To Tressell,

My dear school-mate (1928),

colleague at C.E.F.R.

(1944— ), and friend

(since the true word of the

world). Since then—

Many happy returns

of the 1st day

of Spring, 1970—

Yrs. Shrews, Dan
Aiid

yü-shan Han

Nov. 1928

Budge
Entered according to Act of Congress, in the year 1861, by

JOHN BARTLETT.

in the Clerk's Office of the District Court of the District of Massachusetts.
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, σχεδὸν μεσωκίσκος, 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 Æolosicon, 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.
Aristophanes 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sold into slavery; but the sober second thought of the people saved them from this great crime, and the decree was rescinded the next day.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 ξενίας γραφή; — 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

a*
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 history 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,—

Δεινῇ δὲ κλαγῇ γένετ' ἄργυρείοι Βιώο. 
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

* 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 Questiones Aristophanee (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, — πάντη ἀνὰ στρατόν, — 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 sarcasms 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 Potidæa—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 οἱ κορυφαῖοι, καὶ τοῖς γυμνασίοις καὶ τοῖς ἐργαστηρίωις διαλεγόμενοι διετέλει, ... καὶ ποτέ μὲν ἐν ἁστεί διέτριβε, ποτὲ δὲ εἰς Πειραιὰ κατών, τὰς πομπὰς ἑθεώρει, καὶ τοῖς ὀπλάσιας δὲ ξυναττόμενος, καὶ ἐν Ποσιδαίᾳ καὶ ἐν Δῆλῳ [mistake for Δηλώ] παρετάτετο· καὶ μὲν τοῦ καὶ εἰς ξυσσίτια ἄπιων, ἀνείξετο καὶ Ἀριστοφάνου κωμῳδίντος καὶ Ἀλκιβιάδου κωμῳδίντος, καὶ ἐς θέατρον ἀναβιών, ξυνεβεάτο τῷ δήμῳ."

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. "Αῦται δὲ, συνώπτουσαι μάχην πρὸς ἄλληλας, ἐπειδὰν πάνσαιντο ἐπὶ τὸν Σωκράτην ὑρμῶν ὅλω τοῦτο μηδέποτε αὐτῶς μαχομένας διακωλύειν, γελῶν δὲ, καὶ ἄλληλας καὶ αὐτῷ μαχομένας ὑρῶντα." 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 universal 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 Mollière. 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 engrossing 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.

Cambridge, January, 1848.

C. C. F.

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 ΤΟΤ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΣΤΡΕΨΙΑΔΗΣ. ΑΙΚΑΙΟΣ ΛΟΓΟΣ.
ΦΕΙΔΙΠΠΙΔΗΣ. ΑΔΙΚΟΣ ΛΟΓΟΣ.
ΘΕΡΑΠΩΝ ΣΤΡΕΨΙΑΔΟΤ. ΠΑΣΙΑΣ, δανειστής.
ΜΑΘΗΤΑΙ ΣΩΚΡΑΤΟΣ. ΑΜΝΙΑΣ, δανειστής.
ΣΩΚΡΑΤΗΣ. ΜΑΡΤΤΣ.
ΧΟΡΟΣ ΝΕΦΕΛΩΝ. ΧΑΙΡΕΦΩΝ.

ΤΠΟΘΕΣΙΣ.

Τὸ δράμα τὸ τῶν Νεφελῶν κατὰ Σωκράτους γέγραπτοι τοῦ
φιλοσόφου ἐπίτηδες ὡς κακοδιδασκαλοῦντος τοὺς νέους Ἀθηναίοις,
tῶν καμικῶν πρὸς τοὺς φιλοσόφους ἐχόντων τινὰ ἀντιλογίαν·
οὐχ, ὡς τινὲς, δι’ Ἀρχέλαιον τὸν Μακεδόνων βασιλέα, ὅτι προὐ-
χρισεν αὐτὸν Ἀριστοφάνους. Ὁ ἱππος δὲ ὁ κωμικὸς εἰςήχθετο ἐν τῇ
dρακτήρᾳ τῶν νῦν λεγομένων λογελῶ. Καὶ ὅτε μὲν πρὸς τοὺς
ὑποκρίτας διείλεγετο, εἰς τὴν υσχὴν ἔωι ὅτε δὲ ἀπελθόντων
τῶν ὑποκριτῶν τοὺς ἀναπαίστους διεξῆ, πρὸς τὸν δὴμον ἀπε-
στρέφετο· καὶ τούτῳ ἐκαλεῖτο στροφῆ. Ἡν δὲ τὰ ἱμβεία τε-
τράμετα. Εἶτα τὴν ἀντιστροφον ἀποδόντες, πάλιν τετράμετρον
ἐπιείλεγον ὅσων στίχων. Ἡν δὲ περὶ τὸ πλείστον ἑσ’. Ἐκαλεῖτο
δὲ ταῦτα ἐπιφήμιατα. Ἡ δὲ ὅλη πάροδος τοῦ χοροῦ ἐκαλεῖτο
παράβασις. Ἀριστοφάνης ἐν Ἰππεῖσιν,

Ἡν μὲν τις ἀνὴρ τῶν ἁρχαίων κοιμοφοδιδάσκαλος, ὃς ἡμᾶς
Ἡνύχαξε λεξοτυπεῖ ἐπὶ πρὸς τὸ Ἡετοὺς πωμαθήναι.
ΑΛΛΩΣ.

Φανταζόμενος τόν Άριστοφάνην γράφαμε τὸς Νεφέλας ἀναγκασθέντα ὑπὸ Ἀνύτου καὶ Μελήτου, ἵνα διασκέψαι τὸν ποιητὴν τινα ἑαυτῷ Ἀθηναίοι καὶ Σωκράτους ἀκούοντες. Μὴ λαβοῦντο γὰρ ὅτι πολλὲς εἰχὲν ἐραστάς, καὶ μάλιστα τοὺς περὶ Ἀλκιβιάδην, οὐ καὶ ἐπὶ τοῦ δράματος τοῦτον μηδὲ νικήσαι ἐποίησαν τὸν ποιητὴν. Ὁ δὲ πρὸς Πατρίδας ἐστὶ τῶν Νεφελῶν ἀμφιδαιώτατα καὶ δεξιώτατα συγκεκριμένοις. Προεβρύνη γὰρ ἐστίν ἀγρόικος ἀχήραμενος παιδί άστικον φρονήματος γέμοντι καὶ τῆς εὐγενείας εἰς πολυτέλειαν ἀπολελαυκότα. Ἡ γὰρ τῶν Ἀλκιβιανικῶν οἰκία, ὅθεν ἦν τὸ πρὸς μητρὸς γένος ὁ μειρακίσκος, εἰς ἀρχῆς, ὡς φησιν 'Ἡρόνδοτος, τε- ὕριπποτρόφος ἦν, καὶ πολλὰς ἀνορμιμένη νῖκας, τὸς μὲν Ὀλυμπιάδας, τὰς δὲ Πυθοῖς, ἔνιας δὲ Ἰούθμοι καὶ Νεμέα καὶ ἐν ἄλλοις ἀγῶσιν. Εὐδοκιμοῦσαν οὐν ὁρῶν ὁ νεανίσκος ἀπέκλινε πρὸς τὸ ἣδος τῶν πρὸς μητρὸς προγόνων.

ΑΛΛΩΣ.

Προεβρύνη τις Στρεψιάδης ὑπὸ δανείων καταπονοῦμενος διὰ τὴν ἰπποτροφίαν τοῦ παιδός, δεῖται τούτων, φοιτήσασαν ὡς τῶν Σωκράτην μαθεῖν τὸν ἦπενα λόγον, εἰ πως δύνατο τὰ ἀδικα λέγων ἐν τῷ δικαστήριῳ τοὺς χρήστας νικῆν καὶ μηδὲν τῶν δανειατῶν μηδὲν ἀποδοῦναι. Οὐ βουλομένου δὲ τοῦ μειρακί- σκου, διαγγούς αὐτὸς ἐλθὼν μανθάνειν, μαθητὴν τοῦ Σωκράτους ἐκκαλέσας τινὰ διαλέγεται. Ἰκλυθεῖσας δὲ τῆς διατριβῆς, οὐ τοῦ μαθηταὶ κύκλῳ καθήμενοι πιναροὶ συνοροῦντα καὶ αὐτὸς ὁ Σω- κράτης ἐπὶ κρημάθρας αἰωροῦμενος καὶ ἀποσκοπῶν τὰ μετέφορα θεωρεῖται. Μετὰ ταύτα τελεί παραλαβῶν τὸν προεβρύνην, καὶ τοὺς νυμιζομένους παρ' αὐτῷ Θεοὺς, Ἀέρα, προσέτε δὲ καὶ Αἰ- Θέρα καὶ Νεφέλας κατακαλεῖται. Πρὸς δὲ τὴν εὐχὴν εἰσέρχον-
ταί Νεφέλαι ἐν αχήματι χοροῦ καὶ φυσιολογήσαντος οὐκ ἀπειδάνως τοῦ Σωκράτους ἀποκαταστάσαι πρὸς τοὺς Θεατὰς περὶ πλειώνων διαλέγονται. Μετὰ δὲ ταύτα ὁ μὲν πρεσβύτης διδασκόμενος ἐν τῷ φανερῷ τινὰ τῶν μαθημάτων γελοτοποιεῖ· καὶ ἐπειδὴ διὰ τὴν ἁμαθίαν εἰς τὸν φροντιστηρίου ἐκβάλλεται, ἀγωνίζεται βιών τῶν νῦν συνισταῖ τῷ Σωκράτε. Τούτου δὲ ἔξαγαγόντος αὐτὸ ἐν τῷ Θεάτρῳ τῶν ἄδικων καὶ τῶν δίκαιων λόγων, διαγωγοὶ ὁ δὲ ἄδικος πρὸς τὸν δίκαιον λόγον, καὶ παραλαβὼν αὐτὸν ὁ ἄδικος λόγος ἐκδιδάσκει. Κομισάμενος δὲ αὐτὸν ὁ πατήρ ἐκπεπονημένον ἐπηρεάζει τοὺς χρήσαντας, καὶ ὡς κατωρθωκώς, εὐχεῖ παραλαβών. Ιἐνομένης δὲ περὶ τὴν ἐυχθίαν ἀντιλογίας, πληγάς λαβών ὑπὸ τοῦ παιδὸς βοήν ἱστησὶ, καὶ προσκαταλαλομένος ὑπὸ τοῦ παιδὸς ὃτι δίκαιων τοὺς πατέρας ὑπὸ τῶν νῦν ἀντιτύπτεσθαι, ὑπεραλγῶν διὰ τὴν πρὸς τῶν νῦν σύγχρουσιν ὁ γέρων, κατασκάπτει καὶ ἐμπίπτησι τὸ φροντιστήριον τῶν Σωκρατίστων. Τὸ δὲ δράμα τῶν πάνω δυνατῶς πεποιημένων.

ΑΛΛΑ Ω Σ.

Πατήρ τῶν νῦν σοικράτιζειν βούλεται·
Καὶ τῆς περὶ αὐτῶν ψυχρολογίας διατερῆ
Ἱκανή, λόγων ἀπόνοια πρὸς τοῦναντίον.
Χορὸν δὲ Νεφέλῶν ὁς ἐπωφελὴ λέγων,
Καὶ τὴν ἀσέβειαν Σωκράτους διξίων·
'Αλλαί θ' ὑπ' ἄνδροι.. καὶ γηρομαι πικραί,
Καὶ τῶν μαθητῶν εἰς πατρολοίας ἐκτόπους.
Εἰτ' ἐμπυρίσμος τῆς αχολῆς τοῦ Σωκράτους.

Τὸ δὲ δράμα τούτο τῆς ὁλης ποιήσεως κάλλιστον εἶναι φησι καὶ τεχνικότατον.

Αἱ πρώται Νεφέλαι ἐν ἀυτοὶ ἐδιδάχθησαν ἐπὶ ἀρχοντος Ἰσαρχου, ὅτε Κρατίνος μὲν ἐνίκα Ἡπτίνη, Ἀμειψάς δὲ Κόννα.
Ἀλόπερ Ἀριστοφάνης διαφύσεις παραλόγως ψήθῃ δεῖν ἀναδιδάξας τὰς δευτέρας ὑπομέμφεσθαι τῷ Θέατρῳν. Ἀποτυχών δὲ πολὺ μᾶλλον καὶ ἐν τοῖς ἐπείτα οὐκέτι τὴν διασκευὴν εἰσῆγαγεν. ἂδὲ δὲ δεύτεραι Νεφέλαι ἐπὶ Ἀμειβόν ὄρχοντος.

Τοῦτο ταυτὸν ἐστὶ τῷ προτέρῳ. Διευκυάνωσε δὲ ἐπὶ μέρους ὡς ἄν ὑ ἀναδιδάξας μὲν αὐτὸ τοῦ ποιητοῦ προθυμηθέντος, οὐκέτι δὲ τοῦτο δὲ ἦν ποτε αἰτίαν ποιήσαντος. Καθόλου μὲν οὖν οὐχέν παρὰ πάν μέρος γεγενημένη διαφωτισθείσα. Τὰ μὲν γὰρ περιμέρεσι, τὰ δὲ πεπλεκταὶ, καὶ ἐν τῇ τίξει καὶ ἐν τῇ τῶν προσώπων διαλλαγῇ μετεσχημάτιστα. Ἄδέ δὲ ολοσχερὴ τῆς διαφωτισθείσας τοιαύτα ὡντα τετυχεῖς, αὐτίκα ἡ παράβασις τοῦ χροοῦ ἡμεῖται, καὶ ὅπως ὁ δίκαιος λόγος πρὸς τὸν ἄδικον λαλεῖ, καὶ τελευταῖον ὅπως καίεται ἡ διωτριβὴ Σωφράτους.

Τὴν μὲν κωμῳδίαν καθήκε κατὰ Σωφράτους, ὡς τοιαύτα νομίζοντος, καὶ Νεφέλας καὶ Ἀέρα καὶ τι γὰρ ἄλλη ἡ ξένους εἰςάγοντος δαίμονας. Χορῷ δὲ ἔχρυσατο Νεφελῶν πρὸς τὴν τοῦ ἀνδρὸς κατηγορίαν, καὶ διὰ τοῦτο ὀυτῶς ἐπηχώρησε. Αὕται δὲ φέρονται Νεφέλαι. Οἱ δὲ κατηγορήσαντες Σωφράτους Μέλητος καὶ Ὀνυτός.

ΘΩΜΑ ΤΟΥ ΜΑΓΙΣΤΡΟΥ.

Αὐτὸς καὶ Μέλητος Σωφράτει τῷ Σωφρονίσκου βασικήντες καὶ αὐτὸν μὴ δυνάμενοι βλάψαι ἀρχύριον ἰκανὸν Ἀριστοφάνεις δεδώκασιν, ἡμι δράμα καὶ αὐτὸν συστήσαται. Καὶ ὁς πεισότερος γεροντά τινα Στρεψίαδην καλούμενον ἐπιλάσατο ὑπὸ χρεῶν πιέζο-μενον, ὃ δὴ ὑψηλώκει περὶ τὴν τοῦ παιδὸς Φειδίππιδου ἑπο-τροφίαν. Οὔτω δὲ τοῦτων ἑγόντων, μὴ ἔχων ὁ Στρεψίας τῆς ποιήσας περὶ τὰ χρέα, βουλεύεται προσαγαγεῖν τῷ Σωφράτει τὸν ἐμποτὸ παιδᾶ, ἑνώ ποι' αὐτῶν τὸν ἄδικον μᾶθη λόγον, καὶ οὗτο τούς δανειστὰς ἀποκρύπτεται. Φειδίππιδῆς μὲν οὖν, πολλὰ δεη-Θέντος τοῦ πατρὸς, προσελθεῖν οὐκ ἐπείσθη. Ἀποτυχών δὲ ὁ
Πρεσβύτης τῆς ἑπ' ἐκείνου ἐλπίδος καὶ οὐχ ἔχων ὅστις καὶ γένηται, εἰς δεύτερον εἰδε πλοῦν. Οὐδὲν γὰρ τῆς ἡλικίας φροντίσας οὐδ' ἐνυπηρέτες εἰ τισιν ἄτοπος δόξειν ἄνηρ ἐπὶ γῆρας οὐδὲς μανθάνειν καθάπερ κομιδὴ νέος ἁρχόμενον, ἀλλ' εἰς ἑν ἀφεωρακῶς μόνον ἑκείνῳ, εἰν ἀρα οἶος τε γένηται τοὺς δανειστάς διά πειθούς ἀποστερῆσαι τὰ χρήματα, αὐτὸς προσειπὶ τῷ Σωκράτει. Οὐχ ἔχων δὲ ὑπηρετοῦντα τῇ νοῆσει τὸν νοῦν, ἀλλὰ τοιοῦτος ὡς οἷς ἔμανθανε, οἷς καὶ πρὶν τῆς παιδείας ἐφήθαι, αὐτὸς μὲν ἀπέγνω παιδεύσεσαι, προσελθὼν δὲ τῷ παιδὶ καὶ αὐ- δὶς πολλαῖς πέπειξε τὰς δεήσεις ἐνι τῶν Σωκράτους ὀμιλητῶν γενέσθαι. Ὁ δὲ καὶ γέγονε καὶ μεμάθηκε. Συνίσταται δὲ τὸ ὁρᾶμα ἐκ χοροῦ Νεφέλων. Ἐχει δὲ κατηγορήαν τοῦ Σωκράτους, ὥς τούς συνήθεις Θεοῦς ὠρέζα καὶνά ἐνόμιζε δαιμόνια, Ἀέρα καὶ Νεφέλας καὶ τὰ τοιαῦτα.

ΑΛΛΩΣ.

Πρεσβύτης τῆς Στρεψίαδος ὑπὸ δανείων καταπονούμενος διὰ τὴν ὑποτροφίαν τοῦ παιδὸς δεῖται τούτου φοιτήσαντα εἰς τῶν Σωκράτην μαθεῖν τὸν ἄδικον λόγον, ὅπως μηδὲν τῶν δανειστῶν μηδὲν ἀποδῶσαι. Μὴ βουλομένον δὲ τοῦ παιδὸς εἰσέρχεται αὐ- τός. Καὶ μὴ δυνάμενος μαθεῖν διὰ τὸ γήρας ἐκδιώκεται. Τπο- στρέφως δὲ καὶ τῷ νῖν πείσας ὤγεγεν αὐτόν τῷ Σωκράτει, ὡς καλέσας τὸν δίκαιον λόγον καὶ ἄδικον καὶ ἀμέσως τῷ νέῳ δοὺς ἐκλέξωσαι, διδάσκει ἑκείνον τὸν ἄδικον λόγον. Μαθῶν δὲ ὁ νῖος ὅπερ ἐβούλετο ὁ πατὴρ καὶ τὴν παχύτητα ἑκείνου καταγνώστη τύπτει τὸν πατέρα αὐτὸν ἑυτίωντα. Ὁ δὲ ἀληθῶς διὰ τὴν τοῦ παιδὸς ἀσέβειαν ἀπελθὼν κατακαίει τὸ φροντιστήριον, νομίζως Σωκράτην αἴτιον τῆς ἀσέβειας τοῦ παιδὸς εἶναι. Κατηγορεῖ δὲ ἐνταῦθα τοῦ Σωκράτους ὡς ἀσεβοῦς καὶ ξίνους Θεοὺς ἐπεισώ- γοντος ἀφέντος τοὺς συνήθεις. Ἐπιγράφεται δὲ Νεφέλαι, διότι παρείσαγεται χοροῦ Νεφέλων ὀμιλῶν Σωκράτει, ὡς ἐνόμιζε Θεὰς,
ὡς Ἀριστοφάνης κατηγορεῖ. "Ο γὰρ Ἀντών καὶ Μέλητος φθονοῦντες Σωκράτει καὶ μὴ δυνάμενοι ἀλλος βλάψαι ἡ φανερῶς κατηγορήσαι μεγάλον ὅντος, ἵκανον ἀργύριον δεδώκασιν Ἀριστοφάνει ταύτης τὴν κωμῳδίαν καὶ ἑκείνου γράψαι. Τὰ δὲ πρόσωπα Στρεφιάδης, Φειδιπίδης, μαθητὴς Σωκράτους, Σωκράτης, χορὸς Νεφέλων οἰκαίος λόγος, ὕδικος λόγος, Πασίας δανεισθῆς, ἡρίτας.
ΝΕΦΕΛΑΙ.

ΣΤΡΕΨΙΑΔΗΣ.

'Ιού ιού·
'Ω Ζεύ βασιλεύ, τὸ χρῆμα τῶν νυκτῶν ὅσον
Ἀπέφαντον· οὐδέποτ' ἡμέρα γενήσεται;
Καὶ μὴν πάλαι γ' ἀλεξτρύνον ἡχουσ' ἐγὼ.
Ὀι δ' οἰκέται δέχοντιν· ἀλλ' οὐκ ἀν πρὸ τοῦ. 5
'Ἀπόλοιο δὴ', ὃ πόλεμε, πολλάν οὐνεκα,
"Ὅτ' οὐδὲ κολάσι ἔξεστι μοι τοὺς οἰκέτας.
'Ἀλλ' οὐδ' ὁ χρηστὸς οὕτωσι νεανίας
'Εγείρεται τῆς νυκτός, ἀλλ' πέρδεται,
'Ἐν πέντε σισύφως ἐγκεκορυκτυμένος. 10
'Ἀλλ' εἰ δοκεῖ, δέχομεν ἐγκεκαλυμμένοι.
'Αλλ' οὖ δύναμαι δεῖλαιος εὐδειν δακνόμενος
Τοῦ τῆς δαπάνης καὶ τῆς φάτνης καὶ τῶν χρεῶν,
Διὰ τοῦτον τὸν νιόν. Ὁ δὲ κόμην ἔχων
'Ἰππάζεται τε καὶ ξυνωρικεύεται 15
'Ονειροπολεῖ θ' ἵππους· ἐγὼ δ' ἀπόλλυμαι,
'Ορὸν ἀγούσαν τὴν σελήνην εἰκάδας.
Ὀι γὰρ τόκου χαροῦσιν. "Ἀπε, παῖ, λύχνον,
Καχφερε τὸ γραμματεῖον, ἵν' ἀναγνωριζο ὁμαῖν
'Ὀπόσοις ὀφείλω καὶ λογίσομαι τοὺς τόκους." 20
Φέρ' ἰδὼ, τί ὄρείλω; Ἀδεξέα μνάς Πασία.
Τοῦ δάδεκα μνάς Πασία; Τί ἐξηρησάμην;
"Ὅτ' ἐπριάμιν τὸν κοππιάτιν. Οὔμοι τάλας,
Εἴθ' ἐξεκόπην πρότερον τὸν ὄφθαλμον λίθῳ.

ΦΕΙΔΙΠΠΙΑΝΗ.
Φίλων, ἀδικεῖς· ἐλαυνε τὸν σαυτοῦ δρόμον.

ΣΤΡΕΨΙΛΑΝΗ.
Τοῦτ' ἐστι τοὺτὶ τὸ κακὸν ὃ μ' ἀπολόλεκεν·
"Ονειροπολεῖ γὰρ καὶ καθευδῶν ἵππυρν.

ΦΕΙΔΙΠΠΙΑΝΗ.
Πόσους δρόμους ἑλά τὰ πολεμιστήρια;

ΣΤΡΕΨΙΛΑΝΗ.
"Εμὲ μὲν σὺ πολλοὺς τὸν πατέρ' ἐλαύνετες δρόμους.
"Ατὸς τὶ χρέος ἔβα με μετὰ τὸν Πασίαν;
Τρεῖς μναὶ διφρύσκον καὶ τροχοῖν Ἀμυνία.

ΦΕΙΔΙΠΠΙΑΝΗ.
"Ἀπαγε τὸν ὕππον ἔξαλίσας οἶκαδε.

ΣΤΡΕΨΙΛΑΝΗ.
"Αλλ' ὃ μέλ' ἔξηλικας ἐμὲ γ' ἐκ τῶν ἐμῶν.
"Οτε καὶ δίκας ὄφληκα, ἁτεροὶ τόκου
"Ενεχυράσασθαι φασίν.

ΦΕΙΔΙΠΠΙΑΝΗ.
"Ἐτεόν, ὃ πάτερ,
Τί δυσκολαίνεις καὶ στρέφει τὴν νυχθ' ὄλην;

ΣΤΡΕΨΙΛΑΝΗ.
Δάκνει με δήμαρχός τις ἐκ τῶν στρωμάτων.

ΦΕΙΔΙΠΠΙΑΝΗ.
"Εασον, ὃ δαμόνιε, καταδαρθεῖν τί με.

ΣΤΡΕΨΙΛΑΝΗ.
Σὺ δ' οὖν κάθευδε· τὰ δὲ χρέα ταῦτ' ἵσθ' ὃτι
'Εσ τὴν κεφαλὴν ἀπαντᾷ τὴν σήν τρέψεται. 40
Φεῦ.
Εἴδ' ἀφελ' ἡ προμνήστρι' ἀπολέσθαι κακῶς,
'Ἡτις μὲ γῆμ' ἐπῆρε τὴν σήν μητέρα.
'Εμοὶ γὰρ ἂν ἄγροιχος ἔδιστος βίος,
Εὐφοτιῶν, ἀκόρητος, εἰκῆ κείμενος,
Βρύων μελίτταις καὶ προβάτοις καὶ στειφύλοις. 45
'Επειτ' ἐγήμα Μεγακλέους τοῦ Μεγακλέους
'Αδελφιδῆν ἄγροιχος ἂν ἔξ ἀστεως,
Σεμνήν, τρυφήσαν, ἐγκέκοσυφομένην.
Ταύτην δτ' ἐγαμοῦν, συγκατεκλινόμην ἐγὼ
'Οξον τρυγός, τρασίας, ἑρίων περιονοσίας,
'Ἡ δ' αὐ̄ μύρον, κρόχον, καταγιωττισμάτων,
Δαπάνης, λαφυμοῦ, Κωλιάδος, Γενετυλλίδος.
Οὐ μὴν ἔρω γ' ὅς ἄργος ἦν, ἀλλ' ἐσπάθα.
'Εγὼ δ' ἂν αὐτῇ θοιμάτιον δεικνὺς τοδὶ
Πρόφασιν ἐφασκοῦν, Ἡ γόναι, λίαν σπαθᾶς. 55

Θεραπών.
'Ἐλαιον ἡμῖν οὐκ ἔνεστι' ἐν τῷ λύχνῳ.

Στρεψιάδως.

Οἴμοι· τί γὰρ μοι τὸν πότην ἠπτες λύχνον;
Δεῦρ' ἐλθ', ἴνα κλάψης.

Θεραπών.

Διὰ τί δήτα κλαύσομαι,

Στρεψιάδως.

'Ου τῶν παχείων ἐνετίθεις ὅρναλλίδων.
Μετὰ ταῦθ', ὡπως νῦν ἐγένεθ' νῦσ οὐτοσί', 60
'Εμοὶ τε δὴ καὶ τῇ γυναικὶ τάγαθῆ,
Περὶ τοῦνόματος δὴ 'ντεῦθ'ν ἐλοιδοφούμεθα·
'Ἡ μὲν γὰρ ἵππον προσετίθει πρὸς τοῦνόμα,
Ἐλάνθιππον ἢ Χάριππον ἢ Καλλιππίδην,
Ἐγὼ δὲ τοῦ πάππου τιθέμην Φειδιππίδην.
Τέως μὲν οὖν ἔχρινόμεθ'· εἶτα τῷ χρόνῳ
Κοινὴ ἀνέβημεν καθέμεθα Φειδιππίδην.
Τοῦτον τὸν νῦν λαμβάνονσ᾽ ἔχορίζετο,
"Οταν σὺ μέγας ὁν ἄφις ἐλαύνης πρὸς πόλιν,
"Λοσπέρ Μεγακλέας, ξυστίδ' ἔχων. Ἐγὼ δ᾽ ἔφην, 70
"Οταν μὲν οὖν τὰς αἰγας ἐκ τοῦ Φελλέως,
"Λοσπέρ ὁ πατήρ σου, διψάεραν ἐνημέρων.
'Αλλ' οὖν ἐπείδετο τοῖς ἐμοῖς οὕδεν λόγοις,
'Αλλ' ἵππερόν μοι κατέχεν τῶν χρημάτων.
Νῦν οὖν δὴν τὴν νύκτα φροντίζων ὄδοι,
Μίαν εὐρον ἄτραπον δαίμονίως ὑπερρυμά.
"Ἡν ἢν ἀναπείσω τουτονί, σωθήσομαι.
'Αλλ' ἐξεγείραι πρώτον αὐτὸν βούλομαι.
Πώς δήτ' ἂν ἡδιστ' αὐτὸν ἐπεγείραμι; πῶς;
Φειδιππίδη, Φειδιππίδιον.

ΦΕΙΔΙΠΠΙΔΗΣ.
Τί, ὁ πάτερ;

ΣΤΡΕΨΙΑΔΗΣ
Κύσον μὲ καὶ τὴν χείρα δῶς τὴν δεξιάν.

ΦΕΙΔΙΠΠΙΔΗΣ.

'Ιδοὺ. Τί ἔστιν;

ΣΤΡΕΨΙΑΔΗΣ.
Εἰπέ μοι, φιλεῖς ἐμέ;

ΦΕΙΔΙΠΠΙΔΗΣ.
Νὴ τὸν Ποσειδῶν τουτονὶ τὸν ἱππίον.

ΣΤΡΕΨΙΑΔΗΣ.
Μὴ μοι γε τοῦτον μηδαμῶς τὸν ἱππίον.
Οὐτος γὰρ ὁ θεὸς αὐτὸς μοι τῶν κακῶν.
'Αλλ' εἶπε π ἐκ τῆς καρδίας μ' ἄντως φιλεῖσ, Ὡ παῖ, πιθοῦ.

**ΦΕΙΔΙΠΠΙΔΗΣ.**
Τί οὖν πιθαμαί δῆτά σοι;

**ΣΤΡΕΨΙΑΔΗΣ.**
"Εκτρεψον ὡς τάχιστα τοὺς σαντοῦ τρόπους, Καὶ μάνθαν' ἐλθὼν ἃν ἐγὼ παραίνεσο.

**ΦΕΙΔΙΠΠΙΔΗΣ.**
Δέγε δή, τί κελεύεις;

**ΣΤΡΕΨΙΑΔΗΣ.**
Καὶ τι πείσει;

**ΦΕΙΔΙΠΠΙΔΗΣ.**
Πείσομαι, 90

Νὴ τὸν Διόνυσον.

**ΣΤΡΕΨΙΑΔΗΣ.**
Δεῦρό νυν ἀπόβλεπε.

'Ορᾶς τὸ θύριον τοῦτο καὶ τῷχίδιον;

**ΦΕΙΔΙΠΠΙΔΗΣ.**
'Ορᾶ. Τί οὖν τοῦτ' ἐστὶν ἐτεόν, ὡ πάτερ;

**ΣΤΡΕΨΙΑΔΗΣ.**
Ψυχῶν σοφῶν τοῦτ' ἐστὶ φροντιστήριον.

'Ενταῦθ' ἐνοικοῦσ' ἄνδρες οἱ τὸν οὐρανὸν Λέγοντες ἀναπείθουσιν ὡς ἐστὶν πνευμ, Κάστιν περὶ ἡμᾶς οὔτος, ἡμεῖς δ' ἄνθρακες. Οὔτοι διδάσκοντο, ἀργυρίον ἦν τις διδῶ, Λέγοντα νικᾶν καὶ δίκαια κάδικα.

**ΦΕΙΔΙΠΠΙΔΗΣ.**
Εἰσίν δὲ τίνες;

**ΣΤΡΕΨΙΑΔΗΣ.**
Οὖν οἶδ' ἕκριβσά τοῦνομα. 100
Μεριμνοφροντισταί καλοί τε κάγαθοί.

ΦΕΙΔΙΙΠΠΙΑΣ.

Αἴβοι, πονηροί γ', οίδα. Τούς ἀλαζόνας,
Τούς χρυσάντας, τούς ἀνυποδήτους λέγεις.
'Ων ὁ κακοδαίμων Σωκράτης καὶ Χαιρεφῶν

ΣΤΡΕΨΙΑΔΗΣ.

'Ἡ ᾧ, σιώπα· μηδὲν εὑρήσῃ νῆπιον.
'Αλλ' εἰ τί κηδεῖ τῶν πατρίδων ἀλφίτων,
Τούτων γενὸς μοι, σχασάμενος τὴν ἵππικήν.

ΦΕΙΔΙΙΠΠΙΑΣ.

Οὔχ ἂν μᾶ τὸν Διόνυσον, εἰ δοιής γ' μοι
Τοὺς φασιανοὺς, οὓς τρέφει Λεσγόρας.

ΣΤΡΕΨΙΑΔΗΣ.

'ἸΘ', ἀντιβολῶ σ', ὁ φίλτατ' ἀνθρώπων ἐμοί,
'Ελθὼν διδάσκου.

ΦΕΙΔΙΙΠΠΙΑΣ.

Καὶ τί σοι μαθήσομαι;

ΣΤΡΕΨΙΑΔΗΣ.

Εἶναι παρ' αὐτοῖς φασιν ἁμφοτὲρ τὸ λόγῳ,
Τὸν κρείττον', ὡστὶ ἐστί, καὶ τὸν ἦπτονα.
Τούτων τὸν ἐτερόν τοῖν λόγοιν, τὸν ἦπτονα,
Νικάν λέγοντα φασι τάδικάτερα.

Ἡν οὖν μάθης μοι τὸν ἄδικον τούτον λόγον,
'Α νῦν ὁφείλω διὰ σέ, τούτων τῶν χρεῶν
Οὔχ ἂν ἀποδοίην οὐδ' ἂν ὁβολὸν οὔδενί.

ΦΕΙΔΙΙΠΠΙΑΣ.

Οὔχ ἂν πιθοίμην· οὐ γὰρ ἂν τλαίην ἰδεῖν
Τοὺς ἐπέες τὸ χρῶμα διαχεκναισμένος.

ΣΤΡΕΨΙΑΔΗΣ.

Οὔχ ἄφα, μᾶ τὴν Δήμητρα, τῶν γ' ἐμῶν ἐδει,
Οὔτ' αὐτὸς οὕθ' ὁ ξύγιος οὐθ' ὁ σαμφόρας.
"Αλλ' ἔξελῳ σ' ἐς κόρακας ἐκ τῆς οἰκίας.

ΦΕΙΔΙΠΠΙΑΣ.

"Αλλ' οὗ περιῴμεταί μ' ὁ Θεῖος Μεγακλέης
"Ἀνιππον. "Αλλ' εὕσειμι, σοῦ δ' οὗ φροντιῶ.

ΣΤΡΕΨΙΑΔΗΣ.

"Αλλ' οὗθ' ἐγὼ μέντοι πεσὼν γε κείσομαι.
"Αλλ' εὑρὰμένος τοισὶν Θεοῖς διδάξομαι

Αὐτὸς βαδίζων εἰς τὸ φροντιστήριον.

Πῶς οὖν γέρων ὃν καπηλήσας καὶ βραδὺς
Λόγων ἀκριβῶν σχινδαλάμους μαθήσομαι ;

'Ἰτητέον. Τί ταῦτ' ἔχω στραγγεύομαι,
"Αλλ' οὐχὶ κόπτω τὴν θύραν; Παί, παιδίον.

ΜΑΟΝΤΗΣ.

Βάλλ' ἐς κόρακας· τίς ἐσθ' ὁ κόψας τὴν θύραν;

ΣΤΡΕΨΙΑΔΗΣ.

Φείδανος νῦν Στρεψιάδης Κικυννόθεν.

ΜΑΟΝΤΗΣ.

"Αμαθής γε νη' Δί', ὡστὶς οὔτωσι σφόδρα
"Απεριμερήμως τὴν θύραν λελάκτικας

Καὶ φροντίδ' ἐξημβλεωκας ἐξευρημένην.

ΣΤΡΕΨΙΑΔΗΣ.

Σύγγνωθί μοι· τηλοῦ γὰρ οἰκῶ τῶν άγρῶν.
"Αλλ' εἰπέ μοι τὸ πράγμα τούξημβλωμένον.

ΜΑΟΝΤΗΣ.

"Αλλ' οὗ Θέμους πλῆν τοῖς μαθηταῖσιν λέγειν.

ΣΤΡΕΨΙΑΔΗΣ.

Δέγε νυν ἐμοὶ Θαληδῶν· ἐγὼ γὰρ οὕτωσι
"Ηκὼ μαθητῆς εἰς τὸ φροντιστήριον.
ΜΑΘΗΤΗΣ.

Δέξω. Νομίσαι δε ταύτα χρή μυστήρια.

Ἀνήρετ' ἄρτι Χαιρεφῶντα Σωκράτης
Ψύλλαν ὀπόσους ἀλλοιτο τοὺς αὐτῆς πόδας. 145
Δακοῦσα γὰρ τοῦ Χαιρεφῶντος τὴν ὄφρον
Ἐπὶ τὴν κεφαλήν τὴν Σωκράτους ἀφήλατο.

ΣΤΡΕΨΙΑΔΗΣ.

Πῶς δὴ τοῦτ' ἐμέτρησε;

ΜΑΘΗΤΗΣ.

Δεξιώτατα.

Κηρὸν διατῆξας, εἶτα τὴν ψύλλαν λαβὼν
Ἐνέβαψεν εἰς τὸν κηρὸν αὐτῆς τὸ πόδε,
Κατὰ ψυγείση περιεφυσαν Περσικαί.
Ταύτας ὑπολύσας ἀνεμέτρει τὸ χωρίον.

ΣΤΡΕΨΙΑΔΗΣ.

Ὡς Ζεῦ βασιλεὺς τῆς λεπτότητος τῶν φρενῶν.

ΜΑΘΗΤΗΣ.

Τί δὴ τ' ἂν, ἔτερον εἰ πῦθοι Σωκράτους
Φρόντισμα;

ΣΤΡΕΨΙΑΔΗΣ.

Ποίον; ἀντιβολῶ, κάτειπέ μοι. 155

ΜΑΘΗΤΗΣ.

Ἀνήρετ' αὐτὸν Χαιρεφῶν ὁ Σφήττιος
Ὀπότερα τὴν γνώμην ἔχοι, τὰς ἐμπίδας
Κατὰ τὸ στόμ' ἄδειν, ἢ κατὰ τοῦφροπύγιον.

ΣΤΡΕΨΙΑΔΗΣ.

Τί δὴ τ' ἔχεινος εἰπε περὶ τῆς ἐμπίδος;

ΜΑΘΗΤΗΣ.

"Εφρασκεν εἶναι τοῦτον τῆς ἐμπίδος
Στενόν· διὰ λεπτοῦ δ' ὄντος αὐτοῦ τὴν πνοὴν
Βίας βαδίζειν εὔθυμ' τούρφοπυργίον·
"Επειτα κοίλον πρὸς στενῷ προσκείμενον
Τὸν πρωκτὸν ἢχεῖν ὑπὸ βίας τοῦ πνεύματος.

ΣΤΡΕΨΙΑΔΗΣ.
Σάλπιγξ ὁ πρωκτός ἐστιν ἀρα τῶν ἐμπίδων.  165
"Ω τρισμακάριος τοῦ διεντερεύματος.
"Η δαδίως φεύγων δὲν ἀποφύγοι δίχην
"Οστίς δίοικε τούντερον τῆς ἐμπίδος.

ΜΑΘΙΤΗΣ.
Πρῶην δὲ γε γνώμην μεγάλην ἀφηρέθη
"Τπ' ἀσκαλαβώτον.

ΣΤΡΕΨΙΑΔΗΣ.
Τίνα τρόπον; κάτειπέ μοι.

ΜΑΘΙΤΗΣ.
Ζητοῦντος αὐτοῦ τῆς σελήνης τὰς όδοις
Καὶ τὰς περιφορὰς, εἶτ' ἀνώ κεχνότος
"Απὸ τῆς ὄροφῆς νύκτωρ γαλεώτης κατέχεσεν.

ΣΤΡΕΨΙΑΔΗΣ.
"Ησθην γαλεώτη καταχέσαντι Σωκράτους.

ΜΑΘΙΤΗΣ.
"Εχθὲς δὲ γ' ἡμῖν δεῖπνον οὖχ ἦν ἐσπέρας.  175

ΣΤΡΕΨΙΑΔΗΣ.
Εἰεν· τί οὖν πρὸς τάλριτ' ἐπαλαμήσατο;

ΜΑΘΙΤΗΣ.
Κατὰ τῆς τραπέζης καταπάσας λεπτὴν τέφραν,
Κάμψας ὀβελίσκον, εἶτα διαβήτητι λαβών,
"Ἐκ τῆς παλαιόστρας θοιμάτιον ὑφείλετο.

ΣΤΡΕΨΙΑΔΗΣ.
Τί δὴτ' ἐκεῖνον τὸν Ῥαλήν Ῥαυμάξομεν;
"Ἀνουγ' ἄνουγ' ἀνύσας τὸ φροντιστήριον,
Καὶ δεῖξον ὡς τάχιστα μοι τὸν Σωκράτην. Ἔγω γὰρ οἵ τινες εἰσὶν τὴν θυράν. Μάθητιο γάρ ἂν οὐδὲ τὴν θηρία; 

ΜΑΘΗΤΗΣ. 

Τί ἡθανάμασας; τῷ σοι δοκοῦσιν εἰκέναι; 

ΣΤΡΕΨΙΑΔΗΣ. 

Τοῖς ἐκ Πύλου ληφθεῖσι, τοῖς Λακωνικοῖς. Ἀτὰρ τί ποτ' ἐσ τὴν γῆν βλέπουσιν οὕτωι; 

ΜΑΘΗΤΗΣ. 

Ζητοῦσιν οὕτωι τὰ κατὰ γῆς. 

ΣΤΡΕΨΙΑΔΗΣ.

Βολβοῦς ἁφα 

Ζητοῦσι. Ἔγω γὰρ οἵ τινες εἰσὶν εἰς μεγάλοις καὶ καλοῖς. 

Τί γὰρ οἴδη δρῶσιν οἱ σφόδροι ἐγχειρώντες; 

ΜΑΘΗΤΗΣ. 

Οὗτοι δ' ἐρεξοδοφώσιν ὑπὸ τοῦ Τάρταρου. 

ΣΤΡΕΨΙΑΔΗΣ. 

Τί δὴ θ' ὁ πρωκτὸς ὡς τὸν οὐρανὸν βλέπει; 

ΜΑΘΗΤΗΣ. 

Αὐτὸς καὶ οὗτος οὕτως ἀστρονομεῖν διδάσκεται. Ἀλλ' εἰσιν', ἣν μὴ 'κεῖνος ἡμῖν ἐπιτύχῃ. 

ΣΤΡΕΨΙΑΔΗΣ. 

Μήπω γε, μήπω γ' ἂν ἐπιμενάντων, ἣν ἄντοις κοινῶσο τι πραγμάτων ἔμοιν. 

ΜΑΘΗΤΗΣ. 

Ἀλλ' οὖν οἶν ὡς τ' ἀυτοῖς πρὸς τὸν ἁέρα ἑξο διατρίβειν πολὺν ἀγαν ἔστιν χρόνον. 

ΣΤΡΕΨΙΑΔΗΣ. 

Πρὸς τῶν θεῶν, τί γὰρ τάδ' ἔστιν; εἰπὲ μοι.
ΜΑΘΗΣ.

'Αστρονομία μὲν αὐτή.

ΣΤΡΕΨΙΛΑΔΗΣ.

Τοιτὶ δὲ τὶ;

ΜΑΘΗΣ.

Γεωμετρία.

ΣΤΡΕΨΙΛΑΔΗΣ.

Τοῦτ’ οὖν τὶ ἐστὶ χρῆσιμον;

ΜΑΘΗΣ.

Γῆν ἀναμετρεῖσθαι.

ΣΤΡΕΨΙΛΑΔΗΣ.

Πότερα τὴν χληρουχικὴν;

ΜΑΘΗΣ.

Οὐκ, ἀλλὰ τὴν σύμπασαν.

ΣΤΡΕΨΙΛΑΔΗΣ.

'Αστείον λέγεις.

Τὸ γὰρ σφυσμα δημοτικὸν καὶ χρῆσιμον.

ΜΑΘΗΣ.

Αὕτη δὲ σοι γῆς περίοδος πάσης. 'Ὅρας;

Ἀῖδε μὲν ἈΘήναι.

ΣΤΡΕΨΙΛΑΔΗΣ.

Τὴν τὸν λέγεις; οὖν πείθομαι,

Ἐπεὶ δικαστὰς οὐχ ὁρῶ καθημένους.

ΜΑΘΗΣ.

'Ὡς τοῦτ’ ἀληθῶς Ἀττικὸν τὸ χωρίον.

ΣΤΡΕΨΙΛΑΔΗΣ.

Καὶ ποῦ Κικυννῆς εἰσὶν οὕμοι δημῶται;

ΜΑΘΗΣ.

'Ενταῦθ’ ἔνεισιν. 'Ἡ δὲ γ’ Ἐὔβοι', ὡς ὄρας,

'Ἡδὶ παρατέταται μαχρὰ πόρῳ πᾶν.
ΣΤΡΕΨΙΑΔΗΣ.
Οἶδ' ὑπὸ γὰρ ἡμῶν παρετάθη καὶ Περικλέους.
Αλλ' ἦ Δακεδαίμων ποῦ 'ςτιν;
ΜΑΘΙΤΗΣ.
"Οποιο ἐστίν; αὐτή
ΣΤΡΕΨΙΑΔΗΣ.
'Ως ἐγγὺς ἡμῶν. Τούτῳ πάνυ φροντίζετε, 215
Ταύτην ἀφ' ἡμῶν ἀπαγαγεῖν πόρφω πάνυ.
ΜΑΘΙΤΗΣ.
'Αλλ' οὐχ οἶον τε νὴ Δι'.
ΣΤΡΕΨΙΑΔΗΣ.
Οἰμάξεσθαι ἄφα.
Φέρε, τίς γὰρ οὗτος οὐπε τῆς κρεμάθρας ἀνήφ,
ΜΑΘΙΤΗΣ.
Αὐτὸς.
ΣΤΡΕΨΙΑΔΗΣ.
Τίς αὐτὸς;
ΜΑΘΙΤΗΣ.
Σωκράτης.
ΣΤΡΕΨΙΑΔΗΣ.
"Ω Σωκράτες.
"ΙΘ', οὗτος, ἀναβάδοησον αὐτὸν μοι μέγα. 220
ΜΑΘΙΤΗΣ.
Αὐτὸς μὲν οὖν σὺ κάλεσον· οὐ γάρ μοι σχολή.
ΣΤΡΕΨΙΑΔΗΣ.
"Ω Σωκράτες,
"Ω Σωκράτιδιον.
ΣΩΚΡΑΤΗΣ.
Τί με καλεῖς, ὁ ἐφέμερε;
ΣΤΡΕΨΙΑΔΗΣ.
Πρώτον μὲν ὅ τι δράς, ἀντιβολῶ, κάτειπέ μοι.
ΣΩΚΡΑΤΗΣ.
'Αεροβατῶ καὶ περιφρονῶ τὸν ἥλιον.
ΣΤΡΕΨΙΑΔΗΣ.
'Επειτ' ἀπὸ ταφροῦ τοὺς θεοὺς ύπερφρονεῖς,
'Αλλ' οὐκ ἀπὸ τῆς γῆς, εὑπερ —
ΣΩΚΡΑΤΗΣ.
Οὐ γὰρ ἂν ποτὲ
'Eξεύρον ὅρθῳς τὰ μετέωρα πράγματα,
Εἰ μὴ κρεμάσας τὸ νόημα, καὶ τὴν φροντίδα
Λεπτὴν καταμίξας εἰς τὸν ὄμοιον ἀέρα.
Εἰ δ' ὅν χαμαὶ τάνω κατωθεν ἑσκόπον,
Οὐκ ἂν ποθ' εὗρον· οὐ γὰρ ἅλλ' ἡ γῆ βία
'Ελκει πρὸς αὐτὴν τὴν ἴκμάδα τῆς φροντίδος.
Πάσχει δὲ ταυτὸ τοῦτο καὶ τὰ κάρδαμα.
ΣΤΡΕΨΙΑΔΗΣ.
Τι φῆς;
'Η φροντίς ἐλκεῖ τὴν ἴκμάδ' εἰς τὰ κάρδαμα;
'Ἰθι νυν, καταβηθ', ὡς Σωκρατίδιον, ὡς ἐμὲ,
'Ἰνα με διδάξῃ ωνπερ οὖνεκ' ἐλήλυθα.
ΣΩΚΡΑΤΗΣ.
'Ἡλθες δὲ κατὰ τί;
ΣΤΡΕΨΙΑΔΗΣ.
Βουλόμενος μαθεῖν λέγειν.
'Τπὸ γὰρ τόκων χρήστων τε δυσκολωτάτων
'Ἀγομαι, φέρομαι, τὰ χρήματ' ἐνεχυράζομαι.
ΣΩΚΡΑΤΗΣ.
Πόθεν δ' ύπόχρεως σαυτὸν ἔλαθες γενόμενος;
ΣΤΡΕΨΙΛΑΙΗΣ.
Νόσος μ’ ἐπέτριψεν ἵππική, δεινὴ φαγεῖν.
'Αλλὰ με δίδαξον τὸν ἔτερον τοῖν σοὶν λόγων,
Τὸν μηδὲν ἀποδιδόντα. Μισθὸν δ’ ὄντιν’ ἄν 245
Πράττῃ μ’ ὁμοῦμαι σοι καταθήσειν τοὺς Θεοὺς.

ΣΩΚΡΑΤΗΣ.
Ποίονς Θεοὺς ὁμεί σύ; πρῶτον γὰρ Ἡθοὶ
'Ἡμῖν νόμισμ’ οὐκ ἔστι.

ΣΤΡΕΨΙΛΑΙΗΣ.
Τῷ γὰρ ὄμνυτ’; ἦ
Σιδαρέοισιν, ὡσπερ ἐν Βυζαντίῳ;

ΣΩΚΡΑΤΗΣ.
Βουλεῖ τὰ Θεῖα πράγματ’ εἰδέναι σαφῶς
'Ἀττ’ ἔστιν ὀρθῶς;

ΣΤΡΕΨΙΛΑΙΗΣ.
Νῆ Δί’, εἴπερ ἔστι γε.

ΣΩΚΡΑΤΗΣ.
Καὶ ξυγγενέσθαι ταῖς Νεφέλαισιν ἐς λόγους,
Ταῖς ἡμετέραισι δαίμοσιν;

ΣΤΡΕΨΙΛΑΙΗΣ.
Μάλιστα γε.

ΣΩΚΡΑΤΗΣ.
Κάθιζε τοῖνυν ἐπὶ τὸν ἱερὸν σχῆμωδα.

ΣΤΡΕΨΙΛΑΙΗΣ.

ΣΩΚΡΑΤΗΣ.
Τοῦτον τοῖνυν λαβὲ
Τὸν στέφανον.

ΣΤΡΕΨΙΛΑΙΗΣ.
'Επὶ τί στέφανον; Οἶμοι, Σώκρατες,
"Ωςπερ με τὸν Ἀθάμανθὸν ὁπως μὴ ὑψεῖτε.
ΣΩΚΡΑΤΗΣ.
Οὐχ· ἄλλα ταῦτα πάντα τοὺς τελομένους Ἡμεῖς ποιοῦμεν.

ΣΤΡΕΨΙΑΔΗΣ.
Εἶτα δὴ τὶ κερδανῶ; ΣΩΚΡΑΤΗΣ.
Δέγειν γενήσει τρίμμα, κρόταλον, παπάλη. Ἄλλ' ἔχ' ἀτρεμί.

ΣΤΡΕΨΙΑΔΗΣ.
Μὰ τὸν Δί' οὐ ψεῦσει γέ με· Καταπαττόμενος γὰρ παπάλη γενήσομαι.
ΣΩΚΡΑΤΗΣ.
Εὐφημεῖν χρῆ τὸν πρεσβύτην καὶ τῆς εὐχῆς ύπακούειν.

'Ο δὲσποτ' ἀναξ, ἀμέτρητ' Ἀηρ, δὲ ἔχεις τὴν γῆν μετέωρον,
Λαμπρός τ' Ἀἰθῆρ, σεμναί τε θεαὶ Νεφέλαι βρον- 
τσικέραννοι,

'Ἀρητε, φάνητ', δ' ἐξεποιοῦναι, τῷ φροντιστῇ με- 
τέωροι.

ΣΤΡΕΨΙΑΔΗΣ.
Μῆτις μὴπο γε, πρὶν ἄν τούτι πτυξάμαι, μὴ κατα- 
βρεχθῶ.
Τὸ δὲ μηδὲ χυνῇν οἴκοθεν ἐλθεῖν ἐμὲ τὸν κακοδαί- 
μον' ἔχοντα.
ΣΩΚΡΑΤΗΣ.

'Ἐλθεῖτε δὴτ', ὡς πολυτιμητοὶ Νεφέλαι, τῶδ' εἰς 
ἐπίδειξιν.
Εἰτ' ἐπ' Ὠλύμπου χορυφαῖς ἔφαιξ χιονοβλήτῳ
σι κάθησθε, 270
Εἰτ' Ὀλεανοῦ πατρὸς ἐν χήποις ἔφεσ χορὸν ἵ
στατε Νύμφαις,
Εἰτ' ἄρα Νείλου προχοραῖς υδάτων χρυσέας ἀρύ
τεσθε πρόχοισιν,
"Ἡ Μαιώτιν λίμνην ἔχετ' ἡ σκόπελον νυφόντα
Μίμαντος. 275
Ὑπαξούσατε δεξάμεναι θυσίαν καὶ τοῖς ἔφοιτοι
χαρεῖσαι.
χορος.
'Αέναιοι Νεφέλαι,
"Ἄρθῳμεν φανεραὶ δροσερὰν φύσιν ἐνάγητον,
Πατρὸς ἄπ' Ὀλεανοῦ βαρναχέος Νίτ
Ὑψηλῶν ὀρέων χορυφαὶ ἐπὶ
Λενδροχόμους, ἵνα 280
Τηλεφανεῖς σκοπίας ἀφορόμεθα,
Καρποῦς τ' ἄρδομέναν ἔφεσ χθόνα,
Καὶ ποταμῶν γαθέων κελαδήματα,
Καὶ πόντον κελάδοντα βαρύβρομον.
"Ομία γὰρ αἰθέρος ἀκάματον σελαγεῖται 285
Μαρμαρέας ἐν αὐγαῖς.
"Αλλ' ἀποσεισάμεναι νέφος ὄμβριον
Ἀθανάτας ἰδέας ἐπιδόμεθα
Τηλεσκόπῳ ὄμματι γαῖαν. 290
ΣΩΚΡΑΤΗΣ.
"Ω μέγα σεμναὶ Νεφέλαι, φανερῶς ἱκουσάτε μοι
καλέσαντος.
"Ἡσθοῦ φωνῆς ἅμα καὶ βροντῆς μυχησμένης
Θεοσέπτου οἱ.
ΣΤΡΕΨΙΛΑΔΗΣ.
Καὶ σέβομαι γ', ὦ πολυτίμητοι, καὶ βούλομαι ἀνταποαρεῖν
Πρὸς τὰς βροντὰς· οὕτως αὐτᾶς τετρεμαίνω καὶ
περοβῆμαι.
Κεῖ Θέμις ἐστὶν νυνὶ γ' ἡδη, κεὶ μὴ Θέμις ἐστί,
χεσείω.
ΣΩΚΡΑΤΗΣ.
Οὐ μὴ σκόπησι μηδὲ ποιήσῃ ἀπερ οἱ τρυγοδαίμω-
νες οὕτω.
'Αλλ' εὐφήμει· μέγα γάρ τι θεόν κινεῖται σμήνος
ἀοιδαῖς.
ΧΟΡΟΣ
Παρθένοι ὀμβροφόροι,
'Ελθομεν λιπαρὰν χθόνα Παλλάδος, εὕανδρον
γάν
Κέκροπος ὑψόμεναι πολυήρατον.
Οὐ σέβας ἄρχητον ἱερῶν, ἢν
Μυστοδόκος δόμος
'Ἐν τελεταῖς ἀγίας ἀναδείχνυται,
Οὐρανίοις τε θεοῖς δουρήματα,
Ναοὶ Θ' ύψερεφεῖς καὶ ἀγάλματα,
Καὶ πρόσῳδοι μακάρων ἱερῶταται,
Εὐστέφανοι τε θεῶν θυσίαι θαλίαι τε,
Παντοδαπαῖς ἐν ὀφαῖς,
'Ἡρὶ τ' ἐπερχομένῳ Βρομία χάρις,
Εὐκελάδών τε χορῶν ἱερθίσματα,
Καὶ Μοῦσα βαρύβρομος αὐλῶν.
ΣΤΡΕΨΙΛΑΔΗΣ.
Πρὸς τοῦ Διὸς ἄντιβολῷ σε, φράσον, τίνες εἴσ' ὦ
Σῶχρατες, αὐταί
Αἰ φθεγξάμεναι τούτο τὸ σεμνὸν; μῶν ἡρῴαι τινὲς εἰσιν; 315

ΣΩΚΡΑΤΗΣ

"Ηκιστ', ἀλλ' οὐράνιαι Νεφέλαι, μεγάλαι θεαὶ ἀνδράσιν ἀργοῖς.
Αἰπερ γνώμην καὶ διάλεξιν καὶ νοῦν ἡμῖν παρέχουσι.
Καὶ τερατείαν καὶ περίλεξιν καὶ χρούσιν καὶ κατάληψιν.

ΣΤΡΕΨΙΑΔΗΣ.

Ταῦτ' ἄρ' ἀκοῦσαο' αὐτῶν τὸ φθέγμ' ἡ ψυχὴ μου πεπότηται,
Καὶ λεπτολογεῖν ἦδη ζητεῖ καὶ περὶ καπνῷ στενολεσχεῖν,
Καὶ γνωμιδίᾳ γνώμην νῦξαο' ἔτερο λόγῳ ἀντιλογῆσαι.

"Όσι', εἴ πώς ἔστιν, ἰδεῖν αὐτὰς ἦδη φανερῶς ἐπιθυμῶ.

ΣΩΚΡΑΤΗΣ.

Βλέπε ννν δευρὶ πρὸς τὴν Πάρνηθ'; ἦδη γὰρ ὅρῳ κατιούσας

Ἡσυχῇ αὐτᾶς.

ΣΤΡΕΨΙΑΔΗΣ.

Φέρε, ποῦ; δεῖξον.

ΣΩΚΡΑΤΗΣ

Χωροῦσ' αὐταὶ πάνω πολλαὶ
Διὰ τῶν κοίλων και τῶν δασῶν, αὐταὶ πλάγιαι—

ΣΤΡΕΨΙΑΔΗΣ.

Τῇ τὸ χρῆμα; 325

᾿Ιδε οὐ καθορῶ.
ΣΩΚΡΑΤΗΣ.
Παρὰ τὴν εἰσόδουν.
ΣΤΡΕΨΙΑΔΗΣ.
"Ήδη νυνὶ μόλις οὕτως.
ΣΩΚΡΑΤΗΣ.
Νῦν γέ τοι ἦδη καθορᾶς αὐτᾶς, εἰ μὴ λημᾶς κο-
λοκύνταις.
ΣΤΡΕΨΙΑΔΗΣ.
Νὴ Δί' ἔγγοι', ὡς πολυτίμητοι, πάντα γὰρ ἦδη κα-
τέχονσι.
ΣΩΚΡΑΤΗΣ.
Ταῦτας μὲντοι σὺ θεὰς οὖσας οὐχ ἦδης οὐδ' ἐνό-
μιζες;
ΣΤΡΕΨΙΑΔΗΣ.
Μὰ Δί', ἀλλ' ὄμιλην καὶ δρόσον αὐτᾶς ἠγούμην
καὶ κατείνειν εἰναι. 330
ΣΩΚΡΑΤΗΣ.
Οὐ γὰρ μὰ Δί' οἰσθ' ὅτι ἰπλεῖστους αὐταὶ βόσκου-
σι σοφιστάς,
Θουριομάντεις, ἰατροτέχνας, σφραγιδονυχαργο-
μῆτας,
Κυκλίων τε χορῶν ἁματοκάμπτας, ἀνδρας μετεω-
ροφένακας,
Οὐδὲν δρῶντας βόσκονσ' ἄργον, ὅτι ταῦτας μου-
σοποιούσιν.
ΣΤΡΕΨΙΑΔΗΣ.
Ταὐτ' ἄφ' ἐποίουν "ὕγραν Νεφελᾶν στρεπτα-
γιᾶν δαίον ὁμιᾶν;", 335
"Πλοκάμους θ' ἐκατογκεφάλα Τυρώ, πρημαίνοιν
οις τε Ὄυέλλας;"
Εἶτ' "ἀφεῖς," "διεῖς," "γαμπροῦς οἰωνοῦς ἀερονηχεῖς,"
"Ομβροὺς Ἕδατων δροσερῶν Νεφελῶν"· εἶτ' ἀντ' αὐτῶν κατέπινον
"Κεστράν τεμάχη μεγαλὰν ἀγαθάν, κρέα τ' όρνι-θεία κιχηλάν."
ΣΩΚΡΑΤΗΣ.
Διὰ μέντοι τάσθ' οὐχὶ δικαίως;
ΣΤΡΕΨΙΑΔΗΣ.
Αἶγον δὴ μοι, τί παθοῦσαι, 340
Εἶπερ Νεφελαὶ γ' εἰσίν ἀληθῶς, ὑνηταῖς εἴξασι γυναῖξίν;
Οὐ γὰρ ἐκεῖναι γ' εἰσὶ τοιαύται.
ΣΩΚΡΑΤΗΣ.
Φέρε, ποῖαν γὰρ τινές εἰσίν;
ΣΤΡΕΨΙΑΔΗΣ.
Οὐκ οἶδα σαφῶς· εἴξασιν γοῦν ἐρίσουσιν πεπταμέ-
νοις,
Κοὐχὶ γυναῖξίν, μὰ Δί', οὐδ' ὀτιοῦν· αὐταὶ δὲ ἐξ-i-
νας ἔχουσιν.
ΣΩΚΡΑΤΗΣ.
'Απόχριναι νυν ἄττ' ἤν ἔρισαί.
ΣΤΡΕΨΙΑΔΗΣ.
Λέγε νυν ταχέως ὡ τι βούλει. 345
ΣΩΚΡΑΤΗΣ.
'Ηδὴ ποτ' ἀναβλέψας εἶδες νεφελῆν Κενταῦρον ὁμοίαν
'H παρδάλει ἢ λύκῳ ἢ ταύρῳ;
ΣΤΡΕΨΙΑΔΗΣ.
Νὴ Δί' ἔγωγ'. Εἶτα τί τοῦτο;
ΣΩΚΡΑΤΗΣ.
Γίγνονται πάντα δια βουλονταί· κατ' ἣν μὲν ἑδό
οι συμμέτοιχοι.
'Αγριόν τινα τῶν λαοίων τούτων, οἴκουπερ τὸν Ἐν
νοφάντου,
Συνάντονσαί τὴν μανίαν αὐτοῦ Κενταύρους ἆκα-
σαν αὐτὰς.
ΣΤΡΕΨΙΑΔΙΣ.
Τί γάρ, ἢν ἀρπαγα τῶν δημοσίων κατίδωσι Σίμω-
να, τί δρᾶσιν);
ΣΩΚΡΑΤΗΣ.
'Αποφαίνονσαί τὴν φύσιν αὐτοῦ λύκοι ἑξαίφης
ἐγένοντο.
ΣΤΡΕΨΙΑΔΙΣ.
Ταῦτ' ἄρα, ταῦτα Κλεάννυμον αὐταὶ τὸν ὄμασσιν
χθές ἑδούσαι,
'Οτι δειλότατον τούτον ἐώρον, ἕλαφοι διὰ τοῦτ'
ἐγένοντο.
ΣΩΚΡΑΤΗΣ.
Καὶ νῦν γ' ὦτι Κλείσθενη εἶδον, ὥρας, διὰ τοῦτ'
ἐγένοντο γυναῖκες.
ΣΤΡΕΨΙΑΔΙΣ.
Χαῖρετε τοίνυν, ὦ δέσποιναι· καὶ νῦν, εἴπερ τινὶ
κάλλω,
Οὐρανομήχη ὑπεῖτε κάμοι φωνῆν, ὦ παμβασίλειαι.
ΧΟΡΟΣ.
Χαϊρ', ὥ πρεσβύτα παλαιογενέσ, θηρατὰ λόγων
 timevalν ὕφωμούσων·
Σὺ τε, λεπτοτάτων λήφων ἑρεύ, φράξε πρὸς ἡμᾶς
ὀ τι χρῆσεις.
Ου γαρ ον ἀλλο γ' ὑπακουόσαιμεν τῶν νῦν μετεωροσοφιστῶν
Πλὴν ἢ Προδίκω, τῷ μὲν σοφίας καὶ γνώμης οὐνεκα, σοι δὲ,
"Οτι βρενθύει τ' ἐν ταῖσιν ὑδώις καὶ τῷφθαλμῷ
παραβάλλεις,
Κάνυνπόδητος κακὰ πόλλ' ἀνέχει κἂφ' ἡμῖν σεμνο-
προσωπεῖς.

ΣΤΡΕΨΙΑΔΗΣ.

'Ω Γῆ τοῦ φθέγματος, ὡς ἔερον καὶ σεμνὸν καὶ
τερατώδες.

ΣΩΚΡΑΤΗΣ.

Αὕται γαρ τοι μόναι εἰσὶ θεαὶ· τὰλλα δὲ πάντ' ἐστὶ φλύαρος.

ΣΤΡΕΨΙΑΔΗΣ.

'Ο Ζεὺς δ' ἡμῖν, φερε, πρὸς τῆς Γῆς, οὐλύμπιος
οὐ θεὸς ἐστιν;

ΣΩΚΡΑΤΗΣ.

Ποῖος Ζεὺς; οὗ μὴ ληφήσῃς· οὐδ' ἐστι Ζεὺς.

ΣΤΡΕΨΙΑΔΗΣ

Τί λέγεις σὺ;

'Αλλὰ τίς υἱε; τουτὶ γαρ ἐμοὶ' ἀπόφηναι πρῶτον
ἀπάντων.

ΣΩΚΡΑΤΗΣ.

Αὕται δὴ ποὺ· μεγάλοις δὲ σ' ἐγὼ σημείοις αὕτο
διδάξω.

Φέρε, ποὺ γαρ πόποτ' ἀνευ Νεφελῶν ὄνιν' ἡδὴ
tεθέασαι;

Καίτοι χρῆν αἰθρίας ὑεῖν αὐτῶν, ταῦτας δ' ἀπο-
δημεῖν.
ΣΤΡΕΨΙΑΔΗΣ.
Νὴ τὸν Ἀπόλλων, τούτῳ γέ τοι τῷ νυνὶ λόγῳ εὖ προσέφυσας.
Καίτοι πρῶτον τὸν Δί' ἀληθῶς ὀμην διὰ κοσκινοῦντος οὐρεῖν.
'Αλλ' ὅσις ὁ βροντῶν ἐστὶ φράσον τούτῳ μὲ ποιεῖ τετρεμαίνειν.
ΣΩΚΡΑΤΗΣ.
Αὐταὶ βροντῶν κυλινδόμεναι.
ΣΤΡΕΨΙΑΔΗΣ
Τῷ τρόπῳ, ὥ πάντα σὺ τολμῶν; 375
ΣΩΚΡΑΤΗΣ.
"Ὅταν ἐμπληθόδοσ' ὑδατος πολλοῦ κάναγκασθῶσι φέρεσθαι,
Κατακρημνάμεναι πλῆσεις ὀμβρον δι' ἀνάγκην, εἴτε βαρεῖαι
Εἰς ἄλληλας ἐμπίπτουσαι ὑγνυνται καὶ παταγοῦσιν.
ΣΤΡΕΨΙΑΔΗΣ.
"Ο δ' ἀναγκάζων ἐστὶ τῆς αὐτᾶς, οὐχ ὁ Ζεὺς, ὃστε φέρεσθαι;
ΣΩΚΡΑΤΗΣ.
"Ἠκιστ', ἀλλ' αἰθέριος δῖνος.
ΣΤΡΕΨΙΑΔΗΣ.
Δῖνος; τούτι μ' ἑλελῆθη, 380
"Ο Ζεὺς οὐκ ὃν, ἀλλ' ἀντ' αὐτοῦ Δῖνος νυνὶ βασιλεύσιν.
"Αἰτὰρ οὐδέν πω περὶ τοῦ πατάγου καὶ τῆς βροντῆς μ' ἐδίδαξας.
ΣΩΚΡΑΤΗΣ.
Οὐχ ἡκουσάς μου τὰς Νεφέλας ὑδατος μεστὰς ὅτι
φημὶ
Ἔμπιπτούσας εἰς ἄλληλας παταγεῖν διὰ τὴν πνευμόνητα;
ΣΤΡΕΨΙΑΔΗΣ.
Φέρε τοιτὶ τῷ χρῆ πιστεῦειν;
ΣΩΚΡΑΤΗΣ.
'Απὸ σαυτοῦ γώ σε διδάξω. 385
'Ἡδη ζωμοῦ Παναθηναίοις ἐμπληθείς εἰς ἐτα-φάχθης
Τὴν γαστέρα, καὶ κλόνος ἐξαίφνης αὐτὴν διεκορ
κορύγησεν;
ΣΤΡΕΨΙΑΔΗΣ.
Νὴ τὸν Ἀπόλλω, καὶ δεινὰ ποιεὶ γ' εὐθὺς μοι, κα
τετάραται
Χῶσπερ βροντῇ τὸ ζωμίδιον παταγεῖ καὶ δεινὰ
κέχραγεν.
'Αφέμας πρῶτον παππάξ παππάξ, κάπετι ἐπάγει
παπαπαππάξ,
Χῶταν χέζω, κομιδῆ βροντᾷ παπαπαππάξ, οὕσπερ
ἐκείναι.
ΣΩΚΡΑΤΗΣ.
Σκέψαι τοίνυν ἀπὸ γαστριδίου τυννουτοῦ ὅλα
πέπορδας.
Τὸν δ' ἀέρα τὸνδ' ὄντι ἀπέραντον, πῶς οὐχ εἴκος
μέγα βροντᾶν;
Ταῦτ' ἄρα καὶ τῶνόματ' ἄλληλοιν, βροντῇ καὶ
πορδῆ, ὁμοίω.
ΣΤΡΕΨΙΛΑΙΩΣ.

'Αλλ' ο κεραυνός πόθεν αν φέρεται λάμπων πυρί, τούτο δίδαξον,
Καὶ καταφρύγει βάλλων ἡμῶς, τούς δὲ ζωντας
περιφλυεί;
Τούτον γὰρ δὴ φανερῶς ὁ Ζεὺς ἤσο' ἐπὶ τοὺς ἐπὶ
όρχους.

ΣΩΚΡΑΤΙΣ.

Καὶ πῶς, ὃ μᾶρε σὺ καὶ Κρονίων ὦζων καὶ βέκ
κεσέλινε,
Εἴπερ βάλλει τοὺς ἐπιόρχους, πῶς οὐχὶ Σίμων'
ἐνέπρησεν
Οὔδε Κλεάνυμον οὔδε Θέωρον; καίτοι σφόδρα γ'
eiν' ἐπίορκοι·

'Αλλὰ τὸν αὐτοῦ γε νεῶν βάλλει καὶ Σοῦνιον ἂ-
χρον ὁ Θηνέαν
Καὶ τὰς δρῦς τὰς μεγάλας· τί μαθῶν; οὐ γὰρ δὴ
δρῦς γ' ἐπιορκεῖ.

ΣΤΡΕΨΙΛΑΙΩΣ.

Οὐκ οἷδ'· ἀτῶρ εὖ σὺ λέγειν φαίνει. Τί γὰρ ἔστιν
dῆθ' ὁ κεραυνός;

ΣΩΚΡΑΤΙΣ.

"Οταν εἰς ταύτας ἀνεμος ἔηρος μετεωρίσθεις κα-
tακλεισθῇ,
"Ενδοθέν αὐτῶς ὁσπερ κύστιν φυσεῖ, καπείδθ' ύπ'
ἀνάγκης

'Ρήξας αὐτῶς ἔξω φέρεται σοβαρῶς διὰ τὴν πυ-
κνότητα,

'Ὑπὸ τοῦ ὀξίβδου καὶ τῆς δύμης αὐτῶς ἑαυτὸν κα-
tαχαίων.
ΣΤΡΕΨΙΑΛΗΣ.

Νη Δι', ἕγῳ γοῦν ἀτεχνῶς ἔπαθον τοὺτον τοὺτον ψήφῳ Διασίοισιν.

"Ωπτων γαστέρα τοῖς συγγενεσίν, καὶ οὐκ ἔσχων ἀμελήσας.

Ἡ δ' ἄρ' ἐφυσσάτ' εἰτ' ἐξαίρησις διαλαχήσασα πρός αὐτῷ

Τῷ θαλμῷ μου προσετίλησεν καὶ κατέκαυσεν τὸ πρόσωπον.

ΧΟΡΟΣ.

Ὡ τῆς μεγάλης ἐπιθυμήσας σοφίας, ἄνθρωπε, παρ' ἡμῶν,

Ὡς εὐθαίμων ἐν Ἀθηναίοις καὶ τοῖς Ἑλληνοὶ γενήσει,

Εἰ μνήμων εἴ καὶ φροντιστῆς καὶ τὸ ταλαίπωρον ἐνεστών

Ἐν τῇ ψυχῇ, καὶ μὴ κάμνεις μῆθ' ἐστώς μήτε βα-

δίζων,

Μήτε διγῶν ἄχθει λίαν, μήτ' ἀριστάν ἐπιθυμεῖς, Οἴνου τ' ἀπέχει καὶ γυμνασίων καὶ τῶν ἄλλων ἀνοήτων,

Καὶ βέλτιστον τοῦτο νομίζεις, ὅπερ εἰκὸς δεξιῶν ἄνδρα,

Νικάν πράττων καὶ θυσίαν καὶ τῇ γλώττῃ πο-

λεμίζων;

ΣΤΡΕΨΙΑΛΗΣ.

'Αλλ' ἐνεκέν γε ψυχῆς στεφάδας ὀσκολοκοίτου τε μεγίμνης,

Καὶ φειδώλου καὶ τρυσιβίου γαστρὸς καὶ θυμβρο-

πιδεῖπνου,
Ἀμέλει θαρύτων, οὖνεκα τούτων ἐπιχαλκεύειν πα-φέχουμ' ἂν.

ΣΩΚΡΑΤΗΣ.

"Ἄλλο τι δή' οὖν νομεῖς ἣδη Θεόν οὐδένα πλὴν ἀπερ ἤμεῖς,
Τὸ Χάος τούτι καὶ τὰς Νεφέλας καὶ τὴν Γλώτταν,
τρία ταύτι; 

ΣΤΡΕΨΙΛΑΗΣ.

Οὐδ' ἂν διαλεξθεῖην γ' ἀτεχνῶς τοῖς ἄλλοις, οὐδ' ἂν ἀπαντῶν.

Οὐδ' ἂν θύσαιμ', οὐδ' ἂν σπείσαιμ', οὐδ' ἐπιθείην λιβανωτόν.

ΧΟΡΟΣ.

Δέγη νυν ἡμῖν δ' τι σοι δρᾶμεν θαρύτων, ὥς οὐκ ἀτυχήσεις,

Ἡμᾶς τιμῶν καὶ θαυμάζων καὶ ζητῶν δεξιός εἶναι.

ΣΤΡΕΨΙΛΑΗΣ.

'Ω δέσποιναι, δέομαι τοῖνυν ἡμῶν τουτ' πάνυ μικρόν,

Τῶν Ἑλλήνων εἶναι με λέγειν ἑκατὸν σταδίουσιν ἄριστον. 430

ΧΟΡΟΣ.

Ἀλλ' ἔσται σοι τούτο παρ' ἡμῶν· ὅστε τὸ λοιπὸν γ' ἀπὸ τούτι

Ἐν τῷ δὴμῷ γνώμας οὐδεῖς νικήσει πλείονας ἢ σὺ.

ΣΤΡΕΨΙΛΑΗΣ.

Μὴ μοὶ γε λέγειν γνώμας μεγάλας· οὐ γὰρ τούτων ἐπιθυμῶ,

Ἀλλ' δο' ἐμαυτῷ στρεψονδικήσαι καὶ τοὺς χρῆστας διολισθεῖν.
Τεύξει τοίνυν ὁν ἡμείρεις· οὐ γὰρ μεγάλων ἐπι-
θυμεῖς.

'Αλλὰ σεαυτὸν παράδος θαρσῶν τοῖς ἡμετέροις
προπόλοισι.

ΣΤΡΕΨΙΛΆΗΣ.

Δράσω τοὺθ' ὑμῖν πιστεύσας· ἡ γὰρ ἀνάγκη με
πιέζει

Διὰ τοὺς ἵππους τοὺς κοππατίας καὶ τὸν γάμον, ὅς
μ' ἐπέτριψεν.

Νῦν οὖν χρήσθων ὃ τι βούλονται.
Τουτὶ τὸ γ' ἐμὸν σῶμ' αὐτοίσιν

Παρέχω τύπτειν, πεινῆν, δυσῆν,

Δύκμεῖν, ὑγιῶν, ἀσχῶν δαίρειν,

Εἰπέρ τὰ χρέα διαφευγοῦμαι,

Τοῖς ἀνθρώποις τ' εἰναι δόξῳ

Θρασύς, εὐγλαττος, τολιμήρος, ἢτης,

Βδέλυρος, γευσίδων συγχαλλητῆς,

Εὐφροσιεῖς, περίτριμμα δικῶν,

Κυρῆς, κρόταλον, κίναδος, τρύμη,

Μάσθλης, εἰρων, γλούτος, ἀλαζών,

Κέντρων, μιαρός, στρόφις, ἀργαλέος,

Ματτυλοχός.

Ταῦτ' εἰ μὲ καλοὺσ' ἀπαντῶντες,

Δράντων ἀτεχνὸς ὁ τι χρήζουσιν·

Κεῖ βούλονται,

Νὴ τὴν Δήμητρ' ἔξ μου χορδῆν

Τοῖς φροντισταῖς παραθέντων.
Οὐχ ἄτολμον, ἀλλ’ ἐτοιμον. "Ἰσθι ὁ ός Ταύτα μαθῶν παρ’ ἐμοῦ κλέος οὐρανόμηκες Ἐν βροτοῖσιν ἔξεις.

ΣΤΡΕΨΙΑΔΙΣ.

Τί πείσοιμαι;

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

ΣΤΡΕΨΙΑΔΙΣ.
"Αρά γε τούτ’ ἄρ’ ἐγώ ποι’ ὑσμαί;

ΧΟΡΟΣ.
"Ωςε γε σοῦ πολλοὺς ἐπὶ ταῖς θύραις ἀεὶ καθη- σθαι,
Βουλομένους ἀνακοινοῦσθαι τε καὶ ἐς λόγον ἐλ- θεῖν.

Πράγματα καντιγραφᾶς πολλῶν ταλάντων "Ἄξια σῆ φρενὶ συμβουλευσομένους μετὰ σοῦ. 475 Ἄλλ’ ἐγχείρει τὸν πρεσβύτην ὅ τι περ μέλλεις προδιδάσκειν,
Καὶ διακίνει τὸν νοῦν αὐτοῦ, καὶ τῆς γνώμης ἀποπειρᾶ.

ΣΩΚΡΑΤΗΣ.
"Αγε δῆ, κάτειπέ μοι σὺ τὸν σαντοῦ τρόπον, "Ἰν’ αὐτὸν εἰδὼς ὅστις ἐστὶ μηχανάς "Ἡδὴ ’π’ τούτοις πρὸς σὲ καίνας προσφέρω.

ΣΤΡΕΨΙΑΔΙΣ.
Τί δέ; τειχομαχεῖν μοι ἰδιανεῖ, πρὸς τῶν θεῶν;

ΣΩΚΡΑΤΗΣ.
Οὐκ, ἀλλὰ βραχέα σου πυθέσθαι βούλομαι,
Εἴ μνημονικὸς εἰ.

ΣΤΡΕΨΙΑΔΗΣ.

Αὔο τρόπω νὴ τὸν Δία

"Ην μὲν γ' ὀφείληται τί μοι, μνήμων πάνω.

Εἰς δ' ὀφείλοι, σχέτλιος, ἐπιλήψιον πάνω. 485

ΣΩΚΡΑΤΗΣ.

"Ενεστὶ δὴτα σοι λέγειν ἐν τῇ φύσει;

ΣΤΡΕΨΙΑΔΗΣ.

Λέγειν μὲν οὖν ἑνεστ', ἀποστερεῖν δ' ἐνι.

ΣΩΚΡΑΤΗΣ.

Πῶς οὖν δυνῆσει μανθάνειν;

ΣΤΡΕΨΙΑΔΗΣ.

'Αμέλει, καλῶς.

ΣΩΚΡΑΤΗΣ.

"Αγε νῦν ὅπως, ὅταν τι προβάλωμαι σοφὸν

Περὶ τῶν μετεώρων, εὐθέως ὑφαρπάσει.

ΣΤΡΕΨΙΑΔΗΣ.

Τί δαί; κυνηδὸν τὴν σοφίαν σιτῆσομαι;

ΣΩΚΡΑΤΗΣ.

"Ανθρώπος ἀμαθής οὐτοσὶ καὶ βάρβαρος,

Λέοντα σ', ὡς πρεσβύτα, μὴ πληγῶν δέει.

Φέρ' ἵδω, τί δρᾶς, ἢν τίς σε τύπτῃ;

ΣΤΡΕΨΙΑΔΗΣ.

Τύπτομαι,

Κἀπειτ' ἐπισχῶν ὁλίγον ἐπιμαρτύρομαι,

Εἴτ' αὕθες ἀχαρῆ διαλυσῶν δικάζομαι.

ΣΩΚΡΑΤΗΣ.

"Ἰην νῦν, κατάθον Θοιμάτων.

ΣΤΡΕΨΙΑΔΗΣ.

'Ηδίκηκά τι;
ΣΩΚΡΑΣ.
Οὖν, ἄλλα γινομένα εἰσίτεναι νομίζεται.

ΣΤΡΕΨΙΑΔΗΣ.
'Αλλ' οὐχὶ φωφάσων ἔρωτ' εἰσέρχομαι.

ΣΩΚΡΑΣ.
Κατάθου· τί λησεῖς;

ΣΤΡΕΨΙΑΔΗΣ.
Εἰπὲ δὴ νῦν μοι τοῦτο· 500
'Ἡν ἔπιμελής ὦ καὶ προθυμώς μανθάνω,
Τῷ τῶν μαθητῶν ἐμφερής γενήσομαι;

ΣΩΚΡΑΣ.
Οὐδὲν διοίσεις Χαίρεσάντος τὴν φύσιν.

ΣΤΡΕΨΙΑΔΗΣ.
Οἶμοι κακοδαιμον, ἡμιθνής γενήσομαι.

ΣΩΚΡΑΣ.
Οὔ μὴ λαλήσεις, ἀλλ' ἀκολουθήσεις ἐμοὶ 505
'Ανύσας τι δευτεράττον.

ΣΤΡΕΨΙΑΔΗΣ.
'Εσ τῷ χείρε νυν
 Δόσ μοι μελιτούτταν πρότερον· ὡς δέδοιχ' εὖ ὡς
Εἴσω καταβαίνον ὀσπέρ εἰς Τροφωνίου.

ΣΩΚΡΑΣ.
Χώρει· τί κυπτάζεις ἔχων περὶ τὴν Θύραν;

ΧΟΡΟΣ.
'Αλλ' ἢ τί χαίρον τῆς ἀνδρείας 510
Οὐνεκα ταύτης.
Εὐσυχία γένοιτο τῶν-
θρώπων, ὡς προηγοῦν
Εἴς βασὶ τῆς ἡλικίας,
Νεωτιρῶς τὴν φύσιν αὖ-

516
τού πράγματιν χρωτίζεται
Καὶ σοφίαν ἐπασχεῖ.

'Ὁ θεόμενοι, κατερῷ πρὸς ύμᾶς ἐλευθέρως
Τάληθή, νὴ τὸν Διόνυσον τὸν ἐκθρέψαματα μὲ.
Οὗτο νικήσαμι τ’ ἐγὼ καὶ νομιζόμην σοφός,

ὑμᾶς ἡγούμενος εἰναὶ θεατὰς δεξιοὺς.
Καὶ ταῦτην σοφότατ’ ἔχειν τῶν ἐμῶν κομωδιῶν,
Πρῶτος ἥξιος’ ἀναγενν’ ὑμᾶς, ἥ παρέσχε μοι
"Εργον πλεῖστον: εἰτ’ ἀνεχόρουν ὑπ’ ἄνδρῶν
φορτικῶν

'Ἡττῆθείς, οὗκ ἄξιος ὤν· ταῦτ’ οὖν ύμῖν μέμφο-


μαι


Τοῖς σοφοῖς, οὖν οὖνεκ’ ἑγὼ ταῦτ’ ἐπραγματευόμην.

'Ἀλλ’ οὐδ’ ὡς ύμῶν ποθ’ ἐκὼν προδόσῳ τοὺς δε-


ξιούς.

Εξ ὤτον γὰρ ἐνθάδ’ ὑπ’ ἄνδρῶν, οἷς ἡδ’ καὶ λέ-


γειν,

"Ο σώφρων τε χῶ καταπτύγων ἁριστ’ ἡκουσάτην,
Κάγῳ, παρθένος γὰρ έτ’ ἑ, κοῦκ εξῆν πό μοι


τεκεῖν,

'Εξέθηκα, παῖς τ’ ἔτερα τις λαβοῦσ’ ἀνείλετο,

Τοῖς τ’ ἐκθερήσατε γενναῖος καταλαβύοσκε·

ʼΕκ τούτον μοι πιστὰ παρ’ ύμῖν γνώμης ἐσθ’ ὅρκια.


Νῦν οὖν ’Ηλέκτραν κατ’ ἐκείνην ἢδ’ ἡ κομωδία
Ζητοῦσ’ ἡλθ’ ἣν που ’πετυχ’ θεατᾶς οὕτω σο-


φοῖς.

Γνώσεται γάρ, ἣνπερ ἢδη, τάδελφοι τὸν βόστρυ-


χον.

'Ος δὲ σώφρων ἐστὶ φύσει σχέψασθ’. ήτις πρῶτα


μὲν
Οὐδὲν ἦλθεν ἥραμαμένη σκῦτινον καθεμένον,
'Ερυθρὸν ἐξ ἄκρου, παχύ, τοῖς παιδίσοις ἰν' ἡ γέλως·
Οὐδ' ἔσκωψε τοὺς φαλαξφοὺς, οὐδὲ κόρδαχ' εἰλκυ-
σεν,  540
Οὐδὲ πρεσβύτης ὁ λέγων τάπη τῇ βαχτηρίᾳ
Τύπτει τὸν παρόντ', ἀρανίζων πονηρὰ σκόμματα,
Οὐδ' εἰσήξε δάδας ἔχουσ', οὐδ' ἵνα ἵνα βοᾷ,
'Αλλ' αὐτῇ καὶ τοῖς ἐπεσιν πιστεύουσ' ἐλήλυθεν.
Κἀγώ μὲν τοιοῦτος ἄνήρ ὃν ποιητὴς οὐ κοιμῶ,  545
Οὐδ' ὑμᾶς ζητῶ 'ξαπατῶν δὲς καὶ τρὶς ταύτ' εἰσά-
γων,
'Αλλ' ἂεὶ καϊνάς ιδέας εἰσφέρων σοφίζομαι,
Οὐδὲν ἀλλήλαιον ὀμοίας καὶ πάσας δεξιᾶς·
"Οσ μέγιστον ὅντα Κλέων' ἔπαισ' εἰς τὴν γαστέρα,
Κουὴ ἐτόλμησι' αὐτῖς ἐπεμπηθῆς' αὐτῷ κειμέ-
νῳ.
Οὕτω δ', ὡς ἄπαξ παρέδωκεν λαβήν 'Ὑπέρβολος,
Τοῦτον δείλαιον κολετρῶσ' ἂεὶ καὶ τὴν μητέρα.
Εὐπολίς μὲν τὸν Μαρικάν πρώτησιν παρεῖλκυσεν
'Εκστρέψας τοὺς ὑμετέρους 'Ἰππέας κακὸς κακῶς,
Προσθεὶς αὐτῶ γραύνιν μεθύσῃν τὸν κόρδαχος οὐ-
νεχ', ἥν  550
Φρύνιχος πάλαι πεποίηχ', ἥν τὸ κῆτος ἦσθεν.
Εἰς' 'Ερμιππος αὐτῖς ἐποίησεν εἰς 'Ὑπέρβολον,
'Αλλοι τ' ἢδη πάντες ἐρείδουσιν εἰς 'Ὑπέρβολον,
Τὰς εἰχοῦς τῶν ἐγχέλεων τὰς ἐμὰς μιμοῦμενοι.
"Οστις οὖν τούτοις γελά, τοῖς ἐμοῖς μὴ χαϊρέ-
τω.  555
"Ἡν δ' ἐμοὶ κα' τοιςιν ἐμοῖς εὐφραίνησοθ' εὐρή-
μασιν,
Ή σελήνη θ’ ἔξελειπε τὰς ὁδοὺς· ὁ δ’ ἦλιος
Τὴν θυραλλίδ’ εἰς ἑαυτὸν εὐθέως ξυνελκύσας
Οὐ φανεῖν ἔφασκεν ὑμῖν, εἰ στρατηγῆσει Κλέων.
Ἀλλ’ ὁμοὶς εἰλεσθε τούτοις· φασὶ γὰρ δυσβουλίαν
Τῇ δὲ τῇ πόλει προσεῖναι, ταῦτα μέντοι τοὺς θεοὺς
"Ἄττὰν ύμεῖς ἐξαμάρτητε", ἐπὶ τὸ βέλτιον τρέπειν.
ΝΣ δὲ καὶ τούτο ξυνοίσει ὀξιῶς διδάξομεν.
"Ην Κλέωνα τὸν λάρον δόρων ἐλόντες καὶ κλοπῆς, Εἶτα φιμώστητε τούτον τῷ ξύλῳ τὸν αὐχένα, Αὐθίς ἐς τάρχαιον ύμῖν, εἰ τι κἀξημάρτετε, 'Επὶ τὸ βέλτιον τὸ πράγμα τῇ πόλει συνοίσεται. 'Αμφὶ μοι αὐτὲ, Φοῖβ' ἀναξ Ἀήλιε. Κυνθίαν ἑχον 'Ὑμικέρατα πέτραν. "Η τ' Ἑφέσου μάκαιρα πάγχρυσον ἑχεις Οἴκον, ἐν ὧν κόραι σὲ Λυδῶν μεγάλως σέβουσιν. "Η τ' ἐπιχάριος ἡμετέρα θεός, Αἰγίδος ἡμίχος, πολυύχος Ἄθανα. Παρνασίαν θ' ὅς κατέχων Πέτραν σὺν πεῦκαις σελαγεὶ Βάχχαις Δελφίσιον ἐμπρέπον, 605 Κωμαστὶς Διόνυσος. 'Ἡνίχ' ἤμεις δεῦρ' ἀφορμᾶσθα παρεσκενάσμεθα, 'Ἡ Σελήνη συντυχοῦσ' ὑμῖν ἐπέστειλεν φράσαι, Πρῶτα μὲν χαίρειν Ἄθηναίοισι καὶ τοῖς ξυμμάχοις. Εἶτα θυμαίνειν ἐφασκε· δεινὰ γὰρ πεπονθέναι, 610 Ὀφέλουσ' ὑμᾶς ἀπαντᾶς, οὐ λόγοις, ἀλλ' ἐμφάνως,— Πρῶτα μὲν τοῦ μηνὸς εἰς δάδ' οὐκ ἐλαττων ἡ δραχμήν, "Ωστε καὶ λέγειν ἀπαντᾶς ἔξιοντας ἔσπερας, Μη πρίγη, παῖ, δάδ', ἐπειδὴ φῶς Σελήναιής καλον. "Αλλα τ' εὖ δράν φησιν, ὑμᾶς δ' οὐκ ἀγείν τὰς ἡμέρας 615 Οὐδὲν ὀρθῶς, ἀλλ' ἀνω τε καὶ κάτω κυδοιδοπάν. Ὑστ' ἀπειλεῖν φησιν αὐτῇ τοὺς θεοὺς ἐκάστοτε
'Ἡνίκ' ἂν ψευσθῶσι δείπνου, κατίωσιν οἴκαδε Τῆς ἐορτῆς μὴ τυράντες κατὰ λόγον τῶν ἤμερῶν. Καὶ ὅταν θύεις δὲ, στρεβλοῦτε καὶ δικαίετε. Πολλάχις δ' ἡμῶν ἀγόντων τῶν θεῶν ἀπαστίαν, 'Ἡνίκ' ἂν πενθῶμεν ἢ τὸν Μέμνον' ἢ Σαρπηδόνα,

Σπένδεθ' ύμεῖς καὶ γελάτ', ἀνθ' ὄν λαχῶν 'Ὑπέρ-βολος

Τῆτες ἑρωμυμονεῖν, καπειθ' ὑφ' ἡμῶν τῶν θεῶν ἔσχατον ἀφηρέθη· μᾶλλον γὰρ οὕτως εἴσεται

Κατὰ σελήνην ὡς ἄγειν χρῆ τοῦ βίου τὰς ἠμέρας.

ΣΩΚΡΑΤΗΣ.

Μᾶ τὴν 'Ἀναπνοὴν, μᾶ τὸ Χάος, μᾶ τὸν 'Αέρα, ὦν εἶδον οὕτως ἄνδρ' ἀγροικὸν οὐδένα οὐδ' ἀπορον οὐδὲ σκαῖον οὐδ' ἐπιλήσομαι.

'Οστις σκαλαθυρμάτι ἀττα μικρὰ μανθάνων, Ταῦτ' ἐπιλέλησαν πρὸν μαθεῖν· ὦμως γε μὴν Αὐτὸν καλὸν ὑφραζε δευρὶ πρὸς τὸ φῶς.

Ποῦ Στρεψιάδης; ἔξει τὸν ἀσκάντην λαβὼν.

ΣΤΡΕΨΙΑΔΗΣ.

'Αλλ' οūχ ἐώσι μ' ἐξενευχεῖν οἱ κόρεις.

ΣΩΚΡΑΤΗΣ.

'Ἀνύσας τι κατάθου, καὶ πρόσεχε τὸν νοῦν.

ΣΤΡΕΨΙΑΔΗΣ.

' Ἰδοὺ. 635

ΣΩΚΡΑΤΗΣ.

'Αγε δῆ, τί βούλει πρότα νυνὶ μανθάνειν ὦν οὐχ ἐδιδάχθης πάσοτ' οὐδέν; εἰπε' μοι.

Πότερα περὶ μέτρων ὡς περὶ ἐπῶν ἡ ὀνύθμοιν;
ΣΤΡΕΨΙΑΔΗΣ.
Περὶ τῶν μέτρων ἔγωγ’· ἐναγχος γὰρ ποτε Ἡνί’ ἀλφιταμοιβοῦ παρεχόπτην διχοινίκρ.
ΣΩΚΡΑΤΙΣ.
Οὗ τοῦτ’ ἐρωτῶ σ’, ἀλλ’ ὁ τι κάλλιστον μέτρον Ἡγεῖ’ πότερον τὸ τρίμετρον ἢ τὸ τετράμετρον;
ΣΤΡΕΨΙΑΔΗΣ.
Ἐγὼ μὲν οὐδὲν πρότερον ἡμιεκτέου.
ΣΩΚΡΑΤΙΣ.
Οὐδὲν λέγεις, ὥ ’νθρωπε.
ΣΤΡΕΨΙΑΔΗΣ.
Περίδου νυν ἐμοί,
Εἰ μὴ τετράμετρόν ἐστιν ἡμιεκτέου.
ΣΩΚΡΑΤΙΣ.
Ἐσ κόρακας, ὅς ἄγροικος εἰ καὶ δυσμαθής.
Ταχὺ δ’ ἂν δύναιο μανθάνειν περὶ ὅνθμων.
ΣΤΡΕΨΙΑΔΗΣ.
Τί δὲ μ’ ὁφελήσουσ’ ὁί ὅνθμοι πρὸς τάλφιτα;
ΣΩΚΡΑΤΙΣ.
Πρῶτον μὲν εἶναι κομητῶν ἐν συνουσίᾳ,
Ἐπαίωνθ’ ὅποιός ἐστὶ τῶν ὅνθμῶν 650
Κατ’ ἐνόπλιον, χώποιος αὐτα κατὰ δάκτυλον.
ΣΤΡΕΨΙΑΔΗΣ.
Κατὰ δάκτυλον; νη’ τὸν Δι’ ἀλλ’ οἶδ’. 
ΣΩΚΡΑΤΙΣ.
Εἰπὲ δὴ.
ΣΤΡΕΨΙΑΔΗΣ.
Τίς ἄλλος ἀντὶ τουτοῦ τοῦ δακτύλου, 
Πρὸ τοῦ μὲν, ἔτ’ ἐμοὶ παιδὸς οὖντος, οὔτοσι.
ΕΕΝΕΕΔΔΙΔΙ.

ΣΩΚΡΑΤΗΣ.

' Ἀγρεῖος εἶ καὶ σκαῖος

ΣΤΡΕΨΙΛΑΔΗΣ.

Οὐ γὰρ, ἀξιογέ, 655
Τούτων ἐπιθυμῶ μανθάνειν οὐδέν.

ΣΩΚΡΑΤΗΣ.

Τί δαί;

ΣΤΡΕΨΙΛΑΔΗΣ.

'Εκεῖν' ἐκεῖνο, τὸν ἀδικώτατον λόγον.

ΣΩΚΡΑΤΗΣ.

'Αλλ' ἔτερα δὲι σε πρότερα τούτων μανθάνειν,
Τῶν τετραπόδων ἀττ' ἐστὶν ὁρθῶς ἄφθενα.

ΣΤΡΕΨΙΛΑΔΗΣ.

'Αλλ' οὐδ' ἔγογγε τάρφεν', εἰ μὴ μαίνομαι. 660
Κριός, τράγος, ταῦρος, κύων, ἀλεξτρυών.

ΣΩΚΡΑΤΗΣ

'Ορᾶς δ' πάσχεις; τὴν τε θήλειαν καλεῖς
'Αλεξτρυῶνα κατὰ ταύτο καὶ τὸν ἄφθενα.

ΣΤΡΕΨΙΛΑΔΗΣ.

Πῶς δὴ; φέρε.

ΣΩΚΡΑΤΗΣ.

Πῶς; ἀλεξτρυῶν κάλεξτρυῶν.

ΣΤΡΕΨΙΛΑΔΗΣ.

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

ΣΩΚΡΑΤΗΣ.

'Αλεξτρυῶαιναν, τὸν δ' ἔτερον ἀλέξτορα.

ΣΤΡΕΨΙΛΑΔΗΣ.

'Αλεξτρυῶαιναν; εὖ γε νὴ τὸν 'Αέρα.

'Οστ' ἀντὶ τούτων τοῦ διδάγματος μόνον
Διάλφιτώσω σοι χύκλῳ τὴν κάρφοπον.
ΝΕΦΕΛΑΙ.

ΣΩΚΡΑΤΗΣ.

'Ιδοῦ μάλ' αὖθις τοῦθ' ἔτερον τὴν κάρδοπον εἶναι καλεῖς, θήλειαν οὖσαν.

ΣΤΡΕΨΙΑΔΙΣ.

Τῷ τρόπῳ

Ἀρέταν καλῶ γῳ κάρδοπον;  

ΣΩΚΡΑΤΗΣ.

Μάλιστά γε,

"Ὡσπέρ γε καὶ Κλεόνυμον.

ΣΤΡΕΨΙΑΔΙΣ.

Πῶς δή; φράσον.

ΣΩΚΡΑΤΗΣ.

Ταύτῶν δύναται σοι κάρδοπος Κλεόνυμος.

ΣΤΡΕΨΙΑΔΙΣ.

'Αλλ', ὥ 'γαθ', οὖθ' ἵν κάρδοπος Κλεόνυμος,  

'Αλλ' ἐν θυεία στρογγύλη 'νεμάττετο.  

'Ατὰρ τὸ λοιπὸν πῶς με χρῆ καλεῖν;  

ΣΩΚΡΑΤΗΣ.

"Ὅπως;

Τὴν καρδόπην, ὡσπέρ καλεῖς τὴν Σωστράτην.

ΣΤΡΕΨΙΑΔΙΣ.

Τὴν καρδόπην θήλειαν;  

ΣΩΚΡΑΤΗΣ  

'Ορθῶς γὰρ λέγεις.

ΣΤΡΕΨΙΑΔΙΣ.

'Εκείνο δ' ἤν ἂν, καρδόπη, Κλεόνυμη.  

ΣΩΚΡΑΤΗΣ.

'Ετι δή γε περὶ τῶν ὄνομάτων μαθεῖν σε δεῖ,  

"Ἀττ' ἄρθεν' ἐστίν, ἀττὰ δ' αὐτῶν θήλεα.
ΣΤΡΕΨΙΛΔΗΣ.
'Αλλ' οἴδ' ἐγὼν' ᾧ θήλε' ἐστίν.
ΣΩΚΡΑΤΗΣ.
Εἶπε δή.
ΣΤΡΕΨΙΛΔΗΣ.
Δύσιλλα, Φίλιννα, Κλειταγόρα, Δημητρία.
ΣΩΚΡΑΤΗΣ.
'Αφίξανα δὲ ποία τῶν ὄνομάτων;
ΣΤΡΕΨΙΛΔΗΣ.
Μυρία.
Φιλόξενος, Μελησίας, 'Αμυνίας.
ΣΩΚΡΑΤΗΣ.
'Αλλ', ὃ πονηρέ, ταῦτά γ' ἔστ' οὐκ ἄφιξαν.
ΣΤΡΕΨΙΛΔΗΣ
Οὐκ ἄφιξαν' ύμῖν ἐστίν;
ΣΩΚΡΑΤΗΣ.
Οὕδαμῶς γ', ἔπει
Πῶς ἂν καλέσειας ἐνυχών 'Αμυνία;
ΣΤΡΕΨΙΛΔΗΣ.
'Οπως ἂν; ὥδ', δεῦρο δεῦρ', 'Αμυνία.
ΣΩΚΡΑΤΗΣ.
'Ορᾶς; γυναικά τὴν 'Αμυνίαν καλεῖς.
ΣΤΡΕΨΙΛΔΗΣ.
Οὔχον δικαίως, ἦτες οὐ στρατεύεται;
'Ατὰρ τί ταῦθ' ἀ πάντες ἤσμεν μανθάνο; ΣΩΚΡΑΤΗΣ.
Οὐδὲν μὰ Δί', ἀλλὰ καταχλυνεῖς δευρὶ
ΣΤΡΕΨΙΛΔΗΣ.
Τί δρῶ;
ΣΩΚΡΑΤΗΣ.
'Εφρόντισον τι τῶν σεαυτοῦ πραγμάτων.
- ΣΤΡΕΨΙΑΔΗΣ.
Μη δὴθ', ἵκετεύω σ', ἐνθ' ἀλλ' εἰπερ γε χρή,
Χαμαί μ' ἔασον αὖτα ταῦτ' ἐκφροντίσαι.
ΣΩΚΡΑΤΗΣ.
Οὐκ ἔσσι παρὰ ταῦτ' ἄλλα.
- ΣΤΡΕΨΙΑΔΗΣ.
Κακοδαίμων ἔγω,
Οἶαν δίκην τοῖς χόρειι δόσω τήμερον.
ΧΟΡΟΣ.
Φρόντιζε δὴ καὶ διάθρει, πάντα τρόπον τε σαυτὸν
Στροβεί πυκνώσας.
Τάχυς δ', οταν εἰς ἄλπορον πέσης,
'Επ' ἄλλο πῆδα
Νόημα φρενός· ὕπνος δ' ἀπέστω γλυκύθυμος ὄμματον.
ΣΤΡΕΨΙΑΔΗΣ.
'Ιατταταί ἰατταταί.
ΧΟΡΟΣ.
Τί πάσχεις; τί κάμνεις;
ΣΤΡΕΨΙΑΔΗΣ.
'Απόλλυμαι δείλαιος· ἐκ τοῦ σχίμπωδος
Λαύκνουσι μ' ἐξερποντες οἱ Κορίνθιοι,
Καὶ τὰς πλευρὰς δαρδάπτουσιν
Καὶ τὴν ψυχὴν ἑκπίνουσιν,
Καὶ τοὺς ὀρχεις ἑξέλκουσιν,
Καὶ τὸν πρωτὸν διορύττουσιν,
Καὶ μ' ἀπολούσιν.
ΧΟΡΟΣ.
Μὴ νυν βαρέως ἀλγεὶ λίαν.
ΣΤΡΕΨΙΛΑΙΩΣ.
Καὶ πῶς; ὅτε μον
Φροῦδα τὰ χρήματα, φροῦδὴ χροία,
Φροῦδὴ ψυχῆ, φροῦδὴ δ' ἐμβάς.
Καὶ πρὸς τούτοις ἔτι τοῖς κακοῖς
Φροῦράς ἄδων
"Ολίγου φροῦδοις γεγένημαι.
ΣΩΚΡΑΤΙΣ.
Οὗτος, τί ποιεῖς; οὐχὶ φροντίζεις;
ΣΤΡΕΨΙΛΑΙΩΣ.
"Εγὼ;
Νῃ τὸν Ποσείδω.
ΣΩΚΡΑΤΙΣ.
Καὶ τί δῆτέ φροντίσας;
ΣΤΡΕΨΙΛΑΙΩΣ.
"Ἠπὸ τῶν κόρεων εἰ μοῦ τί περιλειπθήσεται.
ΣΩΚΡΑΤΙΣ.
"Απολεῖ κάκιστιν.
ΣΤΡΕΨΙΛΑΙΩΣ.
"Αλλῆ, ὃ 'γάθῃ, ἀπόλωλ' ἀρτίως.
ΣΩΚΡΑΤΙΣ.
Οὐ μαλακιστέρ', ἀλλὰ περικαλυπτέα.
"Εξευρετέος γὰρ νοῦς ἀποστερητικὸς
Καπαϊόλημι".
ΣΤΡΕΨΙΛΑΙΩΣ.
Οἶμοι, τίς ἂν δῆτ' ἐπιβάλοι
"Εξ ἀρνακίδων γνώμην ἀποστερητιρίδα;
ΣΩΚΡΑΤΙΣ.
Φέρε νυν, ἄθρησκο πρῶτον, ὦ τί δρᾷ, τούτοι.
Οὗτος, καθεύδεις;
ΣΤΡΕΨΙΑΔΗΣ.
Μα τὸν Ἀπόλλων γὰρ μὲν οὖν,
ΣΩΚΡΑΤΗΣ.
"Εχεις τι;
ΣΤΡΕΨΙΑΔΗΣ.
Μα Δί' οὐ δὴ τ' ἔγωγ',
ΣΩΚΡΑΤΗΣ.
Οὐδὲν πάνυ;
ΣΤΡΕΨΙΑΔΗΣ.
Οὐδὲν γε πλὴν ἢ τὸ πέος ἐν τῇ δεξιᾷ.
ΣΩΚΡΑΤΗΣ.
Οὐχ ἐγκαλυψόμενος ταχέως τι φροντιεῖς;
ΣΤΡΕΨΙΑΔΗΣ.
Περὶ τοῦ; σὺ γὰρ μοι τούτο φράσον, ὁ Σώκρατες.
ΣΩΚΡΑΤΗΣ.
Αὐτὸς ο τι βούλει πρῶτος ἐξευρόθα λέγε.
ΣΤΡΕΨΙΑΔΗΣ.
'Ακήκοας μυριάκις ἀγὼ βούλομαι,
Περὶ τῶν τόκων, ὡς ἂν ἀποδῶ μηδενί.
ΣΩΚΡΑΤΗΣ.
"Ιθι ννν, καλύπτων καὶ σχάσας τὴν φροντίδα
Λεπτὴν κατὰ μικρὸν περιφρόνητα πάνω γράμματα,
'Ορθῶς διαίροι καὶ σχοπῶν.
ΣΤΡΕΨΙΑΔΗΣ.
Οἴμοι τάλας.
ΣΩΚΡΑΤΗΣ.
"Εξ' ἀτρέμα· κἂν ἀποφῆς τι τῶν νοημάτων,
Ἀρεις ἀπελθή· κατὰ τὴν γνώμην πάλιν
Κίνησον αὖθισ, αὐτὸ καὶ ἥγουσθοισον.
ΣΤΡΕΨΙΑΔΗΣ.

"Ω Σωκράτιδιον φίλτατον.

ΣΩΚΡΑΤΗΣ.

Τί, ὦ γέρων;

ΣΤΡΕΨΙΑΔΗΣ.

"Εχό τόχου γυώμην ἀποστερητικήν.

ΣΩΚΡΑΤΗΣ.

Επίδειξον αὐτήν.

ΣΤΡΕΨΙΑΔΗΣ.

Εἰπὲ δὴ νῦν μοι τοδί.

Γυναῖκα φαρμακίδ' εἰ προϊμένος Θετταλήν
Καθέλομι νύκτωρ τὴν σελήνην, εἰτα δὴ
Αὐτὴν καθείρζαι' ἐς λοφεῖον στρογγύλον,
"Ωσπέρ κάτοπτρον, κατα τηροῖν ἔχων,—

ΣΩΚΡΑΤΗΣ.

Τί δῆτα τοῦτ' ἂν ὕφελθησεῖν σ';

ΣΤΡΕΨΙΑΔΗΣ.

"Ο τι;

Εἰ μηκέτ' ἀνατέλλοι σελήνη μηδαμοῦ,
Οὐχ ἂν ἀποδοίην τοὺς τόξους.

ΣΩΚΡΑΤΗΣ.

"Οτιὴ τι δὴ;

ΣΤΡΕΨΙΑΔΗΣ.

"Οτιὴ κατὰ μήνα τάργυρον δανείζεται.

ΣΩΚΡΑΤΗΣ.

Εὖ γ' ἀλλ' ἔτερον αὐ̂σοι προβαλῶ τι δεξιόν.
Εἰ σοι γράφοιτο πεντετάλαντός τις δίκη,
"Οπως ἂν αὐτὴν ἀφανίσεις εἰπέ μοι.

ΣΤΡΕΨΙΑΔΗΣ.

"Οπωσ; ὁπωσ; Οὐκ οἶδ' ἀτὰρ χητητέον.
ΝΕΦΕΛΑΙ.

ΣΩΚΡΑΤΗΣ.
Μὴ νων περὶ σαυτὸν εἰλλε τὴν γνώμην ἄεί,
ἜΜι ἀποχάλα τὴν φροντίδ’ ἐς τὸν ἄερα,
Λινόδετον ὅσπερ μηλολόνθην τοῦ ποδὸς.

ΣΤΡΕΨΙΑΔΗΣ.
Εὔρηκ’ ἀφάνιον τῆς δίκης σοφωτάτην,
"Ωστ’ αὐτὸν ὁμολογεῖν σ’ ἔμοι.

ΣΩΚΡΑΤΗΣ.
Ποίαν τινά; 765

ΣΤΡΕΨΙΑΔΗΣ.
"Ηδη παρὰ τοῖς φαρμακοπόλαις τὴν λίθον
Ταύτην ἐόρακας, τὴν καλὴν, τὴν διαφανῆ,
"Ἀφ’ ἦς τὸ πῦρ ἀπτούσι;

ΣΩΚΡΑΤΗΣ.
Τὴν ὑαλὸν λέγεις;

ΣΤΡΕΨΙΑΔΗΣ.
"Ἐγὼ γε. Φέρε, τί δὴν’ ἄν, εἰ ταύτην λαβών,
"Ὅποτε γράφοιτο τὴν δίκην ὁ γραμματεύς,
"Ἀπατέρω στὰς ὡδὲ πρὸς τὸν ἡλιον
Τὰ γράμματ’ ἐκτῆξαι μὴ τῆς ἐμῆς δίκης;

ΣΩΚΡΑΤΗΣ.
Σοφῶς γε νὴ τὰς Χάριτας.

ΣΤΡΕΨΙΑΔΗΣ.
Οὐμ’ ὡς ἡδομαί
"Οτι πεντετάλαντος διαγέγραπται μοι δίκη.

ΣΩΚΡΑΤΗΣ.
"Αγε δὴ ταχέως τούτι ξυνάρπασον.

ΣΤΡΕΨΙΑΔΗΣ.
Τὸ τί; 775
ΣΩΚΡΑΤΙΣ.
Οπως ἀποστρέψαις ἂν ἀντιδίκων δίκην,
Μέλλων ὀφλήσειν μὴ παρόντων μαρτύρων.
ΣΤΡΕΨΙΑΔΗΣ.
Φαυλότατα καὶ ὁμοί.
ΣΩΚΡΑΤΙΣ.
Εἰπὲ δὴ.
ΣΤΡΕΨΙΑΔΗΣ.
Καὶ δὴ λέγω.
Εἰ πρόσθεν, ἔτι μιᾶς ἐνεστώσας δίκης,
Πρὶν τὴν ἐμὴν καλεῖσθ’, ἀπαγξαίμην τρέχων. 760
ΣΩΚΡΑΤΙΣ.
Οὐδὲν λέγεις.
ΣΤΡΕΨΙΑΔΗΣ.
Νὴ τοὺς θεοὺς ἔγωγ’, ἐπεὶ
Οὐδεὶς κατ’ ἐμοὺ τεθνεῶτος εἰσάξει δίκην.
ΣΩΚΡΑΤΙΣ.
Ὑθεῖς· ἀπεξῆ’, οὐκ ἂν διδαξαίμην σ’ ἔτι.
ΣΤΡΕΨΙΑΔΗΣ.
Ὀτιῇ τί; Ναὶ πρὸς τῶν θεῶν, ὁ Σῶκρατες.
ΣΩΚΡΑΤΙΣ.
Ἀλλ’ εὐθὺς ἐπιλήθης σὺ γ’ ἀτ’ ἂν καὶ μάθης. 785
Ἐπεὶ τί νυνὶ πρῶτον ἐδιδάχθης; λέγε.
ΣΤΡΕΨΙΑΔΗΣ.
Φέρ’ ἔδω, τί μέντοι πρῶτον ἦν; τί πρῶτον ἦν;
Τὶς ἦν ἐν ἥ ματτόμεθα μέντοι τάλαφτα;
Οὐμοι, τίς ἦν;
ΣΩΚΡΑΤΙΣ.
Οὐκ ἐσ κόρακας ἀπορθερεῖ,
Ἐπιλησμότατον καὶ σκωλότατον γεφώντιον; 790
ΣΤΡΕΨΙΛΔΗΣ.
Οἶμοι, τί οὖν δὴ θὸν ὁ κακοδαίμων πείσομαι;
' Ἀπὸ γὰρ ὁλοῦμαι μὴ μαθῶν γλωττοστροφεῖν.
' Ἀλλ', ὁ Νεφέλαι, χρηστὸν τι συμβουλεύσατε.
ΧΟΡΟΣ.
'Ημεῖς μὲν, ὁ πρεσβύτα, συμβουλεύσομεν,
Εἰ σοί τις νῦς ἔστιν ἐκτεθραμμένος,
Πέμπειν ἐκεῖνον ἀντὶ σαυτοῦ μανθάνειν.
ΣΤΡΕΨΙΛΔΗΣ.
' Ἀλλ' ἔστ' ἔμοι' νῦς καλὸς τε κάγαθὸς.
' Ἀλλ' οὐκ ἐθέλει γὰρ μανθάνειν, τί ἔγω πάθω;
ΧΟΡΟΣ.
Σὺ δ' ἐπιτρέψεις;
ΣΤΡΕΨΙΛΔΗΣ.
Εὐσωματεῖ γὰρ καὶ σφριγά,
Καστ' ἐκ γυναικῶν εὐπτέρων τῶν Κοισύρας. 800
' Ἀτὰρ μέτεμψιμ' γ' αὐτῶν· ἡν δὲ μὴ Θέλῃ;
Οὐκ ἔσθ' ὅπως οὐκ ἐξελῶ 'κ τῆς οἰκίας.
' Ἀλλ' ἐπανάμεινόν μ' ὀλίγον εἰσελθὼν χρόνον.
ΧΟΡΟΣ.
'Ἀρ' αἰσθάνει πλείοστα δι' ἡμᾶς ἄγαθ' αὐτίχ' ἐ-
ζών 805
Μόνας θεῶν; Ὅς
'Ετοιμὸς ὃδ' ἐστίν ἀπαντά δράν
Οο' ἃν κελεῦν.
Σὺ δ' ἀνδρὸς ἐκπεπληγμένοι καὶ φανερῶς ἐπηρ-
μένου 810
Γνοὺς ἀπολάψεις, ὃ τι πλεῖστον δύνασαι,
Γιγάρως; φιλεῖ γὰρ ποι ὅ τα τοιαύθ' ἐτέρα τρέ-
πεσθαι.
ΣΤΡΕΨΙΛΑΔΗΣ.
Οὕτωι μᾶ τῇν Ἑμῖχλην ἔτε ἐντανθί μενεῖς. Ἀλλ' ἐσθι ἐλθὼν τοὺς Μεγακλέους κίονας.

ΦΕΙΔΙΠΠΙΔΗΣ.
‘Ω δαίμονε, τί χρῆμα πάσχεις, ὁ πάτερ; Οὐκ εὗ φρονεῖς μᾶ τὸν Δία τὸν Ὀλύμπιον.

ΣΤΡΕΨΙΛΑΔΗΣ.
‘Ἰδοὺ γ' ἱδοὺ Δί, Ὀλύμπιον τῆς μορίας. Τὸ Δία νομίζειν, ὅντα τηλιχοτονί.

ΦΕΙΔΙΠΠΙΔΗΣ.
Τί δὲ τούτ' ἐγέλασας ἐτεόν;

ΣΤΡΕΨΙΛΑΔΗΣ.
‘Ἐνθυμούμενος

Οτι παιδάριον εἶ καὶ φρονεῖς ἀφχαίκα. Ὑμῶς γε μὴν πρόσελθ' ἵν' εἴδης πλείόνα, 
Καὶ σοι φράσον πράγμα' ὅ σὺ μαθὼν ἀνὴρ ἔσει. Ὁπως δὲ τούτο μὴ διδάξῃς μηδένα.

ΦΕΙΔΙΠΠΙΔΗΣ.
‘Ἰδοὺ· τί ἔστιν;

ΣΤΡΕΨΙΛΑΔΗΣ.
‘Ωμοςας τυνὶ Δία.

ΦΕΙΔΙΠΠΙΔΗΣ.

‘Εγὼ.

ΣΤΡΕΨΙΛΑΔΗΣ.
‘Ὅρας οὖν ὡς ἄγαθὸν τὸ μανθάνειν; Οὐχ ἔστιν, ὁ Φειδιππίδη, Ζεὺς.

ΦΕΙΔΙΠΠΙΔΗΣ.

ΣΤΡΕΨΙΛΑΔΗΣ.

Δίνος βασιλεὺει, τὸν Δί' ἐξεληλαχῶς.
ΦΕΙΔΙΠΠΙΔΗΣ.
Αἰβωὶ, τὶ ληφεῖς;
ΣΤΡΕΨΙΑΔΗΣ.
"Ιοδὴ τοῦθ᾽ οὕτως ἔχον.
ΦΕΙΔΙΠΠΙΔΗΣ.
Τής φησι ταῦτα;
ΣΤΡΕΨΙΑΔΗΣ.
Σωκράτης ὁ Μῆλιος 630
Καὶ Χαῖρεφῶν, δὲ οἶδε τὰ ψυλλῶν ἡγη.
ΦΕΙΔΙΠΠΙΔΗΣ.
Σὺ δ᾽ εἰς τοσοῦτο τῶν μανιῶν ἐλήλυθας
"Ωστ᾽ ἀνδράσιν πείθει χολῶσιν;
ΣΤΡΕΨΙΑΔΗΣ.
Εὐστόμει,
Καὶ μηδὲν εἴπης φλαύρον ἀνδρας δεξίον ὡς
Καὶ νοῦν ἔχοντας· ἃν υπὸ τῆς φείδωλίας 635
'Απεκείρατ' οὐδεὶς πάποτ᾽ οὖθ᾽ ἥλεϊματο
Οὔθ' εἰς βαλανεῖον ἥλθε λουσόμενος· σὺ δὲ
"Ωσπερ τεθνεῶτως καταλάει μου τὸν βίον.
'Αλλ᾽ ὡς τάχιστ' ἐλθὼν ὑπὲρ ἐμοῦ μάνθανε.
ΦΕΙΔΙΠΠΙΔΗΣ.
Τι δ᾽ ἂν παρ᾽ ἐκεῖνων καὶ μάθοι χρηστὸν τις ἂν; 640
ΣΤΡΕΨΙΑΔΗΣ.
"Αλῆθες; ὅσαπερ ἔστ᾽ ἐν ἀνθρώποις σοφά·
Γνώσει δὲ σαυτὸν ὡς ἀμαθῆς εἰ καὶ παχὺς.
'Αλλ᾽ ἐπανάμεινόν μ᾽ οἷλογον ἐνταυθὶ χρόνον.
ΦΕΙΔΙΠΠΙΔΗΣ.
Οἶμοι, τὶ δρᾶσο παραφρονοῦντος τοῦ πατρὸς; 645
Πότερον παρανοίας αὐτὸν εἰσαγαγόν ἐλεο,
'Ἡ τοὺς σοφοπηγοῖς τὴν μανίαν αὐτοῦ ἐφασώ;
ΣΤΡΕΨΙΑΔΗΣ.
Φέρ' ἵδω, σὺ τούτον τίνα νομίζεις; εἶπέ μοι.
ΦΕΙΛΙΠΠΙΔΗΣ.
'Αλεξτρυώνα.
ΣΤΡΕΨΙΑΔΗΣ.
Καλῶς γε. Ταυτηνὶ δὲ τί; ΦΕΙΛΙΠΠΙΔΗΣ.
'Αλεξτρυώνον.
ΣΤΡΕΨΙΑΔΗΣ.
"Άμφω ταῦτό; καταγέλαστὸς εἰ.
Μὴ νυν τὸ λοιπὸν, ἀλλὰ τήνδε μὲν καλεῖν 850
'Αλεξτρυώιναν, τουτοὺ δ' ἀλέκτορα.
ΦΕΙΛΙΠΠΙΔΗΣ.
'Αλεξτρυώιναν; Ταῦτ' ἐμαθὲς τά δεξιά
Εἶσῳ παρελθὼν ἄρτι παρὰ τοὺς γγγενεῖς;
ΣΤΡΕΨΙΑΔΗΣ.
Χάτερά γε πόλλη· ἀλλ' ὦ τι μάθοιμ' ἐκάστοτε,
'Επελανθανόμην ἂν εὐθὺς ὑπὸ πλῆθους ἑτὼν. 855
ΦΕΙΛΙΠΠΙΔΗΣ.
Διὰ ταῦτα δὴ καὶ θοιμάτιον ἀπόλεσας;
ΣΤΡΕΨΙΑΔΗΣ.
'Αλλ' οὐκ ἀπολόλεκ' ἀλλὰ καταπεφρόντικα.
ΦΕΙΛΙΠΠΙΔΗΣ.
Τὰς δ' ἐμβάδας ποὶ τέτροφας, ὥ' νόητε σὺ;
ΣΤΡΕΨΙΑΔΗΣ.
"Ὡσπερ Περικλῆς εἰς τὸ δέον ἀπόλεσα.
'Αλλ' ἢτι, βάδις, ἰωμέν· εἶτα τῆς πατρὶ
Πειθόμενος ἐξάμαρτε· κἂνώ τοῖς ποτε
Οἶδ' ἔζετει σοι τραυλὴσαντι πιθόμενος,
"Ον πρῶτον ὀβολὸν ἔλαβον Ἡλιαστικόν,
Τούτον ἑρμήνυμι σοι Διασίοις ἄμαξίδα.

ΦΕΙΔΙΠΠΙΑΣ.

"Ἡ μὴν σὺ τούτως τῷ χρόνῳ ποτ' ἀχθέσει.

ΣΤΡΕΨΙΑΔΗΣ.

Εὖ γ’ οἰ τειχείσθης. Δεύρο δεύρ’, ὡ Σωκράτες,
"Εξελθεῖ· ἄγω γάρ σοι τὸν υἱὸν τουτού, Ἔχοντα ἀναπείσας.

ΣΩΚΡΑΤΗΣ.

Νηπύτιος γάρ ἔστ' ἔτι, ὡς ἔλθων ὑμῖν τοῖς τῶν ἐνθάδε.

ΦΕΙΔΙΠΠΙΑΣ.

Αὐτὸς τρίβων εἰης ἀν, εἰ κρέμαστο γε.

ΣΤΡΕΨΙΑΔΗΣ.

Οὐκ ἐς χόρακας; καταραᾷ σὺ τῷ δίδασκαλῷ;

ΣΩΚΡΑΤΗΣ.

'Ἰδοὺ κρέμαί', ὡς ἡλίθιον ἐφθέγξατο
Καὶ τοῖς χείλεσιν διεφθαρκόσιν.

Πῶς ἄν μάθωι ποθ' οὕτως ἀπόφημίζειν δίκης
"Ἡ κλήσιν ἢ χαύνωσιν ἀναπεισητηρίαν;

Καίτοι καλάντου τοῦτ' ἔμαθεν ὁ Περσβολος.

ΣΤΡΕΨΙΑΔΗΣ.

'Αμέλει, δίδασκε· ἡμιόσοφος ἐστίν φύσει·
Εὐθὺς γέ τοι παιδάριον ὒν τυννοτονί
"Επιλαττεὶν ἐνδον οἰκίας ναῦς τ’ ἐγλυφεν,
"Αμαξίδας τε σχυτίνας εἰργάζετο,
Κάκ τῶν οἰδίων βατράχους ἐποὶει πῶς δοκεῖς.

"Οπως δ’ ἔκεινω τῷ λόγῳ μαθήσεται,
'Τὸν κρείττον', ὡς ἐστί, καὶ τὸν ἑττονα,
"Ος τάδικα λέγων ἀνατρέπει τὸν κρείττονα.

"Εάν δὲ μή, τὸν ρούς ἅδικον πᾶσῃ τέχνη.
ΣΩΚΡΑΤΗΣ.
Αὐτὸς μαθήσεται παρ' αὐτοῖν τοῖν λόγοιν.

ΣΤΡΕΨΙΑΔΗΣ.
'Εγὼ δ' ἀπέσωμαι· τούτο γοῦν μέμνησ', ὡπως
Πρὸς πάντα τὰ δίκαια ἀντιλέγειν δυνήσεται.

ΔΙΚΑΙΟΣ.

Χάρει δεινῷ, δείξον σαυτὸν
Τοῖς θεαταῖς, καίπερ θρασύς ἄν.

ΔΑΙΚΟΣ.

"Ἰδ' ὅποι χρῆσης. Πολὺ γὰρ μᾶλλον σ'
'Εν τοῖς πολλοῖς λέγων ἀπολῶ.

ΔΙΚΑΙΟΣ.

'Απολεῖς σὺ; τίς ὁ

ΔΑΙΚΟΣ.

Δόγος.

ΔΙΚΑΙΟΣ.

"Ηπτὼν γ' ὁ.

ΔΑΙΚΟΣ.

'Αλλὰ σὲ νικᾷ, τὸν ἐμοῦ κρείττω
Φάσκοντ' εἶναι.

ΔΙΚΑΙΟΣ.

Τὶ σοφῶν ποιών;

ΔΑΙΚΟΣ.

Γνῶμας καὶνῶς ἐξευθέσσων.

ΔΙΚΑΙΟΣ.

Ταῦτα γὰρ ἀνθεῖ διὰ τούτοις
Τους ἁνοίτους.

ΔΑΙΚΟΣ.

Οὐχ, ἀλλὰ σοφῶς.
ΔΙΚΑΙΟΣ.
"Απολοῦ σε κακῶς.

ΔΙΚΟΣ.

Εἰπέ, τί ποιῶν;

ΔΙΚΑΙΟΣ.
Τὰ δίκαια λέγων.

ΔΙΚΟΣ.

Ἀλλ' ἀνατρέψω ἑαυτ' ἀντιλέγον; 'Ουδὲ γὰρ εἶναι πάνυ φημὶ δίκην.

ΔΙΚΑΙΟΣ.

Ὁυκ εἶναι φής;

ΔΙΚΟΣ.
Φέρε γὰρ, ποῦ ἵστων;

ΔΙΚΑΙΟΣ.

Παρὰ τοῖς θεοῖς.

ΔΙΚΟΣ.

Πῶς δῆται δίκης ὁ σής ὁ Ζεὺς
Οὐκ ἀπόλωλεν τὸν πατέρ' αὐτοῦ

ΔΗΣΑΣ;

ΔΙΚΑΙΟΣ.

Δῆσοι, τουτὶ καὶ δὴ

Χωρεῖ τὸ κακὸν: δότε μοι λεικάνην.

ΔΙΚΟΣ.

Τυφογέρων εἰ κάναριοστος.

ΔΙΚΑΙΟΣ.

Καταπύγων εἰ κάναριόχυντος,

ΔΙΚΟΣ.

Ῥόδα μ' εἰσήκας.

ΔΙΚΑΙΟΣ.

Καὶ βωμολόχος,
ἈΔΙΚΟΣ.

Κρίνεσι στεφανοῖς.

ΔΙΚΑΙΟΣ.

Καὶ πατραλοῖας.

ἈΔΙΚΟΣ.

Χρυσῷ πάττων μ’ οὐ γιγνόσκεις.

ΔΙΚΑΙΟΣ.

Οὐ δῆτα πρὸ τοῦ γ’, ἀλλὰ μολύβδῳ.

ἈΔΙΚΟΣ.

Νῦν δὲ γε κόσμος τοῦτ’ ἐστὶν ἐμοὶ.

ΔΙΚΑΙΟΣ.

Θρασὺς εἰ πολλοῦ.

ἈΔΙΚΟΣ.

Σὺ δὲ γ’ ἀρχαῖος.

ΔΙΚΑΙΟΣ.

Διὰ σὲ δὲ φοιτάν
Οὐδεὶς ἐθέλει τὰν μειρακίων.

Καὶ γνωσθῆσει ποτ’ Ἄθηναιοις

Οἶα διδάσκεις τοὺς ἀνοίτους.

ἈΔΙΚΟΣ.

Ἀύχμεῖς αἰόχρῶς.

ΔΙΚΑΙΟΣ.

Σὺ δὲ γ’ εὑ πράττεις.

Καίτοι πρότερον γ’ ἐπτάχενες,
Τῆλεφος εἶναι Μυσὸς φάσκων,

Ἐκ πηριδίου

Γνώμας τρῶγων Πανδελετείους.

ἈΔΙΚΟΣ.

Ὡ μοι σοφίας ἦς ἐμνήσθης.
ΔΙΚΑΙΟΣ.

"Ωμοι μανίας τῆς σῆς, πόλεως θ',
Ήτει σε τρέφει
Δυμανώμενον τοῖς μειραχίοις.

ΔΙΚΟΣ.

Οὐχὶ διδάξεις τοῦτον Κρόνος ὃν.

ΔΙΚΑΙΟΣ.

Εἶπερ γ' αὐτὸν σωθηναι χρή
Καὶ μὴ λαλιᾶν μόνον ἀσκησαι.

ΔΙΚΟΣ.

Δεῦρ' ἤτι, τοῦτον δ' ἔα μαίνεσθαι.

ΔΙΚΑΙΟΣ.

Κλαύσει, τὴν χεῖρ' ἦν ἐπιβάλλης.

ΧΟΡΟΣ.

Παύσασθε μάχης καὶ λοιδορίας.

'Αλλ' ἐπιδείξαι
Σὺ τε τοὺς προτέρους ἄττ' ἐδίδασκες,
Σὺ τε τὴν καίνην
Παίδευσιν, ὅπως ὁν ἀκούσας σφῶν
'Αντιλεγόντοιν κρίνας φοιτᾷ.

ΔΙΚΑΙΟΣ.

Δρᾶν ταῦτ' ἐθέλω.

ΔΙΚΟΣ.

Κάγωρ' ἐθέλω.

ΧΟΡΟΣ.

Φέρε δὴ πότερος λέξει πρῶτερος;

ΔΙΚΟΣ.

Τούτῳ δόσω:

Κατ' ἐκ τοῦτον ὃν ἂν λέξῃ
'Ῥηματίσων καινοῖς αὐτῶν
Καὶ διανοίασις κατατοξεύσω.
Τὸ τελευταῖον δ', ἢν ἀναγρούη,
Τὸ πρόσωπον ἁπαν καὶ τῷφαλμῷ
Κεντούμενος ἁσπερ ὑπ' ἀνθρημῶν
Τῇ τῶν γνωμῶν ἀπολείται.

ΧΟΡΟΣ.
Νῦν δείξετο τῷ πισόνῳ τοῖς περιδεξίοισι
Λόγοις καὶ φροντίσει καὶ γνωφοτύποις μερίμναις,
Ὄποτερος αὐτοῖν λέγων ἀμείνων φανήσεται.
Νῦν γὰρ ἀπᾶς ἐνθάδε κινδύνους ἀνείται σοφίας,
Ἡς πέρι τοῖς ἐμοῖς φίλοις ἔστιν ἁγών μέγιστος.
Ἀλλ' ὁ πολλοῖς τοὺς πρεσβυτέρους ἦθεσι χριστοῖς
στεφανώσας,
Ῥηξὼν φωνὴν ἣτιν χαίρεις, καὶ τὴν σαυτοῦ φύσιν
εἰπέ.

ΔΙΚΑΙΟΣ.
Λέξω τοῖς τὴν ἀρχαίαν παιδείαν, ὡς διέκειτο,
"Ὅτ’ ἐγὼ τὰ δίκαια λέγων ἤνθον καὶ σωφροσύνη
νενόμιστο.
Πρῶτον μὲν ἔδει παιδὸς φωνὴν γρύζαντος μηδὲν'
ἀκούσαι.
Εἴτε βαδίζειν ἐν ταῖσιν ὁδοῖς εὐτάχτωσ εἰς κυθα-
ριστοῦ
Τοὺς κωμῆτας γυμνῶν ἀθρόους, κεῖ κριμνώδη κα-
τανύροι.
Εἴτε αὖ προμαθεῖν ἄμοι' ἐδίδασκεν, τῷ μηρῷ μὴ
ξυνέχοντας,
"Ἡ "Παλλάδα περσεπολιν δεινὰν," ἢ "Τηλέπο-
ρόν τι βόαμα,"

64  ΝΕΦΕΛΑΙ.
Εντειναμένους τὴν ἀρμονίαν, ἥν οἱ πατέρες παρέδωκαν.
Εἷς δὲ τις αὐτῶν βωμολογεύσατ' ἣ κάμψειέν τινα καμψήν,
Οἶς οἱ νῦν τὰς κατὰ Φρύνιν ταύτας τὰς δυσολοκάμπτους,
Ἐπετρίβετο τυπτόμενος πολλὰς ὡς τὰς Μοῦσας ἀφανίζον.
Ἐν παιδοτρίβον δὲ καθίζοντας τὸν μηδὲν ἔδει προβαλέσθαι
Τοὺς παιδας, ὅπως τοῖς ἔξωθεν μηδὲν δείξειαν ἀπηνές.
Εἶτ' αὖ πάλιν αὐθις ἀνισταμένους συμψήσαι, καὶ
προνοεῖσθαι
Εἰδώλον τοῖσιν ἑρασταίσιν τῆς ἤβης μὴ καταλείπειν.
Ἡλείγματο δ' ἂν τοῦμφαλοΐν οὔδεῖς παῖς ὑπένεφθεν τὸι' ἂν ὡστε
Τοῖς αἴθοιοισι δρόσος καὶ χνοῦς ὅσπερ μῆλοιοιν ἐπιήνθει.
Οὔδ' ἂν μαλαχὴν φυσασάμενος τὴν φωνὴν πρὸς τὸν ἑραστὴν
Αὐτὸς ἑαυτὸν προαγωγεύον τοῖς ὀφθαλμοῖς ἐβάδιζεν,
Οὔδ' ἂν ἑλέσθαι δειπνοῦντ' ἐξῆν κεφάλαιον τῆς ἡφαφανίδος,
Οὔδ' ἂν ἄνηθον τῶν πρεσβυτέρων ἀρπάζειν οὔδε σέλινον,
Οὔδ' ὁμοφαγεῖν, οὔδε κιχλίζειν, οὔδ' ἵσχειν τῶν πόθ' ἐναλλάξ.
ΑΔΙΚΟΣ.

'Αρχαία γε καὶ Διπολιώδη καὶ τετίγων ἀνά-
μεστα,

Καὶ Κηκείδου καὶ Βουρφονίων.

ΑΙΚΑΙΟΣ.

'Αλλ' οὖν ταῦτ' ἐστὶν ἐκεῖνα, 985

'Εξ ὁ,ν ἀνδρᾶς Μαραθωνομάχος ἡ 'μὴ παιδεύσεις
ἐξῆρεν.

Σὺ δὲ τοὺς νῦν εὑρίσκει ἐν ἴματίοις προδιάσκεις
ἐντευλίχθαι;

"Ωστέ μ' ἀπάγχεσθ' ὅταν, ὀρχεῖσθαί Παναθηναί-
οις δέον αὐτοὺς,

Τὴν ἀσπίδα τῆς κωλῆς προέχον ἀμελῆ τῆς Τρι-
τογενείης.

Πρὸς ταῦτ', ὁ μειράκιον, θαρρῶν ἐμὲ τὸν κρεῖττο
λόγον αἰρόν; 990

Κἀπιστήσει μισεῖν ἀγορᾶν καὶ βαλανεῖσων ἀπε-
χεσθαι

Καὶ τοῖς αἰσχροῖς αἰσχύνεσθαι, κἂν σκώπτῃ τίς
σε, φλέγεσθαι;

Καὶ τῶν θάκων τοῖς προεβιτεροῖς ύπανίστασθαι
προσιούσιν,

Καὶ μὴ περὶ τοὺς σαντοῦ γονέας σκαίουργεῖν,
ἀλλὸ τε μηδὲν

Αἰσχρόν ποιεῖν, ὅτι τῆς Αἴδους μέλλεις τὰ
γαλμ' ἀναπλάττειν; 995

Μὴ, εἰς ὀρχηστρίδος εἰσάττειν, ἵνα μὴ πρὸς ταῦτα
κεχηρώς,

Μήλῳ βληθείς ύπὸ πορνιδίου, τῆς εὐκλείας ἀπο-
θηρασθῆς.
Μηδ' ἀντειπεῖν τῷ πατρὶ μηδὲν, μηδ' Ἰαπετὸν καλέσαντα
Μνησικακήσαι τὴν ἡλικίαν, ἡς ἥσ ἑνεοττοτροφή-θης.

ΔΙΙΚΟΣ.
Εἰ ταῦτ', ὃ μειράκιον, πεῖσει τούτῳ, νη τὸν Διό-
νυσον 1000
Τοῖς Ἰπποχράτοις νίέσαν εἶξεις, καὶ σε καλοῦσι
βλιτομάμμαν.

ΔΙΚΑΙΟΣ.
Ἀλλ' οὖν λιπαρός γε καὶ εὐανθής ἐν γυμνασίοις
dιατρίψεις,
Οὐ στωμύλλων κατὰ τὴν ἁγορὰν τριβολεκτράπελ',
οίάπερ οἱ νῦν,
Οὐδ' ἐλκόμενος περὶ πραγματίου γλυσχραντιλογε-
ξεπιτρίπτου.

Ἀλλ' εἰς Ἀκαδήμειαν κατιῶν ὑπὸ ταῖς μορίαις
ἀπεστρέξει 1005
Στιφανωσάμενος καλάμῳ λευκῷ μετὰ σώφρονος
ἡλικιώτου,
Μίλαχος ὠξῶν καὶ ἀπραγμοσύνης καὶ λεύκης φυλ-
λοβολούσης,

Ἡρώς ἐν ὁφα χαίρων, ὁπόταν πλάτανος πτελέα
ψιθυρίζῃ.

"Ἡν ταῦτα ποιῆσ ἁγεί φράζω,
Καὶ πρὸς τούτοις προσέχῃς τὸν νοὺν,
Εξεις ἀεὶ στηθὸς λιπαρόν,
Χροίαν λευκήν, ὃμοιος μεγάλους,
Γλώτταν βαιάν, πυγὴν μεγάλην,
Πόσθην μικράν."
"Ην δ’ ἀπερ οἱ νῦν ἐπιτηδεύης,
Πρῶτα μὲν ἔξεις χροιὰν ὁχράν,
"Ωμοὺς μικρούς, στῆθος λεπτὸν,
Γλώτταν μεγάλην, πυγῆν μικράν,
Κωλὴν μεγάλην, ψήφισμα μαχρόν,
Καὶ σ’ ἀναπείσει
Τὸ μὲν αἰσχρὸν ἄπαν καλὸν ἡγεῖσθαι,
Τὸ καλὸν δ’ αἰσχρὸν.
Καὶ πρὸς τούτοις τῆς 'Ἀντιμάχου
Καταπνυσώμην ἀναπλῆσει.

ΧΟΡΟΣ.

'Ω καλλίπυργον σοφίαν κλεινοτάτην ἐπασχάν, 1024
'Ως ἡδὺ σον τοῖς λόγοις σόφρον ἐπεστὶν ἄνθος.
Εὐθαίμονις δ’ ἦσαν ἄρ’ οἱ ζῴντες τὸν ἐπὶ
Τῶν προτέρων. Πρὸς οὖν τάδ’, ὦ κομψοφρεῖ
μουσάν ἔχων,
Δεῖ σε λέγειν τι καινόν, ὅσ εὐδοξίμηκεν ἄνήρ.
Δεινῶν δὲ σοι βουλευμάτων ζοικε δεῖν πρὸς αὐτόν,
Εἴπερ τὸν ἄνδρ’ ὑπερβάλει καὶ μὴ γέλωτ’ ὀφλη-
σεις.

ΑΔΙΚΟΣ.

Καὶ μὴν πάλαι γ’ ἐπνιγόμην τὰ σπλάγχνα, καὶ-
θύμουν

"Ἀπαντά ταῦτ’ ἐναντίαις γνώμαισι συνταράξαι.
'Ἐγὼ γὰρ ήττων μὲν λόγος δ’ αὐτὸ τοῖς ἐκλήθην
'Ἐν τοῖς φροντισταῖσιν, ὡς πρῶτιστος ἐπενόησα
Καὶ τοῖς νόμοις καὶ ταῖς δίκαιαι τάναντι’ ἀντιλέ-
ξαι.

Καὶ τοῦτο πλεῖν ἥ μυρίων ἦστ’ ἄξιον στατήσων,
Διρούμενον τοὺς ἦττωνας λόγους ἐπείτα νικᾶν.
Σκέψαι δὲ τὴν παίδευσιν ἣ πέποιθεν ὡς ἔλεγξο,—
"Οσις σε θερμῷ φησι λούσθαι πρῶτον οὖν ἐὰνειν. Καὶ τοί νῦν γνώμην ἔχων ψέγεις τὰ θερμὰ λουτρὰ;

ΔΙΚΛΙΟΣ.

'Οτι ἰακίστὼν ἔστι καὶ δειλὸν ποιεῖ τὸν ἄνδρα.

ΔΑΙΚΟΣ.

'Επίσχες· εὐθὺς γὰρ σε μέσον ἔχω λαβών ἄφυκτον.
Καὶ μοι φράσον, τῶν τοῦ Διὸς παίδων τίν' ἄνδρ' ἄφιστον
Ψυχὴν νομίζεις, εἰπέ, καὶ πλείστους πόνους πονησαί;

ΔΙΚΛΙΟΣ.

'Εγὼ μὲν οὐδέν' Ἡραχλέους βελτίων ἄνδρα κρίνω.

ΔΑΙΚΟΣ.

Ποῦ ψυχρὰ δῆτα πώποτ' εἶδες Ἡράχλεια λουτρά;
Καὶ τὸς ἄνδρειότερος ἦν;

ΔΙΚΛΙΟΣ.

Ταῦτ' ἔστι, ταῦτ' ἐκεῖνα,

"Α τῶν νεανίσκων ἅεὶ δὲ ἡμέρας λαλοῦντων
Πλήρες τὸ βαλανεῖον ποιεῖ, κενὰς δὲ τὰς παλαιστιάς.

ΔΑΙΚΟΣ.

Εἶτ' ἐν ἄγορῇ τὴν διατριβὴν ψέγεις· ἐγὼ δ' ἐπαινῶ.

Εἰ γὰρ πονηρὸν ἦν, "Ομηρος οὐδέποτ' ἀν ἐποίει
Τὸν Νέστορὸν ἁγορητὴν ἂν οὐδὲ τοὺς σοφοὺς ἀπαντᾷς.
Ανειμι δὴτ' ἐντεῦθεν εἰς τὴν γλώτταν, ἢν ὁδὶ μὲν
Οὐ φησὶ χρῆναι τοὺς νέους ἄσκειν, ἐγὼ δὲ φημὶ. Καὶ σωφρονεῖν αὖ φησὶ χρῆναι· δύο κακῶ μεγίστω.

'Επεὶ συ ἔδια τὸ σωφρονεῖν τῷ πόσον εἶδες ἡ δι' Ἀγαθόν τι γενόμενον, φράσον, καὶ μ' ἐξέλεγξον εἰπόν.

ΔΙΚΑΙΟΣ.

Πολλοῖς. Ὅ γοῦν Πηλεὺς ἔλαβε διὰ τοῦτο τὴν μάχαιραν.

ΔΙΚΟΣ.

Μάχαιραν; ἀστείον γε κέρδος ἔλαβεν ὁ κακοδαίμων.

Τερβόλος δ' οὖν τῶν λύχνων πλεῖν ἢ τάλαντα πολλὰ

Εἴληφε διὰ πονηρίαν, ἀλλ' οὗ μὰ Δί' οὗ μάχαιραν.

ΔΙΚΑΙΟΣ.

Καὶ τὴν Θέτιν γ' ἔγημε διὰ τὸ σωφρονεῖν ὁ Πηλεὺς.

ΔΙΚΟΣ.

Καὶ ἀπολιποῦσά γ' αὐτὸν ἀχετ'· οὐ γὰρ ἦν ὑβριστής

Οὐδ' ἡδὺς ἐν τοῖς στράμμασιν τὴν νύχτα παννυχίζειν·

Γυνὴ δὲ συναμωρουμένη χαίρει· οὐ δ' εἰ χρόνιποσ.

Σκέψαι γὰρ, ὃ μειράκιον, ἐν τῷ σωφρονεῖν ἀπαντᾷ.

"Α' νεστιν, ἣδινῶν ἦδον μέλλεις ἀποστερεῖσθαι, Παῖδων, γυναικῶν, κοττάβων, ὄψων, πότων, καχασμῶν."
Καίτοι τί σοι ζῆν ἄξιον, τούτων ἐὰν στερηθῇς; Ἐξεν. Πάφειμ’ ἐντεύθεν ἐς τὰς τῆς φύσεως ἀνάγκασ.

‘Ήμαρτες, ἡράσθης, ἐμοὶχευσόμεν τί, κατ’ ἐληφθῆς. Ἀπόλωλας· ἀδύνατος γὰρ εἰ λέγειν. Ἐμοὶ δ’ ὀμιλῶν,

Χρῶ τῇ φύσει, σχίστα, γέλα, νόμιζε μηδὲν αἰσχρῶν. Μοιχὸς γὰρ ἦν τύχης ἄλογος, τάδ’ ἀντεφεῖς πρὸς αὐτὸν,

‘Ως οὐδὲν ἡδίκηκας· εἰτ’ εἰς τὸν Δί’ ἐπανενεγκεῖν,

Κάκεινος ὡς ἤττων ἑρωτός ἔστι καὶ γυναικῶν. Καίτοι σὺ θυντὸς ὃν θεοῦ πῶς μείζον ἄν δύναιο; 

ΔΙΚΑΙΟΣ.

Τ’ δ’ ἦν ἀφανιδωθῇ πιθώμενὸς σοι τέφρα τε τιλ-θῆ; Ἔξει τίνα γνώμην λέγειν, τὸ μὴ εὐρύπρωκτος εἶναι;

ΔΙΚΟΣ.

‘Ην δ’ εὐρύπρωκτος ἥ, τί πεῖσται κακῶν; 

ΔΙΚΑΙΟΣ.

Τ’ μὲν οὖν ἄν ἐτι μείζον πάθοι τούτου ποτὲ; 

ΔΙΚΟΣ.

Τ’ δὴ τ’ ἑρείς, ἦν τούτῳ νικηθῆς ἐμοῦ; 

ΔΙΚΑΙΟΣ.

Συγκλονομεῖ. Τ’ δ’ ἀλλο; 

ΔΙΚΟΣ.

Φέρε δὴ μοι φράσον

Συνηγοροῦσιν ἐκ τινῶν;
ΔΙΚΑΙΟΣ.
'Εξ εὐρυπρόκτων.

ΔΙΚΟΣ.
Πείθομαι.
Τί δαί; τραγῳδοῦσ᾽ εκ τίνων;
ΔΙΚΑΙΟΣ.

ΔΙΚΟΣ.
'Εξ εὐρυπρόκτων.

ΔΙΚΟΣ.
Εὗ λέγεις.
Δημηγοροῦσι δ᾽ εκ τίνων;
ΔΙΚΑΙΟΣ.

ΔΙΚΟΣ.
'Εξ εὐρυπρόκτων.

ΔΙΚΟΣ.
'Αφα δή'
"Εγνωκας ὡς οὐδὲν λέγεις;
Καὶ τῶν θεατῶν ὅποτεροι
Πλείους χόπει.

ΔΙΚΑΙΟΣ.
Καὶ δὴ σχοπῶ.
ΔΙΚΟΣ.
Τί δὴδο ὅρᾶς;

ΔΙΚΑΙΟΣ
Πολὺ πλείονας, νὴ τοὺς θεούς,
Τοὺς εὐρυπρόκτους· τοιτονὶ
Γοῦν οἶδ᾽ ἐγὼ κάκεινονι
Καὶ τὸν κομήτην τοιτονὶ.

ΔΙΚΟΣ.
Τί δὴτ᾽ ἐφεῖς;

ΔΙΚΑΙΟΣ.
'Ηττήμεθ', ὡ κινοῦμενοι,
Πρὸς τῶν θεῶν δέξασθε μοι Θειμάτιον, ὥς Ἐξαντομολόγ πρὸς ήμᾶς.

ΣΩΚΡΑΤΗΣ.
Τῇ δῆτα; πότερα τούτον ἀπάγεσθαι λαβὼν 1106
Βουλεῖ τὸν νῦν, ἢ διδάσκω σοι λέγειν;

ΣΤΡΕΨΙΛΙΣ.
Αἴδασκε καὶ κόλαζε, καὶ μέμνησο' ὅπως Ἐν μοι στομάσεις αὐτὸν, ἐπὶ μὲν Θάτερα Ὅλαν δικιδίοις, τὴν δ’ ἔτεραν αὐτοῦ γνάθον Στόμωσον οἴαν ἐς τὰ μείζω πράγματα 1110

ΣΩΚΡΑΤΗΣ.
'Αμέλει, χομμεί τοῦτον σοφιστῆν δεξίον.

ΦΕΙΔΙΠΠΙΛΙΣ.
'Οχρὸν μὲν οὖν, ὁίμαί γε, καὶ κακοδαίμονα.

ΧΟΡΟΣ.
Χωρεῖτε νῦν. Οἵμαι δὲ σοι ταῦτα μεταμελήσειν. Τοὺς κριτὰς ἄ κερδαινοῦσιν, ἢν τι τόνδε τὸν χορὸν 1115

'Ομφλοῶθ’ ἐκ τῶν δικαίων, βουλόμεσθ’ ἡμεῖς φρά-

σαί.

Πρῶτα μὲν γάρ, ἢν νεᾶν βουλησθ’ ἐν ὁρᾷ τοὺς ἀγροὺς,

"Τομεῖ πρῶτοισιν ύμῖν, τοῖσι δ’ ἄλλοις ὑστερον. Ἐίτα τὸν καρπὸν τε καὶ ταῖς ἀμπέλουσ φυλάξομεν, ἃντε μὴ’ αὐχμὸν πιέζειν μὴ’ ἁγαν ἐπομβρί-

αν.

"Ἡν δ’ ἀτιμάσῃ τις ἡμᾶς θνητὸς ὃν οὖσας θεάς,

Προσχέτω τὸν νοῦν, πρὸς ἡμῶν οἷα πείσεται κα-

κά,
Δαμβάνων οὗτ' οίνον οὗτ' ἄλλ' οὐδὲν ἐκ τοῦ χωρίου.

Ἡνίξ' ἂν γὰρ αἱ τ' ἐλάαι βιαστάνωσο' αἱ τ' ἀμπελοί,

Ἀποκεκόμονται· τοιαύταις σφενδόναις παιήσομεν.

Ἡν δὲ πλινθεύοντ' ἱδώμεν, ὅσομεν καὶ τοῦ τέγους Τὸν κέραμον αὐτοῦ χαλάζασις στρογγύλαις συντρίμομεν.

Κἂν γαμῆ ποτ' αὐτὸς ἢ τῶν χυγγενῶν ἢ τῶν φίλων,

Τὸσομεν τὴν νύκτα πᾶσαν· ὡστ' ὅσος βουλήσεται Κἂν ἐν Ἁἰγύπτῳ τυχέιν ὃν μᾶλλον ἢ κρίναι κακῶς.

ΣΤΡΕΨΙΛΑΙΣ.

Πέμπτη, τετράς, τρίτη, μετὰ ταύτην δευτέραν,

Εἰθ', ἣν ἐγὼ μάλιστα πασῶν ἡμερῶν Ἀέδοικα καὶ πέφρικα καὶ βδελύττομαι,

Εὐθὺς μετὰ ταύτην ἔστ' ἐνη τε καὶ νέα.

Πᾶς γὰρ τις ὄμνυσ', οἷς ὁφείλων τυγχάνω, Θείς μοι προστανεῖ' ἀπολεῖν μὲ φησὶ καξολεῖν,

'Ἐμοῦ μέτρι' ἄττα καὶ δίκαι' αἰτομένου·

"Ὅ δαιμόνιε, τὸ μὲν τι νυνὶ μη λάβης,

Τὸ δ' ἀναβαλοῦ μοι, τὸ δ' ἀφες," ὦ φασίν ποτὲ Οὔτως ἄπολήμεσθ', ἀλλὰ λοιδοροῦσί με

'Ὅς ἅδικός εἰμι, καὶ δικάσεσθαί φασί μοι.

Νῦν οὖν δικαζόμην· ὄλγον γὰρ μοι μέλει,

Εὔπερ μεμάθηκεν εὖ λέγειν Φειδιππίδης.

Τάχα δ' εἴσομαι χώσας τὸ φροντιστήριον.

Παῖ, ἢμί, παῖ παῖ.
ΣΩΚΡΑΤΗΣ.
Στρεψιάδην ἀσπάζομαι. 1145

ΣΤΡΕΨΙΑΔΗΣ.
Κάγωγε σ', ἀλλὰ τουτον πρῶτον λαβέ.
Χρῆ γὰρ ἐπιθαυμάξειν τι τὸν διδάσκαλον.
Καὶ μοι τὸν νῦν, εἰ μεμάθηκε τὸν λόγον
Ἐκεῖνον, εὖρ', ὃν ἁρτίως εἰσήγαγε.
ΣΩΚΡΑΤΗΣ.

Μεμάθηκεν.

ΣΤΡΕΨΙΑΔΗΣ.
Εὐ γ', ὥ παμβασίλειτ Ἀπαίδηλη. 1150
ΣΩΚΡΑΤΗΣ.

"Ὡς τ' ἀποφύγοι ἄν ἤμτιν' ἄν βούλη δίκην.
ΣΤΡΕΨΙΑΔΗΣ.
Κεῖ μάρτυρες παρῆσαν, ὃτ' ἐδανείζόμην;
ΣΩΚΡΑΤΗΣ.

Πολλῷ γε μᾶλλον, κἂν παρῴσι χίλιοι.
ΣΤΡΕΨΙΑΔΗΣ.

Βοᾶσομαι τάρα τὰν ὑπέρτονον
Βοᾶν. Ἰῶ, κλαῖετ ὁ ἑβολοστάται, 1155
Αὐτοὶ τε καὶ τάρχαία καὶ τόκοι τόκων.
Οὔδὲν γὰρ ἄν με φλαύρον ἐφάσασιν ἐτί·
Οἶος ἐμοὶ τρέφεται
Τοῖος' ἐνὶ δόμασι παῖς,
Ἀμφίκει γλώττῃ λάμπων, 1160
Πρόβολος ἐμὸς, σωτὴρ δόμοις, ἐχθροῖς βλάβη,
Ἀνασανίας πατρόφων μεγάλων κακῶν.
"Ον κάλεσον τρέχον ἐνδοθὲν ὡς ἐμε.
"Ὤ τέκνον, ὥ παῖ, ἐξέλυ' ὁίκων, 1165
"Αἰε σοῦ πατρός.
ΣΩΚΡΑΤΗΣ.

"Οδ' ἐκεῖνος ἀνήρ.

ΣΤΡΕΨΙΑΔΗΣ.

"Ω βίλος, ὁ βίλος.

ΣΩΚΡΑΤΗΣ.

"Απιθή λαβῶν τὸν νῦν.

ΣΤΡΕΨΙΑΔΗΣ.

'Ιδ' Ἰω τέκνον.

'Ιοῦ Ἰοῦ.

'Ως ἦδομαί σου πρῶτα τὴν χροῖν ιδὼν.

Nῦν μὲν γ' ἰδεῖν εἰ πρῶτον ἔχαρηντικὸς
Καντιλογικος, καὶ τοῦτο τοῦποιχόριον
'Ατεχνῶς ἐπαναθεῖ τὸ "τί λέγεις σύ;" καὶ δοξεῖν
'Αδικοῦντι' ἀδικεῖσθαι καὶ κακοῦργουντι', οἶδ' ὅ-
τι.

'Ἐπὶ τοῦ προσώπου τ' ἐστὶν 'Αττικὸν βλέπος.

Nῦν οὖν ὅπως σώσεις μ', ἔπει καπάλεσας.

ΦΕΙΔΙΙΠΠΙΑΗΣ.

Φοβεῖ δὲ δὴ τί;

ΣΤΡΕΨΙΑΔΗΣ.

Τὴν ἔνην τε καὶ νέαν.

ΦΕΙΔΙΙΠΠΙΔΗΣ.

"Ενη γὰρ ἐστι καὶ νέα τις ημέρα;

ΣΤΡΕΨΙΑΔΗΣ.

Eἰς ἦν γε θήσειν τὰ πρωτανεία φασι μοι.

ΦΕΙΔΙΙΠΠΙΔΗΣ.

'Απολοῦσι' ἢ ψαφ' αὖθι  οἴ Θέντες· οὖ γὰρ ἔσσ' ὅπως
Μί' ἡμέρα γένοιτ' ἀν ἡμέραι δύο.

ΣΤΡΕΨΙΑΔΗΣ.

Οὐκ ἂν γένοιτο;
ΦΕΙΛΙΠΠΙΑΝΣ.
Πῶς γὰρ; εἰ μὴ πέρ γ᾽ ἄμα
Αὕτη γένοιτ' ὁν γραῖς τε καὶ νέα γυνῇ.
ΣΤΡΕΨΙΑΔΗΣ.
Καὶ μὴν νενόμισταί γ᾽.
ΦΕΙΛΙΠΠΙΑΝΣ.
Οὐ γὰρ, οἶμαι, τὸν νόμον 1185
"Ἰσασίν δρόθως ὃ τι νοεῖ.
ΣΤΡΕΨΙΑΔΗΣ.
Νοεὶ δὲ τί;
ΦΕΙΛΙΠΠΙΑΝΣ.
"Ὁ Σῶλων ὁ παλαιῶς ἦν φιλόδημος τὴν φύσιν.
ΣΤΡΕΨΙΑΔΗΣ.
Τούτῳ μὲν οὖν πρὸς ἐννὶ τε καὶ νέαν.
ΦΕΙΛΙΠΠΙΑΝΣ.
"Εκεῖνος οὖν τὴν κλῆσιν εἰς δὺ' ἡμέρας
"Εἴθηκεν, εἰς γε τὴν ἐννὴ τε καὶ νέαν,
"Ἰν' αἰ θέσεις ἵγνοιντο τῇ νομηνίᾳ.
ΣΤΡΕΨΙΑΔΗΣ.
"Ἰνα δὴ τί τὴν ἐννὴ προσέθηκεν;
ΦΕΙΛΙΠΠΙΑΝΣ.
"Ἰν', ὡ μέλε,
Παρόντες οἱ φεῦγοντες ἡμέρα μιᾷ
Πρότερον ἀπαλλάττονθ' ἐκόντες, εἰ δὲ μὴ,
"Εἰσέθην ὑπανιῶντο τῇ νομηνίᾳ.
ΣΤΡΕΨΙΑΔΗΣ.
Πῶς οὖ δέχοιται δή τι τῇ νομηνίᾳ
"Ἀρχαὶ τὰ προτεινεῖτ’, ἀλλ’ ἐνὶ τε καὶ νέα ἑν ὑπεντείς.
ΦΕΙΛΙΠΠΙΑΝΣ.
"Ὀπερ οἱ προτεινεῖς γὰρ δοκοῦσί μοι παθεῖν.
'Ιν' ὡς τάχιστα τὰ προτανεῖ' ύφελοιατο, 1200
Διὰ τοῦτο προὔτενθευσαν ἡμέρα μιᾷ.

ΣΤΡΕΨΙΑΔΗΣ.

Εὖ γ’, ὡς κακοδαίμονες, τί κάθησθ’ ἄβελτεροι, 1205
Ἡμέτερα κέφιδ τῶν σοφῶν, ὄντες λίθοι,
'Αριθμός, πρόβατ' ἀλλως, ἀμφορὴς νενησμένοι;
"Ὡστ' εἰς ἐμαυτὸν καὶ τὸν νίδον τούτον
'Eπ' εὐτυχίασιν ἄστεον μογχώμιον.

Μάχαρ ὁ Στρεψίαδες,
Αὐτὸς τ’ ἔφυς ὡς σοφός,
Χοίον τὸν νίδον τρέφεις,
Φήσοις δή μ’ οἱ φίλοι
Χοί δημόται
Ζηλοῦντες ἡνίχ’ ἁν σὺ νικᾷς λέγων τὰς δίκας.
'Ἀλλ’ εἰςάγων σε βουλομαι πρῶτον ἐστιάσαι.

ΠΑΣΙΑΣ.

Εἰτ’ ἀνδρὰ τῶν αὐτοῦ τι χρῆ προϊέναι;
Οὐδέποτε γ’, ἀλλὰ κρείττον ἐν εὐθὺς τότε 1215
'Aπερυθρίασαι μάλλον ἡ σχεῖν πράγματα,
"Οτε τῶν ἐμαυτοῦ γ’ ἐνεκα νυνὶ χρημάτων
'Ελκω σε κλητεύοντα, καὶ γενήσομαι
'Eχθρὸς ἐτὶ πρὸς τούτοισιν ἀνδρὶ δημότη.
'Αἰτὰρ οὐδέποτε γε τὴν πατρίδα κατασχύνω
Ζῶν, ἀλλὰ καλοῦμαι Στρεψίαδην

ΣΤΡΕΨΙΑΔΗΣ.

Τίς οὕτως;

ΠΑΣΙΑΣ

'Es τὴν ἐνὴν τε καὶ νέαν

ΣΤΡΕΨΙΑΔΗΣ.

Μαρτύρομαι,
"Οτι ἐσ δ' εἰπεν ἡμέρας. Τοῦ χρήματος;
ΠΑΣΙΑΣ.
Τῶν δόδεκα μνών, ἃς ἔλαβες ὁνούμενος
Τὸν ψαρὸν ἵππον.
ΣΤΡΕΨΙΑΔΗΣ.
"Ἱππον; οὖν ἀκούετε; — ἐπιτικήν.
"Ον πάντες ύμεῖς ἴστε μισοῦν θ' ἤπιπικήν.
ΠΑΣΙΑΣ.
Καὶ νὴ Δί' ἀποδώσειν γ' ἐπώμυνυς τοὺς θεούς.
ΣΤΡΕΨΙΑΔΗΣ.
Μᾶ τῶν Δί' ὡς γὰρ πω τῶν ἐξηπιστάτω
Φειδίππιδῆς μοι τὸν ἀκατάβλητον λόγον.
ΠΑΣΙΑΣ.
Νῦν δὲ διὰ τοῦτ' ἔξαρνος εἰναι διανοεῖ;
ΣΤΡΕΨΙΑΔΗΣ.
Τί γὰρ ἀλλ' ἂν ἀπολαύσαμι τοῦ μαθήματος;
ΠΑΣΙΑΣ.
Καὶ ταῦτ' ἑθελήσεις ἀπομόσαι μοι τοὺς θεούς;
ΣΤΡΕΨΙΑΔΗΣ.
Ποῖονς θεούς;
ΠΑΣΙΑΣ.
Τὸν Δία, τὸν Ἑρμήν, τὸν Ποσειδῶ.
ΣΤΡΕΨΙΑΔΗΣ.
Νὴ Δία,
Κἂν προσκαταθείην γ', ὡςτ' ὁμόσαι, τριόβολον.
ΠΑΣΙΑΣ.
Ἀπόλοιο τοῖς ἐνεκ' ἀναιδεῖας ἐτι.
ΣΤΡΕΨΙΑΔΗΣ.
Ἀλοίν διασμηχθεῖς ὅναίτ' ἂν οὐτοσί.
ΠΑΣΙΑΣ.
Οὔμ' ὡς καταγελᾶς.

ΣΤΡΕΨΙΑΔΙΣ.
"Εξ χοῖς χωρήσεται.

ΠΑΣΙΑΣ.
Οὔ τοι μὰ τὸν Δία τὸν μέγαν καὶ τοὺς θεοὺς Ἐμοῦ καταπροίξει.

ΣΤΡΕΨΙΑΔΙΣ.
Θαυμασίως ἦσθην θεὸς, 1240
Καὶ Ζεὺς γέλους ὄμνύμενος τοῖς εἰδόσιν.

ΠΑΣΙΑΣ.
"Ἡ μὴν σὺ τούτων τῷ χρόνῳ δόσεις δίκην.
"Αλλ' εἰτ' ἀποδόσεις μοι τὰ χρήματ' εἰτε μή,
"Απόπεμψον ἀποκρινόμενον.

ΣΤΡΕΨΙΑΔΙΣ.
"Εχε νῦν ἡσυχός.
"Εγὼ γὰρ αὐτίκ' ἀποκρινοῦμαι σοι σαφῶς. 1245

ΠΑΣΙΑΣ.
Τί σοι δοκεῖ δράσειν;

ΜΑΡΤΙΣ.
"Ἀποδόσειν μοι δοκεῖ.

ΣΤΡΕΨΙΑΔΙΣ.
Ποῦ ἵσθι οὗτος ἀπαιτῶν μὲ ταργύριον; Ἀγέ, Τοιτε τί ἐστίν;

ΠΑΣΙΑΣ.
Τοῦθ' ὃ τι ἐστί; κάρδοπος.

ΣΤΡΕΨΙΑΔΙΣ.
"Επεὶ ἀπαιτεῖς ταργύριον τοιοῦτος ὃν; Ὁν ἄν ἀποδοῦν ὄντ' ἄν ὅβολον οὐδενί, 1250
"Οστὶς καλέσσει κάρδοπον τὴν καρδόπην.
ΠΑΣΙΑΣ.
Οὐκ ἀφ’ ἀποδώσεις;
ΣΤΡΕΨΙΑ∆ΙΣ.
Οὐχ, ὅσον γέ μ’ εἰδέναι.
Οὐκον ἀνύσας τι θάττων ἀπολιταργιεῖς
Ἀπὸ τῆς Θύρας;
ΠΑΣΙΑΣ.
"Απειμο, καὶ τοῦτ’ ἔσθ’, ὅτι
Θῆσι προτανεί’ ἢ μηκετὶ ζώην ἐγώ.  1255
ΣΤΡΕΨΙΑ∆ΙΣ.
Προσαποβάλεις ἀφ’ αὐτὰ πρὸς ταῖς δώδεκα.
Καίτοι σε τοῦτό γ’ οὐχί βουλόμαι παθεῖν,
"Οτι ἡ κάλεσας εὔηθικῶς τὴν κάρδιπον.
ΑΜΤΝΙΑΣ.
"Ιῶ μοί μοι.
ΣΤΡΕΨΙΑ∆ΙΣ.
"Εα.
Τ’σ οὕτοι ποτ’ ἔσθ’ ὁ θρηνῶν; οὐ τί πον  1260
Τὸν Καρχίνου τις δαιμόνων ἔφθεγξατο;
ΑΜΤΝΙΑΣ.
Τ’ ἡ δ’ ὅστις εἰμί, τοῦτο βούλεσθ’ εἰδέναι;
"Ανήρ κακοδαίμων.
ΣΤΡΕΨΙΑ∆ΙΣ.
Κατὰ σεαυτὸν νῦν τρέπουν  1265
ΑΜΤΝΙΑΣ.
"Ω σκληρὲ δαιμον, ὁ τύχαι θραυσάντυνες
"Ἰππων ἐμῶν: ὁ Παλλάς, ὁς μ’ ἀπόλεσας.
ΣΤΡΕΨΙΑ∆ΙΣ.
Τὴ δαί σε Τληπόλεμος ποτ’ εἰργασται κακῶν;
ΑΜΤΝΙΑΣ.
Μη σκόπτεί μ’, διὰ ταύτα, ἀλλὰ μοι τὰ χρήματα
Τόν υἱὸν ἀποδοῦναι κέλευσον ἃ "λαβεῖν,
"Αλλος τε μέντοι καὶ κακῶς πεπραγότι.
ΣΤΡΕΨΙΑΔΗΣ.
Τὰ ποία ταῦτα χρήματ’;
ΑΜΤΝΙΑΣ. Ἀ ’δανείσατο. 1270
ΣΤΡΕΨΙΑΔΗΣ.
Κακῶς ἂρ’ ὄντως εἶχες, ὡς γ’ ἐμοὶ δοκεῖς.
ΑΜΤΝΙΑΣ.
"Αποφθέγμα ἐλαύνον εξέπεσον νὴ τοὺς θεοῦς.
ΣΤΡΕΨΙΑΔΗΣ.
Τί δὴτα λησθεὶς ὡσπερ ἀπ’ ὄνον καταπεσόν; 1275
ΑΜΤΝΙΑΣ.
Ἀφρά, τὰ χρήματ’ ἀπολαβεῖν εἰ βούλομαι:
ΣΤΡΕΨΙΑΔΗΣ.
Οὐκ ἔσθ’ ὅπως σὺ γ’ αὐτὸς υμνάινεις.
ΑΜΤΝΙΑΣ.
Τί δαί;
ΣΤΡΕΨΙΑΔΗΣ.
Τὸν ἐγκέφαλον ὡσπερ σεβεῖσθαι μοι δοκεῖς.
ΑΜΤΝΙΑΣ.
Σὺ δὲ νὴ τὸν Ἑρμῆν προσκεκλῆσθαι μοι δοκεῖς,
Εἰ μᾶλλον ὑμῖν τῷ γυμνῷ.
ΣΤΡΕΨΙΑΔΗΣ.
Κάτειτέ νυν,
Πάτερα νομίζεις καὶνὸν ἀεὶ τὸν Δία
"Εἰς ύδωρ ἐκάστοτ’, ἥ τὸν ἥλιον
"Ἐλκεῖν κάτωθεν ταύτι τοῦθ’ ύδωρ πάλιν;
ἈΜΤΝΙΑΣ.

Ὀ̔ν̓ι οἶδ' ἔγω' ὀπότερον, οὐδὲ μοι μέλει.

ΣΤΡΕΨΙΑΔΗΣ.

Πῶς οὖν ἀπολαβεῖν τὰργύριον δίκαιος εἰ,
Εἰ μὴδὲν οἶσθα τῶν μετεώρων πραγμάτων;

ἈΜΤΝΙΑΣ.

' Ἀλλ' εἰ σπανίζεις, τάργυρίον μοι τὸν τόκον
' Ἀπόδος γε.

ΣΤΡΕΨΙΑΔΗΣ.

Τούτο δ' ἔσθ' ὁ τόκος τί θηρίον;

ἈΜΤΝΙΑΣ.

Τί δ' ἄλλο γ' ἢ κατὰ μὴνα καὶ καθ' ἡμέραν
Πλέον πλέον τάργυρίον ἀεὶ γίγνεται,
Τυποφέοντος τοῦ χρόνου;

ΣΤΡΕΨΙΑΔΗΣ.

Καλῶς λέγεις.

Τί δῆτα; τὴν θάλατταν ἔσθ' ὅτι πλείονα
Νυνὶ νομίζεις ἢ πρὸ τοῦ;

ἈΜΤΝΙΑΣ.

Μὰ Δί', ἄλλ' ἑσήν.

Ὁὺ γὰρ δίκαιον πλείον' εἶναι.

ΣΤΡΕΨΙΑΔΗΣ.

Κατὰ πῶς

Ἄντι μὲν, ὁ κακόδαιμον, οὐδὲν γίγνεται
Ἐπιφέοντων τῶν ποταμῶν πλείων, οὐ δὲ
Ζητεῖς ποιῆσαι τάργυριον πλείον τὸ σῶν;
Οὐκ ἀποδιάξει σαυτὸν ἀπὸ τῆς οἰκίας;
Φέρε μοι τὸ κέντρον.

ἈΜΤΝΙΑΣ.

Ταῦτ' ἐγὼ μαρτύρομαι.
ΣΤΡΕΨΙΑΔΗΣ.

"Τπαγε, τι μέλλεις; οὐχ ἐλάς, ὡ σαμφόρα;
ΑΜΤΝΙΑΣ.

Ταῦτ' οὐχ ὑβρις δὴν' ἔστιν;
ΣΤΡΕΨΙΑΔΗΣ.

"Αἴξεις; ἐπιαλῶ
Κεντᾶν ὑπὸ τὸν πρωκτὸν σε τὸν σειραφόρον. 1300
Φεύγεις; ἐμέλλον σ' ἀρα κινῆσειν ἐγὼ
Αὐτός τροχοῖς τοῖς σοῖς καὶ ξυνωρίσω.

ΧΟΡΟΣ.

Οἶον τὸ πραγμάτων ἐρᾶν φλαῦρον· ὁ γὰρ
Γέφων ὃ τ' ἐξαρθεῖς
Ἀποστερήσαι βούλεται
Τὰ χρῆμαθ' ἄ 'δανείσατο.
Κοῦκ ἔσθ' ὤπως οὐ τήμερον
Λήψεται τι πράγμ', ὡ τοῦ-
τον ποιήσει τὸν σοφιστήν * *
* ὅν πανουργεῖν ἣξατ', ἐξαιρήθης λαβεῖν κα-

κόν τι. 1310

Οἶμαι γὰρ αὐτὸν αὐτήχ' εὐφήσειν ὅπερ
Πάλαι ποτ' ἐξῆτει,
Εἶναι τὸν νῦν δεινὸν οἶ
Γνώμας ἐναπτίας λέγειν
Τοίσιν δικαίοις, ὡστε νο-
κὰν ἀπαντας οἶσπερ ἢν
Ξυγγένηται, κἀν λέγῃ παμπόνης'.
"Ἰσως δ' ἵσως βουλήσεται κάφωνον αὐτὸν εἶναι. 1320
ΣΤΡΕΨΙΑΔΗΣ.

'Ιοῦ ἱοῦ.

'Ὤ γείτονες καὶ ξυγγενεῖς καὶ δημόται,
Ἀμωνάθετε μοι τυπτομένα πάση τέχνη.
Οἱ μοι κακοδαίμων τῆς κεφαλῆς καὶ τῆς γυνάδου.
Ω μιαρὲ, τύπτεις τὸν πατέρα;

ΦΕΙΔΙΠΠΙΑΝΣ.

Φήμα, ὁ πάτερ. 1325

ΣΤΡΕΨΙΔΑΝΣ.

'Ορᾶθ' ὁμολογοῦνθ' ὅτι με τύπτει.

ΦΕΙΔΙΠΠΙΑΝΣ.

Καὶ μᾶλα.

ΣΤΡΕΨΙΔΑΝΣ.

Ω μιαρὲ καὶ πατραλοία καὶ τοιχωρύχε.

ΦΕΙΔΙΠΠΙΑΝΣ.

Αὖθις με ταύτα ταύτα καὶ πλείω λέγε.

'Αφ' οἴσθ' ὅτι χαῖρω πόλλ' ἀκούον καὶ κακὰ;

ΣΤΡΕΨΙΔΑΝΣ.

Ω λακχόπρωκτε.

ΦΕΙΔΙΠΠΙΑΝΣ.

Πάττε πολλοῖς τοῖς ὀδοῖς. 1330

ΣΤΡΕΨΙΔΑΝΣ.

Τὸν πατέρα τύπτεις;

ΦΕΙΔΙΠΠΙΑΝΣ.

Κάπορανῶ γε νῆ Δία

'Ως ἐν δίκη σ' ἔτυπτον.

ΣΤΡΕΨΙΔΑΝΣ.

'Ω μιαρώτατε,

Καὶ πῶς γένοιτ' ἂν πατέρα τύπτειν ἐν δίκῃ;

ΦΕΙΔΙΠΠΙΑΝΣ.

'Ἐγερ' ἀποδείξω, καὶ σε νικήσω λέγων.

ΣΤΡΕΨΙΔΑΝΣ.

Τουτί σὺ νικήσεις;
ΦΕΙΛΙΠΠΙΑΝΣ.
Πολύ γε καὶ ὕματις.
Ἐλοῦ δ᾿ ὁπότερον τοῖν λόγοιν βούλει λέγειν.
ΣΤΡΕΨΙΛΑΙΗΣ.
Ποίοιν λόγοιν;
ΦΕΙΛΙΠΠΙΑΝΣ.
Τὸν κρείττον, ἢ τὸν ἔττονα.
ΣΤΡΕΨΙΛΑΙΗΣ.
Ἐδιδαξάμην μέντοι σε νη Δι', ὡ μέλει,
Τοῖσον δικαίοις ἀντιλέγειν, εἰ ταῦτα γε
Μέλλεισ ἀναπείσειν, ὡς δίκαιον καὶ καλὸν
Τὸν πατέρα τύπτεσθ᾿ ἐστὶν ὑπὸ τῶν νιέων.
ΦΕΙΛΙΠΠΙΑΝΣ.
Ἀλλ᾿ οἴομαι μέντοι σ᾿ ἀναπείσειν, ὡστε γε
Ὅυθ᾿ αὐτὸς ἀκροασάμενος οὕδεν ἀντιρεῖς.
ΣΤΡΕΨΙΛΑΙΗΣ.
Καὶ μην ὁ τι καὶ λέξεις ἀκοῦσαι βούλομαι.
ΧΟΡΟΣ.
Σὸν ἔργον, ὡ πρεσβύτα, φροντίζειν ὅπη
Τὸν ἄνδρα κρατήσεις,
Ὡς οὕτος, εἰ μή το ἱπποῖθεν, οὐχ ἂν ἦν
Οὕτως ἀκόλαστος.
Ἀλλ᾿ ἔσοθ᾿ ὅτε ὥρασώνται· δῆλον γέ τοι
Τὸ λήμα τὸ τάνδρος.
Ἀλλ᾿ ἔξ ὅτου τῇ πρῶτῃ ἡδρανῇ ἢ μάχῃ γενέσθαι
Ἡδὴ λέγειν χρὴ πρὸς χορὸν· πάντως δὲ τοῦτο
δράσεις.
ΣΤΡΕΨΙΛΑΙΗΣ.
Καὶ μην ὅθεν γε πρῶτον ἡδράμεσθα λοιδορεῖσθαι
Ἐγὼ φράσω· 'πειδὴ γὰρ ἐξεστιώμεθ', ὡσπερ ὑστε,
Πρότον μὲν αὐτὸν τὴν λύραν λαβόντι ἐγὼ ἱέ- λευσα 1355

"Αἰσαι Σιμωνίδου μέλος, τὸν Κριόν, ἃς ἐπέχθη. Ὅ δ' εὐθέως ἀρχαῖον εἶν' ἔφασκε τὸ κιθαρίζειν Ἀἰδειν τε πίνονθ', ὁσπερεὶ κάρχυν γυναῖκ' ἀλοῦ-

σαν.

ΦΕΙΔΙΠΠΙΔΗΣ.

Οὐ γὰρ τότ' εὐθύς χρῆν σ' ἁρα τύπτεσθαι τε καὶ πατεῖσθαι,

"Αἰδειν κελεύονθ', ὁσπερεὶ τέττιγας ἐστιῶντα; 1360

ΣΤΡΕΨΙΔΗΣ.

Τοιαύτα μὲντοι καὶ τότ' ἔλεγεν ἔνδον, οἶάπερ νῦν,

Καὶ τὸν Σιμωνίδην ἔφασκ' εἶναι καχὸν ποιητήν.

Καγὼ μόλις μὲν, ἀλλ' ὅμως ἑναντίμην τὸ πρὸτον· Ἐπειτα δ' ἔκέλευο' αὐτὸν ἄλλα μυθώνην λαβόντα

Τὸν Αἰσχύλου λέξαι τί μοι· καθ' οὐτὸς εὐθὺς εἶπεν,

" Ἔγῳ γὰρ Αἰσχύλον νομίζω πρὸτον ἐν ποιηταῖς,

Ψόρου πλέων, ἀξύστατον, στόμφρακα, κρημνο-

ποιόν." Κάνταῦθα πῶς οἶεσθὲ μοι τὴν καρδίαν ὁρεχθεῖν;

"Ομος δὲ τὸν θυμὸν δακῶν ἐφη, Σὺ δ' ἄλλα
tοῦτον

Δέξον τι τῶν νεωτέρων, ἀττ' ἐστὶ τὰ σοφὰ ταῦ-

τα. 1370

Ὁ δ' εὐθὺς ἢς' Εὐριπίδου ὅρθείν τιν', ὡς ἐκίνηε

'Αδελφός, ὁ 'λεξίκακε, τὴν ὀμομυθρίαν ἀδελφὴν. Καγὼ οὐκέτ' ἐξηνεκὸμην, ἄλλ' εὐθὺς ἔξαραττω

Πολλοὶς κακοῖς καἰσχροῖσι· κατ' ἐντεῦθεν, οἶνον
eikós,
"Επος πρὸς ἔπος ἥρειδόμεσθ'· εἴθ' οὗτος ἐπανα-πηδᾶ.
Κάπετι έφλα με κάσποδει κάπνιγε καλέτριβεν.

ΦΕΙΔΙΠΠΙΑΝΣ.
Οὐκον δικαίως, ὅστις οὐκ Ἐνυπιόδην ἐπαίνεις,
Σοφότατον;

ΣΤΡΕΨΙΑΛΝΣ.
Σοφότατον γ' ἐξείνον, ὁ τί σ' εἴπω;
Αλλ' αὖθις αὖ τυπτήσομαι.

ΦΕΙΔΙΠΠΙΑΝΣ.
Νὴ τὸν Δί', ἐν δίκη γ' ἤν.

ΣΤΡΕΨΙΑΛΝΣ.
Καὶ πῶς δικαίως; ὅστις ὃ 'ναϊσχυντέ σ' ἐξέθρε-ψα;

Λεσθανόμενός σου πάντα τραυλίζοντος, ὁ τι νοοῖς.
Εἰ μὲν γε βρῶν εἴποις, ἐγὼ γνοὺς ἂν πιείν ἐπέσχον.
Μαμμᾶν δ' ἂν αἰτήσαντος ἥκον σοι φέρων ἂν ἄρ-
tον.
Κακχάν δ' ἂν οὐκ ἔφθης φράσαι, κἀγὼ λαβὼν
Θύραξέ

'Εξέφερον ἂν καὶ προὐσχόμην σε· σου δ' ἐμὲ νῦν ἀπάγχων

Βοῶντα καὶ κεκραγόθ' ὃτι
Χαζητιόν, οὐκ ἔτις.

'Εξω ἔξενεγκείν, ὃ μιαφέ,
Θύραξέ μ', ἄλλα πνευμόνοις
Αὐτοῦ τοίησα κακχάν.

ΧΟΡΟΣ.
Οἶμαι γε τῶν νεωτέροιν τὰς χαρδίας
Πηδᾶν, ὁ τι λέξει.
Εἰ γὰρ τοιαύτα γ' ὀφτος ἐξειργασμένος Λαλάν ἀναπέσει,
Τὸ δέρμα τῶν γεραυτέρων λάθοιμεν ἀν Ἄλλ' ὦν' ἐρεβίνθου.
Σὺν ἔργον, ὡς καίνον ἐπὸν κινητα καὶ μοχλευτά,
Πειθό τινα ζητεῖν, ὅπως δόξης λέγειν δίκαια.

ΦΕΙΔΙΠΠΙΑΝΣ.
'Ως ήδ' καίνοις πράγμασιν καὶ δεξιοῖς ὀμιλεῖν,
Καὶ τῶν καθεστῶτων νόμων ὑπερφρονεῖν δύνασθαι.

Ἐγὼ γὰρ ὅτε μὲν ἱππικὴ τὸν νοῦν μόνον προσείχον,
Οὐδ' ἄν τρί' εἰπεῖν ἥμιαθ' οἶδος τῇ' ἢ πρὶν ἕξαμαρτείν.
Νυν' δ' ἐπειδῆ μ' οὕτως τούτων ἔπαυσεν αὐτός,
Πνώμαις δὲ λεπταῖς καὶ λόγοις ξύνειμι καὶ μερίμναις,
Οἴμαι διδάζειν ὅς δίκαιον τὸν πατέρα κολάζειν.

ΣΤΡΕΨΙΑΔΗΣ.
'Ἰππευε τοίνυν νη Δί', ὡς ἐμοιγε κρείττων ἔστων
'Ἰππων τρέψειν τέθριππον ἤ τυπτόμενον ἐπιτρυβήναι.

ΦΕΙΔΙΠΠΙΑΝΣ.
'Εκείσε δ' οὖθεν ἀπέχρισάς με τοῦ λόγου μέτειμι,
Καὶ πρῶτ' ἐρῆσομαι σε τούτε παῖδα μ' οὖν ἔτυπτες;

ΣΤΡΕΨΙΑΔΗΣ.
'Ἐγωγέ ο', εὖνοὼν τε καὶ κηδόμενος.
ΦΕΙΛΙΠΠΙΛΗΣ.

Εἰπὲ δὴ μοι, 1410
Οὐ κἂν οὐκ ἔδικαιόν ἠστὶν εὐνοεῖν ὁμοίως,
Τύπτειν τ', ἐπειδῇπερ γε τοῦτ' ἠστ' εὐνοεῖν, τὸ
tύπτειν;
Πῶς γὰρ τὸ μὲν σὸν σῶμα χρῆ πληγῶν ἀθῶον
eιναί,
Τούμον δὲ μῆ; καὶ μήν ἔφυν ἔλευθερός γε κἀγώ.
Κλάουσι παιδές, πατέρα δ' οὐ κλάειν δοκεῖσ; 1415
Φήσεις νομίζεσθαι γε παιδὸς τούτο τοῦργον εἰναί;
'Εγὼ δὲ γ' ἀντείποιμ' ἂν ὡς δῖσ παιδεῖς οἱ γέροντες·
Εἰκὸς δὲ μᾶλλον τοὺς γέροντας ἢ νέους τι κλάειν,
'Οσωπερ ἐξαμαρτάνειν ἢττον δίκαιον αὐτοὺς.

ΣΤΡΕΨΙΑΔΗΣ.

'Ἀλλ' οὐδαμοῦ νομίζεται τὸν πατέρα τοῦτο πά-
σχειν. 1420

ΦΕΙΛΙΠΠΙΛΗΣ.

Οὐκον ἄνηρ ὁ τὸν νόμον θεῖς τοῦτον ἢν τὸ πρῶ-
tον,
"Ὀσπερ οὖ κἀγώ, καὶ λέγων ἐπειδὲ τοὺς παλαί-
ουσ; 1425
'Ὅτον τί δήτ' ἐξεστὶ κἂμοι καίνον αὐ τὸ λοιπὸν
θεῖαν νόμον τοῖς νέεσιν, τοὺς πατέρας ἀντιτύ-
πτειν;
"Οσας δὲ πληγᾶσ εἰχομεν πρίν τὸν νόμον τεθῇ-
ναι,
'Αφίεμεν, καὶ δίδομεν αὐτοῖς προϊκα συγκεκόρθαι.
Σκέψαι δὲ τοὺς ἀλεξτρυόνας καὶ τάλλα τὰ βοτα
tαυτί,
"Ὡς τοὺς πατέρας ἀμυνεται· καίτοι τί διαφέρουσιν
'Ημῶν ἔκεινοι, πλὴν ὦτι ψηφίσματ' οὐ γράφουσιν;  
ΣΤΡΕΨΙΛΑΔΗΣ.
Τί δῆτ', ἐπειδὴ τοὺς ἀλεξτρονόνας ἀπαντᾷ μι-
μεί, 1430
Οὐκ ἔσθε εἰς καὶ τὴν κόπρον κἀτε ξύλον καθεύ-
unei;
ΦΕΙΔΙΠΠΙΛΗΣ.
Οὐ ταυτόν, ὦ τάν, ἑστιν, οὐδ' ἂν Ἦσψάτει δοκοῖ.
ΣΤΡΕΨΙΛΑΔΗΣ.
Πρὸς ταῦτα μὴ τύπτῃ· εἰ δὲ μή, σαυτὸν ποτ' αἰ-
τιάσει.
ΦΕΙΔΙΠΠΙΛΗΣ.
Καὶ πῶς;
ΣΤΡΕΨΙΛΑΔΗΣ.
'Επει σὲ μὲν δίκαιος εἰμ' ἐγὼ κολάξειν,  
Σὺ δ', ἢν γένηται σοι, τὸν νίόν.
ΦΕΙΔΙΠΠΙΛΗΣ.
"Ἡν δὲ μὴ γένηται, 1435
Μάτην ἐμοὶ κεκλαύσεται, σὺ δ' ἐγχανὼν τεθυνήξεις.
ΣΤΡΕΨΙΛΑΔΗΣ.
'Εμοὶ μὲν, ὄνδες ἢλικες, δοκεῖ λέγειν δίκαια·  
Κάμοιγε συγχαφεῖν δοκεῖ τοῦτοις τάπιεικῆ·  
Κλάειν γὰρ ἡμᾶς εἰκός ἐστ', ἢν μὴ δίκαια δρόμεν.
ΦΕΙΔΙΠΠΙΛΗΣ.
Σκέψαι δὲ χατέραν ἐτι γνώμην.  
ΣΤΡΕΨΙΛΑΔΗΣ.  
"Ἀπὸ γὰρ ὅλον. 1440
ΦΕΙΔΙΠΠΙΛΗΣ.
Καὶ μὴν ἰσως μ' οὖν ἀχθέσει παθῶν ὥ ν αν πε-
πονίας,
Πῶς δὴ; δίδαξον γὰρ τί μ᾽ ἐκ τούτων ἐπώφελη·

Τὴν μητέρ' ὠσπερ καὶ σὲ τυπτήσω.

Τί φῆς; τί φῆς σὺ; Τοῦθ' ἔτερον αὖ μείζων κακῶν.

Δόγον σὲ νικήσω λέγων

Τὴν μητέρ' ὡς τύπτειν χρεῶν;

Μετὰ Σωκράτους

Καὶ τὸν λόγον τὸν ἤττω.

Αὐτὸς μὲν οὖν σαυτῷ σὺ τούτων αἰτίος,

Στρέψας σεαυτὸν ἐς πονηρὰ πράγματα.

Τί δῆτα ταῦτ' οὐ μοι τὸτ' ἤγορευετε,

'Αλλ' ἀνδρὶ ἄγροικον καὶ γέροντ' ἐπῆρετε;

'Ἡμεῖς ποιοῦμεν ταῦθ' ἐκάστοθ' ὄντιν' ἄν

Γνῶμεν πονηρῶν ὄντ' ἐφαστὶν πραγμάτων,

'Εὼς ἂν αὐτὸν ἐμβάλωμεν εἰς κακὸν,
"Ὅπως ἂν εἰδῇ τοὺς Θεοὺς δεδοικέναι.

ΣΤΡΕΨΙΑΔΗΣ.

"Δμοι, πονηρά γ', ὡ Νεφέλαι, δίκαια δέ. Οὐ γάρ μ' ἔχρην τὰ χρήματ' ᾧ 'δανειόμην
Αποστερεῖν. Νῦν οὖν ὁπως, ὡ φίλτατε, Τὸν Χαιρεφόντα τὸν μιαρὸν καὶ Σωκράτη
'Απολεῖς μετελθὼν, οὐ σὲ κἂμ' ἐξηπάτων.

ΦΕΙΔΙΝΙΠΠΙΔΗΣ.

"Αλλ' οὖξ ἂν ἀδικήσαμι τοὺς διδασκάλους.

ΣΤΡΕΨΙΑΔΗΣ.

Ναὶ ναί, καταδέσθη οἱ πατρὸν Δία.

ΦΕΙΔΙΝΙΠΠΙΔΗΣ.

"Ιδοὺ γε Δία πατρὸν· ὡς ἀρχαῖος εἰ.
Ζεὺς γάρ τις ἔστιν ;

ΣΤΡΕΨΙΑΔΗΣ.

"Εστιν.

ΦΕΙΔΙΝΙΠΠΙΔΗΣ.

Οὐκ ἔστ' οὖξ· ἐπεί 1470

Δίνος βασιλεύει, τὸν Δὶ' ἐξεληλακῶς.

ΣΤΡΕΨΙΑΔΗΣ.

Οὗκ ἐξελήλαξ', ἀλλ' ἐγὼ τοῦτ' οἶμην,
Διὰ τούτοι τὸν Δίνων. Οἷμοι δείλαιος,
"Οτε καὶ σὲ χυτρεοῦν ὤντα τεὸν ἡγησάμην.

ΦΕΙΔΙΝΙΠΠΙΔΗΣ.

"Ενταῦθα σαῦτο παραφρόνει καὶ φληνάφα. 1475

ΣΤΡΕΨΙΑΔΗΣ.

"Οἷμοι παρανοίας· ὡς ἐμαινόμην ἄφα,
"Οτ' ἐξεβαλλον τοὺς Θεοὺς διὰ Σωκρατῆ.
"Αλλ', ὡ φίλ' "Ερμή, μηδαμῶς θύμανε μοι,
Μηδὲ μ' ἐπιτρήψῃς, ἀλλὰ συγγνώμην ἔχε
'Εμοὶ παρανοήσαντος ἀδολεσχία.
Καὶ μοι γενοῦξεν ἤμμβουλος, εἰτ’ αὐτοῦς γραφὴν
Διωκάθω γραφάμενος, εἰϑ’ ὦ τι σοι δοκεῖ.
'Ορθῶς παραίνεις οὐχ ἔδω δικορδάφειν,
'Αλλ’ ὡς τάξιντ’ ἐμπιμπράναι τὴν οἰκίαν
Τῶν ἀδολεσχῶν. Ἀεύρο δεῦρ’, ὦ Ξανθία,
Κλίμακα λαβὼν ἐξελθε καὶ σμινύην φέρων,
Κάπετ’ ἐπαναβας ἐπὶ τὸ φροντιστήριον
Τὸ τέγος κατάσχατ’, εἰ φιλεῖς τὸν δεσπότην,
"Εως ἃν αὐτοῖς ἐμβάλης τὴν οἰκίαν:" 1485
'Εμοὶ δὲ δἀδ’ ἐνεγχάτω τις ἡμιμένην,
Κἀγὼ τίν’ αὐτῶν τῆμερον δοῦναι δίκην
'Εμοὶ ποιήσω, κεῖ σφόδρ’ εἰδ’ ὀλαζόνεσ.
ΜΑΘΗΤΗΣ Α.

'Ιοῦ ἰοῦ.

ΣΤΡΕΨΙΑΔΙΣ.
Σὸν ἔργον, ὥ δὰς, ἵναι πολλὴν φλόγα.
ΜΑΘΗΤΗΣ Α.

"Ἀνθρωπε, τί ποιεῖς;"

ΣΤΡΕΨΙΑΔΙΣ.
"Ὁ τι ποιῶ; τί δ’ ἄλλο γ’ ἢ η 1495
Διαλεπτολογοῦμαι ταῖς δοξοῖς τῆς οἰκίας.
ΜΑΘΗΤΗΣ Β.
Οἶμοι, τῖς ἡμῶν πυρπολεῖ τὴν οἰκίαν;
ΣΤΡΕΨΙΑΔΙΣ.
'Εκείνος οὖπερ θοιμάτιον εἰλήφατε.
ΜΑΘΗΤΗΣ Γ.

'Απολεῖς ἀπολεῖς.

ΣΤΡΕΨΙΑΔΙΣ.
Τοῦτ’ αὐτὸ γὰρ καὶ βούλομαι,
ΝΕΦΕΛΑΙ.

"Ην ἡ σμινή μοι μὴ προδῷ τὰς ἐλπίδας,
"Η γὰρ πρώτερον πως ἔκτραχηλισθῶ πεσῶν
ΣΩΚΡΑΤΗΣ.
Οὗτος, τί ποιεῖς ἔτεον, οὔπερ τοῦ τέγουν;
ΣΤΡΕΨΙΑΔΗΣ.
'Αεροβατῶ, καὶ περιφρονῶ τὸν ἥλιον.
ΣΩΚΡΑΤΗΣ.
Οὗμοι τάλας, δείλαιος ἀποπνυγήσομαι.
ΧΑΙΡΕΦΩΝ.
'Εγὼ δὲ κακοδαίμων γε κατακαυνθήσομαι.
ΣΤΡΕΨΙΑΔΗΣ.
Τί γὰρ μαθόντες τοὺς θεοὺς ὑβρίζετε,
Καὶ τῆς Σελήνης ἔσκοπεῖσθε τὴν ἔδραν;
Λίωκε, βάλλε, παῖε, πολλῶν οὖνεκα,
Μάλιστα ἃ εἴδως τοὺς θεοὺς ὡς ἡδίκουν.
ΧΟΡΟΣ.
'Ἡγεῖσθι ἔξω· κεχόρευται γὰρ μετρίως τὸ γε τῇ-
μερον ἡμῖν.
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 χοῖμα . . . . ἀπέραντον. A common pleonasm. Herodotus has οὐς μέγα χοῖμα, a great thing of a boar, a huge boar. Translate here, These nights (or, These hours of the night; νύκτες has sometimes this meaning), how endless they are!
4. *Kαὶ μὲν*, *And certainly, or, And yet, forsooth.* See Kühner, Gr. Gr., § 316. — γ'. The emphasizing particle. — *πάλαι ... ἵκονος*. 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. *οὐκ ... τοῖς*, very common for *τοῖς τοῦ*, *but they would not have done it before this*. The particle *ἂν* qualifies *ἐποίησα* or some such verb to be supplied.

6, 7. Ἀπόλοου ... οἰκέας. 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. — δὴγ'. For the force of this particle, see Kühner, Gr. Gr., § 315, A.

8. ὁ ξυπνοτὸς οὐτοσί, ironically, *this excellent youth, this fine fellow here.*

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

12. δαξνόμενος, *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 *δαξνῶ* is also used metaphorically to vex.

14. Ὅ ... ἔξων, *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
spent their time with horses. See Aristoph., Equites, 537: *Μη φθονεῖν ἤμιν κομῶσιν.* Upon which a Scholiast remarks: "τὸ γὰρ κομῦν ἐπὶ τὸν ἐρυθάν λέγεται, καὶ γανφόσθαι, καὶ μέγα φρονεῖν." See Mitchell's note upon the passage (l. 562, in his edition).

15. *Ἰππάζεται ... ξυνοφυεύεται.* The former refers to *riding,* the latter to *driving,* especially a span, *συνωφίς.*

16. *Ὀνειροπολεῖ θ' ἰπποὺς,* and *he dreams horses.*

17. *Ὀρῶν ... εἰκάδας,* seeing the moon bringing on the twenties. The *εἰκάδες* 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. Strepsias 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, *γραμματεῖον*), out of which he reads the various items of his debts.

18. *τόξου,* 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: "ὁ δὲ τόξος αὐτὸ (i. e. money) ποιῆ πλέον, οἴδεν καὶ τούνομα τοῦτ' εἰληφεν." Shylock (Merchant of Venice, Act I. Sc. 3) says of his gold, "I make it breed as fast."

22. *Τοῦ ... Πασία;* Why twelve minae to Pasias? For the construction of *τοῦ,* see Soph. Gr. Gr., § 194, 1.

23. *Ὅτ' ... κοππατίαν,* When I bought the koppa horse. It was the custom to mark or brand horses of pure breed on the haunch, generally with the character *κοππα* or *σαν.* The former was the *κοππατιὰς,* 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 Isaeus, '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-
portions, 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 \( \frac{3}{10} \) mills.
8 Chalcoi = 1 Obolos  =  0.0277 or 2 cts. \( \frac{7}{10} \) mills.
6 Oboloi = 1 Drachma  =  0.1666 or 16 cts. \( \frac{6}{10} \) mills.
100 Drachmai = 1 Mna  =  16.666 or 16 dollars 16 cents \( \frac{6}{10} \) mills.
60 Mna = 1 Talanton (Talent) = \$1,000, or one thousand dollars."

For a further account of the \( \nuοππατίας \) and \( σαμψόφας \), 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. \( Εiliation \) \( ξεκόπην \). Kuster, Duker, Welcker, Beck, Hermann, and others, have \( ξεκόπη \), referring to the koppa horse for the subject. The MSS. all have \( ξεκόπη \). Some have discerned a play upon the similarity of sound between \( νοππατίας \) and \( ξεκόπη \). 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 emcre. Atqui si oculus ei antea excussus fuisset, noluisset eum emi Phidippides. Facete igitur, optat Strepsiades, equum ipsum, qui \( ξόμμα \) habebat, quo in hippotropheis genus equorum designatur, quae res haud parvum habet in emendis equis momentum, aliud ante accepisse \( ξόμμα \), quo emptores deterruisset.”

25. \( Φίλων \ldots \) \( δρόμον \). 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. \( Πόσους \ldots \) \( πολεμιστήρια \) (sc. \( ἀρματα \)); How many
courses will the war-chariots run? Hermann, however, observes,—"Ambiguum est, πολεμιστήρια sintne ἄμματα an ἄμμιλήματα 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, quærere putandus est Φιλιππίδες ante cursus initium, quot gyros facturi sint. Verisimilis est tamen accusativum esse πολεμιστήρια."

30. Ἀτὰ . . . . Πασίαν; The old man after this interruption returns to his accounts. The words τί χρέος 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 τί καυνὸν ἦλθε χρέος; what new event has come? Aristophanes plays with the double meaning of χρέος. In this passage, What debt has come upon me?

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

32. Ἀπαγε . . . . οὖκαδε. 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 ἄλνιθραμ or ἐξαλτόραμ, sprinkled with sand, where a roll was allowed the horses after the race.

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

34, 35. δίνας . . . . φασώ. In the legal phraseology of Athens, δίνην ὀφελεῖν meant to be cast in a suit, to lose a case; ἐνεχρόσασθαι, to take security, constructed with the genitive of the thing for which security is taken.

35. Ἐτεόν. The son now wakes, disturbed by his father's steps and exclamations.
36. Τί ἢ ὅλυν; Why are you worrying and fussing about all night long?

37. Διώκει... στροφώντων, 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. Ἐὖθ᾽... κακῶς. This line is a burlesque upon the first line of the Medea of Euripides, εὖθ᾽ ὠφελ᾽ Ἀγοῦς μὴ διαμπύσθων σκάφος. 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, Theætæt. 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. Μεγακλέως. 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 Cœsyra, 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, Κοισυρομω, to play the Cœsyra, that is, to be haughty and wanton, to be Cœsyraised. 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 Alcmaonidarum nomen Megaclis, idque ipso significatu homini nobili congruum, usurpavit poeta. Eum hominem si vocavit Megaclem Megaclis filium, fecit id eo ipso consilio, ut non certus quidam ex Alcmaonidis, sed aliquis, quicumque, summlo loco natus intelligeretur.”

48. ἔγκεκωσφωμένη, from κοισυρόμαι (see above), Cœsyraised.

52. Κωλιάδος, Γενετυλίδος. 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 ... σπαθᾶς. The occupation of weaving
or embroidery was one considered not unworthy of women belonging to the highest rank in Greece, from Homer's Penelope down. But the word ςπαθίσσω, 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 . . . λίγνον, the drinking lamp, the lamp that drinks or consumes a great deal of oil.

58. Δεῦτ' . . . κλάως, Come here and be flogged; literally, Come hither that you may weep. This use of the word κλάως, Attic κλάω, in the sense of to be beaten, is an idiom very often occurring, and scarcely needs illustration. δῖτα. 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. ὧτι . . . βουάλλιδων, 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.

60. Ἐμοί . . . ραγαθη. 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 δῆ, see Kühner, Gr. Gr., § 315.

62. δῆ. The particle here signifies forsooth.

63. Ἡ . . . τούρομαι. To understand this, it must be remembered that the termination ἐπιος 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. 'Eyw... Φείδωνίδην, But I wanted to call him after his grandfather, Phidonides. The name Φείδων 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. Τέω... Φείδωπνίδην, 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. "Ότω... πόλιν, When you are grown up, and drive your chariot to the city, that is, to the Acropolis, in the public processions.

70. Ξυστίδ’ ἔχων, 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. Φελλέως: 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 τὰ Φελλέως πεδία.

73. Ἄλλ' ... λόγος. Some refer the verb ἑπείθεος 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. Ἄλλ' ... χνημάτων, 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. δαμονίως, here equivalent to deucedly. The word is used sometimes in a good, sometimes in a bad sense.

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

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

84. Μή μοι γε ... ἵππον (sc. εἴπης), Don't mention this equestrian to me.

88. Ἐκστρέψον ... τρόπος. 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. Ὁμᾶς ... τοῖκιδιον; 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. Δίνος, Vortex.

Voss remarks,—"Socrates had a small house, which, together with the furniture, he valued at five minae. The koppa horse (I. 23) had cost twelve minae. 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. ἓκεόν. A word here expressing impatience, what in the world?

94. Ὁμήρων . . . . φανταστήκων. 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 φανταστῆκω, 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 (φανταστῆκω 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 ὑπονυστήμων is an invention of the comic poets,
and formed after the analogy of θουλευτήμων. 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 bap-
tistery and other like terms. The whole line may be ren-
dered, 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
(ἀνθρώπων), 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. ἀγυρίον ... δίδῳ, 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 accumu-
lated large fortunes. But the charge as applied to Soc-
rates was false; he never received any compensation what-
ever from his disciples.

99. Αἴροντα νικάν, To conquer in speaking; to gain
the argument. Instrumental use of the participle, see Kühner
Gr. Gr., § 310. 4. 9.

100. Οἶξ ... τὸνομα, 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. Μεμυομπονυστήματι is a
comic word, meaning speculative ponderers, or philosophers
in a brown study; and καλοὶ τε κάγαθοι is a favorite expres-
sion of Xenophon and Plato; καλοκάγαθία described the
character of a well-educated, high-bred Athenian gentleman.
Such it was the profession of the sophists to make their disciples.

102. Αὐτοὶ ἀλήθεια. 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. χακωδαιμων. 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. ἀλχίτων. 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. Τοιντων, the partitive genitive, Of these, i.e. one of these.—σχασιμένος, separating yourself from, or, in the cant of the day, cutting.

109. φασιανοὺς. 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. φιλτατ' ἄνθρωποι. An expression of special fondness; dearest of human beings, my dearest fellow.

112-115. Εἶναι ἐδώκειν. 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).

If, then, you'll go and learn this cheating logic,
Of all the debts I owe on your account
I'll never pay to any man a farthing.

119, 120. Οὐ... διαχειναισμένος, 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. Οὐ... ἔδει, Well, then, by Demeter, you shall not eat of mine; ἔδει, from ἔδω, fut. ἔδομαι, 2 pers. ἔδει. See Soph. Gr. Gr., § 133.

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

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

124, 125. Ἀλλ'... φοντω, 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

10*
hearing his father talk, and determines to go to bed again. The poet makes him use ἑρμηνεύω in allusion to the jargon of the philosophers. He rings every possible change upon the word. The tense is the Attic future for ἑρμηνεύω.

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

131. Ἰτηρέω, lengthened form of ἰτέω, 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 circumstantiality (l. 134), Phidon's son, Strepsiades, the Cicynnian.

135–137. Ἀμαθῆς... ἐξευθημένη, 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. Ἀμαθῆς, literally, ignorant, unlearned. Ἀπευ-μερήμονος, without deep cogitation, like a boor, and not like a philosopher.
138. τῇ δοῦ ... ἄγαν, 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 πρᾶγμα τοὺς ἁμβλωμένος, 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 ... οὗτος. The force of the demonstrative pronoun is adverbial; for I, here, or I, your man here.

143. Νομίσας ... μνοτήρως, 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. Ἀνήκει ... ἀφίλατο. 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. Περσικαί, Persian sandals; handsome, red sandals, like the Turkish slippers of the present times.

152. ἀνεμέτωρι, he set about measuring off. Note the force of the imperfect tense. — τὸ χῶριον, the distance.
153. Ὄ ... φρένων, 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. Τί ... φρόντισμα; What would you say, then, if you should hear another deep thing of Socrates? — ἢν. This particle qualifies some verb to be supplied. For its use in interrogative sentences, see Kühner, Gr. Gr., § 260, 3, c.

157. Ὀπότερα ... ἔχου. 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 κώνωψ; 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. Ὄ ... διεντερεύματος, 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 φρένων was the defendant; ἀποφένων meant to be acquitted, to escape the penalty.

169. γνώμην μεγάλην, a great philosophical idea.

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

177–179. Κατὰ ... ύπερέετο. These three lines have caused much difficulty among the commentators. The allusion in the first line is to the geometers, 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 palæstra. It is well known that the palæstras 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 palæstra. 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 præstigiatores aliud agunt, aliud agere videntur, sepeque mira celeritate nihil suspicientibus aliquid vel auferre, vel inserere in sinum solent; sic ille in palæstrâ, postquam cinere conspersit abacum, tanquam figuras geometricas descripturus, velut mutato consilio, veru aliquid arreptum incurvavit, tum rursus propositum se tenere fingens circinum in manus suspit, 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, h. e. non adeo vile ac tritum, ut nullo pretio futurum esset (θοιμάζων, non ίματιον) veru impacto, tanquam uncino, ex ipsâ palæstrâ, loco frequentissimo, furatus est, eoque post vendito coenavit.” 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 Wie- land), 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, θυμάτων instead of θομάτων. 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 palæstra, while the attention of the spectators was occupied with a pretended geometrical demonstration.

180. ἔσεινον ... ὀνυματομένον; 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. Μαθητικὸς γὰρ, 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. ταυτὶ ... θηρία; what part of the world do these animals come from? or, what sort of creatures are these?

186. Τοῖς ... Δαυωνικός, The captives taken from Pylos, the Lacedaemonians 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 Lacedaemonians; 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 Lacedaemonians 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 fulfil 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. Οὐτοὶ... Τάγματα, These are prying into darkness under Tartarus. ἔνεβοδιβάω, from ἔνεβος, and διβάω, to search.

195. Ἀλλ'... ἐπινύχω, 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 ἐκεῖνος, 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 ἐφα, ἵπσε διξίτ, he said, that is, Pythagoras said, is well known.

197. τι... ἕμων, a little matter of my own. πραγμάτων, diminutive of πράγμα.

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

202. Τοῦ... χρησμόν; 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 Boeckh, Public Economy of the Athenians, Lamb's translation, p. 546–556.

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

207. Αθηναί. 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
there. 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. \( \Omega \ldots \) \( \chiωριον \), In very truth, this is the Attic land.

211, 212. \( \mathrm{H} \ldots \) \( \piάνυ \), 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. \( \mathrm{Oίδ} \ldots \) \( \Piευκλεών \), 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. \( \Omega \ldots \) \( \piάνυ \), How near us? Use all your philosophy (\( \piάνυ \) \( \phiιντίζετε \), 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. \( \mathrm{Οίμωξενό ήοια} \), You'll groan, then, that is, so much the worse for you, if you can't put it further off.

218, 219. \( \phiέρε \ldots \) \( \Omega \ Σώκρατες \). 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, \( \mathrm{Αίρώς} \), 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, O Socrates!

220. \( \mathrm{Ιθ} \ldots \) \( \μέγα \). 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, 'Ο Σώκρατες, 'Ο 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. 'Αεροβατῶ . . . . ἕλον. 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. 'Επει' . . . . 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 ἀπειροφονεῖς, you despise, contemn, for the verb πειροφονῶ, 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. Οὐ . . . . ἄεια. 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 πράγματα, 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. Süvern (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 φροντιστήριον, as an establishment for such subtilties; and with such expressions as μεταμορφοφροσυσταί, — which Xenophon resolves into μεταμορφώντα and φροντιστήν, — μεταφρασοφισταί, μεταφρασίνακες, ἀδολέσχαι, 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 ὁμοιὸν ἀἷγα, its kindred air. A reference to the opinion of the Ionic philosophers upon the cognate nature of the soul and air.

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

233. ἰναμάδα τῆς φροντίδος, 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... ἀφάδαμα; Strepsiades is utterly confounded by this philosophical rigmarole. “What!” says he, “do you say that the thought draws the moisture into the water-cresses?”

237, 238. Ἰθι... ἐλίξωντα, Come, then, Socrates, come down to me, that you may teach me that for which I’ve come.

239. Ἡλθές... τί; You’ve come for what? This arrangement of words is often used in interrogations.
240, 241. Ἰπὸ . . . ἐνεχυράζομαι, For I am plundered and ravaged by interest and the hardest creditors, and my property is taken for security. The phrase ἱγείναι καὶ φέρειν, 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 ἱμματ' ἐνεχυράζομαι, see Matt. Gr. Gr., § 421, 2. "As, by a peculiar Graecism, 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 λανθάνων, see Matt. Gr. Gr., § 552, b; Soph. Gr. Gr., § 225, 8.

245, 246. Μισθῶν . . . θεού, 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 . . . ἔσο. The word νόμος 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. Τῶ . . . Βυζαντίω; 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 chalcus. Since it was thin and worthless, it appears to have been merely a strong plate of iron, having an impression on one side."

251. εἶπεν ἐστὶν γε, that is, ἔξεστι, if it is possible.

254. Κάθισε . . . σκίμποδα, Sit down, then, upon the sacred couch. The σκίμπονς 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 στέγανον; Crown, for what? For ἐπὶ τί, see Matt. Gr. Gr., § 568, c.

257. Ὄνειρος . . . θύσετε, Don't sacrifice me like Atha-
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 ὅπως μή (αἰσχρα, 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. Oὐκ ... ποιοῦμεν, No, but we do all these things to those who are undergoing initiation.

260. Λέγειν ... πωπίλη. τρύμμα, from τρύβω, to rub, something rubbed, polished, &c.; hence, metaphorically, u
person skilled and polished in any thing. κρίτων, a rattle or bell, and met. a talking person, a rattler. παιαλη, fine meal, met. a subtle fellow, a keen, acute rogue.

261, 262. Μᾶ ... γενίσομαι, 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 παιαλη, 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. Εὔφημειν, 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 φρονιστῷ, 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 (δ qρονιστής)?' 'Better so,' he replied, 'than if I were called the unreflecting (αφρόνιστος).' 'Yes, unless you were a reflecter (qρονιστής) upon things on high (των μετέωρων).' '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. Μήτω. Strepsiades, frightened at the invocation, bawls out, begging the clouds not to appear until he has folded his cloak about him.

268. Τὸ . . . ἐξορρα, 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. τῶδ' εἰς ἐπίδειξιν, 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. χιονοβλητόις, snow-beaten.

271. Νύμφαις, 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. προχοαῖς, literally, the outflowings, that is, the mouths.—κυνοείς ἀφότεσθε πρόχοαιν, ye draw in golden pitchers. With regard to the places mentioned in these
NOTES.

lines, Bothe 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 ὑπένερπε Χίου, παρ' ἡνεμόεντα Μίμαντα.

275. Αἰνων 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. δροσερὰν φύσιν εὐάγγειλον, 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... γαῖαν, 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 ἄθανάτως ἰδέας. Some have ἄθανάτως ἰδέας, and a scholiast mentions the reading ἄθανάτης ἰδέας. The reading given in the text is perhaps the best, and the genitive case is constructed with ἀποσεισάμενω, having shaken off from.

292. 'Ἡσθον... θεοσέπτων; Socrates addresses this to Strepsiades. θεοσέπτων, worthy of divine worship, to be reverenced as a god.

296. ἀπειρ... οὔτω. The poet makes Socrates allude satirically to the comedians in these words. τρυγοδαίμονες. This ludicrous epithet was compounded in imitation of the καξοδαίμονες, applied by the comic poets to Socrates and his fellow-philosophers. It means literally (τοις, δαιμονες) kees-daemos, and refers to the comic actors daubing their faces with the lees of wine.

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

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

300. λιπωρὰν χθόνα Παλλάδος, the fair land of Pallas. Pindar called Athens λιπωρα καί ἄοιδιμοι, 'Ελλάδος ἔρεισμα, κλειναί Ἀθηναί, illustrious Athens, fair and famous, the prop of Greece. r,

302. ἄκρωτον ἱερῶν, the unspeakable, sacred rites, that is, the Eleusinian mysteries.


304. ἄναδεικνυται, is thrown open.

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

309-313. Εὐστέφανοι... ἀτλῶν, 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, Μουσα) 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 Αeschylus, Sophocles, and Euripides. These exhibitions are meant by the Βρομία χάος, 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 Lyceabettus, 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. μεγάλα, ... ἄγοις, great goddesses for idle men, that is, the philosophers and sophists, whose pursuits the poet would represent as idle and useless. “Ἐφέλμοι τοῖς ἀνθρώπων ἀπράκτοις· οἱ γὰρ ἄγοι νεχήμασιν εἰς τὰς Νεφέλας,” says the Scholiast.

317, 318. Ἀπερ ... 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 mingles up philosophical terms with the cant of the jugglers. τρόμην, thought. διάλεξιν, the art of discussion by question and answer, or dialectics,—an art carried to its highest perfection by Socrates. νοῦν, used in a variety of philosophical senses, but all traceable to the general idea of intelligence, or the intelligent principle, as distinguished from matter. τερατείαν, the wondrous art, the art of dealing with supernatural things, jugglery, witchcraft, the black art. πεφίλεξιν, the art of talking round and round a subject; a gloss explains, εὐπορία καὶ περιτυχής λόγον, abundance and
superfluity of words, the wordy art. κρούων, 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.

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

Συνεργήτικος γάρ ἐστι καὶ περαντικός,
Καὶ γνωμοτυπικός, καὶ σαφῆς καὶ κροστικός,
Καταληπτικός τ' ἀριστα τοῦ θορυβητικοῦ.

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

"to distinguish and divide
A hair 'twixt south and south-west side."
στενολόγευεν, nearly the same as the last, to argue subtilely. 
Καὶ γρώμιδώ. 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 (γρώμασ) with doubts and questions (γρωμίδιος), 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. πρὸς τὴν Πῶρνηθ', 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. Χώρονος... πλάγια. The editors have found some difficulty with this sentence on account of the repetition of the pronoun αὐτω. 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 (*κοίλα*) and shrubberies (*δασεῖα*); *those* proceeding *sideways* (*πλάγια*), 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 *αὐταί*; so that Strepsiades is made to ask, *Φέρε, ποῦ, δείξον, χωροῦσα αὐταί*; and remarks with regard to the common arrangement, “Quid sibi velit bis positum, αὐταί, 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 αὐταί, see Soph. Gr. Gr., §163, n. 2.*

325. Τι τὸ χωρίμα; What’s the matter with me?

326. Παρὰ τὴν εἰσόδον, 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.—“Ἡδη… οὔτως, Ah, now I just see them, so.

327. εἰ… κολοκύντας. The scholiast explains,—“εἰ μὴ λήμας ἔχεις ἐν τοῖς ὀφθαλμοῖς μεγάλας ὡς κολοκύντας· λήμη δὲ ἐστὶ τὸ πεπήγος δύκονον,”—unless you have rheum-drops in your eyes as big as gourds.

328. Νη… κατέχοναι. Bothe very unnecessarily assigns the words πάντα γιὰ  ἥδη κατέχοναι to Socrates, for the
reason that "Minus apte hac 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. _Mù Ai_. This form implies a negation, _No, by Zeus._

331–334. _Où . . . μονσοποωόσιν_. 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. _Θονυμώάρτες, Thurian soothsayers_. The poet alludes here to the Athenian colony sent out, B. C. 444, to settle near the
NOTES.

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 Prytaneion,—"ἐπιχεῖ δὲ καὶ τῆς ἐν Πρυτανείῳ σειστῆς." This privilege was granted only to the most distinguished men. It is this circumstance that gives a point to the poet's satirical allusion. ἰατροσεῖχνας, doctor-artists, quacks. Like Molière, the most illustrious comic poet of modern times, Aristophanes 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 Prytaneion was granted by the Athenians. σφωνιδονυχαρχοκομῆτας. This amusing compound is thus explained in the Etymologicum Magnum:—"ὁ ἀσωτος, παρὰ Ἀριστοφάνηι ἀπὸ τοῦ σφωνιδος καὶ ὀνυξ καὶ ἄγγος καὶ κόμη, οἰονεῖ ὃς φίγει τοὺς δακτυλίους μέχρι τῶν ὀνύχων, καὶ ὃς ἄγγος ἐστι καὶ κομήτα." A dissolute person, one who wears rings down to his finger-nails, is lazy, and has long hair. Voss made a German equivalent, Ringfingerigschlengergelockvolk, ringfingeredlazylonghairedfolk. Κυλίων τε χορῶν. "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, κυλιοθριάσκαλος (Av. 1403), a poet who teaches his dithyrambic strains for some public exhibition." Mitchell. ἴσωματοκάμπτας, song-twisters. The poet designedly uses these sesquipedalian words to ridicule the pomp and unmeaning bombast of the fashionable style introduced 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. μετεωροχέωνικας, 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. Sqq. 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 elevation 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᾽... κυρηλάν. 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. ἐποίησαν, they poetized, in such language as follows:—ἡράν Νεφελάν στροπτωμίλαν δάιαν ὀμάν, the violent rush of the watery, lightning-whirling clouds. There is some dispute as to the meaning of στροπτωμίλαν; 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 ὀμάν; if so, it should be accented στροπτωμίλαν. 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; πλοιάμους, &c., the locks of the hundred-headed Typhon. ἈEschylus (Prom. Vinct. 352–354) calls the same mythological monster

"δάιον τέρας,
'Εκατογκάρμην
Τυφώνα θόρον, πάοιν ὡς ἀνέστη θεοίς."

πομμαυούσαις τε θείλλας, the hotly blowing tempests. In the following line there is some question what the feminine
adjectives, ἀερίας, δειράς, 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 ἀξολονβίᾳ 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 Νεξέλας. Others, as Brunck, Hermann, Schütz, and Bothe, read ἀερίονς δειρόνς, making them agree with οἶνονός. 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 Ὀμβρός... Ἅνθέλας, 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 Athenæus for articles of food, more particularly his ’Τὰ και Ὑαλάσση,’ 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 supped in the Prytaneum.”

340. Αὐ... δικαίως; 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, Αὐ... νέντοι τάσδ' οὐχί δικαίως; It is indeed on their account;
and is it not justly? — τί παθοῦσα is an idiomatic expression, like τί ἔχων, τί μαθὼν, literally, having experiencea what? that is, how is it that?

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

343. εἰκασίων, for ἐοίκασίων, resemble. — ἐφιῶσιν πεταμένοισι, spread fleeces, perf. pass. of πετάννυμι.

344. αὐταὶ . . . ἐρυσίων, 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 l. 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. Ἀγνων . . . τοῦτων, A wild one of these shaggy fellows. The word Ἀγνως 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 Xenophantes here alluded to was Hieronymus, a dithyrambic poet. The clouds are represented as likening themselves to centaurs, in derision of these shaggy gentlemen.

351. Σίμωνα. 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. Ταῦτα, i. e. Αὐτὰ ταῦτα. The Cleonymus here satirized was frequently made the butt of the comic poets for-
his cowardice, and for having thrown away his shield in battle. This of course rendered him infamous.

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

356–359. Χαίρετε ... χυόζεις. 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. Ὅτι ... σελευκοσσωτεύς. "In Symposio Platonis, ubi Alcibiades narrat qualem 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: ἐπειτα ἐμοιγε ἡδόκει, ὡ Λυστόφανες, τὸ σοὶ δὴ τοῦτο, καὶ ἐκεῖ διαπορεύεσθαι ὕσπερ κάθισς, βρενθύμομενος καὶ τῷ ὀφθαλμῷ παραβάλλων, magnifice inambulans et oculos huc 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." βρενθύμομαι means to demean one's self proudly and haughtily, to throw the breast forward, to strut. τῷ ὀφθαλμῷ παραβάλλεις. "Male interpres, circumforsque oculos. Sensus est, obliquis oculis alios intueris; more silicel hominum superborum, qui recto vultu aliquem aspicere dignantur." 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 Sophroniseus; but, from the commencement of his ca-
reer, he had evidently determined that it should be other-
wise. Unlike the fashionable and grasping sophists, he had
resolved that all his instructions should be almost, if not en-
tirely, gratuitous; unlike them, instead of carrying philoso-
phy into the mansions of the wealthy, he had determined to
carry it among artisans and laborers,—into shops and hov-
els,—into the agora and the palestra,—at all hours and
all seasons. And how was he to be supported in an enter-
prise 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.” “κατ’ ἵµιν σεµνοπρο-
σωπεῖς, et nobis fretus supercilium tollis; vel gravitatem
quamdam et fastosum vultum præ te fers.” — Kuster.
364. τοῦ φθερματος, genitive of exclamation.
367. [οὐ µὴ ληψηµε. So all the MSS. Most modern
editions have ληψηµε̣ς by emendation. See note on vs. 296
in Appendix.]
366. ἵµορ, the emphatic form of the personal pronoun.
369. Αὐταὶ δὴ ποὺ, These, to be sure. For the force of
the particles, see Kühner, Gr. Gr., § 315, 2.
370. Φέρε . . . τεθέασαι; Come, where have you ever
seen it raining without clouds? The use of ἰεῖ, 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 Ζεὺς 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. αἰθρίας (οὖς understood), in fair weather. For construction, see Soph. Gr. Gr., § 196.

375. ὃ πάντα σὺ τομῶν; you all-daring man. Wolf translates this by an epithet applied to the philosopher Kant by Moses Mendelsohn, — Du, Alleszermalmer, thou all-crusher.

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

380. Δίως; 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, Δίως, 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 δίως or δίως 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 Δίως of the
NOTES.

Clouds is brought forward by the circumstance, that he was said to have displaced Zeus, and that Anaxagoras was accused of ἀντιβεβαίων, 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. τον ρι... 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 τον ρι. The common construction would have been the accusative before the infinitive, or ζεύς nominative to ἐλεγόντας (pluperfect of ιεράνθεω), followed by ὁν.

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

386. ζωοῦ... ἐμπληθείς, filled with soup at the Panathenaic festival. The Panathenæa 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. Panathenæa. 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 ὄζων, smelling of Cronian things; that is, musty, old-fashioned, old as Cronos, old as the hills.—βεκ-κεσελήνυς. 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 βεσος, 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. Θεωρησον. 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 .... Ἀθηνεών. These words are a quotation from Homer's Odyssey, III. 278:

'Αλλ' ἔτε Σούνιον ἱρὸν ἀφικόμεθ', ἀκρον Ἀθηνέων.

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

402. ζι μαθών; having learned what? that is, upon what principle does he do this? Some read ζι παθών; 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 Δι'; .... Διασιοίσων, By Zeus, I met with just the same thing at the Diasian feast. The Diasia was an ancient festival in honor of Ζεὺς Μειλίχιος, 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. 'Οπτων .... ἀμελίσως, I was cooking a pudding for my kinsfolk, and neglected to cut it open. The γιοτηρο 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 ἀνήγου. ἀνήγους 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. Ἀλλ᾽ ... παντερώμε ἄν, But so far as concerns a firm soul, and sleep-disturbing care, and a sparing, hard-living, savory-supping belly, don't trouble yourself; for as to these things, I'll give you leave to hammer upon me as much as you please. ἐπιχαλκεύων 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 ... ταυτὶ; This Chaos, and the Clouds, and the Tongue, these three. Chaos here means the expanse of the ether. The three diyinities 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. Τῶν . . . . ἄμωτον, 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, "Εὐθυμίδου πλεῖν ἑ σταίδιον λαλότερα, More than a stadium more loquacious than Euripides."

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

433, 434. Μὴ . . . . διωλοθείν. 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. γνώμας μεγάλας, great counsels, or public harangues, popular measures.

435. μεγάλων. 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 koppa-horses and his Cæsyratied 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 χοίσθωσαν, let them use, let them do with me what they please.

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

442. ἀσιῶν δαιμεν, to carry for leather. For the construction, see Soph. Gr. Gr., § 185.

445–451. Θησαύρος, impudent. — εὐγλωττος, nimble-tongued. — τολμηρός, audacious. — ἰτης, from ἵμι, one who is ready to go all lengths, reckless. — βδελνησ, shameless. — ψευδών συνολλητής, gluer of lies, falsehood-tinker. — εὐρημητής, word-finder. — περίτομμα δικόν, one experienced in lawsuits, a pettifogger, a dabbler in the law. — κύσβης, 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. — κρόταλον, a rattle. — κίναδος, 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 περίτομμα, a cunning fellow, a sharper. — μάσθης, a pliant thong, hence, a sly-boots, a leathery chap. — εἴρων, a dissembler, a quizzer. — γλούσ, properly the oil used in the palestras 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. — ἔλαζων, a bragadocio. — κέντρων, a rogue who bears the marks of the κέντρων, a stape-
gallows. — μαρός, a reprobate. — στρόφις, a wriggler. — ἀργαλεός, a hard character, in the cant of the day, a hard customer. — ματυολογός, compounded of ματυν, a dish of poultry dressed with herbs, and λείχω, 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. Δρόμων, Attic for Δρόμων.  
455. χορδήν, 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 Thermopylae, 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 democratie" of Athens.

470–475. Bouloμένους ... 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 æstimatas, de quibus consultabunt tecum." Schütz says,— "Πράγματα κάντιγραφίας, 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 αξίω construant. Ego vero malim cum Berglero, cui nuper etiam Wolfius obscutus est, αξίω cum σὺ φρενὶ conjungere. Sic in Acharn. 8 αξιων τῆ 'Ελλάδι, ib. 204, τῇ πόλει γὰρ αξιων. 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 negotiis dignis, in quibus ingenium tuum exerceas, tecum deliberare, te consulere cupientes." Translate πράγματα κάντιγραφίας, suits or actions, and defences or replications; πολλῶν ταλάντων, of many talents, that is, involving many talents; αξίω σὺ φρενὶ, i. e. αξίως, 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. Άλλα, κ. τ. λ. The Chorus turns to Socrates.

477. διακινεῖς, stir up. Socrates now proceeds to test the old man's intellectual properties.
NOTES.

478–481. *Ἀγε... θεῶν*; 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 προσφέρω, 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. *Ἀγεν... ἐν*. Some of the commentators, thinking the joke here is not good enough for Aristophanes, have proposed to read ἀπολέγειν for ἀποστειεῖν, making a contrast between λέγειν and ἀπολέγειν, 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,—“Socr. 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. *Ἀγε... ὑφαντίσει*. 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. ὑφαντίσει 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 ὑποκοφις with indic. fut., see Kühner, Gr. Gr., § 330, R. 4.

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

495, 496. Κἀπερ... δικαζομαι. "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, ἐφήμην ὁφλῆ." Kennedy's Demosthenes, pp. 146, 147. ἐπιμαχήσομαι refers to the first step, the calling of witnesses to be present at the summons, and δικάζομαι to the actual commencing of the action before the magistrate or in court.

497. κατάθου θοιμάτων, put down your cloak. 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 ἰμάτιον, 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. — Ἠδίκησεν 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 unclothed. 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. *'All* . . . *εἰσέχωμαι,* 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 un-cloaked (*γυμνός*), to prevent their hiding any thing they found under their own cloaks, or the cloak of another, to get him into trouble."

503. τήν φώσω. Socrates means *in character*; Strep-siades understands him, *in figure.*

505. *Οὐ μὴ.* 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. *'Ανύσας τι.* An Attic idiom, meaning *quickly,* nimbly.

507. μελιτούττω, the honeyed cake.

508. ὄσπερ εἰς Τρωφωρίου, 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, subterraneanean 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 circum-stances 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. τί . . . ἐὰν, 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 ἐκθρέψαντά 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. νικήσαμι . . . νομίζοιμην. 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
NOTES.

160

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: "Τὰς δὲ πιὸν καιρίως ἐξενεχθὲν πάντα δίκην σχηματοῦ διεφόρησε ν. 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, II. III. 33–35:

"Ως δ' ὅτε τις τε δράκοντα ἵδων παλίνορος ἀπὲστη Οὐρας ἐν βῆσις, ὑπὸ τε τρόμος ἐλλαβεν γνία, "Ἄψ τι ἀνεχὼρησεν, ὃχρος τε μν ἐλλε παρειάς."

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 πλείστως πόλεως προστίττονσι τοῖς πολίτασι μὴ κλέπτεν, μὴ ἁρπάζεν, καὶ τάλα τῷ τοιαύτῳ ὁσῶντως ἤν 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, κλέπτεν, ἁρπάζει, παραβαίνει, 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. Οὖς μὲν ἔδοι εὐπάκτως καὶ σιωπῇ ἱόντας, προσελαύνων αὐτοῖς οἴνως εἶν ἣρώτα, καὶ ἐπεί πῦθοι τοὶ το... ἐπήνει. 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 πῦθωτο 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 ἴκωσα and ἐπήνε. 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
NOTES.

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 ἐκλειπόσωσις, as More conjectured, or the present ἐκλειπόσωσις. The whole clause is ταῖς δ' ἐκλειπόσωσις (or ἐκλειπόσωσις) πολλάκις ἦ Πυθία προσέταξεν ὑποφέρειν, &c.; upon which Coray has this note:—"Ἐκλειπόσωσὶς ὁ Ὕσσως ἔχει τὸ κατὰ παράτασιν, διὰ τὸ ἐπιφερόμενον, Πολλάκις: διὸ οὐ τρεπτέων αὐτὸ εἰς τὸ ὑμιστούμενον, Ἐκλειπόσωσίς, ὡς εἰκασάν τινος." That is, —"The form significant of continuation is correct on account of the following πολλάκις; wherefore it ought not to be changed into the aorist, ἐκλειπόσωσις, as some have supposed." Coray means, that, on account of the duration implied by the frequent commands of the priestess at Delphi (πολλάκις 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 Coraci animadversio, propter πολλάκις præsens positum esse, quam res saepius facta notetur. Nempe aoristus participii et modi obliqui una de re nec adjecto adverbio, quod repetitionis notionem habet, ponitur." In stating the principle of Coray, Bremi has added, to prevent all misapprehension, and to make the meaning entirely clear, the natural qualification, unless a frequentative adverb is joined to the participle. For the negative ablative absolute of accompaniment, nec adjecto adverbio, &c., contains the necessary limitation of the principle deduced from Coray's remark. The observation of Bremi is, —"The remark of Coray is acute and correct, that, on account of πολλάκις, the present is used when the repetition of an act is to be noted; that is to say,
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 ποιήσαμι, the aorist optative, because he refers to his hopes of victory in a single case, una de re, i.e. in the present dramatic representation; but in the same sentence he employs the present optative, ρομίζομην, 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 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. σοφός; skilful, a master of my art.
522. Καὶ...καμῳρίων, And that this is the best of my comedies. σοφώτατ' ἔχει, equivalent to σοφωτίατην εἶναι.
523. ἄναγενό', to cause to taste, to let taste.
524, 525. εἰτ'...ἀν. The poet here alludes to his failure to gain the prize at the first representation of the Clouds. There is some doubt whether ἀνδρῶν φοιτικῶν 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, — "ἀνδρεσ; φοιτικοῖ sunt qui de vera poëmatum venustate recte judicari 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, — "Οἱ φοιτικοί erant Aristophanis rivales, a parcel of buffoons." The use of the preposition ἐπ', though not conclusive, seems rather to fix it upon the judges; if the sense were conquered by, ἡττηθεὶς
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 φοιτικόν 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 . . . λέγει. Bergler, "quibus libenter probo studium meum et eloquentiam." A scholiast, "οἷς ἐπιδείκνυσθαυ ἥδυ ἐστιν." 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 bellicis quibus nunc ut cum maxime studetis. Utique laude poetæ ornare solent spectatores. Plaut. Capt. prol. 67, Valete, judices justissimi domi, belli¢que duellatores optimi. λέγεις, τὸ λέγειν, ut Eq. 329, ἰδοὺ λέγειν, specta eloquentiam." Bergler and the scholiast are probably correct. Bothe’s explanation is less probable. Kock thinks the text corrupt.

529. Ὅ σῶμα τοῦ τε χῶ 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 Δωταλείγι, 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. 167

conclusion. The scholiast above alluded to has probably confounded the laws concerning the ὕπτιςςες with those that regulated actors. The scholiast on the Frogs (l. 502) states that when the poet first engaged in comedy he was σχεδῶ μεσακίσκος, 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 Δαιαλείς, 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. παίς δ' ἐτέρα. 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 . . . σοφοίς. 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 ἰν' ἡ γέλως. It is said that the φίλλος was brought upon the stage in the Προσπέλτιοι 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. Οὐδ' ἐπικωψε τοὺς φαλακρούς, 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,—

τοῦς Ἰππέας
Συνεπόησα τῷ φαλακρῷ τούτῳ.—

I helped this bald-head (meaning Aristophanes) compose the Knights.—The Κόρδας 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. Οὐδ' . . . σκόμματα. 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 Zotenzut 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.

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

549, 550. "Ος .... κεµένω. 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. κόλπαφος, 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. Προσθεις... ήσθεν, 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 “Hypeuthynos” 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... μυομύενον, 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. Ἰς . . . δοκήσετε, 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. Αἴωνες . . . ὑμᾶς, We who keep watch over you.— ἔχοδος, a military expedition.

581–589. Εἴτε . . . 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. δώρων . . . χλοπῆς, having convicted of bribery and theft. ἐλείν is a technical term in Athenian law, as ἐλεῖν
\[\gamma\nu\alpha\varphi\acute{\iota}, \text{to gain a cause.} \] The crime or subject of the action is put in the genitive.

592. \(\tau\nu \, \xi\nu\lambda\omega, \text{the wood.} \) The \(\xi\nu\lambda\omega \) was a wooden collar or yoke, which was sometimes fastened upon the necks of slaves by way of punishment.

595. \(\Lambda\mu\phi\iota \, \mu\nu i \, \alpha\nu\tau\epsilon, \Phi\omega\nu\iota\beta \, \acute{\alpha}n\alpha\xi. \) 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 Amphanactes. “The \(\nu\omicron\omicron\omicron\sigma \, \delta\omicron\theta\omicron\sigma \) of Terpander began, \(\Lambda\mu\phi\iota \, \mu\nu i \, \alpha\nu\tau\epsilon \, \acute{\alpha}n\alpha\chi\theta \, \acute{\E\kappa\alpha\theta}\beta\rho\gamma\lambda\omicron\nu \, \acute{\alpha}\delta\epsilon\iota\omega \, \acute{\alpha} \, \varphi\acute{\iota}\nu^\prime. \) Kock. It is a form of invocation, the verb being understood. This form of invocation was expressed by the verb \(\acute{\iota}m\varphi\varphi\iota\alpha\nu\alpha\nu\alpha\iota\acute{\iota}\zeta\acute{\epsilon}v. \)

596, 597. \(\Kappa\nu\theta\iota\alpha\nu \ldots \ldots \pi\iota\rho\omega\alpha, \text{holding the Cynthian high-horned rock.} \) 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 \(\varphi\acute{\iota}\mu\acute{i}k\acute{\iota}\mu\acute{a}t\alpha. \)

599, 600. Artemis is next invoked, and the \textit{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. \(\Lambda\iota\gammai\delta\dot{o} \, \acute{i}\nu\omicron\acute{\chi}\omicron\omicron\omicron, \text{Rein-holder of the \(\sigma\epsilon\iota\iota\).} \) A bold lyrical expression for \textit{wielder of the \(\sigma\epsilon\iota\iota\).}

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. \(\Pi\omega\alpha\tau\alpha \ldots \ldots \, \xi\nu\mu\acute{\iota}\acute{m}\acute{a}k\omicron, \text{First to greet the Athenians and their allies.} \) 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.
612. Πρώτα . . . δραχμῆν, — constructed with ὑπελοῦσ', — 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 mismanagement 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," — ἑννεακαϊδεκαετηφιξ. 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-
rion, 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 Hieromnemon 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 considered 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 Cleostratus, 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. στρέβλοντε, It was common in the Attic process to torture slaves, for the purpose of extorting confession.

622. 'Ηρίς ... Σωφρίδωνα, 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 ordered that the gods should every year pass the day on which they died in fasting and mourning."
623–625. ἀνθ' ... ἀποτιθή, 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 τῶν θεῶν, 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 Amphictyonic 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. Κατὰ ... ἵμερας, 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. ὀσκάνηρ — the same as σκίμποδα, — the couch.
635. Ἀνύσας ... νοῦν. 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 .... διψονίκω. 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 hemiecteus is as good as any. The joke consists in this,—the ἐκτείς was the sixth part of a medimnus; the medimnus of the Attic measure was forty-eight choenices; the ἐκτείς, therefore, was eight choenices, and the ἡμεκτέον four, that is, as Strepsiades understands the matter, a tetrameter.

644. Περίδον νῦν ἐμοί, Wager, then, with me. The same idiom occurs in the Acharnians, 1013, βούλει περίδόσθαι; 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 .... ἰνθμόν, 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.
NOTES.

651. $τρ' ενόπλων, For the armed dance.—$νατα δάκτυλον, according to the dactyle, that is, the rhythm which moves in dactylic measure.

654. νότοι. 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 subtleties of the schools—some of which occur in the works of Plato—are the present object of the poet's wit.

666. 'Αλεξτροφάναν. 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, ἀλεξτροφῶν.

669. Διαλυόποιω, I will fill with meal.

670. 'Ἰδοῦ . . . ἔτερον, 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. 'Αλλ' . . . . 'νεμάττετο, 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 übrig, 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) θνείω is used of Sicily:—

"Οστίς περιπλεύσας τήν θνείαν ἐν κύκλῳ.

Conz, cited by Mitchell, says,—"Sicilia caseis fœcunda
opimis insula, ap. Athen. I. 27, appellatur, ἡ θεία (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, τυρὸς Σικελίκος, 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. Ἀμνία. 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. Ἐξορόντισον . . . τῆμερον. 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. *αὐτὰ ταῦτα*, these very things. For this combination, see Kühner, Gr. Gr., § 303, 3. παρὰ ταῦτα ἄλλα, there is no other way; παρὰ with the accusative is sometimes = *prāter*. δίκηρ... δῶσω. The phrase δίκηρ δῶσαι is legal, and applies to him who pays the penalty.

709, 710. ἐκ... Κορίνθιοι. The poet is amusing himself with the resemblance in the first part of the words κόρες, bed-bugs, and Κορίνθιοι, Corinthians. About this time hostilities existed between the Athenians and the Corinthians; 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. Κεί... γεγένημα. Poor Strepsiades certainly 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*. ἕποντας ὑδῶν 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. ὀλίγον = ὀλίγον δεῖν, see Matt. Gr. Gr., § 355, Obs. 2. The genitive ἕποντας denotes time. See Soph. Gr. Gr., § 196; and Kühner, Gr. Gr., § 273, 4 (b).

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

729, 730. Ὀλίγοι... ἀποστερητοῦσα; While Socrates is covering him up with lambskins, the poet makes the disciple utter a wish, the language of which is whimsically borrowed from the putting on of the lambskins, and from the resemblance between the words ἄφρακτος, lambskin, and ἄφρακτος, 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. etrize . . . . 从严治; 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. 

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. 从严治 从严治, cutting the thought fine. 从严治 从严治, distinguishing and examining.

743. 从严治, and if you are doubtful.

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

746. 从严治 从严治 从严治. Strepsiades suddenly starts up, having caught an idea by the tail, O dearest Socrates!

747. 从严治 从严治, 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. 从严治. 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
Notes.

lofeion strogylon 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. Ei .... mou, 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. Apiodeion .... podos, 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. gammaposolou, the apothecaries.

768. Tim valon leges; 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 Herculancum.” 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, λίθων γυρά.

770. ὃποτε . . . 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. οὖν . . . διὰ, That a suit of five talents has thus been abated. διαγιὰρω had a technical meaning, to draw a line through, for the purpose of erasing, to expunge. The magistrates who stopped an action were said διαγιὰρομεν, and the plaintiff who withdrew the suit was said διαγιὰροσθαι, in the middle voice.

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

779, 780. Εἰ . . . τρέχων, 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. Ἠθλεῖς . . . ἐτ. 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-
pair, 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; γιλωττοιοτοφε\textsuperscript{1}ειν.

797, 798. Ἄλλα πάθω;

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

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

800. εὐπτέων, high-flying.

803. Ἄλλα... χρόνον, 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. ἄπολώψεις, fut. ind. for imp., lap up, from ἄπολωπτω.
See Hom. Il. XVI. 161:


dάφωντες γιλώσῃσιν ὕραιξιν μέλαν ὕδωρ.

814. Οὕτω... μενεῖς. 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 μετεωροφότακες.

816. Ω 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.—τι χρήμα πάσχεις, what is the matter
with you?

818. Ἰδοὺ... μωρίας, See there, “by Olympian Zeus,”
forsooth, what folly! For the genitive, see Soph. Gr. Gr., § 194, 2.

819. Tὸ Δία . . . . τηλικοντοι, To believe in Zeus, as big as you are.

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

821. προείς ἄχαίνα, and have musty old notions in your head.

824. ὅπως . . . . μηδένα. ὅπως μή 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. Μήλιος, 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. Εὑστόμευ,—the same as εὐφήμευ,—Speak reverently, or, Be careful what you say.

835–838. δὸν . . . βλοῦ. 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. διατηρεῖ τεθνεῶτος, as if I were dead. According to a scholiast, the expression refers to the custom of washing the body after death.

842. Γνώσει . . . παχῦς. 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. Οἴμου.... φράσω; 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. Ἐπιλανθανόμην.... ἔτοι. 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 ἄρι with the indicative, see Kühner, Gr. Gr., § 260 (β).

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

858. Τὰς.... σῶ; And what have you done with your shoes, you old fool? or, What have you turned your shoes to, you dunce? The word τέροφας—in some editions τέροπας—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 τείγω; 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, μην τείγει πρὸς νυκτὸς, 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. Ἄσπειρο...ἀπόλεσαι, 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 "ἄνηλωμένων 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 ἀπόλεσαι for ἄνήλωσαι.

863. 'Ον...Ἑλιαστικὸν, The very first Heliastic obol I received. This refers to the courts of law called Heliaea. 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 ὑσιακοὶ ἐξαίται." — Political Antiquities of Greece, p. 265.

The name Helieea is connected with the Doric ἀλία, an assembly; also with ἀλίς and ἀλίζεσθαι; not with ἦλιος, as is sometimes stated. Each citizen received as his fee an obolus a day; which was afterwards increased to three oboli.

865. Ἡ..... ἄχθεσι. 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..... ἐνθάδε, He is not experienced in the hanging baskets here, instead of, He is not tinctured with the teachings of the school. θεμαθηματί 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 joke 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. Ιδον .... διεξόνησον, See there, κρέμα, 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 krematio, would oblige him to say klemmaio. Translate, Look ye there now, klemmaio! 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 κρέμα, like that of Θέωρος and Κόρακος in the Wasps." The pronunciation referred to by Süvern is Θεώλος and Κόλακος. Bothe 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 κλέμα, the poet would certainly have written it so, as he writes in the Wasps (45),—ολίς Θέωλος κόλακος κεφαλήν ἕχει. Moreover, the word διεξόνησον 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 Verisopht's pronunciation. See "Nicholas Nickleby," passim.

874, 875. Πῶς .... ἀναπεισθήσω; [How can he ever learn the acquitting art, the summoning art, or the persuasive art of emptying? The word χαύνως 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 (χωπος).]

878. τυφτον, 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. Ἐπλάττεν . . . ἐγλυφεν . . . εἰσαζότεν. 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 οἷει σφόδρα.

888. Πρὸς πῶντα τα δίκαι, 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 introducuntur 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 præditum; alter injustus, qui et minor, seu inferior dici-
tur, jura pervertens, immodestus, impudens, honestatis expers, corruptor juventutis. Iste duo λόγοι certant inter se, et uterque vult adolescentem ad se allicere, ut Virtus et Voluptas Hereulem apud Xen. Mem. 11, 1, 21, seq., et Philosophia atque Staturia 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 anything 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 οὖν τῶν, οὐ κομψοπρεπὴ μοῦσαν ἔχων, 
Δεῖ σε λέγειν τι καίνην.

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

Πῶς ἐν οὖν ποτ' εἰπομ' ἀν 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 ὁμιματιών δικαιικῶν? . . . . 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. "Iθ' ὁπον χρύζεις, Go whither thou wilt. These words are quoted from the Telephus of Euripides. One of the characters in which he says to Menelaus, "Iθ' ὁπον χρύζεις· οὐκ ἀπολούμεν τῆς σῆς 'Ελένης οὐνεκα."
897, 898. διὰ . . . ἄνοιγτος, through these blockheads, pointing to Socrates and his school.

906, 907. τούτω . . . κακόν, 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.

Τούτω καὶ ὅξωρεί τὸ κακόν.

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

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

910. 'Ῥόδα μ' εἰκάζας, You have spoken roses of me, that is, you have paid me the highest possible compliments. Your words are sweet as roses.

912. Χωνοφόρος . . . γυνώσκως, 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. Ὁρασῷς εἰ πολλοῦ, Thou art very impudent. For the construction of the genitive, see Matt. Gr. Gr., § 317. — ἀρχαῖος, antiquated, an antediluvian.

916. φοιτᾶν, to frequent the school.

920-924. Σὺ . . . Πανδελετεῖος. Upon these lines Hermann observes:—“Sententia his subest hæc: qui mala ista dicendi artificia 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 praebet, cujus Telephum, multa subtiliter disputantem, sententias Pandeleteas ex pera vorare dicit.” Θῆλεφός . . . φίλος, 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. Ὤ μα ... ἐμῆσθε, 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. Κόρος ὁ, being old as Cronos,—old as the hills, musty, antiquated.

936. τοὺς ... ἔδιδασκες, 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. γνωσιντας μεριμνας, notion-hammering studies,—studies which hammer out philosophical and poetical conceptions.

955. Νῦν ... 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 legerit, de viri virtute veraque nobilitate etiam tum dubi tans, poëtae amore non inflammatus, ejus comœdiarum le gendarum et eîiscendarum cupidine non incensus, abire ac
194

NOTES.

discedere potest, eum inquam equidem non omni solum sensu omnique ratione cassum, sed morum perversorum amatorem adeo esse judico. Nullum unquam poetam nec majorem nec sanctiorem fuisse quam nostrum Aristophanem ex hac oratione discimus."

962. σωφροσύνη, temperance, in its most extended signification; "αἰτία τοῦ ξαπατείν τῶν ἐπιθυμίων, καὶ ύπὸ μηδεμίας ἤδονῆς δουλοῦσθαι ἄλλα κοσμίως ζῆν." Diog. Laert.—νεόμυστρό; was in repute, was in vogue, was the fashion.

964. εἰς ξιθαριστοῦ, 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 paeans, 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 καμήτας, Those in the same quarter of the town, neighbors. κόμη means not only hamlet, but quarter of the city.—κωμώδη (κωμών, 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 allurements 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 mincing 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 Palaestra 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 περσέπολιν δεινών” 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 περσέπολιν κληζω πολεμαδόκον ἄγναν,
Παῖδα Δίως μεγάλου δαμάσιππον.

Παλλάδα περσέπολιν, δεινών θεόν, ἐγκεκύδομον,
Ποτικληζω, πολεμαδόκον, ἄγναν
Παῖδα Δίως μεγάλου δαμάσιππον.

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, Τηλέ-πορόν τι βόσμα, is said by the scholiast to be taken from one of the poems of Cydias, a poet of Hermione. A single word more, λύρας, is all of it that is preserved.

968. Ἑνευναμένους τὴν ἁμορίαν. “Harmonia utentes intensa et mascula, non vero molli et fracta.” Kuster. “Τὴν
kēdάρων, ὡς συντόνον ὄνοσα τῆς παλαιῶς ἁμονίας, οὐκ ἀνε-
μένης, ὡς οἱ νέοι ἐπενόησαν.” Schol.

970. βεβομολογοῦσαν’, from βεβομόλοχος, 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
buffoon 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. Trans-
late 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 man-
ner 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 archontship of Callias.
“The writings of Plato,” says Mitchell, “as well as of Aris-
tophanes, 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 pub-
lic manners. At the head of this school were the persons
in the text, Cinesias, Melanippides, and others.”

972. Ἐπετριβετο..... ἄφανίζον (understand πληγάς after
πολλάς), He was soundly thrashed with many blows, as scar-
ing the Muses away.

973. Ἐν παιδοτρίβον. The παιδοτρίβης was the teacher
of bodily exercises,—the educator of the body, as the κιθα-
ρωτής was one of the educators of the mind.—τὸν μηρὸν
..... προσβαλέσθω, “prætentata tunica vel prætentum cingulo,
semora obtigere.” Brunck. “τοντέστων, εὐκοσμίως καθεσθήναι,
ὡς μηδὲν τοῖς περιοστόσων ὑποδείξα άκοσμον.” Sch.

975, 976. Εἱ .... καταλείπειν. A scholiast says,—
NOTES.

"συμφήσαι, ἀντὶ τοῦ συγκέιτι τὴν κόνιν, ως μὴ σημεῖον, ἢ τῦπον ἀπολείπεσθαι ταῖς καθέδραις· ἐν γὰρ ψάμμῳ λεπτοτάτη ἐγυμνᾶ-ζοντο. Κατέφων δὲ τὸν τύπον, ὅπου ἐκαθέζοντο, ἑν μὴ σημεῖον τῆς ἡλικίας ἑαυτῶν καταλείψειαν τοῖς ἔρασταις· παρεμένετο γὰρ, ὡστε γυμνοῖς ὤμοι τοῖς ἐρωμένοις."

981–983. Οὖν . . . ἕναλλάξ. 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 ἰαφανίδος, radish-head. ἄνηθον, dill. σέλυνος, celery. ὠψόμαγεῖν, 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. κυλίζειν means both to indulge in tittering, to giggle, and to eat κύλιας, 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. οὖν ἵσχεν τῷ πόδι ἕναλλάξ, 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.

984, 985. Αἰγαιαί . . . Βουφονίων. The answer of Adicologus 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. Ἀιτολίωδης, from Αἰτ-πόλεα, the name of a very ancient feast held in honor of Ζεὺς Πολεύς,—Diipolia-like, that is, antiquated. τετίγων ἀνώμεστα, 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. καὶ Бουφονίων. 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 Ζεὺς Πολυεύς, observing a steer eating the sacred πόπανων on the altar, took up an axe and slew the trespasser. The expiation feast (βουφόνια) 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 slayer, 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. Ἄλλα... ἔθικεν, 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. 'Allo oux esti, oux esti opos hymaste, anores Athnaios, tov upo tis apaiton eleutheraia kai swterias kivndnon aramevoi ou ma tovs en Marathoi prokivndvnevasantas tow progonon, kai tovs en Platanaioi paramevamouvs, kai tovs en Salamini nanakhsantas, x. t. λ.

987. en iamatios...i entelikhthai, 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. "Ωste...Τυτογενείς. 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 siebat (pravo pudore, cujus expertes erant proavi innocentes.") Wieland. ἀμελή τῆς Τυτογενείς Bergler explains "non respicit Palladem, nec pudet eum, saltantem in festo Palladis cum armis, ad tegendum vererum uti clypeo; quum enim clypeus sit gestamen Palladis, ipsa dea (virgo) dedecore afficitur, cum ejus arma ita dehonestantur."
991. καὶ βαλανεῖον ἀπείξοθοι, 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. ὅτι. . . . ἀναπλήττειν, because you mean to form an image of modesty. The passage is an obscure one, and many various readings have been suggested. Bothe reads ὅ τι . . . μέλλεις . . . ἀναπλήσεις, and takes ἀναπλήσεις 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 μέλλεις, and understands ποιῶν after ὅ τι,—doing which, you will pollute the beauty of your modesty. Bothe compares this use of ἀναπλήσεις 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 Demosthenes, 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 εἰσίν ἀπασαν άνθρωποις βωμοί, οἱ μὲν κάλλιστοι καὶ ἄγιοτατοι ἐν αὐτῇ τῇ γυναικείᾳ ψυχῇ ἐκάστου καὶ τῇ φύσει." Kock adopts another reading, ὅ τι τής Αἴδους μέλεις τάγαλμα παλάσεις, which shall befool the figure of Modesty.

997. Μήλῳ. "ἀντὶ τοῦ Ἐρωτῆς," says the scholiast; since the apple is sacred to Venus. Virgil's

"Malo me Galatea petit lascivia puella,"

refers to the same thing.
NOTES.

998, 999. μηδ'. 'Ιαπετόν...ἡλικίαν, 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. Γη-φοτροφεῖν, constructed in the active voice with an accusative, means to support in old age. See Demosthenes, Contra Timoc. 763: Τὸν δ' ἕαντον πατέρα οὕτω γηροτροφεῖ.

1001. Τοῖς...βλατομάμμας, 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,—"Οὕτω εἰς Τελέσιππος, Δημοφόν, Περικλῆς, διαβαλλόμενοι εἰς νωδίαν, These are Tele-sippus, Domophon, and Pericles, ridiculed for their hog-gishness. The similarity of the sounds of νιέσων, and the dative νῶν of νῶς, a swine, enabled the poet to make this point in the present passage. Βλατομάμμας is a compound of βλάτον, 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. τριβολεκτράπελ', from τρίβολος, a triple point, and sometimes the point of a joke, or epigram, and ἐκτράπελος, 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. Οὔδ'...γλυκοαντιλογεξεπιφύττω, 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 γλύκχος, ἄντιλογία, and ἐξεπίφυττος.
NOTES.

1005. *All... ἄνωθεν, But, descending to the Academy, you shall run beneath the sacred olives. The Academy was situated a short distance from Athens, on the Cephissus, 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 gymnasia, 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 μορίαι, 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 foot-fall, 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 excelsae 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' ὠφιλῆσεις, incur laughter, become an object of ridicule.

1051. Ἡρώκλεω λοντρά; 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, θεμοῦν ἀτέχνα ρεύματα, 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. 'O . . . μάχαυραν, 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 Hephæstean workmanship, by means of which he escaped the danger.

1065, 1066. Τρέψολος . . . μάχαυραν, 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. ξώνακός, "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, ἵπποκάρθαρος. Ran. 820, οὕμαθ' ἵπποβα-μονα." 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 \( \mu \alpha \nu \gamma \varsigma \). 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 \( \mu \alpha \nu \gamma \varsigma \) 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. \( \acute{\nu} \tau \tau \omega \nu \), literally, less than, that is, under the influence of, or overcome by.

1083. \( \Τ \i \ld \vartheta \) ; This refers to the punishment inflicted on adulterers, which is thus described by the scholiast:—"\( \delta \alpha \rho \alpha \nu \delta \alpha \varsigma \lambda \epsilon \mu \beta \alpha \nu \eta \nu \varsigma \kappa \alpha \text{\i} \i \epsilon \epsilon \varsigma \alpha \nu \varepsilon \i \i \varepsilon \i \i \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigm
1084. Ἐξι τίνα γνώμην λέειν, What philosophical idea will he have to prove?

1089. Συνηγοροῦσαι ἐν τίνω; From whom do the councillors come? And so the questions which follow. For an account of the public συνήγοροι, see Schomann on the Assemblies of the Athenians, pp. 204, 245.

1097. Καὶ δὴ σκοπῶ, Well, then, I'm looking. Dicæolagus 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. Οἷς δειδίως, supply στόμωσον τὴν γράθον, Sharpen his jaw for small suits.—τὴν δ' ἐτέρων αὐτῶν γράθον, and his other jaw, instead of the jaw on the other side.

1113. Χωρεῖτε νῦν. This is addressed by the Chorus to Strepsiades and Phidippides. As they go off, the Chorus address the warning words Οἷμαι δὲ, &c., to Strepsiades. By some editors, as Brunck and Bothe, 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 κριτάς, 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. ἐν τοῖς δικαιῶν, justly; a frequent construction of the genitive of an adjective with the preposition ἐν in the sense of an adverb.

1120. ἐπομβολαῖον, too much rain.

1123. ἐν τοῖς χωρίοις, from his farm; as we say in English, his place, meaning his estate in the country, his farm.

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

1126. πληθεύοντ', making brick.
1128. τῶν ξυγγενῶν, supply τις.
1129. Ὡσομεν τίν νύκτα πᾶσαν, 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. ὅσον ἰδοὺς βουλήσεως καὶ ἐν Ἅιγύπτῳ τυχεῖν, κ. ζ. 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 möchten 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 φθινοντος. The ἐν τε καὶ νέα 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 μου πρωτανεῖ. 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 diætetes; 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. τοιτονὶ πυῶτον λαβὲ, take this first; that is, this bag of meal, which Strepsiades has brought for Socrates, according to his promise. See ante, 668, 669.

1147. Κρῆ . . . διδάσκαλον, To pay some compliment to the master.

1149. ὅν . . . εἰσῆγαγε, 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. Βοᾶσομαι . . . τόκων. Strepsiades, overjoyed by the assurance of his son’s successful studies, breaks out in a rapturous strain of defiance to his creditors. οὐςολοστάται, obol-weighers, low, petty usurers. τάξιαίω, principal, or capital. τόκοι τόκων, interest upon interest, i. e. compound interest.

1167. Ὄδε ἔκεινος ἀνή, 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 Chaerephon; 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.”
1172. ἰδεῖν. For the construction of this infinitive, see Matt. Gr. Gr., § 535; Soph. Gr. Gr., § 222, 6.

1172, 1173. ἐξαφημικὸς καταλογικός. 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, ἐπιχώρων. 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, Ἀπτικὸν βλέπο, 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. κλήσων, the summons. See ante, p. 153.

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

1192. Ἰοῦ . . . προσέθηκεν; And why did he tack on the old day?

1192-1195. Ἰοῦ . . . νομηνις, 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 . . . νέες; 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 ... παθίν, They seem to me to have been affected as the public tasters are. The προινθάι were persons appointed to taste beforehand the meats that were used at feasts. See Athenæus, 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 προινθαι tasted the meats.

1201–1203. Ἔν γ’ ... νεισομένου; 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. Ἡμετέρα κέρδη τῶν σοφῶν, for κέρδη ἡμῶν τῶν σοφῶν (Soph. Gr. Gr., § 156, b). ἄριθμος, a mere number; like Horace’s “Nos numerus sumus.” ἀμφοτής νεισομένου, 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. Ἄλλ’ ... ἐστιάσαι. 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. ἀλλά ... 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. *Ατὶρ.... κατασχηνῶ, 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. Ἐὰν .... τριῶβολον, I would e'en pay down three oboli more to swear.

1237. Ἀλω.... οὐτοι, 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.... χωρήσεται, 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. Οὐ.... καταπροέζη, By great Zeus and the other gods, you shall not abuse me with impunity.

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

1246. Τί.... δρώσεων; 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 καύδονος, and plies his creditor with some of the philosophical and grammatical questions that he has himself learned.

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

1253, 1254. Οὐχον .... θύρας; Will you not be off, about the quickest, from my door? "Celeritatis notio augmentur additis verbis ἀνύσας τι θύρασον." Dindorf.
1257, 1258. *Kai to... xardonov, And yet I don't want you to suffer this, merely because you were fool enough to call a cardopos, t'v xardonov.

1259. 'Ió. Another creditor, Amyntias, arrives, and just at this moment his chariot breaks down, and loud cries are heard.

1261. Τῶν... ἐφθαγέω; It was not one of the de- mons of Carcinsus that shouted, was it? Carcinus was accustomed to introduce heroes or demigods in his tragedies, making bitter lamentations. These characters were sus- tained by the sons of the tragedian.

1264, 1265. Ἡ οὐκήρε... ἀνδρέσας. These exclama- tions of Amyntias 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 Amyntias's ac- cident be a parody on a similar one which some hero or god had suffered in a tragedy of Xenocles (son of Car- cinus), the quotations here put into the mouth of Amy- nias being the same which, not many hours before, had come upon the ears of the audience in the deep tones of tragedy?"

1266. Τί... ναχόν; 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 Alemene), intending only to beat the slave by whom Licymn- nius was attended. See II. II. 653–670 (especially 662, 663).
1269. καὶ κακῶς πεπραγότοι, especially as I have been so unlucky.

1271. Κακῶς . . . . δοξεῖς, You were really unlucky, as I think; that is, when you lent my son the money; for you never will get back an obol.

1272. Ἰπποῦς ἐλαύνων. This again is a parody from some tragic scene.

1273. ἄτι ὄνον καταπεσόν; A proverbial expression, applied to persons who do any thing inconsiderately. There is also a play upon the similarity of ἄτι ὄνον 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.

1298. ὅν ἐλάζεις, ὁ σαμφόρα; Strepsiades pricks him with the goad, and addresses him as if he were a horse. σαμφόρα, the horse so called from the brand.

1300. τὸν σειμαφόρον, the rein-horse, the horse that was not in the collar under the yoke.

1301, 1302. ἐμελλὼν . . . . ξυνωφίσων, I thought I should start you with your wheels and span. For the use of μέλλω 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 effetur, quasi Amyntias tanquam equus σειμαφόρος 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.

1304. [ἐρωθεῖς, the MSS. reading in this verse does not agree with ἔρητει in the antistrophe, and is probably corrupt. The common emendation ἔρωθεις means elated, puffed up.]

1320. Ἰσος . . . . ἵνα, 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. πάση τέχνη, by all means, with all your power.
1324. Οἱμοι . . . . γνάθοι, O dear, poor wretch that I am! O my head and my jaw! Genitive of exclamation. See Soph. Gr. Gr. § 194, 2.
1333. Καὶ . . . . δίνη; And how can it be just to beat a father?
1338-1341. 'Εδιδαξάμην . . . . νιέων. Hermann supposes ἄν to be understood after ἐδιδαξάμην; 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. ei μή τω 'πειποίθεν, had he not had something to rely upon.
1352. πάντως . . . . δράσεως. 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 ΑΕginetan wrestler named Krios, which began, 'Επὶ ἔξωθα ὅ Κρίων οὐκ ἀεικιώσ, and described how Krios decked (or combed) himself for the contest. Strepsiades is made (by a change of ἔπιξατο to ἔπιξη) to call this “The Shearing of the Ram.” See Hdt. VI. 50, where an ΑΕginetan Krios is mentioned.]
1357, 1358. 'Ο δ' . . . . ἀλοίποι, 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. "Ἀλει, μύλα, ἀλει· καὶ γὰρ Πιττακὸς ἀλεῖ, μεγάλης Μιτυληνῆς βασιλεύων.

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

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

1371. [ὤς ἐκνευ. This refers to the Ἀεolus of Euripides, in which Macareus offers violence to his sister Canace. See Ovid, Trist. II. 384:—

Nobilis est Canace fratris amore sui.]

1375. Ἔπος . . . ἡθεῖδόμεσο, Then we went at it, from word to word.

1382, 1383. Εἰ . . . ἀρτον. 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 βρῶν (a Greek baby-work for drink), he gave it him; and when he said μαμμᾶρ, 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 . . . ἐξεβίνθων, I would not give a chickpea for the old man's skin. Construction, gen. of price.

1399-1405. Ὁς . . . νολάζων. 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. Ἰπενε . . . ἐπιρμῆνα. 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. 'Εκείσε .... ἔτυπτες; 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): —

Χαλρεις ὄρων φῶς, πατέρα οὐ χαλρειν δοκεῖσ;]

1423, 1424. Ἰττον .... ἄνωτρυπτεν; Since the maker of this law was but a man like you and me, why should n't 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. πλήν .... γράφοντον; 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. κάτι .... καθένδεις; and go to roost at night?

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

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

1437. δίκαιον. 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. Σκέφασι . . . γράμμα, Consider still another philosophical idea. Phidippides is mimicking the philosophical cant that he has before heard his father using.—Ἀπὸ γὰρ ὄλον μαί, I will not; for I shall die if I hear another. γὰρ 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 γνώμη. 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 sophistic wickedness is all that was wanting to work a complete moral cure in the old man.

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

1457. ἐπηρετε, 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. Αἰδ ουρονὶ τὸν Δίνον, On account of this Dinos, this stupid Dinos, as Kock interprets it, which Socrates has put into my head.

1475. Ἐρχαῦθα ... φληγάρα, Be mad and play the fool for yourself. Uttering these words, Phidippides leaves the scene.
The old man, being left alone, exclaims upon his lolly 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' . . . γὰρ ἐμενῶς, whether I shall prosecute them, bringing an action. These are legal terms. See Demosthenes de Corona, passim.

'Oρθῶς . . . διεξόμενειν, 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. Παλαπτολογοῦμαι . . . οἰκίας, I'm chopping logic with the rafters of the house.

1503. Ἀεροβάτω . . . ζυλόν. 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. Τι γὰρ μαθόντι. Addressed to Socrates and Chærephon. For the idiom, see ante, note to l. 402.

1510. μετρίως, 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. ἀπόλοιο. § 82.
   11. ῥέγκομεν. § 85.
   24. ἐξεκόπη. § 83, 1.
   35. ἐνεχυράσασθαι. § 23, 2.
   38. καταδαρθεῖν. § 23, 1. (Cf. § 15, 2, N. 1.)
   41. ἄφελ' ἀπολέσθαι. § 83, 2. (Cf. § 49, 2, N. 3, b.)
   55. ἐφασκόν ἂν. § 30, 2. (Cf. § 37, 3, N.)
   63. προσετίθει. § 11, N. 2. So with τιθέμην, vs. 65. (Cf. ἔθεμεθα, vs. 67.)
   77. § 50, 1.
   79. § 52, 2.
   86. εἴπερ φιλεῖς. § 49, 1.
   87. πίθωμαι. § 88.
   88. ἂν (δ' ἂν) παραινέσω. § 61, 3.
   98. ἦν τις διδα. § 51.
   105. μηδὲν εἴπης. § 86. (See vs. 1478.)
   106. § 49, 1.
   108. οὐκ ἂν, εἰ δοῖς. § 42, 3, N. 2; and § 50, 2.
   116–118. ἦν μάθης, οὐκ ἂν ἀποδοῖν οὐδ' ἂν ἄβολον. § 54, 1 (b); § 42, 3.
   119. οὐκ ἂν πιθοίμην. § 52, 2.
   120. διακεκνασμένος (= εἰ διακεκνασμένος εἰν). § 109, 6; § 52, 1.
   (See vs. 689, 792, 1237, 1363.)
APPENDIX TO THE NOTES.

125. εἰσειμι. § 10, 1, N. 6.
142. ἥκω. § 10, 1, N. 4.
145. ἄλλουτο. § 70, 2.
174. ἱθαθην. § 19, N. 5. (See vs. 1240.)
176. ἔλεν, well; properly a wish. § 82.
181. ἀνύσας. § 109, N. 8. (See vss. 506, 635, 1253.)
208. ἐπει. §§ 80; 81, 1.
216. ἀπαγαγεῖν. § 23, 1; § 91.
217. οἴμωξεσθ'. § 25, 1, N. 5. (See vss. 811, 1352, 1499.)
229. εἶ μὴ (sc. ἔξευρον). § 52, 1. For κρεμάσας and καταμίξας, see § 109, 2.
231, 232. § 49, 2; and Remark (b).
242. Ἐλάθεις γενόμενος. § 112, 2. For the Aor. Part. see § 24, N. 1. (See vs. 1079.)
245. ὄντων ἀν πράττῃ. § 61, 3.
246. καταβήσειν. § 27, N. 1.
257. ἐπισ δὴ δύσετε (sc. σκοπεῖτε). § 45, N. 7. * (See vss. 489, 824, 882, 1177, 1464.)
267. πρὶν ἂν. § 67.
268. τὸ ἐμὲ ἐλθεῖν § 104; Appendix II. (See vs. 819.)
296. οὐ μὴ σκώψης μηδὲ ποιήσης ἀπερ οἱ τρυγοδαίμονες οὕτω. See § 89, 2, with Notes and Remarks. [There is no good reason for emending the MSS. readings here to σκώψει and ποιήσεις. The analogy of the common form μὴ σκώψης would make οὐ μὴ σκώψης as natural as οὐ μὴ σκώψει.]
301. ἀψόμεναι. § 109, 5.
322. ὡστε. § 65, 3.
340. τι ταθοῦσα. § 109, N. 7 (b). (See vss. 402, 1506.)
345. ἄρτ' ἀν ἑρωμαί. § 61, 3.
350. ἤκασαν. § 30, 1. (See vs. 352.)
351. ἢν κατίδωσι. § 51.
352. ἐγένεστο. See vs. 350.
367. οὐ μὴ ληρήσης. (A prohibition.) § 89, 2. (See vss. 296, 505.)
371. χρὴν ὅν. § 49, 2, N. 3 (a). A protasis is implied if ὅ could do so.
376. ὥστε. § 62.
402. τι μαθὼν; § 109, N. 7 (b). (See vss. 340, 1506.)
425. οὐδ' ἀν ἀπαντῶν. § 42, 3, N. 1. "Ἀν, like οὐδ', belongs to διάλεξθείην: ἀπαντῶν being the protasis: § 109, 6; § 52, 1.
426. § 42, 4.
427. ὃ τι δρῶμεν. § 71. ὡς. § 81, 1.
430. λέγειν. § 93, 2.
434. ὁσα with Infinitive. § 93, 1, N. 1.
439. ὅ τι βούλονται (== εἴ τι βούλονται). § 61, 1.
441. τύπτειν, κ. τ. λ. § 97.
443. εἴπερ διαφευγόματι. § 50, 1, N. 1. So in vs. 452, εἴ με κα-
λούσι (Fut.).
466. ἀστε. § 98, 1.
483, 485. § 51.
483. λέγειν. § 91.
489. ὅσος. See vs. 257. ὅταν. § 61, 3.
494. ἢν τις τύπτη. § 51.
499. φωράσων. § 109, 5.
505. οὐ μή. § 89, 2, N. 1. (See vss. 296, 367.)
506. αὐτόςας. § 109, N. 8. (See vs. 181.)
509. For another explanation of ἐχων, see § 109, N. 8; and Liddell
and Scott, s. v. ἐχω.
512. γένοιτο. § 82.
520. νικήσαμι, νομιζοίμην. § 82; and Rem. before § 12. οὕτως.
§ 82, N. 4.
535. ἢν εἰπτύχη, an elliptical protasis. § 53, N. 2.
560. δοτις γελᾶ (== εἴ τις γελᾶ). § 61, 1.
579. ἢν γ, 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 πρῆ. § 86.
618. ἣνικ' ἂν. § 62.
631. πρὶν μαθεῖν. § 106; § 67.
635. αὐτόςας. See vs. 181.
668. ἀστε. § 65, 3.
680. ἢν ἂν. § 52, 2.
689. εἴπυχών (== εἴ εἴπυχοις). § 109, 6; § 52, 1. (See vss. 120,
792, 1237, 1383.)
694. τι δρῶ; § 88.
702. ὅταν πέσης. § 62.
716. μὴ ἄλγει. § 86.
725. εἴ. § 68, 3.
727, 728. § 114, 1 and 2.
729. τίς ἂν ἐπιθάλου. § 82, N. 5.
On the other hand, in vs. 759, ὅπως is an indirect interrogative, and ἢν belongs to ἀφανίσειας. (So in vs. 776.)

760. ζητητέον. § 114, 2.

769. ἦτε γράφοιτο, depending on εἰ ἐκτήξαμην. § 64, 1.

766. ὅπως. See vs. 759.

783. οὐκ ἄν διδαξαίμην. § 52, 2, Note.

792. μὴ μαθῶν (ἐὰν μὴ μάθω). § 52, 1. (See vs. 120, 689.)

798. τί πάθω; § 88, N. 2. (Cf. § 109, N. 7, b.)

808. ὅτε ἄν κελεύητο. § 61, 3.

811. ἀπολάψεις. § 25, 1, N. 5. (See vs. 1352.)

810. τὸ Δία νομίζειν. § 104. (See vs. 268.)

823. μαθῶν. § 100, 6. (See vs. 689.)

824. ὅπως μὴ διδάξητο. § 45, N. 7. (See vs. 257.)

829. ἐχον. § 113; § 73, 2.

837. λουσόμενος. § 109, 5.

838. ὅσπερ τεθνηώτος (i. e. ὅσπερ ἐποίεις ἢν, εἰ τεθνηῶς ἢν). § 109, N. 3 (b).

840. § 42, 3.

844—846. δράσω, ἔλω, φράσω. § 83.

854, 855. § 30, 2; § 62, Rem.

870. § 50, 2.

882. ὅπως μαθησεται. § 45, N. 7. (See vs. 257.)

887. ὅπως δυνησεται. § 45. Μέμνησαι is used like ἐπιμελεῖ. (See vs. 1107.)

895. ποιῶν. § 109, 2.

912. πάττων. § 73, 2.

938. ὅπως ἢν. § 44, 1, N. 2. (See vs. 739, 1461.)

942. ἢν ἄν λέξην. § 61, 3.

951. εἰ καταινίςοι. § 51. (So in vs. 970.)

974. ὅπως δειέξειαν. § 44, 1; § 21, 1.

987. εἰστινλιξθαί. § 18, 3, Note.

1000. εἰ πείσετε. § 50, 1, N. 1.

1009. ἄγω φράζω. § 59.

1035. εἰπερ ὑπερθαλεῖ. § 49, 1, N. 3.

1049. πονησαί. § 23, 2.

1056, 1057. § 49, 2, Rem. (b).

1067. σωφρονεῖν. § 94.
APPENDIX TO THE NOTES. 227

1079. ἢν τύχης ἀλούς. § 112, 2. * For the Aor. Part. see § 24, N. 1. (See vs. 242.)

1106. διδάσκω. § 88.

1107. μέμνησο ὅπως. See vs. 887.

1125. ἀποκεκόψαται. § 29, N. 2.

1129, 1130. βουλήσεται κἂν εὖ Αἰγύπτῳ τυχεῖν ὄν, 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 ἄν seems here to be used after βουλομαι, 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, τύχωμι ἄν ὥς εὖ Αἰγύπτῳ, I would find myself in Egypt (if I could). Compare ἐβουλωτο προτιμωρήσεσθαι, Thuc. VI. 57.


1151. § 63, 4 (a); § 54, 1 (a).

1157. § 52, 2.

1172. ἴδειν. § 93, 2, N. 3.

1177. ὅπως σώσεις. § 45, N. 7. (See vs. 257.)

1183. εἰ μὴ γένοιτ' ἄν. § 50, 2, N. 2.

1211. ἣνίκ' ἄν. § 61, 3 (or § 62).

1227. ἀποθώσεειν. § 73, 1; § 27.

1236. ἀπόλοιον. See vs. 6.

1237. διασμηθεῖσιν. See vs. 120.

1240. ἡσθν. § 19, N. 5. (See vs. 174.)

1252. ὤσον γε ν' εἰδέναι. § 170.

1253. ἀνύσας. See vs. 181.

1255. ζόην. § 82.

1269. πεπραγότι. § 109, 4.

1277. προσκεκλησθαι. § 18, 3 (a).

1283. δίκαιος ἀπολαβεῖν. § 93, 1, N. 2. (See vs. 1434.)

1301. ἐμελλὼν κυνήσειν. § 25, 2; with the notes.

1347. εἰ μὴ τῷ πεποίθειν. § 49, 2, Rem. (b).

1352. ὑδάτεσιν. See vss. 217, 811.

1371. ἐκίνει. § 70, 2, N. 1 (a).

1377. δοτις. § 59, N. 2

1378 τ' τ' εἴπω; § 88
APPENDIX TO THE NOTES.

1382. *el eίτοις*. § 51, Rem. πιεών § 97. ἀν ἐπέσχον. § 30, 2. (See vss. 55, 855.)

1383. αἰτήσαντος (= *el aítησεις*). § 52, 1. So, in vs. 1382, *eίπόντος σου* might have been used for *el eίτοις*. (See also § 42, 3.)

1395. λᾶβομεν ἀν. § 54, 1 (a).

1398. ὅπως δέξις. A pure final clause. § 44, 1.

1402. πρίν. § 106, N. 2.

1408. μέτειμ. § 10, 1, N. 6.

1425. πρίν. § 106.

1433. *ei de μή*, otherwise; i. e. ἐὰν τίπτης. § 52, 1, N. 2.

1434. See vs. 1283.

1436. κεκλαύσατοι. § 29.

1450. ἐμβαλεῖν. We might have had μή οὖκ ἐμβαλεῖν after οὔτεν καλύσει. § 95, 2, N. 1.

1460. ἔσω ἀν. § 66, 4 (example 1).

1461. ὅπως ἀν. § 44, 1, N. 2. (See vss. 739, 938.)

1463. § 49, 2, N. 3 (a).

1464. ὅπως ἀπολείπται. § 45, N. 7. (See vs. 257.)

1478, 1479. ὁμαίνε, ὑπερτρίψῃς. § 86; and Rem. before § 12.

1489. ἐσω ἀν. § 66, 2.

1499. ἀπολείπται. § 25, 1, N. 5. (See vs. 217.)

1506. τί μαθόντες. See vss. 340, 402.
METRES.

(22'41)

20
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 acatalectic, with comio license. See Munk, pp. 76, 162, 171, seqq.


CHORUS.


1. \(\underline{L} \underline{L} \underline{L} \underline{L} \underline{L}\) M. p. 84.
2. \(\underline{L} \underline{L} \underline{L} \underline{L} \underline{L} \underline{L} \underline{L} \underline{L} \underline{L}\) M. p. 87.
3. \(\underline{L} \underline{L} \underline{L} \underline{L} \underline{L} \underline{L} \underline{L} \underline{L} \underline{L}\) M. p. 86.
4. \(\underline{L} \underline{L} \underline{L} \underline{L} \underline{L} \underline{L} \underline{L} \underline{L} \underline{L}\) M. p. 83.
5. \(\underline{L} \underline{L} \underline{L} \underline{L}\) M. p. 86.
6. \(\underline{L} \underline{L} \underline{L} \underline{L} \underline{L} \underline{L} \underline{L} \underline{L} \underline{L}\) M. p. 86.
7. \(\underline{L} \underline{L} \underline{L} \underline{L} \underline{L} \underline{L} \underline{L} \underline{L} \underline{L}\) M. p. 86 (5).
8. \(\underline{L} \underline{L} \underline{L} \underline{L} \underline{L} \underline{L} \underline{L} \underline{L} \underline{L}\) M. p. 90 (b).
9. \(\underline{L} \underline{L} \underline{L} \underline{L} \underline{L} \underline{L} \underline{L} \underline{L} \underline{L}\) M. p. 86.
10. \(\underline{L} \underline{L} \underline{L} \underline{L} \underline{L} \underline{L} \underline{L} \underline{L} \underline{L}\) M. p. 86.
11. \(\underline{L} \underline{L} \underline{L} \underline{L} \underline{L}\) M. p. 84.

Dactyl. trim. with anacrusis.

M. p. 84.


457. \( \underline{\underline{\ldots \ldots \ldots \ldots \ldots}} \) M. p. 65 (b).

458. \( \underline{\underline{\ldots \ldots \ldots \ldots \ldots}} \) M. p. 67 (c).

459. \( \underline{\underline{\ldots \ldots \ldots \ldots \ldots}} \) M. p. 86 (5).

460. \( \underline{\underline{\ldots \ldots \ldots \ldots \ldots}} \) Ithyphallic. M. p. 69 (3).

Parabalasis, 510 - 626.

510. \( \underline{\underline{\ldots \ldots \ldots \ldots \ldots}} \) Anapæstic. M. p. 98, 100 (b).

511. \( \underline{\underline{\ldots \ldots \ldots \ldots \ldots}} \) M. p. 99 (a).

512. \( \underline{\underline{\ldots \ldots \ldots \ldots \ldots}} \) M. p. 129, seqq.; p. 141 (2).

513. \( \underline{\underline{\ldots \ldots \ldots \ldots \ldots}} \) Ib. Ib.

514. \( \underline{\underline{\ldots \ldots \ldots \ldots \ldots}} \) Ib. Ib.

515. \( \underline{\underline{\ldots \ldots \ldots \ldots \ldots}} \) Ib. Ib.

516. \( \underline{\underline{\ldots \ldots \ldots \ldots \ldots}} \) M. p. 75 (b).

517. \( \underline{\underline{\ldots \ldots \ldots \ldots \ldots}} \)

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.
Strophe, 563 - 574 = Antistrophe, 595 - 606.
1. 2.  \_ _  _  |  _  _  _  \  Choriamb. dimeter.
3.  \_ _  _  |  \_  _ \  do. catal.
4.  \_ _  _  |  \_  _  _  |  \_  _  _  \  Chor. trim.
5.  \_ _  _  |  \_  _  _  |  \_  _  _  |  \_  _ \  Chor. tetr. catal. in amphibrachyn.
6.  \_ _  _  \_  _  _  \_  _  _  \_  _  _  \_  _  \  Dactyl. tetrameter.
7.  \_ _  _  \_  _  _  \_  _  _  \_  _  _  \_  _  \  Dact. pentam.
9.  \_ _  _  |  \_  _  _  \   do.
11. \_  _  |  \_  _  _  \  Pherecratic. M. p. 132.

627 - 699. Iambic trimeter.

Chorus.

Strophe, 700 - 705 = Antistrophe, 805 - 810.
1.  \_ \_ \_  |  \_  _  _  |  \_  _  _  |  \_  _  _  \_  _  _  M. p. 145 (4).
2.  \_ \_  _  \_  \_  \_  \_  M. p. 78 (3).
3. \_ , \_  _  _  _  \_ || \_  _  _ \_ M. p. 95 (b), with anacrusis.
4.  \_ \_  _  \_  \_  \_  \_  M. p. 78 (3).
5.  \_ \_  _  \_  \_  _  \_  _  _  |  \_  _  _  |  \_  _  _  |  \_  _  _  - M. p. 145.

706.  \_ \_  _  |  \_  _  _ \_ M. p. 75 (b).
707.  \_ \_  _  |  \_  _  _ \_ M. pp. 125, 126.
709, 710. Iambic trimeter.
711 - 722. Anapaestic system.
723 - 803. Iambic trimeter.
811.  \_ \_  _  |  \_  _  _  |  \_  _  _  M. p. 143 (3).
812.  \_ \_  _  |  \_  _  _  \_  \_  _  |  \_  _  _  |  \_  _  _  \_  _  _  Choriambic
tetrameter catal. in amphibrachyn. M. p. 145 (4).
814 - 888. Iambic trimeter.
889 - 948. Anapaestic system.
Chorus.

Strophe, 949 - 958 = Antistrophe, 1024 - 1033.
1. \( \frac{949}{958} = \frac{\text{M. p. 145 (4)}}{\text{M. p. 145 (4)}} \).
2. \( \frac{1024}{1033} = \frac{\text{M. p. 145 (4)}}{\text{M. p. 145 (4)}} \).
3. The metre is uncertain, as the text of this verse is corrupt in the Antistrophe, perhaps also in the Strophe.

4. \( \frac{957}{1008} = \text{Anapaestic tetram. cat. M. p. 101 (d)} \).
5. \( \frac{1009}{1023} = \text{Anapaestic system} \).
6. \( \frac{1034}{1084} = \text{Iambic tetram. cat. M. p. 78 (d)} \).
7. \( \frac{1089}{1104} = \text{Iambic system. M. pp. 243, 244} \).
8. \( \frac{1105}{1112} = \text{Iambic trimeter} \).
9. \( \frac{1113}{1114} = \text{Iambic dimeter and Ithyphallic:} \)
   \( \frac{957}{1008} = \frac{\text{Anapaestic tetram. cat. M. p. 101 (d)}}{\text{Anapaestic tetram. cat. M. p. 101 (d)}} \).
10. \( \frac{1009}{1023} = \frac{\text{Anapaestic system}}{\text{Anapaestic system}} \).
11. \( \frac{1034}{1084} = \frac{\text{Iambic tetram. cat. M. p. 78 (d)}}{\text{Iambic tetram. cat. M. p. 78 (d)}} \).
12. \( \frac{1089}{1104} = \frac{\text{Iambic system. M. pp. 243, 244}}{\text{Iambic system. M. pp. 243, 244}} \).
13. \( \frac{1105}{1112} = \frac{\text{Iambic trimeter}}{\text{Iambic trimeter}} \).
14. \( \frac{1113}{1114} = \frac{\text{Iambic dimeter and Ithyphallic:} \text{Iambic trimeter.}}{\text{Iambic dimeter and Ithyphallic:} \text{Iambic trimeter.}} \).
15. \( \frac{1115}{1130} = \frac{\text{Trochaic tetrameter catalectic. M. p. 68 (d)}}{\text{Trochaic tetrameter catalectic. M. p. 68 (d)}} \).
16. \( \frac{1131}{1153} = \frac{\text{Iambic trimeter}}{\text{Iambic trimeter}} \).
17. \( \frac{1154}{1155} = \frac{\text{Iambic trimeter.}}{\text{Iambic trimeter.}} \).
18. \( \frac{1156}{1157} = \frac{\text{Iambic trimeter.}}{\text{Iambic trimeter.}} \).
19. \( \frac{1158}{1159} = \frac{\text{Iambic trimeter.}}{\text{Iambic trimeter.}} \).
20. \( \frac{1160}{1161} = \frac{\text{Anapaestic}}{\text{Anapaestic}} \).
21. \( \frac{1162}{1163} = \frac{\text{Iambic trimeter.}}{\text{Iambic trimeter.}} \).
22. \( \frac{1164}{1165} = \frac{\text{Doch. dim. M. p. 117, 6}}{\text{Doch. dim. M. p. 117, 6}} \).
23. \( \frac{1166}{1167} = \frac{\text{Anapaestic dimeter}}{\text{Anapaestic dimeter}} \).
24. \( \frac{1168}{1169} = \frac{\text{M. p. 83 (2)}}{\text{M. p. 83 (2)}} \).
25. \( \frac{1167}{1168} = \frac{\text{M. p. 99 (2), (a)}}{\text{M. p. 99 (2), (a)}} \).
26. \( \frac{1168}{1169} = \frac{\text{M. p. 83 (2)}}{\text{M. p. 83 (2)}} \).
Iambic trimeter.

\[ 1206. \boxed{1206-1215} = \text{Dimeter Ionicus a minore catal.} \]
M. p. 150.

Cretic dimeter with anacrusis.

\[ 1207. \boxed{1207-1208} = \text{""""} \]
\[ 1208. \boxed{1208-1209} = \text{""""} \]

Iambic dipody.

\[ 1210. \boxed{1210-1211} = \text{Iambic dimeter and Cretic dimeter.} \]
M. p. 111 (2).

Iambic dimeter and Ithyphallic.

\[ 1212. \boxed{1212-1213} = \text{Iambic dimeter and Cretic dimeter.} \]
M. p. 69 (3).

Chorus.

Strophe, 1303–1310 = Antistrophe, 1311–1320.
1. Iambic trimeter.
2. Text doubtful.
3. Iambic dimeter.
4. """"
5. """"

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:
\[ \boxed{1345-1350} = \text{M. p. 83.} \]
1351 – 1384. Iambic tetrameter catalectic.
1386 – 1390. Iambic system.
1397 – 1445. Iambic tetrameter catalectic.
1446 – 1452. Iambic system.
1453 – 1509. Iambic trimeter.
1510. Anapaestic tetrameter catalectic.

THE END.