ὡς ἐμαυνόμην ἄφα,
"Οτ' εὐσεβῆλλον τοὺς Θεοὺς διὰ Σωκράτη.
'Αλλ', ὃ φίλ' Ἐρμῆ, μηδαμῶς θύμιανέ μοι,
Μηδὲ μ' ἐπιτρήψης, ἀλλὰ συγγνώμην ἔχε
ΝΕΦΕΛΑΙ.

'Εμοὶ παρανοήσαντος ἀδολεσχία.
Καὶ μοι γενοῦ ξύμβουλος, εἰτ' αὐτὸς γραφῆν
Δυσκάθω γραϕήμενος, εἰθ' ο θι ὁ σοὶ δοκεῖ.
'Ορθῶς παραίνεις οὐκ ἔδων δικοδικαφεῖν.
'Ἀλλ' ὁς τάχιστ' ἐμπιπτόμαι τὴν οἰκίαν
Τῶν ἀδολεσχῶν. Ἀείρο δεῦρ' ὃ Ξανθία,
Κλίμακα λαβὼν ἔζηλθε καὶ σμινύην φέρων,
Κάπειτ' ἐπαναβάς ἐπὶ τὸ φροντιστήριον
Τὸ τέρος κατάσχας', εἰ φιλεῖς τὸν δεσπότην,
'Εῶς ὅν αὐτοῖς ἐμβάλης τὴν οἰκίαν.
'Εμοὶ δὲ δαδ' ἐνεχάτω τις ἡμιμένην,
Κάγῳ τιν' αὐτῶν τὴμερον δοῦναι δίχην
'Εμοὶ ποιήσω, κεὶ σφόδρ' εἰσ' ἀλαζόνες.

ΜΑΘΗΣ Α.

'Ιοῦ ἰοῦ.

ΣΤΡΕΨΙΑΔΗΣ.
Σὺν ἔργων, δ' ἔφος, ἐναι πολλὴν φλόγα.

ΜΑΘΗΣ Α.

'Ἀνθρωπε, τί ποιεῖς;

ΣΤΡΕΨΙΑΔΗΣ.
"Ο τι ποιῶ; τί δ' ἄλλο γ' ἦν" 1495
Διαλεπτολογοῦμαι ταῖς δοκοῖς τῆς οἰκίας.

ΜΑΘΗΣ Β.

Οἰμοι, τις ήμῶν πυρπολεῖ τὴν οἰκίαν;

ΣΤΡΕΨΙΑΔΗΣ.

'Εκείνος οὐπερ θοιμάτιον εἰλήφατε.

ΜΑΘΗΣ Γ.

'Ἀπολεῖς ἀπολεῖς.

ΣΤΡΕΨΙΑΔΗΣ.
Τοῦτ' αὐτὸ γὰρ καὶ βουλόμαι,
"Ἡν ἡ σμινυὴ μοι μὴ προδῷ τὰς ἐλπίδας,
"Ἡ γ' ό πρῶτον πως ἔκτραχηλισθὼ πεσὼν
ΣΩΚΡΑΤΗΣ.
Οὗτος, τι ποιεῖς ἔτεόν, οὐπὶ τοῦ τέγους;
ΣΤΡΕΨΙΑΔΗΣ.
Αεροβατῶ, καὶ περιφρονῶ τὸν ἥλιον.
ΣΩΚΡΑΤΗΣ.
Οὗμοι τάλας, δείλαιος ἀποπνιγήσομαι.
ΧΑΙΡΕΦΩΝ.
Ἐγὼ δὲ πακοδαίμον γε κατακαυνάθησομαι.
ΣΤΡΕΨΙΑΔΗΣ.
Τί γὰρ μαθόντες τοὺς θεοὺς ὑβρίζετε,
Καὶ τῆς Σελήνης ἐοκοπεῖσθε τὴν ἔδραν;
Διότι, βάλλε, παῖε, πολλῶν οὐνεκα,
Μάλιστα δ' εἰδὼς τοὺς θεοὺς ἀσ ἢδίκουν.
ΧΟΡΟΣ.
'Ηγεῖσθ' ἐξω· κεκόρενταί γὰρ μετρίως τὸ γε τή-
μερον ἧμῖν.
NOTES.
NOTES.

1 The scene opens in a sleeping apartment of the city mansion of Strepsiades, a rustic land-owner, who had been induced to marry into an aristocratic Athenian family. The wife is a niece of Megacles, the son of Megacles; that is, a lady belonging to the higher circles of Athenian society. The promising son of this ill-starred union has, it seems, run into all the fashionable follies and expensive habits of the young equestrians with whom his mother's rank has brought him into connection. His foolish old father begins to find himself in embarrassed circumstances; and he is here represented as roused from his bed at early dawn by the anxiety caused by his pecuniary difficulties. The son is sound asleep on his couch, and slaves are snoring around him. The statue of the equestrian Poseidon (line 83) stands near. The young man talks occasionally in his sleep, and his dreaming thoughts are evidently running upon the pursuits and amusements of the day.

2, 3. τὸ χοῦμα ... ἀπέφαντον. A common pleonasm. Herodotus has συνὸς μέγα χοῦμα, a great thing of a boar, a huge boar. Translate here, These nights (or, These hours of the night; νύχτες has sometimes this meaning), how endless they are!

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NOTES.

4. Kαι μή, And certainly, or, And yet, forsooth. See Kühner, Gr. Gr., § 316. — γ'. The emphasizing particle. — πάλαι . . . ηρσον'. The aorist of the verb, with the adverb referring to the past, describes a single act completed at the time indicated by the adverb. The present tense, similarly constructed, indicates that the action, though commenced in the past, is still continued.

5. οὖν . . . τοῦ, very common for τούτου, but they would not have done it before this. The particle ἄν qualifies ἔπολον or some such verb to be supplied.

6, 7. Απόλοιο . . . οἰκίας. The Peloponnesian war had already raged eight years. The farmers of Attica had been compelled to exchange the country for the city, and to bring in their slaves with them. The dangers of their situation, in the midst of a slave population that outnumbered the free-born Athenian citizens in the ratio of nearly four to one, were increased by the opportunities of escape in the time of the war, and the masters had to relax the usual severities of their treatment. As it was, the slaves absconded in great numbers, and caused the Athenians not a little harm. Strepsiades is therefore naturally represented as cursing the war because he cannot safely flog his slaves. See Thucyd. VII. 27. — δήλ. For the force of this particle, see Kühner, Gr. Gr., § 315, A.

8. οὐ γεγονότος οὖτος, ironically, this excellent youth, this fine fellow here.

11. Ἰέγκαμερ, let us snore. The old man throws himself on the bed and tries to get a nap, but without success.

12. δαίμονες, bitten. He compares his son's extravagance, and the expense of the stable, and his debts, to fleas, which bite him so that he cannot get a wink of sleep. The word δάμω is also used metaphorically to vex.

14. Ὁ . . . ἔκων, And he with his long hair. The custom of wearing the hair long was prevalent among young men of equestrian rank at Athens, especially the fops who

15. Ἰππάζεται... Ξύνοικε εἴποι. The former refers to riding, the latter to driving, especially a span, ἱπποῖς.

16. Ὀρών... εἰκάδας, seeing the moon bringing on the twenties. The εἰκάδας were the last ten days of the month. The Attic month was divided into three portions of ten days each, called decades, δεκάδες. Money was lent at a daily or a monthly rate of interest, usually the latter. Sometimes the interest was paid annually. (See Boeckh, *Public Econ. of the Athenians*, Lamb's Tr., pp. 172–175.) The ordinary rate on loans was one per cent. a month. In cases of great risk, as commercial voyages, it sometimes went up as high as thirty-six per cent. per annum. Strep-siades sees the last part of the month approaching, when the interest on his debts must be provided for. In his anxiety, he orders his servant to light the lamp and bring him his memorandum-book (l. 19, ἔρωματεῖον), out of which he reads the various items of his debts.

18. τόκοι, interest moneys. The etymology of the word, and the analogy by which it is applied to the produce of money lent, are obvious. Aristotle, Pol. I. 10, says: "ο δὲ τόκος αὐτὸ (i. e. money) ποιεῖ πλέον, ὅθεν καὶ τὸν χρόνον τοῦτ’ εἵληκεν." Shylock (Merchant of Venice, Act I. Sc. 3) says of his gold, "I make it breed as fast."

22. Τοῦ... Πάσια; Why twelve minœ to Pasia? For the construction of τοῦ, see Soph. Gr. Gr., § 194; 1.

23. Ὅτ'... κοππατίαν, When I bought the κόππα horse. It was the custom to mark or brand horses of pure breed on the haunch, generally with the character κόππα or σαν. The former was the κοππατίας, the latter σαμφόρας.
"Among the domestic animals, horses in Attica bore relatively a high price, not only on account of their usefulness, and of the difficulty of keeping them, but also on account of the inclination for show and expense which prevailed. While the knight kept for war and for parade in the processional march at the celebration of the festivals, and the ambitious man of rank for the races, celebrated with so much splendor, high-blooded and powerful steeds, there arose, particularly among the younger men, that extravagant passion for horses, of which Aristophanes, in his comedy of the Clouds, exhibits an example, and many other authors give an account. So that many impoverished themselves by raising horses, while others became rich in the same occupation. Technical principles were also early formed respecting the treatment of horses, which before the time of Xenophon were published by Simon, a famous horseman. A common horse, such as, for example, was used by the cultivator of the soil, cost three minas (75 thr. or $51.30). 'You have not dissipated your property by raising horses,' says the person represented as the speaker in a speech of Isæus, 'for you never possessed a horse worth more than three minas.' A splendid riding horse, on the contrary, or one used for the chariot race, was purchased, according to Aristophanes, for twelve minas; and, since that amount was lent upon the pledge of a horse of that kind, this may have been a very common price. A fanciful taste, however, enhanced the price beyond all bounds; thus, for example, thirteen talents were given for Bucephalus." — Boeckh's Public Economy of the Athenians, pp. 102, 103.

The following table exhibits the values of the Attic coins and sums of account, deduced from carefully weighing a series of Athenian coins in my possession, and comparing them with coins in other collections. As the drachma is the unit to which the rest of the series bear a definite pro-
portion, we may construct the table as follows, beginning with the smallest copper coin:—

1 Lepton = $0.0004 or $\frac{1}{10}$ of a mill.
7 Lepta = 1 Chalcus = 0.0034 or $3\frac{4}{5}$ mills.
8 Chalcoi = 1 Obolos = 0.0277 or 2 cts. $7\frac{7}{10}$ mills.
6 Oboloi = 1 Drachma = 0.1666 or 16 cts. $6\frac{6}{10}$ mills.
100 Drachmai = 1 Mna = 16.666 or 16 dollars 16 cents $6\frac{6}{10}$ mills.
60 Mna = 1 Talanton (Talent) = $1,000$, or one thousand dollars."

For a further account of the κοππατίας and σαμφόρας, see Becker's Charicles, p. 63, n. 5, English translation. For an account of the ancient race-horses and their names and marks, see Krause, Gymnastik und Agonistik der Hellenen, Vol. I. pp. 594–599.

24. Εἶδ' ἕξεκόπην. Kuster, Duker, Welcker, Beck, Hermann, and others, have ἕξεκόπη, referring to the koppa horse for the subject. The MSS. all have ἕξεκόπην. Some have discerned a play upon the similarity of sound between κοππατίας and ἕξεκόπη. It was when I bought the koppa horse; ah! I wish he had had his eye koppaed out first. "Ita," says Hermann, "et sententia optissima est, et lepor manet dicacitatis. Id unum optat Strepsiades, ne necessarium fuisset istum equum emere. Atqui si oculus ei antea excussus fuisset, noluisset eum emi Phidippides. Facete igitur, optat Strepsiades, equum ipsum, qui κόμμα habebat, quo in hippotrophia genus equorum designatur, quæres haud parvum habet in emendis equis momentum, alid ante accepisse κόμμα, quo emptores deterruisset."

25. Φίλων . . . δρόμον. The young man, dreaming of the race-ground, and imagining that his rival is crowding upon his track, murmurs, Philon, you are not fair, drive on your own course.

28. Πόσους . . . πολεμιστήρως (sc. ἄρματα); How many
courses will the war-chariots run? Hermann, however, observes,—“Ambiguum est, πολεμιστήρια sintne άνυτολα an ἀμμάλιματα intelligenda, sitque hoc nomen accusativo casu an nominativo dictum. Illud quidem non dubitandum videtur, quin aurigatio potius vel equitatio, quam currus eo nomine designetur. Quod nominativo si est positum, quaerere putandum est Phidippides ante cursus initium, quot gyros facturi sint. Verisimilior est tamen accusativum esse πολεμιστήρια.”

30. Ἄνδρο... Ποσίων; The old man after this interruption returns to his accounts. The words τι χρόνος ἔβα με are quoted from a lost play of Euripides, for the purpose of burlesque. The poet seizes every opportunity of ridiculing the tragic style of that great poet. In Euripides (Herc. Furens, 494) we find τι ξανόν ἥθε χρόνος; what new event has come? Aristophanes plays with the double meaning of χρόνος. In this passage, What debt has come upon me?

31. Τύνης... Ἀμνίας. Another item in the account. Three minae for a little chariot and a pair of wheels to Amynias. For construction, see Soph. Gr. Gr., § 194, 1.

32. Ἀπαγε... οἰκαδέ. The young man is still talking in his sleep. Take the horse home, when you have given him a roll in the sand. The Greeks had places for rolling, called ἀλυθῆθοι or ἔξαλιστοι, sprinkled with sand, where a roll was allowed the horses after the race.

33. Ἀλλ'... ἐμῶν. The old man takes up the word and exclaims, You have rolled me, you rogue, out of my property.

34, 35. δίκαι... φασιν. In the legal phraseology of Athens, δίκαι νόμος meant to be cast in a suit, to lose a case; ἐνεκυρόσωσθω, to take security, constructed with the genitive of the thing for which security is taken.

35. Ἔκειν. The son now wakes, disturbed by his father's steps and exclamations.
NOTES.

36. Τί . . . ὅλη; Why are you worrying and fussing about all night long?

37. Ἁύνει . . . στρωμάτων, A demarch from the bed-clothes bites me. The demarchs were officers elected by the Demes or boroughs of Attica, who had various duties imposed upon them, such as taking care of the property belonging to the temples, executing the confiscations within the boroughs, collecting debts due to the boroughs, and keeping registers of the lands. Strepsiades jokingly calls a flea or bed-bug a demarch from the bed-clothes, pursuing him, as it were, and enforcing payment by biting, and drinking his blood. For an exact description of the duties of the demarchs, see Schöman, Assemblies of the Athenians, p. 353, seqq.

42. Εἰθ' . . . κακῶς. This line is a burlesque upon the first line of the Medea of Euripides, εἰθ' ὁψελ' Ἀγανός μὴ διαπτύσθαι σκύφος. Frequent allusions are made to the match-makers of Athens; besides many others, by Xenophon, Mem. II. 6, 36, where Socrates repeats an observation of Aspasia, that match-makers are useful to bring people together in marriage, when they make a good report truly; but are of no benefit, when they praise falsely; for those who have been thus deceived hate each other and the match-maker. See also Becker's Charicles, p. 351, and the authorities there cited. Plato, Theæt. 149, describes them as being all-knowing upon the subject of marriages, and upon the adaptation of the various temperaments to each other.

In the following lines, old Strepsiades gives a humorous description of his condition before he was encouraged, in an evil hour, to aspire to the hand of a lady belonging to the high and mighty house of Magacles; he sketches the character of his wife, and points out the comical contrast between her and himself. He was leading a mighty pleasant life, dirty, unswept, and careless, with plenty of bees,
and sheep, and olives; when, in a fit of ambition, and by the agency of the match-maker, he married a great city lady, whose family had been so reduced by the policy of Pericles as to make even such a marriage desirable to the falling house.

46. Мегалéоνς. The repetition of the name, Megacles, the son of Megacles, is a burlesque upon the pompous way in which the great families of Athens betrayed their sense of their own importance. The family here alluded to was one of the proudest and most aristocratical in Athens. The first Megacles was said to be the son of Coësyrα, a woman of distinguished rank and wealth, from Eretria. She was noted among her towns-people for her pride and luxury, and the Eretrians coined a word from her name, Κοισυρό̃μαι, to play the Coësya, that is, to be haughty and wanton, to be Coesyrαfied. Pericles and Alcibiades belonged to the great Megacleid family.

With regard to the use of the name Megacles, Hermann says, with good judgment, — “Quoniam nobili nomine opus erat, usitatum in splendidissima gente Alcmæonidarum nomen Megaclis, idque ipso significatu homini nobili congru- um, usurpavit poeta. Eum hominem si vocavit Megaclem Megaclis filium, fecit id eo ipso consilio, ut non certus qui- dam ex Alcmæonis, sed aliquis, quicumque, summo loco natus intelligeretur.”

48. ἐγκεκοισυρόμενη, from κοισυρό̃μαι (see above), Coë- syrafied.

52. Κωλιάδος, Γενετυλλίδος. Two names of Aphrodite, one from the name of a promontory near Phalerum, on which the Persian ships were driven, after the battle of Salamis, and where was a temple in honor of this goddess, some remains of which still mark the spot; the other an epithet significant of her office, like that of the Venus Genitrix at Rome.

53–55. Οὐ . . . σπυθάς. The occupation of weaving
or embroidery was one considered not unworthy of women belonging to the highest rank in Greece, from Homer's Penelopée down. But the word σπαθίω, which describes the occupation, is also used metaphorically by the best Greek writers in the sense of to scatter prodigally, to waste. This double meaning gives Strepsiades an opportunity to pun upon the word. The English language does not afford the means of exactly rendering it. Something like it may be found in several colloquialisms; i. e.

I will not call her lazy; no, she spun;
And I would hold this ragged cloak before her,
By way of hint, and say, O wife, you spin
Too much—street yarn!

57. τὸν ... λύγρον, the drinking lamp, the lamp that drinks or consumes a great deal of oil.

58. Δεῦο ... κλαύς, Come here and be flogged; literally, Come hither that you may weep. This use of the word κλαύω, Attic κλάω, in the sense of to be beaten, is an idiom very often occurring, and scarcely needs illustration. διτρ. For the general force of the particle, see Kühner, Gr. Gr., § 315, 3. Here it is emphatic, and expresses, as it were, a remonstrance on the part of the speaker. For a particular analysis of its force in interrogative forms, see Hartung, Vol. I., pp. 306-308, 3.

59. "Οτι ... θειωλλίδων, Because you put in one of the thick wicks. For the construction of the genitive, see Matt. Gr. Gr., § 323, b., English translation; Soph. Gr. Gr., § 191.

61. Ἐμοί ... τὰγαθῇ. Observe the comic force of the particle, and the ironical application of the epithet to the wife,—To me, that is to say, and this good wife of mine. For the particle δῇ, see Kühner, Gr. Gr., § 315.

62. δῇ. The particle here signifies forsooth.

63. Η ... τοῦρομα. To understand this, it must be remembered that the termination ιππος in a name was an indi-
cation of equestrian rank, like de before a French name, or von before a German;—She was for putting hippos to his name, Xanthippos, Charippos, or Callippides. Observe the force of the imperfect tense.

65. Ἐνδ.... Ἑἰδοῦδην, But I wanted to call him after his grandfather, Phidonides. The name Φείδον is formed from Φείδομαι, to spare. Observe again the force of the imperfect tense. It was the general custom among the Athenians to name the first son after his grandfather, though that was not uniformly the case. Here Strepsiades wished to follow the good old Athenian fashion. The naming of a son was the father's business; but the mother of the promising young gentleman assumes, on account of her superior birth, it may be supposed, to give him a name in accordance with her own notions of gentility.

66, 67. Τεσ.... Ἑἰδιππίδην, For a time we kept up the dispute; but at last we came to a compromise, and called him Phidippides. They made up a name, half patrician and half plebeian, retaining the old grandfather's frugal appellation, and attaching to it an aristocratical termination. All the parts of the name thus compounded are significant, and the whole implies a person disposed to economize in horse-flesh,—just the opposite of the real character of him who bore it. In this contrast we may suppose the audience found a part of the wit of the present scene. An example of similar humor occurs in one of the Princess Amelia's German plays (Der Oheim, The Uncle), where Dr. Löwe's nephew, the young baron, has ennobled the family name Löwe (Lion), by adding to it the chivalrous ending Berg, mountain, thus forming the high-sounding name Löwenberg.

69. "Όταν.... πόλις, When you are grown up, and drive your chariot to the city, that is, to the Acropolis, in the public processions.

70. Ἑυστίδος ἕκω, with a xystis, that is, a long state-robe,
worn only on festal occasions. According to Böttiger, it was an embroidered purple coat. See Becker’s Charicles, p. 322, English translation.

71. \( \phi \epsilon \lambda \lambda \epsilon \omega \zeta \). Phelleus was the name of a hard and rocky region between Athens and Marathon, used chiefly for pasturage. See Lockhart’s Athens and Attica, p. 12. Plato, Critias, III. C., speaks of \( \tau \alpha \phi \epsilon \lambda \lambda \epsilon \omega \zeta \) πεδίω.

73. 'Αλλ' . . . λόγοις. Some refer the verb ἔπειθέντο to the boy. But the construction and sense are better, if we consider it in connection with the wife; — But she used to pay no heed at all to my words.

74. 'Αλλ' . . . γοημάτων, But she poured a horse passion over my property; that is, she squandered my money by cultivating in him a love of horses. The old man consoles himself by the reflection, that he has found a capital way of mending his affairs, if he can but persuade the young man to adopt it. Of this he entertains some doubts, and accordingly proceeds with no little anxiety to wake him in the gentlest manner, calling to him with various endearments, and by tender diminutive names.

76. δαιμονίως, here equivalent to deucedly. The word is used sometimes in a good, sometimes in a bad sense.

80. Φειδίππιδιον. The diminutive of fondness used by old Strepsiades can best be given thus, — Phidippidy!

83. Νη . . . ἵππων, Yes, by this equestrian Poseidon, pointing to a statue of the god standing near his bed.

84. Μη μοι γε . . . ἵππων (sc. εἴπης), Don’t mention this equestrian to me.

88. "Εκστρεψον . . . τρόπους. The verb means literally, to turn inside out, like old clothes; that is, Make an entire change in your manners as quickly as possible.

92. 'Οὐς . . . τοξίδιον; Do you see that little door, and the small house? “The humble dwelling of Socrates is made to contrast as strongly as possible with the more magnificent mansion of Strepsiades. It is entered by a flight of
steps downward, in order to convey to the spectators the idea of an underground cell or cave. Before it, instead of the Apollo Agyieus, we shall perhaps feel justified in placing a little top-fashioned image of earthen ware, meant to represent the new cosmological god of the Socratic School, Dinus.” Mitchell. Δίως, Vortex.

Voss remarks,—"Socrates had a small house, which, together with the furniture, he valued at five minæ. The koppa horse (l. 23) had cost twelve minæ. In a similar small house the Socrates of the comedy keeps school; the real Socrates was not at home through the day, but was strolling about among the gymnasia, and wherever else he met with the greatest number of persons."

93. ἐκεῖν. A word here expressing impatience, what in the world?

94. Ψυχῶν . . . φοντιστίγιον. The philosophers and sophists had introduced a set of cant words and affected expressions, which exposed them justly to the poet’s satire. The verb φοντιζω, to ponder deeply, was one of these, and seems to have been used with infinite repetition, as we may judge by the works of Plato and Xenophon, to express the state of profound philosophical meditation. Mitchell quotes a passage from Plato’s Symposium, relating an amusing anecdote of the abstraction of Socrates in his campaign at the siege of Potidæa, which took place about two years before the representation of the Clouds. The philosopher fell into a reverie, one morning, which lasted longer than was quite consistent with military discipline. “And it was now mid-day, and the men perceived it, and, wondering, said to each other that Socrates had been standing from early morning, meditating something (φοντιζων τι). And at last some of the Ionians, when evening came on, took their supper, and, as it was summer time, brought out their camp-beds, and lay down in the cool air, and at the same time watched to see if Socrates would keep standing through
the night. And he stood until the morning came and the sun rose; and then, having offered prayers to the sun, went away."

The word ϕροντιστήμων is an invention of the comic poets, and formed after the analogy of βουλευτήμων. Kock calls it Speculatorium. It means the place where philosophical meditation is done, the meditation-shop, the thinking-hall. The word may be written in English phrontistery, like baptistery and other like terms. The whole line may be rendered, This is the thinking-shop, or phrontistery, of wise souls.

96. πυγεύς, an extinguisher. This was a hollow cover of hemispherical shape, placed over the brazier or coal-pot (ἀνθρώπαιον), in which the charcoal fire was made. For a general account of the mode of warming ancient houses, see Becker’s Charicles, p. 214; Gallus, pp. 210, 211.

98. ἄφγυρον .... διδῷ, if one will but pay them for it. It was notorious that the sophists exacted enormous pay for their pernicious instructions, and that many of them accumulated large fortunes. But the charge as applied to Socrates was false; he never received any compensation whatever from his disciples.

99. Ἀξίοντα νικήν, To conquer in speaking; to gain the argument. Instrumental use of the participle, see Küllner Gr. Gr., § 310. 4. 9.

100. Ὅνα .... τοῦνομα, I don’t exactly know the name. Strepsiades is afraid to come out with it at once, lest the young man should plumply refuse to have any thing to do with them. In the next line, the poet plays off some of the favorite terms of the philosophers. Μετμυχοποντιστική is a comic word, meaning speculative ponderers, or philosophers in a brown study; and ναλοί τε νάγαθοι is a favorite expression of Xenophon and Plato; ναλοκαγαθία described the character of a well-educated, high-bred Athenian gentleman.
Such it was the profession of the sophists to make their disciples.

102. Ἀιδοὶ...οἴδα. Phidippides starts at the mention of them, Bah! the rogues, I know. In the next sentence he refers to some of their fantastic habits, their whimsical austerities, their philosophic paleness, and their affectation of going barefoot; they being too intent upon intellectual matters to give any heed to these things. With Socrates, however, these habits, though odd, were not affected.

104. πανοδαμίων. This epithet of Socrates may be fastened upon him in satirical allusion to his daemon, or the guiding spirit to which he gave that name, and which he declared, warned him of the nature of the actions he was about to perform.

106. ἀλφίτων. The rustic ideas of Strepsiades show themselves in the selection of his phraseology. Flour or grain naturally occurs to him as the representative of property in general.

107. Τούτων, the partitive genitive, Of these, i. e. one of these.—σχασώμενος, separating yourself from, or, in the cant of the day, cutting.

109. φασιανός. Some explain this word as meaning horses, from the Phasis; others, as pheasants; the latter probably is correct. The word may also allude punningly to sycophants, from φαίνω. Leogoras was a gourmand, frequently ridiculed for his love of good eating.

110. χρυσίτει ἱπποκόπων. An expression of special fondness; dearest of human beings, my dearest fellow.

112-115. Εἴναι...τιδικώτερα. The poet here alludes to some of the mischievous opinions taught by the sophists, and especially to the art professed by some of them, of "making the worse appear the better reason"; of defending any side of any question or cause by the subtilties of
sophistical logic; of confounding right and wrong by plausible and puzzling arguments to prove the uncertainty of all moral distinctions, and by vague generalities, difficult to be denied, and having their counterpart in the extravagances taught by some of the Cloud-philosophers of the present day. Strepsiades is anxious that his son should go to the phrontistery and acquire this art, so as to help him to get rid of his debts (116–118).

119, 120. ὅν ... διακειμαισίνος, I could not comply, for I should not dare to look upon the knights with my color rubbed away. Phidippides refuses, because he would be ashamed to look his genteel friends in the face, with his complexion spoilt by reducing it to the philosophic color. For the use of the optative πιθοίμην, see Kühner, Gr. Gr., § 260, 3 (4).

121. ὅν ... ἕδει, Well, then, by Demeter, you shall not eat of mine; ἕδει, from ἔδω, fut. ἔδομαι, 2 pers. ἕδει. See Soph. Gr. Gr., § 133.

122. ζύγιος, yoke-horse. The ζύγιοι were the two middle horses in a team of four abreast, so called from their being placed under the yoke, ζυγός.

123. Ἀλλ' ... ὁμισ, literally, I will drive you out of my house to the crows. A proverbial expression, often used in angry imprecations, as (l. 133) Βάλλεις νόμων, Go to the crows, just like the English, Go to the devil.

124, 125. Ἀλλ' ... φορτιῶ, But my uncle Megacles will not let me go without a horse. I'll go in and won't trouble my head any more for you. The young man's thoughts are running upon his horses and the equestrian dignity of his mother's family. He is tired of standing and
hearing his father talk, and determines to go to bed again. The poet makes him use φροντίζω in allusion to the jargon of the philosophers. He rings every possible change upon the word. The tense is the Attic future for φροντίζεω.

126. Ἀλλ' ... κείσομαι, But though I'm thrown, I will not lie here. A metaphor drawn from the wrestlers. He has been defeated in his plan for his son, but does not mean to despair. As the youth will not become a Phrontist, he will try it himself. The poet makes him, satirically enough, pray to the gods for success, before attempting to learn this "new way to pay old debts."

130. σφυραλάμους, literally, slivers of wood; used metaphorically for subtleties of logic and sophistry, quips and quirks.

131. Ἰτηέον, lengthened form of ἰτέον, I must go. The lengthening of the word gives it a sort of slang turn, = I must go it. After some hesitation the old man is resolved to make the trial, and expresses his resolution by this word.—Τί ταῦτ' ἔχων στραγγεύομαι, Why thus, or Why then do I loiter? ταῦτ' ἔχων in this sense is an Attic idiom, of which many examples occur, several hereafter in this play. The old man at length departs, and, knocking at the door of the phrontistery, disturbs the musings of the disciples; one of whom, in a fit of very unphilosophical wrath, tells him (l. 133) to go to the crows, and then asks his name; to which Strepsiades replies, with suitable circumstance (l. 134), Phidon's son, Strepsiades, the Cicyonian.

135-137. Ἀμάθες ... ἐξενημεέρην, You are a clown, by Zeus, who have thus thoughtlessly kicked against the door, and made a profound conception that I had just traced out miscarry. Ἀμάθες, literally, ignorant, unlearned. Ἀπευ-μεγαμον, without deep cogitation, like a boor, and not like a philosopher.
138. τηλοῦ . . . ἀγαθῶν, for I live afar in the country. Strepsiades is burlesquing a verse of Euripides. For the construction, see Matthiae, § 340; Soph. Gr. Gr., § 196.

139. τὸ πρῶτα τοῦ ἔρμομένος, the thing that has been made to miscarry. The language here and in the preceding speech of the disciple is a humorous burlesque of the Socratic idea of the maieutic art, and of the intellectual midwife, which the philosopher, himself the son of a woman who practised obstetrics, pronounced himself to be; and the school is held up, through most of these scenes, as a place of initiation into profound and mysterious knowledge, concealed from all but the disciples.

141. ἐγὼ . . . οὐτοσί. The force of the demonstrative pronoun is adverbial; for I, here, or I, your man here.

143. Νομίσει . . . μνοσίμω, But these things are to be regarded as mysteries. The ridicule here is directed against the secrets and mysteries that belonged to the interior of the philosophic schools.

144-147. Ἀνίκεῖ . . . ἄφιλατο. The Chærephon here spoken of was one of the warmest friends and most distinguished disciples of Socrates. He is often mentioned by Xenophon and Plato. He injured his health by intense study, and the sallowness of his complexion gave Aristophanes occasion for several jokes at his expense. He was one of the exiles who returned to Athens on the downfall of the Thirty Tyrants. The philosophical, or rather geometrical, experiment here described contains an allusion to the thick, bushy eyebrows of Chærephon, and the bald head of Socrates. It might be repeated any day by the philosophers of modern Athens.

148. Δεξιώτατα, Most dexterously.

151. Πεσσανάι, Persian sandals; handsome, red sandals, like the Turkish slippers of the present times.

152. ἀνεμίστησε, he set about measuring off. Note the force of the imperfect tense. — τὸ χωρίον, the distance.
153. 'Ω .... φοντόν, O Zeus, what subtlety of the intellects! For the construction of the genitive, see Matt. Gr. Gr., § 371; Soph. Gr. Gr., § 194, 2.

154-155. Τι .... φρόνισσα; What would you say, then, if you should hear another deep thing of Socrates? — ἀν. This particle qualifies some verb to be supplied. For its use in interrogative sentences, see Kühner, Gr. Gr., § 260, 3, c.

157. Ὀπότερα .... ἔχει. The question is stated in a very solemn and philosophical manner, Whether he held the opinion, or Whether he maintained the doctrine.

159. ἐμπίδοσ, the gnat, midge, the same as the νόνωψ; the insect still abounds in Athens. The name is repeated several times in the course of the discussion, for the purpose of heightening the ridicule.

166. Ὑ .... διενεφέματος, O thrice blessed for the inward vision! that is, intuition of the inside of the gnat. The word is comic, says Passow, as if one should say Darmsichtigkeit for Scharfsichtigkeit, innersight instead of insight.

167, 168. Ἡ .... ἐμπίδοσ, Surely, a man who sees through a gnat's inside might easily get acquitted in a suit at law. In the legal language of Athens, ὁ φεύγων was the defendant; ἀποφέψειν meant to be acquitted, to escape the penalty.

169. γρώμην μεγάλην, a great philosophical idea.

176. τί .... ἐπιλαμήσατο; and what did he contrive for the bread?

177-179. Κατὰ .... ὑφείλεστο. These three lines have caused much difficulty among the commentators. The allusion in the first line is to the geometricians, who covered a table with fine sand, and on this drew their figures; in the second, the philosopher is represented as taking up a small spit, and then handling a pair of compasses; and in the third, the scene suddenly changes, and the disciple makes
him whip away a cloak from the palaestra. It is well known that the palaestras were a favorite resort of Socrates. There, while the young men were practising their exercises, the outside garments were laid aside, and, of course, might easily be stolen. Perhaps the poet is merely ridiculing the philosopher, by making his disciple begin as if he had a great scientific problem of his master's to describe, and break off suddenly by attributing to him the petty trick of stealing a cloak from the palaestra. The rustic would understand but little about the geometry; but if the science enabled him to do such tricks, it must be something worth learning, and very much to his purpose, as he wanted to cheat his creditors. But the loss of the supper seems to be forgotten. The disciple, perhaps, did not mean to answer the querist's question in any other way. Bothe says,—“Præstigiatorum artibus usum fingit personatum istum Socratem; nam quemadmodum præstigiaores aliud agunt, aliud agere videntur, sæpeque mirâ celeritate nihil suspicantibus aliquid vel auferre, vel inserere in sinum solent; sic ille in palaestrâ, postquam cinere conspersit abacum, tanquam figuras geometricas descripturus, velut mutato consilio, veru alicubi arreptum incurvavit, tum rursus propositum se tenere fingens cincunum in manus sumpsit, mirantibusque spectatoribus, quid sibi vellet, et de his rebus, præsertim insuetis eo loco, inter se colloquentibus, dum minus observatur, pallium aliquod, quo ei opus erat, ù. e. non adeo vile ac tritum, ut nullo pretio futurum esset (θεμάτων, non ἰμάτων) veru impacto, tanquam uncino, ex ipsâ palaestrâ, loco frequentissimo, furatus est, eoque post vendito cœnavit.” According to this note, he stole the cloak, and sold it for a supper. Mitchell says,—“The three verses preceding appear upon the whole to be little more than a piece of mere persiflage (and so thinks Weiland), in which we are not to look for any very connected sense. The scholar, who has hitherto been on the high
ropes about his master, seeing by this time whom he has to deal with, plays off a little wit upon his rustic hearer. This narrative accordingly commences as if Socrates were about to draw upon his abacus or table (previously strewed with dust) some geometrical figures. Instead of a pair of compasses, however, the philosopher takes a small spit, which he works into something like a pair of compasses; but, instead of drawing a diagram with this instrument, the scholar's narrative suddenly shifts his master into the palaestra, where he is described as filching a cloak, the scholar at the same time exemplifying the act by affecting to twitch the cloak from his auditor. Strepsiades, who has been following the speaker open-mouthed, expecting some almost magical proceeding on the part of Socrates to procure his scholars a supper, and looking hum! hah! indeed! prodigious! sees nothing of the fallacy practised upon his understanding, but breaks out into a strain of admiration at the dexterity of Socrates, 'And to think of Thales after this!'

Perhaps it is nothing but a joking way of telling how Socrates cajoled them out of their supper, by fixing their attention upon the figures he was drawing upon the table. "Having spread fine dust over the table, he bent a little spit, and took a pair of compasses, and — whipped the cloak away from the palaestra." Whipping the cloak from the palaestra may have been, from the circumstances before mentioned, a humorous and proverbial expression for slyly cheating one of any thing. A law prescribing the penalty for "stealing a garment from the Lyceum, or the Academy, or the Cynosarges," &c., is cited by Demosthenes, Contra Timocratem, 736.

Kock adopts another reading, first proposed by Hermann, θυμάτιον instead of θυμάτιον. Offerings were left in the palaestra to Hermes; and the trick charged upon Socrates, according to this reading, is that he filched away a bit of
meat from the palaestra, while the attention of the spectators was occupied with a pretended geometrical demonstration.

180. ἐκεῖνον .... ὁμιόζωμεν; that Thales, that is, the great Thales, the famous philosopher, whose name was world-famous. The impatience of Strepsiades to be admitted at once into the school is too great to be restrained.

183. Μαθητικόν γίγ, For I long to be a disciple, or rather, as the desiderative verb has something of comic force, I'm itching to be a disciple.

The door is open, and Strepsiades looks in. "Every ludicrous situation," says Mitchell, "and attitude, in which a number of young persons could be presented as pursuing their studies, is here to be imagined. This pupil has his head, as it were, in the heavens; he is contemplating divine entities, and seeing how far Socratic ideas correspond with Pythagorean numbers. That has his head buried in the earth, his heels being uppermost; doubtless he is searching for fossil remains. A third party content themselves with tracing various diagrams on their abaci, or philosophic tables. All are deadly pale, without shoes, having the hair long and matted, and, instead of the flowing himation, wearing the short philosophic tribon. Various articles of science, globes, charts, maps, compasses, &c., are strewed about. In the centre of the room, and evidently set apart for some unusual purpose, stands a small litter or portable couch. The scene is completed by two female figures. The one bears a sphere in her hand; by way of belt, she has part of the zodiac round her waist, and her robe-maker has evidently been instructed not to be sparing of suns, moons, and stars in her drapery. As this figure was meant to represent Astronomy, so that, with her compasses in her hand, her robe plentifully figured with diagrams, and the mystic nilometer on her head, is evidently intended for Geometry."
184. ιανίθ . . . θηνία; what part of the world do these animals come from? or, what sort of creatures are these?

186. Τοίς . . . Αλησωροις; The captives taken from Pylos, the Lacedaeonians I mean. The event alluded to in this line was one of the most singular in the Peloponnesian war. The siege of Pylos, which was garrisoned partly by Spartan soldiers, had lasted a long time, and the Athenians were beginning to be discontented with Nicias, the first of the ten generals. Cleon, the most notorious demagogue of the day, seized this occasion to inflame the popular discontent. "He pointed at Nicias, the son of Niceratus, the general," says Thucydides, "being his enemy, and inclined to censure him, declaring that, it would be easy enough, if the generals were men, to sail with an armament and capture the forces on the island, and that he himself would do it, if he had the command." Very unexpectedly, he was taken at his word; Nicias offered to resign, and then Cleon tried to withdraw. "But the more he declined the voyage, and tried to escape from his own words," remarks Thucydides, "the more they, as is customary with a mob, insisted upon Nicias resigning the command, and were clamorous for Cleon to sail." So he was finally compelled to submit to the honor which the sovereign people thrust upon him in jest. Putting a bold face upon the matter, he said he was not afraid of the Lacedaeonians; but with the Lemnians and Imbrians who were present, in addition to the soldiers then at Pylos, he would, within twenty days, either bring to Athens the Lacedaeonians alive, or kill them there. This boast was received by the multitude with shouts of laughter; but, by an extraordinary series of accidents, he was enabled to fulfill his promise, and within twenty days brought the soldiers of the garrison, among whom were about a hundred and twenty Spartans, prisoners to Athens. See Thucydides, IV. c. 27-40, where there is a most able narrative of these events. Their date is B. C. 425.
A scholiast remarks, with great simplicity,—"It was natural that these men, on account of the fear of captivity, and on account of their having been besieged already many days (seventy-two, according to Thucydides) in a desert island, where they could get no supplies, and, by reason of their having been imprisoned in stocks a long time after the capture, should have become pale, and thin, and filthy."

192. Ὅντοι . . . Τάγματος, These are prying into darkness under Tartarus. ἐρεβοδειφῶ, from ἐρέβω, and διφῶ, to search.

195. Ἀλλ', . . . ἐπιτυγγυ. But go in (speaking to the scholars who had come out to see the new disciple), lest HE fall in with you here. The pronoun ἐξεῖνος, he, and in other places αὐτός, is used by way of eminence, being always understood, when spoken by disciples or followers of a sect, to refer to the master. The Pythagorean αὐτός ὅμα, ipse dixit, he said, that is, Pythagoras said, is well known.

197. τι . . . ἵμων, a little matter of my own. πραγμάτων, diminutive of πρᾶγμα.

200. Πῶς . . . μοι, In the name of the gods, what are these things? tell me. He points to the images of Astronomy and Geometry.

202. Τῶν' . . . κοίσμων; What is this good for? The answer reminds Strepsiades at once of the colonial lands of the Athenians, which played as conspicuous a part in Attic politics as the "public lands" do in our own. The following is an outline of Boeckh's remarks upon this subject.—It was held to be a right of conquest to divide the lands of conquered tribes or nations among the conquerors. The distribution of the land was employed as a caution against, and a penalty for, revolt; and the Athenians perceived that there was no cheaper or better method of maintaining the supremacy, as Machiavelli has most justly remarked, than the establishment of colonies, which would be compelled to exert themselves for their own interest to retain possession
of the conquered countries; but in this calculation they were so blinded by passion and avarice as to fail to perceive that their measures excited a lasting hatred against the oppressors, from the consequence of which oversight Athens severely suffered. Are we to call it disinterestedness, when one state endows its poor citizens at the cost of another? Now it was of this class of persons that the settlers were chiefly composed, and the state provided them with arms, and defrayed the expenses of their journey. It is nevertheless true that the lands were distributed by lot among a fixed number of citizens; the principle of division doubtless was, that all who wished to partake in the adventure applied voluntarily, and it was then determined by lot who should and who should not receive a share. If any wealthy person wished to go out as a fellow-speculator, full liberty must necessarily have been granted to him. The profitableness of the concern forbids us to imagine that all the citizens cast lots, and that those upon whom the chance fell were compelled to become Cleruchi. The distribution of lands was of most frequent occurrence after the administration of Pericles. Pericles himself, and his successors, Alcibiades, Cleon, and other statesmen, employed it as a means of appeasing the needy citizens; and the fondness of the common Athenians for this measure may be seen from the example of Strepsiades in the Clouds of Aristophanes, who, on the mention of the word Geometry, is instantly reminded of measuring out the lands of the Cleruchi. See Bocckh, Public Economy of the Athenians, Lamb's translation, p. 546-556.

204, 205. Ἀστεῖον . . . γρήγορον, 'Tis a capital thing you mention, for the contrivance is both republican and useful.

207. Ἀδῷραι. The disciple shows him a map, and points out Athens on it. The old man, however, humorously says it cannot be Athens, for there are no judges to be seen
The number of citizens occupied in the courts of Athens as judges might sometimes amount to six thousand, about a fourth part, as Wieland remarks, of the whole free population of Athens.

209. ὡς . . . ὁμιλῶν, *In very truth, this is the Attic land.*

211, 212. Ἡ . . . πάννυ, *This is Eubœa, as you see, stretching along here very far.* He points out the island of Eubœa stretching along the coast of Attica.

213. Οἶδ᾽ . . . Περικλέους, *Yes, I know, it was stretched by us and Pericles.* A joking allusion to the heavy tributes exacted of the Eubœans by the Athenians, after the Chalcidians and Eretrians had been besieged by Pericles.

215, 216. ὡς . . . πάννυ, *How near us? Use all your philosophy (πάννυ φροντίζετε, ponder deeply; the poet is again laughing at the philosophic cant) to remove it very, very far from us.* Strepsiades affects to be frightened by the proximity of Sparta to Athens, as seen on the map. The history of the Peloponnesian war, which had already caused the Athenians so much distress, will explain the old man's alarm.

217. Οἷμοξεσδ' ἁρα, *You'll groan, then, that is, so much the worse for you, if you can't put it further off.*

218, 219. Θέες . . . ὡς Σώματες. *Strepsiades now observes a man suspended aloft in a basket. This is accomplished by means of stage machinery. In great surprise he asks, Who is that man up there in the basket? The disciple answers, in Pythagorean fashion, Ἄντος; He. What he? says Strepsiades; and when he is told it is Socrates, he exclaims, with an expression of surprise, calling to the philosopher, and standing with admiring look fixed upon him, ὅ Socrates!*

220. Ἡθ . . . μέρα. *This is addressed to the disciple,—Come, you, speak up to him for me, loud.* But the disciple, his master being present, is too busy to do any such thing.
Whereupon Strepsiades ventures to call him himself, and, in a coaxing style, rendered ludicrous by the diminutive of the philosopher's name, shouts out, "Ω Σώκρατες, Ω Σωκρατίδιον, Socrates, Socratidy!" The reply of the philosopher, from his elevated position, is such as becomes his dignity,—"Why callest thou me, O creature of a day?"

225. 'Αεροβατω . . . ἤλιον. Another sublime speech of the philosopher, and designed by the poet to ridicule a certain class of physical inquiries among the sophists,—

I mount the air and overlook the sun.

226, 227. 'Επειτ' . . . εἰπερ. For the elliptical use of εἰπερ, see Matt. Gr. Gr., § 117, f. Strepsiades touches upon the atheism which was charged upon the sophists, and, playing upon the words, substitutes ιπερφιφορεῖς, you despise, contempt, for the verb πειράφορεῖς, to examine, to overlook. But, on account of the double meaning of overlook, the point may be preserved in English without changing the word:—

Dost thou, then, from the basket overlook
The gods, and not from earth, if —

227–230. Ὡ . . . ἀέρα. Socrates goes on to give the reason why he has got up into the basket to speculate. The whole passage is a ludicrous embodying in visible representation of the philosophic mode of procedure in inquiries into matter above the earth, μετέωρα ποίηματα, such as the sun, moon, stars, meteors, clouds, and the like. The speech ends with an amusing turn, in which the poet laughs at the Socratic method of drawing illustrations of moral or philosophic truths from objects of every-day life. Stüvern (Über Aristophanes Wolken, pp. 8, 9,) justly remarks,—"Socrates, as delineated by Xenophon, was notoriously so far removed from the investigations into the μετέωρα, i. e. the universe, the heavenly bodies and the atmospheric phenomena which occupy the master of the ponderers, that he considered it a piece of insanity to surrender one's self,
like Anaxagoras, to their contemplation, because it was impossible to penetrate to their actual foundation and relations. This belonged originally to the physical school, then, also, to the Eleatics, but was not foreign to the sophists, and among them Prodicus especially is designated as a meteorologist by Aristophanes in the Clouds and in the Birds. Aristophanes, therefore, has transferred this, not from those two schools only, but from the philosophers generally of that time, to his thinking-house, called the φιλοσοφιστήρα, as an establishment for such subtleties; and with such expressions as μετεωροσοφιστίταί, — which Xenophon resolves into μετεωροσοφιστέμαι, μετεωροφοσέωνας, ἀδολέσχων, which he uses of the master and disciples, designates the philosophy generally, partly in reference to the subject on which they busied themselves, partly in reference to the mode of speculating and discoursing upon it.”

230. τὸν ὁμοίου ἄισθα, its kindred air. A reference to the opinion of the Ionic philosophers upon the cognate nature of the soul and air.

232. οὐ γὰρ ἀλλ’. An Attic idiom, properly elliptical, for οὐ γὰρ μόνον τὸ ἄλλα, &c., for not only so, but. The idiom, however, may be rendered, for, moreover.

233. ἵματα τῆς φωνίδος, moisture of thought. “That Socrates was versed in the writings of Heraclitus is well known; and to some opinions of that school, as, that a dry soul is best, that the death of intelligent souls arises from moisture, &c., reference is here probably made.” Mitchell.

236. Ἡ .... ἔσχατα; Strepsiades is utterly confounded by this philosophical rigmarole. “What!” says he, “do you say that the thought draws the moisture into the watercresses?”

237, 238. Ἵθι .... ἔληλυθα, Come, then, Socratidy, come down to me, that you may teach me that for which I’ve come.

239. Ἡλθες .... τί; You’ve come for what? This arrangement of words is often used in interrogations.
NOTES.

240, 241. Ἐξονόμω, For I am plundered and ravaged by interest and the hardest creditors, and my property is taken for security. The phrase ἀξερω καὶ φέρω, to drive and carry, i. e. to plunder, to ravage, is of very ancient origin, and refers to driving away cattle and carrying away fruits and other inanimate objects. In process of time its original force was lost, and the whole phrase was used in the simple sense of to plunder. For the construction of τὰ ξύλωμεν ἐξονόμω, see Matt. Gr. Gr., § 421, 2. "As, by a peculiar Græcism, verbs which in the active take a dative of the person can be referred to this person as a subject in the passive, these verbs in the passive have also the thing in the accusative, whilst in other languages only that which is the object of the active becomes the subject of the passive." See also Soph. Gr. Gr., § 208.

242. Πόθεν . . . γενόμενος; How did you get into debt without knowing it? For the various constructions of λαρβάω, see Matt. Gr. Gr., § 552, b; Soph. Gr. Gr., § 225, 8.

245, 246. Μισθὸν . . . θεοὺς, And, whatever price you may ask me, I'll swear by the gods to pay down. For construction of two accusatives, see Soph. Gr. Gr., § 184.

247, 248. πρῶτον . . . ἔστι. The word νόμισμα means either an established institution or a coin. It is used here equivocally, referring partly to what Strepsiades has said about paying. Translate, For, first, gods are not a current coin with us.

248, 249. Τῷ . . . Βυζαντίῳ; By what do you swear? by iron coins, as they do in Byzantium? The allusion here is explained by the following passage from Boeckh's Public Economy of the Athenians, p. 768, 769. "It was similar to the iron money of the Clazomenians, with this difference only, that it was not at the same time an evidence of debt. Byzantium, notwithstanding its favorable situation for commerce, and the fertility of its territory, was generally in a
miserable condition. The Persian and Peloponnesian wars, the wars of Philip, and the alliance with the Athenians, together with the tributes exacted by the latter, must have unfavorably affected its prosperity. With the barbarians in its vicinity it was engaged in continual contests, and was unable to restrain them, either by force, or by tributes; and to the other evils of war was added the tantalizing vexation, that, when with much labor and expense they had raised a rich crop upon their fertile fields, their enemies destroyed it, or gathered what they had sown; until at last they were obliged to pay the Gauls valuable presents, and, in a later period, a high tribute, to prevent the devastation of their fields. These difficulties compelled the adoption of extraordinary measures, and finally the exaction of the toll on vessels passing the Bosporus, which in Olymp. 140, 1 (B. c. 220), involved Byzantium in the war with Rhodes. Among the earlier measures, adopted by them for relieving themselves from pecuniary embarrassment, was the introduction of an iron coinage for domestic circulation, in order that they might use the silver in their possession for the purposes of foreign trade, for carrying on war, and for tributes. It was current during the period of the Peloponnesian war, and received the Doric appellation sidareos, as the small copper coin of the Athenians received that of chalcês. Since it was thin and worthless, it appears to have been merely a strong plate of iron, having an impression on one side."

251. εἴπερ ἐστι γε, that is, ἐξεσθε, if it is possible.

254. Κάθησε .... σχίσματια, Sit down, then, upon the sacred couch. 'The σχίσματια was a sort of folding-stool for travellers, invalids, and sedentary persons. Socrates was known to possess such a stool or couch.

256. Ἐπὶ τί στέγων; Crown, for what? For ἐπὶ τί, see Matt. Gr. Gr., § 568, c.

257. Ὀσεῖο .... θύσετε, Don't sacrifice me like Ἀθα-
mas. The construction of this line is purposely confused, to express the alarm experienced by Strepsiades. Socrates attempts to place the chaplet upon his head, so as to frighten him. For the construction of ὅτως μή (σκόπει, look out, understood) with the future, equivalent to a negative imperative, see Matt. Gr. Gr., § 518, 7; Soph. Gr. Gr., § 214, b. The story of Athamas is thus told by a scholiast:—"Athamas had two children by Nephele, Phryxus and Helle. Deserting Nephele, who was a goddess, he married a mortal. Nephele, therefore, in a fit of jealousy, flew up to heaven, and afflicted her husband's land with a drought. Athamas sent messengers to Apollo to inquire concerning the drought; and his wife, wishing the death of Phryxus and Helle, bribed the messengers to declare, that the Pythian oracle's response was, that the drought would not cease, unless they sacrificed the offspring of Nephele. Athamas then sends for them from the sheepfolds; but a ram, speaking with a human voice, warns them of their threatened death. They fled, therefore, with the ram, and, as they were crossing the strait to Abydos, Helle fell off and was drowned, and it was called the Hellespont, after her. But Phryxus, riding on the ram, arrives safely in the country of the Colchians, where he sacrifices the ram, gifted by the gods with a golden fleece, to Ares or Hermes; and, establishing himself there, left his name to the country. But Nephele causes Athamas to suffer punishment for her children; he is brought forward, therefore, with a chaplet upon his head, about to be sacrificed on the altar of Zeus, when he is rescued from death by Hercules. Such is the representation of Sophocles in his play."

258, 259. Ὡς ... ποιοῦμεν, No, but we do all these things to those who are undergoing initiation.

260. Ἀξίω ... παιδύλη. τοίμα, from τοίβω, to rub, something rubbed, polished, &c.; hence, metaphorically, "
person skilled and polished in any thing. χορταλον, a rattle or bell, and met. a talking person, a rattler. πιμιλη, fine meal, met. a subtle fellow, a keen, acute rogue.

261, 262. Μὰ . . . γενίσομε, By Zeus, you will not deceive me; that is, What you say about my being made meal of I’m afraid will be true enough. Upon the 262d line Mitchell says,—“The words are hardly out of the mouth of Strepsiades, when the whole contents of the bag (a mingled mass of fine pebble, tin, and meal) are dashed into his face. Strepsiades sputters and spits, and spits and sputters, till, the intervening obstacles being at last removed, out comes the word πιμιλη, like a pellet from a pop-gun. But this is not all. Strepsiades turns to the spectators, and part of the freemasonry of the Socratic school is discovered; for the face of Strepsiades, hitherto of a ruddy color, has now assumed the hue of deadly pale peculiar to that school. Such appears to me the meaning of this difficult passage.”

263. Εὐφριείν, To observe a religious silence. The ceremony of initiation is now over, and nothing remains but to introduce Strepsiades to the new divinities. The first line is addressed to him; then Socrates proceeds with a solemn invocation to Air, and Ether, and the Clouds, the deities of the new school.

266. τῷ φρονιστῇ, to the phrontist. “These words,” says a scholiast, “may be understood either of Socrates or the old man; of Socrates, so that he may be invoking the clouds to appear to him; or of the old man, since Socrates already counts him among the number of the philosophers.” Mitchell says they refer to Strepsiades, “the newly admitted member. That the popular voice subsequently fixed the term on Socrates himself may be gathered from the language which Xenophon puts into the mouth of his Syracusan juggler, when offended at seeing the guests whom he had been brought to amuse paying more attention to
Socrates than 'o his own sleight-of-hand tricks." He then cites the passage from Xenophon's Symposium to the following effect: — "And these discourses going on, when the Syracusans saw them neglecting his exhibitions, and entertaining themselves with one another, envying Socrates, he said to him, 'Are you, then, O Socrates, the reflecter, so called (ó φανταστής)?' 'Better so,' he replied, 'than if I were called the unreflecting (άφαντιστος).' 'Yes, unless you were a reflecter (φανταστής) upon things on high (τῶν μετεώρων).' 'Do you know, then,' said Socrates, 'any thing higher than the gods?' 'But, by Zeus, it is not these, they say, that you give your thoughts to, but the most useless things. . . . But let these things alone, and tell me how many flea's feet you are distant from me; for these are the things, they say, that you apply geometry to.'" Xen. Sym. VI. 6.

267. Μήπω. Strepsiades, frightened at the invocation, bawls out, begging the clouds not to appear until he has folded his cloak about him.

268. Τό . . . έξοντα, Unlucky that I am, to have come from home without my dog-skin cap! For the use of the accusative and infinitive with the neuter article, see Kühner, Gr. Gr., § 308, R. 2.

269. τῶθ εἶς ἐπίδείκνυ, to exhibition before him, that is, before Strepsiades. The following lines are in that high poetic vein, of which no one was a greater master than Aristophanes, when he chose to give free scope to his lyric genius.

270. χιονοθλήτωσι, snow-beaten.

271. Νύμφας, with the Nymphs (Soph. Gr. Gr., § 206), that is, the daughters of father Oceanus, and of Tethys, the same that compose the chorus in the Prometheus Bound.

272. προχωρῆς, literally, the outflowings, that is, the mouths.—χονσίως ὁφύεσθε προχωρίων, ye draw in golden pitchers. With regard to the places mentioned in these
lines, Botlie observes,—"The poet describes the earth, from its centre, where Mount Olympus was believed to be situated, and in four directions,—towards the west, where were the ocean isles, the south, where was the Nile, the north, where was Lake Maeotis, and, finally the east, where was Mimas, the highest mountain in Ionia,—not in Thrace, as has been supposed;" the same Mimas, probably, that is mentioned in the Odyssey, III. 172:—

"Η ἰπένερθε Χίοι, παρ' ἱνεμόεντα Μίμαντα.

275. Ἀέναιοι Νεφέλαι. "Loud claps of thunder are here heard; these are succeeded by a solemn strain of music; after which, a chorus of voices, apparently proceeding from a body of clouds which float about on the side of Mount Parnes. These clouds gradually assume the appearance of females of the most commanding aspect, and subsequently occupy, like other choruses, the orchestra, or empty space between the stage and the spectators." Mitchell.

After the prayer of Socrates, the clouds summon each other to obey the invocation to assemble, and thus to make their appearance before Socrates.

276. δροσοεῶν φύσιν εἰώγγτον, dewy, easy-moving nature. With regard to the appearance of the clouds, Welcker remarks,—"In the uncovered theatre, the chorus was really seen moving along from the side of Parnes, veiled like clouds, directly opposite the spectators, coming down over the walls, which on both sides shut in a large part of the long stage, and behind which the machinery was disposed. While they were rapidly and tumultuously shaking off their cloudy veils, and coming forth as women of wondrous dignity and beauty, they occupied the orchestra, the empty space between the spectators and the players, and then took the elevated Thymele, in order to speak, by means of the choir-leader, with the actors or the spectators, to whom they alternately addressed themselves."
287-290. 'All' ... γαῖα, But let us, having shaken off the showery cloud from our immortal form, survey the earth with far-seeing eye. There is some doubt as to the reading of ἄθανάτας ἴδεας. Some have ἄθανάτας ἴδειας, and a scholiast mentions the reading ἄθανάτας ἴδειας. The reading given in the text is perhaps the best, and the genitive case is constructed with ἀποσαίαμενος, having shaken off from.

292. "Ἡσθοῦ ... θεοσεπτόν; Socrates addresses this to Strepsiades. θεοσεπτόν, worthy of divine worship, to be revered as a god.

296. ἀπεφ ... οὖνοι. The poet makes Socrates allude satirically to the comedians in these words. τονγόδαιμον. This ludicrous epithet was compounded in imitation of the ἄκαδαιμος, applied by the comic poets to Socrates and his fellow-philosophers. It means literally (τόξος, δαιμός) lees-daemons, and refers to the comic actors daubing their faces with the lees of wine.

297. μέγα ... ἀοιδαῖς, for a great swarm of goddesses is in motion with their songs.

299. Παρθένων ομβροφόρου. "After a preluding strain of music, the voices of the chorus are again heard, but they themselves are not yet visible." Mitchell.

300. λαπαφῶν θόνα Παλλάδος, the fair land of Pallas. Pindar called Athens λαπαφαὶ καὶ ἀοίδημοι, Ἑλλάδος ἔρεισμα, κλειστ' Ἀθηναί, illustrious Athens, fair and famous, the prop of Greece.

302. ιερότατον ιερῶν, the unspeakable, sacred rites, that is, the Eleusinian mysteries.


304. ἀναδείκνυται, is thrown open.

308. Καὶ ... ἱερώτατα, and the most sacred processions, in honor of the immortals.

309-313. Εὐστέφαφαί ... αὐλῶν, And well-crowned fes-
tivals and banquets in all the seasons, and, at the coming spring, the Bromian joy, and the rivalries of harmonious choruses, and the deep-resounding music (literally, Muse) of flutes. This choral song is a beautiful description of the festivities and poetical amusements of the Athenians. No city of ancient times equalled Athens in the variety, taste, and splendor of its entertainments, its processions, its cyclic dances, and its Dionysiac exhibitions. These last were the most remarkable of all, as being the occasions which produced the masterpieces of the Attic tragic drama, the works of Æschylus, Sophocles, and Euripides. These exhibitions are meant by the Βουκία υάοις, at the coming of spring, the greater Dionysiac festival taking place at that season of the year. See Panegyricus of Isocrates, p. 15, Felton's edition, and note, p. 79.

Mr. Wordsworth, the elegant author of "Athens and Attica," makes the following remarks: — "Aristophanes, in his play of the Nephelæ, brings his goddesses, the Clouds, from the heights of Mount Parnes, when, in compliance with the invocation of Socrates, they descend to visit the earth. Quitting their aerial station on this lofty mountain, they soar over the Athenian plain, and floating across the peaked hill of Lycabettus, at the north-east extremity of the city, and above the town itself, and the rock of the Acropolis, they fly over the Parthenon, and at last alight on the stage of the theatre on the south side of the citadel. Before they commence their flight, they join their voices in a choral strain, replete with poetical beauty, which furnishes conclusive evidence that the poet who composed it might have been as distinguished for lyrical as he was for his dramatic excellence; that, in a word, he might have been a Pindar, if he had not been an Aristophanes.

"While listening to the beautiful language and melodious harmony of this song, the audience might almost imagine itself to be placed in the same elevated position as was oc-
cupied by those who united in giving it utterance; and thence it might seem to contemplate all the noble and fair spectacles which they there see and describe. Together with the chorus of the Clouds, it might appear to look down upon the objects of which they speak as then visible to themselves: to see the land of Pallas stretched out before them, and the lofty temples and statues of Athens at their feet; to trace the long trains of worshippers in festal array going over the hills to the sacred mysteries of Eleusis; to follow the sacred processions winding through the streets to the Acropolis of the Athenian city; to witness the banquets and sacrifices on solemn holidays; to behold the crowds seated in the theatre at the beginning of spring, and viewing the dances and listening to the melodies which there gave an additional charm to that season of festivity and joy." Pictorial Greece, pp. 87, 88.

316. μεγάλαι, . . . άγγοί, great goddesses for idle men, that is, the philosophers and sophists, whose pursuits the poet would represent as idle and useless. "Ωφέλμοι τοῖς ἀνθρώποις ἀπόσκοτοι ὁ γὰρ άγγοί περίμασιν εἰς τὰς Νεφέλας," says the Scholiast.

317, 318. Aἴπερ . . . κατάληψιν. In following out his purpose of ridiculing the philosophers, the poet makes Socrates ascribe to the clouds the faculties and arts which the sophists professed to ascertain and to cultivate. He ludicrously mingleς up philosophical terms with the cant of the jugglers. γρόμη, thought. διάλεξιν, the art of discussion by question and answer, or dialectics,—an art carried to its highest perfection by Socrates. νοῦ, used in a variety of philosophical senses, but all traceable to the general idea of intelligence, or the intelligent principle, as distinguished from matter. τεγατείαν, the wondrous art, the art of dealing with supernatural things, jugglery, witchcraft, the black art. πεύκεξιν, the art of talking round and round a subject; a gloss explains, εύπορία καὶ περιττότης λόγον, abundance and
superfluity of words, the wordy art. ξοφός, literally, a blow, a stroke upon vessels to ascertain whether they are cracked, hence a proof, a test, also the touch of a musical instrument; perhaps, here, playing upon the mind, cheating; the same idea that is expressed in Hamlet's dialogue with Guildenstern:

"Hamlet. Will you play upon this pipe?
"Guildenstern. My lord, I cannot.
"Ham. I pray you.
"Guil. Believe me, I cannot.
"Ham. I do beseech you.
"Guil. I know no touch of it, my lord.
"Ham. 'Tis as easy as lying; govern these ventages with your finger and thumb, give it breath with your mouth, and it will discourse most eloquent music. Look you, there are the stops.
"Guil. But these cannot I command to any utterance of harmony; I have not the skill.
"Ham. Why, look you now, how unworthy a thing you make of me! You would play upon me; you would seem to know my stops; you would pluck out the heart of my mystery; you would sound me from my lowest note to the top of my compass; and there is much music, excellent voice, in this little organ; yet cannot you make it speak. S'blood, do you think I am easier to be played on than a pipe? Call me what instrument you will, though you can fret me, you cannot play upon me." Hamlet, Act III., Sc. 2.

κατάλαμβάνω, comprehension, skill in getting hold of any thing. from καταλαμβάνω. In the "Knights," Aristophanes describes a rhetorician thus:

Συνεργτικός γάρ ἐστι καὶ περαντικός,
Καὶ γνωμονυμικός, καὶ σαφῆς καὶ κρονιστικός,
Καταληπτικός τ' ἁριστα τοῦ θορυβητικοῦ.

319–322. Ταὐτ'....ἐπιθυμῶ. Ταὐτ', an Attic construction for διὰ ταῦτα. Strepsiades breaks out in a strange flood of words, as if in a fit of inspiration. πεπότητα, has soared aloft. λεπτολογεῖν, to discuss subtilely, to split hairs,

"to distinguish and divide
A hair 'twixt south and south-west side."
NOTES.

στένολεγχείν, nearly the same as the last, to argue subtilely. Καὶ γρωμίδιον. This line is supposed by Wieland to refer to the manner in which Socrates was accustomed to manage his philosophical discussions with the aid of his celebrated irony (called by an old English writer dry mock), by which he opposed the opinions or maxims of the philosophers (γνώμας) with doubts and questions (γρωμίδιοις), which, as it were, stuck them through. Strepsiades is so much excited by this new enthusiasm, that he longs to see the inspiring goddesses in bodily form.

323. προς τὴν Πάρνηθ', towards Parnes, a mountain in Attica, in sight of the spectators at the theatre. It is situated northward from Athens, and now bears the name of Casha. The situation of the great Dionysiac theatre, as is well known, was at the south-east corner of the Acropolis. In a residence of some months at Athens, I was almost in the daily habit of visiting a spot, which suggested so many literary and poetical reminiscences; and as I passed round the corner of the Acropolis, my eye always rested upon the distant heights of Parnes. I seldom saw the summit without a mass of delicate, silvery clouds resting upon it, which brought to mind the beautiful choruses of this comedy. It is beyond a doubt, that this daily sight suggested to Aristophanes the airy graces, with which this piece abounds; and as the actor spoke the words, he might behold from the extremity of the stage—the theatre being open to the sky—through the pure transparency of the Attic atmosphere, the floating vapors, easily transformed by the imagination into a band of lovely maidens, moving like goddesses down from the slopes of the mountain, and passing over the olive-covered valley which lay between. See note to 309-313.

324, 325. Χωροῦσ’ . . . πλάμια. The editors have found some difficulty with this sentence on account of the repetition of the pronoun αὐτῷ. Mitchell says,—“Socrates is here to be considered as pointing out to Strepsiades the
course which the clouds are taking; these coming through the hollows between two hills (κοιλα) and shrubberies (δασεῖα); those proceeding sideways (πλ.άμαι), till he brings them to the εἰσόδος, or place where the chorus entered the part of the theatre appropriated to them.” Bothe assigns part of the sentence to Strepsiades, altering the pronoun to αὐτὰ; so that Strepsiades is made to ask, Φέξε, ποῦ, δεῖξον, γωροῦσ' αὐτὰ; and remarks with regard to the common arrangement, “Quid sibi velit bis positum, αὐτα, nemo exputaverit.” It seems to me the words will not bear the meaning put upon them by Mitchell. They clearly are not used by Socrates to indicate separate bodies of clouds approaching. There is no difficulty in supposing Socrates to be watching their course, and pointing them out to Strepsiades as they move along; repeating the demonstrative pronoun (used, according to a very common idiom, adverbially), because Strepsiades, though looking hard, could not see them at first at all. According to this view, the common reading is the correct one, and its explanation natural and easy. Translate, therefore, There they come, very many, through the hollows and the thickets; (don’t you see?) there, winding their way along. For the second αὐτα, see Soph. Gr. Gr., § 163, n. 2.

325. Τί το ξοῆμα; What’s the matter with me?
326. Παρὰ τὴν εἰσόδορ, By the entrance. The εἰσόδος was a passage at the side of the theatre, leading into the orchestra, through which the chorus having entered, arranged themselves for the choral chant and dance.—“Ήδη .... οὔτος, Αχ, now I just see them, so.

327. εἰ .... κολοξύντας. The scholiast explains,—“εἰ μὴ λήμας ἔχεις ἐν τοῖς ὀφθαλμοῖς μεγάλας ὡς κολοξύντας · λήμα δὲ ἐστι τὸ πεπηγὸς δάκρυνον,” —unless you have rheum-drops in your eyes as big as gourds.

328. Νη .... κατέχουσι. Bothe very unnecessarily assigns the words πάντα γὰρ ἦδη κατέχουσι to Socrates, for the
reason that "Minus apte hæc verba leguntur sub persona Strepsiadis, aspectu Nubium defixi; subjicit Socrates rationem, cur jam fieri non possit, quin senex conspiciat Nubes." But the words naturally belong to Strepsiades. Socrates has already told him that he cannot help seeing them, unless he is as blind as a bat; and Strepsiades replies, Yes, to be sure, and then breaks into a direct address to them,—O much honored Clouds!—to be sure I see them, for they fill up every thing.

330. Μὰ Αἴ'. This form implies a negation, No, by Zeus.

331-334. Οὗ . . . μονσοποιούσι. The poet is here ridiculing the whole body of charlatans, in divination, medicine, music, and poetry. Aristophanes was a great conservative, and looked with the keenest contempt upon all the innovations which the fashions of his age were introducing to popular favor. The vices of the sophists were pervading every department of Attic life and art. Pretended philosophers were teaching atheistic paradoxes; the authors of the cyclic choruses and the lyric poets generally were introducing a forced, quaint, and affected style, clothing commonplace or exaggerated thoughts in fantastic phraseology, like some of the new-school poets of the present age; the musicians were throwing aside the severe and simple strains which braced up and strengthened the souls of the heroes who fought at Marathon, and substituting in their place an effeminate and corrupting musical mannerism, under which the youth of Athens were becoming voluptuous and feeble; jugglers and quacks of every description were pouring their debasing influences upon the democracy of Athens, undermining the virtue of the people, and preparing them for the ruin which speedily overtook the state in the war with Sparta, and afterwards in the conflicts with Macedonia. Θουριομάντες, Thurian soothsayers. The poet alludes here to the Athenian colony sent out, B. C. 444, to settle near the
ancient Sybaris. The soothsayer Lampon was placed at
the head of the expedition; according to Diodorus, he was
honored with the privilege of a seat at the table of the Pry-
taneum,—“έτηξε δὲ καὶ τῆς ἐν Πρυτανείᾳ σείσεος.” This
privilege was granted only to the most distinguished men.
It is this circumstance that gives a point to the poet’s satiri-
cal allusion. ἰατροτέχνες, doctor-artists, quacks. Like Mo-
lière, the most illustrious comic poet of modern times, Aris-
tophanes seems to have had a great antipathy to medical
men. He alludes in this passage, probably, to Hippocrates,
to whom and to whose descendants the privilege of the Pry-
taneum was granted by the Athenians. σφαγιδωνυμαγγο-
κομῖτας. This amusing compound is thus explained in the
Etymologicum Magnum:—“ὁ ἀσωτος, πικρα Ἀριστοφάνει·
ἀπὸ τοῦ σφαγίς καὶ ὄνει καὶ ἀγός καὶ κόμη, οἴνει ὃς ἂν ἔρει
tοὺς δακτυλίους μέχρι τῶν ὀνύχων, καὶ ὃς ἄγγος ἐστι· καὶ κοιμϊ-
τας.” A dissolute person, one who wears rings down to
his finger-nails, is lazy, and has long hair. Voss made a
German equivalent, Ringfingerigschloendergelockvoll, ring-
fingeredlazylonghairedfolk. Κυλίων τε ροδῶν. “Circular
dances, which on festive occasions were performed round the
altar of a god with an accompaniment of song. As dances
of this kind originally belonged to the Bacchic festival, the
cyclic dance and the Bacchic dithyramb bear nearly the
same meaning. Hence, κυλιωδιδασκαλος (Av. 1403), a poet
who teaches his dithyrambic strains for some public exhibi-
tion.” Mitchell. ἰαματοκάμπτε, song-twisters. The poet
designedly uses these sesquipedalian words to ridicule the
pomp and unmeaning bombast of the fashionable style intro-
duced by the dithyrambic composers. Voss remarks,—
“Their formerly simple, vigorous, choral style of music was
lost in fustian and artificial flourishes.” He alludes specially
to Cinesias, Philoxenus, and Cleomenes. μετεωροφένακας,
meteor-jugglers, or star-gazers. μουσοποιοῦσιν, celebrate in
verse. This whole passage is a very ingenious satire upon
the absurdities introduced into music, poetry, and literary style in general, in the time of Aristophanes. A satirical poet of equal powers might find the materials for a similar comedy in the affectations which have of late been foisted upon the English language by the writings of a class of whimsical and euphuistic authors who have met with some favor under the shelter of Mr. Carlyle's example.

331. Sq. The classes of impostors mentioned here, and the still more numerous classes satirized in the Birds, show how easily imposed upon were the people of Athens, notwithstanding their general intellectual culture. In this, as in so many other respects, a parallel might be drawn between the Athenian and the American people—especially the New Englanders. Among us there is a general activity of mind, which, while it has its great and undeniable advantages, has also its dark side. The active, excited state of mind, which now exists among the descendants of the Puritans, by no means necessarily implies the prevalence of a sound common sense. On the contrary, it lays whole classes of honest people open to the arts of the impostor in a peculiar degree. For this same excited condition of the mind, without careful training in the habit of rigid accuracy of observation, and the most truthful report of the things observed, is far from guarding us against all kinds of illusions of the senses; all kinds of false reasonings upon facts assumed without proof, and fatal errors on the most important subjects.

Ingenious as were the impostors in Athens, they never ventured on such a bold experiment with the popular credulity as have the American Spiritualists. The writing mediums, the trance mediums, the consulting mediums, who have played so weird a game for several years past, with the weaknesses of men and women, find no representatives of their names in the copious vocabulary of imposture which Aristophanes wielded with such telling effect. Ludi-
crous as is the picture of the Phrontisterion exhibited in the Clouds, even the wit of Aristophanes cannot make it half so ridiculous as the session of a "circle" of Spiritualists round a table, while the long-legged and vulgar mystagogue passes drums, hand-bells, musical instruments, and other things equally wonderful, round the ring of weakling men and women, who surrender themselves, hand and foot, to the most puerile imposture that ever discredited the human mind. It needs a genius like that of Aristophanes to lash this modern folly and cheat, until men, women, and children shall be ashamed to acknowledge they were for a moment taken in by its shallow juggleries.

The dithyrambic poets, parodied in the reply of Strep-siades, must have been a good deal like Mr. Thomas L. Harris, whose "archetypal ideas," we are told by the highest authority, "were internally inwrought by spiritual agency into the inmost mind of the medium, he having at that time passed into a spiritual or interior condition. From that time until the fourth of August, fed by continual influxes of celestial life, these archetypal ideas internally unfolded within his interior or spiritual self; until at length, having attained to their maturity, they descended into the externals of the mind, uttered themselves in speech, and were transcribed as spoken by the medium, he by spiritual agencies, being temporarily elevated to the spiritual degree of the mind for that purpose, and the external form being rendered quiet by a process which is analogous to physical death."

Such was the origin of the "Lyric of the Morning Land." I take, quite at random, a few lines from that immortal work, as the best possible illustration of the dithyrambic spirit, which Aristophanes satirizes:

"I see a cataract of crimson fire,  
As if a world were melted into flame,
Poured from the hollow sky,
Falling tumultuously,
And spreading as it rolls,
With music like the utterance of all souls
Into ten thousand, thousand worlds again,
And all the drops blown into fiery suns,
And all the sparkles, whirling from the pyre
Are planet-guided spheres and horizons."

Now, if the Athenian dithyrambists ever equalled the sublimity of this passage, the fact has escaped my researches.

335–339. Ταῦτ’ ... υχηλάν. The poet is here introducing and ridiculing the twisted and forced expressions of some of the Doric dithyrambic poets. Ταῦτ’, i. e. διὰ ταῦτα, a common Atticism, For this reason. ἐποίον, they poetized, in such language as follows:— ὀμᾶν Νεφελάν στρεπταέιγλάν δαῖν ὀμᾶν, the violent rush of the watery, lightning-whirling clouds. There is some dispute as to the meaning of στρεπταέιγλάν; according to some it should be rendered light-turning, or light-obstructing, that is, darkening the light of the sun. Passow gives it the other meaning, and evidently makes it to agree with ὀμᾶν; if so, it should be accented στρεπταέιγλαν. This was the understanding of the scholiast, and the reading is adopted by Bothe; and another scholiast, quoted by him, states that this reading was found in the older copies. But the reading in the text is mentioned by the scholiasts, and approved by Hermann, Invernizius, and Dindorf. The expressions in the following line are also quotations; πλονάμονς, &c., the locks of the hundred-headed Typhon. Æschylus (Prom. Vinct. 352–354) calls the same mythological monster

"δαίον τέρας,
Εκατογκάρηνον . . . .
Τυφῶνα θύρων, πᾶσιν ὃς ἄνεστι θεοῖς."

πρήμανούσας τε θυέλλας, the hotly blowing tempests. In the following line there is some question what the feminine
adjectives, ἄειόεις, διερός, belong to. Mitchell points the line so as to make these two words a separate quotation, aerial fluid. Kuster says,—"sed non multum nobis laborandum puto de ἀξολονθία et sensu totius loci hujus, quippe quem poeta ex vocibus et phrasibus dithyrambicis, hinc inde sumptis, contexerit, ut indicaret canora et tumida Dithyrambicorum carmina sæpe sensu et connexione carere." Upon which an excellent judge of the comic style remarks,— "Kuster is right. The comedian is quoting from the lyric poets without intending to favor us with any sense." Some refer these words to Νεσελάς. Others, as Brunck, Hermann, Schütz, and Bothe, read άειόις διερός, making them agree with οἰωνοὺς. In the one case, the line is to be translated, Then the aerial, liquid (clouds), the crooked-clawed, air-swimming birds. In the other, applying all the epithets to birds, The aerial, liquid, crooked-clawed, air-swimming birds. The next quotation is "Ομβροῦς . . . . Νεσελάς, The showers of waters from the dewy clouds. The conclusion shows how the clouds supported all these characters. Then, in return for these things, they gulped down slices of excellent large mullets, and the bird-flesh of thrushes. Mitchell says,—"This verse is evidently a quotation from some Doric poet, not improbably Epicharmus, whose dramas are continually cited by Atheneus for articles of food, more particularly his 'Γὰ καὶ Θαλάσση,' and his 'Hebes Nuptiae.' A scholiast says that the whole passage refers to the dithyrambic poets, who were feasted by the Choregi (i.e. those who defrayed the expense of the entertainment,) and those who supperd in the Prytaneum."

340. Διὰ . . . . διαίως; An elliptical sentence; literally, And on their account not justly? that is, as explained by a scholiast, Were they not justly held worthy of this honor and of these feasts, on account of what they had written about the clouds? Seager, however, divides the line differently, Διὰ μείνου τάσο· οὐκ διαίως; It is indeed on their account;
and is it not justly? — τί παθοῦσα is an idiomatic expression, like τί ἔχων, τί μαθῶν, literally, having experiencea what? that is, how is it that?

342. ἔχειναι, they, that is, the clouds in the sky.

343. ἔχωσις, for ἔοικοισι, resemble. — ἔοικοισιν πεπαφένοισι, spread fleeces, perf. pass. of πεπάννυμι.

344. αὐτῶι . . . ἔχουσιν, but these have noses. “The chorus of Clouds have entered wearing masks with large noses,” says a scholiast. This would be necessary, to make them appear of just proportion to the more distant spectators, while to Strepsiades they would seem to be huge protuberances.

The passage commencing with 1. 346 will remind the reader of the dialogue between Hamlet and Polonius.

“Hamlet. Do you see yonder cloud, that’s almost in shape of a camel?

“Polonius. By the mass, and ’t is like a camel indeed.

“Ham. Methinks it is like a weasel.

“Pol. It is backed like a weasel.

“Ham. Or like a whale.

“Pol. Very like a whale.”

349. Ἀγιος . . . τοῦτοι, A wild one of these shaggy fellows. The word Ἀγιος is often used in the sense of debauched, licentious, just as in English we call a rakish person a wild fellow. According to a scholiast, the son of Xenophantus here alluded to was Hieronymus, a dithyrambic poet. The clouds are represented as likening themselves to centaurs, in derision of these shaggy gentlemen.

351. Σήμων. Of the Simon here spoken of a scholiast says, — “He was a sophist of that time, and somewhat distinguished in public affairs. Eupolis mentioned him also in his “Cities,” and charged him with the same crimes in these words, — “He pilfered money from Heraclea.”

353. Ταῦτ’, i. e. Ἀντ’ ταῦτα. The Cleonymus here satirized was frequently made the butt of the comic poets fo-
his cowardice, and for having thrown away his shield in battle. This of course rendered him infamous.

355. Κλεοθένη. The Clisthenes here spoken of was a noted debauchee of the times, and is elsewhere ridiculed by Aristophanes.

356–359. Χαίρετε. . . γοήζεις. The clouds have now arranged themselves, and Strepsiades, as if again inspired, addresses them in a very lofty style. They reply first to him, and then turn to Socrates again. And thou, too, priest of subtlest trifles, say, what wouldst thou with us now?

361. Προδίω. A philosopher from Ceos, and a contemporary of Socrates. He is mentioned in the "Birds," and in a fragment of the "Tagenistæ." He is spoken of as charging an enormous price for his instruction.

362, 363. "Οτι. . . σεμνοπροσωπεῖς. "In Symposio Platonis, ubi Alcibiades narrat qualae se Socrates militiae gesserit et quomodo, cæteris Atheniensibus, quum apud Delium victi essent, fugientibus, ipse recesserit, ad Comicum nostrum, qui in illo convivio aderat, se convertens Alcibiades dicit: ἐπείνα ἔμωυε ἐδόξει, ὑ Ἀριστόφανες, τὸ σὸν δὴ τοῦτο, καὶ ἔκει διαπορεύεσθαι ὁσπερ πάθῳδε, βορεθύομενος καὶ τὸ όφθαλμῳ παραβάλλων, magnifice inambulans et oculos luc illuc circumferens." Bergler. This is the passage to which Mitchell alludes:—"This description of his great master's exterior (done, no doubt, to the life) did not escape Plato, but he adverts to it with the utmost good-humor." βορεθύ-ομαι means to demean one's self proudly and haughtily, to throw the breast forward, to strut. τῷ ὀφθαλμῳ παραβάλλεις. "Male interpres, circumfersque oculos. Sensus est, obliquis oculis alios intueris; more scilicet hominum superborum, qui recto vultu aliquem aspicere designantur." Kuster. A scholiast says, —"It is a characteristic of the haughty not to keep their look fixed upon the same point, but to move it up and down, and to turn it hither and thither." Upon the habits of Socrates, Mitchell thus comments: — "If any man
in Athens had by his prodigious talents the power of placing at his feet the wealth, the honors, and the pleasures of that clever but giddy metropolis, it was unquestionably the son of Sophroniscus; but, from the commencement of his career, he had evidently determined that it should be otherwise. Unlike the fashionable and grasping sophists, he had resolved that all his instructions should be almost, if not entirely, gratuitous; unlike them, instead of carrying philosophy into the mansions of the wealthy, he had determined to carry it among artisans and laborers,—into shops and hovels,—into the agora and the palæstra,—at all hours and all seasons. And how was he to be supported in an enterprise at once so new and so laborious? Pay he would not receive,—private fortune he had none; his only resource was to make himself independent of circumstances, by adopting the mode of life described in the text; and this he did cheerfully and unflinchingly. And what was the result? Such blessings as all the treasures of the bloated sophists could not have purchased,—a frame of body which disease never reached, and a tone of mind superior alike to the fear of man and the fear of death. "κιάρ' ἡμὺν σεμνοπροσωπεῖς, et nobis fretus supercilium tollis; vel gravitatem quandam et fastosum vultum præ te fers." — Kuster.

364. τοῦ φθέγματος, genitive of exclamation.

367. [οὐ μὴ ληφώσις. So all the MSS. Most modern editions have ληφώσις by emendation. See note on vs. 236 in Appendix.]

368. ἐμοί, the emphatic form of the personal pronoun.

369. Αὐταί δὴ ποι, These, to be sure. For the force of the particles, see Kühner, Gr. Gr., § 315, 2.

370. Φίλε ... τεθέσαυ; Come, where have you ever seen it raining without clouds? The use of ὑπ' it rains, is a singular idiom of the Greek. Though translated as an impersonal verb, it is not strictly one, but agrees with ὁ θεὸς or ὁ Ζεύς understood, as is shown by the masculine form,
when the participle is used. The phrase itself seems to contradict the atheistical doctrine which the poet represents Socrates as teaching to his new disciple.

371. αἰθοίμεις (αὐσός understood), \textit{in fair weather}. For construction, see Soph. Gr. Gr., § 196.

375. ὁ πάντα σὺ τολμῶν; \textit{you all-daring man}. Wolf translates this by an epithet applied to the philosopher Kant by Moses Mendelssohn,—\textit{Du, Alleszermalmer, thou all-crusher}.

379. ὃστε φίλεσθως; For the construction of ὃστε with the infinitive, see Kühner, Gr. Gr., § 306, R. 3.

380. Ἀίνος; Mitchell quotes from Süvern the following passage:—"One of the most prominent cosmogonical doctrines attributed by Aristophanes to the master of the Phrontisterium is that which describes the whirlwind god, Ἀίνος, by whom, as the sovereign ruler of the world, Zeus and the other gods are displaced. One of the scholiasts observes, that this is borrowed from Anaxagoras. Wieland finds fault with that notion, and remarks, on the contrary, that the doctrine arose out of the school of Democritus, and may have been brought to Athens by his disciple Protagoras. But the δινων or διναί of Anaxagoras were very different from those of Democritus. According to the system of the former, they came into being at the moment when Intelligence (Νοῦς) had given life and motion to matter, which was originally without motion; but, according to Democritus, they were themselves the originals of all things, and bodies were formed by the chance collision of the atoms contained in them. Now it might be said that a precise distinction of these two vortex-systems was no business of the poet’s, particularly as Anaxagoras himself, by not defining the further operation of the Νοῦς, or Intelligence, by means of these vortices, had left it undecided whether the former or the latter, the Νοῦς or the vortices, predominated in the formation of the world. But the Ἀίνος of the
Clouds is brought forward by the circumstance, that he was said to have displaced Zeus, and that Anaxagoras was accused of διστέσσα, for having transformed the gods into allegories, and for having given an earthly existence to the heavenly bodies which had been held to be gods; here there is evidently an allusion to Anaxagoras."

380, 381. τοντι .... βασιλεύων, literally, this had been unknown to me, Zeus being no more, but Dinos reigning in his place. The last part is put grammatically in apposition with τοντι. The common construction would have been the accusative before the infinitive, or Ζεὺς nominative to ἔλειθυ (pluperfect of λαρθάω), followed by ὁν.

385. Ἀπὸ .... διδῶ, I'll teach you from your own example. The poet is ridiculing the Socratic method of arguing with examples taken from common life.

386. ζωμοῦ .... ἐμπληθεῖς, filled with soup at the Panathenaic festival. The Panathenaea was the most noted of all the Attic festivals. For a minute account of it, see Smith's Dictionary of Greek and Roman Antiq., Art. Panathenaea. Upon this passage a scholiast observes, that at this time all the cities that had been founded by Athens sent an ox to be sacrificed, whence it came to pass that there was a great abundance of beef, and people ate more than they ought. Wheelwright (Comedies of Aristophanes, Vol. I., p. 83) illustrates this scene by the following lines from Shakspeare, Henry IV., P. I., Act 3, Sc. 1:—

"Diseased nature oftentimes breaks forth
In strange eruptions; oft the teeming earth
Is with a kind of colic pinched and vexed
By the imprisoning of unruly wind
Within her womb," etc.

398. Κρονίων ἤών, smelling of Cronian things; that is, musty, old-fashioned, old as Cronos, old as the hills.—βεγκασαέλινας. This word refers to the story told in Herodotus of two infants being shut up and kept out of the sound of
human language, for the purpose of ascertaining what is the oldest dialect. The first word they uttered was βευξός, the Phrygian word for bread. The last part of the compound refers to the opinion of the Arcadians that their nation was older than the moon. The whole word, therefore, means antiquated, musty, before the flood, antediluvian.

400. Θέωροι. Theorus is mentioned also in the Acharnians and Wasps. He was the object of satire as a flatterer, and in his place figures as a perjurer.

401. Σούνιον....'Αθηνέων. These words are a quotation from Homer's Odyssey, III. 278:

'Αλλ' ὅτε Σούνιον ἱρὸν ἄφικόμεθ', ἄκρον 'Αθηνέων.

Sunium is the name of a well-known promontory of Attica.

402. τι παθῶν; having learned what? that is, upon what principle does he do this? Some read τι παθῶν; an idiom already explained; how is it that he does it? what possesses him to do this? There is no material difference of sense. See note to l. 340.

408. Νη Δί;...Διασίοισιν, By Zeus, I met with just the same thing at the Diasian feast. The Diasia was an ancient festival in honor of Ζεὺς Μελίμος, celebrated in the last third of the month Anthesterion by all the citizens, with offerings of cattle, fruits, or cakes made into the shape of animals, according to the circumstances of the individual. See Smith's Dict. of Gr. and Rom. Antiq.

409. Ὅπτων.... ὁμήλίσας, I was cooking a pudding for my kinsfolk, and neglected to cut it open. The γαστήρ of the ancient cookery was a sort of pudding or haggis. Dr. Johnson thus defines the haggis:—"A mess of meat, generally pork, chopped and inclosed in a membrane. In Scotland it is commonly made in a sheep's maw, of the entrails of the same animal cut small with suet and spices." In German it is called Magenwurst, stomach-sausage.

417. καὶ τῶν ἄλλων ἄροιτων. ἄροιτος is often used in the
sense of lascivious, licentious, and some understand it so here. But its more general meaning agrees better with the connection of the passage. Translate, and other follies. With regard to the habits described in the preceding lines, see above. The philosopher Protagoras is said by Plotinus to have remained in the same position three days and two nights without eating or drinking. Similar things are related of ancient Indian philosophers, and are not unknown among them at the present day. “It smells,” says Bothe, “of the pseudo-philosophic squalor, which even commands abstinence from the gymnasium.”

420-422. Αδικεῖται . . . ξυστέψεις ἄρσ, But so far as concerns a firm soul, and sleep-disturbing care, and a sparing, hard-living, savory-sapping belly, don’t trouble yourself; for as to these things, I’ll give you leave to hammer upon me as much as you please. ἐπιξαλκέον is a proverbial expression, as Wolf says, like the German, for a man who submits to any thing, “Er lässt auf sich schmieden,” He lets them hammer upon him.

424. Τὸ . . . ταύτι; This Chaos, and the Clouds, and the Tongue, these three. Chaos here means the expanse of the ether. The three divinities of the comic Socrates, then, are Ether, the Clouds, and the Tongue. “In all places of public resort in Athens,” says Mitchell, “wherever some half-dozen persons were collected together, there Socrates was to be found, putting or answering questions. On this practice the duties of the ecclesia and the law-courts, which occupied so much of the time of other citizens, formed no drawback; for Socrates attended neither. He even abstained from what might have been still more naturally expected of him, that of committing his discourses to writing. . . . In written communication, as the best exposition of his system has been explained, an uncertainty always attaches as to whether the mind of the reader has spontaneously conformed to such communication, and in reality ap-
propriated it to itself, or whether, with the mere ocular apprehension of the words and letters, a vain conceit is excited in the mind that it understands what it does not understand; on the contrary, a sentence orally delivered may always be supported, as Plato observes, by its father, and receive his protection, and that not only against the objections of one who thinks otherwise, but also against the intellectual stubbornness of one as yet ignorant, while the written sentence has no answer to make to any further inquiries. It is evidently, therefore, not without reason that the Tongue is ranked by Aristophanes among the divinities of Socrates."

430. Τὸν . . . ὁμιστόρ, That I may be the best of all the Greeks in speaking, by a hundred stadia, or, That I may go a hundred stadia beyond all the Greeks in speaking. In the Frogs occurs a similar ludicrous expression, "Εὐνισίδου πλείων ἡ σταδίως λαλίστημι, More than a stadium more loquacious than Euripides."

431, 432. ὥστε . . . σώ, so that from this time henceforth no man shall carry more points before the people than you. γρώμη, in the popular assembly, an opinion, a resolution, or proposition. νικάν is constructed with the accusative of all such words as γρώμη and ψήφισμα, signifying to get them carried or passed. Soph. Gr. Gr., § 184, N. 1.

433, 434. Μὴ . . . διωλοθεῖν. Strepsiades does not care about the public affairs. He does not wish to become an orator, and to cheat the ecclesia,—which was what the disciples of the sophists generally aimed at,—but only to twist the proceedings of the courts of law so as to slip out of the clutches of his creditors. This is the art he would learn from Socrates. γρώμας μεγάλας, great counsels, or public harangues, popular measures.

435. μεγάλωρ. The Chorus uses this word, making a passing allusion to μεγάλας, just preceding.

Strepsiades now intrusts himself to the hands of the at-
tendants, urged to this final commitment of himself by the recollection of the kappa-horses and his Césyrafied wife. He is instantly seized with another fit of inspiration, which shows that he has not become a convert to the Tongue-divinity in vain. It is difficult for any modern language to keep pace with the volubility of the Greek, as its comic slang comes from the lips of Strepsiades.

439. χοίσθων, for χοίσθωσαρ, let them use, let them do with me what they please.

441. Παρίκω τύπτεν. The idiom is the same as in English, I give them my body to beat.

442. ἀνίσων δαίσων, to curry for leather. For the construction, see Soph. Gr. Gr., § 185.

445-451. Θεσσδε, impudent. — εὐγλωττος, nimble-tongued. — τολμηρός, audacious. — ἵππος, from ἵππος, one who is ready to go all lengths, reckless. — βέλανης, shameless. — ρεποδῶν συγκολλητής, gluer of lies, falsehood-tinker. — εὐημερητής, word-finder. — περιτόμμα διώκων, one experienced in lawsuits, a petitfogger, a dabbler in the law. — κύβης, properly a triangular, pyramidal column, on which laws were published, a law-column, or, in modern phraseology, a code; the spirit of it may be given by the phrase, a walking code, or a living law-book. — πρόταλον, a rattle. — κιναδας, a fox; it is unnecessary to remind the reader, that that great luminary of the law, the father of Mr. Samson and Miss Sally Brass, was called Foxey, which is an exact equivalent of the present Greek word. — τρύμη, properly, a hole worn through any thing; here it means nearly the same as περιτόμμα, a cunning fellow, a sharper. — μάσθης, a pliant thong, hence, a sly-boots, a leathery chap. — εὐρων, a dissembler, a quizser. — γλωσς, properly the oil used in the palæstras and baths; of course it means here a smooth, slippery fellow; the readers of “Ten Thousand a Year” will remember the significant name of Oily Gammon, Esq. — ἀλαζών, a braggadocio. — κίντρων, a rogue who bears the marks of the κίντρων, a scape-
gallows. — μισός, a reprobate. — στρόφις, a wriggler. — ἄγγιλος, a hard character, in the cant of the day, a hard customer. — ματτυλομυχός, compounded of ματτύς, a dish of poultry dressed with herbs, and λείγω, to lick, a lick-spit; it implies greediness and impudence. According to Schütz, it means an impudent fellow, who partakes of the feast without paying scot.

453. Αὐρώτων, Attic for Αὐτώσαυν.

455. χοῦδίν, a sausage, or roasted entrails, such as made a part of the Homeric feasts, and is not unknown at the present day at the tables of the Klephts; those modern representatives of the Homeric chiefs and heroes. Mr. Urquhart, in his entertaining book on the East, had the honor of partaking of a feast with a noted Klept, Captain Demos, which would have been highly relished by Ajax or Achilles. “A small round table was brought in and set upon the ground, and the guests hurtled round it as close as they could. . . . . Presently a Palicar came running with a ramrod, on which had been entwined the choice entrails of the sheep, hot and fizzing from the fire, and, running round the table, discharged about the length of a cartridge of the garnishing of the ramrod on the bread before each guest.” The rest of the feast was equally classical. Captain Demos by “a single blow then severed the spine, and the weapon, passing between the ribs, separated in an instant the animal into two parts. Two ribs, with the vertebrae attached to them, were then separated, and also placed before me. This is the mode by which honor is shown to a guest; and, no doubt, in the selfsame manner did Achilles lay before Ulysses the sacred chine.”—Vol. I. p. 270. To the experience of Mr. Urquhart, I may add my own. It was my good fortune in 1853 to partake of a Klephtic entertainment at Thermopylæ, with ten or a dozen men, some of whom had been Klephts on Mt. Olympus in the war of the Greek Revolution. After the feast, they sang a number
of Klephtic songs, with great spirit. The whole speech of Strepsiades applies admirably to the ancient demagogue, but its application is by no means confined to the "fierce democracy" of Athens.

470-475. Βουλομένοις .... σοῦ. There is a difficulty in the construction of this sentence. Mitchell, quoting from another, translates, Worth many talents to your mind, i. e. (by a complimentary periphrasis) To you, matters that will bring you in many talents. Brunck renders, "Atque communicare tuae solertiae negotia et lites multis talentis aestimatas, de quibus consultabunt tecum." Schütz says,— "Πράγματα κάρτιγματας, intelligendum in causis publicis de accusatoris et defensoris libellis, in privatis autem litibus de petitoris et ejus unde petitur actionibus et exceptionibus. πολλῶν ταλάντων sunt qui cum ἡξία construant. Ego vero malim cum Berglero, cui nuper etiam Wolfsius obsecutus est, ἡξία cum σὖ qρερί conjungere. Sic in Acharn. 8 ἡξίον τῆς Ἐλλάδος, ib. 204, τῆς πόλεως γὰρ ἡξίον. Totam igitur Chori sententiam sic reddiderim: Ita ut multi januam tuam semper obsideant, tecum communicare et colloqui volentes, ac vel de publicis causis vel de civilibus actionibus, multorum talentorum negotiiis dignis, in quibus ingenium tuum exerceas, tecum deliberare, te consulere cupientes." Translate πράγματα κάρτιγματας, suits or actions, and defences or replications; πολλῶν ταλάντων, of many talents, that is, involving many talents; ἡξία σὖ qρερί, i. e. ἡξίως, as is suitable to your genius, or worth while for your abilities. Mr. Wheelwright interprets it thus:—

"How many will continual session keep,
All anxious to consult and get a word
Upon their cases and the issues joined
Worth many a talent’s fee, for thy opinion."

476. Ἀλλ’, ο. τ. λ. The Chorus turns to Socrates.
477. διαξίνει, stir up. Socrates now proceeds to test the old man’s intellectual properties.
478-481. "Αίε ... θεών; Socrates wishes to know something about the character of Strepsiades, that he may proceed to apply new arts, or contrivances, to unfold the philosophical element, if there be any in his character. But the word μηχανή means also an engine of war, and προσφέλω, to apply, also signifies to bring up (the engines) against. Strepsiades understood Socrates in the latter sense, and replies, "But what! do you mean to batter me like a walled town?"

487. Αέγεν ... ἐν. Some of the commentators, thinking the joke here is not good enough for Aristophanes, have proposed to read ἀπολέγεν for ἀποστέφειν, making a contrast between λέγεν and ἀπολέγεν, like that between to say and to unsay. The meaning is, I have not eloquence by nature, but I have (the most important element in the character of the demagogue and sophist) an abstracting disposition. Wieland translates, — "Soer. Bist du zum reden von Natur geschickt? Streps. Zum reden nicht; doch desto mehr zum rapsen." The point may be retained thus: —

Socrates. Hast thou by nature got the gift o' the gab?
Strepsiades. That's not my gift; my nature is to grab.

489, 490. "Αίε ... ἐφαρμόσει. Socrates again uses language liable to be misunderstood by a rustic like Strepsiades. προβάλλω has the double meaning of to throw before or to, as to throw to a dog, and to propound. ἐφαρμότζω has the corresponding double meaning of to snatch up, like a dog snatching a morsel from his master's hand, and to apprehend quickly. It is unnecessary to remark, that Strepsiades understands both words in the physical sense. For ὄπως with indic. fut., see Kühner, Gr. Gr., § 330, R. 4.

491. Τί δια; The particle δια gives a tone of surprise to the question, What now! or Hey-day! See Kühner, Gr Gr., § 316, 7.

495, 496. Κατει ... διακάζομαι. "The plaintiff sum
moned the defendant to appear. . . . The summons was given in the presence of one or more witnesses. Arrest was not allowed in civil actions, except in the case of foreigners who might suddenly quit the city. The defendant could not appear by attorney, nor was appearance a mere form, as with us, by entry in a court book. He was obliged to attend in person before the archon to answer the charge made against him. If he did not attend, and the plaintiff could prove that he had been duly summoned, he suffered judgment by default, ἔφημην ὁφλε." Kennedy's Demosthenes, pp. 146, 147. ἐπιμαχόμοιοι refers to the first step, the calling of witnesses to be present at the summons, and διπάξομαι to the actual commencing of the action before the magistrate or in court.

497. πατάθων θομάτιον, put down your cloak. Either Socrates alludes to some of the ceremonies of initiation into the Mysteries, or he means to reduce Strepsiades to the condition of the other disciples in the Phrontistery, who were not allowed to wear the ἴματιον, but only the short philosophic cloak, and who went barefoot. One explanation, also, is, that Socrates wanted his pupil to lay aside his cloak, that he might get possession of it for his own purposes,—as Mr. Squeers appropriated to the use of Master Wackford the shoes and jackets that were sent up to Yorkshire for the benefit of the scholars at Dotheboys Hall.—'Ἡδικημά τι; Strepsiades, misunderstanding the object of his master's direction, can think of no other reason for throwing off his cloak except to receive a thrashing. He asks, therefore, Have I done any wrong?

498. ἄλλα . . . νομίζεται, but it is the custom to enter uncloaked. γυμνός means frequently, not naked, but only without the upper robe. Sophocles is described by Athenæus (Lib. I. 20, e) as dancing round the trophy, after the sea-fight of Salamis, γυμνός, that is, with only the χιτών or close-fitting tunic on.
499. Ἀλλ' . . . . εἰς ἵψαν, But I'm not going in to search the house for stolen goods. Upon this the scholiast remarks,—It was the custom for persons, entering anybody's house for the purpose of searching, to go in uncloaked (γυμνοῦς), to prevent their hiding any thing they found under their own cloaks, or the cloak of another, to get him into trouble."

503. τίνι γίγνεται. Socrates means in character; Strepsiades understands him, in figure.

505. Οὐ μή. The negative with the future indicative, used interrogatively to express a command. For two negatives, see Kühner, Gr. Gr., § 255, 4, with the examples.

506. Ἀνύσας τι. An Attic idiom, meaning quickly, nimly.

507. μελιτωτταρ, the honeyed cake.

508. ὁσπερ εἰς Τροφώνιον, as if to the cave of Trophonius; alluding to the famous cave and oracle of Trophonius, at Lebadea in Bœotia. A scholiast, after describing some of the ceremonies performed by those who visited the cave, adds, "And as they are met by demons, and serpents, and other reptiles, they carry cakes which they throw to them." Wordsworth (Pictorial Greece, pp. 24, 25) says,—"Before it [the stream Hercyna] arrives at the city of Lebadea, it passes through a dark and rocky ravine, which seems to recommend itself by the gloominess of its groves, and the frowning heights of the crags which overshadow it, as a place peculiarly favorable for the exercise of the influence of a mysterious and awful mythology. As such it was chosen for the seat of the oracle of the Bœotian hero, Trophonius. He delivered his responses to the inquirer at his shrine, in the hall of a dark, subterranean cave, which was on the left side of this stream, and beneath these lofty rocks. Thither the worshipper descended, after having undergone a rigid discipline of religious preparation, under circumstances well fitted to inspire him with that devotional dread.
which was necessary to render him a fit object for the reception of the oracular influence supplied to his imagination by the strange sights, and mysterious voices, and unearthly terrors of this dark place."

The place where the Hercyna emerges from the rocky gorges, is one of the wildest in Greece: but the precise position of the cave of Trophonius cannot now be ascertained; the whole region is well suited to the performance of mysterious and terrific rites.

Strepsiades is still reluctant to enter the subterranean abode of the philosophers. Socrates urges him forward, and the Chorus strike in, bidding him god-speed.

509. τι ... ἐξον, an idiom already explained, why, how, or what is the matter with you that? See note to l. 340 and l. 402. "Strepsiades advances to the steps, looks down, and draws back. The hard faces of his usurious creditors, however, meet him on his return, and he advances again to the little mansion, ducks his head, and is again withdrawing, when Socrates, taking him by the neck, pushes him down."

— Mitchell.

518, seqq. This passage forms what is technically called a parabasis, that is, the Chorus come forward, during a pause in the action of the piece, and address the spectators directly, in the name of the poet, upon any subject which may or may not be connected with the passing drama. "Sometimes," says Schlegel, "he [the poet] enlarges on his own merits, and ridicules the pretensions of his rivals; at other times he avails himself of his rights as an Athenian citizen, to deliver, in every assembly of the people, proposals of a serious or ludicrous nature for the public good. The parabasis may, strictly speaking, be considered as repugnant to the essence of dramatic representation; for in the drama the poet should disappear behind the characters; and these characters ought to discourse and act as if they were alone, and without any perceptible reference to the
spectators. All tragical impressions are, therefore, by such intermixtures infallibly destroyed; but these intentional interruptions or *intermezzos*, though even more serious in themselves than the subject of the representation, are hailed with welcome in the comic tone, as we are then unwilling to submit to the constraint of an employment of the mind, which, by continuance, assumes the appearance of labor. The parabasis may have owed its invention partly to the circumstance of the comic poets not having such ample materials as the tragic, to fill up the intervals of the action, when the stage was empty, by affecting and inspired poetry. But it is consistent with the essence of the old comedy, where not merely the subject, but the whole action, was sportive and jocular. The unlimited dominion of fun is evident even in this, that the dramatic form itself is not seriously adhered to, and that its laws are often suspended; as in a droll disguise we sometimes venture to lay aside the mask."

This parabasis is valuable for the information it gives us, directly or indirectly, not only upon the early dramatic career of Aristophanes, but upon the early history of Greek Comedy in general. It is also remarkable for the manner in which the Chorus, giving utterance to strains of high lyric poetry, return from the comic play to the more serious purposes for which the Chorus was commonly used.

519. τὸν ἐκθρέφαντά με. The poet speaks of Dionysus having nurtured him, because the dramatic contests took place at the Dionysiac festival, and Aristophanes had been from his early youth a cultivator of the dramatic art.

520. παίζωμι . . . ρώμεσθαι. The different tenses of the verbs here in the optative offer a good illustration of the fundamental difference between the aorist and present in the oblique moods generally. By a well-known idiom, admirably explained by Kühner, Gr. Gr., § 256, 4, (b), the aorist is sometimes used in a frequentative or habitual sense. It
describes, however, not only what is habitual, but what universally and necessarily happens. To borrow the words of another,—"The famous passage from the beginning of Longinus furnishes one of the best instances of this peculiarity: "Τυ φος δέ πον ναμίως ἐξενεχθὲν πάντα δίκην σηπτοῦ διεφόρησεν. The sublime, when seasonably introduced, like a thunderbolt, scatters or disperses every thing before it.' That is, it does so in every instance. Whenever the cause, then instantaneously the effect. It never fails in any one single case. Thus this instantaneous, unfailing effect in every or any one single operation most admirably and intensely represents the general unfailing property, or what is always true of any thing or any power at any or every moment in which it acts; whilst at the same time the radical idea of the aorist as momentary, or without any reference in itself to continuity of time, is most strikingly preserved."

This idiom doubtless originated in the peculiar vivacity of the Hellenic mode of conceiving of actions and events. Instead of stating a thing as frequently, or habitually, or necessarily happening, the Greek often pictures to himself a single instance, describes it as actually finished, and lets it stand for the whole idea. This may be well illustrated by the following lines from Homer, Π. ΠΙ. 33–35:—

'Ὥς δ' ὅτε τίς τε δράκοντα ἰδὼν παλίνοροσ ά π ἐ σ τ η
Οἴρεος ἐν βήσοις, ὑπὸ τε τρόμος ἐ λ λ αμε γνιά,
'Αφ τ' ἀν ε χ ὄ ρι ῥ σεν, ὄχρος τε μν ε ἱ λε παρείας.

As when a man, having seen a serpent, springing back, stands off, (or recoils),
In the gorges of a mountain, and tremor takes hold of his limbs,
And he goes back again, and paleness seizes on his cheeks.

The poet is here comparing the terror of Paris at the sight of Menelaus to the fright of a traveller who suddenly comes upon a serpent in a mountain-pass; but while picturing to
himself the scene, he makes it a reality, and tells the story as if he had witnessed it with his own eyes: the traveller recoiled from the serpent; the tremor took hold of his limbs; he went back; and paleness seized on his cheeks.

The picturesque mode of describing here illustrated finally became an established idiom of the language, called the use of the aorist (and sometimes the perfect) in a frequentative or habitual sense; a sense radically different from that of the continuous, frequentative, or habitual present, though both are often translated in the same way, on account of the less plastic and imaginative forms of the modern languages.

It is quite obvious from the foregoing analysis, that the idiom in question cannot extend to the oblique moods, the fundamental conception being of an event that has actually happened, without dependence, condition, or contingency; and the continued, or habitual, or necessary recurrence of the event being an induction, as it were, from the single instance actually expressed by the tense. In the oblique moods the aorist always signifies momentary or completed action, and the present tense implies duration of time, or habitual or frequent action. This distinction between the indicative and the other moods in regard to the frequentative aorist is taken for granted, though not stated in express terms, by most of the grammarians. See Buttmann, pp. 379–383; Matthiae, pp. 842–846; Kühner, pp. 344–346; Soph. Gr. Gr., § 211, n. 2.

But the limitation is pointedly recognized by Madvig in his Greek Syntax (Syntax der Griechischen Sprache besonders der Attischen Sprachform, von Dr. J. N. Madvig, 1847). In treating the Moods, Madvig gives first a general description of each, and under that head, in every case, explains with singular clearness and precision the fundamental idea and idiomatic usages of each tense. The frequentative aorist is limited to the indicative mood; his peculiar arrange.
ment making it necessary distinctly to recognize the limitation of the usage, by placing it under the indicative, where it belongs by the laws of thought, and omitting it where it cannot belong, under the conjunctive, optative, imperative, and the participle. See p. 110; also, pp. 131, 144, 154, 188, 208. See also Crosby, Gr. Gr., § 575, 2.

One of the examples given by Kühner, from Xen. Cyr. 1, 2, 2, is,—"Ai μὲν γὰρ πλείσται πόλεις προστάττουσι τοὺς πολίτας μὴ κλέπτειν, μὴ ἀφαιρέσθω, καὶ τὰλα τὰ τοιῶντα ὁσαυτός. ἦν δὲ τις τούτων τι παραβαίνῃ, ζημίας αὐτοῖς ἐπέθεσαν. For most cities enjoin upon their citizens not to steal, not to rob, and other such things in like manner; but if any one transgress any of these commands, they attach penalties to them." Here ἐπέθεσαν, by the idiom above illustrated, describes the customary course of states with regard to the prevention of crimes. But in the same sentence the words which in the other moods express customary or frequent action, or action in the most general form, namely, κλέπτειν, ἀφαιρέσθω, παραβαίνῃ, are in the present tense.

The language of Buttmann and Kühner, in explaining a particular usage of the optative mood, can hardly be supposed to prove that the aorist, in the oblique moods, has a frequentative sense. If such a mistake should be made, it would be from the accidental circumstance, that, in some of the examples of the use of the optative mood in sentences which describe repeated acts, the tense happens to be the aorist. But neither the mood nor the tense has any proper frequentative sense of the kind just explained, as a moment's analysis will show; though Buttmann (Gr. Gr., § 139, n. 6, p. 389) somewhat loosely says,—"A further and special use of the optative is when it stands in the protasis, instead of the indicative of past time, to express something which took place repeatedly or customarily. E. g. Οὐς μὲν ἔδοι εὔπλοκτος καὶ σιωπὴ ιόντας, προσελεύων αὐτοῖς οἶκες εἶν ἵππωτα, καὶ ἐπεὶ πνεῦ τοι ὡτὸ . . . ἐπνεῦ. Whom
ever he saw, i.e. so often as he saw any;" &c. The passage is from a description of a review of an army on a march. The commander rode about among the ranks, and, having inquired the names of those whom he observed to be silent and orderly, praised them. The sentences are in a relative construction, and therefore an oblique mood is employed; but the verbs themselves, not being intended to express a frequent or customary act, are put in the aorist tense. The optative aorists ἵδοι and πιθοτο describe respectively a single and completed act of seeing and ascertaining; the time of the respective acts being indefinite. The idea of repetition results from the dependent character of the whole sentence, and from the continued action expressed by the imperfects ἔρεγε and ἔπνεε. This is very clearly explained by Madvig, pp. 131, 143. Were the present tense used in these clauses, the meaning would be different. The writer, of course, does not intend to say, "Whomsoever he frequently, or customarily, or always saw advancing in good order and silence, riding up to them, he asked who they were, and when he had frequently or customarily ascertained their names," &c.

The principle intended to be substantiated by these remarks, namely, that the oblique moods and the participle in the aorist are not, in themselves, used in a frequentative sense, but, if ever apparently so used, the frequentative idea results from the indefinite and dependent construction of the sentence, or from the addition of a frequentative adverb, has been assumed by Coray in his notes to Isocrates (Vol. II. p. 34), and explicitly laid down and enforced by Bremi (Isocrates, § 31, p. 32).

To make this matter clear, it will be necessary to consider the passage in Isocrates in some detail. The author of the Panegyricus has been speaking of the ancient services rendered by Athens to the other Greek states; "as a memorial of which," he goes on to say, "the most of the
cities send annually to us the first-fruits of the earth; and the Pythia has often enjoined upon those who omit this; &c. Those who omit is expressed by the usual participial construction, and the question with Coray was, whether it should be the aorist ἐκλειπούσαις, as More conjectured, or the present ἐκλειπούσαις. The whole clause is ταῖς δ’ ἐκλειπούσαις (or ἐκλειπούσαις) πολλάς ἡ Πυθία προσέταξεν ἑαυτήν, &c.; upon which Coray has this note: — "Ἐκλειπούσαις ὁ μάαιτος ἢ ἐπανειληφθεὶς, ἐνέπεμψαν, &c.; herefore it ought not to be changed into the aorist, ἐκλειπούσαις, as some have supposed." Coray means, that, on account of the duration implied by the frequent commands of the priestess at Delphi (πολλάς προσέταξεν), the participle which describes the act or acts that occasioned the commands should have a corresponding duration. The aorist participle does not convey the idea of repetition or duration, but the present does; therefore the present is correct.

Bremi adopts this view. He says, after giving the conjecture of More,—"Sed subtilis est et vera Coraæi animadversio, propter πολλάς προσέταξεν, the participle which describes the act or acts that occasioned the commands should have a corresponding duration. The aorist participle does not convey the idea of repetition or duration, but the present does; therefore the present is correct.

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the aorist of the participle and oblique mood is used of a single act, unless an adverb is added which has the idea of repetition."

To return from this long digression, let us apply the principle to the words now under consideration. The poet uses \textit{νυμφαμομεν}, the aorist optative, because he refers to his hopes of victory in a single case, \textit{una de re}, i.e. in the present dramatic representation; but in the same sentence he employs the present optative, \textit{ναιορισμεν}, because duration of time, not a single moment or one act, is to be expressed,—the continuance of his fame as a poet.

[Since the preceding note was written, a striking example of the gnomic aorist infinitive in \textit{oratio obliqua} has been pointed out in Soph. Aj. 1082; to which may be added another in Plat. Phædr. 232 B, and one of the participle in Thuc. VI. 16.]

520. \textit{σοφός}, skilful, a master of my art.
522. \textit{Καὶ \ldots \κωμῳδιών, And that this is the best of my comedies. \textit{σοφώτατος' ἤχεω, equivalent to \textit{σοφώτατην εἰναι.}}
523. \textit{ἀναγένσ', to cause to taste, to let taste.}
524, 525. \textit{εἴπ' \ldots \οὐ.} The poet here alludes to his failure to gain the prize at the first representation of the Clouds. There is some doubt whether \textit{ἀνδρῶν φορτιων} means the theatrical judges who decided against him, or the rivals whose performances were preferred to his. The scholiasts, Ernesti, Schütz, and Bothe, understand the former; Mitchell, the latter. Schütz says, — "\textit{ἀνδρῶς φορτιων sunt qui de vera poëmatum venustate recte judicaret, nequeunt, quum sint imperiti, ac pingui ingenio.}" Mitchell’s opinion is, "that the poet’s rivals are thus contemptuously characterized, even though one of those rivals was the illustrious Cratinus." In confirmation he quotes from Dobree’s Adversaria, — "\textit{Oi φορτιων erant Aristophanis rivales, a parcel of buffoons?}" The use of the preposition \textit{υπό}, though not conclusive, seems rather to fix it upon the judges; if the sense were conquered by, \textit{ἵπτηθεις}
would be constructed commonly with a genitive, his rivals being referred to. Translate, Then I came off, defeated by the judgment of vulgar fellows, when I deserved it not. This construction agrees sufficiently well with what follows. Kock refers φορτικών to Ameipsias and Cratinus, the rivals of Aristophanes.

526. ταῦτ' ἐπαγματευόμεν, I expended this labor.
527. προδώσω, will despair of, or literally, will give up.
528. οἷς . . . λέγεω. Bergler; "quibus libenter probo studium meum et eloquentiam." A scholiast, "οἷς ἀποδείκνυσθαι ἐξ ὑπὸ ἐπιστ." Schütz, "quorum vel conspectu et colloquio frui dulce est." Mitchell, "with whom even to hold converse is a delight." Wieland, "zu welchen nur zureden schon Vergnügen ist, merely to speak to whom is a delight." Bothe rejects all these and says,—"quibus etiam dicere suave est, h. e. qui etiam eloquentia delectamini, non solum artibus bellicos quibus nunc ut cum maxime studetis. Utraque laude poetæ ornare solent spectatores. Plaut. Capt. prol. 67, Valete, judices justissimi domi, bellique duellatores optimi. λέγεω, τὸ λέγεω, ut Eq. 329, ἰδοὺ λέγεω, specta eloquentiam." Bergler and the scholiast are probably correct. Bothe's explanation is less probable. Kock thinks the text corrupt.

529. Ὅ σώφρων τε ξων καταπύγων. Alluding to his earliest play, in which were these two characters, "the Virtuous" and "the Vicious." Fragments of this play are all that remain. Its title was Δωταλείς, The Revellers.

530. παρθένος. We use a similar figure when we speak of an orator, on his first appearance, delivering his maiden speech. Aristophanes is supposed to have been about nineteen at the time here referred to. According to the scholiast, the legal age at which the poet might come forward personally was forty years, or, he adds, "as some say, thirty;" but on the subject of the legal limitation of age with dramatic poets, it is not easy to come to a satisfactory
NOTES.

conclusion. The scholiast above alluded to has probably confounded the laws concerning the ὑπογραφὲς with those that regulated actors. The scholiast on the Frogs (l. 502) states that when the poet first engaged in comedy he was σχεδὸν μεγαλικὸν, and the author of the article on Aristophanes in the Dictionary of Greek and Roman Biography assumes, on the strength of this authority, the year B.C. 444 as the date of his birth, which would make him seventeen years old at the time of the representation of the Διονυσίς, B.C. 427. The assumption of the scholiast, that forty, or even thirty, was the legal age of dramatic poets, is contradicted by the fact, cited by Boeckh (Græc. Tragic Princip., p. 103) and by Clinton (Fasti Hellenici, Vol. II. pp. 58, 59), that Ἀeschylus, Sophocles, Euripides, and Agathon appeared as dramatic authors at a much earlier age.

The first representation of the Clouds, at which Cratinus gained the first prize, and Ameipsis the second, was B.C. 423, Aristophanes having attained the age of twenty-one. The second representation, in which he was unsuccessful, took place probably the next year, though placed by Ranke twelve years later, B.C. 411. If Ranke's opinion is correct, Aristophanes was now thirty-four years old.

531. πιὰς δ' ἑσύα. The figure is still kept up. The person alluded to was Callistratus or Philonides, both of whom were afterwards actors in the plays of Aristophanes.

534, 535. Νῦν . . . σοφοῖς. Literally, Now, therefore, this comedy has come, like that Electra, to seek if perchance it may meet with equally sagacious spectators. The allusion is to the Choëphoroi of Ἀeschylus, where Electra, going to visit the tomb of her father, discovers the return of her brother Orestes, by the color of the locks of hair which are found upon the tomb, as if consecrated by some visitor. In the comparison, therefore, Electra is the present comedy, the brother, or Orestes, is the other comedy, which had been applauded by the audience; the present comedy has
come in search of its brother's locks, that is, has come to see if it shall be received with equal applauses by an enlightened public.—It will recognize, he proceeds, if it shall see it, a brother's locks; that is, it will recognize the spectators to be as intelligent as those of the former comedy,—their brothers, as it were,—if it shall receive the same applause.

537, seqq. In these lines the poet alludes to the indecent exhibitions of other dramatists to catch the applause of the groundlings. τοῖς παιδίοις ὄν ὕπ' ἔδωκε. It is said that the φιλόλογος was brought upon the stage in the Ποιοσύλληπτοι of Eupolis. Such practices have been the bane of the theatre in every age, and have not yet ceased to desecrate its boards; making it too often the corrupter of the morals of the young, instead of the mirror of manners and the purifier of the passions, by the representation of human characters under the varied vicissitudes of life.

540. Οὐδὲ ἔσκωψε τοὺς φαλακροὺς, Nor derided the bald-headed. Mitchell thinks these words refer to something, which, for want of the works of contemporary writers, it is impossible to explain. Bergler thinks he is alluding jokingly to the baldness of Socrates. If the scholiast, as emended by Hermann, is to be received, Eupolis is satirically aimed at,—

τοὺς Ιππέας
Συνεπώθησα τῷ φαλακρῷ τοῦτῳ,

I helped this bald-head (meaning Aristophanes) compose the Knights.—The Κόρδαξ was a wanton dance, imported from Asia, sometimes introduced at the Dionysiac festivals. It occurs in the Wasps of Aristophanes himself, who was sometimes as little scrupulous as his rivals.

541, 542. Οὐδὲ . . . σκωμματα. The allusion here again is obscure. According to a scholiast, there was a comic poet, Simermno, who introduced an old man with a staff,
with which he beat the persons around him, to raise a laugh and conceal the poverty of wit in his dialogue. This seems to be the understanding of Wieland,—“um die plattesten Zoten gut dadurch zu machen, to make good thereby the stupidest bawdry.” Translate, therefore, Nor does the old man who is speaking the verses beat the person near him with his staff, thus keeping out of sight wretched ribaldry.

543. Οὐθ’.... βοη. The poet is supposed by the scholiast to refer jestingly to his own representation of Strep- siades, who comes out with torches to set fire to the phronistasery at the close of the present comedy. But Süvern says (as quoted by Mitchell),—“I am convinced that the torch with which the school of subtilty is set on fire, and the cry, "Ioβ ioύ, of the disciple, at the close of the piece, are not to be considered as liable to the censure cast upon such expressions in the parabasis, any more than the similar cries which occur also in other passages of the Clouds, the play itself beginning with "Ioβ, or than the torches which are brought upon the stage in other dramas of Aristophanes. So in the Plutus (797, seqq.), where blame is cast upon the practice of throwing from the stage figs and pastry among the spectators, it cannot be supposed that Aristophanes meant to hold himself up to ridicule, when, in v. 960, seqq., of the Peace, he makes Trygaiaios throw among the spectators his sacrificial barley-meal.... The passage in the parabasis of the Clouds is, like that in the Plutus, exclusively directed against other poets, who introduced out of the proper place, without rhyme or reason, practical jokes of this description; whilst Aristophanes used them only when they helped on the action of the story, and were neither devoid of wit nor meaning.”

545. οὐ χαμαδο, am not proud, do not plume myself upon it.

549, 550. "Ος.... χεμάερ. The poet here alludes to his having introduced the demagogue, Cleon, into one of his plays (the Knights) by name. Translate, And I smote
Cleon in the belly when he was greatest, but could not bear to trample on him when he was down, that is, after his death. The poet contrasts the manner in which he dealt with the objects of his satire, and that practised by his rivals. He was constantly introducing new characters, while they, from poverty of invention, when they once got hold of an Hyperbolus, never let him go. For a full account of Cleon, who makes a conspicuous figure in the Knights and the Wasps, see Thucydides, Lib. III.–V.; also, article Cleon, Dict. Gr. and Rom. Biog. Mr. Grote has attempted to defend the character of Cleon against the wit of Aristophanes, and the graver charges of Thucydides.

552. ἀνεπικάρατος, trample under foot; a term borrowed from the palaestra. The mother of Hyperbolus was fond of wine.

553, 554. Maricas was the title, it seems, of a comedy of Eupolis, in which he introduced Hyperbolus, in imitation of the Knights of Aristophanes, “turning them,” as the poet says, “inside out.”

555, 556. Προοθεῖς... ἡσθερ, Having added to it (the character of Maricas) a drunken old woman, for the sake of the cordax (for the sake of gratifying the vulgar tastes of the spectators with that indecent exhibition) whom Phrynichus long ago poetized,—whom the sea-monster tried to devour. Phrynichus had introduced into his play of “Hypentynas” a drunken old woman, as a parody upon the story of Andromeda, which was often handled by the tragic poets and artists. This comic character was probably represented as dancing the cordax for joy at her escape from the monster of the deep.

559. Τὰς... μυμοῦμενοι, Imitating my imagery of the eels. The poet here alludes to a passage in his Knights (807, Bothe’s edition,) where he compares demagogues to men catching eels; when the water is still, they catch nothing; but when it is stirred up, then they seize their prey.
so, in a quiet state of public affairs, the demagogue has nothing to gain; but in the midst of disturbances he prospers. This comparison was much admired, and, it would seem, was often imitated.

562. Ἐς...δοξίσετε, In times to come you shall be thought to be wise. The Chorus now strike off into a lyrical invocation of the gods; a piece of ingenious satire at the expense of the philosophers who denied the existence of the gods. Afterward they turn suddenly again and address the spectators.

579. Ἄνιτες....ὑμᾶς, We who keep watch over you.—ξοδος, a military expedition.

581–589. Εἶνα....τρέπειν. The poet is here satirizing the follies and absurdities of the Athenians in their management of public affairs. The leather-dressing Paphlagonian is of course Cleon, who is constantly branded with this nickname in the Knights. The Paphlagonians were held in great contempt at Athens, either because many slaves were imported from Paphlagonia, or on account of the barbarism of the country. Low and base persons were designated by this name. The time particularly alluded to here was when Cleon was appointed commander of the land forces to succeed Nicias in the expedition against Pylos. At this time, it is said, there came on a heavy storm, which lasted through the night, and this is what the poet means when he speaks of the sun pulling in his wick, and the moon deserting her accustomed ways. It may be observed here, that the various allusions to Cleon show that this parabasis must have been composed at different times, partly before and partly after the death of the great demagogue. The δυσβουλία of the Athenians had become proverbial at a much earlier period than this, and was satirized even by Solon.

591. δώρον...κλοπῆς, having convicted of bribery and theft. ἐλείν is a technical term in Athenian law, as ἐλείν
γιαφί, to gain a cause. The crime or subject of the action is put in the genitive.

592. τῷ ξῦλῳ, the wood. The ξύλον was a wooden collar or yoke, which was sometimes fastened upon the necks of slaves by way of punishment.

595. Ἄμφι μοι αὖτε, Φοῖβ' ἀναξ. This verse is constructed in imitation of the dithyrambic poets, whose compositions frequently began with these words; on this account, according to a scholiast, they were called Amphianactes. "The νόμος ὁθιος of Terpander began, Ἄμφι μοι αὖτε ἀναχ 'Ἐκατέβολον ἀδετον ἀ φφίρ." Kock. It is a form of invocation, the verb being understood. This form of invocation was expressed by the verb ἐμφιανακτίζεω.

596, 597. Κυνθίαν . . . πέτραν, holding the Cynthian high-horned rock. On the island of Delos there was a hill called Cynthus, rising over the city and the temple of Apollo. It is lofty and precipitous, with hornlike peaks, which suggested the epithet ψιμέλωσα.

599, 600. Artemis is next invoked, and the all-golden house of course is the well-known temple of Artemis at Ephesus, — memorable, besides other things, for being mentioned in the New Testament.

602. Αἰρίδος ἄριος, Rein-holder of the aegis. A bold lyrical expression for wielder of the aegis.

603, seqq. The poet alludes to the orgies of the Bacchanals on one of the peaks of Parnassus. The fable of the introduction of the Dionysiac worship is most strikingly exhibited by Euripides in the Bacchae.

607, seqq. The Chorus again turn to the spectators.

609. Προῖτα . . . ξυμμάριοις, First to greet the Athenians and their allies. The principal representation of the dramatic pieces took place in the spring, when Athens was crowded with visitors from allied and foreign nations,— indeed, from every part of the civilized world.
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612. Πρώτα . . . δραχμή, — constructed with ὁφελοῦσ', — In the first place, benefiting you (that is, saving you) no less than a drachm a month for torches. The good citizens of Athens were lighted in their nocturnal rambles by torches carried before them by boys — like the link-boys in Shakspeare’s time in London.

615, seqq. In these lines the moon is represented as complaining of ill-treatment, because, through some mis-management of the Athenians in the arrangement of their festival days, the gods were disappointed of their feast at the regularly appointed time, and had to return home supperless, which made them angry with the moon. Whether the moon’s complaint against the Athenians turned upon their varying the festivals so as to keep them in the same season of the year by changing the days of the month on which they were held, or upon the festivals gradually passing from their appropriate season to another, so that the summer festivals would fall upon the autumn, and the autumn upon winter, and so on, does not seem very clearly intimated. But it is certain that about this time the Attic calendar had fallen into great confusion. The Attic year was reckoned by lunar months; and the discrepancy between the lunar and solar year, even with the corrections of the calendar of Cleostratus, had become very considerable. To remedy this, the mathematician Meton devised this plan. He discovered that 235 lunar months correspond, with a slight difference, to 19 solar years. He therefore formed the cycle of 19 years, consisting of 6,940 days, which he distributed into months in such a manner as to make them correspond, in the whole period, to the changes of the moon. This was the famous "Year of Meton," — ἐνεκαίδεκαετηνός. On this basis he founded his calendar, and re-arranged the months and festivals of the Attic year. The epoch of his calendar was, according to Hoffmann (Alterthums-Wissenschaft, p. 350), the thirteenth of Sciropho• 15*
riation, in the fourth year of the 87th Olympiad, or B. C. 432.
Wieland, as quoted by Bothe, says that "the poet is here
satirizing Meton, who had a little before invented the
Metonic Cycle of 19 years, for the purpose of adjusting the
lunar to the solar year, and correcting the festive days.
But it so happened, that days which had formerly been
sacred now became profane, and *vice versa*, which seems to
have displeased many, and to have given an opportunity for
our poet to exercise his comic genius, which he is always
most happy to seize upon. Perhaps among those who
favored Meton and the new calendar, Hyperbolus took the
lead; and therefore the poet set his mark upon him at the
end of the parabasis, as one who, when sent as Hieromnem-
on among the Athenian deputies to the Amphictyonic
Council, lost the laurel crown which those deputies were
required to wear on their return,—a thing that was con-
sidered in the highest degree disgraceful." See article on
Greek Calendar in Dict. of Gr. and Rom. Antiq.

Süvern, however, is of opinion that it is very doubtful
whether the cycle of Meton was introduced when the Clouds
was exhibited, and thinks it more probable that the errors
of the earlier astronomical observations of Cleostatus, and
his period of eight years, were then at their highest point,
and that the allusion in the parabasis may be more properly
referred to this circumstance.

620. διώκετε, ye are litigating. The litigious disposition
of the Athenians was frequently the subject of the poet's
satire. στρεβλοῦτε, It was common in the Attic process to
torture slaves, for the purpose of extorting confession.

622. Ἡρῴ . . . Σαμπυρόνα, When we are bewailing
Memnon and Sarpedon. A scholiast says,—"Memnon and
Sarpedon, being sons of Zeus, and having died in Troy,
were thus honored among the gods, their father having or-
dered that the gods should every year pass the day on
which they died in fasting and mourning."
623-625. ἀνθ' .... ἀντιχρηστη, wherefore Hyperbolus, being appointed by lot to be Hieromnemon this year, was afterwards deprived by us, the gods, of his crown, or, constructing τὸν στέφανον with τὸν θεόν, the crown of the gods, the sacred crown, that is, the crown which he wore in virtue of his office as Hieromnemon. Each of the twelve states constituting the Amphilictyonic league sent to the assembly or congress, held half-yearly in the spring and autumn, at Delphi and Thermopylae, two classes of deputies, called Pylagoræ and Hieromnemones; the former to attend to the political questions that came before the assembly, and the latter to the religious affairs of the league. At Athens the Pylagoræ were chosen by an annual election, but the Hieromnemones were appointed by lot. See Champlin's Demosthenes, new edition, p. 192, note; also Hermann, Pol. Ant., §§ 13, 14.

626. Καὶ .... ἡμέρας, To keep the days of life according to the moon. Solon had directed that festivals should be observed by the lunar calendar. The poet, as above intimated, seems to be striking at Hyperbolus for favoring Meton and the new calendar.

627-631. Μὰ .... μαθεῖν. Socrates has been vainly endeavoring to teach his disciple some of the sublimities of philosophy. Irritated by his stupidity, the master returns in a towering passion, swearing by Respiration, Chaos, and Air, that he has never seen such a blockhead in all his life. The philosopher in his excitement commits what we should now call an Irish bull. He says Strepsiades is such a forgetful fellow, that, in hearing a few philosophical niceties, he has forgotten them before he had learned them.

632. καλῶ, future for καλέσω.

633. ἀσκάντηρ, — the same as ἀσκίμπωδα, — the couch.

635. Ἀρύσας .... νοῦ. Strepsiades has not yet come out from the phrontistery, but, the door being open, is seen
within. Then he takes up the couch and brings it out. Socrates tells him to put it down quickly (Make haste and put it down, and give your attention), and then proceeds to question him. The dialogue gives occasion to more of those ludicrous misapprehensions of the meaning of words on the part of the pupil, some of which have already been noticed.

638-640. Πότερα . . . διψουέται. Socrates is speaking of poetical measures. Strepsiades knows nothing about such things, and, understanding him to mean dry measures, answers, that, to be sure, he would like to be instructed in measures, for he had lately been cheated by a flour-dealer out of a couple of choenices.

643. Ἐγώ . . . ἡμεκτέον. To the question, whether he considered the trimeter or tetrameter the most beautiful measure, Strepsiades replies, that, for his part, he is of opinion that the hemieicteus is as good as any. The joke consists in this,—the ἕκτενς was the sixth part of a medimnus; the medimnus of the Attic measure was forty-eight choenices; the ἕκτενς, therefore, was eight choenices, and the ἡμεκτέον four, that is, as Strepsiades understands the matter, a tetrameter.

644. Περίδος τρ' ἵλοι, Wager, then, with me. The same idiom occurs in the Acharnians, 1013, βούλει περιδοσθαι; will you bet? The offer to back his opinion by a bet is characteristic of the ignorance of Strepsiades. A wager is the natural resort of one whose purse is better filled than his head.

647. Ταχύ . . . ὑπνών, But perhaps you may be able to learn about rhythms. Socrates despairs of making him understand the doctrine of measures, and passes to another subject, that of rhythms. The old man's thoughts, however, are still running upon flour and dry measures, and he cannot see what good rhythms will do him as to these.
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651. *κατ᾽ ἐνόπλιον, For the armed dance. — κατὰ δάκτυλον, according to the dactyle, that is, the rhythm which moves in dactylic measure.

654. οὐτοὶ. Of course Strepsiades again misunderstands his teacher, and knows no other δάκτυλος than his finger.

659, seqq. Socrates now proceeds to question his disciple on some points of grammar. The grammatical subtilities of the schools — some of which occur in the works of Plato — are the present object of the poet's wit.

666. Ἀλεξτρούμιναν. This line is as farcical as if he had said in English cockess and cock. The male and female bird were designated by the same word, ἀλεξτρούμων.

669. Διαλειτοσω, I will fill with meal.

670. Ἱδον .... ἐτερο, See, again, there's another, that is, another blunder. The reader will see at once that the joke turns upon the feminine article being used with a noun of masculine termination.

675, 676. Ἀλλ᾽ .... ἐπεμάττετο, But, my good fellow, Cleonymus had no kneading-trough, but was accustomed to knead in a round mortar. There is a doubt as to the meaning of this passage. According to some, the poet is representing Cleonymus, as a pauper parasite, who had not even a bread-trough, but was obliged to use a mortar. Wolf so understands it, — "Hatte wahrlichs am Ende iibrig, selbst den Backetrog nicht mehr." According to others, the round mortar means Sicily, where Cleonymus had obtained an appointment through the influence of Cleon, and contrived to amass a fortune. This latter fact is alluded to, they suppose, when Cleonymus is said to have kneaded in a round mortar. In the Wasps (924) θυελω is used of Sicily:

"Οστις περιπλεύσας τὴν θυελαν ἐν κύκλῳ.

Conz, cited by Mitchell, says, — "Sicilia caseis facunda
opinis insula, ap. Athen. I. 27, appellatur, ἡ θείων (mortarium).” Upon which Mitchell says,—“That the mortar here means Sicily there can be little doubt; and he who has observed how large an ingredient cheese made in the composition of an Athenian salad-confection, all the ingredients of which were beat up in a mortar, will be at no loss to understand the poet's meaning.” The word occurs again, Pax. 228, in its proper meaning, mortar. The Sicilian cheese, νυχίς Συκέλιχος, is enumerated, with other luxuries, by Antiphanes. See Athen., Lib. I., 49.

Cleonymus is introduced a great many times in the comedies of Aristophanes, as a demagogue, perjurer, glutton, and coward. I do not know that there is any proof of Cleonymus having been in Sicily; and the circumstance that Sicily is jokingly called a mortar, in other places, can hardly lend probability to the supposition that the round mortar here is Sicily. Perhaps the expression is a satirical allusion to the fondness of the parasite and glutton for high-seasoned dishes, like the salads prepared in the mortar; and that he cared so little for simple bread, that he did not even keep a kneading-trough, but made the salad-mortar answer all his purposes.

690. 'Αμφικολία. The poet makes this discussion upon the gender of names the occasion of satirizing the cowardice and effeminacy of Amynias, who was ridiculed by other poets, as Cratinus and Eupolis, according to the scholiast.

695–699. 'Εξγράφωντις... τῆςμεγορ. In this scene Socrates makes Strepsiades lie down upon the couch, covers him up with fleeces, sorely against his will, and sets him to the task of excogitating some profound idea with regard to his own affairs. The scene is regarded as a burlesque upon the figure of speech by which Socrates was accustomed to call himself the intellectual man-midwife, the professor of the maieutic art. Strepsiades is unwilling to risk himself on the philosophic couch, having already had some expe-
rience of its inhabitants. *auta tavn*, these *very things*. For this combination, see Kühner, Gr. Gr., § 303, 3. *παρ *
*tauv* *ίλλα, there is no other way; παρ with the accusative
is sometimes = *præter*. *δίκην* . . . *δῶσο. The phrase *δίκην *
*δοῦναι* is legal, and applies to him who pays the penalty.

709, 710. *ἐκ* . . . *Κορινθίων*. The poet is amusing him-
self with the resemblance in the first part of the words *zó-
qes; bed-­bugs*, and *Κορινθίων, Corinthians*. About this time
hostilities existed between the Athenians and the Corinthi-
ans; the latter were harassing the territory of the former;
therefore he calls the bed-­bugs *Corinthians from the couch*;
as if he had said, *the Bedouins from the bedstead*.

717–722. *Καὶ* . . . *γεγένημα*. Poor Strepsiades cer-
tainly makes out a strong case; his money is gone, his color
is gone, his shoe gone; and besides all these troubles, says
he, *while singing songs of the watch, I'm almost gone myself.*
*φρονογας* = *δονο* is a proverbial expression borrowed from the
soldiers who hum airs to make themselves company when
on guard; it was applied to persons who were wakeful,
whether from the cause which kept Strepsiades awake, or
some other. For the gen. *διίγον = διίγον δείρ*, see Matt.
Gr. Gr., § 355, Obs. 2. The genitive *φρονογας* denotes time.
See Soph. Gr. Gr., § 196; and Kühner, Gr. Gr., § 273,
4 (b).

728. *νοῦς ἀποστερημίκος*. The epithet is a punning allu-
sion to the philosophical *στέρησις*, or deprivation. It may
very well be rendered into English by an *abstracting talent*.

729, 730. *Οἶμοι* . . . *ἀποστερητοίδα*; While Socrates is
covering him up with lambskins, the poet makes the disci-
ple utter a wish, the language of which is whimsically bor-
rowed from the putting on of the lambskins, and from the
resemblance between the words *ἀγραξις*, *lambskin*, and *ἀγρα-
σις*, *negation*. As to the interrogative form, it is a common
Greek idiom to express a wish in the shape of a question.
The exact point of the joke cannot be given in English; but something near it is,—

Ah, who can put upon me
From these lamb-fleeces knowledge how to fleece?

735. ὁδὸν . . . . φροντεῖς; literally, Will you not cover yourself up speedily and cogitate something? A command in the form of a question, a frequent idiom, meaning, Cover yourself up quickly and ponder.

740–742. Ἰθαὶ . . . . σχοπῶρ. The poet is ridiculing the philosophic divisions and subdivisions which Socrates was much addicted to, and which prevail in many parts of the Platonic writings. σκίσως τὴν φροντίδα λεπτήν, cutting the thought fine. διαμοῦν καὶ σχοπῶρ, distinguishing and examining.

743. καὶ ἄποθης, and if you are doubtful.

745. Κίνησορ, Set it in motion. This word is used in reference to the meditative ἄπορία or state of uncertainty and wavering between different opinions. Mitchell quotes several passages on motion in illustration of the philosophical bearing of this word. — ἐγγόθισσορ, clap it in the balance, or, weigh it carefully and well.

746. Ὡ Σοκρατίδοις χίλτατον. Strepsiades suddenly starts up, having caught an idea by the tail, O dearest Socrates!

747. Ἐγὼ . . . . ἄποστεργηταίνη, I've got an abstracting idea of interest, that is, I've got hold of an idea how to cheat my creditors out of their interest.

749. Θετυλῆ. The Thessalians were notorious among the ancients for their addiction to witchcraft. They were the mediums of the times. The thought that has struck the mind of Strepsiades is, to purchase a Thessalian hag, and by her magic draw the moon down from heaven, and thus, as interest was computed by the lunar months, escape the payment of it, by shutting up the moon in a round case. The
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Loqeiou στρογγύλον was a case in which men kept the crests of their helmets and women their mirrors. "Mirrors constituted an article of Hellenic luxury. These were sometimes of brass; whence the proverb,—

'As forms by brass, so minds by wine are mirrored.'

The best, however, until those of glass came into use, were made of silver, or of a mixed metal, the exact composition of which is not now known. Another kind was fashioned from a species of carbuncle found near the city of Orchomenos in Arcadia. Glass mirrors also came early into use, chiefly manufactured, at the outset, by the Phoenicians of Sidon. The hand-mirrors were usually circular, and set in costly frames. To prevent their being speedily tarnished, they were, when not in use, carefully inclosed in cases."


758, 759. Εἰ ... μου, If a suit of five talents were writing out against you, how would you evade it? tell me. This question is a puzzler; but Strepsiades, gathering himself under the bed-clothes, ponders.

763. Αἰνόδετον ... ποδός, Like a cockchafer tied with a thread by the foot. He is directed to let his speculative faculty soar into the air; but not lose his hold upon it. This is better than the dupes of the spiritual imposture do now-a-days. The allusion is to boys amusing themselves by tying a cockchafer by the foot with a thread, and then letting him fly off to the length of his tether.

766. χαμακωπώλαις, the apothecaries.

768. Τὴν υαλον λέγεις; Do you mean the crystal? (or perhaps amber). The ancients sometimes used the crystal, or lapis specularis, for burning-glasses, which would be a correct enough translation in this passage. Glass itself may be alluded to here, for its use was certainly known among the ancients, perhaps as early as the time of Aristophanes.
We find mention of burning-glasses as early as the age of Socrates; and a number of lenses more powerful than those employed by our own engravers, have been found among the ruins of Herculaneum.” St. John’s Manners and Customs of Ancient Greece, Vol. III., pp. 152, 153. Herodotus, Lib. II. 69, calls glass ear-drops, with which the Egyptians adorned their tame crocodiles, ὑθωνα γυνα.

770. Ὄποτε .... γραμματεύς, What, if, when the clerk of the court entered the suit upon the tablets. When a suit was once admitted by the court, the scribe or clerk had to copy it out upon waxen tablets, which were hung upon pillars. Strepsiades’s abstracting idea is, to stand with his sun-glass in the direction of the sun, and so melt out the wax, and cast the suitor.

774. Ἄν .... δίκη, That a suit of five talents has thus been abated. διαγράφω had a technical meaning, to draw a line through, for the purpose of erasing, to expunge. The magistrates who stopped an action were said διαγράφεων, and the plaintiff who withdrew the suit was said διαγράφεσθαι, in the middle voice.

777. Μελέων ὀφλίσεω, Being on the point of getting cast or defeated, or, When the case is on the point of going against you.

779, 780. Εἰ .... τοῦχων, If, while one case was pending, before mine was called, I should run and hang myself. The case was called by proclamation of the herald under the orders of the archon. This new Socratic problem Strepsiades solves off-hand very ingeniously; he is not obliged even to put himself under the bed-clothes.

783. Υθλεῖς .... ἕτη. The patience of the philosopher is now wellnigh exhausted. But Strepsiades entreats him to continue his instructions. He gives him one trial more, and, finding him incorrigibly dull and forgetful, tells him, resolutely and angrily, to be off.

792, 793. Ἀπὸ .... συμβουλεύσατε. Strepsiades, in de-
spair, appeals to the Clouds for counsel in this extremity,—
For I shall go, says he, to utter ruin, unless I learn to twist
the tongue; γλώττοστροφεῖν.

797, 798. Ἀλλ'...πάθω;

I have a son, a perfect gentleman;
But—for he will not learn—what will become
Of me?

799. σφυγgz. This word may be literally rendered by the
cant expression, he's a swell.

800. εὐπτέφων, high-flying.

803. Ἀλλ'...χόνων, But wait for me a little while
within. Socrates goes into the phrontistery, and while he
is departing the Chorus addresses him, telling him to make
the most of his opportunity; that the man is so smitten out
of his senses, and excited, that he is ready to do any thing
in the world; but that such affairs are wont speedily to take
a different turn.

811. ἀπολάψεις, fut. ind. for imp., lap up, from ἀπολάπτω.
See Hom. II. XVI. 161:

Δώσοντες γλώσσησιν ὑφαίσιν μέλαν ὕδωρ.

814. Οὐτοι...μερεῖς. The father has returned from
the sophists' school, and has evidently been holding an
angry parle with the dandy son. In the course of the
dialogue, he makes excellent use of the sublime instruc-
tions he has received. The new oath, "By Mist," is evi-
dently suggested by his recent intercourse with the cloud-
philosophers—the μετεωροσφένακες.

816. Ο δαμόνε. The young man is greatly amazed at
the alteration in his father's appearance, who now has the
philosophic look,—the pale face, the bare feet, and the
phrontistic cloak.—τί μὴνα πάσχεις; what is the matter
with you?

818. Ἰδοῦ...μωσίας, See there, "by Olympian Zeus,"
forsooth, what folly! For the genitive, see Soph. Gr. Gr., § 194, 2.

819. Τὸ Δία . . . τηλικοντοῖς, To believe in Zeus, as big as you are.

820. Τί . . . ἐτεόν; What, in the name of wonder, are you laughing at? The word ἐτεόν is elsewhere used in interrogative sentences, generally expressing anger, irony, or surprise; the last is the feeling here.

821. φορεῖς ἄχαϊνα, and have musty old notions in your head.

824. Ὅπως . . . μηδένα. Ὅπως μὴ are often used with the future indicative in an imperative sense. See ante, p. 127. Properly the sentence is elliptical. See that you don't tell anybody. The old man proceeds with his instructions.

830. Μῆλος, the Melian. This was a term of reproach, partly on political grounds, the Athenians bearing a hatred against the Melians, and partly because Diagoras, a noted atheist, was a native of Melos. Mitchell, however, thinks that the allusion here is to Leucippus, from whose philosophical doctrines the Dinos of the Socratic school was formed.

833. Εὐστόμει, — the same as εὐφήμει, — Speak reverently, or, Be careful what you say.

835–838. ὁν . . . βίον. The poet is satirizing the affected habits of the philosophers, and Strepsiades is giving a side-thrust at the extravagance of his son. They never wash; — but you are washing away my property. ὀσπεὶ τεθρεῦτος, as if I were dead. According to a scholiast, the expression refers to the custom of washing the body after death.

842. Γράοςει . . . παρίς. The poet is here turning into ridicule the sage old precept, "Know thyself." Strepsiades undertakes to quote it, but, before he gets through,
turns it into a complete burlesque. Thou shalt know thyself,—how ignorant and thick-headed thou art. Perhaps the recent experience of Strepsiades has taught him this addition to the original precept.

844–846. Οἶμοι.... φοῦσκο: The father has just gone out, and will shortly appear with a cock and hen, for the further instruction of his hopeful son. Meantime, the youth, perplexed by what he conceives to be the madness of his father, is in doubt whether he shall take him into court on a charge of lunacy, or give notice to the coffin-makers; meaning, that the old gentleman cannot live long in such a state of mind. The dialogue that follows is sufficiently explained by what has already been said.

853. τοὺς γηγενεῖς; The young man is to be understood as applying this epithet to the philosophers, very much as a fashionable young gentleman now-a-days would call eccentric old people antediluvians.

855. Ἑπελυμβοῦμεν.... ἤτοι. We have nearly the same idiom in English. We sometimes say, in speaking of what we were habitually doing at some past time, I would do so and so, meaning, I did so and so; as, "Whenever he spoke to me, I would reply." Translate, therefore, Whatever I attempted to learn I would forget immediately from my great age. For the construction of ἄν with the indicative, see Kühner, Gr. Gr., § 260 (β).

857. Ἀλλα.... καταπεξιβοῦσα, I have not lost, but I have pondered it away. κατά here has an intensive force, as in κατακεβέδω, to gamble away. We have no single word to express the meaning of the ludicrous compound καταφαρτιζω. In German it is, Ich hab’ ihn verstudirt.

858. Τὰς.... σὺ; And what have you done with your shoes, you old fool? or, What have you turned your shoes to, you dunce? The word τίροφοις—in some editions τίροφος—has caused the critics a little trouble. Some consider it from τρέπω, to turn; then it is, Whither
have you turned? that is, Where have you placed? or, as above rendered, What have you done with? Others take it from τρέψω; this word, besides other meanings, signifies to keep, as of servants, slaves; to cultivate, as of hair; and in the passive voice it sometimes describes condition or situation, as in Oedipus Tyrannus, μᾶς τρέψει πρὸς νυξώς, thou art in one night, or, thou art surrounded by perpetual night. It does not seem forced, to deduce from these meanings one suitable to the present passage, supposing the expression to be applied in a rather ludicrous or canting fashion by the young man,—Where have you been keeping your shoes? as he would have asked, Where have you been keeping your horse? and perhaps this very idea was running in his head at the time.

859. Ἐκαθρή... ἀπόλολεω, Like Pericles, I lost them on the emergency. The allusion here is to a fact in the life of Pericles, who, in rendering an account of his administration of the public revenue, set down an item of ten talents "ἀνηλωμένων εἰς τὸ δέον, expended upon what was wanted"; being unwilling to say, "I used it to bribe the Spartan general Cleandridas." Strepsiades says, burlesquing this item, that he had lost his shoes εἰς τὸ δέον,—substituting ἀπόλολεω for ἀνηλωσα.

863. Οὐ... Ἡλιαστικὸν, The very first Heliastic obol I received. This refers to the courts of law called Heliæa. The judges, or rather jurymen, who constituted these courts, were citizens above thirty years of age, and amounted to about 6,000; 600 being selected from each of the ten tribes. They were called Heliasts. They were also members of the popular assembly, and thus performed both legislative and judicial functions. But the Heliastic courts were established by Solon for the purpose of acting partly as a check upon the Ecclesia. "They seldom all met," says Hermann, "being formed into ten divisions, the complement of each of which was strictly 500, although it varied ac-
cording to circumstances; sometimes diminishing to 200 or 400, whilst on other occasions it appears to have been raised to 1,000 or 1,500, by the union of two or three divisions. Every one to whose lot it fell to serve as juryman received, after taking the oath, a tablet, inscribed with his name and the number of the division to which he was to belong during the year. On the morning of every court day, recourse was again had to lots to decide in which courts the divisions should respectively sit for that day, and the suits of which they should take cognizance, since there were many which could be decided only in certain courts. The number of these courts of justice is uncertain; most of them, however, were in the Agora, and were distinguished by numbers and colors. Staves with corresponding marks were handed to the jurymen at the entrance of each court, as symbols of their judicial power, and at the same time tickets, on presenting which, from the time of Pericles, they received their fees from ἀναλαξοκτήτων." — Political Antiquities of Greece, p. 265.

The name Helicea is connected with the Doric ἀλλα, an assembly; also with ἀλες and ἀλεξοθαυ; not with ἕλιος, as is sometimes stated. Each citizen received as his fee an obolus a day; which was afterwards increased to three oboli.

865. Ἅ... ἀγβέσι. The young man has finally made up his mind to go; but he tells his father very gravely that he (the father) will be sorry for it sooner or later.

869. Καὶ... ἡθάδε, He is not experienced in the hanging baskets here, instead of, He is not tinctured with the teachings of the school. ἡμαθηρῶν is here used, in allusion to the first appearance of Socrates suspended in a basket, for the Socratic instructions.

870. Αὐτὸς... γε. The reply of Phidippides is uttered in a languid, drawling way, and he puns upon the
word τοίβων used by Socrates, and jokes upon the hanging baskets. You would yourself be a τοίβων (an old cloak), if you were hung up. Or, perhaps, as if Socrates had said, He does not yet know our ropes,—the young man replies, You would know the rope yourself, if you were hung.

872, 873. Ἰδε... διεξόνυκοςιν. See there, κοίματι, how foolishly he spoke it, and with parted lips. What particular defect Socrates is here imitating and ridiculing is a question among the commentators. Mitchell says,—"To understand the taunt of Socrates, we must revert to the organic defect and lisp of the young knight, which, instead of allowing him to say kremaio, would oblige him to say klemaio. Translate, Look ye there now, klemaio! did any but a noodle, and whose lips cannot come close together, ever talk in that fashion?" Süvern says,—"We can understand the jest only by fancying to ourselves a lisping pronunciation of κούμων, like that of Ὑπώρος and Κόρακος in the Wasps." The pronunciation referred to by Süvern is Ὑπώλος and Κόλακος. Both the remarks,—"Quid reprehendat Socrates, incertum est: vastam diphthongi pronunciationem notari putant Reisig. et Herm., sed assentior Welckero existimanti celeriter ac negligenter ista dixisse Phidippidem, ore semihante per contemptum." Mitchell and Süvern do not appear to have rightly understood this passage. If the young coxcomb had said κλέματον, the poet would certainly have written it so, as he writes in the Wasps (45), — ὅπος Ὑπώλος κόλακος κεφαλὴν ἔχει. Moreover, the word διεξόνυκοσιν describes, not a lisping, but a drawling, way of speaking. A good illustration of what is here meant is found in the indolent drawl of Lord Frederic Verisoph'ts pronunciation. See "Nicholas Nickleby," passim.

874, 875. Ἡώς... ἀναπειστηρίων; [How can he ever learn the acquitting art, the summoning art, or the persuasive art of emptying? The word χυνόρων is a comic word,
which means *emptying*. According to the Scholia, it here refers to the art of making an opponent's argument appear *empty* (*χαύνος*).]

878. τυπρογενι, *only so big*, holding out his hand to indicate the smallness of the size of the boy when he performed such wonderful feats.

879, 880. "Επλαττεν . . . . ἐγνεφεν . . . . εἰσιάζετο. Note the force of the imperfect tense to describe continued or repeated action.

881. πῶς δοκεῖ. A familiar expression, equivalent to the English, *You can't think how*. In the Frogs (l. 54) we have a similar expression: —

Τὴν καρδίαν ἐπάταξε πῶς οἴει σφόδρα.

888. Ποὺς πάντα τὰ δίναι, *Against all legal rights*. The poet now introduces the two opposite principles, — the true and false reasoning, — as persons, each maintaining in the following dialogue his own side of the question.

There is evidently a change in the spirit and temper of the drama from this time forward. The poet becomes more earnest, and grapples more closely with the vices of the age against which he is warring. As to the manner in which these personified principles, the *Dicæologus* and the *Adicologus*, are represented, different opinions are held by the critics. Wieland, following the hint of an old scholiast, supposes they were represented as two game-cocks, fighting from two wicker cages; but there seems to be no sufficient proof of the poet's having played off so whimsical an extravaganza. The gravity of the dialogue is inconsistent with such a supposition. Bergler says, — "Hic jam per prosopopoeiam introducantur duo λόγοι, alter justus, qui et major, seu superior dicitur, quo disserimus de rebus justis, et justam causam defendimus; atque iste agit virum modestum, verecundum, honestatis observantem et antiquis moribus praeditum; alter injustus, qui et minor, seu inferior dicie..."
tur, jura pervertens, immodestus, impudens, honestatis expers, corruptor juventutis. Isti duo λόγοι certant inter se, et uterque vult adolescentem ad se allicere, ut Virtus et Voluptas Herculem apud Xen. Mem. 11, 1, 21, seq., et Philosophia atque Statuaria Lucianum in ejus Vita, seu Somnio.” Mr. Mitchell has some very elegant remarks upon this part of the drama. After stating his objections to the supposition of Wieland and the intimation of the scholiast, he proceeds,—“How, then, it may be asked, were the λόγοι represented? What persons did they assume? What masks did they wear? It would be presumptuous, at this time of day, to affirm any thing positive on such a point; yet the following considerations are submitted to the reader as affording a strong probability whom the poet had in his eye in one of these characters, and that once ascertained, there will be no great difficulty in conjecturing whom he intended by the other. When the representative of the ἀδικος λόγος is required to reply to the animated description given of the olden time, and the system of education then pursued, the requisition is made in the following terms:—

Πρὸς ὁν τῶι, ὥς κομψοπρεπὴ μοῦσαν ἔχων,
Δεῖ σε λέγειν τι καῦν.

Can any one compare this with a verse in one of our author’s plays (Eq. 17),—

Πῶς ἂν ὁν ποι ἐποιμ' ἂν αὐτὸ δῆτα κομψευριτικῶς;

—and with the epithet attached in another of his plays to one or two persons whom Euripides brings forward, as specimens of the class of persons naturally generated by the general construction of his dramas, and not feel a strong suspicion that by the Adicologus of this scene is meant no other than the bard himself? In a play, indeed, of which the almost paramount object was to expose and bring into
contempt that sophistic eloquence and system of chicanery which were working so much mischief in the Athenian courts of law, who was so likely to occupy a conspicuous place as the poet, who, from the nature of the speeches for and against, which continually occur in his dramas, was expressly stigmatized as ποιητής ὀμματιών διανικῶν? ... Generally speaking, no philosophic opinion is, in the Aristophanic comedies, ascribed to Socrates, which is not also attributed to Euripides, and the poet’s lash rarely falls upon the one in this respect, without a blow being at the same time inflicted on the other. Is it, therefore, likely, that, in a drama written almost for the purpose of bringing the new philosophic opinions before the Attic public, Socrates should occupy so prominent a part in the piece as he evidently does, and that his fellow philosophist should be thrown wholly into the background?” The ingenious critic continues his observations, and shows why Socrates is made the object of such overwhelming ridicule in the preceding part, and why the poet assumes so much of gravity in the remainder of the drama. His remarks are too long to be cited here. He thus concludes: — “It remains only to add, that if the Adicologus of the play be what he has here been supposed to be, the Dicæologus of the piece can be no other than the poet Æschylus. They both would appear on the stage in the highest possible external as well as internal contrast — Æschylus in the severe and simple costume of the olden time, of which he is the representative, Euripides tricked out in all the finery which the robe-maker and the jeweller could supply — would follow as a matter of course.”

891. Ἦ’ ὅποι χούζεις, Go whither thou wilt. These words are quoted from the Telephus of Euripides. One of the characters in which he says to Menelaus, Ἦ’ ὅποι χούζεις, οὖν ἀπολούμεν τῆς σῆς ἔλενης οὖνεα.
897, 898. δίω . . . ἀνοίτους, through these blockheads, pointing to Socrates and his school.

906, 907. τοῦτο . . . ναὐξόν, this evil goes on; that is, the mischievous practice of denying the existence of justice and of the gods. A similar expression occurs in the Wasps, l. 1483.

Τοῦτο καὶ δὴ χωρεῖ τὸ ναὐξόν.

— δότε μου λέξανήν, give me the bowl. The speaker is already so disgusted, that he can hardly stand such offensive doctrines any longer.

908. Τυφόγκως, a vaporing old fellow, a dotard.

910. Ἔφε βόδα μὲ εὐχάμας, You have spoken roses of me, that is, you have paid me the highest possible compliments. Your words are sweet as roses.

912. Χειρός . . . γυνώσκεις, You don't know that you are ornamenting me with gold; that is, you don't seem to be aware that these qualities which you reproach me with I prize like jewels; that in fixing them upon me you are loading me, as it were, with golden ornaments.

915. Θομαῖος et πολλὸς, Thou art very impudent. For the construction of the genitive, see Matt. Gr. Gr., § 317. — ἄγχαιος, antiquated, an antediluvian.

916. φανάρ, to frequent the school.

920-924. Σῦ . . . Πανδελετείους. Upon these lines Hermann observes: — “Sententia his subest hæc: qui mala dicendi articia et subtiles fallacias doceant, jam multum pecuniae corradere, vitamque agere lautam et splendidam, olim autem contemptos fuisse et vix habuisse unde victum parerent: id ei carpendi Euripidis opportunitatem præbet, cujus Telephum, multa subtiliter disputantem, sententias Pandeleteas ex pera vorare dicit.” Τῆλεφος . . . ψάσκων, Saying that you were Telephus, the Mysian. The poet is here aiming a blow at Euripides, who, in one of his
dramas, the Telephus, introduced Telephus, king of Mysia, limping, and in a beggar's garb; he had been wounded by Achilles, and was told by the oracle that he could only be healed by him who had inflicted the wound. For that reason he sought his way, in a beggar's garb, to Thessaly, where the cure was performed; to this character he compares the once beggarly and now rich philosophers and rhetoricians. Pandeletus also is spoken of as a person of infamous character, a sycophant, a busybody, and a lover of litigation. He was introduced in some of the pieces of Cratinus.

925. "Ω μοι . . . ἵμησθης, Alas for the wisdom which you have called to mind! that is, Ah me! I am sorry you have no better use to put your learning to, than the defence of such musty notions; or perhaps better in a satirical sense,— Ah me! what a wise one you are!

929. Κρόνος ὄρ, being old as Cronos,—old as the hills, musty, antiquated.

936. τοὺς . . . ἐδίδασκες, what you were accustomed to teach men of former times. Observe the force of the imperfect. As they were about to come to blows for the possession of the young man, the Chorus intercedes and proposes to listen to their arguments in alternate succession; an arrangement which the combatants accede to.

950. γραμμοτιστος μεγίνως, notion-hammering studies,—studies which hammer out philosophical and poetical conceptions.

955. Νῦρ . . . σοφίας, Now comes the perilous crisis,—the trial and turning-point of wisdom.

With regard to the following discourse upon ancient education, Ranke, as quoted by Mitchell, says,—"Equidem eum, qui hanc orationem sine admiratione legere, qui si regerit, de viri virtute veraque nobilitate etiam tum dubitans, poetae amore non inflammatus, ejus comœdiarum legendarum et ediscendarum cupidine non incensus, abire ac
discedere potest, cum inquam equidem non omni solum sensu omnique ratione cassum, sed morum perversorum amatorem adeo esse judico. Nullum unquam poetam nec maiorem nec sanctiorem fuisse quam nostrum Aristophanem ex haec oratione discimus."

962. σωφροσύνη, temperance, in its most extended signification; "εἰτία τοῦ κρατεῖν τῶν ἐπιθυμιῶν, καὶ ύπὸ μηδεμίας ἱδονῆς δουλοῦσθαι ἀλλὰ κοσμίως ζῆν." Diog. Laert. — νεῦμιστο, was in repute, was in vogue, was the fashion.

964. eis θαρακτοῦ, to the school of the harp-player. The two great branches of ancient Greek education were music and gymnastics. The great influence attributed to the former in refining and elevating the mind is testified to in many passages of Greek literature. Pindar's language is express and strong upon the point. The subject is most fully discussed by Plato, especially in the Republic. "The importance of music, in the education of the Greeks, is generally understood. It was employed to effect several purposes. First, to soothe and mollify the fierceness of the national character, and prepare the way for the lessons of the poets, which, delivered amid the sounding of melodious strings, when the soul was rapt and elevated by harmony, by the excitement of numbers, by the magic of the sweetest associations, took a firm hold upon the mind, and generally retained it during life. Secondly, it enabled the citizens gracefully to perform their part in the amusements of social life, every person being in his turn called upon at entertainments to sing or play upon the lyre. Thirdly, it was necessary to enable them to join in the sacred choruses, rendered frequent by the piety of the state, and for the due performance in old age of many offices of religion, the sacerdotal character belonging more or less to all the citizens of Athens. Fourthly, as much of the learning of a Greek was martial, and designed to fit him for defending his country, he required some knowledge of music, that on the field
of battle his voice might harmoniously mingle with those of his countrymen in chanting those stirring, impetuous, and terrible melodies, called pæans, which preceded the first shock of fight.” St. John, Manners and Customs of Ancient Greece, Vol. I., p. 184. The whole chapter on Elementary Instruction is a very able summary of the subject. See also Jacobs’s Discourse on the Moral Education of the Greeks, in the “Classical Studies,” pp. 315, 354.

The whole subject of gymnastics is learnedly expounded by Krause in his Gymnastik und Agonistik der Hellenen, 2 vols.

965. Τοὺς νομίτας, Those in the same quarter of the town, neighbors. νόμη means not only hamlet, but quarter of the city.—ξομώδης (ξομωρ, barley-bran), if it snowed like barley-bran, if the snow came down like barley-bran. "Mischievous no doubt the boys of Hellas were, as boys will everywhere be, and many pranks would they play in spite of the crabbed old slaves set over them by their parents; on which account, probably, it is that Plato considers boys, of all wild beasts, the most audacious, plotting, fierce, and intractable. But the urchins now found that it was one thing to nestle under mamma's wing at home, and another to delve, under the direction of a didaskalos, and at school-hours, after the bitter roots of knowledge. For the school-boys of Greece tasted very little of the sweets of bed after dawn. 'They rose with the light,' says Lucian, 'and with pure water washed away the remains of sleep which still lingered on their eyelids.' Having breakfasted on bread and fruit, to which, through the allusions of their pedagogues, they sometimes added wine, they sallied forth to the didaskaleion, or schoolmaster's lair, as the comic poets jocularly termed it, summer and winter, whether the morning smelt of balm, or was deformed by sleet or snow drifting like meal from a sieve down the rocks of the Acropolis.
"Aristophanes has left us a picture, dashed off with his usual grotesque vigor, of a troop of Attic lads marching on a winter's morning to school.

"Now will I sketch the ancient plan of training,
When justice was in vogue and wisdom flourished.
First, modesty restrained the youthful voice,
So that no brawl was heard. In order ranged,
The boys from all the neighborhood appeared,
Marching to school, naked, though down the sky
Tumbled the flaky snow like flour from sieve.
Arrived, and seated wide apart, the master
First taught them how to chant Athena's praise,
"Pallas unconquered, stormer of cities!" or
"Shout far resounding," in the selfsame notes
Their fathers learned. And if, through mere conceit,
Some innovation-hunter strained his throat
With scurril lays mineing and quavering,
Like any Siphnian or Chian fop,—
As is too much the fashion since that Phrynis
Brought o'er Ionian airs,—quickly the scourge
Rained on his shoulders blows like hail, as one
Plotting the Muses' downfall. In the Palæstra
Custom required them decently to sit,
Decent to rise, smoothing the sandy floor,
Lest any traces of their form should linger
Unsightly on the dust. When in the bath,
Grave was their manner, their behavior chaste.
At table, too, no stimulating dishes,
Snatched from their elders, such as fish or anise,
Parsley or radishes, or thrushes, roused
The slumbering passions.'

"The object of sending boys to school was twofold: first, to cultivate and harmonize their minds by arts and literature; secondly, so to occupy them that no time could be allowed for evil thoughts and habits. On this account, Aristotle, enumerating Archytas's rattle among the principal toys of children, denominates education the rattle of boys. In order, too, that its effect might be the more sure and per-
manent, no holidays or vacations appear to have been allowed, while irregularity or lateness of attendance was severely punished. The theories broached by Montaigne, Locke, and others, that boys are to be kept in order by reason and persuasion, were not anticipated by the Athenians. They believed, that, to reduce the stubborn will to obedience, and enforce the wholesome laws of discipline, masters must be armed with the power of correction, and accordingly their teachers and gymnasiarchs checked with stripes the slightest exhibition of stubbornness or indocility."


967. This line contains the first words of two old poems. "Παλλάδα περσέπολων δευνάν" is the beginning of a song by Lamprocles, the son of Midon, an ancient Athenian poet. One stanza of it is preserved by the scholiast in two forms:

Παλλάδα περσέπολων κληζω πολεμαδόκον ἀγνάν,
Παίδα Δίως μεγάλου δαμώσιππον.

Παλλάδα περσέπολων, δευνάν θεόν, ἐγρεκύδομοιν,
Ποτικλήζω, πολεμαδόκον, ἀγνάν
Παίδα Διός μεγάλου δαμώσιππον.

Of this strain Mitchell says,—"Its broad, massive, and sonorous diction presents a strong contrast to the lighter and more attenuated forms of speech which it was the object of Euripides and the new school to introduce into lyric strains and to which corresponding harmonies being set, no small mischief must have followed in a town where music formed so large a branch of public education." The second, Τηλεπορόν τι βόωμα, is said by the scholiast to be taken from one of the poems of Cydias, a poet of Hermione. A single word more, λύοςας, is all of it that is preserved.

968. Ἑπτευναεώνενοις τιν ἀμορφίαν. "Harmonia utentes intensa et mascula, non vero molli et fracta." Kuster. "Τ'ιν
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... mdagav, ὡς συντόνου οὗθε τῆς παλαιᾶς ἁμονίας, οὗ ἄνειμένης, ὡς οἱ νέοι ἑπενόησαν.” Schol.

970. βωμολογεύσατ' from βωμολόχος, which was originally, as its etymology indicates, applied to persons who loitered about altars, to pick up or beg the remnants of the sacrifice for a meal; then, to persons who were ready to play the buffeton for the sake of a meal; according to Passow, the verb is here used with reference to the degenerated music of the age of Aristophanes, which had departed from its ancient simple and earnest character, and now courted the applause of the multitude by every kind of artifice. Translate this and the following line, If any one of them played off vulgar artifices, or turned a winding bout, like these hard-turned cadences that the present artists make, after the manner of Phrynis. Phrynis was a musician from Mitylene, and is said to have gained the prize in a musical contest at the Panathenaic festival, in the archonship of Callias. “The writings of Plato,” says Mitchell, “as well as of Aristophanes, are full of references to a great revolution which about this time was taking place in the national music of Athens, and which, by substituting a lighter and more effeminate style for the solemn and masculine one which had hitherto prevailed, was effecting a great corruption of public manners. At the head of this school were the persons in the text, Cinesias, Melanippides, and others.”

972. Ἐπετριβετο .... ἀφανίζον (understand πληγάς after πολλάς), He was soundly thrashed with many blows, as scaring the Muses away.

973. Ἐν παϊδοτρίβον. The παϊδοτρίβης was the teacher of bodily exercises,—the educator of the body, as the καθαριστής was one of the educators of the mind.—τὸν μηδὲν ... προβαλέσθαι, “prætentia tunica vel praetento cingulo, femora obtegere.” Brunck. “τουτέστωι, εὐκοσμίῳ καθεσθίναι, ὡς μηδὲν τοῖς περιστόσιν ὑποδείξαι ἀκοσμον.” Sch.

975, 976. Εἴπ᾽ . . . καταλείπεν. A scholiast says,—
The poet is describing certain kinds of food which the youth of an earlier and more disciplined age were not allowed to eat, on account of their supposed heating qualities. *κεφάλαιον τῆς  ραβανίδος*, radish-head. ἄρηθος, dill. σέλινον, celery. όψομειν, to eat fish, fish being used as a relish and a luxury. It is remarked by Athenæus, that the heroes of Homer are never represented as eating fish. *μελίζειν* means both to indulge in tittering, to giggle, and to eat *ζίγλας*, a species of bird called the thrush; the poet probably chose the word on account of this twofold meaning, intimating that both were improper for the young, and were carefully avoided in former times. ὀδὸν ἵσκεν τὸ ποδὸν ἐναλλάξ, nor to keep the feet crossed, or nor to sit cross-legged. It is singular that this attitude should be mentioned as among the bad manners of the poet's time. Among the remains of ancient art there is, perhaps, not one representing a man, woman, god, or daemon sitting cross-legged.

The answer of Adi-ecologus contains expressions of the strongest contempt for the opinions of his opponent. He stigmatizes them as too old, musty, antiquated, and antediluvian, to be held in a moment's respect by a man of sense. Διπολιώδη, from Διπόλια, the name of a very ancient feast held in honor of Ζεὺς Πολιοῦ,—Dipolia-like, that is, antiquated. τετίγιον ἑώμεστα, full of grasshoppers. The most ancient Athenians wore golden grasshoppers in their hair, as emblems of their claim to the character of aboriginal inhabitants of the land. Cecides was an old dithyrambic poet, mentioned, it is said, by Cratinus; Sternhold and Hopkins, perhaps, would be
the modern English equivalent. \textit{xai Bovqonivov}. The following account is given by Mitchell, from Creuzer, of this very ancient festival. "Among the laws given by Triptolemus to the Athenians, three more especially remarkable were, 'Reverence your elders,' 'Honor the gods by offerings of the first-fruits;' 'Hurt not the laboring beast,' i. e. the beast employed in agriculture. The first who offended against this latter command was a person named Thaulon, who, at the feast of the \textit{Zeivs Polievz}, observing a steer eating the sacred \textit{pópavov} on the altar, took up an axe and slew the trespasser. The expiation feast (\textit{Bovqóniv}) instituted for the purpose of atoning for this involuntary offence, it was found afterwards expedient to continue. The ceremonies observed in it are not a little amusing. First was brought water by females appointed for the office, for the purpose of sharpening the axe and knife with which the slaughter was to be committed. One of these females having handed the axe to the proper functionary, the latter felled the beast, and then took to flight. To slay the beast outright was the office of a third person. All present then partook of the flesh. The meal finished, the hide was stuffed, and the beast, apparently restored to life, was put to the plough. Now commenced the steer-trial. A judicial assembly was held in the Prytaneum, to which all were summoned who had been partakers in the above transaction. Each lays the blame upon the other. The water-bearers throw the guilt upon the sharpeners of the axe and knife; the sharpener of the knife casts it upon the person delivering it to the feller of the beast; the feller of the beast upon the actual slaughterer, while this last ascribes the whole guilt to the knife itself. The knife, unable to speak, is found guilty and thrown into the sea." This is apparently the origin of the modern deodand.

985, 986. \textit{Allê ... òqwsèv, But yet these are the things by which my training nurtured the men who fought at Mar-
The reverence cherished by the Athenians for the men who fought at Marathon is well illustrated in the following passage from Wordsworth's "Pictorial Greece."

"To the traveller who visits the plain of Marathon at this day, the two most attractive and interesting objects are the Tumulus or mound, which has been described as standing between the two Marshes, and about half a mile from the sea; and, at a distance of a thousand yards to the north of this, the substructions of a square building, formed of large blocks of white marble, which now bears the name of Pyrgos or Tower. Beneath the former lie the remains of the one hundred and ninety-two Athenians who fell in the battle; the latter is the trophy of Miltiades. To bury these heroes on the spot where they fell was wise and noble. The body of Callimachus, the leader of the right wing, was interred among them; and as they fought arranged by tribes in the field, so they now lie in the same order in this tomb. Even the spectator of these days, who comes from a distant land, will feel an emotion of awe, when looking upon the simple monument, with which he seems as it were to be left alone on this wide and solitary plain; nor will he wonder that the ancient inhabitants of this place revered those who lie beneath it as beings more than human,—that they heard the sound of arms and the neighing of horses around it, in the gloom of the night, and that the greatest orator of the ancient world swore by those who lay buried at Marathon, as if they were gods." — pp. 113, 114.

In 1853, I had the great pleasure of visiting the field of Marathon and of riding over the battle-ground. Herodotus describes it with perfect accuracy, as a place most suitable for the evolutions of cavalry. The mound was opened at the top, and on the sides were a few small trees and shrubs. The plain is still uninhabited, except at the old monastery of Vrana, and the little hamlet of Marathona; but the striking beauty of the scenery around — the moun-
tains which shut it in, the Euboean strait and the island beyond, the blue sea—form an assemblage of picturesque features which the eye is never wearied with gazing upon: while the great associations of history people, the solitude with mighty forms, and fill the silence with the solemn voices of the past.

In further illustration of this passage, we may give part of the words in the oath above alluded to. It occurs in the Oration on the Crown. 'All' oix ëstiv, oix ëstiv òpòs ëmâstete, àvndes Athnain, tòn ùpèr tìs ùpàntov ëleuthervës kai sosthëas kíndunov àgrâmenoi, ov ùv tòv ëv Mèravðovn pròkainvneàvstas tòv prògònov, kai tòv ëv Plataiàvùs pára-
tavzàvstovs, kai tòv ëv Sàlavnùv nàvmarhèàvstas, x. t. l.

987. ën imàtivs . . . . èntetvìlëivai, to be wrapped up in the himatia. These garments were not worn by the young in the earlier and simpler days of Athens.

988, 989. "Ωstè . . . . Τòtopyevèivs. The allusion here is to a procession of young men during the great Panathenaic festival, when those taking part in it were allowed to wear their arms. It was on this occasion that Harmodius and Aristogeiton attempted to slay Hippias and Hipparchus,—an attempt the history of which is given by Thucydides, VI. 57. It would seem that in former times, "it had been the custom to protect the breast only with the shield; in the days of Aristophanes, let it suffice to say, that the shield was applied also to the covering of the lower parts." Mitchell. "Juvenes armati, qui pompam prosequebantur, erant, nudi brachiis et cruribus, sago brevi induti; et antiquitus clypeis pectus tegebant, non inferiores partes, quod nunc fìebat (pravo pudore, ejus experts erant proavi innocentes.'"

Wieland. òmêlì tìs Τòtopyevèivs Bergler explains "non respicit Palladem, nec pudet eum, saltantem in festo Palladis cum armis, ad tegendum veretrum uti clypeo; quum enim clypeus sit gestamen Palladis, ipsa dea (virgo) dedecore afficitur, cum ejus arma ita dehonestantur."
991. καὶ βαλανεῖων ἀπέχεσθαι, and to abstain from baths. The reason why baths are so often spoken of as deserving of censure, and as corrupting the manners of the people, is, that, instead of being the simple means of health and cleanliness, as they had been in former times, they were now become magnificent establishments, resorted to by the idle and the vicious, who passed whole days there, and made them the scenes of every species of debauchery. The modern word bagnio owes its meaning to similar facts.

995. οὕτως . . . ἀναπλάττειν, because you mean to form an image of modesty. The passage is an obscure one, and many various readings have been suggested. Bothe reads οὕτως . . . μελετεῖσθαι . . . ἀναπλάλθειν, and takes ἀναπλάλθειν in the sense explained by Suidas, to pollute; which will pollute the beauty (or ornament) of thy modesty. Hermann has the same reading with the exception of μελετεῖσθαι, and understands ποιῶν after οὕτως, — doing which, you will pollute the beauty of your modesty. Bothe compares this use of ἀναπλάθειν with the German vollmachen, which is sometimes used with the meaning of to pollute. But the reading in the text seems to be the best and most poetic. There is a passage in Democthenes, Contra Aristog. 780, which illustrates the passage and the meaning above assigned to it. In speaking of the religious feelings which have led men everywhere to raise altars and build temples to the gods, he adds,—“καὶ Δίκης γε, καὶ Εὐνομίας, καὶ Αἴδους εἰσὶν ἀπεισών ἀνθρώπων βομί, οἱ μὲν κάλλιστοι καὶ ἀγνώσται ἐν αὐτῷ τῇ ψυχῇ ἐκάστων καὶ τῇ φύσει.” Kock adopts another reading, οὕτως Αἴδους μελέτει τάγαλμα παλάσσειν, which shall befoul the figure of Modesty.

997. Μήλῳ. “ἀντὶ τοῦ "Ερωτή,” says the scholiast; since the apple is sacred to Venus. Virgil’s "Malo me Galatea petit lascivia puella," refers to the same thing.
998, 999. μὴ Ἰαπετῶν . . . ἡμᾶς, nor, calling your father, "Japetus," reproach him with his age. Japetus was the brother of Cronus, and therefore, like that, means a musty old fellow, an old quiz. The last part of the passage is differently explained by Schütz,—to resent the chastisements which you have endured in childhood. It means, rather, to deal harshly or angrily with the age (that is, the old age) of him by whom your infancy was sustained. Ἱπτοροηγεῖ, constructed in the active voice with an accusative, means to support in old age. See Demosthenes, Contra Timoc. 763: Τὸν δὲ ἑαυτοῦ πατέρα οὕτω ἱπτοροηγεῖ.

1001. Τοῖς . . . βιτομάμμων. You will be like the sons of Hippocrates, and they will call you booby. The sons of Hippocrates, like the sons of many other great men, were as famous for their stupidity as their father was for his wisdom. The scholiast says,—"Οἷοι εἰσὶ Τελέσιππος, Δημοφόν, Ησιωλίς, διαφαλλόμενοι εἰς ἱωδίαρ, These are Tele-sippus, Domophon, and Pericles, ridiculed for their hog-gishness. The similarity of the sounds of υἱός, and the dative υἱόν of ὤς, a swine, enabled the poet to make this point in the present passage. βιτομάμμων is a compound of βιτόν, the name of an insipid herb, orach: and μάμμα, a child's word for mother. It means something like mammy's darling, little ninny, idiot, and the like.

1003. τριβολεκτῳπεῖ, from τριβολος, a triple point, and sometimes the point of a joke, or epigram, and ἐκτομεῖος, unusual or unnatural. The compound seems to signify forced sarcasms,—such as a person who has a reputation for being what is called sarcastic thinks it is his duty to seek occasions for making,—stale witticisms.

1004. Οἶδα . . . γλυσχωματιλογεξεπιτυπτο, Nor when called to trial on a little suit, that may by slippery arts be turned to the opponent's ruin. Many examples of words made up of many, in this fashion, occur in Aristophanes. This is compounded of γλύσχος, ἀντιλογία, and ἕξεπιτυπτος.
1005. Ἀλλ᾽...ἀποθάνει, But, descending to the Academy, you shall run beneath the sacred olives. The Academy was situated a short distance from Athens, on the Cepheissus, and was so called from its original owner, Academus, who, according to a scholiast, left his property to ornament the place. It was afterwards a gymnasium, adorned by Cimon with trees, and walks, and fountains. "Here was an altar to the Muses, with statues of the Graces by Speusippus, a sanctuary of Minerva, an altar of Prometheus (the Light-bringing), of Cupid, of Hercules, and others. Here Plato, who possessed a country-seat (called Cephissia) in the neighborhood, gave his instructions; and after him all his followers. Long was the silent sanctuary of Philosophy observed and spared even by foes; till Sylla caused its beautiful row of planes to be cut down, and converted into machines for war. The Academy, however, was repaired, and flourished till the time of Julian." Mitchell.

The μονίων, or sacred olives, were the olives in the Academy, derived, according to the Attic legend, from the olive planted by Athena after her victory over Poseidon. The name refers to their partition from the original stock. Wordsworth says, — "All the Athenian olives were thus conceived to be the offspring of one sacred parent; they were the offspring of the will of Minerva; the sanctity of the parent serving to protect its offspring. Of the parent's sanctity proofs even historical were offered, and as willingly accepted by the Athenians. This original olive-tree was burnt to the ground by the Persians, when they took the Acropolis; its site was subsequently visited on the same day; the tree was then found to have shot forth fresh sprouts, two cubits in height." As to a race in the Academy, Mitchell truly observes, — "A foot-race, and almost a footfall, in such a place, may at first, perhaps, startle the reader; but it must be remembered, that, at the time the Clouds was exhibited, the Academy was a place devoted
to bodily, not to mental amusements. The genius of Plato had yet to sanctify it as the abode of intellectual attainments.” The valley of the Cephissus is still covered with olive grove, and a few fragments of sculpture and architecture mark the site of the Academy.

1007. ἀπραγμοσύνης, leisure. “To live in the odor of ἀπραγμοσύνη at Athens must have been almost as fortunate as dying in the odor of sanctity in the Papal Church.” Mitchell. The pleasure of doing nothing — the dolce far niente — is not yet forgotten in Athens, nor anywhere else.

1008. πλάτανος. “Magnam vero loco jucunditatem faciebant platani excelsæ cubitorum triginta sex, quas laudat Plinius.” Brucker.

Dicaeologus closes this part of the dialogue by presenting contrasted pictures of the physical, moral, and intellectual effects of the two opposite systems. He does this in such a way as to satirize the public and private vices of the Athenian people. The Antimachus mentioned in line 1022 was a person often held up to contempt by the comic writers for his dissoluteness and unnatural vices.

1035. γέλωτ' ὀφλήσεις, incur laughter, become an object of ridicule.

1051. Ἡρώκλεια λοτρόά; A scholiast upon these words thus discourses: — “Ibycus says, that Vulcan made a gift to Hercules of a bath of warm water, from which some affirm that warm baths are called Herculean; but others say that Athena sent up warm baths for Hercules when fatigued with his toils; Peisander, for example, writes, ‘And the blue-eyed Athena made for him, at Thermopylae, a warm bath, on the shore of the sea.’” Brunck says, — “Aquas natura calidas, θεοὶῶν ἀτέρα ἄφιματα, Herculis balnea vocabant.” The hot springs of Thermopylae still serve the weary traveller, to refresh him after a hard days' ride, on a Thessalian steed, over the mountains. They are put also to
a very practical use by the present proprietor—they turn a corn-mill night and day, grinding for the inhabitants of many neighboring villages.

1063. Ἰο... μάχαυρα, Peleus, on this account received the sword. The allusion is to a story of Peleus, according to which Hippolyta, the wife of Acastus, king of Iolcos, in Thessaly, fell in love with him, and, meeting with the same sort of treatment that Potiphar's wife received from Joseph, had recourse to similar means of vengeance. Acastus caused him to be carried to a solitary spot, stripped off his arms, and then exposed to wild beasts. And when he was on the point of being torn in pieces, the gods sent Hermes to him with a sword of Hephaestean workmanship, by means of which he escaped the danger.

1065, 1066. Τιεβόλος... μάχαυρα, But Hyperbolus, he of the lamps, got by his villany many a talent (literally, more than many talents), but not a sword, no, by Zeus, O, no! Hyperbolus was a lamp-maker, who acquired wealth, and was accused of cheating his customers in the materials of his lamps. He became a noted demagogue.

1070. ξονιτίπως, "a prodigious old dolt." It is by a similar use of the word ἵππος in addition that we get a sense to such expressions as the following in the Aristophanic writings. Pac. 180, ἵπποςκάτωρ. Ran. 820, ὡμοδι ϊπποβάμωνα." Mitchell. Compare the English, "a horse-laugh."

1073. κοττάβων. The cottabus was a social game introduced from Sicily into Greece. In its simplest form, one of the company threw from a goblet a certain quantity of pure wine into a metal basin, so as not to spill any of it, thinking of or pronouncing the name of his mistress in the mean time, drawing conclusions with regard to the feelings of the object of his love from the sound with which the liquid struck against the metal basin. Another form of the cottabus is described by Athenæus. Small empty bowls
were set in a basin of water, and the person who sunk the greatest number by throwing wine from his goblet, obtained the prize. A third form is described by Suidas. A piece of wood was set in the ground, and another laid horizontally across it, with two dishes hanging from each end; under each dish a vessel of water was placed, and in each of these a gilt brazen statue called μάτης. Those who were playing the game endeavored to throw wine from a goblet into one of the dishes, so that it might fall upon the head of the statue under the water. He who spilled the least wine gained the victory, and thus knew that he was beloved by his mistress. A fourth kind is described by Pollux, the scholiast on Aristophanes, and Athenæus. The μάτης was placed upon a pillar like a candelabrum, and the dish hanging over it must, by means of wine projected from the goblet, be thrown upon it, and thence fall into a basin filled with water, which from this fall gave forth a sound; and he who produced the clearest ring was the victor, and received prizes consisting of eggs, cakes, and sweetmeats. The chief object to be accomplished in all the various modifications of the cottabus was to throw the wine out of the goblet in such a manner that it should remain together and nothing be spilled, and that it should produce the purest and strongest possible sound in the place where it was thrown. In Sicily the popularity of this game was so great, that houses were built for the special purpose of playing the cottabus in them. See Dictionary of Greek and Roman Antiquities, p. 295.

1081. ἤττων, literally, less than, that is, under the influence of; or overcome by.

1083. Τί . . . τιλθη; This refers to the punishment inflicted on adulterers, which is thus described by the scholiast:—“μαρανώδας λεμάνοντες καθεσαυν εἰς τοὺς πρωκτοὺς τούτων, καὶ παρατιλλοντες αὐτούς, τέφροιν θερην ἐπέπαυσον, βασίνους ἵκαρας ἐπιμαχόμενοι.”
1084. "Εξει τίνα γρώμην λέγειν, What philosophical idea will he have to prove?

1089. Συνηγοροῦσιν εἰς τίνος; From whom do the councilors come? And so the questions which follow. For an account of the public συνηγοροῦ, see Schömann on the Assemblies of the Athenians, pp. 204, 245.

1097. Καὶ δὴ σκοτῶ, Well, then, I'm looking. Dicaéologus looks round upon the spectators, and recognizes first one rake and then another, until, giving up the contest in despair, he confesses himself conquered, strips off his himation, throws it over among the stronger party, and deserts to their side.

1108. ἐπὶ μὲν θάτερα, on one side.

1109. Οἶναν διαδίκις, supply στόμωσον τὴν γράθον, Sharpen his jaw for small suits.—τὴν δʼ ἐκεῖαν αὐτοῦ γράθον, and his other jaw, instead of the jaw on the other side.

1113. Χωρεῖτε νυν. This is addressed by the Chorus to Strepsiades and Phidippides. As they go off, the Chorus address the warning words Ὀλµῶ δὲ, &c., to Strepsiades. By some editors, as Brunck and Bothie, these words are assigned to Strepsiades. But Bekker, Hermann, Schütz, Dindorf, and Mitchell give them as in the text. The lines which follow form another parabasis, or address to the spectators, expressing the views of the poet.

1115. Τοὺς κρίτας, The judges, that is, the persons appointed by the archon to act as judges in the theatrical contests. See Theatre of the Greeks, pp. 107, 108.

1116. εἰς τὸν δικαίων, justly; a frequent construction of the genitive of an adjective with the preposition εἰς in the sense of an adverb.

1120. ἔπομβοιαν, too much rain.

1123. εἰς τοῦ γρωσίου, from his farm; as we say in English, his place, meaning his estate in the country, his farm.

1125. σφειδόνας, literally, slings, used metaphorically for hail.
NOTES.

1126. πλυθεῖντι, making brick.
1128. τῶν ἐγγενῶν, supply us.
1129. Ἀσομεν τὴν νύξα τοίσαρ, We will rain the whole night. The poet alludes to the hymeneal procession which accompanied the bride to her husband’s house by torchlight. A continued rain all night would be a serious misfortune on such an occasion. In the second volume of St. John’s Manners and Customs of Ancient Greece (Chap. I.) there is a minute and graphic account of the marriage ceremonies. After describing the preliminary rites, he proceeds:—“The performance of rites so numerous generally consumed the whole day, so that the shades of evening were falling before the bride should be conducted to her future home. This hour, indeed, according to some, was chosen to conceal the blushes of the youthful wife. And now commenced the secular portion of the ceremony. Numerous attendants, bearing lighted torches, ran in front of the procession, while bands of merry youths, dancing, singing, or playing on musical instruments, surrounded the nuptial car. . . . The celebration of nuptial rites generally puts people in good temper, at least for the first day; and new-married women at Athens stood in full need of all they could muster to assist them through the crowd of ceremonies which beset the entrances to the houses of their husbands. Symbols of domestic labors, pestles, sieves, and so on, met the young wife’s eye on all sides. She herself, in all her pomp of dress, bore in her hands an earthen barley parcher. But, to comfort her, very nice cakes of sesameum, with wine, and fruit, and other dainties innumerable; accompanied by gleeful and welcoming faces, appeared in the background, beyond the sieves and pestles. The hymeneal lay, with sundry other songs, all redolent of joy and youth, resounded through halls now her own. Mirth and delight ushered her into the banqueting-room, where appeared a boy, covered with thorn-branches and oaken
boughs laden with acorns, who, when the epithalamium chanters had ceased, recited an ancient hymn, beginning with the words, — 'I have escaped the worse and found the better.' "

1129, 1130. ὁστ' ἱδως βουλήσετι καὶ ἐν Ἀιγύπτῳ τυχεῖν, ἡ. τ. λ. For translation see note in the Appendix. Several learned reasons have been assigned for the poet's choosing Egypt of all places in the world. One critic thinks it was because it never rained there; another, because the Egyptians were noted rogues, and to be in Egypt would be like falling into a robber's den. But it was evidently a mere proverbial expression, equivalent to "I would see myself at the world's end before I would do it." Bothe gives, as a German equivalent, "Da möcht' er sich lieber an den Blocksberg wünschen,— He would sooner wish himself on the top of the Blocksberg."

1131, seqq. Strepsiades reappears, counting off the days with great anxiety. The reader must bear in mind, that the Attic month was divided into three decades, and that the days of the last decade were reckoned backward; so that the δευτέρα was the last day but one of the month, and was called δευτέρα φθινορτος. The ἐν τῇ καὶ νέᾳ was a name given by Solon to the last day of the month, because "during part of the day the moon was old, and for the remaining part new."

1136. Θείς μοι προτάναι. This expression was equivalent to commencing a suit. It arose from a legal usage, thus explained by Boeckh:— "The Prytaneia both parties were required to deposit with the court previous to the commencement of a suit, like the Sacramentum among the Romans, unless the subject came within the province of a diëtetes; if the plaintiff neglected this, the officers who introduced the cause quashed the suit; he who lost his cause paid both the Prytaneia; that is, his own were forfeited, and he repaid the sum deposited by the winning party. The amount was accurately fixed, according to the
standard of the pecuniary interests involved in the cause: in suits for sums of from one hundred to one thousand drachmas, each party had to deposit three; in suits involving sums from one thousand to ten thousand drachmas, the sum to be deposited was thirty drachmas; in greater sums, probably in the same proportion.”—Boeckh, Die Staats- haushaltung der Athener, Vol. I., pp. 369, 370; English translation, p. 345, seqq.

1146. τουτονι προστον λαβε, take this first; that is, this bag of meal, which Strepsiades has brought for Socrates, according to his promise. See ante, 668, 669.

1147. Κοι ... διδάσκαλος, To pay some compliment to the master.

1149. ον ... εισήγαγες, which you just now brought forward, and meaning the ἄδικος λόγος; but, according to some, it refers to the son, whom you lately led into the phrontistery. The former is probably the true meaning.

1154–1156. Βούσομαι ... τόκωρ. Strepsiades, over-joyed by the assurance of his son’s successful studies, breaks out in a rapturous strain of defiance to his creditors. ὀβολοστίται, obol-weighers, low, petty usurers. τάγμα, principal, or capital. τόκαί τόκωρ, interest upon interest, i. e. compound interest.

1167. Ὅδε ἐξείως ἄνηρ, Here’s your man. “The door of the school opens, and Phidippides returns to the stage, a singular mixture of phrontist and sophist. As the first, he is of course deadly pale, and his nose seems formed for no other purpose but to hang all the world upon it, except Socrates and Chairephon; but the sharp features, the keen and cunning eye, the contemptuous smile that plays about the lips, and, above all, the bold, unabashed front, belong to the sophistic and predominant part of him. The embraces and other ebullitions of parental joy he receives as a philosopher should, with the utmost coolness and indifference.” Mitchell.
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1172. ἰδεῖν. For the construction of this infinitive, see Matt. Gr. Gr., § 535; Soph. Gr. Gr., § 222, 6.

1172, 1173. εἰκονικὸς κάγιλος. In illustration of these words, Mitchell aptly quotes from Ben Jonson:

"Men of that large profession that can speak
To every cause, and things mere contraries,
Till they are hoarse again, yet all be law!
That with most quick agility can turn
And re-turn; can make knots and then undo them;
Give forked counsel, take provoking gold
On either side and put it up."

1174. τὸ τί λέγεις σὺ; The Athenians were noted and satirized for their inquisitive, prying disposition. Demosthenes was very severe upon this weakness, and here Aristophanes calls the "τί λέγεις σὺ;" what have you to say? or, what news? something native to the place, ἐπιχῶμον. Or, according to another explanation, the "τί λέγεις σὺ;" refers to their affected way of asking questions, from a sort of pretended deafness, like the English "what say?" and this the young man now has, as well as the true Attic look, Ἀττικὸν βλέπος, the impudent stare. In the succeeding dialogue, he puts his newly acquired faculties to immediate use, by quibbling upon the term, the old and new day.

1189. ἔλαχις, the summons. See ante, p. 153.

1191. νομήματα, on the new moon; that is, the first day of the month.

1192. Ἰπα... πρόσεθηκεν; And why did he tack on the old day?

1192-1195. Ἰπ... νομήματα, That, my good Sir, the defendants, making their appearance one day earlier, might settle the matter of their own accord; if not, that they might be brought to the torture early in the morning of new-moon day; that is, that the suit might be pressed harder.

1196, 1197. Πῶς... νὲα; Why, then, do not the magis-
trates receive the deposits on the new moon, but on the last day of the month? that is, why do they receive them one day earlier than they are entitled to by the laws of Solon?

1198. "Ὅπερ ... παθεῖν, They seem to me to have been affected as the public tasters are. The προτείνθαι were persons appointed to taste beforehand the meats that were used at feasts. See Athenaeus, IV. 72; also St. John, Vol. II., p. 177, n. 2. Phidippides says that the magistrates took their fees a day earlier, that they might taste their money beforehand, as the προτείνθαι tasted the meats.

1201-1203. Ἐν γάρ ... νειγμένοι; Strepsiades is overjoyed at this specimen of his son's ingenuity in the cheating art, and, turning upon the audience, abuses them in good set terms for their stupidity. Ἡμέτερα κέρδη τῶν σοφῶν, for κέρδη ἣμῶν τῶν σοφῶν (Soph. Gr. Gr., § 156, b). ἁμαθμός, a mere number; like Horace's "Nos numerus sumus." ἀμφοτερὰς νειγμένου, jars heaped up. He compares the spectators, sitting on rows of seats rising one above another, to rows of vases in a potter's shop, arranged on successive lines of shelves.

1212. Ἀλλ' ... ἐστινόω. Strepsiades here leads his son away to a feast which he is about to give in honor of this great occasion. But Pasias, one of the usurers to whom Strepsiades is indebted, suddenly makes his appearance, talking the matter over with the person whom he has brought to witness the summons that he is going to serve upon his debtor. See ante, p. 156.

1215, 1216. ἀλλὰ ... πράγματα, but it would have been better at once to lay all delicacy aside, than to have this trouble. He means, that he regrets not having had the courage to refuse the money at first; for then he would have been spared all the trouble and vexation that he is likely to incur by getting into a quarrel and going to law with his neighbor.
1220. Ατίο . . . κατασφηνω, But I will never disgrace my country; that is, I will never, by relaxing one iota of my legal rights, discredit my birth, as a true citizen of Athens, that most litigious city. So he proceeds to serve the notice upon Strepsiades, and is encountered at once by the demurrer which the young sophist has previously suggested.

1235. Κάν . . . τυμβολον, I would e'en pay down three oboli more to swear.

1237. Άλοιν . . . ούτοι, This fellow would be benefited, if he were to be rubbed over with salt. He pretends to think the usurer out of his wits; rubbing with salt being, according to a scholiast, the treatment to which the insane were subjected.

1238. Ἐξ . . . κωφιεται, He will hold six choës. The choës was an Attic measure of liquids, holding between five and six pints. He is speaking derisively, as if he were examining a goblet or amphora.

1239, 1240. Οὔ . . . καταποίει, By great Zeus and the other gods, you shall not abuse me with impunity.

1241. Καὶ . . . εἴδοσιν, And to the knowing ones, Zeus, sworn by, is ridiculous.

1246. Τί . . . δρασεῖ; This is addressed to the witness whom the usurer has brought with him. Strepsiades, in the mean time, has left the stage. In a few moments he re-appears with a πάροδος, and plies his creditor with some of the philosophical and grammatical questions that he has himself learned.

1252. Οὐχ, ὅσον γε μ' εἴδέναι, No, not as I know of. For the construction, see Matt. Gr. Gr., § 545; Soph. Gr. Gr., § 223, 2.

1253, 1254. Οὔχοντει . . . θύγας; Will you not be off, about the quickest, from my door? "Celeritatis notio autgetur additis verbis ἀνύγας τι θάσσον." Dindorf.
1257, 1258. Καίτοι ..... νάρδοπον, And yet I don't want you to suffer this, merely because you were fool enough to call a cardopos, τὰν νάρδοπον.

1259. Ἡδ. Another creditor, Amynias, arrives, and just at this moment his chariot breaks down, and loud cries are heard.

1261. Τὸν ..... ἔφθειξατο; It was not one of the demons of Carcinus that shouted, was it? Carcinus was accustomed to introduce heroes or demigods in his tragedies, making bitter lamentations. These characters were sustained by the sons of the tragedian.

1264, 1265. Ὡς σαληκε ..... ἀπώλεσας. These exclamations of Amynias are quotations from some one of the plays of Carcinus or his son Xenocles. Mitchell observes, acutely,—"When we recollect that the Attic theatre was opened only at distant intervals, but that the whole day was devoted to the drama, tragedies and comedies succeeding each other, it seems not improbable that the comic poets would often keep an eye upon their brethren of the buskin, to see whether something might not occur which might be put to instant use, in the shape of parody or travesty. In the present instance, for example, why may not Amynias's accident be a parody on a similar one which some hero or god had suffered in a tragedy of Xenocles (son of Carcinus), the quotations here put into the mouth of Amynias being the same which, not many hours before, had come upon the ears of the audience in the deep tones of tragedy?"

1266. Τί ..... νακόν; What harm has Tlepolemus done you? The words quoted in the preceding line may have been uttered by the tragic character, Tlepolemus, son of Heracles; or the allusion may be, as Mitchell supposes, to the story of Tlepolemus having accidentally killed his father's uncle, Licymnius (son of Electryon and brother of Alcmene), intending only to beat the slave by whom Licymnius was attended. See II. II. 653–670 (especially 662, 663).
Atu... especially as I have been so unlucky.

You were really unlucky, as I think; that is, when you lent my son the money; for you never will get back an obol.

This again is a parody from some tragic scene.

A proverbial expression, applied to persons who do any thing inconsiderately. There is also a play upon the similarity of αὐτ' ὄνος and ἄπο νοῦ.

The scene that now ensues is one of the most humorous in the play. The ingenious argument of Strepsiades against usury has been, in substance, frequently and very gravely urged in modern times.

Strepsiades pricks him with the goad, and addresses him as if he were a horse. σαμφόρα, the horse so called from the brand.

the rein-horse, the horse that was not in the collar under the yoke.

I thought I should start you with your wheels and span. For the use of μελλω with the fut. inf., see Matt. Gr. Gr., § 498, d. Schütz thinks the expression refers to the wheels and chariot which were the occasion of the debt to Amyntias; "id vero comice sic effertur, quasi Amyntias tanquam equus σαμφόρος ipse cur rui alligatus esset." But the phrase is probably only a cant expression, like one frequently used by political newspaper editors, when they speak, in their slang, of an opponent being beaten, horse, foot, and dragoons.

[εγναθείς, the MSS. reading in this verse does not agree with εγναθεῖ in the antistrophe, and is probably corrupt. The common emendation ελαφείς means elated, puffed up.]

Perhaps, perhaps he will wish that his son were dumb. That is, he will be likely to receive such treatment at the hands of his scapegrace son, that he
would rather have him dumb than gifted with such eloquence. No sooner is the prediction uttered than it is fulfilled. Loud cries are heard from Strepsiades, calling upon his neighbors for help against his son, who has been giving him a beating. Not only so, but the young reprobate very coolly admitting the fact, turns his newly acquired logical powers to use in defence of the act. Thus Strepsiades begins to reap the fruits of his dishonest schemes.

1323. πάσον τεχνη, by all means, with all your power.
1324. Οἴμοι .... γνάθον, O dear, poor wretch that I am! O my head and my jaw! Genitive of exclamation. See Soph. Gr. Gr. § 194, 2.
1333. Καὶ .... δίκη; And how can it be just to beat a father?

1338–1341. ἔδιδαξάμην .... νικῶν. Hermann supposes ἄν to be understood after ἔδιδαξάμην; but this would change the whole meaning of the passage. He does not mean to say, I would have had you taught, etc., but, Sure enough, I have had you taught the art of opposing justice, if you are going to persuade me that it is right and just for a father to be beaten by his sons; you have learned the art with a vengeance, if this is the way you are going to apply it.

1347. εἴ μὴ τῷ πεποίθειν, had he not had something to rely upon.
1352. πάντως .... δρᾶσις. The future used as an imperative, or in the sense of you must do it, completely, or by all means.

1356. [Simonides wrote an ode in honor of an Αἰγίνηταν wrestler named Krios, which began, Εὐπερτρίβο οὐκ ἀντικέισώς, and described how Krios decked (or combed) himself for the contest. Strepsiades is made (by a change of ἐπεκυόμενο to ἐπικυθη) to call this “The Shearing of the Ram.” See Hdt. VI. 50, where an Αἰγίνηταν Krios is mentioned.]

1357, 1358. 'Ο δ' .... ἀλοῦσαρ, But he said at once, that it was old-fashioned to play upon the lyre, and sing over the
wine, like a woman grinding barley. A miller’s song has been preserved by Plutarch. "Αλει, μύλω, ἄλει· καὶ γὰρ Πίττακος ἄλει, μεγάλης Μιτυλήνης βασιλείων.

Grind, mill, grind,
For e’en Pittacus grinds,
Of great Mitylene the king.

1364. ἄλλα, at least. The sentence is elliptical. Supply if he would sing nothing else. See Kühner, § 322.

1371. ‘Ος ἔκινε. This refers to the Αἰolus of Euripides, in which Macareus offers violence to his sister Canace. See Ovid, Trist. II. 384:—

Nobilis est Canace fratris amore sui.]

1375. "Επος . . . ἡγειδόμεσθ', Then we went at it, from word to word:

1382, 1383. Εἰ . . . ἄξον. Old Strepsiades reverts to the care which he had taken of his ungrateful son in his infancy; when he could merely lisp, his father understood him and supplied his wants; when he said βοῦν (a Greek baby-work for drink), he gave it him; and when he said μαμμαῖν, something to eat, he gave him bread; and when other necessities of infantile nature were intimated, he would help the youngster through his trouble.

1395, 1396. Τὸ . . . ἔρεβινθον, I would not give a chick-pea for the old man’s skin. Construction, gen. of price.

1399–1405. Ὄς . . . κολάζεων. The young sophist is in an ecstasy with his newly acquired powers. He cannot help comparing his present intellectual state with his former dulness and stupidity: once, when horses were his passion, he could not put three words together without blundering; but now his intellects have attained to such a marvellous growth, that he can prove it just to thrash his father; — a whimsical result of the new education.

1406, 1407. Ἰππενε . . . ἐπιτριβηνε. Strepsiades gives up in despair. He would rather come down with the money
for a chariot and four, than be thus beaten within an inch of his life.

1408, 1409. 'Ενείσε .... ἐνυπτες; Phidippides, however, is not to be cheated out of his argument. He is determined to prove his point; and he does it by a most ingenious piece of logic.

1415. [This verse is a parody of Eur. Alcest. 691 (whence the iambic trimeter): —

Χαῖρεις ὥρῶν φῶς, πατέρα οὗ χαίρειν δοκεῖς;]

1423, 1424. Ἡττον .... ἀντιτύπτειν; Since the maker of this law was but a man like you and me, why should I, too, get a new law made for the future,—a law in favor of sons,—that they may thrash their fathers in turn.

1429. πλῆν .... γράφοντων; except that they don't make popular decrees. The ψήφισμα was a vote, or decree, passed by the people in the ἐκκλησία. The individual who proposed the ψήφισμα was said γράφειν, literally, to write it, that is, to bring it forward in regular form, ready drawn.

1431. κατὶ .... καθεύδεις; and go to roost at night?

1434. δίκαιὸς εἰμί ἐγώ, I have a right. For the personal construction of δίκαιος, see Kühner, Gr. Gr. § 306, R. 6, 7.

1436. Μάτην .... τεθνίξεις, I shall have had my floggings for nothing, and you will have died grinning at me.

1437. δίκαια. Strepsiades is now thoroughly convinced of his error, and admits the justice of his punishment; but still the son persists in carrying out, to a more monstrous length, the new principles and views of duty which he has acquired under the Socratic instruction.

1440. Σκέψαι .... γρώμην, Consider still another philosophical idea. Phidippides is mimicking the philosophical cant that he has before heard his father using.—'Απὸ γάρ ὀλούμαι, I will not; for I shall die if I hear another. γάρ often implies a whole clause; sometimes an answer to a question, sometimes an explanatory remark. Mitchell thinks the meaning here is, It will be death to me, if I
do not consider his new γρώμη. But the reverse is more likely to be the true meaning,—It will be the ruin of me, if I do consider the new idea.

1441. Καὶ . . . πέπονθας; And yet perhaps you will not be troubled (that is, when you have heard my new idea) by having suffered what you have heretofore endured. The sentence is equivocal. It may mean either, The new notion will be so pleasing to you, that you will forget all your present troubles; or, It will be so much worse than any thing you have had before, that your present troubles will seem as nothing in the comparison. Strepsiades takes it in the former sense; and so did the French lady who remarks upon the proposition,—"Cela est plaisant. Il y a aujourd'hui bien des maris, qui se consoleroient d'être battus, si leurs femmes étoient battues."

The dialogue that follows is supposed to be aimed at Euripides, in several of whose plays sentiments of irreverence towards mothers were introduced, besides wholesale denunciations of all the sex. Strepsiades has still sense enough left to be shocked by his son's impiety towards his mother; in fact, this last extreme of sophist wickedness is all that was wanting to work a complete moral cure in the old man.

1450. βάροθον. This was properly the pit into which the bodies of executed criminals were thrown.

1457. ἐπήρετε, instigated.

1464–1471. In the ensuing dialogue between the father and son, Phidippides retorts, with considerable effect, the language that Strepsiades had used early in the play.

1473. Διὰ τουτονὶ τὸν Δίον, On account of this Dinos, this stupid Dinos, as Kock interprets it, which Socrates has put into my head.

1475. Ενταῦθα . . . φληνάφα, Be mad and play the fool for yourself. Uttering these words, Phidippides leaves the scene.
1476, seqq. The old man, being left alone, exclaims upon his folly in giving up the gods for Socrates. Then, addressing himself to Hermes, asks his pardon and counsel how he shall punish these audacious sophists; εἰτ... γραψάμενος, whether I shall prosecute them, bringing an action. These are legal terms. See Demosthenes de Corona, passim.

1483. 'Ορθῶς... διαφημεῖν, You advise me rightly, not consenting that I should get entangled in a lawsuit,—addressed to Hermes again, whom he affects to be listening to, and to follow his advice. He calls his servant Xanthias to bring a pickaxe, and climb upon the roof of the phrontistery, and knock it in about their ears. Then, taking a lighted torch, he mounts a ladder, and sets fire to the building. The disciples are smoked out; and at last Socrates and Chærephon come forth themselves to see what is the matter. They find Strepsiades at work on the roof.

1496. Διαλεπτολογούμαι... οἰκίας, I'm chopping logic with the rafters of the house.

1503. 'Αεροβατῶ... ἕλιον. Strepsiades is mimicking and repeating the speech which Socrates made to him, on his first introduction to the phrontistery, when the philosopher was suspended in the basket, prosecuting his lofty researches.

1506. Τί γὰρ μαθόντι. Addressed to Socrates and Chærephon. For the idiom, see ante, note to 1. 402.

1510. μεταίως, enough.
APPENDIX TO THE NOTES.

[The following references are to Goodwin's "Syntax of the Moods and Tenses of the Greek Verb," published in Cambridge, in 1865.]

Verse 5. οὐκ ἂν πρὸ τοῦ. § 42, 3, N. 2.
   6. ἀπόλουο. § 82.
   11. ῥέγκωμεν. § 85.
   24. ἐξεκώπη. § 83, 1.
   35. ἐνεχύρασασθαί. § 23, 2.
   38. καταδαρθεῖν. § 23, 1. (Cf. § 15, 2, N. 1.)
   41. ὕβελ' ἀπολέσθαι. § 83, 2. (Cf. § 49, 2, N. 3, b.)
   55. ἐφασκον ἂν. § 30, 2. (Cf. § 37, 3, N.)
   63. προσετίθει. § 11, N. 2. So with ὀτιθέμην, vs. 65. (Cf. ἐδέμεθα, vs. 67.)
   77. § 50, 1.
   79. § 52, 2.
   86. εἴτερ φίλεις. § 49, 1.
   87. πίθωμαι. § 88.
   89. ἂν (ἢ ἂν) παρανέσω. § 61, 3.
   98. ἢν τις διδό. § 51.
105. μηδέν εἶπης. § 86. (See vs. 1478.)
106. § 49, 1.
108. οὐκ ἂν, εἴ δοίης. § 42, 3, N. 2; and § 50, 2.
116–118. ἢν μάθης, οὐκ ἂν ἀποδοίην οὐδ' ἂν ὁβολον. § 54, 1 (b); § 42, 3.
119. οὐκ ἂν πιθολμην. § 52, 2.
120. διακεκνασμένος (= εἰ διακεκνασμένος εἴην). § 109, 6; § 52, 1.
   (See vss. 689, 792, 1237, 1383.)
125. εἰσεμα. § 10, 1, N. 6.
142. ἕκω. § 10, 1, N. 4.
145. ἄλλοις. § 70, 2.
174. ἱσθην. § 19, N. 5. (See vs. 1240.)
176. εἶν, well; properly a wish. § 82.
181. ἀνώσας. § 109, N. 8. (See vss. 506, 635, 1253.)
208. ἐπεί. §§ 80; 81, 1.
216. ἀπαγαγεῖν. § 23, 1; § 91.
217. οἱμῶξεοθ. § 25, 1, N. 5. (See vss. 811, 1352, 1499.)
229. εἰ μὴ (sc. εἴευρον). § 52, 1. For κρεμάσας and καταμίζας, see § 109, 2.
231, 232. § 49, 2; and Remark (b).
242. ἔλαβες γενώμενος. § 112, 2. For the Λορ. Part. see § 24, N. 1. (See vs. 1079.)
245. οὔτων ἂν πράττῃ. § 61, 3.
246. καταβήσειν. § 27, N. 1.
257. ὅπως μὴ θύσετε (sc. σκοπεῖτε). § 45, N. 7. (See vss. 489, 824, 882, 1177, 1464.)
267. πρὶν ἄν. § 67.
268. τὸ ἐμὲ ἔλθειν § 104 ; Appendix II. (See vs. 819.)
296. οὐ μὴ σκώψῃς μηδὲ ποιήσῃς ἀπερ οἱ τρυγοδαίμονες οἴτω. See § 89, 2, with Notes and Remarks. [There is no good reason for emending the MSS. readings here to σκόψει and ποιήσεις. The analogy of the common form μὴ σκώψῃς would make οὐ μὴ σκώψῃς as natural as οὐ μὴ σκόψει.]
301. ὑψώμεναι. § 109, 5.
322. ὀστε. § 65, 3.
340. τῷ παθοῦσαι. § 109, N. 7 (b). (See vss. 402, 1506.)
345. ἄττ’ ἀν ἔρωμαι. § 61, 3.
350. ἔκασαν. § 30, 1. (See vs. 352.)
351. ἦν κατίδωσι. § 51.
352. ἐγένετο. See vs. 350.
367. οὐ μὴ ληρῆς. (A prohibition.) § 89, 2. (See vss. 296, 505.)
371. χρῆν ὑεῖν. § 49, 2, N. 3 (a). A protasis is implied: if it could do so.
376. ὑπαν. § 62.
402. τῷ μαθῶν; § 109, N. 7 (b). (See vss. 340, 1506.)
425. οὐδ’ ἂν ἀπαντῶν. § 42, 3, N. 1. "Ἀν, like οὐδ’, belongs to διαλέγειν: ἀπαντῶν being the protasis: § 109, 6; § 52, 1.
APPENDIX TO THE NOTES.

426. § 42, 4.
427. ó ti δρώμεν. § 71. ós. § 81, 1.
430. λέγειν. § 93, 2.
434. óσα with Infinitive. § 93, 1, N. 1.
439. ó ti βούλονται (== ei ti βούλονται). § 61, 1.
441. τύπτειν, κ. τ. λ. § 97.
443. εἰπέρ διαφευγόμαι. § 50, 1, N. 1. So in vs. 452, ei με καλούσι (Fut.).
466. ὤστε. § 98, 1.
495, 485. § 51.
486. λέγειν. § 91.
489. ὀπως. See vs. 257. ὀπαν. § 61, 3.
494. ἡν τις τύπτῃ. § 51.
499. φωράσων. § 109, 5.
505. οὐ μή. § 89, 2, N. 1. (See vss. 296, 367.)
506. ἀνύσας. § 109, N. 8. (See vs. 181.)
509. For another explanation of εἴχων, see § 109, N. 8; and Liddell and Scott, s. v. εἰχώ.
512. γένοιτο. § 82.
520. νικήσαμι, νομίζομιν. § 82; and Rem. before § 12. οὗτος.
§ 82, N. 4.
535. ήν εἰπτύχω, an elliptical protasis. § 53, N. 2.
560. δοσις γελά (== ei τις γελά). § 61, 1.
579. ήν ἢ, if there is ever, &c. § 51.
586. οὐ φανεῖν, κ. τ. λ. § 74, 1 (third example from the end).
589. § 74, 1 (first examples).
614. μὴ πρήγ. § 86.
618. ἡνικέ ἄν. § 62.
631. πρὶν μαθεῖν. § 106; § 67.
635. ἀνύσας. See vs. 181.
668. ὤστε. § 65, 3.
680. ήν ἄν. § 52, 2.
689. εἰς αὐτά (== ei εἰς αὐτᾶς). § 109, 6; § 52, 1. (See vss. 120, 792, 1237, 1383.)
694. τί δρῶ; § 88.
702. ὀπαν πέσης. § 62.
716. μὴ ἀλγεῖν. § 86.
725. ei. § 68, 3.
727, 728. § 114, 1 and 2.
729. τίς ἄν επιβάλοι. § 82, N. 5.
739. ὅπως ἄν. § 44, 1, N. 2. (See vss. 938, 1461.) On the other hand, in vs. 759, ὅπως is an indirect interrogative, and ἄν belongs to ἀφανίσειας. (So in vs. 776.)

760. ξητητέων. § 114, 2.
770. ὅποτε γράφουσα, depending on εἰ ἐκτήξαμη. § 64, 1.

776. ὅπως. See vs. 759.
783. οὐκ ἄν διδαξαίμην. § 52, 2, Note.
792. μὴ μαθῶν (= εἰν μὴ μάθω). § 52, 1. (See vss. 120, 689.)
798. ἄν, ἄν κελεύῃ. § 61, 3.
811. ἀπολάψεις. § 25, 1, N. 5. (See vs. 1352.)
819. τὸ Διὸ νομίζειν. § 104. (See vs. 268.)
838. ἀστερ τεθνηῶτος (i. e. ἀσπερ ἐποίεις ἄν, εἰ τεθνῆω ἕν). § 109, N. 3 (b).
840. § 42, 3.
844—846. δράσω, ἐλω, φράσω. § 88.
854, 855. § 30, 2; § 62, Rem.
870. § 50, 2.
882. ὅπως μαθήσεται. § 45, N. 7. (See vs. 257.)
887. ὅπως διυηγήσεται. § 45. Μέμησο is used like ἐπιμελοῦ. (See vs. 1107.)
895. ποιῶν. § 109, 2.
912. πάστων. § 73, 2.
938. ὅπως ἄν. § 44, 1, N. 2. (See vss. 739, 1461.)
942. δὲν ἄν λέξῃ. § 61, 3.
965. εἰ κατανύσοι. § 51. (So in vs. 970.)
974. ὅπως δεῖξειν. § 44, 1; § 21, 1.
987. ἐντευτυλίχθαι. § 18, 3, Note.
1000. εἰ πείσει. § 50, 1, N. 1.
1009. ἀγαφράζω. § 59.
1035. εἰπερ ὑπερβαλεῖ. § 49, 1, N. 3.
1049. πονῆσαι. § 23, 2.
1056, 1057. § 49, 2, Rem. (b).
1067. σωϕρονεῖν. § 94.
1079. ἦν τύχης ἀλώς. § 112, 2. For the Aor. Part. see § 24, N. 1. (See vs. 242.)
1106. διδάσκω. § 88.
1107. μέμνησο ὁπως. See vs. 887.
1125. ἀποκεκόψοντα. § 29, N. 2.
1129, 1130. Βουλήσεται κἀν ἐν Αἰγύπτῳ τυχεῖν ἂν, κ. τ. λ. The idea is, so that (in view of these threats) he will sooner wish that he might by some chance find himself in Egypt than (wish) to judge unfairly. The Infinitive with ἂν seems here to be used after βούλομαι, like the Future Infinitive after that and similar verbs (G. § 27, N. 2), as a sort of indirect expression of the substance of the wish itself, which in the direct discourse would be, τύχομαι ἂν ἂν ἐν Ἀιγύπτῳ. I would find myself in Egypt (if I could). Compare ἐβουλοῦντο προτυμωρήσεσθαι, ΘΥC. VI. 57.
1151. § 63, 4 (a) ; § 54, 1 (a).
1157. § 52, 2.
1172. ἵδειν. § 93, 2, N. 3.
1177. ὁπως σώσεις. § 45, N. 7. (See vs. 257.)
1183. εἴ μὴ γένοιτ' ἄν. § 50, 2, N. 2.
1211. ἥνικ' ἄν. § 61, 3 (or § 62).
1227. ἀποδώσειν. § 73, 1; § 27.
1236. ἀπόλοιον. See vs. 6.
1287. διασμήξθεις. See vs. 120.
1240. ἡσθην. § 19, N. 5. (See vs. 174.)
1252. ὁσον γε μ' εἰδέναι. § 100.
1253. ἀνύσας. See vs. 181.
1255. ζφην. § 82.
1269. πεπραγότη. § 109, 4.
1277. προσκεκλήσθαι. § 18, 3 (a).
1283. δίκαιος ἀπολαβέειν. § 93, 1, N. 2. (See vs. 1434.)
1301. ἐκελλον κινήσειν. § 25, 2; with the notes.
1347. εἴ μὴ τῷ τεποίθειν. § 49, 2, Rem. (b).
1352. δράσεις. See vs. 217, 811.
1371. έκίνειν. § 70, 2, N. 1 (a).
1377. δόσιν. § 59, N. 2.
1378. τῇ σ' εἰπο; § 88.
1382. εἰ εἴποις. § 51, Rem. πείν. § 97. ἀν ἐπέσχου. § 30, 2. (See vss. 55, 855.)

1383. αἰτήσαντος (== εἰ αἰτήσειας). § 52, 1. So, in vs. 1382, εἴποντος σου might have been used for εἰ εἴποις. (See also § 42, 3.)

1395. λάβοιμεν ἀν. § 54, 1 (a).

1398. ὁτ' ὁδέξης. A pure final clause. § 44, 1.

1402. πρίν. § 106, N. 2.

1408. μετεμ. § 10, 1, N. 6.

1425. πρίν. § 106.

1433. εἰ δὲ μή, otherwise; i. e. εἰάν τὸπτης. § 52, 1, N. 2.

1434. See vs. 1283.

1436. κεκλαύστησαι. § 29.

1450. ἐμβαλεῖν. We might have had μὴ οὐκ ἐμβαλεῖν after οὐδὲν κολύσει. § 95, 2, N. 1.

1458. ὅτιν' ἀν γνώμεν. § 62.

1460. ἐως ἄν. § 66, 4 (example 1).

1461. ὁτ' ἄν. § 44, 1, N. 2. (See vss. 739, 938.)

1463. § 49, 2, N. 3 (a).

1464. ὁτ' ὁπολεῖσ. § 45, N. 7. (See vs. 257.)

1478, 1479. θύμανε, ἐπιτρήψης. § 86; and Rem. before § 12.

1489. ἐως ἄν. § 66, 2.

1499. ὁπολεῖσ. § 25, 1, N. 5. (See vs. 217.)

1506. τί μαθόντες. See vss. 340, 402.
METRES.
METRES.

[The references in the following Table are to Munk's Metres of the Greeks and Romans, translated from the German by Beck and Felton.]

PROLOGUS, 1—274.

Lines 1—262. Iambic trimeter acataleptic, with comic license. See Munk, pp. 76, 162, 171, seqq.

CHORUS.


1. \[\text{M. p. 84.}\]
2. \[\text{M. p. 87.}\]
3. \[\text{M. p. 86.}\]
4. \[\text{Ib.}\]
5. \[\text{M. p. 83.}\]
6. \[\text{M. p. 86.}\]
7. \[\text{Ib.}\]
8. \[\text{Ib.}\]
9. \[\text{Ib.}\]
10. \[\text{M. p. 86 (5).}\]
11. \[\text{M. p. 90 (b).}\]
12. \[\text{M. p. 86.}\]
13. \[\text{Ib.}\]
14. \[\text{Dactyl. trim. with anacrusis. M. p. 84.}\]
457. \(-\)
458. \(-\)
459. \(-\)
460. \(-\)
461. \(-\)
462. \(-\)
463. \(-\)
464. \(-\)
465. \(-\)
466. \(-\)
467. \(-\)
468. \(-\)
469. \(-\)
470. \(-\)
471. \(-\)
472. \(-\)
473. \(-\)
474. \(-\)
475. \(-\)
476. \(-\)
478-509. Iambic trimeter.

\textbf{Parabasis, 510-626.}


510. \(-\)
511. \(-\)
512. \(-\)
513. \(-\)
514. \(-\)
515. \(-\)
516. \(-\)
517. \(-\)
518-562. Eupolidean metre, consisting of a double basis and a choriambus (i.e. a polyschematist Glyconic, M. p. 135), followed by a double basis and a cretic.

\textbf{METRES.}
Strophe, 563–574 = Antistrophe, 595–606.
1. 2. — — — | — — — Choriamb. dimeter.
3. — — — | — — — do. catal.
4. — — — | — — — Chor. trim.
5. — — — | — — — | — — — Chor. tetr. catal. in amphibrachyn.
7. — — — — — — Dact. pentam.


**Chorus.**

Strophe, 700–705 = Antistrophe, 805–810.
2. — — — — — M. p. 78 (3).
3. —, — — — | — — — M. p. 95 (b), with anacrusis.
4. — — — — — M. p. 78 (3).

706. — — — | — — — M. p. 75 (b).
707. — — | — — M. pp. 125, 126.
709, 710. Iambic trimeter.
711–722. Anapæstic system.
723–803. Iambic trimeter.
811. — — — | — — — | — — — M. p. 143 (3).
814–888. Iambic trimeter.
889–948. Anapæstic system.
Chorus.

Strophe, 949 - 958 = Antistrophe, 1024 - 1033.
1. \( \begin{array}{c} \text{M. p. 145 (4).} \\
\end{array} \)
2. \( \begin{array}{c} \text{M. p. 145 (4).} \\
\end{array} \)
3. The metre is uncertain, as the text of this verse is corrupt in the Antistrophe, perhaps also in the Strophe.
4. \( \begin{array}{c} \text{M. p. 145 (4).} \\
\end{array} \)
5. \( \begin{array}{c} \text{Ib.} \\
\end{array} \)

1009 - 1023. Anapaestic system.
1089 - 1104. Iambic system. M. pp. 243, 244.
1105 - 1112. Iambic trimeter.
1113, 1114. Iambic dimeter and Ithyphallic:

Anapaestic system.
Iambic tetram. cat. M. p. 78 (d).
Iambic system. M. pp. 243, 244.
Iambic trimeter.

1154. \( \begin{array}{c} \text{M. p. 78 (3).} \\
\end{array} \)
1155. \( \begin{array}{c} \text{Ib.} \\
\end{array} \)
1156. \( \begin{array}{c} \text{Iambic trimeter.} \\
\end{array} \)
1157. \( \begin{array}{c} \text{" " " "} \\
\end{array} \)
1158. \( \begin{array}{c} \text{M. p. 84 (3).} \\
\end{array} \)
1159. \( \begin{array}{c} \text{Ib.} \\
\end{array} \)
1160. \( \begin{array}{c} \text{Anapaestic.} \\
\end{array} \)
1161, 1162. \( \begin{array}{c} \text{Iambic trimeter.} \\
\end{array} \)
1163. \( \begin{array}{c} \text{Doch. dim. M. p. 117, 6.} \\
\end{array} \)
1164. \( \begin{array}{c} \text{" " " Ib.} \\
\end{array} \)
1165. \( \begin{array}{c} \text{Anapaestic dimeter.} \\
\end{array} \)
1166. \( \begin{array}{c} \text{M. p. 83 (2).} \\
\end{array} \)
1167. \( \begin{array}{c} \text{M. p. 99 (2), (a).} \\
\end{array} \)
1168. \( \begin{array}{c} \text{M. p. 83 (2).} \\
\end{array} \)
1169. \( \begin{array}{c} \text{M. p. 75 (b).} \\
\end{array} \)
1171 – 1205. Iambic trimeter.

1206. \( \_\_\_\_ | \_\_\_\_\_ \) Dimeter Ionicus a minore catal. M. p. 150.

1207. \( \_\_\_\_\_ | \_\_\_\_\_ \) Cretic dimeter with anacrusis.

1208. \( \_\_\_\_\_ | \_\_\_\_\_ \) “ “

1209. \( \_\_\_\_\_ | \_\_\_\_\_ \) “ “

1210. \( \_\_\_\_\_ \) Iambic dipody.

1211. \( \_\_\_\_\_\_\_ | \_\_\_\_\_\_\_\_ \) Iambic dimeter and Cretic dimeter. M. p. 111 (2).

1212. \( \_\_\_\_\_\_\_\_ | \_\_\_\_\_\_\_\_\_\_\_ \) Iambic dimeter and Ithyphallic. M. p. 69 (3).

1214 – 1302. Iambic trimeter.

**Chorus.**

Strophe, 1303 – 1310 = Antistrophe, 1311 – 1320.

1. Iambic trimeter.

2. Text doubtful.

3. \( \_\_\_\_\_\_\_\_ \) Iambic dimeter.

4. “ “

5. “ “

6. \( \_\_\_\_\_\_\_\_ \) Trochaic dim. catal. M. p. 65 (b).

7. \( \_\_\_\_\_\_\_\_ | \_\_\_\_\_\_\_\_\_\_ \) Trochaic dipody and Cretic dimeter (last two syllables in the Strophe wanting).

8. Iambic tetrameter cat. (first syllable in the Strophe wanting).

1322 – 1344. Iambic trimeter.

**Chorus.**

Strophe, 1345 – 1350 = Antistrophe, 1391 – 1396.

Verses 1, 3, and 5 are Iambic trimeters.

Verses 2, 4, and 6 are Dactylic dimeters with the anacrusis:

\( \_\_\_\_\_\_\_\_ \) M. p. 83.
1351 - 1384. Iambic tetrameter catalectic.
1386 - 1390. Iambic system.
1391 - 1396. Antistrophe to 1345 - 1350.
1397 - 1445. Iambic tetrameter catalectic.
1446 - 1452. Iambic system.
1453 - 1509. Iambic trimeter.
1510. Anapaestic tetrameter catalectic.

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