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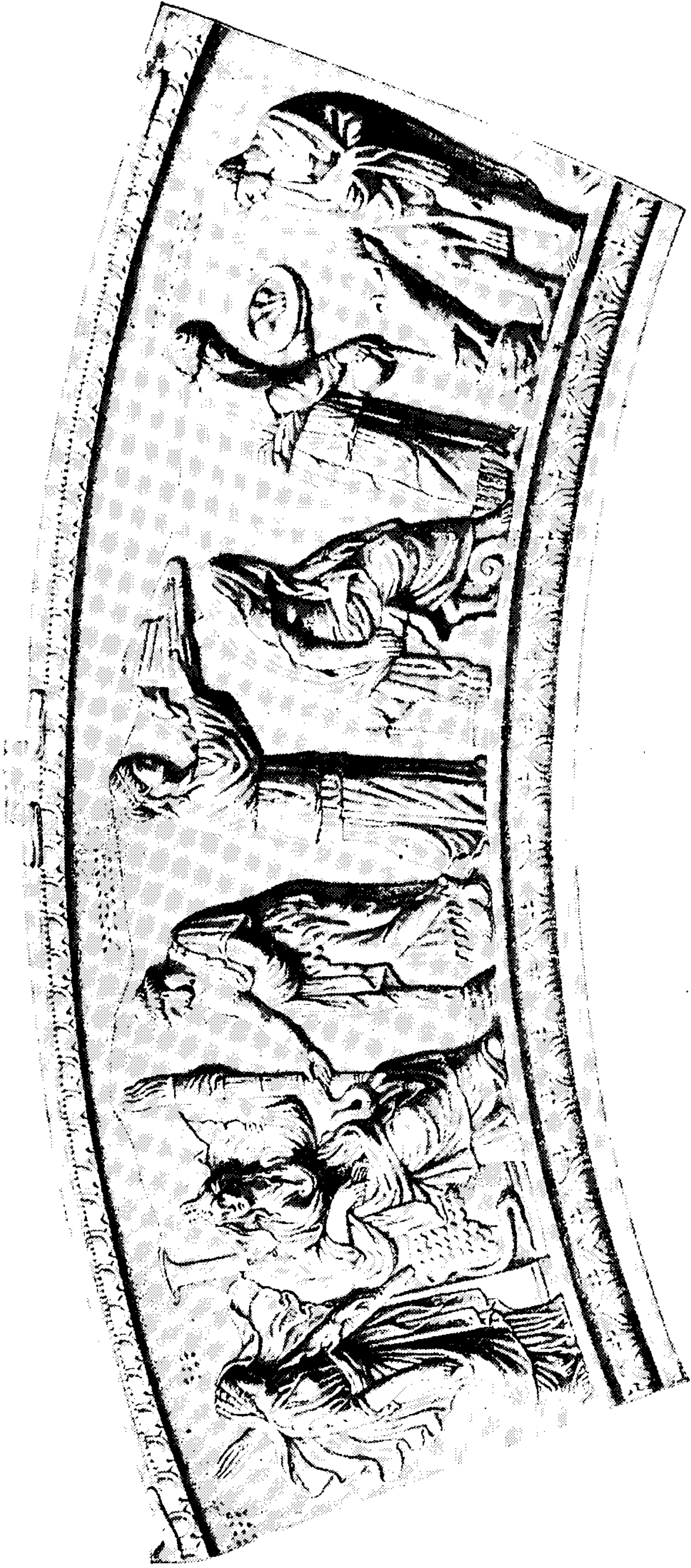
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INITIATION INTO THE ELEUSINIAN MYSTERIES.

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ARISTOPHANES

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CLOUDS

N8
1913

EDITED

WITH INTRODUCTION AND NOTES BY
LEWIS LEAMING FORMAN, PH.D.

FORMERLY OF CORNELL UNIVERSITY



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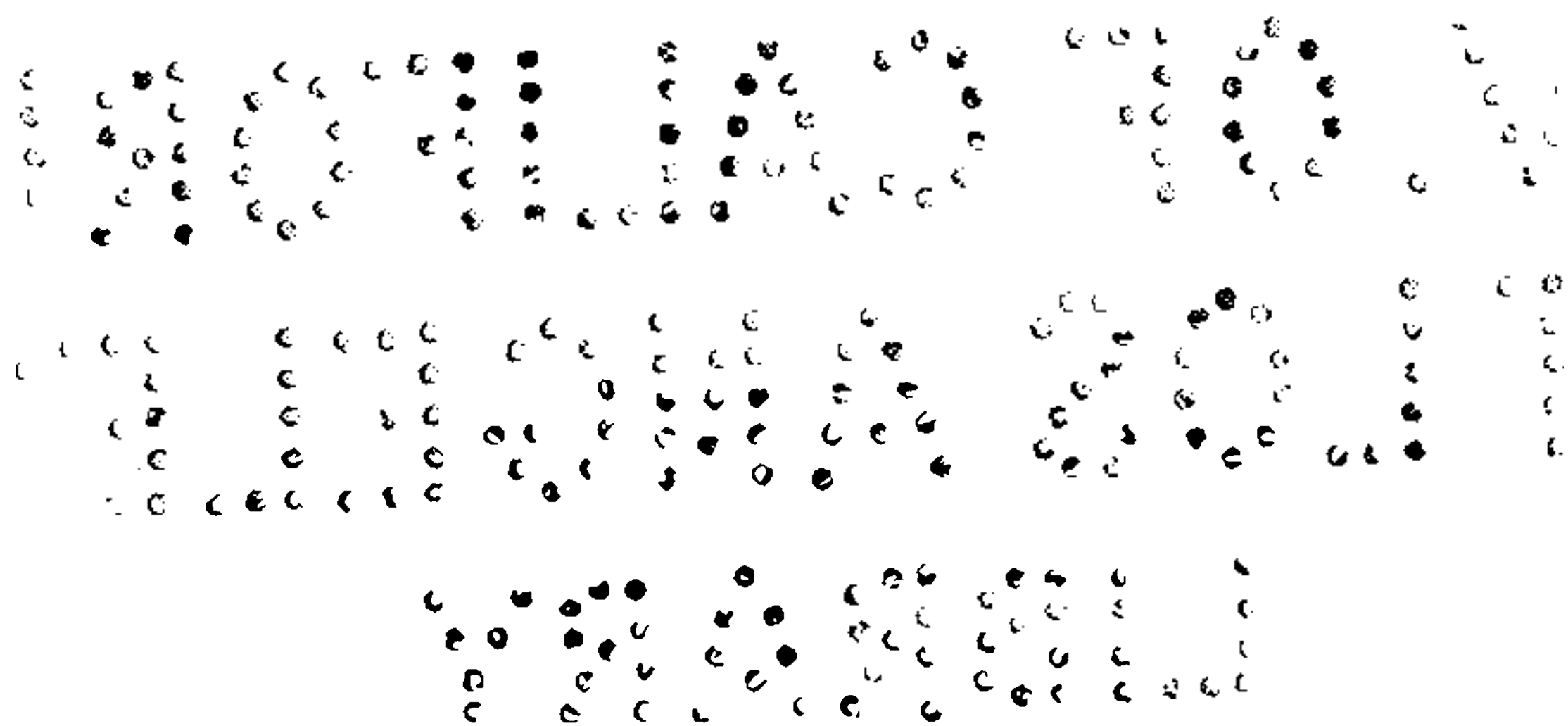
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FORMAN. CLOUDS.

W. P. I



To My Patient Wife

ISABEL

L. L. F.

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PREFACE

THE purpose of the two sets of notes will be plain at a glance. The first set aims to aid the reader to an understanding of the play in hand, and not distract him unnecessarily with notes on grammar, antiquities, and comparative literature. It is the *Clouds* he is reading and not the *Mahabharata* or Herrick or Dante. The second set is for the maturer student who is studying the Greek language, Greek comedy as a whole, Greek philosophy, and Greek history. Hence no apology is offered for referring therein to such German works as Kühner's Grammar, to foreign philological journals, to Meyer's and Busolt's histories. Advanced study of Greek and Latin presupposes knowledge of German, French, and Italian. The present edition of the *Clouds* will have served its best purpose, if it thus introduces the student to these indispensable works of large horizons.

In defence of the modern musical notation herein employed to present ancient Greek rhythms, I offer the following considerations: That we cannot teach Greek rhythms with certitude is no reason why we should not teach them at all. If we teach them at all, we should transcribe them by the best system of notation known to us. To choose the wholly inadequate notation by —'s and ∪'s, when musical notation lies at hand and is universally

understood, is as if one should prefer to write Greek in Cretan pictographs or the Cypriote syllabary. If it be urged that we do not know to a certainty, for example, whether the Greek $\frac{3}{8}$ dactyl was rhythmized at  or , or whether certain cadences were  or , I ask in reply what difference this mere detail makes? Whether this way or that, the Greek chorus certainly all kept together. And so must any modern class in Greek drama who will beat off a fine rhythm in unison, and in so doing come at least one step nearer to realizing that the ancient poets were also musicians, even though we have lost their melodies. If then, in a given case, the Greeks sang  and we take it as , the error is slight; for both ways are rhythmical, and that is the chief feeling to be established in Greek poetry. To refuse to rhythmize at all or only vaguely (with —'s and ∪'s) because of this doubt in details is as over-cautious as if we refused to pronounce Greek aloud because of the uncertainty attaching to the delivery of Greek accents. This is well on the road to Pyrrhonism.

As for the Weil-Blass-Schroder treatment of Greek rhythm, I find that Goodell's *Chapters on Greek Metric* express well (and often) what I had felt quite independently. See, for example, Goodell, p. 222. To measure a verse, let us say, as — ∪ ∪ — | ∪ — ∪ — | is for me much the same as saying that a vessel contains three inches and two pints of water. Metric counts syllables, rhythmic counts "times" (*χρόνοι*), and *not syllables*. Both units of measure and both systems may be useful for different purposes, but cannot be used together. While the above

measuring may be rhythmically delivered, it is true, by a trained musician, yet it seems to me not simple enough to be ascribed to ancient Greek comedy nor in agreement with the ancient accounts of the ῥήθους of rhythms. And this I say, though not unacquainted with the rhythms of Hungarian and Oriental music. Frankly, I cannot conceive how Schröder's reading or chanting of the Aristophanic *Cantica* would sound. To help the beginner to practical delivery, I have marked the lengths of some troublesome vowels and syllables in the first six hundred lines.

On the subject once so much debated — the probable structure and contents of the *Clouds* as played in 423 B.C. — I have said all I care to say in the final note on Hypothesis β' . One may safely postpone the question, along with the origin of language and the squaring of the circle, till his wits are too grey to be interested in anything but things without end.

Scholars will find that the text follows closely the *Ravennas* and *Venetus*, inclining to prefer the latter where they differ. Those who have not access to the facsimile editions of these Mss. should be warned that their readings are not yet correctly reported; Blaydes and even van Leeuwen still err at times. Only one emendation of my own have I ventured to admit, and that a mere transposition of verse-ends at 332–333.

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ABBREVIATIONS

S., HA., G., and GMT. stand for the Smyth, Hadley-Allen, and Goodwin Grammars and Goodwin's *Moods and Tenses* respectively, and references are made to their paragraphs, not to their pages.

INTRODUCTION

LIFE OF ARISTOPHANES

1. OUR knowledge of the life of Aristophanes is derived from a few short and rather discrepant Greek notices (dignified by the name of *Vitae*) of uncertain date and authority, together with some random statements in the scholia to his plays, a few references in Plato, and a few passages in certain of his own comedies, some of which, however, are taken by many scholars as relating, not to Aristophanes, but to the poet or actor in whose name those comedies were produced.

2. Hence it is that all statements concerning his life must be qualified with a *perhaps*, and our highest certitude is reached when we write *it is probable*. The purpose of his several plays, their number, the complexion of his politics and religion, even his Athenian citizenship are, and for centuries have been, matters of contention.

Thus warned, and allowing ourselves moderate faith in ancient veracity and normal probability, we may perhaps believe of Aristophanes as follows.

3. Aristophanes, an Athenian of the deme Kydathenaion of the tribe Pandionis, was born to his father Philip about 446 B.C. From references in his plays to the simple joys of country-life, it is pleasant to imagine that his boyhood was passed outside the city walls; but there is no record of such residence, and the inference is not a necessary one. It has been gathered from a passage in *Acharnians* that for a time at least he lived, or held land by inheritance or allotment (*κληρουχία*), in the island of Aegina. But in the opinion of many Aristophanes' words apply to the poet

(or actor) Callistratus, in whose name the play was admitted to competition, rather than to himself.

4. His first comedy, the *Banqueters* (*Δαιταλῆς*), was brought out in the year 427 B.C. and won the second prize. Probably because of his youth and inexperience he did not himself superintend its production, as was then the custom of dramatic poets, but intrusted it to the above-mentioned Callistratus.

5. His second play, the *Babylonians*, was also presented "through Callistratus" in 426 at the festival of the City Dionysia, an occasion on which annually many ambassadors and visitors from the allied cities flocked to Athens on business or pleasure. In this comedy, with a young poet's hot hatred of injustice and disregard of propriety, he set forth so strongly in the presence of these strangers the iniquity of Athens' imperial treatment of her allies (as if her Babylonian slaves), that Cleon, the demagogue of the day, had "the poet" impeached before the Senate for *ὑβρις* toward people and Senate — but whether the real poet or Callistratus the nominal poet is still matter of dispute. The outcome is unknown. But as democratic Athens prided herself on freedom of speech (*παρρησία*), and granted special latitude at the festival seasons of Dionysus, it is probable that the defendant, whichever he was, either obtained acquittal or got off with a light fine and a friendly warning. At all events, in the next year Aristophanes again brings out a play, the *Acharnians*, and through this same Callistratus.

6. Tradition has it that about this time Aristophanes was prosecuted by Cleon on the charge of usurping citizens' rights, though in fact an alien. This is rejected by some scholars, admitted by others as probable, and firmly held by van Leeuwen, who maintains further that Aristophanes was indeed shown to be an alien, and that for this reason he never produced a play in his own name after the *Knights* in 424 — the occasion of the prosecution. The question is hardly capable of final settlement.

7. To the end of his life, as at first, it is matter of record in the hypotheses of several plays that he sometimes intrusted them

to other poets (or actors) for production. His reasons for this are unknown; they may have been various.

8. Forty-four plays in all were ascribed to him, though the authorship of four of these was questioned in antiquity. His activity as a composer of comedies extended over the long period of forty years. After the production of *Plutus* in 388 — the last one of those extant — he is said to have composed two more for his son Araros, wishing thus to introduce him as a poet to the Athenian people. His death may be set at about 385 B.C.

9. He had three sons: Philip (named in accord with Greek custom after the grandfather), Araros, and a third whose name is uncertain. Of his personal appearance nothing is known save that he was bald. Of his ancestors, rank, education, marriage, property, personal habits, debts, diary, and love-letters not a syllable has come down to us. The ancients cared less for the carbon-points of genius than for its light. The dross was allowed oblivion.

For his tomb Plato wrote this epitaph:

αἱ χάριτες τέμενός τι λαβεῖν ὄπερ οὐχὶ πεσεῖται
ζητοῦσαι ψυχὴν ἠῦρον Ἀριστοφάνους.

10. Eleven of his comedies still exist. These, together with the first two, are here named in the order of their production:

Δαιτυλῆς (Banqueters)	. . . . .	427 B.C.
Βαβυλώνιοι (Babylonians)	. at the Dionysia	426
Ἀχαρνῆς (Acharnians)	. . . . . Lenaea	425
Ἴππῆς (Equites, Knights)	. . . . . Lenaea	424
Νεφέλαι (Nubes, Clouds)	. . . . . Dionysia	423
Σφήκες (Vespaе, Wasps)	. . . . . Dionysia	422
Εἰρήνη (Pax, Peace)	. . . . . Dionysia	421
Ὄρνιθες (Aves, Birds)	. . . . . Dionysia	414
Λυσιστράτη (Lysistrata)	. . . . . Lenaea	411
Θεσμοφοριάζονσαι	. . . . . Dionysia	411
Βάτραχοι (Ranae, Frogs)	. . . . . Lenaea	405
Ἐκκλησιάζονσαι	. . . . .	389 or 392
Πλοῦτος (Plutus)	. . . . .	388

ARISTOPHANES THE POET

11. To say that Aristophanes as poet of comedy measured up to his city and his time is as superlative praise as can be uttered. For he lived in Athens and at her prime, when more human genius seems to have been "released" — as we say of the explosive power of dynamite — than at any other period in the world's history.

12. In this judgment of Aristophanes the poet all happily agree. From minute students of rhythm, diction, and poetic form we hear of his sensitiveness, variety, and mastery; from dramatic critics, of his invention and of the flexibility in his hands of the traditional moulds of comedy (parodos, agon, parabasis). Lovers of nature and poetic fancy can compare him only with Shelley and Shakespeare. His wit has been measured in all the semitones of its gamut from sheer buffoonery to lightest innuendo. His humour is found to be, not of one vein like that of Rabelais or of Mark Twain, but universal as Shakespeare's. Pathos he had rare occasion to display in comedy; but whenever touched, it is genuine.

13. His plays and characters alike are as clear-cut in their outlines, leave as distinct an impression on the mind, as Gibraltar or an eclipse. Once read, they cannot possibly all fall together or fade out into monochrome, as arguments and characters mostly do in Plautine comedy. Aristophanes retains too much of the flesh and blood of his Athenian originals for that. They are Cleon, Socrates, Euripides, that we see before us — a trifle lurid indeed in the curious coloured atmosphere of Old Comedy, and fantastic as the figures of a puppet-show, yet still quite real and breathing.

14. At the same time, despite their reality, we feel that Aristophanes is no realist. Behind those caricatures of the demagogue Cleon, the philosopher Socrates, the poet Euripides, we see peering out the universal Demagogue, the standardized Charlatan-Philosopher (our modern professional "Educator") and the



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to a federal fleet. These contributions (*φόροι*) poured into Athens' coffers more than sufficed for the needs of the League. The surplus went to the adornment of the city, which the ambition of Pericles had determined should be in splendour of soul and body the capital city of all Greek peoples and the ideal of the world forevermore. Her own resources from the silver mines of Laurium and the gold mines of Mount Pangaeus were enormous. With her navy supreme she controlled commerce and forced the payment of laggard contributions from the allied cities, which in time fell to the status of Athenian subjects.

18. And now the sovereign people and their "Olympian" leader Pericles became drunk with power. They dreamed of world-wide empire. To the east lay the Euxine, Caria, Cyprus, Egypt; to the west, Sicily, Etruria, Sardinia, Carthage, and in the farthest distance, the Pillars of Hercules. Why not subdue it all — the great Midland Sea — and gather tribute for Athens, goddess of wisdom and war? Thus content gave place to craving, and power begot insolence. Those who had been known as Liberators now became Tyrants. — In the midst of this change from the democratic to the imperial spirit Aristophanes was born.

19. But this change of temper and behaviour in Athens wrought a change of feeling toward her in the League. Because of her oppression, arrogance, and terrible efficiency, most of her friends and allies became her jealous and sullen or her active enemies. In 431 B.C. came the crisis — the Peloponnesian war, which for twenty-seven years wasted the bodies and corrupted the souls of a whole generation of Greeks, fighting no longer for freedom and civilization against barbarians, but (under the lead of Athens and Sparta, the embodied principles of democracy and oligarchy) struggling for headship among themselves. A pitiful fall, indeed, from the highest plane of battle to the lowest, due to the unmeasured ambition of one man — the Napoleon of antiquity — to make for himself an everlasting name.

20. But the principles of democracy and oligarchy divided not merely all Greece into two hostile camps; they divided each city

against itself. Especially within the walls of Athens were the Few “learning by suffering” the violence and weakness, the ignorance and arrogance of the Many. With “sycophants” ever hounding them, the state ever ready to confiscate their property and judicially exile or murder them, it is no wonder that the rich and oligarchic would have welcomed the overthrow of the Democracy and at various times secretly conspired with the enemy, nor on the other hand that the dread of this latent treason was never absent from the masses. Too often had city gates been opened from within to the foe without. — And this was the salubrious air, poisoned with suspicion and sedition, that the poet Aristophanes, lover of frank open-heartedness, must breathe during all his life.

21. And after the war began, there was another split inside loyal Democracy itself, not on the constitution, but on the war-policy. Athens, while easily mistress of the sea, was weak on land, hence for many years saw or expected to see, each spring, an invasion of her territory by the enemy. The farmers of Attica were thus forced to abandon fields and homes, and live like “squatters” within the city, occupying the commons, the sacred enclosures, stifling hovels, earthen wine-jars, crannies, or shelving suspended from the walls. Athens the city became a fortress. To add to the misery of this quarter-million of crowded humanity, the plague came, heaping the streets with corpses and setting loose all the demon passions of desperate men.

Naturally, therefore, the people found themselves split into two fierce chief factions — the one for war, the other for peace, the war-party urging that the existence of democracy itself no less than of its empire was at stake, the peace-party spelling nothing but ruin in the continuance of the struggle, and willing to share with Sparta the headship of the Greek world, as Cimon had advised so long ago. — From the midst of this grim huddle of plague-stricken vehement debaters the poet Aristophanes, lover of the country, must look abroad over desolate fields and felled olive-groves, and make merry comedies.

22. Such were the greater fissures showing themselves most

visibly in the solidarity of Hellas at large and Athens in particular regarding constitutions and policies. But there were others that threatened the integrity of the Athenian state and its ideals even more seriously. For these others split up and broke down the very character of the citizens themselves.

23. The ancient city-state (*πόλις*) of Greece resembles a glacier. Originating in some high and isolated glen, compact and homogeneous, its progress for long years imperceptibly slow, the greatest dimension and strength of a glacier are seen just as it emerges in some suddenly broadening valley. But here opportunity without and strain within shatter it with rift and crevice laterally and perpendicularly, till it lies in ruins on the plain, though alas! in these latter stages only are its grandeur and iridescent beauty at their acme.—And so in Athens the rifts of change opening in the seventh and sixth centuries had grown wider after the Persian wars, and now, in the time of Aristophanes, were loud-cracking chasms. The time for the rainbow colours of its dissolution was at hand.

What these disintegrating changes were must be considered at least in part, if we are to understand the Athens of Aristophanes.

24. First, the solidarity of the old Attic stock was gone. Literally, the blood of the folk itself was gradually changing. While thousands of citizens were slain in foreign wars, thousands of foreigners, on the other hand, were coming to reside in Athens and the Piraeus, attracted thither by opportunities of business and pleasure alike, as well as by the exceptional ease of obtaining, if not citizenship, at least all other privileges.

There had been, further, a large mixture of foreign blood by concubinage with foreign women and slaves. Add to this a large slave population of exceptional intelligence and treated with exceptional leniency and privilege. This high proportion of foreign population to native would have inevitably altered the tone and temper of society, even had the blood remained pure and citizenship been strictly guarded, which was not the case.

25. Also the spirit of the people was transformed by their

acquisition of empire, as has been already noted. Restlessness marked all their activities, and during the Peloponnesian war cruelty replaced their habitual mildness.

26. Changed also for the worse was the very ideal and goal of their democracy. Pericles, its tyrant, had found it composed of self-respecting, self-ruling freemen; he left it a body of self-seeking pensioners. For in his ambition to be the chief man of the state, he forgot his noble birth and its obligations; he forgot the higher possibilities of his natural eloquence and the lofty philosophy he learned from Anaxagoras — or rather he made use of these advantages to obtain his end. Falling in with the natural trend of every democracy, “he gave loose rein to the people and shaped his policy to their pleasure” (Plutarch). With Ephialtes he forced the ancient court of the Areopagus to yield its chief functions to jury-courts. With the pleasing doctrine that a patriot’s services to his country should be remunerated, he instituted the payment of jurymen. With eloquence equally effective he held that the people’s money must be returned to them — hence free theatre-tickets, festivals, and feasts, hence public baths, public physicians, public buildings — though it happened that “the people’s money” was in good part the tribute paid in by the subject cities for a definite and quite different purpose.

27. It is true that on winning undisputed headship after the ostracism of Thucydides the son of Milesias, Pericles himself suffered a change, and would have restrained the populace from excesses had he been able. But it was too late. The old idea of democracy and of the very function of government in general was lost. After Pericles’ death it was a question whether the leaders led the mob or the mob its leaders.

28. From intercourse with foreign lands innovation was creeping also into the language of the Athenians, as into their mode of life and dress. Their fashion in these things became, we are told, a composite, gathered impartially from Greeks and barbarians alike. Dialect was mixed with dialect, and much “broken” Athenian must have been heard from the lips, not alone of foreign metics

and slaves, but of citizens returned from wars and residence abroad.

29. In dress, the long linen chiton of Ionia, worn not long since by dignified Athenian gentlemen, had given place at last to the shorter, business-like chiton of the Dorians; and democracy demanded that all should dress alike — metic, master, and slave. So, too, the hair was cut short, and proud topknots fastened with golden “grasshoppers” must come down.

30. At the same time, however, the importation of foreign novelties and luxuries had set in — cloaks and slippers from Persia, salves, fruits, peacocks, ivory, and rascally slaves. And boys went to school “bundled up in cloaks,” no longer facing the weather *γυμνοί*, as in the days of Marathon. Simplicity was yielding to display, hardy endurance to effeminacy. Life’s ideal in Athens was perpetual holiday — until the war came.

31. Perhaps it was also from evil communications that the manners of Athens became corrupted; at least, the older standards were passing away. Orators like Cleon could forget dignity of bearing and tuck up himation to gesticulate and bawl, yet with no loss of prestige in the eyes of Democracy. Outlanders might not know how to don the cloak, yet Democracy “did not care.” Children could snatch at table, “talk back” to their parents, call their father “Methuselah,” and forget to yield their seats to their elders; yet this was all part of the imperial programme.

32. In Music too a notable change is going on. It can now boast its own hall, the Odeum (*Ὀιδεῖον*), built by Pericles. It breaks away from its bondage to the words of the ode, and develops a florid type both instrumental and vocal, which is beyond the unpractised *ἐλεύθερος* and *ιδιώτης*, and requires the professional musician or even the virtuoso. Phrynis has “introduced a certain special twist” (*ἴδιον στρόβιλον ἐμβαλὼν τινα*), and within a quarter-century his pupil Timotheus — after the invention of sinuous vocal runs that recall the minute activities of busy ants — will boast of leaving Phrynis behind, playing a lyre of eleven strings as against the ten of his predecessors.

33. Thus the whole concern of the art is to tickle the ear and nothing more. It has lost its hold upon social life. To sing merry songs at a banquet is thought antiquated. If young men sing at all, it is not the old songs of Stesichorus, Alcman, or Simonides, but some scandalous thing from Euripides, or a loose serenade or love song by the popular Gnesippus. Music and morals are divorced, to the infinite loss of each.

34. As for Poetry — the Epic has long since ceased to be a living form of expression; the various types of Lyric (hymn, threnody, paeon, dithyramb) being all fallen together have lost character and gone up in floating windy bombast; the Drama, in the hands of Euripides, “bard of legal lingo,” has sunk to the prose level of daily life in thought and action as well as diction.

35. The light spongy vacuity of the lyrics of Aristophanes' time, it was formerly thought, had been much exaggerated in his parodies of them. But in the year 1902 there was discovered in Egypt a fragment of a *nome*, the *Persae*, composed by Timotheus, the famous contemporary of Aristophanes, which makes it probable that the comedian's “parodies” are actual quotations, and his “exaggeration” rather an understatement of the incredible insipidity to which lyric poetry had come.

36. Tragedy, having the heroic taken out of it, and being “humanized” with modern men who argue in Athenian and dress in rags, must be also made sprightly in movement. Hence the dialogue of Euripides' plays is no longer timed to the slow iambic trimeter of Aeschylus, with normally twelve syllables to the verse, but is hastened to fifteen or eighteen syllables.

37. Nor does the interest centre longer in the ancient oft-told myths now disbelieved, but in the complications of the plot, in the psychology of Love, in overcharged scenes of pathos. In fact, tragedy, while retaining its outward form, has within been utterly transformed, if not de-formed. Whereas it had once excluded what of life was not fit for its ideal aim, “the bettering of men,” it now admits the ugly, base, and little along with the rest, as all alike belonging to the world of things as they are. It has thus

ceased to be religious and has become secular. For the rising generation Aeschylus, the "noisy incoherent mouther of big phrases," has been dethroned, and Euripides is king.

38. In brief, poetry had had its day. Song had descended from her chariot to walk as prose (*πεζή*). (Poetry is an expression of feeling poured out at such temperature as to take rhythmic form and exercise the selective power of a crystal or other organism upon the material presented to it for self-creation. But reason, science, intellectualism, knows no such spontaneous process. It is analytic, not creative. It lowers temperature below poetic heat. If art exists at all after reason ascends the throne, it is "Art for art's sake," not for the Heart's sake.)

39. Also the old Education cracks asunder. Not long ago its whole content had been so simple: for the head — reading, writing, and counting; for the heart — music and poetry; for the body — gymnastic and athletic games; and all these for all alike. But now the contestants in athletic games are professional and brutalized gymnasts trained by specialized exercises and on special diet. The gymnasia are left empty or have become lounging places for gossip. The sport of rich young fashionables, such as Alcibiades, is horse-racing. As for head and heart, the older training is now merely preparatory to the higher "college education" imparted by the Sophists, professors of learning, who for high fees teach rhetoric, grammar, history, civics, a modicum of science, and general excellence (*ἀρετή*).

40. This training will fit young men for public life, forensic leadership, imperial statesmanship. They are taught to question, reason, debate, subtilize (*λεπτολογεῖν*), and make much of nuance; they are taught invention of argument (*εὕρεσις*); they must have wit to ferret out motives, to argue from probabilities, to strike off maxims in alliteration, antithesis, parechesis, to compose moving appeals for pity, perorations, proems, and the rest. They hear how it is all done in the law courts, the assembly, the market-place, even in the tragedies of Euripides, who is master of the art and idol of the youthful generation. In a word, there is a brilliant



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own reason. As in sense-perception, so in morals: "Man the measure of all things"; "as things appear to me, so they *are* for me — as to you, so for you." Euripides' metrical version of this, applied to morals, was received in the theatre, we hear, with acclamation:

τί δ' αἰσχρόν, ἢν μὴ τοῖσι χρωμένοις δοκῆ;

"What's filth, unless who does it thinks it so?"

(BROWNING.)

45. No, men must live, it was argued, according to Nature (*φύσει*), not Convention (*θέσει*). Self-interest was to be the basis of the new morality. The aged Cephalus down at Piraeus might have lived by the simple rule, "Pay your debts to gods and men and tell no lies" — a rule perhaps sufficient for his day. But life was more complex now. The existence of the gods was not so sure; and then there were lies and lies — of different colours. As for Law — who made it? But no matter, whether by the strong Few for the weak Many or the other way, its makers were all now dead, and it was made for an ancient world, unlike the present. Times had changed; the Athenians must change with them.

46. And so they did, here too following the lead of their "Olympian." For example, in the matter of divorce: Pericles, having taken to wife a divorced woman and "not finding his married life pleasant," as Plutarch tells us, put her away and took up with an emancipated woman of the time, Aspasia, famous courtesan of Miletus. Also in the wealthy Callias-Hipponicus family the morality of the Enlightenment, based on Reason and Nature, was found a convenient thing for either divorce or bigamy, as it "seemed good" to the individual. Nor was Emancipated Woman long in appearing on the stage. Euripides presented her about 435 B.C. in the person of Phaedra; but the public was not educated to quite such public shamelessness in the sacred precinct of Dionysus, and the piece had to be revised.

47. In embezzlement on the national scale Pericles was again leader. When Thucydides, son of Milesias, protested against

the use of league-funds for Athens' private purposes, it was Pericles who argued that if Athens furnished the stipulated protection to the cities of the League with such economy that there was an annual surplus, then that surplus was hers to spend as she would, whether in the erection of temples and propylaea, or in providing shows and pensions and salaried offices for her citizens. Her citizens agreed with the cogent Pericles; Thucydides was ostracized for criticizing imperial policy; and embezzlement, if not committed as often as charged, became at least a plausible charge from that time on.

48. Bribery is own sister to embezzlement. And once more Pericles is credited with a statesmanlike specimen of it in secretly "persuading" the invading Spartan king, Pleistoanax, to go elsewhere, rendering account later to the city with the famous phrase, "spent for necessary purposes." Certain it is that no charge is commoner against public officers than bribe-receiving (*δωρο-δ κία*). In 409 B.C. the bribery of a jury was achieved, when Anytus, later the chief accuser of Socrates, procured thereby an acquittal for himself — the first instance of the kind, if we may trust Aristotle.

49. In one other highest matter — her Religion — Athens had to suffer change. Her far-wandering sons had learned strange cults abroad, and metic foreigners and slaves had brought with them their several outlandish divinities. "After the Persian invasion came an invasion of foreign gods" — Ilyes, Sabázus, Kotytto, Bendis, Adonis, *et al.* from Thrace, Phrygia, Cyprus, and elsewhere. At first these unsavoury newcomers were worshipped in private circles (*θίασοι*). Their initiatory and other rites, accompanied by drum, flute, tambourine, and other apparatus, were, so far as is known, orgiastic and lascivious, and always remained alien to the Greek spirit of moderation and order. Yet despite their character and the ridicule of the comic poets, they obtained some degree of public recognition and a considerable popularity among Athenians of the lower class and rich *débauchés*, such as Alcibiades.

50. But two dangers threatened the Olympian gods more grave than barbarian inroad: decay was laying hold upon them from

within, and philosophy was dissolving the very foundations upon which they stood.

51. Decay indeed is incidental to all divine ideals formed by men. A "twilight of the gods" is ever taking place, that other suns may rise. As Cronus by the old myth had yielded to Zeus, so in Athens at least Zeus had long since yielded precedence to Athena and to the universally popular god of Thrace, Dionysus. The festival days of Zeus in the Attic calendar had become in Aristophanes' time few and unimportant. His Diasia, Pandia, and Diipolia were antiquated and ridiculous as compared with the brilliant and almost secular Panathenaea and especially the dramatic festivals of Dionysus, whose blessings indeed could be celebrated at any season in private circles.

52. Yet already the religion of Dionysus, being emotional and one of ecstasy, of abnormal frenzy, had gone the way that all such religions take—toward mysticism among choicer spirits, toward licentious superstition among the grosser. The particular form of the Dionysiac cult that ran to these excesses professed to be a revelation and claimed as its founder the mythical priestly musician of Thrace, Orpheus, who had descended to Hades to bring back his wife. (Who could better reveal the mystery of "the silent land"?) Orphism made its appeal as an evangel to the individual, not to the tribe or city; each must save himself. (What could be more timely in the days of democracy?) It attempted a higher re-interpretation of the rude rites freshly imparted or handed down (with Greek modification) from Thracian barbarity, *i.e.* they were to be understood symbolically—a well-meaning procedure, but full of insidious peril for old ritual. For example, it seems to have groped after an ideal of moral purity, symbolized by the ceremonial purification of an immersion in mud with subsequent off-scraping. In its *ὀμοφαγία* (the eating of the raw flesh of the victim) it saw a service commemorative of the fate that befell their god Zagreus-Dionysus at the hands of the Titans and a symbolic means of becoming one with divinity. In its physical abstention from flesh-food (originally some taboo of savagery) and

from other things, as eggs, beans, and woollen shrouds, it probably imagined a spiritual abstinence, an ascetic means for gradual separation of the soul from this prison or tomb of the body.

53. But while symbolism and mysticism for choicer and understanding spirits is a religious aid, it but thickens the darkness for beclouded souls. A misunderstood metaphor will reduce any matter to chaos. Nor, for beclouded souls, was symbolism the only or the most harmful part of Orphism. It aspired in un-Greek fashion to dogmatize and furnish a body of doctrine, a creed. Its cosmogony began with the creation of the world from Night, whence an Egg, whence Eros, whence in due time all other gods and things. Its eschatology pictured a hereafter, wherein all who in this life had been initiated by mud bath and other hocus-pocus into its mysteries should enjoy an everlasting banquet, while those who had refused such prophylactic means of grace were to lie in the darkness of Hades in everlasting mire. But redemption therefrom could be secured for the dead, if their living relatives underwent vicarious purifications. A further pleasant doctrine was that by certain magic formulas (*κατάδεσμοι*) one could enjoy vengeance on his enemies without risk to himself.

54. All these doctrines, initiations, blessed hereafters, redemptions, formulas, and also fortune-telling, could be had for small fees from any of the mendicant priests, who travelled about with their Orphic books from hovel to hall, terrorizing or wheedling the credulous with threats or hopes concerning the unknown. Thus for the ignorant had the religion of the Olympians suffered inner decay and was becoming darkened with quaking chthonian superstition.

55. And now as to the foe without. In Ionia, a century and a half before, there had arisen that universal solvent of religious feeling (as also ultimately of religious rite), the free interrogatory spirit of knowing, *i.e.* Philosophy. Among the earlier and wiser few, even down to the times of Herodotus and Sophocles, that spirit could remain, and did remain, with perhaps few exceptions, reverent toward traditional belief. For the theories of the first

philosophers on the material of the universe, as water or air, still left room for the operation of the gods. The problem of existence, it is true, confronted them as grimly and as sphinx-like as it did the younger generation. But their rationalism was sober; they did not care for consistency's sake to push it to irrational lengths. They had faith that all was well beyond the horizon even though unseen. Hence Sophocles and Herodotus, reverent in their reasonings, met the sorrows of life and its final day, not with the proud scorn of later Stoicism nor with the shrill and rebellious outcry of Euripides against Fate, but with the quiet bearing and bravery of Leonidas and his gentlemen-heroes at Thermopylae, with the unshaken faith of their childhood in divine providence.

56. But for men born after the Persian wars, when both democracy and philosophy were widening and meeting, this reverent attitude toward the gods was becoming more difficult. The theory of a democratic Nature (*natura, nascor* = φύσις, φύω) by which all things merely happened or "grew" of themselves, like Topsy, was laying claim to ever wider fields of phenomena hitherto directly controlled by the regal gods. — For example, lightning, once the dread instrument of Zeus for punishing impious boasters such as Capaneus and Ajax Oïleus, was now more rationally held to be due to a merely "natural cause" (whatever that phrase may mean), viz. the bursting of a cloud by the enclosed hot air. Again, physicians of Cos were now offering treatment of disease based on their observation of facts, yet only timidly and as ancillary to that of the god Asclepios, who was not so easily to be thrust aside. And Hippocrates, the Father of Medicine, born about 460 B.C., thought that by study of the rising and setting of the stars a physician might know beforehand whether any season would be healthy or sickly, and hence strongly recommends the new science of μετεωρολογία. Yet what Athenian did not see that this was invading the high domain of Zeus, was searching out his mind and dissolving him to nothing? Indeed so far as religion was concerned, he was reduced to nothing, not by implication but directly, when Diogenes of Apollonia proclaimed "the father of gods and men"

to be but air or aether.—And these are but a few of the many scientific hypotheses on Zeus, the world, and its details, put forward during this springtime of the human intellect.

57. Nor were such ideas longer esoteric. Democracy recognizes no privilege. Not only had Pericles found the philosophy of Anaxagoras a valuable political asset, thereby being aided to obtain and retain for forty years his leadership of the democracy; but any one who wished could buy Anaxagoras' book in the market cheap—“for a drachma at the most”—and could read therein that Ἥλιος, to whom old-fashioned folk still said their prayers, was a fiery stone and not a god. And in the theatre all could hear in the tragedies of Euripides, the “scenic philosopher” and close friend of Socrates, an almost wearying repetition of the Diogenes-doctrine—the identity of aether and Zeus. And on payment of the 100-mina fee one might attend the lectures of the great public teacher Protagoras, who on the subject of religion would purse his lips to say: “As for the gods I cannot say whether they exist or not. The question is obscure, man's life is short.” And Gorgias, the greatest rhetorician of the day, went to the extreme of agnostic dogmatism in denying existence to anything; “or granting existence, we cannot know it; or granting knowledge, we cannot convey it.” Critias indeed, one of the infamous “Thirty,” professed to explain how belief in the gods had arisen: they had been invented by some clever man to frighten bad people with, scarecrow-fashion. And so now in full chorus against the further sway of these bugbear-deities was heard the voice of Diagoras the atheist, the voice of Euripides from the masks of his players, the voice of the sophists from their “university” lecture-rooms, the voice of the philosophers shielded by the patronage of Pericles.

58. Thus we see that already the conflict between Religion, Superstition, and pseudo-Science was begun. Orphism would sublimate old rites and gods, Philosophy would eliminate them altogether.

59. What, then, was the Athenian of average intelligence to believe concerning these gods with their temples, altars, priests,

festivals, soothsayers, and oracles? Was it all delusion and fraud; as Diagoras said? Could their divinities be so immoral as Xenophanes had bitterly sung? Was their ritual absurd enough even for parody, as Alcibiades was reputed to think? Did thunder, lightning, drought, and all sudden events come about by "natural causes" and not by fiat of Zeus, as the new philosophy taught? Should one therefore give it all up? — Or, on the other hand, should he join the Orphics in celebrating more ritual and not less, if he was to be saved from everlasting mire? — Or, perhaps, the noble and religious-minded Sophocles was nearer the truth in vaguely descrying and humbly submitting to one Great Spirit rather than to the many gods of elder times. — Or, amid such doubts, would it be better after all to stick to their ancient *Βουφόνια* and *Διάσια*, even though one did not just know the meaning of the foolish rites therein performed? There was Herodotus, still a believer in soothsaying — though it must be admitted that he was now an old man and hardly abreast of the times. But then there was Nicias, so devout as to keep a soothsayer in his house — only Nicias was certainly a faint-heart; if not a downright coward. At all events, Pericles was modern enough, being patron and pupil of the New Learning; and had not he intrusted an important part in the founding of Thurii to Lampon the exegete of oracles? Still, Pericles was . . . a statesman. Whom *could* one trust?

60. Among all his ties with the past, whether his personal childhood-past or his ancestral, Religion is the tie that man breaks last. Free of speech as Athens was, hospitable as she was to foreign cults, rationalized as she had become in dress, diet, warfare, art, government, and morals, yet she could not see her gods melt into air without protest. Those ancient ideals of Hellas, though entering twilight, were still too bright on the gleaming ridge of Olympus to be allowed to fade into utter nothingness.

61. Hence it was that when Diopieithes the diviner proposed a law about 432 B.C. by which summary action could be taken against "those who denied the gods or taught theories concerning



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fore, it is impossible to form a competent judgment of the poet by comparison with others of his guild.

66. During the Dionysiac festival, as in the Roman Saturnalia or on our own April Fool's day, he who took any word or deed seriously did so at his own risk. Drunkenness was the disorder of the day, even Plato allowing it in honour of the "god who gave wine." The comedians suspended for the moment the law of gravity, and all the world stood topsy-turvy. How then are we to get at the man Aristophanes for all the other days of the year, when all we have left of him are the frolic poet-words of carnival days? Appeal "from Philip drunk to Philip sober" is reasonable; but Philip sober in this case is not on record. Hence we can only hope that on these days of special licence, when any one could insult anybody and pay off old scores with impunity, some true words were spoken in jest, and that Philip was not so daft as he feigned.

67. Of the other comic poets fragments enough remain, scanty as they are, to show that they all ridiculed much the same things and people in much the same dramatic forms, costumes, metres, characters, and from quite the same angle of comic and distorting fancy. This means that the ample mask of Old Comedy had a set grimace, a professionalized squint, to which those jovial forty-two must have accommodated themselves, and behind which they were safely merged. How then we are to fix just Aristophanes' personal angle of observation through those wry eyes of the Comic Muse, is a question in mental triangulation not easy of solution.

68. He enjoys further the concealment of every dramatist who speaks by ventriloquism through all his puppets and leaves his audience to divine through which puppet it is that he speaks for himself. — Probably, too, as a satirist of superlative wit, he rejoiced in a greater number of distinct selves than any of the versatile Athenians then living, and would have been puzzled himself to introduce us to the true Aristophanes.

69. But in one regard — the obscenity of his plays — he with

all the world of his time is so effectually removed from us by the barrier of lustful paganism, that it is doubtful if any modern who is not decadent can fully penetrate to the old feeling, and judge without prejudice.

70. If then this man is hidden behind a shield almost *ἐπταβόειον*, let us not hope to draw him forth at once, but advance cautiously, noting by the way what would seem to be the over-hasty conclusions of some who have preceded us.

71. The prime question is the poet's sincerity; are his words at any time the sincere expression of his own views?

72. The historian Grote, staunch defender of democracy, who entertained the mistaken notion that Aristophanes was hostile to it, saw in the poet a mere professional jester presenting himself "to provoke the laugh, mirthful or spiteful, of the festival crowd — assembled for the gratification of these emotions, and not with any expectation of serious or reasonable impressions." Others again inform us with a knowing look that Aristophanes "was a dramatist competing for a prize."

73. Certainly if we degrade the poet to such levels of motive as these, we may drop the search for his true self at once; for the study of a clown's true self is hardly worth while. But we cannot so degrade him without ignoring history. His facts and judgments are too abundantly confirmed, barring comic exaggeration, by Thucydides, Xenophon, pseudo-Xenophon, Lysias, Plato, Aristotle, and others. Unless, therefore, we are ready to throw all these out of court as partisans or jesters, we must admit that there is some gravity even in the gayest farces of our poet.

74. Another attack is made upon his political sincerity by Couat and Holm. He and his comic brethren, they say, were all in the pay of the oligarchs, and took their "word of command" to satirize democracy. — Of all baseless views of Old Comedy, this is perhaps the one most obviously so. Old Comedy did indeed assail the demagogues of democracy from Pericles to Cleophon, together with their policy of imperialism, war, and self-aggrandizement. It attacked also the faults to which democracy and de-

mocracy's institutions were prone, *e.g.* its procrastination, its fickleness, its litigiousness, the proneness of the ecclesia to follow the latest and loudest demagogue, to pass ill-considered decrees (*ψηφίσματα*), to elect to office mere youngsters, to elect as generals men of no military fitness, and the proneness of the courts to give ear to the "sycophants" and decide by passion. Once, also, Aristophanes exclaims at the decadence of polite manners due to democracy. But satire of the imperialistic ambition to govern others is not an assault upon democracy's ideal of governing itself. Advocacy of peace by relinquishing an unjustifiable position is not tantamount to the overthrow of the government. Nor is criticism of democracy's faults and democracy's demagogues disloyalty to its principles. A discriminating reader of Aristophanes will therefore agree with Whibley that "there is no trace of anti-democratic feeling in his works." — It should be further noted that the comic poets are impartial in their satire; if they flee at democracy incidentally, they flout the rich aristocrats and oligarchs as well, both individually and collectively. The idea, therefore, that these latter gentlemen salaried two score merry jesters for the purpose of ridiculing the democrats only to be ridiculed themselves, shows pleasant wit but is hardly a probability.

75. Admitting, then, with most scholars, that some of the views and arguments found in Aristophanes' comedies may have been sincerely held by the poet himself, let us next try to discover what these are; and first regarding Government.

POLITICS

76. As is well known, his plays are full of praise for the good old days of the poised democracy that had won victory at Marathon, and full of blame and ridicule for the headlong democracy that succeeded. Is this Aristophanes' own attitude, and shall we then regard him as an old-fashioned conservative democrat? We cannot unhesitatingly affirm it; for, since all poets of Old Comedy seem to have taken the same position, it is possible that the true

Aristophanes may be hidden behind the profession's mask. It would not do to offend a conservative democratic audience with either oligarchic or radical democratic doctrine.

77. But were the Athenians indeed conservatively democratic in the theatre, seeing that in the ecclesia they were radical? Croiset has made it fairly probable that they were so. — For the country-folk, always conservative, were sure to attend the festivals, even though neglecting their civic duties in the ecclesia. The townspeople and the rabble of Piraeus might, in the absence of the farmers, carry radical measures by heavy majorities on the Pnyx; but in festival time only conservative doctrine could win applause. — While it is true, therefore, that Aristophanes, as a poet “competing for a prize,” may have written to please a conservative audience, though himself a radical; yet it can hardly seem probable, when we reflect on the one hand that through his whole life his plays were always for peace and against war, always for mild treatment of the allies and against imperialism, always for reconciliation between Athenian factions as well as Greek states, and against acceptance of Persian gold or Persian alliance, and on the other hand that the country-folk were for many years of necessity present in the ecclesia (being shut up in Athens), that consequently the decrees of the ecclesia were not always those of a minority but the expressed will of an absolute majority, that further the policy of that majority was, on the whole, for war and not for peace, for imperialistic treatment of the allied cities and not for mild treatment, for Persian gold whenever it could be had and not for Panhellenism. His plays, therefore, must have often confronted a hostile audience — a deduction strongly confirmed when we observe with what caution, with what preparatory or accompanying jests, the poet delivers himself of some sentiment or argument apt to be displeasing to his hearers. — If, then, we find the poet taking the risk of losing both laugh and prize, we are justified in believing that he does so because he is expressing his personal conviction and holds that to be more important than the winning of applause.

78. But it is often urged that Aristophanes could not have been a democrat at heart, because his whole tone is aristocratic, because he never tires of jeering the low fellows, the base-born, the market-loafers, the ignorant, the ill-mannered. This fact, however, — and fact it is, — only shows that the poet's ideal of democracy was of those other Marathonian days, which did not confuse civil with social equality, when sailor-lads knew and obeyed their betters, when different social levels respected each other and themselves, when to prove himself a democrat a man needed not to forget that he was a gentleman. On the other hand, too, our poet is as ready to jeer your elegant popinjay as your low fellow; so that he exhibits no partisanship in this respect, excess both ways being equally droll.

79. But again it is urged that Aristophanes was no democrat, else would he have shown more bitterness than he does in the *Frogs* toward the oligarchic conspiracy of 411 B.C., and never would he have hinted as he does in the same play (405 B.C.) at the advisability of recalling Alcibiades the potential tyrant. As to his lack of bitterness against the oligarchs we should observe that from Aristophanes, the ceaseless pleader for reconciliation, an attack on the oligarchic party, and especially at that time, would have been as inept as one upon democracy itself. He has his fling at the mis-leaders of both parties alike — Phrynichus, Pisander, and Theramenes, no less than Cleon, Hyperbolus, and others — in proportion to their known activities; but nowhere does he betray party hostility or party adherency. His sole plea is for amnesty, harmony, and the election of the best men to leadership. The famous parabasis of the *Frogs*, vv. 686–737, because of which the play had to be repeated, rises as high above party passion and mere jesting as Lincoln's speech at Gettysburg. If Aristophanes was insincere and partisan, so was Lincoln.

80. And if in 405 B.C. he suggests the recall of Alcibiades, he is not thereby proved recreant to democracy. The crisis had at last come. Democracy, having just then insanely put to death its generals, was headless and helpless. The choice lay between an

almost certain Spartan hegemony or a merely possible Athenian tyranny under Alcibiades, which latter could be shaken off later as other tyrannies had been. Aristophanes intimates his preference for the lesser evil. His hint was not taken; and shortly Athens enjoyed the rule, not of one tyrant, but of the "Thirty," under Spartan patronage. So far then from detecting disloyalty to democracy in this "jester's" advice, we should see rather a token not only of his fidelity but of his rare good sense.

81. If now we agree to call the poet a conservative democrat, shall we go further and see in him a futile reactionary, a "retrograde spirit," as Grote finds all poets of the Old Comedy to be? Rather, if we reflect that he stood steadfastly for Panhellenism—a federation of all Greek cities based on mutual amity—as against the imperial despotism of one city over all others, and that the only war he thought legitimate was that against Persia; if we recall also that this same doctrine was the theme of later appeals by Gorgias and Lysias at Olympia and by Isocrates in his *Panegyricus* and *Philippus*, and that later still it was the basis of the involuntary union of unfree Greece under Alexander, we shall be inclined to regard the poet not so much a retrograde political spirit as one a century in advance of his time. True, the notion of such union within against foes without he got from the temporary and partial alliance of Salaminian days; but the idea of rounding out and perpetuating that alliance under the form of one universal Athenian citizenship anticipates the fundamental principle of the Roman Empire and marks Aristophanes as a man whose vision was toward the future and not the past, and whose political horizon was so vast that your tanner and lamp-seller politicians seem but pygmies at his feet.

82. But this dream, his detractors say, was that of a "poète quelque peu chimérique," his political wisdom was but sentiment and prejudice, and even that he uttered too late. — Brief, indeed, was his political creed, but sufficient if applied: Peace, based on justice, at home; mild justice toward allies abroad. That was what he strongly insisted upon. Such, however, was not the pro-

gramme of imperial Athens. Led by her Cleons, she had become sophistic, and was defending the ἡττων λόγος. The war she waged was not in self-defence, but in defence of her empire. — Nor was Aristophanes' wisdom offered too late. "It is never too late to mend." Despite Pericles' words that it would endanger their existence to surrender their "tyranny," Athenian democracy could have had peace any day by lowering the flag she had raised over others' rights. The wisdom, therefore, of this "jester" (and of Thucydides in the Diodotus speech) is forever the highest practical politics, and that of Cleon (and of Machiavelli) forever folly.

83. But those who would belittle the political Aristophanes have not yet exhausted their ammunition — he should be tested by results. "On the general march of politics, philosophy, or letters," says Grote, "these composers (of Old Comedy) had little influence." Yet it is Grote himself who speaks of the enduring effects of the Aristophanic *Clouds* (materially contributing to the condemnation of Socrates twenty-four years after its production) as "a striking proof that these comedians were no impotent libelers." Perhaps it would be wiser to admit that we have not sufficient evidence for determining the amount of influence they exercised — such question being difficult even for the contemporaries of a man or movement. — Again we learn from Jevons: "Comedy is politically sterile. Aristophanes had nearly twenty-seven years in which to persuade the people to make peace, but his efforts were not crowned with success." Neither, we may add, were those of Leonidas and his Spartans at Thermopylae, and only seldom those of a man attempting to swim the Niagara rapids. These would seem to be instances of numerical or physical, rather than of moral disparity between contending forces; and condemnation of the weaker because beaten will not seem just to the fair. Be it further noted in passing, that tragedy also pleaded for peace (in Euripides' *Cresphontes*, for example), yet was equally "sterile." Perhaps it is the way of democracy to pay little heed to its minority and its poets.



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equal wealth distributed among unequal men brings Utopia no nearer than it has ever been. Communism in theory, he shows, means brotherhood, but in practice works out as egoism, and Utopia is οὐ-τοπία, *nowhere*. — Hence, for Aristophanes, poverty and wealth were as unalterable factors in society as human wisdom and folly, human virtue and vice. He saw the world, it is true, through the coloured glasses of comedy, but he saw no less clearly than Thucydides or Montaigne. His brief concrete *reductio ad absurdum* in *Ecclesiazousae* and *Plutus* of all vague wish-worlds of the communistic sort is worth tomes of laboured argument, and remains unanswered to this present day.

87. Thus much for our poet's opinions on state and society. Finding him in accord for the most part with those ancient historians and philosophers whose wisdom we most admire, and corroborated by a mass of political and social experience since accumulated in the world, it is difficult to see how we can fairly set him down as a mere court fool to King *Demus*, actuated solely by the desire to amuse and take the prize. Was he not patriot as well as poet?

RELIGION

88. What, we may next ask, was Aristophanes' attitude toward religion? Here the world will admit, if honest, that it stands baffled. The poet's visor is down. He poses as the loyal defender of the ancestral faith, the steady opponent of all religious innovation and foreign gods; yet his satire of priests, soothsayers, oracles, omens, and religious ceremonies has too hearty a tone, is too consistently biting, to be mere banter. And it would seem, moreover, impossible that an educated man of his period and city could hold honestly to the grossness and absurdity of old Greek polytheism. ;

89. Are we then to believe that his pose as its champion was mere comic pretence and grimace, that under comic privilege he flouted the state religion, and that, too, in the sacred precinct of Dionysus? We cannot think him so abandoned, or, if he were,

that the city could have been so dull as not to catch the drift, or if it did, that it could have tolerated more than once an impiety going beyond that of the mutilation of the Hermae.

90. Shall we then believe rather that, while fully aware of the superstition, hypocrisy, and even fraud, bound up with the established basic religion of the state, while convinced personally that much of that basis was rotten and ridiculous, he nevertheless honestly believed that for the preservation of the state that basis must be maintained, it being impossible to remove foundations without danger to the whole structure? In other words, did he believe in the belief and its ritual, though not in the thing itself? This we may accept, perhaps, as his true attitude, not only because in accord with his general conservatism, but because it is one common in all ages among those in official position and among the educated. Whether such insincerity differs in quality from that of allowing children to believe in Santa Claus, each will decide for himself. Aristophanes, at all events, by remaining among the faithful, could satirize the wolves in sheep's clothing, as well as the more foolish superstitions of the masses, without danger of being charged with impiety.

91. But, it is said, the very gods themselves did not escape his ridicule; Hercules is made a bastard, Hermes washes tripe, and even Dionysus, in whose honour the festival was celebrated, receives a beating. Nor is Aristophanes alone in his mockery; all the comic poets mocked the gods, and all the people laughed. What is this but utmost levity? How could a city guilty of such impiety have ever prosecuted philosophers for impiety? How could such a city have had any faith at all?

92. The traditional explanation of this is undoubtedly the true one — that the comic licence of the festival-season was so ample as to permit ridicule for the moment even of divinity itself. Fully to realize how this can be requires reading in the history of religion both before and after Aristophanes, when we learn that from the remotest period to the present day there are found, mixed in the ritual and licensed in the sacred precinct, *on special occasions*,

forms of coarse humour ranging from parody to abuse, scurrility, and even obscenity, levelled at the object or deity worshipped, as well as at fellow-worshipper and bystander.

93. This matter is a stone of stumbling for so many and yet so important for the unprejudiced understanding of Greek paganism that space must here be taken for a mediaeval parallel from Christianity as set forth in Thomas Wright's *History of Caricature and Grotesque in Literature and Art* (1865), p. 207.

“Our forefathers in those times were accustomed to form themselves into associations or societies of a mirthful character, parodies of those of a more serious description, especially ecclesiastical, and elected as their officers mock popes, cardinals, archbishops and bishops, kings, etc. They held periodical festivals, riotous and licentious carnivals, which were admitted into the churches, and even taken under the especial patronage of the clergy, under such titles as ‘the feast of fools,’ ‘the feast of the ass,’ ‘the feast of the innocents,’ and the like.”

Describing “the feast of fools” as celebrated in the churches, he proceeds (p. 210):

“These dignitaries were assisted by an equally burlesque and licentious clergy, who uttered and performed a mixture of follies and impieties during the church service of the day, which they attended in disguises and masquerade dresses. . . . On entering the choir, they danced and sang licentious songs. The deacons and sub-deacons ate black puddings and sausages on the altar while the priest was celebrating; others played at cards or dice under his eyes; and others threw bits of old leather into the censer in order to raise a disagreeable smell. After the mass was ended, the people broke out into all sorts of riotous behaviour in the church, leaping, dancing, and exhibiting themselves in indecent postures, and some went so far as to strip themselves naked, and in this condition they were drawn through the streets with tubs full of ordure and filth, which they threw about at the mob. Every now and then they halted, when they exhibited immodest postures and actions, accompanied with songs and speeches of the same character. Many of the laity took part in the procession, dressed as monks or nuns. These disorders seem to have been carried to their greatest degree of extravagance during the fourteenth and fifteenth centuries.”

94. This quotation — which could be fortified by many others — should not only relieve Aristophanes of the charge of impiety, glaring as it seems to those of a more spiritual religion; it suggests also that we mitigate the condemnation most of us pass involuntarily upon his pervasive obscenity. It is true that decency has only recently been born into the world anywhere (and threatens already an early death), while obscenity has long flourished unchallenged, and in the highest society. But bold as it was in all antiquity, it seems nowhere to have been quite so audacious as in Old Comedy. Its dominion there can hardly be overstated. It is comedy's very breath of life, its only atmosphere, by no means redolent of incense.

95. How is this to be accounted for? Probably as was the apparent impiety above; that is, a special indulgence, or rather, in this case, duty was imposed upon obscenity to manifold itself in sacred rites. Such had been the custom, time out of mind, in the worship of certain other divinities; such was the especial obligation in the case of Dionysus because taking over the worship of the Phallus. This latter worship seems well-nigh inexpugnable; οὐδὲν γὰρ οἶον, as Aristophanes says. In ancient Greece its rude image was carried in procession about the fields to promote fertility. A song was sung to it, and young and old, slave and free, joined in the celebration, as we learn from its parody in *Acharnians* (241–79). Under one name or another (Φαλῆς, Ἐρμῆς, Priapus), the god both in Greece and Italy watched over fields, boundaries, and ways, was carved over city gates, painted on vases or houses, acted as prophylactic against the evil eye, or had his emblem worn by comic actors. — Nor was it only for a period and on stated occasions that his attendant obscenity invaded the churches of Christian Europe. In permanent form it crept into the carvings of choir-stalls, pillar-capitals, crypts, and secret corners of many a cathedral, where it is to be found to this day, unless so extreme as to have been chiselled out in the interest of public morality. Thus here again we see that the standards of today, recent and hardly assured, cannot be applied fairly to ancient Athens. Aris-

tophanes, measured by the standard even of yesterday, is not obscene.

96. So also must we judge of his vulgarity, buffoonery, and lack of humanity. For example, his frankness of reference to the humbler operations of our physical being — belching, rumbling of intestines, breaking of wind, and the like — offends the refined among us ; but to the unrefined even yet an unexpected sally from their “little bodies” (σωμάτια) is highly comic. And the Athens of Aristophanes was as untouched by *Préciosité* as the England of Shakespeare. — As for buffoonery, the proper end of an old comedy — a country-festival come to town — was an orgy, better if drunken, such as winds up the *Acharnians*, *Wasps*, *Peace*, *Birds*, *Lysistrata*, and *Ecclesiazousae*. Any other *finale* in the eyes of the country-folk was not to the point (οὐδὲν πρὸς τὸν Διόνυσον, as they said of tragedy). They enjoyed hugely the sight of “Hercules cheated of his dinner,” but to be themselves defrauded of their expected comic dessert was not to their liking. No wonder *Nubes* failed. Comedy without buffoonery was not true to the type ; rustic by origin, rustic it should remain. Broad αἰσχρολογία was the heart of it, not ὑπόνοια, witty innuendo.

97. Passing to the inhumanity of the poet — it is not so objectionable when he raises a laugh on some unfortunately ugly person in the audience, singling him out by name ; for to this day it is the one-eye, the squint-eye, the wry-mouth, the bald-head, and the hook-nose who occupy the comic stage by nature, suffer most from cartoonists, and hear fewest compliments in carnival season. In Athens all expected such badinage, and the comic poets provided it liberally. — Far more distressing to modern feeling is the inhumanity of jeering, not only at the poor, but at the dead. Pericles, Cleon, Hyperbolus, Euripides — almost no dead enemy escaped. Even the mother of Hyperbolus, mourning for her murdered son, is not spared a bitter taunt. Here again, however, Aristophanes is no better and no worse than the world of his time and centuries thereafter. All comic poets ridiculed the poor and the dead, and the ears of Athens were no more shocked at it than

were her eyes at the bodies of executed criminals flung out unburied, or the public slaughter of sacrificial animals at the altar of their gods. Sensibility on these matters has much increased, but only since day before yesterday. "Tyburn Tree," the public gallows of London, was still in use in 1783, men are often burned at the stake in this country, and the memory of a dead political enemy is not always respected.

98. Here, digressing for a moment, a word of protest might be uttered against taking Aristophanes too seriously. It is less of a sin against the comic spirit to regard the poet as a fool and laugh all the time than to revere him as a moralist and never laugh at all. — Editors often report that in a personal revolt from the buffoonery and obscenity of Old Comedy he tried to reform it, that the people would have none of it, that therefore he returned to indecency, but only under protest. They cite what Aristophanes himself says about the vulgarity of his competitors and his own purity therefrom. — How the comedian would rage at hearing his saucy wit so misconstrued! How would he plunge his commentators into *βόρβορος* along with Morsimus (*Ran.* 145 ff.), or willingly go there himself to escape their elucidations! If Aristophanes really indulged in public self-praise, in public vilification of his rivals, in open reproof of his audience because of their preference for obscenity, *except in the spirit of saucy fun*, then Mark Twain was serious when he once introduced to an audience his fellow lecturer George Cable as "a man who in his one person united all the virtues with all the vices possible to human nature;" or when again he introduced General Hawley as a personal friend for whom he had the warmest regard, "but as a neighbour whose vegetable garden adjoins mine, I watch him." Also we must not question Artemus Ward's veracity in reporting of a rival editor that he was "so ugly he had to get up at one o'clock every night to rest his face."

THE NEW LEARNING

99. Let us next consider Aristophanes' relation to this New Learning with its rationalism and individualism. But again we are barred from the poet's personal secret; for it is not his private mask, but that of the entire Old Comedy, which we find making a very wry face at this newcomer and its books, modern pedagogy, contorted music, fustian poetry, triumphant rhetoric, its logic proving black is white, and its morality preaching a life "according to Nature." Is it then Aristophanes or the professional poet in him, that ridicules the two most conspicuous Athenian teachers of the New Thought, Socrates and Euripides, the one nearly to the day of his death, the other beyond it?

100. The answer can be only one of probability, not of certainty. In Socrates' case it is not unlikely that Aristophanes felt a strong personal antipathy for a man so ugly, dirty, poor, disputatious, unpoetic, and generally plebeian as that philosopher was; and as for Euripides, Couat is convinced that he is assailed with personal hatred by Aristophanes, because "almost no trace remains of the attacks of other comic poets upon him," which attacks, had they existed, "would without doubt have been gathered by the commentators." Add to this the following consideration: if the political Aristophanes was brave enough (as we saw he was, § 77) to attack Cleon at the height of his popularity and ridicule the follies of Democracy to its face, is it not probable that had he felt personal sympathy with the new intellectual movement, he would have defended it? Yet here too, as in politics and religion, though impartially raining satire on all absurd people of whatever affinity, it is clear that he lets its heaviest floods fall upon the Intellectuals. We may assume then, though not with certainty, that in his heart Aristophanes was opposed to them — or rather to their busybodiness (*πολυπραγμοσύνη*) among the masses.

101. If now he had to find for his comic stage embodiments of this intellectual busybodiness in its most ridiculous as well as dangerous aspects, what two men in the public eye could he have



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104. It will not do to retort upon the comedian that his own comedies were immoral and impious. As already seen (§ 92), convention separated sharply the serious part of the religious service, *i.e.* tragedy dealing with the heroic mythical past, from its parody in the comic part presenting an uproarious present. The *δρᾶμα* was not wholly secular yet; what was mere fun on one side of the line was flat impiety on the other. The convention might be foolish, but it was there. Life is a masked ball of conventions; it is a question whether he who insists on tearing off the masks is a wise man or a fool.

105. Nor will it do to pour out scorn on such hypocrisy, or justify open discussion of all subjects at all times (as Euripides discussed them) by appealing to the frankness of Nature. Nature is herself an arch-hypocrite; her most vital functions are performed in darkness and mystery.

106. It is therefore no idle question to ask if Aristophanes was not right in his criticism of Euripides — if he did not show the larger knowledge of society's realities and limitations — if, at that critical period when the plague of innovation was raging as fatally as that other physical pestilence, and when the spiritual war was a life-and-death matter more truly than the war with Sparta, if, I say, it was not Aristophanes rather than Euripides who proved himself true friend of society and ordered progress.

107. And when the caricaturist turned to look upon Socrates and his group, what did he find? Why, that he himself was put out of business by the reality. A perfect caricature was already at hand of those grand foreign professors with their doctors' robes, their diction brilliant as their gowns, their high pretension and higher tuition, embodied namely in this rotund, noisy, barefoot, home-bred "chatterer," who beat the sophists at their own glib game, but in a highly comic and topsy-turvy way. If they delivered set long speeches, he would rout them by short, quick questions. If they were professors of the universe, he was professor of—nothing. If they charged high fees, he charged not an obol. If they had a retinue of select admirers, he was followed by a set

of nondescript adorers. The whole display was upside down. Aristophanes in his maddest moments could not improve on so daft a burlesque. So for the core of the *Clouds* he merely transported the reality from the market-place to the theatre, retinue and all.

108. For the retinue also was picturesque. Already, in 423 B.C., it included the *μανικὸς* Chaerephon, "cadaverous bat"; and Alcibiades, one of the young nobleman followers, had got a name far from enviable by his lawless and dissolute life, and his forensic lispings as advocate (*συνήγορος*). It was probably about this time that he set upon and severely beat Athens' richest citizen, the elderly Hipponicus, for no reason save "for fun" (*ἐπὶ γέλωτι*). If a disciple of the real Socrates was guilty of such outrage as this, Aristophanes did not much exaggerate when he made the pupil of his stage-Socrates beat his own father. And if such conduct was to be the outcome of the New Education, the poet protested.

109. Without doubt Socrates and Euripides meant well in trying to "bring down philosophy from heaven" and tragic heroes from their stilts. But Aristophanes believed, earth not being heaven, that heavenly philosophy would not apply to an earthly society of underwitted Chaerephons and overwitted Alcibiadeses — at least, not at once, not "till kings became philosophers or philosophers kings," as Plato thought later. Here again, then, do we find that this comedian, who could sink to buffoonery at one moment and rise to highest poetic flights the next, had a saner grip on the eternal facts of human nature than the "human" Euripides or the divinely-possessed Socrates.

110. But, it is said, Aristophanes is so grossly unfair to Socrates in presenting him as a taker of fees and a professor of physics, grammar, and artful rhetoric; for he was no sophist. — On this, however, we should bear in mind, first, that caricature necessarily distorts (like the comic concave mirror), that licence to caricature was at the very basis of Old Comedy, that everybody expected it, that Socrates was treated no more "unfairly" than Cleon, Eurip-

ides, and the rest; and secondly, it is by no means certain that Socrates felt the same disdain of science in his younger years or in middle life that he did when known to Plato and Xenophon in his old age. - Indeed there is evidence from these two writers that the reverse is the truth — that he had at least studied geometry and astronomy. Hence the “caricature” of him in 423 B.C., when he was but forty-three years of age, may not be so far from the original as is commonly supposed. And certainly if we look not to the content of sophistic teaching but to its results, *i.e.* the unsettling of traditional belief, then Socrates was indeed the chief of sophists, and Aristophanes did not go far wrong in selecting him as such.

FREEDOM OF THE COMIC SPIRIT

III. One other question before we sum up — that of our poet's independence of thought and genius. Was his wit free, or subservient, or merely brainless? This has been touched on above (§§ 77, 88, 100), but only by the way. If a general glance be now taken over the cross-currents of his satire, at the impartial slashes delivered to friend and foe alike when they displeased him, we shall see that he was a spirit as free, unbribable, and direct as the west wind. In politics, for example (to add to the instances given in § 74), whether Pisander was democrat or oligarch, he was in Aristophanes' eyes a coward and an embezzler. And no matter if Euripides was one with him in his scorn of demagogues and devotion to democratic Athens, his hatred of war and longing for peace, his esteem for the small farmer and the middle class, his contempt for rhetoricians and soothsayers, yet being an Innovator he is to be ridiculed forever. And what if Cleon denounced the dilatory Nicias as Aristophanes himself did, and thundered against the new rhetoric and the new philosophy, and even himself brought the accusation against Anaxagoras which led to his exile, yet this was not to save him from a “mincemeat” doom on the comic stage. And should we not expect the poet to be a

close friend of Euathlus, who accused and secured the exile of that other dangerous man, Protagoras? and of Diopeithes, who proposed the law which made it possible to prosecute summarily atheists and teachers of astronomy (*μετάρσια*)? Yet with what brief contempt does he refer to Euathlus, and how despicable in his eyes is the creature Diopeithes!

112. In fact, while praise is rarely on his lips (which is proper, of course, since encomium is not comic), yet his satire “sprinkles with roses” quite the whole universe. The careful Couat finds but three things that escape: the Eleusinian mysteries, the cult of the dead, and three gods. If therefore in the *Knights* he flays the corrupt demagogue, he does not forget the imbecility of Demus. In the *Clouds* the rustic incapable of education, honest farmer though he is, is no less absurd as a dupe than the mountebank philosopher who tricks him, while the gods of both move us to equal hilarity. In the *Wasps* Philocleon is genially ridiculed no more as the humble tool and dupe of the demagogues than after he has been reformed into an enlightened aristocrat. In *Plutus* the poet drives out Poverty and all are to be happy ever after; but the reign of Plutus in the end is as hilariously unhappy as Satan himself could wish. As for the “good old times,” to which he is commonly said to be blindly devoted, does he not frankly enough let us see that after all Aeschylus may have been a bit bombastical, and Phrynichus the dancer a trifle of a high kicker, and the sailors of Marathonian days a vulgar lot, and men of the old-fashioned stripe, such as Strepsiades, Philocleon, Trygaeus, Euelpides, hopelessly *bourgeois*, and that perhaps the only man in the world without reproach and deserving a prize was—well, some bald-head, like himself! That is to say, despite his pose as a reactionary and his constant call to look, now on this good old picture and now on that modern bad one, was he not in his heart as free from delusion on this matter as on all others? If it is a question of free spirit and keen vision, is there any eagle in the Greek literary heaven quite so free and keen as Aristophanes?

CONCLUSIONS

113. And now at last, having surveyed the poet's times with their swift drift of change, and the poet himself opposed to that drift, whether in government, religion, art, or education, what shall be our summing up concerning him? — A great poet he certainly was, as admitted by all who are capable of judging; but was he, besides, a statesman or cartoonist — or a mixture of both? Was he a philosopher or frivolous — or between? Was he religious or a scoffer — or both at once? Could he have told us himself?

114. What should we say of him, were he to appear in our own day and write comedies bearing, for example, (1) in *politics*, on the empire of our democracy over the Philippines against the will of the governed, on the activity of our legislators in passing ψηφίσματα, on our Cleon leaders who build navies and “do things,” on our intelligent jurymen and swarming lawyers κρουστικοὶ καὶ θορυβητικοί (*Eq.* 1379), our tax-dodgers, and our patriotic and long-lived pensioners; (2) in *industry*, on the billionaires *vs.* the wage-earners, the trusts *vs.* the public; (3) in *religion*, on the bankruptcy of theology, on Christian Science, Ingersoll-skeptics, Ethical Societies, divided Protestantism, imported *Yogis*, Occultism, and the like; (4) in *poetry*, on Swinburne, Whitman, Browning; and in *drama*, on Shaw and Ibsen with their “modern problems” as old as creation; (5) in *music*, on sentimental organs, on pianolas, on De Bussey and Richard Strauss expressing the inexpressible; (6) in *manners*, on our coatless academic world with its slang and its cigarettes; (7) in *education* on our “all-round (πανόπται)” teachers of pedagogy, our Educators (σοφισταί), simplified and phonetic spelling, popularization of Science, Nature Study, Domestic Economy, Sanitation, Eugenics, Ph.D.-theses “on the salivary glands of the cockroach,” Seminar-φροντιστήρια, *et cet. ad nauseam!*

115. Should he express himself on these matters as he did on the excesses and eccentricities, the hypocrisies and follies, the supernal ambitions and infernal wickednesses of his own times, it

is to be hoped that we might agree with the Athenians in holding him to be, not only the gay good poet in disheartening days, but also a genius of the keenest good sense, a man as “enlightened” as any of his age, yet whose vision was never befogged by sophistry or dazzled by unattainable Utopias, whose art of living was grounded on the two great utterances of Greek wisdom — *γνώθι σαυρόν* and *μηδέν ἄγαν* — whose highest utility and efficacy could never have been balked save in a decadent age fallen under the displeasure of the gods, and never be questioned save in one too wise in its own conceit, too serious in its nonsense.

REMARKS ON RHYTHM

116. Rhythm (*ῥυθμός, ῥέω*) is defined by Aristoxenus (a pupil of Aristotle of the 4th century B.C.) as a “definite arrangement of times,” *χρόνων τάξις ἀφωρισμένη*. These “times” must stand in definite proportion to each other, as 1 : 2, 1 : 3, 1 : 4, 3 : 4, etc., if the “arrangement” or pattern or *τάξις* is to be “definite.” These time-patterns are independent of absolute time, *i.e.* the unit assumed may be a $\frac{1}{2}$ second, $\frac{1}{4}$ second, 2 seconds, or what you will; but once assumed, all other “times” in the pattern must be proportioned to it.

117. The art of music has evolved a very perfect notation of these time-proportions, the essentials of which are as follows: the sign

{	indicates a “time” twice the length of one marked
	indicates a “time” 4 times the length of one marked
	indicates a “time” $\frac{1}{2}$ the length of one marked
	indicates a “time” $\frac{1}{4}$ the length of one marked

The above signs , , , and are named respectively whole note, half note, quarter note, eighth note, and sixteenth note.

Any of these signs followed by a dot, as or , indicates a “time” $\frac{1}{2}$ longer than that indicated by the same sign undotted. The two schemes of equivalents will then be as follows:



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121. Nor is it only those syllables called in the grammars “common” that may be used as either long or short; *all* syllables in fact are somewhat flexible, as if made of India-rubber, and — what is of greatest importance — flexible in both directions, *i.e.* longs may be not only compressed but *extended*, and shorts not only extended but *compressed*.

122. First, longs were made longer from at least as early as the 7th century B.C. in what is called daetylic “pentameter”; *e.g.* in ἡ ξίφεος κώπην ἢ δόρυ μακρὸν ἐλών, the long syllable -πην must be twice the “time” of the other longs (♩ instead of ♩), unless rhythm is to be, not a “definite arrangement of times,” but an indefinite de-rangement. Rhythmized as ♩ ♩ ♩ | ♩ ♩ | ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ||, the verse is seen to be hexameter; it is “pentameter” only for those who have no sense of rhythm and can only count syllables.

Like protraction is heard in English when the child sing-songs


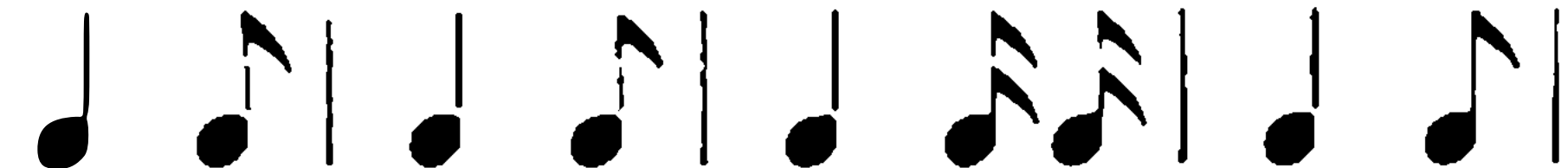
“The [?]king was in the p - a - a - r - lor”
 ♩ | ♩ ♩ | ♩ ♩ | ♩ . | ♩ | ♩


or in the poem of Robert Browning

“Kentish Sir Byng stood for his king.”
 ♩ ♩ ♩ | ♩ . | ♩ ♩ ♩ | ♩ .

123. Secondly, shorts were compressed even from the time of Homer. A single short vowel could be shortened out of existence, leaving no trace on the page save the sign of elision or of aphaeresis, or perhaps a changed spelling, as in καὶ δέ (= κατὰ δέ), ἀμμίξας (= ἀναμίξας), πότνα (= πότνια); or it could be reduced to the time of a mere grace-note (♩), the time of which is too brief to be calculable. For example, in *Il.* 1. 18 ὑμῖν μὲν θεοὶ δοῖεν Ὀλύμπια, etc., the rhythm is ♩ ♩ | ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | etc. where the short syllable θε- is almost timeless in its brevity.

The same is true in cases of synezesis, as in πόλεως, χρυσέου, Πηλέα, Αἴγυπτίας.

124. This being so, it was probably long before Sappho's time that musicians and nimble feet and poets began to enliven such a rhythm as  by a saucy extra twinkle in the third group thus: 

. In her verse ἄστερες μὲν ἀμφὶ κάλαν σελάνναν, Sappho sets words to this rhythm and expects singer or reciter to hasten the utterance of -φι κα-, two short syllables, to the time of one, that is, to the time of -τε- (in ἄστερες), μὲν, and σε- in the other measures.

English poetry is full of the same time-reduction of short syllables; e.g.:

“From sense of injury's self and truth sustained.”*



“I bring fresh showers for the thirsting flowers



From the seas and the streams.”



125. This liveliness was rarely tolerated in the iambic trimeter of the stately early tragedy. There is but one instance of it in the first fifty verses of Aeschylus' *Prometheus*:

ἀ δ α μ α ν τ ί ν ω ν δεσμῶν ἐν ἀρρήκτοις πέδαις.



But comedy brims over with it; in the first fifty verses of *Nubes* there are 29 instances, e.g. v. 50:

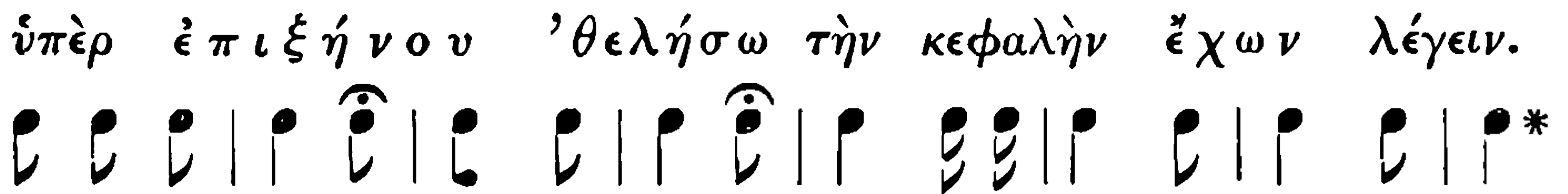
ὄζων τρυγὸς τρασιᾶς ἐρίων περιουσίας.



See also vv. 2, 3 (2), 6, 11, 12, 13 (2), 14, etc.

* In this and various following examples the verse begins with the fraction of a measure, and the first syllable must be short, as indicated by the eighth (or sixteenth) note.

Even the trochaic measure, voluble as it is by nature, sometimes admitted this extra fling, though rarely, as in *Ach.* 318:



(See W. Christ *Metrik* 278, Gleditsch *Metrik* 133 f.)

126. The last quotation exhibits still another freedom allowed to brisk song and dance and later to the dialogue-verse of the drama, which would have comported ill with the stately dactyls and spondees of the epic. These latter always began with a long syllable (♩ ♩ and ♩ ♩); but trochees and iambs (♩ ♩ and ♩ ♩) were free to substitute for their long syllable the equivalent two shorts (♩ ♩ for ♩ ♩, and ♩ ♩ for ♩ ♩). The licence was exercised naturally far more in comedy than in tragedy. Only two instances of it occur in the first fifty lines of Aeschylus' *Prometheus*, while in the first fifty of *Nubes*, 15 such "resolutions" are found, e.g. v. 14:



v. 26:



* The sign $\hat{\circ}$ over or under a note indicates a slight "hold" or protraction of the time of the note. For delivery of the long syllables -ξην- and -σω here assigned to such protracted short notes, see § 128 *infra*.

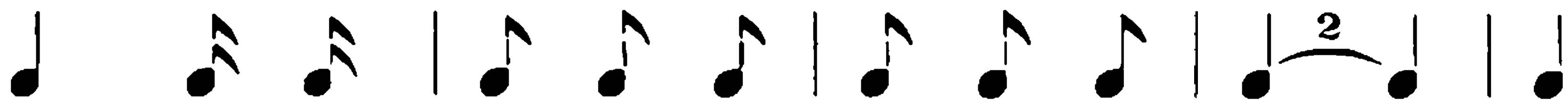
† Sometimes the anapaest was permitted to scamper "on all fours" (♩ ♩ | ♩ ♩ for ♩ ♩ | ♩) as in *Nub.* 916. Even dactyls (perhaps a dozen times) have been suspected of like levity. See W. Christ 242, 145; Gleditsch 127. — For explanation of ♩ here, see § 128 *infra*.

And so in English :







“The crown

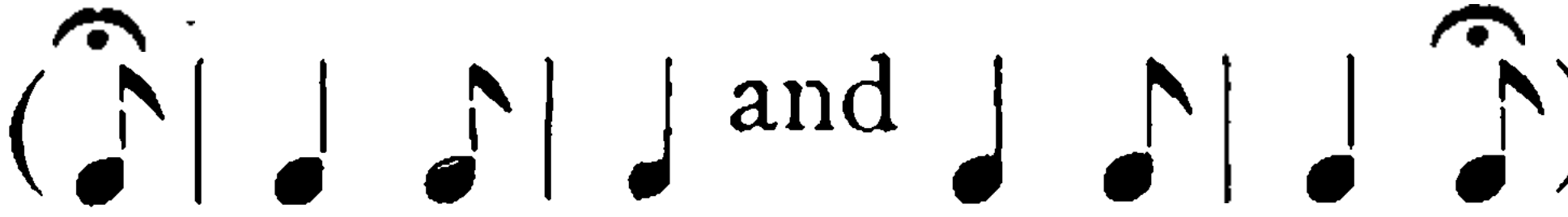
Rolled into light, and turning on its rims

Fled like a glittering rivulet to the tarn.”




127. The Greek verses last given bring us to the next important consideration. In the art of music we are first drilled to keep strict time ; from bar to bar the intervals of time must be always equal. This first stage of strict time-keeping corresponds to the scansion-stage in the art of reading poetry. But later we learn that music, except it be for an *ensemble* dance or march, is not to be held inflexible, but elastic. These measures or time-patterns (*χρόνων τάξεις*) must yield a little to some sudden discord or modulation or emotion ; they must sway now longer now shorter, just as the tones do of which they are composed. The whole tonal mass becomes like the sea, each one of whose surging waves bears upon it smaller waves and ripples. To this higher stage of musical art, with its rhythms springing from within and not held rigidly by clock-tick from without, corresponds the truly artistic composition and reading of verse, when composer and reader alike, while ever feeling the strict time-pattern beneath the verse, hold both pattern and syllables pliant, and adjust the necessary compromises between them.

128. In Homer's dactylic hexameter we saw that the *τάξις* or pattern  was rigidly held, only the syllables showing flexibility. But in trochaic and iambic measures the time-pattern itself is tensile ; alternate trochees could take the form , alternate iambs the form . The symbol  indicates that the “time”  is a little retarded or protracted. At these -points the usual short syllable could be replaced by a so-called long. Yet the long was not dwelt on to its full length — which would have stopped the flow — nor hastened to the time of a short ; but being only a little shortened, and the time-pattern only a


little extended, a compromise was effected which, so far from offending, was rather pleasing. The licence was so commonly used that the double iamb and double trochee with one retarded short () came to be felt as the normal μέτρον, which, twice, thrice, and four times repeated, made verses called di-meters, tri-meters, and tetra-meters. See for an example v. 5 of *Nubes*:

οἱ δ' οἰ - κέ - ται ῥέγκουσιν. ἀλλ' οὐκ ἄν πρὸ τοῦ.



So in English verse the time-pattern may be varied from the perfect regularity of, *e.g.* :

“The weight · of all the hopes of half the world”



by slowing one foot, as in

“The long brook falling thro' the cloven ravine”



“Above the broad sweep of the breathless bay”

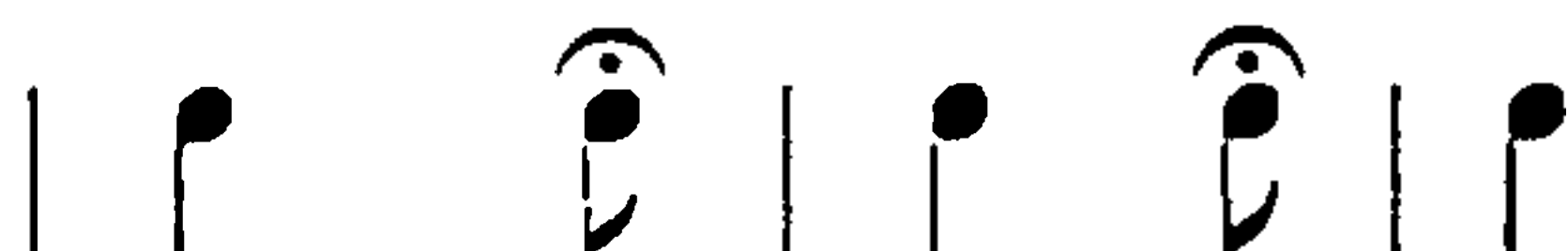


“And in the stream the long-leav'd flowers weep”



or by slowing two feet, as in the second of the verses :

“And neigh and bark and grunt and roar and burn
Like horse, hound, hog, bear, fire at every turn”





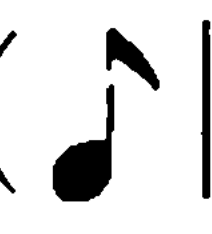






or by slowing three, as in

“Rocks, caves, lakes, fens, bogs, dens, and shades of death.”



Here the rhythm is so (purposely) dragged and distorted as hardly to be recognized by the ear.


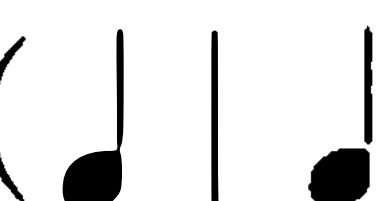




129. If the student intends seriously to practise the art of reading or declaiming the Greek drama rhythmically, he will perhaps do well to begin with iambic trimeters of normal type, containing twelve syllables and at times varying the 1st, 3d, or 5th short by substitution of a pseudo-long () , as in *Nub.* vv. 5, 8, 9, 15, 17, 18, 31, 36, etc.

Let him then pass on to those verses in which two shorts are compressed into the time of one () , as in vv. 2, 3 (2), 11, 13 (2), 16, 20 (2), 21 (2), 22, 24 (2), 25, 27, 34, 40, 44, 45, 50 (3). Next to be taken are those where a long is resolved into two shorts ( |  |  or  |  | ), as seen in vv. 32, 35 (2), 39, 46 (2); after which, those where the resolved two shorts are followed by a pseudo-long () , as in vv. 4, 7, 10, 28, 33, 41. Finally let him venture on those presenting two or more of these variations at once, as vv. 6, 12, 14, 19, 23, 26, 29, 38, 49. — For the need of this strict rhythmical drill in order to approximate the ancient delivery, see by all means Haigh's *Attic Theatre*² 308 f.

130. The manner of delivering the lines of a Greek drama varied with the rhythms and metres used, and these again with the emotion (real or comically simulated) of the character represented as delivering them.

131. **Declaimed Verse.** — Unemotional dialogue was written in iambic trimeter, and almost certainly declaimed as in modern drama without musical accompaniment. In comedy this unemotional dialogue did not lift its diction above the level of daily speech, except when parodying the grandiloquence of tragedy or lyric poetry. In regard also to elision, crasis, hiatus, "quantity," etc., ordinary speech seems to have been closely followed in the free and fluent iambs of the comic poets. On these iambs sufficient has been already said.

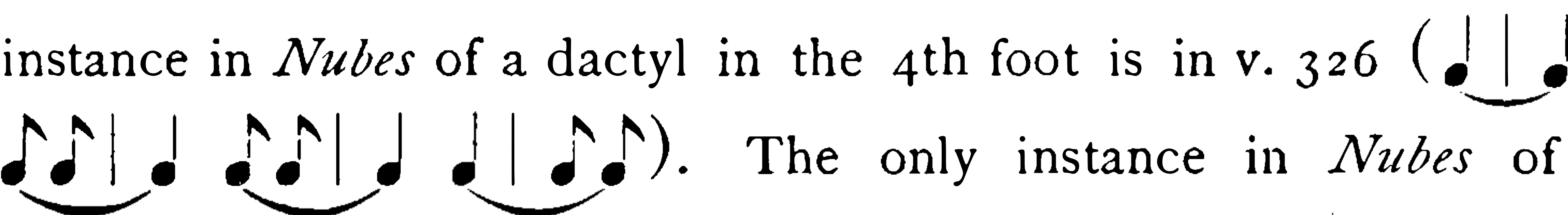
132. **Chanted Verse.** — *a'*. A higher degree of excitement, with a corresponding departure from the common diction of iambic trimeter, was expressed in the longer iambic, trochaic, and anapaestic tetrameters and hypermeters (or “systems”) — which latter are, in fact, not verses, but long passages of continuous rhythm written for convenience in lines of a dimeter each. All these verses were probably delivered in chanting or recitative style, to the accompaniment of the flute and in strict time, inasmuch as they were often further accompanied with marching or dancing. Examples of these metres and their variations here follow :

132 *β'*. *Anapaestic Tetrameter* is usually measured by dipodies, *i.e.*  = one μέτρον. Spondee and dactyl ( and ) may be substituted, sometimes a προκελευσματικός (); but the dactyl is rare in the 4th foot, the spondee rare in the 7th. The verse ends with a series of two short syllables and two longs (υ υ — —). Whether the rhythm of these is * || or  is disputed; but in a long passage the former would seem to be preferable, as affording time for breath. A word usually ends at the end of the 4th anapaest (*caesura*). Some of the variants are :

v. 263 

318 , etc.

984 , etc.

Verses with two dactyl-substitutes, as in 318, are common (*e.g.* 328, 342, 357, 372), those with three occur (353). The only instance in *Nubes* of a dactyl in the 4th foot is in v. 326 (). The only instance in *Nubes* of

* The sign γ is an eighth-note *rest*.



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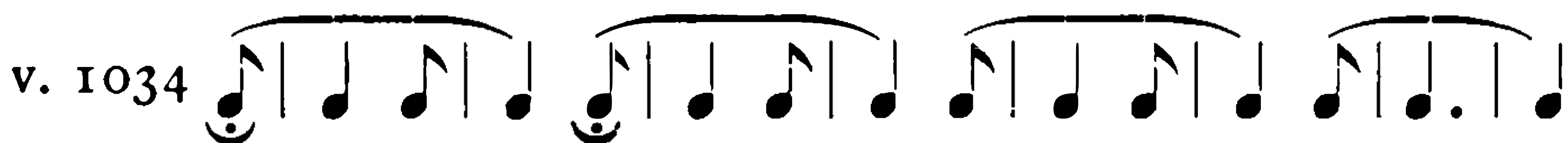
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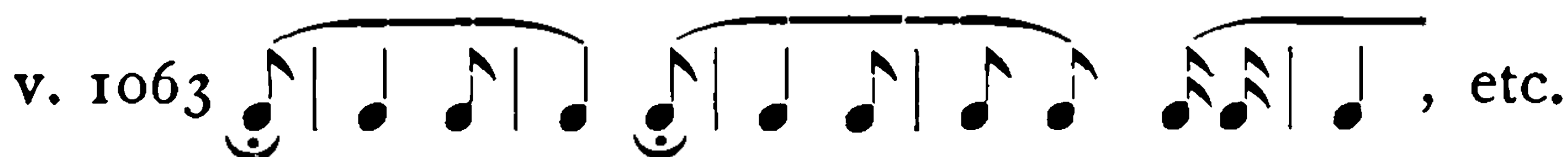
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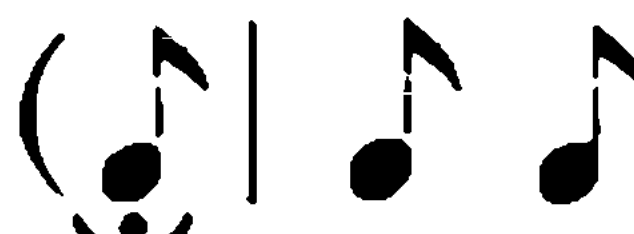

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marked in character. It has a jog-trot swing so vulgar that tragic poets never used it. Its normal gait is seen in such verses as *Nubes*




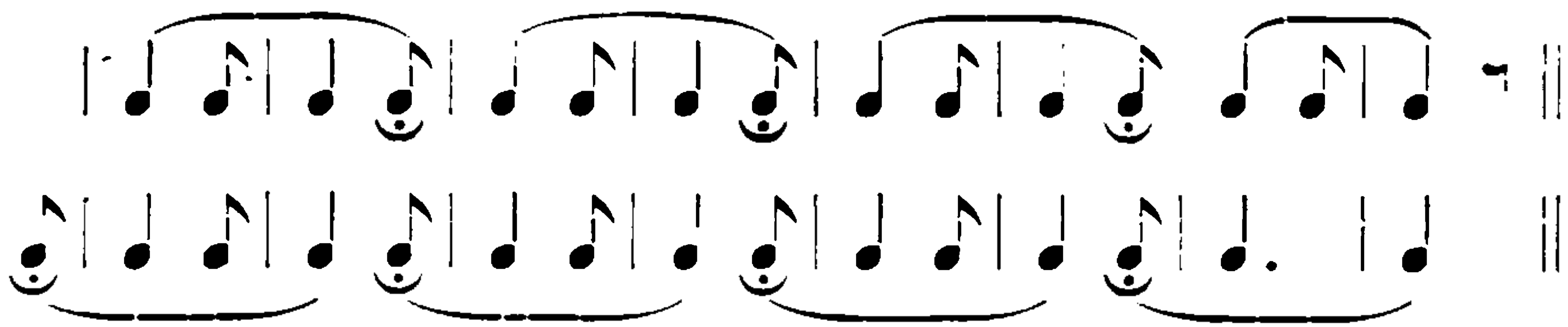
Some variants are



Further practice of tribrachs may be had in vv. 1054, 1056, 1057, 1061; of apparent dactyls () in 1055 (2), 1060, 1068, 1071; of apparent anapaests () in 1050, 1062, 1066. Caesura at end of 4th foot is neglected in vv. 1044, 1051, 1056, 1057, 1060, and often.—Iambic tetrameters in this play are vv. 1034–84, 1113–14 (syncopated), 1351–85, 1397–1444.

132 ε'. *Iambic Hypermeter* is much like anapaestic hypermeter—a long verse formed by repeating many times the rhythm of the first half of an iambic tetrameter, then closing with the second half and its cadence . In comedy it usually stands as a coda to a series of tetrameters, giving the scene a *bravura* finish. In this play such hypermeters run from 1089 to 1104, 1386 to 1390, 1446 to 1451.

132 5'. *Trochaic Tetrameter*. Its μέτρον is a dipody, with optional retardation of the last short () as preparatory to the following dipody. The practical identity of this scheme with that of the iambic tetrameter is seen on comparison:

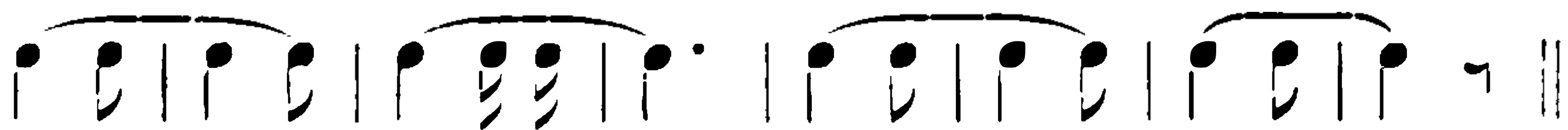


Yet the difference in the ἦθος or character is considerable.

The long syllable of any foot may be resolved into two shorts, as in vv. 589, 619, 625, 626; but this is rare in the 6th foot and extremely rare in the 7th, as in 575, 581. If, after two such short syllables, there follows a long-for-short at the end of a dipody, the sequence $\cup \cup -$ appears to be an anapaest (♪♪♪), but its rhythmical value is only $|\text{♪♪♪}|$. An apparent dactyl ($- \cup \cup$) for trochee (♪♪) is allowed for intractable proper names and sometimes for other words, as *e.g.* in *Ach.* 318, *Eq.* 319, *Vesp.* 496. Caesura at the middle of the verse is much neglected in comedy, as in vv. 580, 591, 607, 608, 609, 620.—In this play trochaic tetrameters are vv. 575–94, 607–26, 1115–30.

Trochaic Hypermeters not being found in *Nubes* are here passed over.


132 ζ. *Eupolidean*. Named from the comic poet Eupolis, this rhythm consists of four dipodies as follows:



But it is a μέτρον πολυ-σχημάτιστον, *i.e.* of many schemes. Not to mention all, the 1st long syllable in either half may be resolved, as in v. 539 (ἐρυθρόν); either or both short syllables in the 1st and 3d dipodies may be retarded, *i.e.* may be replaced by longs:



Further, the first foot in either half may become ♪♪ instead of ♪♪ , as in the 1st foot of v. 529, and 5th of 518, 527, 535. This

short may have been delivered as a grace-note (). See Rossbach 654 f., 661 bottom, Christ 473.

Few Eupolideans are extant. In *Nub.* they are 518–62.




133. **Song.** — As emotion rises still higher, the rhythmic impulse strengthens, and, while taking up into itself greater complexity of elements, holds them the more imperiously to strict time. The voice then rises from the monotone of chant to the many tones of true song. The Spirit of the Crystal is at work through poet and artist. Verses no longer follow each other all cast in the same mould. A larger unity has become the purpose of the Crystalline Spirit — one embracing many verses, a distich, tristich, stanza, or strophe; the individual verse is but one humble element therein.

The rhythms of the songs in *Nubes* here follow, §§ 134–43.

134. Verses 275–90 (ὠδή or στροφή) = 298–313 (ἀντ-ὠδή or ἀντι-στροφή) are in the grave dactylic rhythm of ancient song. The only verses needing comment are :

v. 275.  a 3-measure phrase twice repeated in the next verse (without rests), to form the first musical period.


v. 285. σελαγείται = (prob.) 

v. 286.  forms the cadence of the 2d musical period. Or the rhythm may be 


v. 290.  ; or the beginning may be  etc., and the ending  . See Christ *Metrik* 229, Schmidt *Kunstformen* 2. ccxxi, Rossbach 113.

135. Verses 457–75 :

λῆ- 

οὐκ 

εὐ- | | | | | | |
 -θρῶ- | | | | | | |
 ἐς | | | | | | |
 νε- | | | | | | |
 -τοῦ | | | | | | |
 καὶ | | | | | | |

The first musical period, in anapaests, is properly the close of the previous scene, as it chants a march-measure for the retiring actors. In v. 3 begins the song. See Schmidt 2. ccxxiii, Rossbach 666, Christ 482.

137. Verses 563-74 (ὠδὴ) = 595-606 (ἀντιῶδὴ) :

ὑψ- | | | | | | |
 Ζῆ- | | | | | | |
 πρῶ- | | | | | | |
 τόν | | | | | | |
 γῆς | | | | | | |
 καὶ | | | | | | |
 Αἰ- | | | | | | |
 τόν | | | | | | |
 -λάμ- | | | | | | |
 γῆς | | | | | | |
 ἐν | | | | | | |



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Schmidt 2. ccxxx, Rossbach 305 (but at 741 he inclines to iambic-paeonic rhythm, as does Christ 407).

142. Verses 1303-10 = 1311-20:

οἶ-	
γέ-	
ἀπ-	
τὰ	
κούκ	
λήψ-	
-τον	
ἀνθ'	

The antistrophe retards the first tone of vv. 3 and 4, and does not retard the first of 8. Schmidt 2. ccxxxI.

143. Verses 1345-50 = 1391-96: three iambic trimeters sung, alternating with three verses in the rhythm The first tone may be retarded. Schmidt 2. ccxxxIII, Christ 216, Gleditsch 178 (ῥυθμὸς προσοδικός).

ARGUMENT OF THE CLOUDS

The play opens with a night scene, nearing dawn. Strepsiades lies tossing restlessly; near him his son Pheidippides and the slaves, snoring (1-11). Strepsiades is harassed with debts incurred by this horse-racing and aristocratic son (12-18). He begins to count over these debts (18-40). He bewails the day that ever he, the plain but well-to-do farmer, married the fine city lady of noble family, proud and extravagant (41-74). But now at last he has found a plan to free himself from his creditors (75-77). He wakens his gambling son and begs him to go to Socrates' school (78-110), where there are two Arguments, a Stronger and a Weaker, the latter always winning, right or wrong. This is the one for Strepsiades' purpose; with it he will repudiate his debts (111-118). The son refuses to go (119-25). But Strepsiades is not cast down; he will go himself (126-32). From the Disciple who admits him he hears wonderful proofs of Socrates' wisdom and is the more anxious to meet him (133-220).

Socrates is next descried aloft, a transcendentalist, "treading the air" (221-36). He descends, hears the old man's request, then matriculates him by a mysterious initiation (237-62) and summons the Clouds, "our divinities" (263-313). After these have come, the neophyte receives instruction concerning them; also how the new god Revolution ($\Delta\hat{\iota}\nu\omicron\varsigma$) has supplanted Zeus (314-424). Strepsiades renounces the old and devotes himself, body and soul, to the new (425-56). The Clouds promise him grand Success (457-75), and a preliminary examination is held of the old man's capacity. This proves to be quite *nil*, but requirements are waived and he is taken within to begin his studies (478-509).

The Parabasis follows — a digression with interspersed hymns, wherein (1) the poet reproaches the Athenians saucily for having failed to award first prize to his first *Clouds* (510-62), then (2) the Clouds give some political advice (575-94), and deliver a message from the moon (607-26).

Re-enters now Socrates, exacerbad at his unpromising pupil ; but he calls him forth to one more trial — with negative results (627-93). He then throws him on his own resources — he must be original and think for himself. Strepsiades does his best, but with truly horrifying issue (694-780). He is expelled (789). In extremity he again begs his son to get this higher education (814-64). With much reluctance and some impudence toward the Professor, young Pheidippides agrees to enter college (865-88).

Before Pheidippides now speak the two Arguments, the Just and the Unjust, the one offering him the old education, simple, honest, healthy, and virtuous, the other setting forth the alluring modern education, gay, frivolous, clever, unscrupulous, irreligious, and lecherous (889-1104). Pheidippides chooses the college novelties (1105-14). — During his brief career there, the Clouds, in a second digression, promise timely rain for the crops of the judges, if they award the prize to them, but floods, hail, and all-night storm, if they do not (1115-30).

Strepsiades next comes to fetch his son. At first glance Pheidippides is seen to be “disputatious and repudiatious” (1165-77), and he at once gives proof of it, wielding the Weaker Argument in consummate fashion (1178-1200). The overjoyed father takes him in to a banquet (1201-12). Enter in turn two creditors — easy prey even for Strepsiades’ own poor smattering at the Weaker Argument. Rid of them, he returns to the banquet (1214-1302).

A brief but ominous song from the Clouds, announcing imminent Doom (1303-20).

Doom comes. Strepsiades issues howling, with a broken head (1321). His son has beaten him, and now follows him out still further to ply the victorious Weaker Argument. In a set de-

bate, presided over by the Clouds, Pheidippides proves that he is right not only to beat his father, but his mother too (1325-1443)!! This is too much for the old man (1444-51). He bitterly reproaches the Clouds for misleading him, though admitting he has done wrong himself (1452-64). He appeals to his son to help him wreak vengeance on that accursed College; but his son, now a young Alumnus, is all for his College (1464-75). Strepsiades enlists the aid of Xanthias his slave. Together they mount the roof of the *φροντιστήριον* and fire it, occupants and all. *Exeunt* the Clouds (1476-1511).

ΑΡΙΣΤΟΦΛΑΝΟΥΣ
ΝΕΦΕΛΑΙ

ΥΠΟΘΕΣΕΙΣ¹

α'

Αἱ πρῶται Νεφέλαι ἐν ἄστει² ἐδιδάχθησαν³ ἐπὶ ἄρχοντος Ἰσάρχου,⁴ ὅτε Κρατῖνος μὲν ἐνίκα⁵ Πυτίνῃ, Ἀμειψίας δὲ Κόννῳ. διόπερ Ἀριστοφάνης ἀπορριφθεὶς παραλόγως ᾤθη δεῖν ἀναδιδάξαι τὰς Νεφέλας τὰς δευτέρας ἀπομέμφεσθαι⁶ τὸ θέατρον. ἀποτυχῶν⁷ δὲ πολὺ μᾶλλον

1. **ὑποθέσεις**: in the manuscripts of most Greek dramas are found brief prefatory notices of the date and circumstances of their first production, taken from a work now lost, the *Διδασκαλῖαι*, by Aristotle (384–322 B.C.). To these are added arguments or summaries of the play (*ὑποθέσεις*), with other miscellaneous information, probably written in part by the famous grammarians of Alexandria, whose activities date between 300 and 146 B.C. Of the ten paragraphs prefixed to *Nubes* but two are here given.

2. **ἐν ἄστει**: *in town*, i.e. in Athens at the chief festival of Dionysus, called *Διονύσια τὰ ἐν ἄστει* (or *τὰ ἀστικά*, or *τὰ μεγάλα*), to distinguish it from the country celebration (*Διονύσια τὰ κατ' ἀγρούς*) and the *Lenaea* (*τὰ ἐπὶ Ληναίῳ*).

3. **ἐδιδάχθησαν**: *were taught*, i.e. to the actors and chorus.

4. **ἐπὶ ἄρχοντος Ἰσάρχου**: the archonship of Isarchus fell in the latter half of 424 B.C., and the first

half of 423. As the festival came in the spring, the play was produced in 423 B.C.

5. **Κρατῖνος ἐνίκα**: Cratinus, now an old man, was one of the most famous of the earlier comedy writers; see n. on § 98, *Introd.* It was an honour to have one's play accepted by the archon as one of the three to be presented at the state's expense, and each of the three poets received a prize. But to obtain the third prize was to be beaten. As young Aristophanes had by this time been honoured for four successive years with first or second, it is now contrary to his reckoning (*παραλόγως*) that he finds himself cast aside (*ἀπορριφθεὶς*).

6. **ἀπομέμφεσθαι**: *to rebuke*, expresses purpose after *ἀνα-διδάξαι* (*to re-exhibit*).

7. **ἀποτυχῶν κτέ.**: if Arist. *failed far more the next time* (*ἐν τοῖς ἔπειτα*), it must be that his play was not even accepted. For that reason he did *not after all* (*οὐκέτι*) present his *revised version* (*διασκευήν*).



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ΣΤΡΕΨΙΑΔΗΣ²

ΦΕΙΔΙΠΠΙΔΗΣ

ΘΕΡΑΠΩΝ ΣΤΡΕΨΙΑΔΟΥ

ΜΑΘΗΤΑΙ ΣΩΚΡΑΤΟΥΣ

ΣΩΚΡΑΤΗΣ

ΧΟΡΟΣ ΝΕΦΕΛΩΝ²

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ΑΔΙΚΟΣ ΛΟΓΟΣ

ΠΑΣΙΑΣ, δανειστής

ΑΜΥΝΙΑΣ, δανειστής

ΧΑΙΡΕΦΩΝ

ΕΡΜΗΣ

1. πρόσωπα: *masks*, lit. *faces*. It has long been taught that the state provided but three actors for a drama, and that the poet had so to compose his play that these three could present all the characters. So Haigh, *Attic Theatre*², 252 f.

But it has recently been made almost certain that such limitation in the number of actors was unknown in Athens in the fifth century B.C.; that the changes of costume rendered necessary thereby would have been inartistic and almost impossible from lack of time; and that the three-actor rule arose only later, when troupes of players travelled

through Greece and other lands presenting their dramas with as little expense as possible and practising excision if necessary. The fact that normally the dramatic dialogue was limited to three persons is due therefore, not to economic exigency, but to the Greek artistic sense for propriety and clarity of expression. So Dr. Kelley Rees, *The So-called Rule of Three Actors in the Classical Greek Drama* (Dissert., Chicago, 1908).

2. χορὸς νεφελῶν: in comedy the chorus, or band of singing dancers, numbered 24, in tragedy, since the time of Sophocles, 15. Haigh, *Attic Theatre*², 323 f.

ΝΕΦΕΛΑΙ

Στρεψιάδης

Ἰοὺ ἰού·

ὦ Ζεῦ βασιλεῦ, τὸ χρῆμα τῶν νυκτῶν ὅσον·
ἀπέραντον. οὐδέποθ' ἡμέρα γενήσεται;
καὶ μὴν πάλαι γ' ἀλεκτρυόνος ἤκουσ' ἐγώ·
οἱ δ' οἰκέται ῥέγκουσιν. ἀλλ' οὐκ ἂν πρὸ τοῦ. 5
ἀπόλοιο δῆτ', ὦ πόλεμε, πολλῶν οὐνεκα,
ὅτ' οὐδὲ κολάσ' ἔξεστί μοι τοὺς οἰκέτας.

At the back of the round ὀρχή-
στρα or dancing-place of the cho-
rus is represented a street with two
or three houses. (There was
probably no stage.) In the por-
tico or πρόθυρον of one of these
houses lies Strepsiades, near him
his son Pheidippides and some
slaves asleep. It is night.

ΠΡΟΛΟΓΟΣ 1-262

The prologue is all that part of
a drama (δρᾶμα, δράω) which pre-
cedes the entrance (πάροδος) of
the chorus. It is usually com-
posed in iambic trimeter. For
this see *Introd.* §§ 125-31, *ΗΛ.*
1091 ff., *G.* 1658 ff.

Στρεψιάδης: by etymology a
scion of the στρέφω family, one

of the McFraud clan, we might say,
or one of the Dodges or Turners.

1. ἰοὺ ἰού: *heigh-ho; O dear,*
O dear!

2. τὸ χρῆμα κτέ: *this night-*
business — how long it is! It is
broad day in the theatre, but the
audience take the hint and imagine
night.

4. καὶ μὴν: *surely.* — ἐγώ:
added bitterly, as he hears the
slaves snoring (ῥέγκω).

5. οὐκ ἂν: almost as common
as our own ellipse "they wouldn't
've" (*sc.* ἔρρεγκον); *cp.* 108, 154,
769, 1379. — πρὸ τοῦ: *before this;*
τοῦ in its old demonstr. sense.

6. -πολ-, πολ-, πολ-: a petulant
explosion of ρ's.

7. ὅτε: *when,* passing into cau-

ἄλλ' οὐδ' ὁ χρηστὸς οὕτοσὶ νεινίας
 ἐγείρεται τῆς νυκτός, ἀλλὰ πέρδεται
 ἐν πέντε σῖσῦραις ἐγκεκορδυλημένος. 10
 ἄλλ', εἰ δοκεῖ, ρέγκωμεν ἐγκεκαλυμμένοι.
 ἄλλ' οὐ δύναμαι δείλαιος εὔδειν, δᾶκνόμενος
 ὑπὸ τῆς δαπάνης καὶ τῆς φάτνης καὶ τῶν χρεῶν
 διὰ τουτονὶ τὸν υἱόν. ὁ δὲ κόμην ἔχων
 ἱππάζεται τε καὶ ξυνωρικεύεται 15
 ὄνειροπολεῖ θ' ἵππους· ἐγὼ δ' ἀπόλλυμαι
 ὄρων ἄγουσαν τὴν σελήνην εἰκάδας·

sal since. With war literally at Athens' gates, escape for the slaves was easy, hence chastisement had to be light. By the year 413 B.C. more than 20,000 of them had deserted to the enemy (Thuc. 7. 27).

8. οὐδέ: *no more* (than the slaves). — χρηστός: *nice*; ironic.

10. πέντε: probably a "round" number, like our "half-dozen"; not lit. "five." — ἐγ-κε-κορδυλημένος: *en-swaddled*; a comic and scornful partic. formed directly from κορδύλη (*head-scarf*); *mantilla-ed*.

11. εἰ δοκεῖ: *if that's the vote, the will of the majority*. Cp. the formula ἔδοξεν τῇ βουλῇ καὶ τῷ δήμῳ.

12. Delivered after fruitless silence in tragic style; for δείλαιος and εὔδω (instead of καθεύδω) are extremely rare in prose.

13. ὑπὸ τῆς δαπάνης κτέ.: a variant from the usual biters. — φάτνης:

lit. *manger*; = *stall*, or *stud*. Note the recurrence of δ and ης in 12 and 13, and the falling apart of the three μέτρα in 13.

14. κόμην ἔχων: *wearing long hair* — the habit of the aristocratic knights and people of quality, which came to mean "taking on (h)airs," "playing the fine gentleman," as in 545.

15. Even in war times ἵπποτροφία for the festival races was the great passion of the fashionable youth. In 416 B.C. their head, Alcibiades, entered no less than seven four-horse chariots at the Olympic games. The single racer was called ἵππος κέλης, the pair a συνωρίς (whence ξυνωρικεύομαι), the four-horse chariot a ζεύγος.

16. The verse divides in the exact middle, ἐγὼ winning a pathetic prominence.

17. εἰκάδας: *the twenties*, the days of the month from the 20th

οἱ γὰρ τόκοι χωροῦσιν. ἄπτε, παῖ, λύχνον,
 κᾶκφερε τὸ γραμματεῖον, ἵν' ἀναγνῶ λαβῶν
 ὁπόσοις ὀφείλω, καὶ λογίσωμαι τοὺς τόκους. 20
 φέρ' ἴδω, τί ὀφείλω; 'δώδεκα μνᾶς Πασία'
 τοῦ δώδεκα μνᾶς Πασία; τί ἐχρησάμην;
 ὄτ' ἐπριάμην τὸν κοππατίαν. οἴμοι τάλας,
 εἴθ' ἐξεκόπην πρότερον τὸν ὀφθαλμὸν λίθῳ.

on; cf. our "teens." They were hateful only because they ended in the ἔνη καὶ νέα, which was the day for paying interest (τόκος). So at Rome they had "tristes kalendae." The old man evades naming the ugly day from dislike of it. just as for the opposite reason the lover of "Sally in our Alley" plays round the name of Sunday in the old song: "Of all the days that's in the week | I dearly love but one day, | And that's the day that comes betwixt | A Saturday and Monday."

18. χωροῦσι: interest did indeed *come on* at a sleepless rate in Athens, running from 10 to 36 per cent. — ἄπτε: *light*, lit. *touch*. The slave brings lamp and ledger.

21. δώδεκα μνᾶς: 12 x \$18.00 = \$216.00. Pasion comes for his money later (v. 1213 ff.).

22. τοῦ: *for what?* a gen. of exchange (as in 31), usually called gen. of price. — τί: inner

acc.; *what use did I make of them?*

23. Spoken after a pause. — κοππατίαν: one of the famous blooded horses of Corinth, branded on the haunch with the city's ancient initial letter Koppa (Ϟόρυνθος) — the original of our Q. A



Corinthian coin of the 5th cent. B.C. shows the winged horse Pegasus with a Ϟ beneath him.

24. ἐξεκόπην: a pun on κοππατίας. For the indie. with εἴθε, expressing unattainable wish, see S. 1176, H.A. 871, G. 1511.

Φειδιππίδης

Φίλων, ἀδικεῖς· ἔλαυνε τὸν σαυτοῦ δρόμον. 25

Στ. τοῦτ' ἔστι — τουτί — τὸ κακόν, ὃ μ' ἀπολώλεκεν.

ὄνειροπολεῖ γὰρ καὶ καθεύδων ἵππικὴν.

Φε. πόσους δρόμους ἔλα τὰ πολεμιστήρια;

Στ. ἐμὲ μὲν σὺ πολλοὺς τὸν πατέρ' ἐλαύνεις δρόμους.

ἀτὰρ 'τί χρέος ἔβα με' μετὰ τὸν Πασίαν; 30

'τρεις μναῖ διφρίσκου καὶ τροχοῖν Ἀμυνία.'

Φε. ἄπαγε τὸν ἵππον ἐξαλίσας οἴκαδε.

25. ἀδικεῖς = "a foul, Philo!"
Dreaming of his race-practice, Pheidippides sees his friend cutting across the course (ὑποτρέχει) — an unfair and dangerous act. Hence — "keep to your own track."

26. τουτί: a feeling repetition of τοῦτο; "that's the trouble — right there."

27. καὶ καθεύδων: even when asleep; a comical charge truly, but excusable from the sleepless sire. — ἵππικὴν: sc. τέχνην, horsery (like "archery," "cookery") = the track, or turf.

28. Clearly Philo has got possession of the course and "is going to drive his war-chariots (sc. ἄρματα)" as many laps (δρόμους) as he pleases. These πολεμιστήρια flourished of course on no real field of battle at that period; they were but racing cars decked perhaps in martial gear.

29. ἐμέ: emphatic by reason of

its form, position, and the following μέν (= μήν). — πολλούς: emphatic because separated from and preceding its substantive. The line is not easy to deliver rhythmically, if the logical emphasis be observed.

30. In his tragic plight, the old man borrows a tragic phrase from Euripides; note (1) χρέος debt, for the prose form χρέως indeclin. or χρέα plural; (2) ἔβα = Attic ἔβη; (3) the acc. με after ἔβα without prep. (Cp. "arrive" in Shakespeare, e.g. 3 Henry VI 5.3.8 "have arrived our coast"). "What debit hath arrived me?" would be corresponding stilted English. *τί χρέος ἔβα με' μετὰ τὸν Πασίαν;*

31. διφρίσκου: the light δίφρος or chariot-box of the ἄρμα, itemized apart from the wheels (τροχοί), and unshipped from them when not in use (Hom. *Il.* 5. 722).

32 f. The groom (ἵπποκόμος) is told to give the horse a good roll (ἐξ-αλίνδω) before leading him

- ΣΤ. ἀλλ', ὦ μέλ', ἐξήλικας ἐμέ γ' ἐκ τῶν ἐμῶν,
 ὅτε καὶ δίκας ὤφληκα χᾶτεροι τόκου
 ἐνεχυράσεσθαί φασιν. Φε. ἔτεόν, ὦ πάτερ, 35
 τί δυσκολαίνεις καὶ στρέφει τὴν νύχθ' ὄλην;
 ΣΤ. δάκνει μέ τις δήμαρχος ἐκ τῶν στρωμάτων.
 Φε. ἔασον, ὦ δαιμόνιε, καταδαρθεῖν τί με.
 ΣΤ. σὺ δ' οὖν κάθειδε· τὰ δὲ χρέα ταῦτ' ἴσθ' ὅτι
 εἰς τὴν κεφαλὴν ἅπαντα τὴν σὴν τρέψεται. 40
 φεῦ.
 εἴθ' ὄφελ' ἢ προμνήστρι' ἀπολέσθαι κακῶς,
 ἣτις με γῆμ' ἐπῆρε τὴν σὴν μητέρα·
 ἐμοὶ γὰρ ἦν ἄγροικος ἠδιστος βίος

home. But in his own case (ἐμέ γε) Strepsiades finds the prep. ἐξ literally true.

33. τῶν ἐμῶν: *sc.* χρημάτων *property*.

34. ὅτε: causal, as in 7. — ὤφληκα: with δίκην the verb ὀφλισκάνω (*to owe*) means *to lose a suit*. — χᾶτεροι: καὶ ἕτεροι.

35. ἐνεχυράσεσθαι: middle, *will get their surety* (ἐνέχυρα) by levying on my property. — ἔτεόν: *really*; an adv. used only in questions with roused feeling; 93, 820, 1502.

37. τις: *some sort of* — then a pause before naming this new species of insect, the sheriff (δήμαρχος = shire-reeve).

38. ὦ δαιμόνιε: "my dear Sir"; a formula much used in ex postulation.

39. σὺ δ' οὖν: with *inv.* gives impatient, unwilling, or scornful assent: "well, well, if you *must*." The pronoun rarely seems to be emphatic. — κάθειδε: "sleep on"; note present tense. — ἴσθ' ὅτι: *assuredly*; a clause parenthetical and practically an adverb.

40. ἅπαντα: *the whole set of them*, with postscript emphasis. — τὴν σὴν: *your own*, also emphatic by separation from its substantive. — φεῦ: *ah!* He falls into reverie.

41. προ-μνήστρια: *match-maker*; from προ-μνάομαι *to court for another*.

42. γῆμαι: elided, as κολάσαι in 7. — ἐπ-ῆρε: (αἶρω) *put me up to —, induced me*.

43. ἐμοί: emphatic, "*mine* was a farm-life most delightful."

εὐρωτιῶν, ἀκόρητος, εἰκῆ κείμενος,
 βρύων μελίτταις καὶ προβάτοις καὶ στεμφύλοις. 45
 ἔπειτ' ἔγημα Μεγακλέους τοῦ Μεγακλέους
 ἀδελφιδῆν ἄγροικος ὦν ἐξ ἄστεως,
 σεμνήν, τρυφῶσαν, ἐγκεκοισυρωμένην.
 ταύτην ὅτ' ἐγάμουν, συγκατεκλινόμεν ἔγῳ
 ὄζων τρυγός, τρασιᾶς, ἐρίων, περιουσίας, 50
 ἢ δ' αὖ μύρου, κρόκου, καταγλωττισμάτων,
 δαπάνης, λαφυγμοῦ, Κωλιάδος, Γενετυλλίδος.

44 f. might be a picture of the farm and deserted monastery of Kaesariáni to be seen at the present day perched on the rugged side of Mt. Hymettus overlooking Athens. — εὐρώς is *mould, decay*; εὐρωτιάω *to moulder*. — ἀ-κόρητος: *unkempt, rude*; κορέω *to sweep*. — βρύων: *teeming, bursting*; a poetic word = prose ὀργάω. — τὸ στέμφυλον is *pressed olive cake*.


46. To marry *the niece of Megacles the son of Megacles* was to marry “the daughter of a hundred earls.” The family, under the name Alcmaeonidae, had been celebrated from before the time of Solon and Draco, antedating all the tyrants and producing (or allying to itself) such men as Pisistratus, Cleisthenes, and Pericles. At this very time a Megacles appears in the inscriptions as γραμματεὺς to the Treasurers of the Sacred Monies (428/7 B.C.); and the youngest scion Alcibiades has already such a record (Introd.

§§ 39, 62, 108), that Arist. quite naturally names this house, from which to draw his young horse-racing hero Pheidippides.

47. The contrasts are juxtaposed.

48. ἐγ-κε-κοισυρω-μένην: *be-Pompadoured*. Coisyra seems to be the name of some grand dame, some Madame Pompadour, of earlier times, probably of this same family. Cp. the word-formation with that in 10.

49. ἐγῶ: *emphat. position*, as in 4. The contrast comes in 51.

50 ff. The metrical feet fall apart (*δι-αίρεσις*) as he slowly numbers the odours; thrice we hear the rhythm . His memories waken echoes in the words (τρ- τρ-, -ας -ας, -ου -ου, -δος -δος). “Smelling of lees, pigs, fleece, and ease” is not literal but gives the tone. — καταγλωτ.: *billings and cooings*.

52. λαφυγμοῦ: *gluttony*; λαφύσσω *to devour, gorge*. — Colias



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ἔμοί τε δὴ καὶ τῇ γυναικὶ τὰ γαθῇ,
 περὶ τοῦνόματος δὴ ἕντεῦθεν ἐλοιδορούμεθα·
 ἢ μὲν γὰρ ἵππον προσετίθει πρὸς τοῦνομα,
 Ξάνθιππον, ἢ Χαίριππον, ἢ Καλλιππίδην,
 ἐγὼ δὲ τοῦ πάππου ἑτιθέμην Φειδωνίδην. 65
 τέως μὲν οὖν ἐκρινόμεθ'· εἶτα τῷ χρόνῳ
 κοινῇ ξυνέβημεν καθέμεθα Φειδιππίδην.
 τοῦτον τὸν υἱὸν λαμβάνουσ' ἐκορίζετο,
 'ὅταν σὺ μέγας ὢν ἄρμ' ἐλαύνης πρὸς πόλιν,
 ὥσπερ Μεγακλέης, ξυστίδ' ἔχων —.' ἐγὼ δ' ἔφην,

61. δὴ: *namely*.

62. ἐλοιδορούμεθα: note the tense.

63. ἵππον: for antiquity a *nomen* was an *omen*, and the "man on horseback" was a leader and an aristocrat. What better omen then than Ξάνθιππος or the like? That was the name of Pericles' father. — προσετίθει: *was for adding*; imperfect tense for imperfect act.

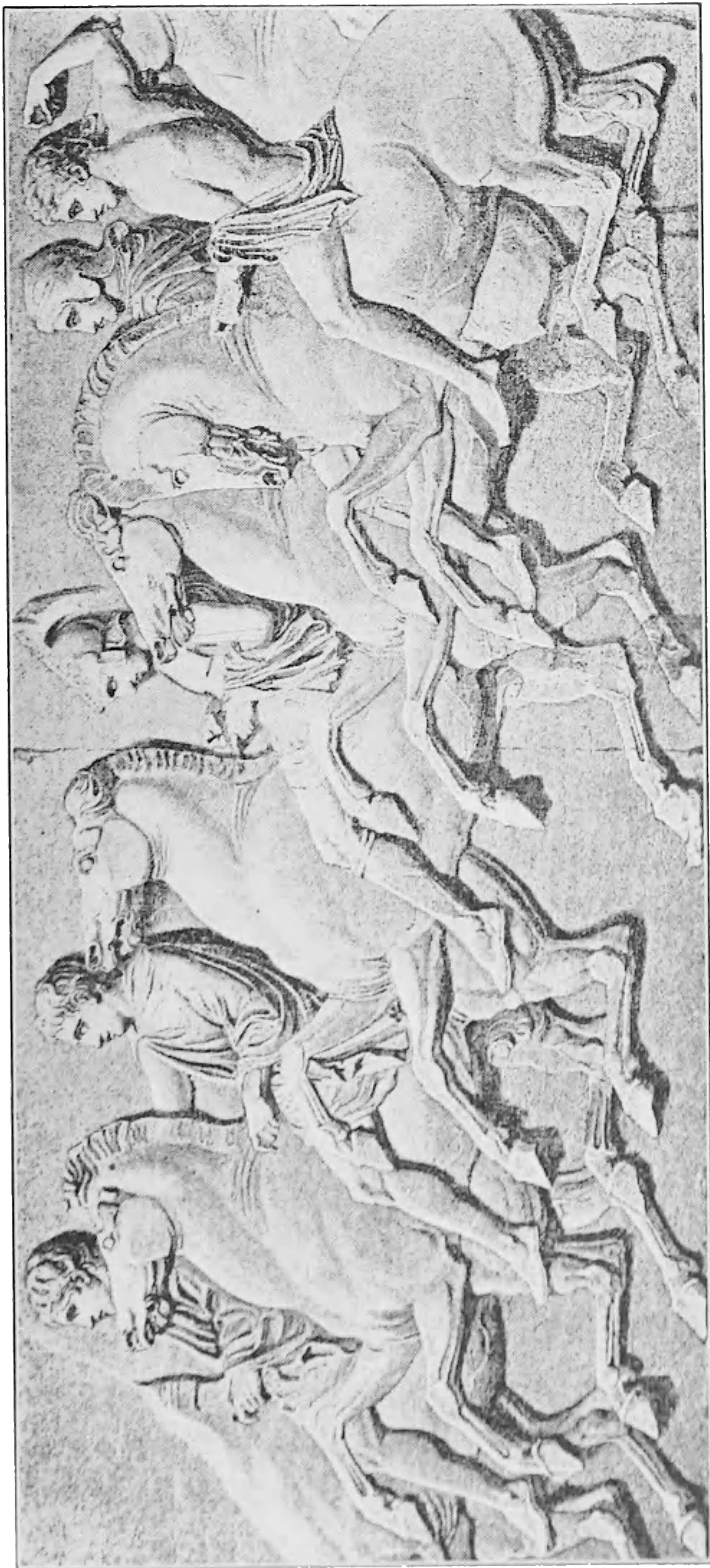
65. τοῦ πάππου: again old country-usage instead of ἀπὸ τοῦ πάππου. — ἐτιθέμην: *was for naming*; imperfect as in 63. The middle is regular in this sense. — Φειδων-ίδην: Strepsiades' father was named Φείδων (v. 134); he would follow the ancient custom of naming grandson from grandfather, yielding a bit in adding the proud patronymic -ίδης. Φείδων, from φείδομαι, was a "thrifty" omen, if not aristocratic

66. τέως: *for a time*. — ἐκρινόμεθα: *we disputed*; an old-time use of the word in middle voice.

67. Φειδ-ιππίδην: *Spare-horse*; a compromise hardly easy for the youth to bear among his fast associates of the turf. Cp. the Indian name Young-man-afraid-of-his-horses.

69 f. *O when you are a man!* The sentence is incomplete, as are εἰ-γάρ wishes and English wishes beginning "if only." Madame Strepsiades is probably thinking how her darling will look in the Panathenaic procession or when, returning a victor from the Olympian games, he is granted processional honours to the acropolis (πόλις), clad in long saffron robe (ξυστίς).

70. Μεγακλέης: two generations earlier a Megacles had indeed won a four-horse chariot race in the Pythian games. Pindar's



KNIGHTS IN PANATHENAIC PROCESSION.

A bit of the Parthenon frieze. (From A. Boetticher, *Die Akropolis von Athen*, 157.) See verse 69.

‘ ὅταν μὲν οὖν τὰς αἶγας ἐκ τοῦ φελλέως, 71
 ὥσπερ ὁ πατήρ σου, διφθέραν ἐνημμένος.
 ἀλλ’ οὐκ ἐπέιθετο τοῖς ἐμοῖς οὐδὲν λόγοις,
 ἀλλ’ ἵππερόν μου κατέχεεν τῶν χρημάτων.
 νῦν οὖν, ὅλην τὴν νύκτα φροντίζων ὁδοῦ, 75
 μίαν ἡῦρον ἀτραπὸν δαιμονίως ὑπερῖφυα,
 ἣν ἣν ἀναπέισω τουτονί, σωθήσομαι.
 ἀλλ’ ἐξεγεῖραι πρῶτον αὐτὸν βούλομαι.
 πῶς δῆτ’ ἂν ἤδιστ’ αὐτὸν ἐπεγεύραιμι; πῶς;
 Φειδιππίδη, Φειδιππίδιον. Φε. τί, ὦ πάτερ; 80
 Στ. κύσον με καὶ τὴν χεῖρα δὸς τὴν δεξιάν.
 Φε. ἰδοῦ. τί ἔστιν; Στ. εἶπέ μοι, φιλεῖς ἐμέ;
 Φε. νῆ τὸν Ποσειδῶ τουτονὶ τὸν ἵππιον.

•

seventh Pythian ode still celebrates it.

71. μὲν οὖν: *nay, rather*; corrective. Stony ground (φελλεύς) is the natural habitat of goats.

72. ἐν-ημμένος: (-άπτω) = ἐν-δεδυμένος. Cp. ἄπτω 18 for different sense.

73. οὐκ ἐπέιθετο: *would not heed*. — ἐμοῖς: emphatic because separated from its noun.

74. ἵππ-ερον: a comic new νόσος ἵππική, the *horse-complaint*, named on the analogy of ἵκτ-ερος *jaundice*, ὑδ-ερος *dropsy*. — μου: may depend on κατα- in the verb or on χρημάτων; in the first case χρημάτων is a nearer definition of μου. — κατ-έχεε: prob. aor., from ἔχεα.

75 f. ὁδοῦ: *way*, depends on φροντίζων and is contrasted with the one *trail* or *by-path* (ἀτραπός) which is so *devilish extraordinary* (δαιμονίως ὑπερῖφυα), on which indeed, the plot of the comedy is to run. — μίαν: emphatic by isolation.

80. Φειδιππίδιον: coaxing diminutive; *Phiddy*.

81. κύσον: *κυνέω*.

82. ἰδοῦ: *there, voilà, ecco*.

83. Ποσειδῶ: the sea-god was also creator of the horse, and patron saint of the knights and of aristocrats in general. — τουτονί: *yonder*; he probably points to some statue or bust of Poseidon standing before the house with the statue of Hermes, which regu-

- Στ. μὴ 'μοί γε τοῦτον μηδαμῶς τὸν ἵππιον ·
 οὗτος γὰρ ὁ θεὸς αἰτιός μοι τῶν κακῶν. 85
 ἀλλ' εἶπερ ἐκ τῆς καρδίας μ' ὄντως φιλεῖς,
 ὦ παῖ, πιθοῦ μοι. Φε. τί δὲ πίθωμαι δῆτά σοι ;
 Στ. ἔκστρεψον ὡς τάχιστα τοὺς σαυτοῦ τρόπους,
 καὶ μάθθαν' ἐλθὼν ἂν ἐγὼ παραινέσω.
 Φε. λέγε δῆ, τί κελεύεις ; Στ. καί τι πείσει ; Φε. πεί-
 σομαι, 90
 νὴ τὸν Διόνῦσον. Στ. δεῦρό νυν ἀπόβλεπε.
 ὄρας τὸ θύριον τοῦτο καὶ τοῖκίδιον ;
 Φε. ὄρῳ. τί οὖν τοῦτ' ἐστὶν ἐτεόν, ὦ πάτερ ;
 Στ. ψυχῶν σοφῶν τοῦτ' ἐστὶ φροντιστήριον.

larly guarded Athenian entrances
 (see v. 1478).



Poseidon Hippios, with trident; a
 coin of Potidaea.

84. μὴ 'μοί γε: sc. λέγε. — τὸν ἵππιον: appositive to τοῦτον, not its substantive.

87. τί: *whercin?* — δῆτα: *pray*; impatiently.

88. ἔκ-στρεψον: he is to turn his habits inside out as he would his ἱμάτιον; = "to turn over a new leaf."

94. ψυχῶν: philosophers had been disputing much what the ψυχή or *soul* was. Strepsiades had heard of these discussions, but perhaps for him ψυχαί meant what it did when he was a boy learning Homer — the "spectral dead," "disembodied spirits." Socrates was to him a modern "medium." — φροντιστήριον: formed on the analogy of βουλευτήριον, δικαστήριον, ἐργαστήριον, means *reflectory, contemplatory, speculatory*, or *cogitatorium*, from φροντίζω, φροντιστής; hence by strange irony it is Arist. himself who first worked out even in detail the professional thinking-shops of modern

ἐνταῦθ' ἐνοικοῦσ' ἄνδρες, οἱ τὸν οὐρανὸν
λέγοντες ἀναπείθουσιν ὡς ἔστιν πνιγεύς,
κᾶστιν περὶ ἡμᾶς οὗτος, ἡμεῖς δ' ἄνθρακες.
οὗτοι διδάσκουσ', ἀργύριον ἦν τις διδῶ,
λέγοντα νικᾶν καὶ δίκαια κᾶδικα.

Φε. εἰσὶν δὲ τίνες; Στ. οὐκ οἶδ' ἀκριβῶς τοῦνομα·
μεριμνοφροντισταὶ καλοί τε κἀγαθοί. 101

Φε. αἰβοῖ, πονηροί γ', οἶδα. τοὺς ἀλαζόνας,

universities, the seminaries and laboratories.

94-97. οὐρανόν: stands by πρόληψις (*fore-seizure*) in the earlier clause, while English transfers it into the ὡς-clause. — Hippon ὁ ἄθεος, one of the new philosophers, seems to have compared the dome of heaven to a πνιγεύς or *smotherer*, a dome-shaped furnace or oven in which charcoal was burned. Cratinus had ridiculed this in his comedy the Πανόπται (*Eye-alls*, or *Know-it-alls*). Arist. borrows the doctrine for his composite Socrates, and adds from Heraclitus the comparison of men (ἄνθρ-ωποι) with charcoal (ἄνθρ-ακες). For according to Heraclitus we draw in τὸν θεῖον λόγον (*divine reason*) by respiration and through the passage-ways of the senses (οἱ αἰσθητικοὶ πόροι) — less when asleep, more when awake — just as ἄνθρακες grow black when withdrawn from the fire, but if given fire and air become living.

96. λέγοντες: *by argument*, as in 99, 115, 1211.

98 f. Again a borrowing and blackening. Socrates asked no pay, indeed offered no formal instruction at all; and it was Protagoras, not Socrates, who boasted that he could win in debate though holding the weaker argument (τὸν ἡττω λόγον κρείττω ποιεῖν). Here Arist. voices probably the general feeling when he changes this boast of mere skill to the very dangerous business of winning *whether right or wrong* (99). So, however, in fact was this skill working out in contemporary Athens.

100. οὐκ οἶδ: true to his name Strepsiades here dissembles a bit (στρέφει).

101. μεριμνο-φροντισταί: *anxious thinkers, original researchers, strug-for-truthers*. Then after a pause (the v. divides in the exact middle) he adds *perfect gentlemen, aristocrats*.

102. αἰβοῖ: *bah!* — πονηροί:

τοὺς ὠχριῶντας, τοὺς ἀνυποδήτους λέγεις,
ὧν ὁ κακοδαίμων Σωκράτης καὶ Χαιρεφῶν.

Στ. ἦ ἦ, σιώπα· μηδὲν εἶπης νήπιον. 105

ἀλλ' εἴ τι κήδει τῶν πατρώων ἀλφίτων,
τούτων γενοῦ μοι, σχασάμενος τὴν ἵππικὴν.

Φε. οὐκ ἂν μὰ τὸν Διόνυσον, εἴδοίης γέ μοι
τοὺς φᾶσιανούς οὓς τρέφει Λεωγόρας.

Στ. ἴθ', ἀντιβολῶ σ', ὧ φίλτατ' ἀνθρώπων ἐμοί, 110
ἐλθὼν διδάσκου. Φε. καὶ τί σοι μαθήσομαι;

Στ. εἶναι παρ' αὐτοῖς φασιν ἄμφω τὸ λόγῳ,

low fellows. — ἀλαζόνας: *swindlers.*

103. ὠχριῶντας: untrue of Socrates, who was always in the open, but probably true of Protagoras who τὰ πολλὰ ἔνδον διατρίβει (Plat. *Protag.* 311 a), and of Prodicus, who even gave lectures in bed (*op. cit.* 315 d). — ἀνυποδήτους: “sockless Jerries.” Of this crime Socrates was in truth guilty; though not barefaced (ἀλαζών), he went barefooted.

104. Χαιρεφῶν: the impulsive half-mad disciple of Socrates (σφοδρὸς καὶ μανικός), who questioned the Delphic oracle concerning his master's wisdom (Plat. *Apol.* 21 a). He was unmercifully ridiculed by the comic poets as a pale, cadaverous bat, a son of night, a sycophant, flatterer, parasite, dirty beggar, and thief. No

wonder the young aristocrat recoils.

105. ἦ ἦ: *ah, ah!* or *O, O!* — νήπιον: an old-fashioned word perhaps (certainly at this time a poetic word) for ἀνόητον or εὔηθες.

106. ἀλφίτων: (lit. *barley meal*) = *daily bread*. Here, after πατρώων, it is a comic substitute for χρημάτων or the like (*ancestral property*); so in 176, 648.

107. τούτων. *one of these*; predicate and partitive. — σχασάμενος: σχά(ζ)ω (*to cut*) here is *to slacken, ease off, abate*; cp 409, 740. — ἵππικὴν: see 27.

108. οὐκ ἂν: *I wouldn't*; verb omitted as in 5.

109. φασιανούς: *pheasants* and *peacocks* were then rare new birds in Athens, kept only by the rich such as Leogoras, father of the orator Andocides.

110. ὧ φίλτατε: in tragic air.

τὸν κρείττον', ὅστις ἐστί, καὶ τὸν ἥττονα.

τούτοιον τὸν ἕτερον τοῖν λόγοιν, τὸν ἥττονα,
νικᾶν λέγοντά φασι τὰδικώτερα. 115

ἦν οὖν μάθης μοι τὸν ἄδικον τοῦτον λόγον,
ἂ νῦν ὀφείλω διὰ σέ, τούτων τῶν χρεῶν
οὐκ ἂν ἀποδοίην οὐδ' ἂν ὀβολὸν οὐδενί.

Φε. οὐκ ἂν πιθοίμην· οὐ γὰρ ἂν τλαίην ἰδεῖν
τοὺς ἰππέας τὸ χρώμα διακεκναισμένος. 120

Στ. οὐκ ἄρα, μὰ τὴν Δήμητρα, τῶν γ' ἐμῶν ἔδει,
οὔτ' αὐτός, οὔθ' ὁ ζύγιος, οὔθ' ὁ σαμφόρας·
ἄλλ' ἐξελῶ σ' ἐς κόρακας ἐκ τῆς οἰκίας.

113 f. κρείττονα . . . ἥττονα: the weaker argument is not always in the wrong (ἄδικος); an innocent man may have appearances against him. But from the moral point of view the argument of the ἄδικος-man is always ἥττων. Poor Strepsy's conscience tells him that of these two strange δαιμόνια, Buttal and Re-buttal, it is Re-buttal, the ἥττων λόγος, whose aid he needs.

119. τλαίην: τλῆναι *to brook* is poetic for *τολμᾶν* or *ἀνέχεσθαι*.

120. A gentleman-knight should be well-groomed (ἀπ-εστ-λεγγισμένος, *Eq.* 580); but if the strigil of hard study scrape your colour off (δια-κναίω) and leave you ὠχρός, Pheidippides wants none of it. The Knights were that select and aristocratic body of a thousand horse, the City Troop, figuring

more largely in pomp than in field. They are preserved in stone to this day in the frieze of the Parthenon.

121. Δήμητρα: the oath by the goddess of grain (including Strep-siades' ἄλφιστα) fits well the situation (ἔδει from ἐσθίω). Greek swearing, on the artistic "referential system" of Bob Acres, usually fitted well; cp. 83.

122. ὁ ζύγιος: in a four-abreast the ζύγιοι were the two horses under the yoke (ζυγόν); the two outriggers were called *σειρα-φόροι* *trace-bearers* (1300).—σαμφόρας: was a horse from Sicyon, branded with that town's initial letter, *i.e.*, in Doric form and name, *San* (M); cp. 23.

123. ἐς κόρακας: *to the crows*; a common imprecation, = *to Perdition*.



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καὶ φροντίδ' ἐξήμβλωκας ἐξηυρημένην.

Στ. σύγγνωθί μοι· τηλοῦ γὰρ οἰκῶ τῶν ἀγρῶν.

ἀλλ' εἶπε μοι τὸ πρᾶγμα τοῦξημβλωμένον.

Μα. ἀλλ' οὐ θέμις πλὴν τοῖς μαθηταῖσιν λέγειν. 140

Στ. λέγε νυν ἐμοὶ θαρρῶν· ἐγὼ γὰρ οὔτοσὶ

ἤκω μαθητῆς εἰς τὸ φροντιστήριον.

Μα. λέξω. νομίσαι δὲ ταῦτα χρὴ μυστήρια.

ἀνήρετ' ἄρτι Χαιρεφῶντα Σωκράτης

ψύλλαν ὀπόσους ἄλοιτο τοὺς αὐτῆς πόδας· 145

137. ἐξ-ήμβλωκας: ἀμβλίσκω. This "causing the miscarriage of a well-conceived thought" is a hit at Socrates as the son of the midwife, Phaenarete. But the philosopher did not take umbrage at the joke, but fell in with it — or Plato for him. In Plato's *Theaetetus* we find him boasting the inheritance of his mother's profession, in that though knowing nothing himself, he assisted his young friends to the birth of *their* ideas.

138. τηλοῦ: = πόρρω, with ἀγρῶν, perhaps an old word suitable to the rustic; if the schol. is correct, a parody of Euripidean usage. — οἰκῶ: but since the war he has been a refugee in the city.

140. οὐ θέμις: *sinful, impious*. Science has become the student's religion, his master a prophet.

141. λέγε: *go on and tell it*; pres., not aor. — θαρρῶν: *without fear, cheer up, boldly*; S. 1273 a,

HA. 968 a, G. 1564. — οὔτοσί: *here*, with a gesture.

143. λέξω: *will tell you*; not ἐρῶ (*will say*). — μυστήρια: not *mystery* in the modern sense of *secret*, but *divine mystery, i.e.*, the holy rite of initiation as practised, for example, at Eleusis.

145. ψύλλαν: prolepsis, as in 95. — τοὺς αὐτῆς πόδας: probably a travesty on the doctrine of Protagoras, that man was the measure of all things (Introd. § 44); if man, why not fleas? Or Arist. may be ridiculing the triviality of the problems of the New Learning. He did not foresee that a modern strug-for-truther (μεριμνο-σοφιστής) would laboriously compute that a human leap proportionate to the flea-jump would be a quarter of a mile, and that dissertations would be written by Masters of Arts on "The Salivary Glands of a Cockroach," and "The Taxonomic Value of the Characters

δακοῦσα γὰρ τοῦ Χαιρεφῶντος τὴν ὄφρῦν
ἐπὶ τὴν κεφαλὴν τὴν Σωκράτους ἀφήλατο.

Στ. πῶς δῆτα τοῦτ' ἐμέτρησε ; Μα. δεξιώτατα.

κηρὸν διατήξας, εἶτα τὴν ψύλλαν λαβὼν

ἐνέβαψεν εἰς τὸν κηρὸν αὐτῆς τὸ πόδε,

150

κᾶτα ψυχείσῃ περιέφυσαν Περσικαί.

ταύτας ὑπολύσας, ἀνεμέτρει τὸ χωρίον.

Στ. ὦ Ζεῦ βασιλεῦ, τῆς λεπτότητος τῶν φρενῶν.

Μα. τί δῆτ' ἄν, ἕτερον εἰ πύθιοιο Σωκράτους

φρόντισμα ; Στ. ποῖον ; ἀντιβολῶ, κάτειπέ μοι.

Μα. ἀνήρετ' αὐτὸν Χαιρεφῶν ὁ Σφήττιος

156

ὁπότερα τὴν γνώμην ἔχοι, τὰς ἐμπίδας

presented by the Legs of Orthoptera." — ἄλοιτο: *had jumped, sc.* on this occasion.

146. ὄφρῦν: the schol. says that Chaerephon had bushy eyebrows, and Socrates a bald head.

150. τὸ πόδε: some editors see here a joke in the *biped* flea. But the poet as a *καλὸς κάγαθός*, may have known no better — perhaps would have scorned to know better.

151. περι-έφυσαν: *grown* (i.e., *formed*) *around*, with *ψυχείσῃ sc. τῇ ψύλλῃ*, meaning only its feet, of course. — Περσικαί: a Greek woman spoke of her "Persians," omitting *ἐμβάδες shoes*, just as now we name things by their place of origin, as China, Afghan, Spaniel, Newfoundland, Jersey, Havana, Port.

152. ἀν-εμέτρει: imperfect, because the *measuring off* was in process when Strepsiades knocked.

153. λεπτότητος: *the subtlety of his wit*; a frequent use of the genitive, giving the cause of the preceding exclamation. S. 906 a, ΗΑ. 761, G. 1129. φρένες at this time had become high-sounding and unusual in daily speech.

154. τί δῆτ' ἄν: cp. 5. — ἕτερον: emphatic by separation from its substantive.

157. ὁπότερα: = -ερον or -έρος, adv., *whichever way* he thought. This question, later seriously discussed by Aristotle, is perhaps a jest at the expense of the *sarvant* Archelaus, an initiator of acoustics, of whom Diogenes Laertius reports (2. 17): *πρώτος εἶπε φωνῆς γένεσιν τὴν τοῦ ἀέρος πλήξιν.*

κατὰ τὸ στόμ' ἄδειν ἢ κατὰ τοῦρροπύγιον.

Στ. τί δῆτ' ἐκείνος εἶπε περὶ τῆς ἐμπίδος ;

Μα. ἔφασκεν εἶναι τοῦντερον τῆς ἐμπίδος 160

στενόν· διὰ λεπτοῦ δ' ὄντος αὐτοῦ τὴν πνοὴν

βία βαδίζειν εὐθὺ τοῦρροπυγίου·

ἔπειτα κοῖλον πρὸς στενῶ προσκείμενον

τὸν πρωκτὸν ἡχεῖν ὑπὸ βίας τοῦ πνεύματος.

Στ. σάλπιγξ ὁ πρωκτός ἐστιν ἄρα τῶν ἐμπίδων. 165

ὦ τρισμακάριος τοῦ διεντερεύματος.

ἢ ῥαδίως φεύγων ἂν ἀποφύγοι δίκην,

ὅστις δίοιδε τοῦντερον τῆς ἐμπίδος.

Μα. πρῶην δέ γε γνώμην μεγάλην ἀφηρέθη

ὑπ' ἀσκαλαβώτου. Στ. τίνα τρόπον ; κάτειπέ

μοι.

170

Μα. ζητοῦντος αὐτοῦ τῆς σελήνης τὰς ὁδοὺς

καὶ τὰς περιφοράς, εἶτ' ἄνω κεχηνότος

158. κατὰ: *by the way of, via* = διά with gen. — τοῦρροπύγιον: = τὸ ὄρρ. We might denature the jest by making the question one of *pre-lude* and *post-lude*.

162. εὐθύ: with gen. = *straight for*.

163. κοῖλον κτέ.: *a hollow* (such as the vent) *being attached to a narrow thing* (such as the entrail) *causes an echo*; whence the inference (ἄρα) in the next verse from *rump-et* to trumpet!

166. An exclamation at the teacher's *entrailspection* or *insight inside*; δι-εντέρευμα for δι-ερέυνημα.

167. φεύγων and ἀποφύγοι with δίκην are legal terms = *to be prosecuted* and *to be acquitted*.

169. δέ γε: γε stresses the word before δέ, as in 175. δέ claims its favourite position and γε yields.

170 ff. This story of the lizard (ἀσκαλαβώτης or γαλεώτης, 173) varies the anecdote told of Thales the astronomer, who, while gazing at the heavens, fell into a well and furnished amusement to his Thracian maidservant.

172. κεχηνότος: χάσκω.

173. κατ-έχεσε: χίζω; *be-fouled*.



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καὶ δεῖξον ὡς τάχιστα μοι τὸν Σωκράτη.

μαθητιῶ γάρ· ἄλλ' ἄνοιγε τὴν θύραν.

ὦ Ἡράκλεις, ταυτὶ ποδαπὰ τὰ θηρία ;

Μα. τί ἐθαύμασας ; τῷ σοι δοκοῦσιν εἰκέναι ; 185

Στ. τοῖς ἐκ Πύλου ληφθεῖσι τοῖς Λακωνικοῖς.

ἀτὰρ τί ποτ' εἰς τὴν γῆν βλέπουσιν οὔτοί ;

Μα. ζητοῦσιν οὔτοι τὰ κατὰ γῆς. Στ. βολβοὺς ἄρα

ζητοῦσι. μή νυν τουτογὶ φροντίζετε·

ἐγὼ γὰρ οἶδ' ἵν' εἰσὶ μεγάλοι καὶ καλοί. 190

τί γὰρ οἶδε δρῶσιν, οἱ σφόδρ' ἐγκεκυφότες ;

τρέχων 780, 1164) or as adverb = εὐθίως, ταχέως. Cp. for treatment of partic. ἔχων 131, θαρρῶν 141.

182. τὸν Σωκ. : cp. 180.

183. μαθητιῶ : a desiderative in -άω; *I want to be a pupil*. (Hence “I want to be an angel and with the angels stand” might be ἀγγελτιῶ καὶ συστατιῶ!) — ἄνοιγε : the theatrical management of the scene is uncertain. Perhaps the door-opening was merely the rolling back to either side of a great linen curtain which had represented the house-front or the back wall of the premises, thus disclosing the inner court, or αὐλή, of the house. This court, open to the sky (198) and flanked and backed by chambers, is filled with μαθηταί in singular attitudes of “original research.” Aloft sits Socrates in his κρεμάθρα (218).

The old farmer is horrified at it all.

185. ἐθαύμασας : Gr. aor. for Eng. pres.; 174 n. — εἰκέναι : = εἰκένμι.

186. These “Laconian captives from Pylus” had been bleaching some twenty-odd months in prison, where they were destined to remain two years longer.

188. τὰ κατὰ γῆς : Plato's phrase is ζητῶν τά τε ὑπὸ γῆς καὶ οὐράνια (*Apol.* 19 b). See *Introd.* § 110. — βολβοὺς : *truffles* (underground mushrooms).

189. τουτογί : = τουτί γε; γε struggles for precedence, as δέ in 169. — φροντίζετε : to the starvelings.

190. ἵνα : *where*.

191. τί γάρ : in questions of surprise γάρ is an exclamatory *why*. — οἶδε : *yonder*.

Μα. οὔτοι δ' ἐρεβοδιφῶσιν ὑπὸ τὸν Τάρταρον.

Στ. τί δῆθ' ὁ πρωκτὸς εἰς τὸν οὐρανὸν βλέπει ;

Μα. αὐτὸς καθ' αὐτὸν ἀστρονομεῖν διδάσκεται.

ἀλλ' εἴσιθ', ἵνα μὴ 'κεῖνος ὑμῖν ἐπιτύχη. 195

Στ. μήπω γε μήπω γ', ἀλλ' ἐπιμεινάντων, ἵνα αὐτοῖσι κοινώσω τι πραγμάτιον ἐμόν.

Μα. ἀλλ' οὐχ οἶόν τ' αὐτοῖσι πρὸς τὸν ἄέρα ἔξω διατρίβειν πολὺν ἄγαν ἐστὶν χρόνον.

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

Μα. ἀστρονομία μὲν αὐτῆί. **Στ.** τουτὶ δὲ τί ;

Μα. γεωμετρία. **Στ.** τοῦτ' οὖν τί ἐστὶ χρήσιμον ;

Μα. γῆν ἀναμετρεῖσθαι. **Στ.** πότερα τὴν κληρουχικὴν ;

Μα. οὐκ, ἀλλὰ τὴν σύμπασαν. **Στ.** ἀστεῖον λέγεις.

τὸ γὰρ σόφισμα δημοτικὸν καὶ χρήσιμον. 205

192. ἐρεβο-διφῶσι: to dive to Erebus, which lay under Tartarus, was indeed going to the bottom of things.

194. αὐτὸς καθ' αὐτόν: *by itself, independently.*

195. εἴσ-ιτε: *i.e.* from the court into the adjoining chambers. — ἐκεῖνος: Socrates: cp. αὐτός 219. — ἐπιτύχη: *i.e.* when he descends from his κρεμάθρι.

197. αὐτοῖσι: at the head of the verse one might expect αὐτός to retain its *ipse* sense, though it does not always; here perhaps *to them alone*, before ἐκεῖνος appears.

198. πρὸς τὸν ἄέρα: *in the air, i.e.* in the court. Cp. πρὸς τὸν ἥλιον 771, "*in the sun.*"

199. πολὺν ἄγαν: *sternly long. Exeunt* the μαθηταί.

200. πρὸς τῶν θεῶν: is exactly the older English oath "fore God." — τάδε: pointing to the apparatus of the school.

203. κληρουχικὴν: four years earlier Strepsiades had seen much of the island of Lesbos subjugated and measured into allotments (κληῆροι) for the 2700 Athenians who had drawn the lucky numbers (κληροῦχοι). To make the whole earth *clerical* is, he thinks, a *pretty conceit, a good and populist trick* (204 f.).

204. οὐκ, ἀλλά: *no.* English idiom drops ἀλλά, as it does so many ἔε's.

- Μα. αὕτη δέ σοι γῆς περίοδος πάσης· ὄρα̃ς ;
αἶδε μὲν Ἀθῆναι. Στ. τί σὺ λέγεις ; οὐ πείθομαι,
ἐπεὶ δικαστὰς οὐχ ὄρω̃ καθημένους.
- Μα. ὡς τοῦτ' ἀληθῶς Ἀπτικὸν τὸ χωρίον.
- Στ. καὶ ποῦ Κικυννῆς εἰσιν οὐμοὶ δημόται ; 210
- Μα. ἐνταῦθ' ἔνεισιν. ἢ δέ γ' Εὐβοί', ὡς ὄρα̃ς,
ἠδὲ παρατέταται μακρὰ πόρρω πάνυ.
- Στ. οἶδ'· ὑπὸ γὰρ ἡμῶν παρετάθη καὶ Περικλέους.
ἀλλ' ἢ Λακεδαίμων ποῦ ἔστ' ; Μα. ὅπου ἔστιν ;
αὕτηί.
- Στ. ὡς ἐγγὺς ἡμῶν. τοῦτο πάνυ φροντίζετε, 215
ταύτην ἀφ' ἡμῶν ἀπάγαγεῖν πόρρω πάνυ.
- Μα. ἀλλ' οὐχ οἶόν τε. Στ. νῆ Δί' οἰμώξεσθ' ἄρα.

206. αὕτη σοι: *there you have*.
— περίοδος: *map*.

208. Athens was not Athens without its ever-busy, over-busy throng of 6000 jurymen, countless officials, and swarming sycophants. *Introd.* § 26.

209. ὡς: *Oh*, spoken with hearty assurance. Cp. the wish-ὡς in ὡς ὄφελον.

210. καὶ ποῦ: *καί* joins a question of surprise to the preceding statement, often to expose an inconsequence therein; = *pray, why, or then*. — οἱ ἐμοὶ δημόται: so, on visiting Niagara Falls, Strepsiades likes to have his picture taken with himself in the foreground and the Falls at the back.

211. δέ γε: *γε* gives stress to Euboea; cp 169, 175.

212. For little Greece the island of Euboea does in truth *lie stretched alongside very long*, viz., about 100 miles. — ἠδὲ: *here*.

213. παρ-ετάθη: *τείνω*. Euboea was *laid low* or *made to stretch her length* when subjugated to Athens by Pericles in 445 B.C.

214. ἔστι ὅπου: spoken by different people at the same instant, *ι* and *ο* do not here make hiatus nor a long syllable, but one short. — αὕτηί: *here*.

215. ὡς: horrified exclamatory; *so near us!* He is not used to maps.



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ΣΤ. ἔπειτ' ἀπὸ ταρροῦ τοὺς θεοὺς ὑπερφρονεῖς,
 ἀλλ' οὐκ ἀπὸ τῆς γῆς, εἶπερ; Σω. οὐ γὰρ ἂν ποτε
 ἐξηῦρον ὀρθῶς τὰ μετέωρα πράγματα,
 εἰ μὴ κρεμάσας τὸ νόημα καὶ τὴν φροντίδα
 λεπτήν καταμείξας εἰς τὸν ὅμοιον αἶρα. 230
 εἰ δ' ὦν χαμαὶ τᾶνω κάτωθεν ἐσκόπουν,
 οὐκ ἂν ποθ' ἠῦρον· οὐ γὰρ ἀλλ' ἢ γῆ βία
 ἔλκει πρὸς αὐτὴν τὴν ἰκμάδα τῆς φροντίδος.

overlook scornfully. Cp. “despise” from *de-spicere*. — This scene made so vivid an impression that over a quarter-century later Plato quoted this verse in his *Apology*. 19 c as one of the sources of the popular misunderstanding of Socrates, and of the prejudice against him.

226. ἔπειτα: introduces a question with the same tone of surprise or impatience or indignation or whatnot that καί does; see n. on 210.

227. εἶπερ: *sc.* χρή or τοῦτο ποιεῖς. — γὰρ: *else* or *otherwise*.

228. ὀρθῶς: *rightly* = the modern “scientifically”; one of the shibboleths of the sophists.

229 ff. εἰ μὴ κρεμάσας: *except by suspending*; S. 1427 a, GMT. 476. Still another philosopher must contribute to our Socratic *pot-pourri*. Diogenes of Apollonia had been recently teaching that air was in everything — rare in the sun, fluid in water, solid in earth

and metals — indeed, was itself omniscient deity (θεός) and the soul of man as well (ψυχή), imparting the power of thought to all things according to their quota of dry, pure air. The worst enemy of thought was moisture; because of it fish were witless, drunkards fuddled; and quadrupeds and children inferior to grown man because breathing impurer and moister air nearer the earth. For this reason Socrates has here lifted his intellect, which is subtle (λεπτή), to its own level of gravity, careless of the gravity of his audience. The airy doctrines of Diogenes are further ridiculed in 264 f., 627, 814. — ὅμοιον: *like, kindred, i.e.* in being λεπτός.

232. οὐ γὰρ ἀλλὰ κτέ.: *for it is only the earth that* — as if οὐ γὰρ ἐστὶν ἀλλά. Cp. the French *ne . . . que*, the Italian *non . . . che*.

233. There seems to be a malicious muddle of the doctrine as

πάσχει δὲ ταῦτό τοῦτο καὶ τὰ κάρδαμα.

Στ. τί φῆς;

235

ἢ φροντὶς ἔλκει τὴν ἰκμάδ' εἰς τὰ κάρδαμα;
ἴθι νυν κατάβηθ', ὦ Σωκρατίδιον, ὡς ἐμέ,
ἵνα με διδάξης ὦνπερ οὔνεκ' ἐλήλυθα.

Σω. ἦλθες δὲ κατὰ τί; Στ. βουλόμενος μαθεῖν λέγειν.

ὑπὸ γὰρ τόκων χρήστων τε δυσκολωτάτων
ἄγομαι φέρομαι, τὰ χρήματ' ἐνεχυράζομαι. 240

Σω. πόθεν δ' ὑπόχρεως σαυτὸν ἔλαθες γενόμενος;

Στ. νόσος μ' ἐπέτριψεν ἵππικῆ, δεινὴ φαγεῖν.

here put into Socrates' mouth; for if the earth drew the hurtful moisture out of the intellect, then the nearer the earth the better.

234. *It is just this same way with the water-cress*; a parody on the true Socrates way of teaching, viz., by illustrating the unknown from the known and common things. Every Greek child knew that the seeds of the water-cress (τὰ κάρδαμα) sown in wet sponges also (καί) had this same property (πάθος, πάσχει) of drawing moisture in a wonderful measure. — πάσχει: often almost = πράττει; cp. 798, 1198 (where some MSS. read παθεῖν for ποιεῖν).

236. The muddle here is a jest as much at the expense of Socrates as of Strepsiades.

239. Socrates descends to earth masked and costumed quite like the living Socrates — bald-headed, with protuberant staring eyes,

broad and open nostrils, large mouth, thick lips, rotund and waddling, as if intended by nature for comedy. The story goes that the real Socrates in the audience good-humouredly rose, that strangers might recognize the truth of the portrait. — Probably here the linen house-front closes, leaving the two actors in front of it. — κατὰ τί: nearly the same as διὰ τί or τίνος ἔνεκα.

240. χρήστων: from χρήστης *money-lender*, not from χρηστός. Note the dominant vowel in the verse.

241 Note the ὁμοιοτέλετον of the three verbs, -ομαι. Strepsiades is being "harried and plundered," as Attica itself was. ἐνεχυράζομαι, here not middle as in 35, but passive, and taking an acc. like other verbs of depriving.

243. νόσος ἵππικῆ: see 74. The poet may have in mind the

ἀλλά με δίδαξον τὸν ἕτερον τοῖν σοῖν λόγῳ,
τὸν μηδὲν ἀποδιδόντα. μισθὸν δ', ὄντιν' ἂν 245
πράττη μ', ὁμοῦμαί σοι καταθήσειν τοὺς θεούς.

Σω. ποίους θεοὺς ὁμεί σύ; πρῶτον γὰρ θεοὶ
ἡμῖν νόμισμ' οὐκ ἔστι. Στ. τῷ γὰρ ὄμνυτ'; ἢ
'σιδᾶρέοισιν' ὥσπερ ἐν Βυζαντίῳ;

Σω. βούλει τὰ θεῖα πράγματ' εἰδέναί σαφῶς, 250
ἅττ' ἐστὶν ὀρθῶς; Στ. νῆ Δί', εἴπερ ἔστι γε.

Σω. καὶ ξυγγενέσθαι ταῖς Νεφέλαισιν εἰς λόγους,
ταῖς ἡμετέραισι δαίμοσιν; Στ. μάλιστά γε.

appetite (δεινὴ φαγεῖν) of the cancer (φλεγέδαινα) or the βουλιμία (Xen. Anab. 4. 5. 7). Rogers translates "a galloping consumption."

246. **πράττη**: middle voice, *to charge, demand as a price*, with two accusatives. — **καταθήσειν**: *to pay down*. — **θεούς**: with ὁμοῦμαι.

247. **ποίους**: used in scornful question, or rather exclamation, with the word repeated that has raised the scorn; *what gods forsooth?* or *gods indeed!*

248. **νόμισμα**: means not only "current usage and belief," but *current coin, currency*, which is Strepsiades' sense of it. Since Greek coins were often stamped with the image of the gods, he naturally asks, *with what currency, pray, do you swear* (if you have no θεὸς-currency)? — **τῷ**: seems to be the syntax of business (dat. of instrument), not of re-

ligion (acc. of the god sworn by).

249. **σιδαρέοισι**: the Doric form because Byzantium was a Doric colony. Perhaps he drawls out with some contempt the mention of their *i-i-i-r-on* money though probably at this period iron was used only in obols, if at all, even among the Dorians.

250-62. A bit of parody on the initiation into Orphic mysteries. — **τὰ θεῖα πράγματα**: *true religion, or theology*; in prolepsis, as at 95, 145.

251. **ἅττα**: = ἅτινα; so 345, 589, and often. — **ὀρθῶς**: see on 228. Science every now and then offers a "correct" exposition of religion. Professor Socrates and rustic Strepsy are enduring types. — **ἔστι**: = ἔξεστι.

253. **ἡμετέραισι**: an emphatic *our*. Unemphatic "our" would be ἡμῶν in predicate position.



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ἀλλ' ἔχ' ἀτρεμεί. Στ. μὰ τὸν Δί', οὐ ψεύσει γέ με·
καταπαττόμενος γὰρ παιπάλῃ γενήσομαι.

Σω. εὐφημεῖν χρὴ τὸν πρεσβύτην καὶ τῆς εὐχῆς ἐπα-
κούειν.

ὦ δέσποτ' ἄναξ, ἀμέτρητ' Ἀήρ, ὃς ἔχεις τὴν γῆν
μετέωρον,

λαμπρός τ' Αἰθήρ, σεμναί τε θεαὶ Νεφέλαι βρον-
τησίκεραυνοι, 265

ἄρθητε, φάνητ', ὦ δέσποιναί, τῷ φροντιστῇ
μετέωροι.

Στ. μήπω μήπω γε, πρὶν ἂν τουτί πτύξωμαι, μὴ κατα-
βρεχθῶ.

262. Thus dredged Strepsiades is sure he will become a flowery (flowery) speaker. The initiation is carried on into the

ΠΑΡΟΔΟΣ 263-477

After the spoken iambic trimeters of the πρόλογος follows the πάροδος or Chorus Processional, partly chanted, partly sung. In this play, however, the chorus does not come into view till v. 326.

263-74. Chanted anapaestic tetrameters; see Introd. § 132 β' for rhythm, § 132 α' for diction.

263. εὐφημεῖν: the solemn opening word of religious service (= *favete linguis*), in slow spondaic measure. — ἐπακούειν: *to listen to with attention*.

264 f. This trinity of gods is not born of the poet's fancy. He

is satirizing the materialism of his day. *Air* was god for Diogenes of Apollonia (n. on 229), *aether* for Euripides the rationalist, and *Νεφέλαι* merely visualize the new nonsense and complete a trinity — the preferred number in oaths and other solemnities. — ἄναξ: at this time was no longer used as in Homer of human princes and masters, but only of deities and heroes (= *Lord*).

265. βροντησι-κέραυνοι: altered to suit the new goddesses from Homer's epithet of Zeus, *τερπικέραυνος*.

266. φροντιστῇ: *i.e.* Socrates; not in the humble tone of "David thy servant," but in that of "Professor Socrates thy *savant*."

267. τουτί: *sc.* τὸ ἱμάτιον.

τὸ δὲ μηδὲ κυνῆν οἴκοθεν ἐλθεῖν ἐμὲ τὸν κακοδαί-
μον' ἔχοντα.

Σω. ἔλθετε δῆτ', ὦ πολυτίμητοι Νεφέλαι, τῶδ' εἰς ἐπί-
δειξιν·

εἴτ' ἐπ' Ὀλύμπου κορυφαῖς ἱεραῖς χιονοβλήτοισι
κάθησθε, 270

εἴτ' Ὠκεανοῦ πατρός ἐν κήποις ἱερὸν χορὸν ἴστατε
Νύμφαις,

εἴτ' ἄρα Νείλου προχοαῖς ὑδάτων χρυσέαις ἀρύεσθε
πρόχοισιν,

ἢ Μαιῶτιν λίμνην ἔχειτ' ἢ σκόπελον νιφόεντα Μί-
μαντος·

ὑπακούσατε δεξάμεναι θυσίαν καὶ τοῖς ἱεροῖσι χα-
ρεῖσαι.

The candidate having thus veiled himself, the parody of an initiation was complete; see the Frontispiece.

268. τὸ ἐλθεῖν ἐμέ: *to think of my coming!* exclamat. inf., S. 1262, HA. 962, ti. 1554.

269. τῶδε: Strepsiades; goes with ἐπίδειξιν. — εἰς: of purpose, as ἐπί in 256; *to display yourselves.*

270-73 Not by name does the poet indicate the points of the compass, but by pictures: in the North, the *snow-swept sacred summits of Olympus*; in the West *Father Ocean's gardens*, where *for the nymphs the Clouds range sacred dance-and-song*; likewise in South and East.

272. ὑδάτων: "partitive" object of ἀρύεσθε; cp. 59.

273. *Lake Maeotis* is the modern Sea of Azov. The snowy cliff of *Mimas* juts out from Ionia, just above Chios.

274. ὑπ-ακούσατε: "hear and answer," *i.e. respond, obey*; disting. from ἐπ-ακούω 263. — ἱεροῖσι: neut.; *rites, service(?)* The only "sacrificial victim" present was Strepsiades). — χαρεῖσαι: a regular ritual term; *finding pleasure in*. Note the marks of poetry thus far: (1) no article with κορυφαῖς, πατρός, κήποις, προχοαῖς, σκόπελον; (2) locative dat. προχοαῖς without preps.; (3) the word προχοαῖς (*outpourings*) for στόμα (*mouth*

Χορός

ἄεῖναι Νεφέλαι, [ᾠδή
 ἄρθωμεν φανεραὶ δροσερὰν φύσιν εὐάγητον, 276
 πατρὸς ἀπ' Ὀκεανοῦ βαρυᾶχέος
 ὑψηλῶν ὄρέων κορυφὰς ἐπὶ
 δενδροκόμους, ἵνα 280
 τηλέφανεῖς σκοπιὰς ἀφορώμεθα,
 καρπούς τ' ἄρδομέναν ἱερὰν χθόνα,
 καὶ ποταμῶν ζαθέων κελαδήματα,
 καὶ πόντον κελάδοντα βαρύβρομον·
 ὄμμα γὰρ αἰθέρος ἀκάματον σελαγείται 285
 μαρμαρέαισιν αὐγαῖς.

of river); (4) the uncontracted forms χρυσέαις, νιφόεντα (273); (5) ἀρύω for ἀρύτω; (6)· πρόχους for ὑδρία (*pitcher*), the compound χιονό-βλητος, σκόπελος for ἄκρον or ὄρος, νιφόεις for χιονιζόμενος or νιφόμενος.

275-90. Still invisible, the 24 Clouds "hear and answer" the invocation with a στροφή of dactyls; see *Introd.* § 134. "Except in the *Nubes* and *Aves*, where Arist. strikes a higher note, the lyrical portions of Comedy are rarely free from parody" (Starkie on *Vesp.* 317). The "higher note" is finely struck in the πανόραμα following. Poetic as the diction is, there is no trace of parody.

276. As "deep calleth unto deep," so the Clouds summon

each other to *rise to view* (φανεραί) in dewy ductile form.—φύσιν: acc. of specificat.; in the sense of *form* cp. Homer's φυή in οὐ δέμας οὐδὲ φυήν (*Il.* I. 115).

281. ἀφ-ορώμεθα: ἀφ-ορᾶν is to look off at, to regard from a distance. From their mountain-summits they see the four things most salient: mountain-spurs (σκοπιαί), valley, river, and sea.

282. καρπούς: acc. of specificat. with ἄρδομέναν; cp. Xen. ἀποτμηθέντες τὰς κεφαλὰς.

285. γὰρ: the endless night of v. 1 is now passed, and the clouds rise (ἀρθώμεν 276), not because summoned by Socrates as he boasts in 291, but *because* (γὰρ) *aether's eye* (the sun) is *gleaming*.



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πρὸς τὰς βροντάς· οὕτως αὐτὰς τετρεμαίνω καὶ
πεφόβημαι·

κεῖ θέμις ἐστίν, νυνὶ γ' ἤδη, κεῖ μὴ θέμις ἐστί, χε-
σεῖω. 295

Σω. οὐ μὴ σκώψῃς μηδὲ ποιήσῃς ἄπερ οἱ τρυγοδαίμονες
οὔτοι,
ἀλλ' εὐφήμει· μέγα γάρ τι θεῶν κινεῖται σμῆνος
ᾄοιδαῖς.

Χο. παρθένοι ὀμβροφόροι, [ἀντωδή
ἔλθωμεν λιπαρὰν χθόνα Παλλάδος, εὐάνδρον γὰν
Κέκροπος ὀψόμεναι πολυήρατον· 301
οὐ σέβας ἀρρήτων ἱερῶν, ἵνα
μυστοδόκος δόμος

294. τε-τρεμαίνω: a reduplicated τρέμω.

295. χεσεῖω: a desiderat. in -σεῖω from χέζω *to go to stool*; S. 616, HA. 573, G. 868.

296. οὐ μή: with subjv., usually with fut. indic., to express strong prohibition; S. 1639, GMT. 297 f., 301, G. 1361, HA. 1032 a. — Disapproval of what the “comic devils” do on the stage is a standing joke upon themselves. — τρυγο-δαίμονες, formed on analogy of κακο-δαίμονες, is a comic variant on τρυγ-ωδοί, *lees-singers*, the rustics who smeared their faces with wine-lees and sang derisive songs.

297. ᾄοιδαῖς: ᾠδαῖς in prose. — The Clouds having summoned each other from the ends of the

earth with song (after the manner of the Valkyrs in Wagner's opera), Socrates may well say that a *perfect swarm* (σμῆνος) of goddesses is astir with songs.

299–313. A bird's-eye view of an ideally holy city. The student should note for himself the Doric forms and poetic diction, syntax, and metre, which mark this antistrophe as the mate of the strophe.

300. λιπαρὰν: *shining, brilliant*; an epithet bestowed by Pindar, and proudly claimed and expected by the Athenians ever after; see *Ach.* 640.

302. οὐ σέβας: *sc. ἐστί. ἀρρητα* are the Mysteries. — ἵνα: *where*, as in 190.

303. δόμος: the temple that

ἐν τελεταῖς ἀγίαις ἀναδείκνυται,
 οὐρανίοις τε θεοῖς δωρήματα, 305
 νᾶοί θ' ὑψερεφεῖς καὶ ἀγάλματα,
 καὶ πρόσοδοι μακάρων ἱερώταται,
 εὐστέφανοί τε θεῶν θυσίαί τε θάλιαί τε
 παντοδαπαῖσιν ὥραις, 310
 ἦρί τ' ἐπερχομένῳ Βρομία χάρις,
 εὐκελάδων τε χορῶν ἐρεθίσματα,
 καὶ μούσα βαρὺβρομος αὐλῶν.

Στ. πρὸς τοῦ Διὸς ἀντιβολῶ σε, φράσον, τίνες εἶσ', ὦ
 Σώκρατες, αὐται

“receives the initiated” (μύστης and δέχομαι) is in sad truth *throwen wide* (ἀναδείκνυται) at the present time; it lies in ruins in the village of Eleusis, twelve miles from Athens.

305. οὐρανίοις: in contrast to Demeter and Persephone, the goddesses of the temple at Eleusis just mentioned. These belonged to the nether group (χθόνια).

306. Also of these *high-roofed temples* the ruins still stand, e.g. of the Parthenon and the The-seum: but the colossal statues (ἀγάλματα) of Athens have perished.

307. *Processions most sacred to the blessed gods* were especially brilliant at the Panathenaea and the Dionysia, combining the glittering cars and the equestrianism of our secular circus parade with

the music of a church-pageant at St. Peter's and the sacred dance of the ancient Hebrews.

308. εὐστέφανοι: because vic-tim. altar, priests, and banqueters all wore chaplets.

310. Over against the sacri-fices and banquets *of all seasons* is set pre-eminently, *when spring comes on*, the *Bromian joy*, i.e. the Dionysiac festival now present, with its *teasings* of *tuneful* cho-ruses. — The adj. βρόμιος *roaring* (verb βρέμω), from the frequency of its application to Διόνυσος, came to be a proper name Βρόμιος for the god obstreperous.

312. ἐρεθίσματα: *provocatives* to joy in general; or it may refer to the *contests* of dithyrambic, tragic, and comic choruses.

313. μούσα: *music*. βαρὺ-βρομος: applied to the flute

αἱ φθεγξάμεναι τοῦτο τὸ σεμνόν, μῶν ἤρῳναί τινές
εἶσιν; 315

Σω. ἤκιστ', ἀλλ' οὐράνιαι Νεφέλαι, μεγάλαι θεαὶ ἀν-
δράσιν ἀργοῖς.

αἴπερ γνώμην καὶ διάλεξιν καὶ νοῦν ἡμῖν παρέχου-
σιν

καὶ τερατείαν καὶ περίλεξιν καὶ κροῦσιν καὶ κατὰ-
ληψιν.

(αὐλός) must be *loud-sounding* rather than *deep-sounding*. — On re-study of the ode as a whole, note the sound play in the endings of 304–309, the θ in 309, the echo in εὐκέλαδος 312 of the strophic words κελαδήματα 283 and κελάδοντα 284, the repetition of βαρύβρομος 313 from 284, and the scansion of Κέκροπος 301 and βαρύβρομος 313. A memorizing and chanting of the ode will help one to feel why Arist. is numbered among the great poets of the world.

314–438. Anapaestic tetrameters.

314. αὐται: the Clouds are not seen till 323; but Strepsiades knows they are hero-esses from their feminine voice.

315. μῶν: μὴ οὖν = 'surely not . . . , are they?'

316. ἤκιστ' ἀλλά: drop ἀλλά in transl., as in v. 204.

317. γνώμην: has many mean-

ings: *maxim, glittering generality, striking thought in a telling phrase*. A glib talker with the knack of striking off such γνώμαι was called γνωμο-τύπος; cp. 952. — διάλεξιν: *dialectic, the art of disputation, debate*. — νοῦν: *reason*.

318. What the rhetorical ideals of v. 317 amount to is now given in plain Aristophanese: *phrases portentous and prating, striking and catching* — the last two reminding one of the famous law-firm "U. Ketchum and I. Cheatham." — περίλεξιν: merely *circumlocution*, not "talking round" one to deceive him. — κροῦσιν: may mean ἀπάτη *deceit*, as the schol. says and as it often certainly does mean; but perhaps it is better here to take it of *striking, telling* rhetoric. Note the series of derisive abstracts in -σις, parodying the word-formations and phraseology of the New Rhetoric.



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Σω. νῦν γέ τοι ἤδη καθορᾶς αὐτάς, εἰ μὴ λημᾶς κολοκύνταις.

Στ. νῆ Δί' ἔγωγ', ὦ πολυτίμητοι· πάντα γὰρ ἤδη κατέχουσι.

Σω. ταύτας μέντοι σὺ θεὰς οὔσας οὐκ ἤδησθ' οὐδ' ἐνόμιζες;

Στ. μὰ Δί', ἀλλ' ὁμίχλην καὶ δρόσον αὐτὰς ἡγούμην καὶ κᾶπνὸν εἶναι. 330

Σω. οὐ γάρ, μὰ Δί', οἶσθ' ὅτιῃ πλείστους αὐται βόσκουσι σοφιστάς,

Θουριομάντεις, ἰατροτέχνας, ἄνδρας μετεωρόφένακας·

through the illusion of the play by allusion to the realities of the theatre is a common trick of comedy to the present day. — ἤδη νυνί: *now at length*.

328. ὦ πολυτίμητοι: exclamatory, as in 219; not address. The word is a regular epithet of the gods; cp. 269, 293, and often. — πάντα: *i.e. the whole place*. — κατέχουσι: *are occupying*.

330. μὰ Δία: negative; *O Zeus, no*. Drop ἀλλά in transl., as in 204.

331–34. As in 316, it is not Socrates, but Arist. masked as Socrates, that is speaking.

331. γάρ: *that is because*. — ὅτιῃ: probably from ὅτι ἦ, *that in truth*; common in Arist. as in 755, 784, 1046, 1258. Cp. τιῆ. — βόσκουσι: *to pasture, victual, provide*

provender; of men used only contemptuously, for τρέφω. Cp. ἄλφιτα 106. — σοφιστάς: *professors*; from σοφίζω *to make wise*. The various species are named in the next verses: prophets, pill-men, p(h)ilosophers, and poets.

332. Caesura isolates the items as in 13, 225. By *Thurian soothsayers* he means such as Lampon, still high in favour as he was with Pericles, who had put him in charge of all religious matters connected with the founding of Thurii (443 B.C.), making him, as it were, Bishop of the Philippines. — ἰατροτέχνας: at this time the most famous *healing artists* were Hippocrates, the Father of Medicine, and Herodicus, brother of the Sicilian orator Gorgias. — μετεωρο-φένακας: *transcendental*

κυκλίων τε χορῶν ἄσματοκάμπτας, σφραγίδουχ-
αργοκομήτας,
οὐδὲν δρῶντας βόσκουσ' ἀργούς, ὅτι ταύτας μουσο-
ποιούσι.

Στ. ταῦτ' ἄρ' ἐποίουν ὑγρᾶν Νεφελᾶν στρεπταιγλᾶν
δαίον ὀρμάν,' 335

'πλοκάμους θ' ἑκατογῆκεφάλα Τυφῶ,' 'πρημαινού-
σας τε θυέλλας,'

quacks; the early gropers in astronomy and meteorology (τὰ οὐράνια), as Anaxagoras, Hippias, Meton, Prodicus (vv. 360-61), and Diogenes of Apollonia (see on 229, 264). Astronomy was as disquieting to the established religion then as was Evolution to the modern world forty years ago.

333. τε: connects βόσκουσι in 331 with its repetition in 334: cp. 359, 566, 571, and often. — ἄσματοκάμπτας: the 'song twisters of the circle-choruses' are the poets of dithyrambs, whose music was florid with ornament and whose choruses circled about the altar and were not ranged τετράγωνοι (*four-cornered*) as in the drama. — σφραγιδ-κτέ.: *sealring-long-nailed-dilettante-longhairs*; the persistence of the type seems to prove that Arist. has here hit on the essentials, not the *accidentia*, of fine-art professionals. (Cp. Tennyson's "snowy-banded, dilet-

tante, delicate-handed priest.") For the long hair see 349, *Ach.* 390, *Av.* 911.

335. ταῦτ' ἄρα: see 319 n. — ἐποίουν: *composed, i.e. celebrated in song*. Note in the following (1) Doric ā in gen. pl. and gen. sing. (-κεφάλα). (2) long first syllable in ὑγρᾶν (cp. 320, 301, 277 καπνοῦ. Κέκροπος, πατρός), (3) poetic vocabulary, (4) compound adjectives, and (5) the sound-play with the Doric ā. These phrases may be quotation, not parody; see *Introd.* § 35. The student might find parallels in English literature for *the rattling rush of liquid Clouds sheen-whirling*. With στρεπτ-αιγλᾶν cp. *τερπι-κέρυκος* in Homer.

336. To call the Clouds *the tresses of hundred-headed Typhos* (god of the whirlwind) would not now be held bombastic; and *scorching blasts* is a commonplace. But in that great period of Greek literature they seemed lurid and

εἶτ' ἄερίας διεράς γαμψοὺς οἰωνοὺς ἄερονηχεῖς,
 ὄμβρους θ' ὑδάτων δροσεράν Νεφελᾶν· εἶτ' ἀντ'
 αὐτῶν κατέπινον
 κεστράν τεμάχη μεγαλᾶν ἀγαθᾶν κρέᾱ τ' ὀρνίθεια
 κιχηλᾶν.

Σω. διὰ μέντοι τάσδ', οὐχὶ δικαίως; Στ. λέξον δὴ
 μοι, τί παθοῦσαι, 340
 εἴπερ νεφέλαι γ' εἰσὶν ἀληθῶς, θνηταῖς εἴξασι
 γυναιξίν;

οὐ γὰρ ἐκεῖναί γ' εἰσὶ τοιαῦται. Σω. φέρε,
 ποῖαι γάρ τινές εἰσιν;

Στ. οὐκ οἶδα σαφῶς· εἴξασιν δ' οὖν ἐρίοισιν πεπταμέ-
 νοισιν,

windy rather than simple and direct. — *πρημαινούσας*: an equiv. of Homeric *πρήθω* *to blow* and *to burn*.

337. *ἀερίας διεράς*: Homer calls the sea *the wet* (*ὑγρή*) as he calls morning *the early* (*ἠοίη*); so here the feminine adj. *ἀερία* serves as substantive. But the *air-swimming, crook-clawed birds of the liquid airy* (meaning the clouds) leaves Homer far behind.

338. *ἀντ' αὐτῶν*: *in return for which* (phrases).

339. *κιχήλα* is Doric for *κίχλη* *thrush*. — Opportunity for this feasting was had by the “cyclic” poets at the training tables of the ten choruses — one for each tribe, the expenses of which were met

by the rich men of the tribe in turn as *χορ-ᾶγοί*.

340. *τάσδε*: *i.e.* τὰς νεφέλας ἐπαινουμένας. — *οὐχὶ δικαίως*: supply *καταπίνουσι*; *i.e.* “Is this guzzling of goodies any more than a just recompense for their fine phrases in honour of these goddesses?” — *τί παθοῦσαι*: *what is the matter with them that* — ? S. 1279 c, HA. 968 c, G. 1566.

341. *εἴξασι*: 3d pl. of *ἔοικα*.

342. *ἐκεῖναι*: *yonder* clouds in the sky.

343. *δ' οὖν*: he does not know exactly; *but certainly*. — *πεπταμένοισιν*: prose would use *ἀνα-πεπτάννυμι*, here, as so often, electing the compound verb, while poetry chooses the simple.



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- Σω. ἀποφαίνουσαι τὴν φύσιν αὐτοῦ λύκοι ἐξαίφνης ἐγένοντο.
- Στ. ταῦτ' ἄρα ταῦτα Κλεώνυμον αὐται τὸν ρύψασπιν
χθὲς ἰδοῦσαι,
ὅτι δειλότατον τοῦτον ἐώρων, ἔλαφοι διὰ τοῦτ' ἐγένοντο.
- Σω. καὶ νῦν γ' ὅτι Κλεισθένη εἶδον, ὄρας, διὰ τοῦτ' ἐγένοντο γυναῖκες. 355
- Στ. χαίρετε τοίνυν, ὦ δέσποιναί· καὶ νῦν, εἴπερ τινὶ
κἄλλω,
οὐρανομήκη ρήξατε κάμοι φωνήν, ὦ παμβασίλειαι.
- Χο. χαῖρ', ὦ πρεσβῦτα παλαιογενές, θηράτ' ἀλόγων φιλομούσων,

unworthy, known now only by this verse, v. 399, and a mention of him by Eupolis as a peculator.

352. ἐγένοντο: gnomic.

353. ταῦτα: repeats ταῦτ'; *that's it then — that's why —*; cp. 319. — Κλεώνυμον: in Arist. he is a corpulent coward, a greedy cormorant, a perjured flatterer. He is barked at and nipped in the heels by the poet's jokes for at least fifteen years — from *Ach.* to *Thesm.*; cp. 400, 673 ff. — χθὲς: *only yesterday*; referring to the battle of Delium fought six months before, where there was much "shield-throwing" by the defeated Athenians.

354. ἔλαφοι: proverbially timid.

355. καὶ . . . γε: *yes, and*

now; n. on 293. — Κλεισθένη: another pet abomination of the poet, serving twenty-odd years (from *Ach.* to *Ran.*) as his model of a womanish, lecherous shaveling. — Arist. counts on his presence in the audience, and of course there is a roar at his expense. — διὰ τοῦτο: *that's why*.

356. χαίρετε: the 24 Clouds are now all present.

357. οὐρανομήκη κτέ.: this from Strepsy proves that bombast is catching.

358 ff. Chanted for the chorus by its headman, or κορυφαῖος (κορυφή *head*), who always acted as spokesman when the "chorus" engaged in non-lyric dialogue with the actors. — παλαιογενές: sounds Homeric and respectful,

σύ τε, λεπτοτάτων λήρων ἱερεῦ, φράζε πρὸς ἡμᾶς
ὅ τι χρήζεις·

οὐ γὰρ ἂν ἄλλω γ' ὑπακούσαιμεν τῶν νῦν μετεωρο-
σοφιστῶν 360

πλὴν ἢ Προδίκω, τῷ μὲν σοφίας καὶ γνώμης οὐνεκα,
σοὶ δέ,

ὅτι βρενθύει τ' ἐν ταῖσιν ὁδοῖς καὶ τῷ φθαλμῷ παρα-
βάλλεις,

κάνυπόδητος κακὰ πόλλ' ἀνέχει κάφ' ἡμῖν σεμνο-
προσωπεῖς.

Στ. ὦ γῆ, τοῦ φθέγματος, ὡς ἱερόν καὶ σεμνὸν καὶ
τερατῶδες.

Σω. αὐταὶ γάρ τοι μόναι εἰσὶ θεαί, τᾶλλα δὲ πάντ' ἐστὶ
φλύαρος. 365

Στ. ὁ Ζεὺς δ' ἡμῖν, φέρε, πρὸς τῆς γῆς, οὐλύμπιος οὐ
θεός ἐστιν;

but addressed to the grey-headed schoolboy is of course comic.

359. λεπτοτάτων κτέ. : *O priest of subtlest twaddle*; Arist. again speaks for himself, not for the character in the scene.

360. μετεωρο-σοφιστῶν : *professors of the High Lights*. — For ὑπακούσαιμεν see 274.

361. πλὴν ἢ : *except*; pleonastic, like ἄλλ' ἢ. — Προδίκω : professor of Synonym and Acribology (ἀκριβο-λογία) — an excellent teacher. Socrates said (Plato, *Theaet.* 151 b). for pupils without ideas. His σοφία is here put on a par with Socrates' strut (βρεν-

θύεσθαι), squint, and other eccentricities, as sufficient reason why these vaporous goddesses should “give ear and answer.”

363. ἐφ' ἡμῖν. ἐπί causal.

364. ὦ γῆ : *O Gee*; proper exclamation for a farmer, if “gee” were not slang. For the gen. following see on 153; for the word φθ' γμ. 319.

365. τοι : *you know, mark you*.

τᾶλλα πάντα : *v.* in the way of gods or dogmas. φλύαρος : the Athenians had before this heard the characters in Euripides' tragedies reduce the gods to nonsense.

366. πρὸς τῆς γῆς : *for land's*

- Σω. ποῖος Ζεύς; οὐ μὴ ληρήσης, οὐδ' ἔστι Ζεύς. Στ. τί λέγεις σύ;
 ἀλλὰ τίς ὕει; τουτὶ γὰρ ἔμοιγ' ἀπόφηναι πρῶτον ἀπάντων.
- Σω. αὐταὶ δὴπου· μεγάλοις δέ σ' ἐγὼ σημείοις αὐτὸ διδάξω.
 φέρε, ποῦ γὰρ πώποτ' ἄνευ Νεφελῶν ὕοντ' ἤδη τεθέασαι;
 370
 καίτοι χρῆν αἰθρίας ὕειν αὐτόν, ταύτας δ' ἀποδημείν.
- Στ. νῆ τὸν Ἀπόλλω, τοῦτό γε τοι δὴ τῶ νῦν λόγῳ εὖ προσέφυσας·
 καίτοι πρότερον τὸν Δί' ἀληθῶς ὤμην διὰ κοσκίνου οὐρεῖν.
 ἀλλ' ὅστις ὁ βροντῶν ἔστι φράσον, τοῦθ' ὁ με ποιεῖ τετρεμαίνειν.

sake, perhaps; again the fitting oath.

367. ποῖος Ζεύς: 247 n.; *Zeus Fiddlesticks!* — οὐ μὴ: 296 n. — οὐδ' ἔστι: *does not even exist*.

368. τίς ὕει: he has in mind Zeus's rainy epithets — ὄμβριος, ὑέτιος, κελαινεφής, νεφεληγερέτα. — ἔμοιγε: though all the world turn infidel, at least (γε) Streps. demands proofs.

369. δὴπου: *of course*.

370. ὕοντα: *sc. Δία*, often omitted with weather-verbs *νείφει*, *βροντᾶ*, *ἀστράπτει*, κτέ. — πώποτ' ἔμοιγε: *ever yet at any time*; cp. 346, 1061.

371. αἰθρίας: *gen.*; *in clear weather*. — αὐτόν: *of himself, alone*, without the aid of “ταύτας.” Long before this, Anaximenes had observed that rain came only when “squeezed out” of thickened clouds; but not till now had “science” begun to spread among the people.

372. *Well* (δὴ) *certainly* (τοι) *that* (τοῦτό γε). — εὖ προσ-έφυσας: *neatly clinched*; *lit. made to grow fast to*.



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ὁ Ζεὺς οὐκ ὦν, ἀλλ' ἀντ' αὐτοῦ Δῖνος νυνὶ βασι-
λεύων.

ἀτὰρ οὐδέν πω περὶ τοῦ πατάγου καὶ τῆς βροντῆς
μ' ἐδίδαξας.

Σω. οὐκ ἤκουσάς μου, τὰς Νεφέλας ὕδατος μεστὰς ὅτι
φημὶ
ἐμπιπτούσας ἀλλήλαισιν παταγεῖν διὰ τὴν πυκνό-
τητα;

Στ. φέρε, τουτὶ τῷ χρή πιστεύειν; Σω. ἀπὸ σαυτοῦ
'γὼ σε διδάξω. 385

ἤδη ζωμοῦ Παναθηναίοις ἐμπλησθεὶς εἶτ' ἐταράχθης
τὴν γαστέρα, καὶ κλόνος ἐξαίφνης αὐτὴν διεκυρκο-
ρύγησε;

Στ. νῆ τὸν Ἀπόλλω, καὶ δεινὰ ποιεῖ γ' εὐθύς μοι, καὶ
τετάρακται
χῶσπερ βροντὴ τὸ ζωμίδιον παταγεῖ καὶ δεινὰ
κέκραγεν
ἀτρέμας πρῶτον 'παππάξ' 'παππάξ,' κᾶπειτ' ἐπάγει
'παπαπαππάξ,' 390

dethroned by Juice (if we may so alter his jug) the muddled old man could hardly have told. But Uranus had yielded to Cronus, Cronus to Zeus; why not Zeus to Δῖνος?

382. οὐδέν πω . . . ἐδίδαξας: Streps. is indeed ἐπιλήσμων.

385. τῷ: = τίνι by *what evidence*. — ἀπὸ σαυτοῦ: an application both of Socrates' favourite motto, γνῶθι σαυτόν, and of his method of teaching by proceeding from the known to the unknown.

386. ἤδη: *ever* (346). — Παναθηναίοις: a festival when all probably over-ate themselves, a prototype of our Christmas. — εἶτα: *then, i.e.* under the circumstances indicated by the partic. preceding.

387. κλόνος: a fine war-word of the *Iliad*; *din, turmoil, tumult*.

388. δεινὰ ποιεῖ: *acts (carries on) dreadfully*.

389. ζωμίδιον: *wee bit of broth*.

390. ἐπ-άγει: ἐπι- with the *after-sense* it has in ἐπ-ωδή, ἐπί-

χῶταν χέζω, κομιδῆ βροντῆ παπαπαππάξ, ὥσπερ
ἐκέῖναι.

Σω. σκέψαι τοίνυν ἀπὸ γαστριδίου τυννῶτου ὅϊα πέπορ-
δας·

τὸν δ' Ἄερα τόνδ', ὄντ' ἀπέραντον, πῶς οὐκ εἰκὸς
μέγα βροντᾶν;

Στ. ταῦτ' ἄρα καὶ τῶνόματ' ἀλλήλοιν, βροντῆ καὶ πορδῆ,
ὁμοίω.

ἀλλ' ὁ κεραυνὸς πόθεν αὖ φέρεται λάμπων πυρί,
τοῦτο δίδαξον,

395

καὶ καταφρῦγει βάλλων ἡμᾶς, τοὺς δὲ ζῶντας περι-
φλύει;

τοῦτον γὰρ δὴ φανερώς ὁ Ζεὺς ἴησ' ἐπὶ τοὺς ἐπι-
όρκους.

Σω. καὶ πῶς, ὦ μῶρε σὺ καὶ κρονίων ὄζων καὶ βεκκε-
σέληνε,

λογος, ἐπί-γονος: hence here ἐπ-
άγειν *to add or subjoin*. Or the
verb may be used as in military
matters: *to bring on or lead up*
troops.

392. γαστριδίου: *tummykin*. —
τυνν-ουτου-ι: from Doric τυννός
(= μικρός) and οὔτος; *this small*,
with a gesture. Cp. *tant-illus*.

394. ταῦτ' ἄρα: 319 n. —
βροντῆ . . . πορδῆ: Strepsy is a
true ancient in holding to a close
connection between things and
their names; and if things are
alike their names must be alike —
though the resemblance here re-

minds one of the proposed deriva-
tion of Middletown from Moses, by
dropping -oses and suffixing -id-
dletown.

395. αὖ: marks the transit to
lightning.

396. τοὺς δέ: *while others*; as
if τοὺς μέν had preceded in place
of ἡμᾶς.

398. καὶ πῶς: *pray how?* —
κρονίων: Cronus reigned before
Zeus. To smell of his times is to
smell of wigs and knee-breeches
nowadays, to be old-fashioned,
antediluvian, palaeozoic. — βεκκε-
σέληνε: *aboriginal*, or contempo-

εἴπερ βάλλει τοὺς ἐπιόρκους, δῆτ' οὐχὶ Σίμων'
ἐνέπρησεν

οὐδὲ Κλεώνυμον οὐδὲ Θέωρον; καίτοι σφόδρα γ'
εἴσ' ἐπιόρκοι. 400

ἀλλὰ τὸν αὐτοῦ γε νεὼν βάλλει καὶ Σούνιον ' ἄκρον
' Ἀθηνέων '

καὶ τὰς δρῦς τὰς μεγάλας· τί μαθῶν; οὐ γὰρ δὴ
δρῦς γ' ἐπιορκεῖ.

Στ. οὐκ οἶδ'· ἀτὰρ εὖ σὺ λέγειν φαίνει. τί γὰρ ἔστιν
δῆθ' ὁ κεραυνός;

Σω. ὅταν εἰς ταύτας ἄνεμος ξηρὸς μετεωρισθεὶς κατα-
κλεισθῆ,

ἔνδοθεν αὐτὰς ὥσπερ κύστιν φυσᾶ, κάπειθ' ὑπ'
ἀνάγκης 405

rary with the ancient Phrygians whose name for bread, *βεκκός*, was thought by some to be the oldest in the world (Hdt. 2.2); or as old as the Arcadians who boasted of being pre-lunar (*προσέληνοι*). Hence *βεκκεσέληνος*.

399. *δῆτα*: uncommonly distant from the interr. *πῶς*. — *Σίμωνα* . . . *Κλεώνυμον*: the butts of 351, 353, are now joined by *Θέωρος*, probably some state official, who escapes oblivion solely through Aristophanes.

400. *σφόδρα*: with *ἐπιόρκοι* = *ἐπιορκότατοι* *desperately perjured*.

401. *ἄκρον Ἀθηνέων*: a Ho-

meric phrase (*Od.* 3. 278); hence long *a* in *ἄκρον* (335 n.) and Ionic *-εων*.

402. *τί μαθῶν*: *why?* Cp. *τί παθῶν*; in 340. — *γὰρ δὴ*: *for surely*.

403. *οὐκ οἶδα*: Poor Strepsy! He is not the first nor the last to forget to put in a “plea to the jurisdiction” before the bar of reason. — *ἔστιν*: “What *is* lightning really?”

405. *ὑπ' ἀνάγκης*: *ὑπό* with gen. rather than *διὰ* with acc. makes *ἀνάγκης* a personal agent, as we create by capital letters our modern deities Nature, Force, Evolution.



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εἰ μνήμων εἶ καὶ φροντιστής, καὶ τὸ ταλαίπωρον
ἔνεστιν

ἐν τῇ ψυχῇ, καὶ μὴ κάμνεις μήθ' ἔστως μήτε
βαδίζων, 415

μήτε ῥιγῶν ἄχθει λίαν μήτ' ἀριστᾶν ἐπι-
θυμῆς,

οἴνου τ' ἀπέχει καὶ γυμνασίων καὶ τῶν ἄλλων ἀνοή-
των,

καὶ βέλτιστον τοῦτο νομίζεις, ὅπερ εἰκὸς δεξιὸν
ἄνδρα,

νικᾶν πράττων καὶ βουλεύων καὶ τῇ γλώττῃ πολε-
μίζων.

ΣΤ. ἀλλ' οὐνεκά γε ψυχῆς στερρᾶς δυσκόλοκοίτου τε
μερίμνης 420

καὶ φειδωλοῦ καὶ τρυσιβίου γαστρὸς καὶ θυμβρέ-
πιδείπνου,

416. μήτε ῥιγῶν: for long τε before ῥ, see 344 n. μήτε in place of μηδέ is perhaps intentionally grandiose, after the manner of poets. — Here a bit of the real Socrates seems to be introduced; in Plato's *Symposium* are recorded instances of his endurance, *never wearying, whether standing, walking, or freezing*.

417 ff. A reversion again to the un-Socratic qualities of the hard-studying rhetorician, the water-drinker, the pale-face (ὠχρός 103), who shuns gymnasia and sacrifices even health to the new am-

bition, Success in Public Life (νικᾶν πράττων).

419. πράττων: a word much used of public activity in courts, senate, and assembly; cp. πολιτεύομαι. — γλώττῃ: τοῦτο γὰρ ὄπλον ῥήτορος (schol.). — πολεμίζων: *doing battle*; heroic for πολεμῶν.

420. οὐνεκά: *quod attinet ad, as for* —. — μερίμνης: a rather elevated word for φροντίδος of 229, 233.

421. τρυσιβίου: *stingy*, lit. *life-wearing*. — θυμβρέπιδείπνου: in English we may generalize θύμβρα (*savoury*) and translate *vegetarian*.

ἀμέλει, θαρρῶν, οὔνεκα τούτων, ἐπιχαλκεύειν παρέ-
χοιμ' ἄν.

Σω. ἄλλο τι δῆτ' οὐ νομιεῖς ἤδη θεὸν οὔδένα πλὴν ἄπερ
ἡμεῖς,

τὸ Χάος τουτὶ καὶ τὰς Νεφέλας καὶ τὴν γλῶτταν,
τρία ταυτί;

Στ. οὐδ' ἂν διαλεχθείην γ' ἀτεχνῶς τοῖς ἄλλοις, οὐδ' ἂν
ἀπαντῶν.

425

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

Χο. λέγε νυν ἡμῖν, ὅ τι σοι δρῶμεν, θαρρῶν, ὡς οὐκ
ἀτυχήσεις

ἡμᾶς τιμῶν καὶ θαυμάζων καὶ ζητῶν δεξιὸς εἶναι.

Στ. ὦ δέσποινα, δέομαι τοίνυν ὑμῶν τουτὶ πάνυ μικρόν,
τῶν Ἑλλήνων εἶναί με λέγειν ἑκατὸν σταδίοισιν
ἄριστον.

430

422. ἀμέλει: *imv.*, *have no care, no fear, never mind.* — θαρρῶν: 141 n. — παρέχοιμι: *sc.* ἐμυντόν. They can pound on his "economical stomach" as they will; he will stand the test there. In Aeschylus' *Persians* 51 two warriors are called *λόγχης ἄκμονες anvils for the spear.*

423. ἄλλο τι: *sc.* ἔστιν ἤ; a mere interr. *nonne*, or the French opening *n'est-ce pas que* — S. 1542, HA. 1015 b, G. 1604. *Will you not indeed (ὀητα) refuse to believe (οὐ νομιεῖς) henceforth in*

any god? οὔδένα after θεόν merely repeats the οὐ before νομιεῖς.

424. In 264 f. the divinities were Air, Aether, and Clouds; here, Vacuum, Clouds, and Tongue; in 627 they will be Respiration, Vacuum, and Air.

425. Strepsy is thoroughgoing, like all quick converts. He will cut his old friends dead, if he meets them (ἀπαντάω).

426. ἐπι-θείην: *sc.* on the altar.

427. δρῶμεν: subjunctive.

428. θαυμάζων: *venerating.*

430. λέγειν: with ἄριστον.

- Χο. ἀλλ' ἔσται σοι τοῦτο παρ' ἡμῶν· ὥστε τὸ λοιπὸν
 γ' ἀπὸ τουδὶ
 ἐν τῷ δήμῳ γνώμας οὐδεὶς νικήσει πλείονας ἢ σύ.
 Στ. μὴ μοί γε λέγειν γνώμας μεγάλας· οὐ γὰρ τούτων
 ἐπιθυμῶ,
 ἀλλ' ὅσ' ἐμαυτῷ στρεψοδικῆσαι καὶ τοὺς χρήστας
 δίολισθῆναι.
 Χο. τεύξει τοίνυν ὧν ἰμείρεις· οὐ γὰρ μεγάλων ἐπιθυμεῖς.
 ἀλλὰ σεαυτὸν θαρρῶν παράδος τοῖς ἡμετέροις προ-
 πόλοισι. 436
 Στ. δράσω ταῦθ' ὑμῖν πιστεύσας· ἢ γὰρ ἀνάγκη με
 πιέζει
 διὰ τοὺς ἵππους τοὺς κοππατίας καὶ τὸν γάμον ὅς
 μ' ἐπέτριψε.
 νῦν οὖν (τούτῳ) χρήσθων ἀτεχνῶς
 ὅτι βούλονται·

431. τὸ λοιπὸν γ' ἀπὸ τουδὶ: imposing pleonasm; *hereafter from this present moment.*

432. ἐν τῷ δήμῳ: *i.e.* τῇ ἐκκλησίᾳ. — γνώμας νικήσει: *shall put through bills, carry propositions; inner acc., as in 99.*

433. μὴ μοί γε: *sc.* εἶπητε. — λέγειν γνώμας: a parliamentary phrase; *to propose or make motions.*

434. ὅσα: with *inf.* = *enough to* = τοσοῦτων ἐπιθυμῶ ὥστε. S. 1241, GMT. 759. — στρεψοδικῆσαι: the *omen* of his *nomen*. He desired only a shifty education, now called “practical.”

435. ἰμείρεις: *yearn*; the prose word is ἐπιθυμῶ.

436. προπόλοισι: *ministrants, temple servants, i.e.* Socrates and his scholars. The new divinities take over old terms and rites, the parody of initiation is still kept up.

437. ἀνάγκη: the goddess of vv. 377 and 405 has now clutched poor Strepsiades.

439–56. Anapaestic hypermeter or “system,” to be read in one breath and hence named πνίγος, a *choker*, or μακρόν. Strepsiades has caught the spirit of long-winded speech. See *Introd.* § 132 γ'.

439. τούτῳ: *i.e.* Streps. himself.



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δρώντων ἀτεχνῶς ὅτι χρήζουσιν,
 κεί βούλονται
 νῆ τὴν Δήμητρ' ἔκ μου χορδὴν
 τοῖς φροντισταῖς παραθέντων.

455

Χο. λῆμα μὲν πάρεστι τῷδέ γ'
 οὐκ ἄτολμον ἀλλ' ἔτοιμον. ἴσθι δ' ὡς
 ταῦτα μαθὼν παρ' ἐμοῦ κλέος οὐρανόμηκες
 ἐν βροτοῖσιν ἔξεις.

460

Στ. τί πείσομαι; Χο. τὸν πάντα χρόνον μετ' ἐμοῦ
 ζηλωτότατον βίον ἀνθρώπων διάξεις.

Στ. ἄρά γε τοῦτ' ἄρ' ἐγώ ποτ'

465

ᾔψομαι; Χο. ὥστε γέ σου πολλοὺς ἐπὶ ταῖσι
 θύραις ἀεὶ καθῆσθαι,

βουλομένους ἀνακοινοῦσθαί τε καὶ ἐς λόγον ἐλθεῖν
 πράγματα κἀντιγραφὰς πολλῶν ταλάντων

453. δρώντων: imv., as παραθέντων in 456.

455. χορδὴν: no dedication could be more complete!

457-75. Song and dance by the chorus. See Introd. § 135 for the rhythm, and note the elevated diction: λῆμα for φρόνημα or φύσις (*mettle*, perhaps, for *spirit*); κλέος for δόξα, with οὐρανόμηκες, making a Homeric phrase; βροτός for θνητός.

457. τῷδε: sc. Strepsiades.

458. ἴσθι: addressing him.

459. παρ' ἐμοῦ: with ἔξεις.

461 ff. Probably a parody on

the εὐδαιμονία promised to all initiates into mysteries.

464. ἀνθρώπων: *in the world*. — διάξεις: if with the Clouds, presumably in "castles in the air."

465. ἄρα . . . ἄρα: the interr. and inferential forms in one and the same clause, said to appear only here in Attic literature.

466. ᾔψομαι: the rites of initiation are being parodied throughout: after instruction in the new theology (250 ff.), renunciation of the old belief (425), and dedication to the phrontists (455 f.), there follows assurance of perfect

ἄξια σῆ φρενὶ συμβουλευσομένους μετὰ σοῦ. 475

ἀλλ' ἐγχείρει τὸν πρεσβύτην ὅτι περ μέλλεις προ-
 διδάσκειν,
 καὶ διακίνει τὸν νοῦν αὐτοῦ καὶ τῆς γνώμης ἀπο-
 πειρῶ.

Σω. ἄγε δὴ κάτειπέ μοι σὺ τὸν σαυτοῦ τρόπον,
 ἵν' αὐτὸν εἰδὼς ὅστις ἐστὶ, μηχανὰς
 ἤδη ἔπι τούτοις πρὸς σέ καινὰς προσφέρω. 480
 Στ. τί δέ; τειχομαχεῖν μοι διανοεῖ πρὸς τῶν θεῶν;
 Σω. οὐκ, ἀλλὰ βραχέα σου πυθέσθαι βούλομαι.
 ἦ μνημονικὸς εἶ; Στ. δύο τρόπῳ, νῆ τὸν Δία.

bliss (464), and the vision (ἐπο-
 πτεία) that the lawyers of all ages
 long for—a crowd of clients at
 their doors (469 f.).—ὥστε γε:
aye, so that.—σου: on its posi-
 tion (normal) see 257 n.

470. ἀνακοινοῦσθαι: reaches
 over to πράγματα and ἀντιγραφάς.

471. πράγματα: *actions at law.*
 —ἀντιγραφάς: the *defences* against
 such actions.—ταλάντων: gen.
 of the value involved.

475. ἄξια σῆ φρενί: *worthy of
 thy wit*; note the poetic word and
 the poetic omission of τῆ before σῆ.

476–509. Transition scene: en-
 trance examination.

476 f. Chanted by κορυφαῖος
 to Socrates.—πρεσβύτην: not to
 be construed with ἐγχείρει, which
 requires dat. or inf., but as ob-

ject of προδιδάσκειν.—προ-: *first*
 (in point of time).

477. δια-κίνει: *bestir.*—γνώ-
 μης: *native wit, natural capacity.*

478. The spoken dialogue is
 resumed.—κάτειπε: *disclose*, not
 merely *tell.*—τρόπον: *turn, bent.*

480. ἐπὶ τούτοις: *thereupon,*
next; cp. 390 n.

481. The military phrase μη-
 χανὰς προσφέρειν *to bring to bear
 engines* (of war) alarms Streps.,
 unaware of its transference to
 pedagogic methods of attack

483. ἦ: is a mere interr.
 mark, like ἄρα, sensibly put at the
 beginning like the inverted Span-
 ish interr. (¿) to warn one what
 tone of thought and voice is to
 come.—μνημονικός: = *μνήμων* in
 484. The formation of adjs. in

ἦν μὲν γ' ὀφείληται τί μοι, μνήμων πάνυ·

ἐὰν δ' ὀφείλω, σχέτλιος, ἐπιλήσμων πάνυ. 485

Σω. ἔνεστι δῆτά σοι λέγειν ἐν τῇ φύσει;

Στ. λέγειν μὲν οὐκ ἔνεστ', ἀποστερεῖν δ' ἔνι.

Σω. πῶς οὖν δυνήσκει μανθάνειν; Στ. ἀμέλει, καλῶς.

Σω. ἄγε νυν ὅπως, ὅταν τι προβάλω σοι σοφὸν
περὶ τῶν μετεώρων, εὐθέως ὑφάρπάσει. 490

Στ. τί δαί; κυνηδὸν τὴν σοφίαν σιτήσομαι;

Σω. ἄνθρωπος ἀμαθῆς οὔτοσὶ καὶ βάρβαρος.

δέδοικά σ', ὦ πρεσβῦτα, μὴ πληγῶν δέει.

φέρ' ἴδω, τί δράῃς, ἦν τίς σε τύπτῃ; Στ. τύπτομαι,

κάπειτ' ἐπισχῶν ὀλίγον ἐπιμαρτύρομαι, 495

-ικός was an affectation of the New Rhetoric; cp. 728. Streps. soon catches it, as in 747, 821, 1172 f., 1258. Cp. the craze for substantives in -σις (318 n.) and the modern one for verbs in -ize and for all words introduced by the Evolution-theory, as "survival," "adaptation," "environment." — δύο τρόπω: "yes and no."

484. γε: explicative, as in 440.

485. σχέτλιος: *ill-fated man*; a tragic yowl of self-pity, much affected by Euripides. — -μων πάνυ: identity of sound with 484 heightens the contrast in sense.

487. The joke, if any, must be the pun in λέγειν and its fut. heard in ἀποστ-ερεῖν: *to hold forth* and *to with-hold*. This is incredibly bad; but Strepsy's valour has run

as low as that of Bob Acres at prospect of his duel, and he may be excusable in keeping up his spirits on any poor crutch of a joke.

488. ἀμέλει: 422 n.

489. ὅπως: with fut. mid. ὑφ-αρπάσει; 257 n. — προ-βάλω: Streps. goes down again on this pedagogic metaphor. He has "thrown forth" food to his dogs all his life; but he did not know that at schools men "snapped up wisdom dog-fashion" (491).

491. τί δαί: = τί δέ, but emotionalized into a long-drawn *w-h-a-a-a-t!* or *why s-o?*

493. σε: prolepsis; 95 n

495. ἐπι-σχῶν: *holding on, waiting*. So frequently ἐπί-σχεσ *hold on!* — ἐπιμαρτύρ.: viz. to the fact τύπτομαι.



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δός μοι μελιτοῦτταν πρότερον · ὡς δέδοικ' ἐγὼ
εἶσω καταβαίνων ὥσπερ εἰς Τροφωνίου.

Σω. χῶρει · τί κυπτάζεις ἔχων περὶ τὴν θύραν;

Χο. ἀλλ' ἴθι χαίρων τῆς ἀνδρείας
οὔνεκα ταύτης.

510

εὐτυχία γένοιτο τὰν-
θρώπων, ὅτι προήκων

any adj.; as in "rather pretty" (than ugly).

507. ἐγὼ: *for my part*.

508 f. εἰς Τροφωνίου: *sc. ἄντρον*. High above a deep gorge in the wild mountain-scenery of Boeotia, the ancients for a thousand years visited the dream-oracle of Trophonius, entering by narrow aperture a subterranean cave of various chambers, full of horrors — among them serpents which had to be appeased with honey-cakes (μελιτοῦτται). Well might Streps. *keep pottering* (κυπτάζειν) *about the door* of the Cogitatorium, if its looks boded such an interior. — ἔχων: 131 n.

ΠΑΡΑΒΑΣΙΣ 510-626

On the Parabasis in the comedies of Arist. note the following essentials: that (1) its name is derived from the coming forward (παρα-βαίνειν) of the chorus; (2) it is delivered during the absence of the actors from the

scene; (3) is sung in part by the chorus, in part chanted by the κορυφαῖος or κορυφαῖοι; (4) is composed in a set scheme of seven parts in fixed order, though rarely are all the parts to be found in any one parabasis; (5) is commonly a digression from the plot, concerning itself with the personal affairs of poet or chorus, with politics, or with direct abuse of some social noteworthy of the day. The parts are named below as they occur.

510-17. Κομμάτιον (*little cut*): chanted or sung by the κορυφαῖος as the actors depart and the chorus march or dance into position for the elaborate *ballet* to follow. See Introd. § 136 for the rhythm.

510. ἴθι χαίρων: "Go and God bless you": the usual formula for speeding the actor's exit. — ἀνδρείας: ironical, after his "pottering."

513. ὅτι προ-: for the long syllable ι-πρ cp. 277, 301, 313, 320, 335.

ἔς βαθὺ τῆς ἡλικίας,
νεωτέροις τὴν φύσιν αὐ-
τοῦ πράγμασιν χρωτίζεται.
καὶ σοφίαν ἐπασκεῖ.

515

ὦ θεώμενοι, κατερῶ πρὸς ὑμᾶς ἐλευθέρως
τᾶληθῆ, νῆ τὸν Διόνῦσον τὸν ἐκθρέψαντά με.
οὔτω νικῆσαιμί τ' ἐγὼ καὶ νομιζοίμην σοφός, 520
ὡς ὑμᾶς ἡγούμενος εἶναι θεᾶτας δεξιούς
καὶ ταύτην σοφώτατ' ἔχειν τῶν ἐμῶν κωμωδιῶν,
πρώτους ἡξίωσ' ἀναγεῦσ' ὑμᾶς, ἢ παρέσχε μοι

515. νεωτέροις: rather youthful (than elderly) activities (πράγμασι); the adj. is made emphatic by isolation, in contrast to his own proper nature.

518-62. Παράβασις proper: chanted by the κορυφαῖος. This present parabasis was written probably some five years after the failure of the play in 423 B.C. (see Hypoth. β' ad fin. and n. on 553, 558). Employing the first person ἐγὼ throughout, it seems as if Arist. intended to take the part of the κορυφαῖος himself and saucily give the Athenians a piece of his mind. On the rhythm see Introd. § 132 ζ'.

518. κατ-ερῶ: will tell you up and down, as we say. Cp. 478.

519. Διόνῦσον: an oath by the god of Comedy "to tell the truth" is, as it were: "So help me, Blarney," or "By the Father of Lies" that reared me.

520 f. οὔτω . . . ὡς: lit. in proportion may I win the prize as; an affirmative wish-formula where English prefers a negative: *May I not win the prize if I did not* —. — σοφός: clever, witty. — δεξιούς: = σοφούς; the blarney begins.

522. σοφώτατα ἔχειν: adv. with intr. ἔχειν = corresponding adj. with εἶναι.

523. πρώτους: in emphatic position; a truly American and comic "bluff" — as if, forsooth, after winning victories from the start in the capital city, he could have thought for a moment of producing his comedy elsewhere. for example, at the Rural Dionysia, or at Piraeus. or in Aegina! Translate from 520: "May I lose the prize and be deemed a fool, if I did not — because thinking you a public of clever wit and *this* the cleverest of my comedies — make you for that reason its first tasters."

ἔργον πλείστον· εἶτ' ἀνεχώρουν ὑπ' ἀνδρῶν φορτικῶν

524

ἡττηθείς, οὐκ ἄξιος ὢν· ταῦτ' οὖν ὑμῖν μέμφομαι
τοῖς σοφοῖς, ὧν οὐνεκ' ἐγὼ ταῦτ' ἐπραγματευόμην.
ἀλλ' οὐδ' ὡς ὑμῶν ποθ' ἐκὼν προδώσω τοὺς
δεξιούς.

ἐξ ὅτου γὰρ ἐνθάδ' ὑπ' ἀνδρῶν, οἷς ἡδὺ καὶ λέγειν,
ὁ σῶφρων τε χῶ καταπύγων ἄριστ' ἠκουσάτην,
κἀγώ, παρθένος γὰρ ἔτ' ἦν, κοῦκ ἐξῆν πῶ μοι τεκεῖν,
ἐξέθηκα, παῖς δ' ἑτέρα τις λαβοῦσ' ἀνείλετο, 531
ὑμεῖς δ' ἐξεθρέψατε γενναίως κἀπαιδεύσατε·
ἐκ τούτου μοι πιστὰ παρ' ὑμῶν γνώμης ἔσθ' ὄρκια.

ἀνα-γεῦσαι: can hardly differ from the simple γεῦσαι.

524. ἀν-εχώρουν: *withdrew* from the field; a military term. — ἀνδρῶν φορτικῶν: *vulgarians*. All competitors of our poet were “low fellows,” as he always takes pains to tell us; see *Introd.* § 98 and note thereto.

526. τοῖς σοφοῖς: *connoisseurs*.

528. ἐξ ὅτου: *ever since*, viz. since 427 B.C., the date of his first play, the *Banqueters*. — ἐνθάδε: *here*, in this theatre. — οἷς ἡδὺ καὶ λέγειν: *whom it is delightful even to address*, though winning no prize; again flattery.

529. σῶφρων . . . καταπύγων: the names of the two brothers in the *Banqueters* contrasted as the products of the Old and the New

Education; *Moralitee* and *Debauchee*. — ἄριστ' ἠκουσάτην: purposeful slip of the memory; the play took second prize, hence was not “most highly spoken of” (ἀκούω as passive of λέγω, S. 1075, HA. 820, G. 1241).

530. παρθένος: what fact lies back of the figure of speech is not certain — probably that he was a mere child in theatrical experience. — τεκεῖν: metaphorical for διδάσκειν, to “bring out” a drama.

531. ἐξέθηκα: the *vox propria* for *exposing* undesirable infants, as Oedipus was. — παῖς ἑτέρα: *i.e.* the actor or poet who brought out the *Banqueters*.

533. ἐκ τούτου: resumes ἐξ ὅτου of 528.



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τύπτει τὸν παρόντ', ἀφανίζων πονηρὰ σκώμματα,
 οὐδ' εἰσῆξε δᾶδας ἔχουσ', οὐδ' ἰοῦ ἰοῦ βοᾶ,
 ἀλλ' αὐτῇ καὶ τοῖς ἔπεσιν πιστεύουσ' ἐλήλυθεν.
 κἀγὼ μὲν τοιοῦτος ἀνὴρ ὦν ποιητῆς οὐ κομῶ, 545
 οὐδ' ὑμᾶς ζητῶ ἔξαπατᾶν δις καὶ τρίς ταῦτ'
 εἰσάγων,
 ἀλλ' ἀεὶ καινὰς ἰδέας εἰσφέρων σοφίζομαι,
 οὐδὲν ἀλλήλαισιν ὁμοίας καὶ πάσας δεξιὰς·
 ὅς μέγιστον ὄντα Κλέων' ἔπαισ' εἰς τὴν γαστέρα,
 κοῦκ ἐτόλμησ' αὐθις ἐπεμπεδῆσ' αὐτῷ κειμένῳ. 550

542. ἀφανίζων: *trying to conceal*.

543. εἰσ-ῆξε: gnomic aor., ἔπτω (ἀίσσω), going back to ἦτις in 537 for its subject.

545. οὐ κομῶ: *do not wear long hair* means *am not proud, put on no (h)airs*—making necessity a virtue.

546. εἰσ-άγων: *i.e.* into the play; very saucy, because even now he is refurbishing the first *Clouds* and re-using the *ideas* of the *Banqueters*.

547. καινὰς: anything but true, as just noted. — ἰδέας: *ideas*; not here as in 289.

549. ὅς: causal; *for I.* — μέγιστον ὄντα: Cleon was *in the height of his glory* after the capture of Sphacteria in 425 B.C. — ἔπαισα: *i.e.* in the most savage of all his plays, the *Knights*.

550. If van Leeuwen's conten-

tion is true that Arist., being of foreign blood, had exhibited the *Knights* in his own name illegally, and was hence prosecuted by Cleon and debarred from ever again exhibiting (see *Introd.* § 6), then it was not Cleon who was *laid low* (κειμένῳ), but the poet; and the reason why he “did not have the heart to jump on Cleon again” was not lest he might repeat himself, but because he did not dare (οὐκ ἐτόλμησα) to do so. The comic impudence of the claim certainly fits well with van Leeuwen's theory. True or not, however, the comic impudence is still present in saying that he never “jumped on Cleon” again; for he plays upon him as from a masked battery throughout the *Wasps* and ridicules his memory for twenty years after his death (in *Frogs*, v. 564, 405 B.C.).

οὔτοι δ', ὡς ἅπαξ παρέδωκεν λαβὴν Ἵπέρβολος,
τοῦτον δείλαιον κολετρῶσ' αἰεὶ καὶ τὴν μητέρα.

Εὐπολις μὲν τὸν Μαρικᾶν πρῶτιστον παρείλκυσε
ἐκστρέψας τοὺς ἡμετέρους Ἰππέας κακὸς κακῶς,
προσθεὶς αὐτῷ γραῦν μεθύσῃν τοῦ κόρδακος οὔνεχ',
ἣν

555

Φρύνιχος πάλαι πεποίηχ', ἣν τὸ κῆτος ἤσθειεν.

551. οὔτοι: those dull rival poets. — Ἵπέρβολος: first a lamp-seller, then, after some lessons in rhetoric (v. 876), a *συνήγορος* (*i.e.* a “friend” whom you could hire to speak for you in the law-courts); successful in this, he next aspires to office (v. 623). After the death of Cleon he emerges as *προστάτης τοῦ δήμου*, “champion of the people.” Later on, in 417 B.C., he will be ostracized and in 411 assassinated. So ran the life of ancient pettifogger-demagogues. — λαβὴν: what particular *handle for attack* is not known.

552. κολετρῶσι: to *trample on* = ἐμπηδάω.

553. “Eupolis atque Cratinus Aristophanesque poetae” (Hor. *Sat.* 1. 4. 1) were the three greatest comic poets of the fifth century B.C. Eupolis lived about 446–411 B.C. — Μαρικᾶν: a comedy played 421 B.C.; hence this parabasis was written after 421. — πρῶτιστον: *i.e.* was the first attack. — παρ-εἴλκυσε: *lugged in*, not παρ-ἤγαγε *presented*, because the

Maricas was such a heavy, awkward imitation of the *Knights*!

554. ἐκ-στρέψας: 88 n. To this charge of plagiarism Eupolis retorted, the schol. tells us, in his next play the *Βάπται*, claiming to have “collaborated the *Knights* and presented it to this bald head.” Such sallies were mere good-natured banter often paralleled in modern after-dinner speeches. We need not believe that their rivalry for the prize led to an actual breach of friendship, as is sometimes stated. See *Introd.* § 98.

555. προσθεὶς κτέ.: for the purpose, the schol. says, of representing the mother of Hyberbolus. Comedy spared no one; see *Introd.* § 97.

556. Φρύνιχος: another contemporary poet, who had travestied the story of Andromeda. In place of this beautiful princess — chained to a rock to be devoured by a sea-monster, but delivered by the hero Perseus — he had substituted a “drunken old hag whom

εἶθ' Ἑρμιππος αὖθις ἐποίησεν εἰς Ὑπέρβολον,
 ἄλλοι τ' ἤδη πάντες ἐρείδουσιν εἰς Ὑπέρβολον,
 τὰς εἰκοὺς τῶν ἐγχέλεων τὰς ἐμὰς μιμούμενοι. 559
 ὅστις οὖν τούτοισι γελᾷ, τοῖς ἐμοῖς μὴ χαιρέτω·
 ἦν δ' ἐμοὶ καὶ τοῖσιν ἐμοῖς εὐφραίνησθ' εὐρήμασιν,
 εἰς τὰς ὥρας τὰς ἑτέρας εὖ φρονεῖν δοκήσετε.

ὑψιμέδοντα μὲν θεῶν

[ὠδή

the whale ate" *un*-delivered. Eupolis had made off with her too, if we may trust the badinage of Aristophanes.

557. ἐποίησε: *composed*. (a comedy), as in 335, 556. This was probably the Ἄρτοπώλιδες.

558. ἄλλοι πάντες: Arist. neglects to tell us that he himself was the first to imitate Eupolis in "pressing hard on Hyperbolus", viz. in the *Peace* (vv. 681, 921, 1319) brought out 421 B.C. at the Dionysia only a few months after the *Maricas*, which had been presented at the Lenaea. He continues the sport also in this play; vv. 623, 876, 1065. — ἤδη: first Eupolis (v. 553), then Hermippus (557), and *now* (ἤδη). As Hyperbolus was banished early in the year 417 never to return, this parabasis was probably written in 418. Note the iteration of εἰς Ὑπέρβολον to make us feel the iteration of these parrot-poets.

559. εἰκοὺς: = εἰκόνας, from εἰκῶ = εἰκῶν In the *Knights*,

864 ff., Arist. had drawn an odious comparison between Cleon and eel-catchers, who roil the water the better to catch. Clearly these uninventive rivals had been applying his *eel-comparisons* to Hyperbolus, *i.e.* not merely imitating the *Knights* as a whole in its concentrated attack upon one demagogue, but even "turning it inside out" to appropriate its clever details of phraseology (λέξεις, as the schol. says).

561. εὐφραίνησθε: not an everyday word; perhaps = *to joy*.

562. εἰς τὰς ὥρας κτέ.: *till next year or season*, when your taste will be tested again; for a year anyhow they will enjoy the reputation of good sense. ὥρας plural is regular. — εὖ φρονεῖν: echoes the sound of εὐφραίνησθε. — δοκήσετε: a poetic form for δόξετε. — After the Παράβασις proper follows usually a πνίγος as in 439-56. Here it is omitted, perhaps because never written.

563-74. Ὠιδή: probably sung



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δαιμόνων ἡμῖν μόναις οὐ θύετ' οὐδὲ σπένδετε,
 αἴτινες τηροῦμεν ὑμᾶς. ἦν γὰρ ἢ τις ἔξοδος
 μηδενὶ ξὺν νῶ, τότε ἢ βροντῶμεν ἢ ψακάζομεν. 580
 εἶτα τὸν θεοῖσιν ἐχθρὸν βυρσοδέψην Παφλαγόνα
 ἠνίχ' ἤρεῖσθε στρατηγόν, τὰς ὀφρῦς συνήγομεν
 κάποιουμέναι δεινά, 'βροντὴ δ' ἐρράγη δι' ἀστραπῆς'.
 ἢ σελήνη δ' ἐξέλειπε τὰς ὁδοὺς, ὁ δ' ἥλιος,
 τὴν θρυαλλίδ' εἰς ἑαυτὸν εὐθέως ξυνελκύσας, 585
 οὐ φανεῖν ἔφασκεν ὑμῖν, εἰ στρατηγήσει Κλέων.

578. ἡμῖν: we should expect ἡμεῖς in agreement with ὠφελοῦσαι; but the nom. proving unsuitable is changed; as not infrequently.

579. ἔξοδος: *expedition*.

580. βροντῶμεν κτέ.: the ancients believed bad weather to be one of divinity's direct expressions of disfavour. Hence those who studied τὰ μετέωρα with a view to physical explanation were regarded as atheists. Perhaps some such demonstration of the weather had indeed occurred some five months before the first *Clouds*, when the Athenians set forth on their disastrous expedition against Delium (Nov., 424 B.C.).

581. εἶτα: *secondly*. — τὸν θεοῖσιν κτέ.: *the accursed Paphlagonian tanner* is Cleon, the demagogue, son of a tanner, presented in the *Knights* as a slave from Paphlagonia, whose oratory was of the ebullient sort,

as if from παφλάζειν *to boil and froth*.

582. ἤρεῖσθε: imperfect; "were for electing," probably at the spring elections of 423, shortly before the *Clouds* was presented.

583. βροντὴ κτέ.: quoted from Sophocles. In *Ach.* Arist. has the ἐκκλησία of the people dismissed for a mere drop of rain — which need not be a comic exaggeration, for ancient superstition was very crass.

584. ἐξέλειπε: imperfect, as if only a "conative" eclipse. The sun, too, only threatened one (ἔφασκε), *contracting his wick* (585). Here again may be an allusion to actual bad weather, compelling postponement of the election to the next meeting of the ἐκκλησία.

586. στρατηγήσει: the minatory use of the fut. indic. in a conditional clause; S. 1410, GMT. 447, *infra* 1278.

ἀλλ' ὅμως εἴλεσθε τοῦτον. φασὶ γὰρ δυσβουλίαν
 τῆδε τῆ πόλει προσεῖναι, ταῦτα μέντοι τοὺς θεούς,
 ἄττ' ἂν ὑμεῖς ἐξαμάρτητ', ἐπὶ τὸ βέλτιον τρέπειν.
 ὡς δὲ καὶ τοῦτο ξυνοίσει, ῥαδίως διδάξομεν· 590
 ἦν Κλέωνα, τὸν λάρων, δώρων ἐλόντες καὶ κλοπῆς,
 εἶτα φῖμώσητε τούτου τῷ ξύλῳ τὸν αὐχένα,
 αὐθις εἰς τὰρχαῖον ὑμῖν, εἴ τι κάξημάρτετε,
 ἐπὶ τὸ βέλτιον τὸ πρᾶγμα τῆ πόλει συνοίσεται.

ἀμφί μοι αὐτε, Φοῖβ' ἄναξ,

[ἀντωδή

587. φασί: Athens was often spoken of as the darling of the gods and a fool for luck.

588. προσεῖναι: the regular verb for any quality that is attached to, or inherent in, or belongs to a thing. — μέντοι: adversat., as if μέν stood after δυσβουλίαν.

590. καὶ τοῦτο: even this Cleon-election. — ξυν-οίσει: ὠφελήσει (schol.).

591. δώρων: = δωρο-δοκίας reception of gifts. — ἐλόντες: in its legal sense; convict.

592. εἶτα: after partic. as in 386.— φιμώσητε: the usual verb for binding in the stocks is δεῖν; but if the culprit is a voracious gull (λάρων), the poet thinks muzzling (φιμοῦν) would best stop his guzzling. — τούτου: out of its usual (attributive) position, perhaps for emphasis. — τῷ ξύλῳ: a neck-pillory. The complete stocks for

neck, both hands, and feet, was called the πεντε-σύριγγον ξύλον.

593. εἰς τὰρχαῖον: in the old fashion, as of yore; cp. εἰς τάχος = ταχέως. — ὑμῖν: you will find. — εἴ τι καί: καί admits the fact; even if you did err a bit.

594. συν-οίσεται: (if the text is right) = συνοίσει of 590; will turn out.

595–606. Ἄντ-ωδή: sung by the second half-chorus, a hymn to Phoebus Apollo, Ephesian Artemis, Athene, and Dionysus. Again the diction becomes elevated and religious; note ἄναξ, μάκαιρα, μεγάλως, σελαγιῆ, as well as the epithets applied to the divinities.

595. ἀμφί μοι αὐτε: the first words of a famous strain to Apollo by the poet Terpander in hexameters: ἀμφί μοι αὐτε ἄναχθ' ἑκαταβόλον ἄειδ', ὦ φρήν “Sing me

Δήλιε, Κυνθίαν ἔχων 596
 ὑψί^νκέρα^ντα πέτραν,
 ἢ τ' Ἐφέσου μάκαιρα πάγχρῦσον ἔχεις
 οἶκον, ἐν ᾧ κόραι σε Λῦδῶν μεγάλως σέβουσιν,
 ἢ τ' ἐπιχώριος ἡμετέρα θεός, 601
 αἰγίδος ἡνίοχος, πολιοῦχος Ἀθάνα,
 Παρνασσίαν θ' ὅς κατέχων
 πέτραν σὺν πεύκαις σελαγεί,
 Βάκχαις Δελφίσιν ἐμπρέπων, 605
 κωμαστῆς Διόνῦσος.

ἡνίχ' ἡμεῖς δεῦρ' ἀφορμᾶσθαι παρέσκευάσμεθα,

again, O my Soul, of the Lord, the Far-darter of arrows." This ἀμφι-ἀνακτα opening was so much used by the dithyrambic poets that the verb ἀμφιανακτίζειν was formed for them, and they were comically named the ἀμφιἀνακτες *Hallelujah-tics*, or *Halle-lunatics*. Arist. seems here to be outdoing their propensity for soaring sentences, wherein verbs were postponed to the end, and words belonging together were widely severed; for observe that the verb ἄειδε or equivalent he never reaches at all, and ἀμφί and μοι are left stranded. — αὐτε: epic word used also in tragedy.

596. Κυνθίαν πέτραν: the *Cynthian rock* on the island of Delos, sometimes called Mt. Cynthus, boasts a *lofty horn* only by author-

ity of the poets. Its real height is some 400 feet.

598. μάκαιρα: attracted into the relative clause, instead of σύ τε, μάκαιρα, ἢ —.

599. οἶκον: the famous temple afterwards burned, 356 B.C., on the night Alexander the Great was born. "Great is Diana of the Ephesians."

601. ἐπιχώριος: forgetting they are vagabonds, the Clouds become Athenians.

604. πεύκαις: the prose *torch* is λαμπάς or δῆς. — σελαγεί: 2d sing. mid., *art aflame*; poetic, 285.

605. ἐμ-πρέπων: the reveller Dionysus is *conspicuous* 'mid his *Delphic bacchanals* in their orgiastic night-and-nature worship, as Nausicaa μετ-έπρεπε among her ἀμφίπολοι (*Od.* 6. 109).



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οὐδὲν ὀρθῶς, ἀλλ' ἄνω τε καὶ κάτω κυδοιδοπᾶν·
 ὥστ' ἀπειλεῖν φησιν αὐτῇ τοὺς θεοὺς ἐκάστοτε,
 ἤνικ' ἂν ψευσθῶσι δείπνου, κἀπίωσιν οἴκαδε,
 τῆς ἐορτῆς μὴ τυχόντες κατὰ λόγον τῶν ἡμερῶν.
 κᾶθ', ὅταν θύειν δέη, στρεβλοῦτε καὶ δικάζετε· 620
 πολλάκις δ' ἡμῶν ἀγόντων τῶν θεῶν ἀπαστίαν,
 ἤνικ' ἂν πενθῶμεν ἢ τὸν Μέμνον' ἢ Σαρπηδόνα,
 σπένδεθ' ὑμεῖς καὶ γελᾶτ'· ἀνθ' ὧν λαχῶν Ὑπέρ-
 βολος 623

τῆτες ἱερομνημονεῖν, κἀπειθ' ὑφ' ἡμῶν τῶν θεῶν
 τὸν στέφανον ἀφηρέθη· μάλλον γὰρ οὕτως εἴσεται
 κατὰ Σελήνην ὡς ἄγειν χρῆ τοῦ βίου τὰς ἡμέρας.

Amphictyonic League, which had advisory powers on the calendar. But Hyperbolus, the ἱερομνήμων or delegate appointed thereto, had returned, it would seem, without remedy (624).

620 *στρεβλοῦτε*: are applying torture to slaves to extract evidence—a concrete way of saying that the Athenians were holding court, we might say, on Sunday.

621. *Vice versa*, fast-day in Olympus fell on a week-day in Athens.—*ἀπαστία*: an Epic formation for the prose *νηστεία*, used here because Epic personages are mentioned.

622. Memnon son of Eos and Sarpedon son of Zeus were slain in the Trojan War.

623. *ὑμεῖς*: in contrast with *ἡμῶν*.—*ἀνθ' ὧν*: wherefore.

624. *κἀπειτα*: after a partic., superfluous; cp. *εἶτα* in 386.

625. *στέφανον ἀφηρέθη*: the regular phrase for *deposition from office*. The Clouds take it literally, as if a rainstorm had carried off his official wreath. Perhaps it was as ἱερομνήμων that Hyperbolus offered the “handle” for attack mentioned in 551.

626. *κατὰ Σελήνην*: to base the year on the moon again is truly orthodox and old-fashioned advice for the Clouds to give, showing how entirely the parabasis falls out of the plot. End of the Parabasis.

627–813. An ἐπ-εισόδιον (*episode*, or *after-entrance*) in the court of Socrates' house. Enter Socrates, then Strepsiades. After the entrance examination and ma-

- Σω. μὰ τὴν Ἀναπνοήν, μὰ τὸ Χάος, μὰ τὸν Ἀέρα, 627
 οὐκ εἶδον οὕτως ἄνδρ' ἄγροικον οὐδένα
 οὐδ' ἄπορον οὐδὲ σκαιὸν οὐδ' ἐπιλήσιμονα.
 ὅστις σκαλαθυρμάτι' ἄττα μικρὰ μανθάνων, 630
 ταῦτ' ἐπιλέλησται πρὶν μαθεῖν· ὅμως γε μὴν
 αὐτὸν καλῶ θύραζε δευρὶ πρὸς τὸ φῶς.
 ποῦ Στρεψιάδης; ἔξει τὸν ἀσκάντην λαβών;
 Στ. ἀλλ' οὐκ ἐῶσί μ' ἐξενεγκεῖν οἱ κόρεις.
 Σω. ἀνύσας τι κατάθου, καὶ πρόσεχε τὸν νοῦν.
 Στ. ἰδού. 635
 Σω. ἄγε δὴ, τί βούλει πρῶτα νυνὶ μανθάνειν
 ὧν οὐκ ἐδιδάχθης πώποτ' οὐδέν; εἶπέ μοι.
 πότερον περὶ μέτρων ἢ ῥυθμῶν ἢ περὶ ἐπῶν;
 Στ. περὶ τῶν μέτρων ἔγωγ'· ἔναγχος γάρ ποτε
 ὑπ' ἀλφитаμοιβοῦ παρεκόπην διχοινίκῳ. 640

triculation of vv. 478–509, there now comes elementary instruction looking to ultimate Rhetoric (627–93), then an unhappy attempt at Original Research (694–782) ending in expulsion.

627. Ἀναπνοήν: *Respiration*; a novel dogma of Diogenes of Apollonia. See notes on 229 and 424.

630. σκαλαθυρμάτια: “Kindergarten games”; ἄθυρμα = *toy*. — ἄττα: = *τινά*) (ἄττα, 251).

632. αὐτόν: *in person*; emphatic position, as in 197. — καλῶ: fut. — πρὸς τὸ φῶς: see 198 n. The interiors of the houses of the

poor were ill-lighted, as to this day, in Greece and Italy.

633. ἔξ-ει: 2d sing. of the fut. ἔξ-ειμι. — ἀσκάντην: is the sacred σκίμπος of 254.

635. Obtaining permission of the κόρεις, the initiate brings forth his σκίμπος, probably throws over it the sheepskin (see Frontispiece and v. 730), then seats himself, a true gymnosophist, barefoot and nightgowned.

638. The “mysteries” of Metre, Rhythm, and Grammar are now to be revealed: Metre, 641, Rhythms, 647, ἔπη, 658.

640. διχοινίκῳ: dat. of meas-

Σω. οὐ τοῦτ' ἐρωτῶ σ', ἀλλ' ὅ τι κάλλιστον μέτρον ἡγεί· πότερον τὸ τρίμετρον ἢ τὸ τετράμετρον;

Στ. ἐγὼ μὲν οὐδὲν πρότερον ἡμικτέου.

Σω. οὐδὲν λέγεις, ὄνθρωπε. Στ. περιίδου νυν ἐμοί, εἰ μὴ τετράμετρόν ἐστιν ἡμικτέου. 645

Σω. ἐς κόρακας, ὡς ἄγροικος εἶ καὶ δυσμαθής. ταχύ γ' ἂν δύναιο μαυθάνειν περὶ ῥυθμῶν.

Στ. τί δέ μ' ὠφελήσουσ' οἱ ῥυθμοὶ πρὸς τᾶλφита;

Σω. πρῶτον μὲν εἶναι κομψὸν ἐν συνουσίᾳ, ἐπαῖονθ', ὁποῖός ἐστι τῶν ῥυθμῶν 650
κατ' ἐνόπλιον, χῶποῖος αὖ κατὰ δάκτυλον.

ure; he was cheated to the amount of two quarts.

643. πρότερον: *preferable to*. — ἡμι-εκτέου: the name τετράμετρον, Streps. thinks, must, be new for the 4-choenix measure commonly called ἡμικτεύς, lit. *semi-sixth* of a μέδιμνος.

644. οὐδὲν λέγεις: *nonsense!* The opposite is εὔ or καλῶς λέγεις = *good notion! well said!* (1092, 1289). — περί-δου ἐμοί: is, in Eng., a question: "what will you bet me?" (But why the emphatic ἐμοί?)

646. ἐς κόρακας: 123, 133; perhaps in Athens the imprecation referred to the pit, or βάραθρον (1449 n.), outside the walls, where buzzards fed on the bodies of executed but unburied criminals; *to the dumping ground or garbage heap*. Of course the butt

of the rural joke in the eyes of the poet is Socrates, not Strepsy.

648. ἄλφита: again the key-tone of the Practical Education is heard — *Victuals*.

649. κομψὸν κτέ.: in sharp contrast comes here one at least of the keytones of the sophistic education — to be refined, elegant, witty, *blasé*, *précieux*.

650. ἐπ-αῖοντα: itself a word of higher culture: to be *au fait*, a *connoisseur* in any matter.

651. κατ' ἐνόπλιον: this rhythm in the march style (*Alla Marcia*, or *Alla Cap-a-pie*) was the anapaestic tripod, while the κατὰ δάκτυλον consisted of dactyls, the two differing thus:





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Σω. ἀλεκτρύαιναν, τὸν δ' ἕτερον ἀλέκτορα.

Στ. ἀλεκτρύαιναν; εὖ γε, νῆ τὸν Ἄερα·
ὥστ' ἀντὶ τούτου τοῦ διδάγματος μόνου
διαλφιδώσω σου κύκλω τὴν κάρδοπον.

Σω. ἰδοὺ μάλ' αὖθις τοῦθ' ἕτερον· τὴν κάρδοπον 670
ἄρρενα καλεῖς, θήλειαν οὔσαν. Στ. τῷ τρόπῳ;
ἄρρενα καλῶ ἄ γὰρ κάρδοπον; Σω. μάλιστά γε,
ὥσπερ γε καὶ Κλεώνυμον. Στ. πῶς δὴ; φράσον.

Σω. ταῦτὸν δύναται σοι κάρδοπος Κλεωνύμῳ.

Στ. ἀλλ' ὠγάθ' οὐδ' ἦν κάρδοπος Κλεωνύμῳ, 675
ἀλλ' ἐν θυεῖα στρογγύλῃ γ' ἀνεμάττετο.
ἀτὰρ τὸ λοιπὸν πῶς με χρὴ καλεῖν; Σω. ὅπως;
τὴν καρδόπην, ὥσπερ καλεῖς τὴν Σωστράτην.

666. ἀλεκτρύαιναν: proposed on the analogy of λέαινα from λέων, θεράπαινα from θεράπων. — ἀλέκτορα: this not only marks the gender but is the poetic form; as if some modern language-reformer should propose *chicker* and *chickress*, and banish *chicken*.

667. νῆ τὸν Ἄερα: Streps. can already swear in Sophistese.

669. δια-: in composition is here *thoroughly*. — κύκλω: adverbial use.

670. μάλα: strengthens αὖθις: *a second time again*. — τοῦτο: *sc. ἐστί*. — τὴν κάρδοπον: feminine substantives in -ος are indeed an anomalous nuisance; cp. ἡ ὀδός, νόσος, ψῆφος, πλίνθος, etc. S. 200, HA. 152, G. 194.

674. “κάρδοπος, you think (σοι), amounts to the same thing (δύναται τὸ αὐτόν) as Cleonymus” (353).

675 f. The old man, still unused to the ways of schools, supposes his teacher is talking about things, not names. He is sure he does not identify kneading-trough and Cleonymus (big-bellied though he was); for Cleonymus never even owned one — dining out when he could, or if he must knead bread, “needing” it (to suggest a substitute for the ancient joke) in a mortar (θυεῖα, a vessel small and unfit for the purpose).

678. *I.e.* change -ος to -η, and say *troughy*, as you do Susy, Polly, Sostraty.

- Στ. τὴν καρδόπην θήλειαν; Σω. ὀρθῶς γὰρ λέγεις.
 Στ. ἐκεῖνο δ' ἦν ἄν, καρδόπη, Κλεωνύμη. 680
 Σω. ἐν ἔτι γε περὶ τῶν ὀνομάτων μαθεῖν σε δεῖ,
 ἅττ' ἄρρεν' ἐστίν, ἅττα δ' αὐτῶν θήλεα.
 Στ. ἀλλ' οἶδ' ἔγωγ' ἃ θήλε' ἐστίν. Σω εἰπέ δή.
 Στ. Λύσιλλα, Φίλινα, Κλειταγόρα, Δημητρία.
 Σω ἄρρενα δὲ ποῖα τῶν ὀνομάτων; Στ. μυρία·
 Φιλόξενος, Μελησίας, Ἀμυνίας. 686
 Σω. ἀλλ', ὧ πονηρέ, ταῦτά γ' ἐστ' οὐκ ἄρρενα.
 Στ. οὐκ ἄρρεν' ὑμῖν ἐστιν; Σω. οὐδαμῶς γ', ἐπεὶ
 πῶς ἂν καλέσειας ἐντυχῶν Ἀμυνία;
 Στ. ὅπως ἄν; ὣδί· 'δεῦρο, δεῦρ', Ἀμυνία.' 690
 Σω. ὀρᾶς; γυναῖκα τὴν Ἀμυνίαν καλεῖς.
 Στ. οὐκ οὐν δικαίως, ἣτις οὐ στρατεύεται;
 ἀτὰρ τί ταῦθ', ἃ πάντες ἴσμεν, μαυθάνω;

679. ὀρθῶς: again "scientifically," before everything else.

680. ἦν ἄν: *would be*. — Κλεωνύμη: this is what popular education leads to! Cp. the modern "Anybody's else" (for "anybody else's") and "Don'tt eeyou?" (for "don't you?").

681. First came the grammatical gender of animals 659, next of things 670, now of people.

684. Λύσιλλα κτέ.: women who were perhaps more "talked about among men" than Pericles would have liked (Thuc. 2. 45. 2).

686. We know from *Wasps* 74 and 1267 that Philoxenus was of

the same stripe as Amynias (*Clouds* 31 and 1259 ff.); hence probably Melesias too — all παῖδες ἀγένειοι (*beardless*), devoted to the turf.

688. ὑμῖν: *in your judgment*.

689. ἐν-τυχῶν: = συν-τυχῶν 608 = ἐπι-τυχῶν 195.

690. Ἀμυνία: the vocative does give him the air of a ladylike gentleman.

692. ἣτις: causal; *when she*. — οὐ στρατεύεται: an informal charge of ἀ-στρατεία; or perhaps he has just got his mission as ambassador to Thessaly (*Wasps* 1271) and hence is exempt from military service.

693. τί: *to what end?*

Σω. οὐδέν, μὰ Δί', ἀλλὰ κατακλινεῖς δευρὶ — Στ. τί
δρῶ;

Σω. ἐκφρόντισόν τι τῶν σεαυτοῦ πραγμάτων. 695

Στ. μὴ δῆθ', ἰκετεύω, ἔνταῦθά γ'· ἀλλ' εἴπερ γε χρῆ,
χαμαί μ' ἔασον αὐτὰ ταῦτ' ἐκφροντίσαι.

Σω. οὐκ ἔστι παρὰ ταῦτ' ἄλλα. Στ. κακοδαίμων ἐγώ,
οἶαν δίκην τοῖς κόρεσι δώσω τήμερον.

[ὦδή]

Χο. φρόντιζε δὴ καὶ διάθρει, πάντα τρόπον τε σαυτὸν
στρόβει πυκνώσας. 702

ταχύς δ', ὅταν εἰς ἄπορον πέσης,
ἐπ' ἄλλο πήδα

694. οὐδέν: *to no end*; the impatient question gets an exasperated answer. Socrates is done with him.—ἀλλά: *still*, he will allow Strepsy one more trial.—δευρὶ: *i.e.* on the ἀσκάντης.

694–726. First experiment in Original Research: vitiated by bedbugs.

697. χαμαί: in emphatic position.—αὐτὰ ταῦτα: *the same* must refer to his own πράγματα of 695; or could the phrase be adverbial (*just this way*)? Socrates' response fits well to this meaning, viz., *There is no other way but this* (698).

699. οἶαν: excl.—Socrates here either withdraws or falls into one of his long fits of abstraction.

700–05. An ode addressed to Streps. For the rhythm see Introd. § 138. Comparison with the ἀντ-ὠδή 804–10 shows that two lines are lacking.

700. φρόντιζε δὴ: *now think away* (pres, not aor.); a comic take-off on all φροντιστήρια.

701. σαυτὸν πυκνώσας: *concentrating yourself*. He probably executed the other commands (διάθρει, στρόβει, πήδα) bodily, not mentally, to the delight of the audience. Here too, however, as in 661, the real satire lies deeper, viz. on Socrates' desultory logic in word-fencing. Anywhere in Plato's dialogues we find him, "if landed in perplexity," leaping elsewhere.

703. ταχύς: in prose ταχέως.



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φρούδη ψυχῆ, φρούδη δ' ἔμβας·
καὶ πρὸς τούτοις ἔτι τοῖσι κακοῖς,
φρουρᾶς ἄδων
ὀλίγου φρούδος γεγένημαι.

720

Σω. οὔτος, τί ποιεῖς; οὐχὶ φροντίζεις; Στ. ἐγώ;
νῆ τὸν Ποσειδῶ. Σω. καὶ τί δῆτ' ἐφρόντισας;
Στ. ὑπὸ τῶν κόρεων εἴ μού τι περιλειφθήσεται. 725
Σω. ἀπολεί κάκιστ'. Στ. ἀλλ', ὠγάθ', ἀπόλωλ' ἀρτίως.
Σω. οὐ μαλθακιστέ", ἀλλὰ περικαλυπτέα.
ἐξευρετέος γὰρ νοῦς ἀποστερητικὸς
κᾶπαιόλημ'. Στ. οἴμοι· τίς ἂν δῆτ' ἐπιβάλου

sorrows of Hecuba in Euripides: φρούδος πρέσβυς, φρούδοι παῖδες (*Hec.* 161), she too probably prostrate on the earth with covered head.

719. ἔμβας: he has become ἀνυπόδητος, like the rest of this bare-foot brotherhood (103).

721. φρουρᾶς: gen. of time; cp. νυκτός, χειμῶνος, αἰθρίας (371). There is also sound-play with φρούδος. His *singing on sentinel duty* is not wholly voluntary, in view of the "Bedouins."

722. ὀλίγου: *almost*. — Socrates returns.

723. οὔτος: *here*; English prefers dem. adv. to dem. adj.

726. The order *Begone* comes too late; Strepsy has just been bug-on-ed.

727–34. Second bout at Original Research, with nugatory result.

728. Streps. must exercise the faculty of philosophers and thieves — abstraction; he must find for himself his (s)peculative notion. On adj. formation in -ικός see 483 n. — νοῦς: = νόημα (705, 743), or γνώμη (730).

729. ἀπ-αιόλημα: tragic for ἀπάτη. — Socrates again abstracts himself. — τίς ἂν: a common tragic way of expressing a wish; *would that some one* —. — ἐπιβάλου: Socrates had just thrown over him the sheepskin (Διὸς κωδίων) used in purificatory rites. (The Frontispiece shows the horns of the ram between the proselyte's feet. Who can say how ancient

ἐξ ἀρνακίδων γνώμην ἀποστερητρίδα ; 730

Σω. φέρε νυν ἀθρήσω πρῶτον, ὅ τι δρᾶ, τουτονί.
οὔτος, καθεύδεις ; Στ. μὰ τὸν Ἀπόλλω, ἄ γὰρ μὲν
οὔ.

Σω. ἔχεις τι ; Στ. μὰ Δί', οὐ δῆτ' ἔγωγ'. Σω. οὐδὲν
πάνυ ;

οὐκ ἐγκαλυψάμενος ταχέως τι φροντιεῖς ; 735

Στ. περὶ τοῦ ; σὺ γάρ μοι τοῦτο φράσον, ὦ Σώκρατες.

Σω. αὐτὸς ὅ τι βούλει πρῶτος ἐξευρὼν λέγε.

Στ. ἀκήκοας μυριάκεις ἄ γὰρ βούλομαι,
περὶ τῶν τόκων, ὅπως ἂν ἀποδῶ μηδενί.

Σω. ἴθι νυν καλύπτου, καὶ σχάσας τὴν φροντίδα 740

is the joke (or the reality) of "riding the goat" in initiations?) Because of this literal "throwing on" of the σισύρα, Streps. uses ἐπι-βάλλω, instead of the usual ἐμ-βάλλω or ὑπο-βάλλω to suggest.

730. ἐξ ἀρνακίδων: from the lambskins ; with a play on ἐξαρνητικῶν (1172 ; cp. ἐξαρνος 1230, and ἐξαρνεῖσθαι to deny) — hence the need for the tragic omission of the article τῶν. Out of the fleeces he sighs for some fleecing scheme ; or out of the skins some skin-flint plan. — ἀπο-στερητρίδα: he falls to catch the new adj. in -ικός (728), but has not forgotten his grammar lesson in genders, so forms a special feminine on

analogy of ἀρνακίς. — Silence. Long Pause. Socrates abstracted.

731. ἀθρήσω: subjv. after φέρε ; cp. φέρ' ἴδω 21, GMT. 257.

735-47. Third essay at Original Research with encouraging results — at first.

736. περὶ τοῦ: what about ?

737. αὐτὸς . . . πρῶτος: this is the pedagogic doctrine of the real Socrates, that initiative must come from within ; see 137 n.

740. καλύπτου: the pedagogue tends throughout to elevated diction ; plain prose here would use a compound as in 735, 727. — σχάσας κτέ.: ease off your mind to rarity (lit. so as to be subtle) ; cp. 107, 409 for σχάζω, and 229 for the kinship of φροντίς and ἀήρ.

λεπτὴν, κατὰ μικρὸν περιφρόνει τὰ πράγματα,
ὀρθῶς διαιρῶν καὶ σκοπῶν. Στ. οἶμοι
τάλας.

Σω. ἔχ' ἀτρέμα· κὰν ἀπορῆς τι τῶν νοημάτων,
ἀφείς ἀπελθε, κἀτα τῆ γνώμη πάλιν
κίνησον αὐθις αὐτὸ καὶ ζυγώθρισον. 745

Στ. ὦ Σωκρατίδιον φίλτατον. Σω. τί, ὦ γέρον;

Στ. ἔχω τόκου γνώμην ἀποστερητικήν.

Σω. ἐπίδειξον αὐτήν. Στ. εἶπέ δὴ νῦν μοι —

Σω. τὸ τί;

Στ. γυναῖκα φαρμακίδ' εἰ πριάμενος Θετταλὴν,
καθέλοιμι νύκτωρ τὴν σελήνην, εἶτα δὴ 750
αὐτήν καθείρξαιμ' ἐς λοφεῖον στρογγύλον,

741. πράγματα: *troubles*.

742. ὀρθῶς δι-αιρῶν: *with scientific analysis*; again the catch-words of the day. δι-αιρεῖν was the technical method alike of Socrates and of the sophists. — οἶμοι τάλας: a tragedy is going on.

743. ἀπορῆς: construed with τι, not with νοημάτων; *are in a quandary over*.

745. ζυγώθρισον: *perpend*; the genealogy of the word is probably ζυγόν (*yoke of a balance*), ζυγώω, ζύγωθρον, ζυγωθρίζω. — Silence. Long Pause. Then Streps. shows his head from beneath the coverlet.

747. He at last has caught the -ικός adj.

748. τὸ τί: *namely, what?*

French *lequel?*

749. φαρμακίδα: Thessalian witches were recognized masters of magic, even to *deducing the moon* from heaven. Thessalian drugs and incantation still held their repute in Horace's time (*Epode* 5. 21 and 45); his Canidia boasts *polo deripere lunam vocibus meis* (*Epode* 17. 77) — unless indeed Horace is merely adapting from old Greek sources. — εἰ: is our familiar *supposing*. — πριάμενος: may mean only *to purchase the services of*.

751. αὐτήν: *bodily*; in emphatic position. — λοφεῖον: properly a case for a crest (λόφος);



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ἀλλ' ἀποχάλα τὴν φροντίδ' εἰς τὸν ἀέρα /
 λινόδετον ὥσπερ μηλολόνην τοῦ ποδός.

- Στ. ἤρρηκ' ἀφάνισιν τῆς δίκης σοφωτάτην,
 ὥστ' αὐτὸν ὁμολογεῖν σέ μοι. Σω. ποίαν τινά ;
 Στ. ἤδη παρὰ τοῖσι φαρμακοπώλαις τὴν λίθον 766
 ταύτην ἐόρακας, τὴν καλήν, τὴν διαφανῆ,
 ἀφ' ἧς τὸ πῦρ ἄπτουσι ; Σω. τὴν ὕαλον λέγεις ;
 Στ. ἔγωγε. φέρε τί δῆτ' ἄν, εἰ ταύτην λαβών,
 ὅποτε γράφοιτο τὴν δίκην ὁ γραμματεὺς, 770
 ἀπωτέρω στὰς ὧδε πρὸς τὸν ἥλιον
 τὰ γράμματ' ἐκτῆξαιμι τῆς ἐμῆς δίκης ;
 Σω. σοφῶς γε, νῆ τὰς Χάριτας. Στ. οἴμ' ὡς ἤδομαι,
 ὅτι πεντετάλαντος διαγέγραπταί μοι δίκη.
 Σω. ἄγε δὴ ταχέως τουτὶ ξυνάρπασον. Στ. τὸ τί ;

tration ; a cloud-worshipper should have a rarefied mind.

763. μηλολόνην: *cockchafer*. Little beetles *thread-tied* by the *foot* are still found in the tropics, worn by young ladies as ornaments. — Silence. Pause.

764. ἤρρηκα: *Eureka!* Why should not Streps. have the credit for this famous exclamation rather than Archimedes two hundred years later ?

766. ἤδη: *ever* (346). — φαρμακοπώλαις: besides his drugs and burning-glasses, the pharmacist sold magic rings and other rarities. Cp. the apothecary's shop in Shakespeare's *Romeo and Juliet* 5. 1.

768. ἄπτουσι: cp. 18 ἄπτε λύχνον. — λέγεις: *do you mean?*

769. τί δῆτ' ἄν: cp. 154.

770. ὁ γραμ.: *the clerk of the court*.

771. πρὸς τὸν ἥλιον: cp. 198.

772. ἐκ-τῆξαιμι: *to melt out* the letters would indeed be an ἀφάνισις of the suit...

773. νῆ τὰς Χάριτας: an uncommon oath, but appropriate to the *graceful* wit of Strepsy's scheme, which is a second practical application of science to the moral problems of life. Ironical probably ; but see n. on 757.

774 f. δια-γέγραπται: *stricken through, cancelled*. — ξυνάρπ: differs from ὑφαρπάζω 490.

- Σω. ὅπως ἀποστρέψαι' ἂν, ἀντιδικῶν, δίκην, 776
 μέλλων ὀφλήσειν, μὴ παρόντων μαρτύρων.
- Στ. φαυλότατα καὶ ῥᾶστ'. Σω. εἶπέ δῆ. Στ. καὶ
 δὴ λέγω.
 εἰ πρόσθεν ἔτι μιᾶς ἐνεστώσης δίκης,
 πρὶν τὴν ἐμὴν καλεῖσθ', ἀπαγξαίμην τρέχων. 780
- Σω. οὐδὲν λέγεις. Στ. νὴ τοὺς θεοὺς ἔγωγ', ἐπεὶ
 οὐδεὶς κατ' ἐμοῦ τεθνεῶτος εἰσάξει δίκην.
- Σω. ὑθλείς· ἄπερρ', οὐκ ἂν διδάξαιμ' ἂν σ' ἔτι.
- Στ. ὅτιή τί; ναὶ πρὸς τῶν θεῶν, ὦ Σώκρατες.
- Σω. ἀλλ' εὐθὺς ἐπιλήθει σύ γ', ἄττ' ἂν καὶ μάθης· 785
 ἐπεὶ τί νυνὶ πρῶτον ἐδιδάχθης; λέγε.
- Στ. φέρ' ἴδω, τί μέντοι πρῶτον ἦν; τί πρῶτον ἦν;
 τίς ἦν ἐν ἧ' ματτόμεθα μέντοι τᾶλφίτα;
 οἴμοι, τίς ἦν; Σω. οὐκ ἐς κόρακας ἀποφθερεῖ,
 ἐπιλησμότατον καὶ σκαιότατον γερόντιον; 790

776. ἀντιδικῶν: partic.; *if defendant*. — δίκην: with ἀποστρέψαιο.

777. ὀφλήσειν: see 34 n.

778. φαυλότατα: *as easy as lying*. He waxes proud; but alas. "Pride goeth before a fall."
 — καὶ δῆ: = ἤδη *at once*.

779. πρόσθεν: *i.e. before mine*.
 ἐνεστώσης: *pending*.

780. καλεῖσθαι: *i.e. by the court crier*. — ἀπαγξαίμην: this is Original Research (εὗρεσις) with a vengeance! But the satire is on the Higher Education as much as on the rustic.

781. οὐδὲν λέγεις: *nonsense!*

—Undone, but unrealizing it, Streps. talks back: "By the gods but I *do*" talk sense.

784. ναί: "O *do*;" tragically, for the blow has fallen.

785. ἐπιλήθει: ἐπιλανθάνει is the prose form. — καί: before the verb often means emphasis on the Eng. auxiliary; "whatever you *do* learn."

787. μέντοι: *really, indeed*.

789. ἀποφθερεῖ: = ἄπει φθερούμενος.

790. ἐπιλησμότατον: usually -μονέστατον. — Socrates turns away in high dudgeon or in abstraction.

- Στ. οἴμοι, τί οὖν δῆθ' ὁ κακοδαίμων πείσομαι;
 ἀπὸ γὰρ ὀλοῦμαι, μὴ μαθῶν γλωττοστροφεῖν.
 ἀλλ', ὦ Νεφέλαι, χρηστόν τι συμβουλεύσατε.
- Χο. ἡμεῖς μὲν, ὦ πρεσβῦτα, συμβουλεύομεν,
 εἴ σοί τις υἱὸς ἐστὶν ἐκτεθραμμένος, 795
 πέμπειν ἐκείνον ἀντὶ σαυτοῦ μανθάνειν.
- Στ. ἀλλ' ἔστι μοί γε υἱὸς καλὸς τε καὶ γαθός.
 ἀλλ' οὐκ ἐθέλει γὰρ μανθάνειν, τί ἐγὼ πάθω;
- Χο. σὺ δ' ἐπιτρέπεις; Στ. εὐσωματεῖ γὰρ καὶ
 σφριγᾶ,
 καῖστ' ἐκ γυναικῶν εὐπτέρων τῶν Κοισύρας. 800
 ἀτὰρ μέτειμί γ' αὐτόν· ἦν δὲ μὴ 'θέλη,
 οὐκ ἔσθ' ὅπως οὐκ ἐξελῶ 'κ τῆς οἰκίας.
 ἀλλ' ἐπ' ἀνάμεινόν μ', ὀλίγον εἰσελθὼν χρόνον.
- Χο. ἄρ' αἰσθάνει πλείστα δι' ἡμᾶς ἀγάθ' αὐτίχ'
 ἔξων [ἀντωδῆ

792. ἀπο . . . ολοῦμαι: tmesis.
 — γλωττο-στροφεῖν: *to ply the tongue.*

794 ff. Spoken by the κορυφαῖος in measured tragic trimeters, *i.e.* with no "resolutions" of long syllables into two shorts.

797. ἔστι: emphatic by position and by γε; "I *have* a son, it is true." — καλὸς τε καὶ γαθός: 101 n.

798. γάρ: *since.* — τί ἐγὼ πάθω: "what am I to do?"

799. εὐσωματεῖ: *is brawny-bodied*; prose would be εὐρωστος τῷ σώματι or τὸ σῶμα, or the like.
 — σφριγᾶ: *is lusty*; also poetic.

800. ἐκ: of origin; = *descendant, scion of.* — εὐ-πτέρων: a word of high diction, hence "of the *élite*" rather than our scornful "high-flyers." — τῶν Κοισύρας: *daughters of —*; see 48 n.

802. οὐκ ἔσθ' ὅπως οὐκ: *most certainly*; so in 1307.

803. Addressed to Socrates. Streps. hastens from the αὐλή across the street into his own house.

804-13. As Socrates retires (εἰσελθὼν 803), the chorus address him, as in the ᾠδῆ they had sung to Streps. (700-05).



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Στ. ἰδού γ' ἰδού, 'Δί' 'Ολύμπιον' · τῆς μωρίας,
τὸν Δία νομίζεις, ὄντα τηλικουτονί.

Φε. τί δὲ τοῦτ' ἐγέλασας ἑτεόν; Στ. ἐνθυμούμενος
ὅτι παιδάριον εἶ καὶ φρονεῖς ἀρχαϊκά. 821

ὅμως γε μὴν πρόσελθ', ἴν' εἰδῆς πλείονα,
καί σοι φράσω πρᾶγμ', ὃ σὺ μαθὼν ἀνὴρ ἔσει.
ὅπως δὲ τοῦτο μὴ διδάξης μηδένα.

Φε. ἰδού· τί ἔστιν; Στ. ὤμοσας νυνὶ Δία. 825

Φε. ἔγωγ'. Στ. ὀρᾶς οὖν ὡς ἀγαθὸν τὸ μαθάνειν;
οὐκ ἔστιν, ὦ Φειδιππίδη, Ζεύς. Φε. ἀλλὰ τίς;

Στ. Δῖνος βασιλεύει, τὸν Δί' ἐξεληλακώς.

Φε. αἰβοῖ τί ληρεῖς; Στ. ἴσθι τοῦθ' οὕτως ἔχον.

Φε. τίς φησι ταῦτα; Στ. Σωκράτης ὁ Μήλιος 830
καὶ Χαιρεφῶν, ὃς οἶδε τὰ ψυλλῶν ἴχνη.

Φε. σὺ δ' εἰς τοσοῦτον τῶν μανιῶν ἐλήλυθας,

not in your right mind; a frequent phrase.

818. ἰδού: "listen to that." —

τῆς μωρίας: gen., as in 153.

819. νομίζεις: exclamatory inf.; 268 — τηλικουτονί: cp. 799.

820. ἐγέλασας: present in Eng.; 174.

821. Here is topsy-turvydom truly Aristophanic: a little old man with new-fashioned notions *vs.* a strapping young man with old-fashioned ones. — On ἀρχαϊκά see 483 n.

822. ὅμως γε μὴν: = ἀλλ' ὅμως; 631.

823. ὃ μαθὼν κτέ.: "that will make a *man* of you"; with the

Stress Triumphant, as when Archimedes said: δός μοι ποῦ στῶ, καὶ κινῶ τὴν γῆν.

824. ὅπως μή: with aor. subjv. to express prohibition; S. 1191, G. 1354, GMT. 283. Cp. ὅπως with fut. indic. v. 257. Strep. has caught the "mysteries" from the μαθητής in v. 143.

827. Confidentially and perhaps a little fearfully.

828. Δῖνος: 380.

829. αἰβοῖ: 102.

830. ὁ Μήλιος: the best-known atheist of the day came from the island of Melos, viz. Diagoras. The joke is as if Strep., some twenty-five years ago, had said

ὥστ' ἀνδράσιν πείθει χολῶσιν; Στ. εὐστόμει
καὶ μηδὲν εἴπης φλαῦρον ἄνδρας δεξιούς
καὶ νοῦν ἔχοντας· ὧν ὑπὸ τῆς φειδωλίας 835
ἀπεκείρατ' οὐδείς πάποτ' οὐδ' ἠλείψατο,
οὐδ' εἰς βαλανεῖον ἦλθε λουσόμενος· σὺ δὲ
ὥσπερ τεθνεῶτος καταλοῦει μου τὸν βίον.
ἀλλ' ὡς τάχιστ' ἔλθων ὑπὲρ ἐμοῦ μάνθανε.

Φε. τί δ' ἂν παρ' ἐκείνων καὶ μάθοι χρηστόν τις ἄν;

Στ. ἄληθες; ὅσαπερ ἔστ' ἐν ἀνθρώποις σοφά· 841

γνώσει δὲ σαυτὸν ὡς ἀμαθῆς εἶ καὶ παχύς.

ἀλλ' ἐπανάμεινόν μ' ὀλίγον ἐνταυθοῖ χρόνον.

Φε. οἴμοι, τί δράσω, παραφρονουῦντος τοῦ πατρός;

“Robert G. Socrates,” the audience expecting “Ingersoll.”

833. χολῶσι: χολᾶν = μελαγ-
χολᾶν = μαίνεσθαι = παραφρονεῖν
= οὐκ εὖ φρονεῖν. — εὐστόμει: cp.
εὐφημεῖν 263; high-sounding for
σιώπη of 105, and followed by a
“tragic” trimeter (794 n.).

835. ὑπὸ τῆς φειδωλίας: *from their thrift*, not because they were low fellows (πονηροί), as Pheidip. thought (v. 102). Satire, of course, as the bath-fee was only two coppers (χαλκοῦς). The fling at Socrates as sparing of ointment and bath is true; even his pupil Plato has him bathed and sandalled only on grand occasions (*Symp.* 174 a.).

838. ὥσπερ τεθνεῶτος: this is the regular position for a ὥσπερ-

clause, viz. before the main word (here μου), not after, as in Eng. — κατα-λοῦει: 2d sing. mid., and ου short, as often οι in ποιεῖν. κατα- (*down*) in Greek verbs often = *up* with Eng. verbs, as in *to finish up*, *to clean up*, *wash up*, *pack up*, i.e. *thoroughly*. Here *to bathe up a property* (βίον) is *to squander it*, *to pour it out like water*. So in Latin *e-lazio*, *e-livo*.

839. ὑπέρ: cp. ἀντί 796.

840. καί: see n. on 785.

841. ἄληθες: exclamation, distinct from ἀληθές; *so, really now, indeed* (ironical). — ἐν ἀνθρώποις: *in the world*.

842. The commonest of Greek proverbs was γνῶθι σαυτόν. — παχύς: *thick-headed, fat-witted*.

843 *Exit* Streps.

- πότερον παρανοίας αὐτὸν εἰσαγαγὼν ἔλω, 845
 ἢ τοῖς σοροπηγοῖς τὴν μανίαν αὐτοῦ φράσω;
 Στ. φέρ' ἴδω, σὺ τουτονὶ τί νομίζεις; εἶπέ μοι.
 Φε. ἀλεκτρυόνα. Στ. καλῶς γε. ταυτηνὶ δὲ τί;
 Φε. ἀλεκτρυόν'. Στ. ἄμφω ταυτόν; καταγέλαστος εἶ.
 μὴ νυν τὸ λοιπόν, ἀλλὰ τήνδε μὲν καλεῖν 850
 ἀλεκτρυάιναν, τουτονὶ δ' ἀλέκτορα.
 Φε. ἀλεκτρυάιναν; ταῦτ' ἔμαθες τὰ δεξιὰ
 εἴσω παρελθὼν ἄρτι παρὰ τοὺς γηγενεῖς;
 Στ. χᾶτερά γε πόλλ'. ἀλλ' ὅτι μάθοιμ' ἐκάστοτε,
 ἐπελανθανόμην ἂν εὐθὺς ὑπὸ πλήθους ἐτῶν. 855
 Φε. διὰ ταῦτα δὴ καὶ θοῖμάτιον ἀπώλεσας;
 Στ. ἀλλ' οὐκ ἀπολώλεκ', ἀλλὰ καταπεφρόντικα.
 Φε. τὰς δ' ἐμβάδας ποῖ τέτροφας, ὠνόητε σύ;
 Στ. ὥσπερ Περικλέης εἰς τὸ δέον ἀπώλεσα.
 ἀλλ' ἴθι βάδιζ', ἴωμεν· εἶτα τῷ πατρὶ 860
 πιθόμενος ἐξάμαρτε· καὶ γὰρ τοί ποτε

845. παρανοίας: gen. of the charge. — εἰσαγαγὼν: sc. εἰς τὸ δικαστήριον.

846. σοροπηγοῖς: ἵνα ποιήσωσιν αὐτῷ σορὸν δηλονότι ἐγγὺς ὄντι θανάτου (schol.). — Re-enter Streps. with cock and hen.

850. καλεῖν: infinitive for imperative.

853. γη-γενεῖς: regular epithet of the *earth-sprung* giants who once stormed Olympus to unseat the gods, as now these sophist-giants proposed to replace Zeus by "Juice" (Δῖνος).

855. ἂν: iterative, as in 54.

856. θοῖμάτιον: "sacrificed" at v. 500.

857. κατα-πεφρόντικα: κατα- as in 838. Streps. has *worn out* his coat *by thinking* — the reason, perhaps, for its disappearance among modern college men.

858. τέτροφας: τρέπω.

859. εἰς τὸ δέον: see Introd. § 48. Pericles' entry of the sum he spent was εἰς τὸ δέον ἀνήλωσα. Poor Strepsy's variant is ἀπώλεσα!

861. ἐξ-άμαρτε: *be as bad as you like* (ἐξ-).



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Στ. οὐκ ἐς κόρακας; καταρᾶ σὺ τῷ διδασκάλῳ;

Σω. ἰδοὺ 'κρέμαι', ὡς ἠλίθιον ἐφθέγγετο
καὶ τοῖσι χείλεσιν διερρυηκόσιν.

πῶς ἂν μάθοι ποθ' οὗτος ἀπόφευξιν δίκης
ἢ κλῆσιν ἢ χαύνωσιν ἀναπειστηρίαν;

875

καίτοι γε ταλάντου τοῦτ' ἔμαθεν Ὑπέρβολος.

Στ. ἀμέλει, δίδασκε· θυμόσοφός ἐστιν φύσει·
εὐθύς γέ τοι παιδάριον ὄν τυννουτονὶ

swer of Pheidip. is therefore:
"you would *have the hang* of a
scrub yourself, if you were sus-
pended."

872. ἰδοὺ 'κρέμαιο': *listen to
your "κρέμαιο"!* It is not the
youth's impudence that offends
Socrates (that was a hopeful sign
in "Young Athens"), but his
broad pronunciation of -αι-,
whereas cultured Athenians had
begun to shorten such words as
κλαίω to κλάω, κίω to κάω. Phei-
dip., being a sort of Tony Lump-
kin, had said h-i-g-h-sted for
hoisted; cp. the colloquial δαί for
δή, ναί for νή. Or possibly Phei-
dip. lisped his ρ (see n. on 862),
as Alcibiades does in *Wasps* 45
(ὄλαῖς for ὄραῖς, κόλακος for κόρα-
κος).

873. διερρυηκόσι: *wide apart*
(lit. *flowing apart*). Quintilian
warns against this in *Instit. Or.*
I. II. 9: "Observandum erit etiam,
ut recta sit facies dicentis, ne

labra distorqueantur, ne immodi-
cus hiatus rictum discindat."

874 f. As in 318, a string of
rhetorical abstracts in -σις, the
last one probably a novelty of
Arist. Dropping the literal mean-
ings (which should be noted),
we may translate "the arts of ex-
oneration, citation, and persuasive
quash-ation," these belonging to
defendant, plaintiff, and advocate
respectively. χαυνόω is *to make
porous, spongy* (χαῦνος); hence *to
make light* of your opponent's
argument.

876. καίτοι γε: "and *yet*";
spoken *misusingly*. — ταλάντου: a
hit at Hyperbolus and a hint for
Strepsiades. If Hyperbolus suc-
ceeded, there is hope for — the
rich-enough.

877. θυμόσοφος: *of clever wit*;
εὐφυής, ἐκ τοῦ ἰδίου θυμοῦ σοφός
(schol.).

878. τυννουτονὶ: *teeny-weeny*;
with a gesture, as in 392.

ἔπλαττεν ἔνδον οἰκίας ναῦς τ' ἔγλυφεν,
ἀμαξίδας τε συκίνας ἠργάζετο, 880

κὰκ τῶν σιδίων βατράχους ἐποίει πῶς δοκεῖς.

ὅπως δ' ἐκείνῳ τὸ λόγῳ μαθήσεται,
τὸν κρείττον', ὅστις ἐστί, καὶ τὸν ἥττονα,
ὅς τ' ἄδικα λέγων ἀνατρέπει τὸν κρείττονα·

ἔὰν δὲ μή, τὸν γοῦν ἄδικον πάσῃ τέχνῃ. 885

Σω. αὐτὸς μαθήσεται παρ' αὐτοῖν τοῖν λόγοιιν.

ἐγὼ δ' ἀπέσομαι. Στ. τοῦτό νυν μέμνησ', ὅπως
πρὸς πάντα τὰ δίκαι' ἀντιλέγειν δυνήσεται.

Χορός

.

Δίκαιος

χώρει δευρί, δεῖξον σαυτὸν
τοῖσι θεαταῖς, καίπερ θρασὺς ὢν. 890

879. ἔνδον: *at home*.

881. πῶς δοκεῖς: once a real question the phrase had become a mere adverb; *you can't think how nicely*.

882. ὅπως: with fut. indic., as in 257.

885. ἔὰν δὲ μή: *i.e.* if not *both*. — πάσῃ τέχνῃ: *by all means*.

887. ἀπέσομαι: ἄπ-ειμι; *exit* Socrates, Streps calling after him.

888. τὰ δίκαια: cp. 1315, 1339
What the original play contained in place of 889–1114 it is now idle to speculate. The present verses are a substitution, as we learned from Hypoth. β'. If

the Ravennas manuscript presents the text here as Arist. finally left it, he must have intended to write a song for the chorus but got no further than the title.

889. The Just and Unjust Arguments now appear before Pheidip. (and Streps ?) to present their respective methods of education, the old and the new. The schol. says they were costumed as fighting cocks and brought out in wicker cages. This seems fantastical to us, but is probably the truth. In Athens at that time bird costumes and cockfights were popular. — The rhythm for 889–

"Αδικος

ἴθ' ὅποι χρήζεις. πολὺ γὰρ μάλλον σ'
ἐν τοῖς πολλοῖσι λέγων ἀπολω̄.

Δι. ἀπολεῖς σύ; τίς ὢν; Αδ. λόγος. Δι. ἤττων
γ' ὢν.

Αδ. ἀλλὰ σὲ νικῶ τὸν ἐμοῦ κρείττω
φάσκοντ' εἶναι. Δι. τί σοφὸν ποιῶν; 895

Αδ. γνώμας καινὰς ἐξευρίσκων.

Δι. ταῦτα γὰρ ἀνθεὶ διὰ τουτουσὶ
τοὺς ἀγοήτους. Αδ. οὐκ, ἀλλὰ σοφούς.

Δι. ἀπολω̄ σε κακῶς. Αδ. εἶπέ, τί ποιῶν;

Δι. τὰ δίκαια λέγων. Αδ. ἀλλ' ἀνατρέψω 900
ταῦτ' ἀντιλέγων· οὐδὲ γὰρ εἶναι
πάνυ φημὶ δίκην. Δι. οὐκ εἶναι φήσ;

Αδ. φέρε γὰρ ποῦ ἔστιν; Δι. παρὰ τοῖσι θεοῖς.

Αδ. πῶς δῆτα δίκης οὔσης ὁ Ζεὺς

948 is anapaestic dimeter or monometer.

891. ἴθ' ὅποι χρήζεις: even the initial words of "Αδικος Λόγος are quoted, the schol. says, from the poet of the New Learning, Euripides. There are reasons for supposing that the whole scene parodies some situation in his *Telephus*, as does *Ach.* 430 ff. The word χρήζω is poetic.

892. ἐν: *in the presence of*; "Αδικος feels no stage fright.

895. φάσκοντα: *pretending*.

896. γνώμας καινὰς: see n. on 317. These new γνώμαι were to replace the golden ones taught in

olden times from Homer, Solon, Theognis, and others.

897. τουτουσί: pointing to the audience, Athens then, as always, loving novelty. Ἰθ' Ἀθηναῖοι . . . εἰς οὐδὲν ἕτερον ἠὲ καίρου ἢ λέγειν τι ἢ ἀκούειν τι καινότερον (*Acts of Apostles* 17. 21).

902. δίκην: not so much *justice* (δικαιοσύνη) as Justice, the goddess.

903. παρὰ τοῖσι θεοῖς: with a solemn gesture perhaps.

904. The quibbling begins. The story of Cronus' dethronement by Zeus goes back to Homer.



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Τήλεφος εἶναι Μυσὸς φάσκων,
ἐκ πηριδίου

γνώμας τρώγων Πανδελετείους.

Αδ. ὦμοι σοφίας — Δι. ὦμοι μανίας — 925

Αδ. ἧς ἐμνήσθης — Δι. τῆς σῆς, πόλεώς θ'

ἧτις σε τρέφει

λυμαινόμενον τοῖς μεираκίοις.

Αδ. οὐχὶ διδάξεις τοῦτον Κρόνος ὦν.

Δι. εἴπερ γ' αὐτὸν σωθῆναι χρῆ 930

καὶ μὴ λαλιὰν μόνον ἀσκῆσαι.

Αδ. δεῦρ' ἴθι, τοῦτον δ' ἔα μαίνεσθαι.

Δι. κλαύσει, τὴν χεῖρ' ἣν ἐπιβάλλης.

Χο. παύσασθε μάχης καὶ λοιδορίας.

ἀλλ' ἐπίδειξαι σύ τε τοὺς προτέρους 935

ἅπτ' ἐδίδασκες, σύ τε τὴν καινὴν

922 ff. φάσκων: as in 895. — A sententious, ragged beggar in Euripides' *Telephus* turns out to be Telephus himself, the king of Mysia. So, Arist. thinks, this rascally New Learning, this spruce Success, had formerly the ill repute of a beggar munching his scraps of pettifogger's wisdom.

924. Πανδελετείους: the schol. says: ὁ Πανδέλετος τῶν περὶ τὰ δικαστήριά ἐστι διατριβόντων, δικαστῶν ἢ καὶ συκοφαντῶν ἧγουν ὁ φιλοδίκαιος καὶ γράφων φηφίσματα.

925. ὦμοι: is, for ἄδικος, a sigh of admiration for the "clever-

ness" of the *Telephus*; for Δίκαιος, it is a groan of indignation.

929. τοῦτον: Pheidip. — Κρόνος: n. on 398.

930. εἴπερ γε: *if indeed*. Supply διδάξω before it.

932. ἴθι: to Pheidip. — ἔα: scan as one syllable, by συν-ίζησις; S. 50, HA. 42, G. 47.

933. κλαύσει: fut. mid. of κλαίω; Eng. idiom is "you'll catch it." — ἐπιβάλλης: conative present.

935. ἐπίδειξαι: the mid. is *to give an exhibition of oneself or of his powers*; the active is *to show* (748).

παίδευσιν, ὅπως ἂν ἀκούσας σφῶν
ἀντιλεγόντοιν κρίνας φοιτᾶ.

Δι. δρᾶν ταῦτ' ἐθέλω. Αδ. καῖγωγ' ἐθέλω.

Χο. φέρε δὴ πότερος λέξει πρότερος; 940

Αδ. τούτῳ δώσω·

καῖτ' ἐκ τούτων, ὧν ἂν λέξῃ,

ῥηματίοισιν καινοῖς αὐτὸν

καὶ διανοίαις κατατοξεύσω.

τὸ τελευταῖον δ', ἣν ἀναγρύζη, 945

τὸ πρόσωπον ἅπαν· καὶ τῷ φθαλμῷ

κεντούμενος, ὥσπερ ὑπ' ἀνθρηνῶν,

ὑπὸ τῶν γνωμῶν ἀπολείται.

940. λέξει: *will speak* his speech; not ἐρεῖ.

942. ἐκ τούτων κτέ.: to be shot down by material from one's own quiver would be humiliation indeed, as in the case of the eagle shot by a pinion from his own wing.

943 f. ῥηματίοισι: *phraselets, smart turns of speech*. — διανοίαις: *conceits*.

945. ἀνα-γρύζη: "if he try to say *Boo*," *i.e.* a single syllable.

ΑΓΩΝ 949-1104

As Athens at this period delighted in contests between athletes, musicians, triremes, legal disputants, fighting cocks and so on, not to mention her 27-years'

war with Sparta, so also in most comedies a contest in words was offered. This debate took place in a form fairly fixed though admitting considerable freedom, *viz.* (1) a song by the chorus, (2) a summons to the combat two lines long from the κορυφαῖος, (3) the first speech (the chorus probably standing and not dancing), (4) an antistrophic song, (5) the antistrophic summons to the second speaker, (6) the second speech, and finally in some cases (7) a decision or award to the victor (κρίσις). — In this play the altercation in anapaests just concluded has been merely a wordy skirmish comparable to that between Homer's heroes before the real fray began (Mazon).

Χο. νῦν δείξετον τὼ πισύνω [ῥῆθ' 950
 τοῖς περιδεξίοισι
 λόγοισι καὶ φροντίσι καὶ
 γνωμότυποις μερίμναις,
 ὁπότερος αὐτοῖν λέγων
 ἀμείνων φανήσεται.
 νῦν γὰρ ἅπᾱς ἐνθάδε κίν- 955
 δῦνος ἀνείται σοφίας,
 ἧς πέρι τοῖς ἐμοῖς φίλοις
 ἐστὶν ἀγὼν μέγιστος.

ἀλλ', ὦ πολλοῖς τοὺς πρεσβυτέρους ἤθεσι χρη-
 στοῖς στεφανώσας
 ῥῆξον φωνὴν ἧτινι χαίρεις, καὶ τὴν αὐτοῦ φύσιν 960
 εἶπέ.

Δι. λέξω τοίνυν τὴν ἀρχαίαν παιδείαν, ὡς διέκειτο,
 ὅτ' ἐγὼ τὰ δίκαια λέγων ἤνθουν καὶ σωφροσύνη
 ἔνενομιστο.

949–58. For the rhythm see
 Introd. § 139.

949. δείξετον: 3d dual. — τὼ
 πισύνω: *these believers in, cham-*
ampions of; the prose word is
 πιστεύοντες.

951 f. See notes on 101, 317,
 420.

956. ἀν-εῖται: *is let loose* (ἴημι),
 as if κίνδυνος were some savage
 beast.

959 f. First exhortation (κατα-
 κελυσμός). The κορυφαῖος is a
 sort of Master of the Tourney, and

shows the same grandiloquence
 as in 358 and 412. His formulaic
 two lines always set the metre for
 the disputant who follows — here
 anapaestic tetrameter (Introd.
 § 132 β').

960. ῥῆξον φωνήν: cp. 357, and
rumpere vocem, to utter forth. —
 αὐτοῦ: = σεαυτοῦ, as often.

961–1023. Right Logic sets
 forth the old-time schooling of the
 heroes of Marathon, or, we might
 say, of Bunker Hill.

962. ἐγώ: emphatic. — σωφρο-



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εἰ δέ τις αὐτῶν βωμολοχεύσαιτ', ἢ κάμψειέν τινα
καμπήν, 969

οἷας οἱ νῦν τὰς κατὰ Φρῦνιν ταύτας τὰς δυσκολο-
κάμπτους, 971

ἐπετρίβετο τυπτόμενος πολλάς, ὡς τὰς Μούσας
ἀφανίζων.

οὐδ' ἀνελέσθαι δειπνοῦντ' ἐξῆν κεφάλαιον τῆς
ράφανιδος, 981

οὐδ' ἄννηθον τῶν πρεσβυτέρων, ἀρπάζειν οὐδὲ
σέλινον,

οὐδ' ὀψοφαγεῖν, οὐδὲ κιχλίζειν, οὐδ' ἴσχειν τὸ
πόδ' ἐναλλάξ.

Αδ. ἀρχαῖά γε καὶ Διπολιώδη καὶ τεττίγων ἀνάμεστα

969. βωμολοχεύσαιτο: *played the fool*. — καμπήν: *a turn, musical flourish*.

971. Φρῦνιν: this Phrynus, a player and singer of nomos (one of the grave and ancient forms of Greek song), had taken over from the dithyrambists (ἀσματο-κάμπται 333) trills and twists so difficult to turn that only expert musicians were equal to them.

972. πολλάς: *sc. πληγὰς*.

981. ἀν-ελέσθαι: *to help himself to* (mid.). — κεφάλαιον: *the head, i.e. the bulb*. — The article τῆς accompanies ῥαφανίδος because the radish was a regular relish; cp. "the salt," "the butter."

982. ἄννηθον: *anise and parsley* (σέλινον) illustrate the simple old-time fare. — πρεσβυτέρων: gen. of separation, as if the verb were ἀφ-αρπάζειν.

983. ὀψο-φαγεῖν: in modern parlance *to make his dinner off the relishes and sweets*. Also *tittering* (κιχλίζειν) and *holding the legs* (τὸ πόδε) *crossed* have survived, as children have.

984. The Dipolia was a bloody old festival to Ζεὺς Πολιεύς, otherwise called Βουφόνια from its chief ceremony, the slaughter of an ox. Διπολι-ώδης would be for us "Candlemas-ish" or "Shrove-Tuesday-ish." — τέττιξ (*grasshopper* or *tree-cricket*) was the

καὶ Κηδείδου καὶ Βουφονίων. Δι. ἀλλ' οὖν
ταῦτ' ἐστὶν ἐκεῖνα, 985

ἐξ ὧν ἄνδρας Μαραθωνομάχας ἡμῆ παίδευσις
ἔθρεψεν.

σὺ δὲ τοὺς νῦν εὐθὺς ἐν ἱματίοισι διδάσκεις ἐντετυ-
λίχθαι.

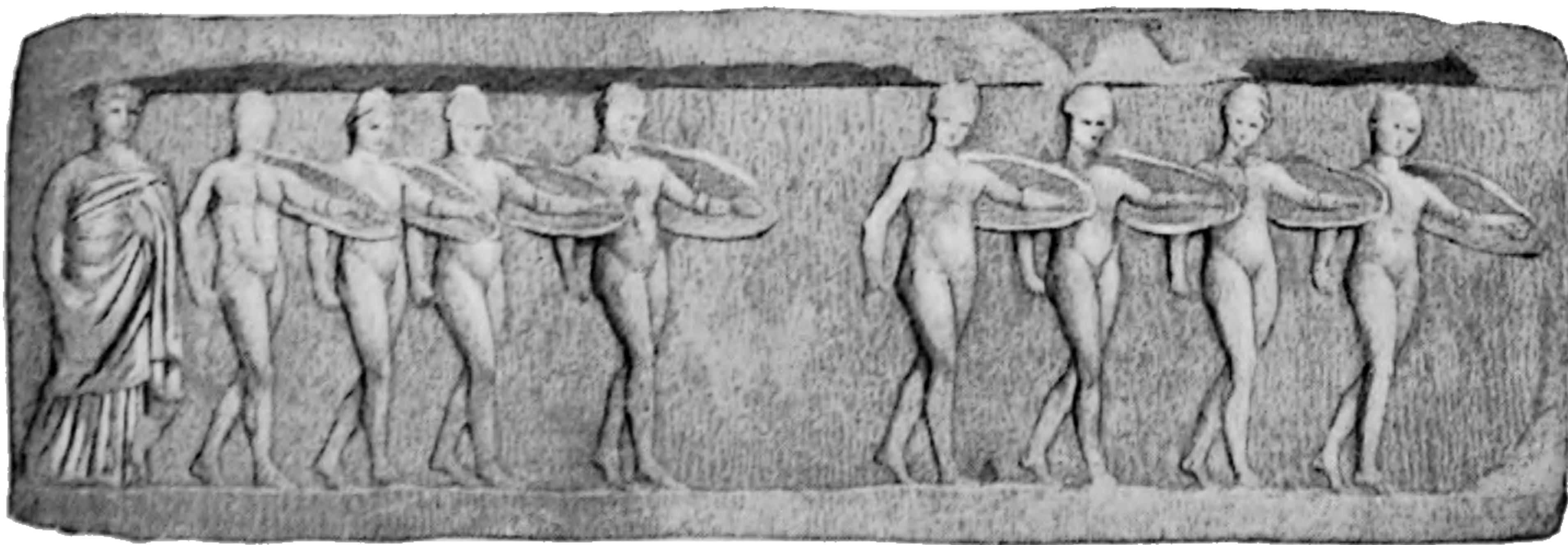
ὥστε μ' ἀπάγχεσθ', ὅταν, ὀρχεῖσθαι Παναθηναίοις
δέον αὐτούς,

name given to some ornament — a golden spiral or frontlet or what-not — used by men of the Marathon period to fasten up their long hair. It was as much out of fashion at Athens in 423 B.C. as are wigs with us.

985. Κηδείδου: thrown in with these antiquities, comes suddenly the name of this contemporary dithyrambic poet — a comic way of putting him too out of date. But an inscription of about 415 B.C. shows that he survived the gibe and was still composing dithyrambs. — ἀλλ' οὖν: *well, anyhow*; cp. δ' οὖν 343.

987. ἐν-τετυλίχθαι: *to go bundled up* (perf.). τυλίπτω from τύλη *a cushion*.

988 f. ἀπ-άγχεσθαι: *to choke, i.e. with rage*. — ὀρχεῖσθαι: at the Panathenaic festival young men danced the famous Pyrrhic war dance, naked and armed only with helmet and shield. But the youth who had always been “coddled” in cloaks found his shield more useful to keep his abdomen warm than to brandish in warrior-fashion. This was neglectful of the honour of Athena the war-goddess Τριτογενεΐη. For the form of this last see n. on 614.



PYRRHIC DANCE.

τὴν ἀσπίδα τῆς κωλῆς προέχων ἀμελῆ τῆς Τριτογενείης.

πρὸς ταῦτ', ὦ μειράκιον, θαρρῶν ἐμὲ τὸν κρείττω λόγον αἴρου. 990

κἀπιστήσει μισεῖν ἀγορὰν καὶ βαλανείων ἀπέχουσαι,

καὶ τοῖς αἰσχροῖς αἰσχύνεσθαι, κἀν σκώπτῃ τίς σε, φλέγεσθαι.

καὶ τῶν θάκων τοῖς πρεσβυτέροις ὑπανίστασθαι προσιοῦσι,

καὶ μὴ περὶ τοὺς σαυτοῦ γονέας σκαιουργεῖν, ἄλλοτε μὴδὲν

αἰσχρὸν ποιεῖν, ὅτι τῆς αἰδοῦς μέλλεις τᾶγαλμ' ἀναπλάττειν. 995

μὴδ' εἰς ὄρχηστρίδος εἰσάττειν, ἵνα μὴ πρὸς ταῦτα κεχηνῶς

μήλω βληθεῖς ὑπὸ πορνιδίου τῆς εὐκλείας ἀποθραυσθῆς.

990. πρὸς ταῦτα: *in view of this*.

992. φλέγεσθαι: *to burn* in the cheeks, *to blush*; or perhaps *to blaze up* with resentment.

993. θάκων: θᾶκος is rather poetic for ἔδρα or θρόνος.

994. σκαιουργεῖν: *to be a σκαιοῦργος*, a doer of σκαιά or loutish, ill-mannered acts.

995. τῆς αἰδοῦς τᾶγαλμα κτέ.: *to mould or model the ideal of modesty* in your heart (lit. *the image or statue of modesty*, as of

a goddess). πλάσσω, whence πλαστικός, our *plastic art*.

996. εἰς: with gen., as in 964. The ὄρχηστρίς would be the modern *ballet girl*. — πρὸς ταῦτα: *sc. τὰ πράγματα* or *τὰ γύναια wenches*.

997. μήλω βληθεῖς: *to be struck playfully with an apple* was the sign of being favoured in love. So Verg. *Ecl.* 3. 64: *malo me Galatea petit, lasciva puella*. — ἀπο-θραυσθῆς: ἀντὶ τοῦ ἐκπέσης (schol.); *i.e.* as if one's εὐκλεία were a chariot.



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ἀλλ' εἰς Ἀκαδήμειαν κατιῶν ὑπὸ ταῖς μορίαις
ἀποθρέξει 1005

στεφανωσάμενος καλάμῳ λευκῷ, μετὰ σώφρονος
ἡλικιώτου,

μίλακος ὄζων καὶ ἀπραγμοσύνης καὶ λεύκης
φυλλοβολούσης,

ἦρος ἐν ὥρᾳ χαίρων, ὅπῳταν πλάτανος πτελέᾳ
ψιθυρίζῃ.

ἦν ταῦτα ποιῆς ἀγὼ φράζω,

καὶ πρὸς τούτοις προσέχῃς τὸν νοῦν, 1010

ἔξεις αἰεὶ

στήθος λιπαρόν, χροιάν λαμπράν,

ὠμούς μεγάλους, γλῶτταν βαιάν.

.

ἦν δ' ἄπερ οἱ νῦν ἐπιτηδεύῃς, 1015

πρῶτα μὲν ἔξεις

χροιάν ὠχράν, ὠμούς μικρούς,

1005. The *Academy* was at that time a gymnasium, famous for the grove and shady walks and race-courses provided by Cimon's liberality, but later to be made forever famous by the teaching there of Plato. The sacred olive-trees (μορίαι) had been propagated from the one in the acropolis planted by Athena herself.

1006. καλάμῳ: in honour of the Dioscuri, patron saints of knighthood.

1007. μίλαξ was an ivy-like vine with white lily-like flowers;

we might substitute "morning-glory." — ἀπραγμοσύνης: is listed between smilax and silver poplar, as *Kedeides* was among the antiquities (985); translate by *sans-souci* or *lazy-daisy* or *idle-heart's ease*. — φυλλο-βολούσης: perhaps means *shooting* or *putting forth its leaves*; but editors disagree.

1008. *When plane-tree whispers to elm.* Again we hear the lyric poet from behind the comic mask.

1013. βαιάν: *slender, spare*; the prose is μικράν.

στήθος λεπτόν, γλῶτταν μεγάλην,

ψήφισμα μακρόν, καί σ' ἀναπείσει
 τὸ μὲν αἰσχρὸν ἅπαν καλὸν ἡγείσθαι,
 τὸ καλὸν δ' αἰσχρόν,
 καὶ πρὸς τούτοις τῆς Ἀντιμάχου
 καταπυγοσύνης σ' ἀναπλήσει.

1020

Χο.

ὦ καλλίπυργον σοφίαν
 κλεινοτάτην ἐπασκῶν,
 ὡς ἡδύ σου τοῖσι λόγοις
 σῶφρον ἔπεστιν ἄνθος.
 † εὐδαίμονες δ' ἦσαν ἄρ' οἱ
 ζῶντες τότε ἐπὶ
 τῶν προτέρων †
 πρὸς οὖν τάδ', ὦ

[ἀντωδή

1025

1030

1019. ψήφισμα μακρόν: a comic surprise. The orator will present himself before the ἐκκλησία with a thin chest, a loud tongue, and (we might say) a long bill. — ἀναπείσει: sc. Ἄδικος Λόγος.

1022. Ἀντιμάχου: utterly fameless save for this mention and perhaps *sch.* 1150.

1023. κατα-πυγοσύνης: the gen. with a verb of filling. As Mnemosyne is formed from μνήμων, so Catapygosyne (*lewdness*) from καταπίγων (529, 909).

1024-33. The antistrophic song opens the second half of the

Ἄγών. Note the poetic καλλίπυργον *fair-towering* or *lofty* and κλεινοτάτην *effulgent* or the like; also the distance of ἡδύ from its substantive.

1025. ἐπ-ασκῶν: 517.

1027. σῶφρον . . . ἄνθος: = σωφροσύνης ἄνθος.

1028 f. Antistrophe here fails to match strophe in 953, and daggers are set to warn of a corrupt text. — ἄρα: *then, as it seems*; S. 1102, GMT. 39, *infra* 1301. — ἐπὶ: *in the time of*.

1030 f. πρὸς τάδε: = πρὸς ταῦτα 990. — κομψο-πρεπή: = κομψότητι πρέπουσαν; 649 n.

κομψοπρεπή μουσαν ἔχων,
 δεῖ σε λέγειν τι καινόν, ὡς
 ἠὺδοκίμηκεν ἀνήρ.

δεινῶν δέ σοι βουλευμάτων ἔοικε δεῖν πρὸς αὐτόν,
 εἴπερ τὸν ἄνδρ' ὑπερβαλεῖ καὶ μὴ γέλωτ' ὀφλήσεις.

Αδ. καὶ μὴν πάλαι ἄγ' ἔπνιγόμην τὰ σπλάγχνα, κάπε-
 θύμουν 1036

ἅπαντα ταῦτ' ἐναντίαις γνώμαισι συνταράξαι.
 ἐγὼ γὰρ ἤπτων μὲν λόγος δι' αὐτὸ τοῦτ' ἐκλήθην
 ἐν τοῖσι φροντισταῖσιν, ὅτι πρότιστος ἐπενόησα
 τοῖσιν νόμοις κὰν ταῖς δίκαις τὰναντί' ἀντιλέξαι.
 καὶ τοῦτο πλεῖν ἢ μυρίων ἔστ' ἄξιον στατήρων,
 αἰρούμενον τοὺς ἤπτονας λόγους ἔπειτα νικᾶν. 1042

1032 f. σέ: Wrong Logic. —
 ἀνήρ: Right Logic.

1034 f. The Coryphaeus in his
 exhortation to Wrong Logic em-
 ploys, and so prescribes for the
 following speaker, iambic tetram-
 eter, a more impudent jog-trot
 rhythm than that used by Right
 Logic. See Introd. § 132 δ'. —
 δεινῶν: emphatic; why?

1035. εἴπερ: *if indeed*; 86,
 227, 251, 341, 356, 399, 443, and
 often.

1036. καὶ μὴν: *yea verily*;
 4. — ἐπνιγόμην: imperf., while
 Right Logic was speaking. — τὰ
 σπλάγχνα: in prose, τὴν καρδίαν;
 acc. of specificat.

1037. ἅπαντα ταῦτα: *all this*
 (nonsense).

1038. μὲν: introduces a short
 preliminary on his name ἤπτων
 λόγος. His real theme, the New
 Education, begins at σκέψαι δέ in
 1043.

1040. κὰν ταῖς δίκαις: *even in*
court trials. — ἀντι-λέξαι: *to make*
opposing speeches; ἀντ-ειπεῖν is
 merely *to speak against*. So ἀντι-
 λέξεις, not ἀντ-ερεῖς in *Frogs*
 998.

1041. πλεῖν ἢ: an uninflected
 adverbial phrase, outside of the
 construction.

1042. ἔπειτα: cp. εἶτα 386,
 κάπειτα 624.



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τὸν Νέστορ' ἀγορητὴν' ἂν οὐδὲ τοὺς σοφοὺς ἅπαν-
τας.

ἄνειμι δῆτ' ἐντεῦθεν εἰς τὴν γλῶτταν, ἣν ὁδὸν μὲν
οὗ φησι χρῆναι τοὺς νέους ἀσκεῖν, ἐγὼ δέ φημι.
καὶ σωφρονεῖν αὖ φησι χρῆναι· δύο κακῶ μεγίστω.
ἐπεὶ σὺ διὰ τὸ σωφρονεῖν τῷ πώποτ' εἶδες ἤδη 1061
ἀγαθόν τι γεγόμενον; φράσον, καί μ' ἐξέλεγξον
εἰπών.

Δι. πολλοῖς. ὁ γοῦν Πηλεὺς ἔλαβε διὰ τοῦτο τὴν
μάχαιραν.

Αδ. μάχαιραν; ἀστεῖόν γε κέρδος ἔλαβεν ὁ κακοδαίμων.
Ἵπέρβολος δ' οὐκ τῶν λύχνων πλεῖν ἢ τάλαντα
πολλά

1065

1057. ἀγορητὴν: another so-
phistic quibble, by appeal to
“scripture.” In Homer the ἀγο-
ρητής was an *orator* before the
ἀγορά or assembly (ἀγείρω) of the
people. Here it is cited as if it
meant marketplace-loafer (ἀγο-
ραῖος).

1058. ἄν-ειμι δῆτα κτέ.: *i.e.*
speaking of oratory (as if he had
taken ἀγορητής in its Homeric
sense), *I will now (δῆτα?) go back
from that (ἐντεῦθεν) to the ques-
tion of the tongue, which he had
but touched on at first (1038 ff.).*

1059. For Right Logic's repro-
bation of the tongue see 1003,
1013, 1018, 931.

1060. σωφρονεῖν: *to practise
continence or chastity; see 962,
1006. — δύο κακῶ: i.e. the prac-*

*tice of chastity and the non-prac-
tice of tongue.*

1061. τῷ: = τίνι. — πώποτ' ἤδη:
370.

1063. γοῦν: proves a statement
by *certainly* (οὖν) one instance *at
least* (γε). — Peleus had repelled
the advances of Acastus' wife, and
the gods had given him his famous
(τὴν) sword, made by Hephaestus,
but significant for *him* of only toil
and battle.

1064. ἀστεῖον: *nice, fine; ironi-
cal like χρηστός in 8.*

1065. Hyperbolus the lamp-
man (ὁ ἐκ- —) by paying a talent
(v. 876) had got the art of the
orator. What were the rewards
of chastity compared with those
of πονηρία? — οἱ λύχνοι: *the lamp-
market; so τὰ ὄρνεα, οἱ ἰχθύες, τὰ*

εἴληφε διὰ πονηρίαν, ἀλλ' οὐ μὰ Δί' οὐ μάχαιραν.

Δι. καὶ τὴν Θέτιν γ' ἔγημε διὰ τὸ σωφρονεῖν ὁ Πηλεύς.

Αδ. κατ' ἀπολιποῦσά γ' αὐτὸν ὥχεται ·

· · · · ·
· · · · · σὺ δ' εἶ Κρόνιππος. 1070

σκέψαι γάρ, ὦ μειράκιον, ἐν τῷ σωφρονεῖν ἅπαντα
ἀνεστιν, ἡδονῶν θ' ὅσων μέλλεις ἀποστερεῖσθαι,
παίδων γυναικῶν κοττάβων ὄψων πότων κιχλισμῶν.

καίτοι τί σοι ζῆν ἄξιον, τούτων ἐὰν στερηθῆς ;

εἶεν. πάρειμ' ἐντεῦθεν εἰς τὰς τῆς φύσεως
ἀνάγκας. 1075

ἤμαρτες, ἡράσθης, ἐμοίχευσάς τι, κατ' ἐλήφθης ·

ἀπόλωλας · ἀδύνατος γὰρ εἶ λέγειν. ἐμοὶ δ' ὀμιλῶν

χρῶ τῇ φύσει, σκίρτα, γέλα, νόμιζε μηδὲν αἰσχρόν.

λάχανα, the bird-, fish-, and vegetable-market. — πλεῖν ἢ πολλά : in Eng. we say “more than a few.”

1067. καί . . . γε : *yes, and*, emphasizing Thetis as a prize.

1068. ἀπολιποῦσα : Thetis, wishing to make immortal her babe Achilles, was wont to baptize him in fire by night and anoint him with ambrosia by day. Peleus once watching saw the child over the fire and cried out ; whereupon Thetis the immortal Nereid left both and returned to her sisters beneath the sea (Apollodorus 3. 13. 6).

1070. Κρόν-ιππος : either an *old horse* (for Κρόνος see 398 n.), or a *big antediluvian* (ἵππος in compounds being used for size as

“horse” in Eng. “horse-radish,” “horse-chestnut”).

1071. ἐν τῷ σωφρονεῖν : why emphat.? Cp. 1055, 1051.

1073. κιχλισμῶν : see 983 n.

1075. εἶεν : *so far, so good* ; a transition-expletive (176). — πάρειμι ἐντεῦθεν : *will pass on from that* ; cp. 1058.

1076. ἤμαρτες κτέ. : a condition expressed in parataxis ; “*suppose you have made a mistake.*” — τι : (played the adulterer) *a bit*.

1077. ἀπόλωλας : *you are done for* (perf.) ; the result of the supposed case. — ἐμοὶ δ' ὀμιλῶν κτέ. : now is seen how tongue-practice pays, as advocated in 1059.

1078. χρῶ τῇ φύσει : *you may give rein to your natural man.*

μοιχὸς γὰρ ἦν τύχης ἀλούς, τὰδ' ἀντερεῖς πρὸς
αὐτόν,

ὡς οὐδὲν ἠδίκηκας· εἶτ' εἰς τὸν Δί' ἐπανενεγκεῖν,
κακείνος ὡς ἦπτων ἔρωτός ἐστι καὶ γυναικῶν· 1081
καίτοι σύ, θνητὸς ὢν, θεοῦ πῶς μείζον ἂν δύναιο;

.
.

Δι. σιγήσομαι. τί δ' ἄλλο; Αδ. φέρε δὴ μοι φράσον·
συνηγοροῦσιν ἐκ τίνων;

Δι. ἐξ εὐρυπρώκτων. Αδ. πείθομαι. 1090
τί δαί; τραγωδοῦσ' ἐκ τίνων;

Δι. ἐξ εὐρυπρώκτων. Αδ. εὖ λέγεις.
δημηγοροῦσι δ' ἐκ τίνων;

Δι. ἐξ εὐρυπρώκτων. Αδ. ἄρα δῆτ'
ἔγνωκας ὡς οὐδὲν λέγεις; 1095
καὶ τῶν θεατῶν ὀπότεροι

νόμιζε μηδὲν αἰσχρόν: the motto of the New Education, the test of a mind freed from prejudice.

1079. αὐτόν: sc. the husband.

1080. ἐπ-αν-ενεγκεῖν: inv. use; refer it on back.

1081. ὡς: repeats the ὡς of 1080. — Why is καὶ ἐκείνος emphatic? Cp. 1071.

1082. The Greeks of Aristophanes' time saw clearly the dissidence between their present standard of morality and that of the old nature-religion inherited from ancient fathers. Minds truly religious revolted; "if the gods do

aught of shame, they are not gods" (Euripides, frg. 294). But the common man was cordially content with an adulterous Zeus; the old faith was "good enough for him." Thus religion in time becomes ir-religion.

1089 f. *συνηγοροῦσι*: lawyers (*συνήγοροι*) come from the ranks (*ἐκ*) of the lewd (*εὐρύπρωκτοι*), also tragic poets (1091), professional politicians (1093), and the large majority of the audience (1098). No wonder *Δίκαιος* admits defeat (1102).

1095. οὐδὲν λέγεις: 644 n.



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στόμωσον οἶαν εἰς τὰ μείζω πράγματα. 1110

Σω. ἀμέλει, κομιεῖ τοῦτον σοφιστήν δεξιόν.

Φε. ὠχρὸν μὲν οὖν, οἶμαί γε, καὶ κακοδαίμονα.

Χο. χωρεῖτέ νυν. οἶμαι δὲ σοὶ
ταῦτα μεταμελήσειν.

τοὺς κριτὰς ἃ κερδανοῦσιν, ἣν τι τόνδε τὸν χορὸν
ὠφελῶσ' ἐκ τῶν δικαίων, βουλόμεσθ' ἡμεῖς φράσαι.
πρῶτα μὲν γάρ, ἣν νεᾶν βούλησθ' ἐν ὥρᾳ τοὺς
ἀγρούς, 1117

στομώσεις; (*put on a στόμα or edge*) *fit or suitable*.

1112. μὲν οὖν: *nay, rather* (71). Pheidip. "convinced against his will is of the same opinion still" as in v. 103.

ΠΑΡΑΒΑΣΙΣ ΔΕΥΤΕΡΑ

1113-30

The first six of Aristophanes' comedies, as preserved to us, have two parabases each. But the second never contains more than four of the seven parts making up the complete scheme; see introd. note to the first parabasis 510-626. The present one is briefer than any of them, perhaps because a fragment from the first *Clouds* or because left unfinished in the revision for the second. It consists of two parts: a κομμάτιον of two verses and one ἐπίρρημα of sixteen.

1113 f. Commation chanted by the κορυφαῖος; see Introd. § 139 for the rhythm. — χωρεῖτε: to the departing actors; cp. ἴθι χαίρων 510. — σοι: to Streps., but probably after his departure, and heard only by the audience.

1115-30. An ἐπίρρημα in trochaic tetrameter (Introd. § 132 5'), wherein the Clouds endeavor to win the five judges of the comic contests by promise of material favours and threat of material damage, dependent upon their decision.

1115. κριτὰς: emphatic, and almost a free acc., though it may be construed with φράσαι (cp. 961 and 1148 f.); translate as if ἃ οἱ κριταὶ κερδανοῦσι.

1116. ἐκ τῶν δικαίων: = δικαίως *as they rightly should*. — ἡμεῖς: with stress, because a personal digression of the Clouds.

1117. ἐν ὥρᾳ: *in good season*.

ὑσομεν πρώτοισιν ὑμῖν, τοῖσι δ' ἄλλοις ὑστερον.
 εἶτα τὸν καρπὸν τε καὶ τὰς ἀμπέλους φυλάξομεν,
 ὥστε μήτ' αὐχμὸν πιέζειν μήτ' ἄγαν ἐπ' ὀμβρίαν.
 ἦν δ' ἀτιμάσῃ τις ἡμᾶς θνητὸς ὦν οὔσας θεάς, 1121
 προσεχέτω τὸν νοῦν, πρὸς ἡμῶν οἷα πείσεται κακά,
 λαμβάνων οὔτ' οἶνον οὔτ' ἄλλ' οὐδὲν ἐκ τοῦ χωρίου.
 ἦνίκ' ἂν γὰρ αἶ τ' ἐλάαι βλαστάνωσ' αἶ τ' ἄμπελοι,
 ἀποκεκόψονται· τοιαύταις σφενδόλαις παιήσομεν.
 ἦν δὲ πλινθεύοντ' ἴδωμεν, ὑσομεν, καὶ τοῦ τέγους
 τὸν κέραμον αὐτοῦ χαλάζαις στρογγύλαις συντρί-
 ψομεν. 1127

κἂν γαμῆ ποτ' αὐτὸς ἢ τῶν ξυγγενῶν ἢ τῶν φίλων,
 ὑσομεν τὴν νύκτα πᾶσαν· ὥστ' ἴσως βουλήσεται
 κἂν ἐν Αἰγύπτῳ τυχεῖν ὦν μᾶλλον ἢ κρίναι κακῶς.

Στ. πέμπτη, τετράς, τρίτη, μετὰ ταύτην δευτέρα, 1131
 εἶθ', ἦν ἐγὼ μάλιστα πασῶν ἡμερῶν
 δέδοικα καὶ πέφρικα καὶ βδελύττομαι,

1122. πρὸς: a tragic usage for ὑπό.

1125. σφενδόλαις: *i.e.* sling-stones of hail. — παιήσομεν: a rarer form for παίσω.

1128. τῶν ξυγγενῶν: *sc.* τις.

1129. ὑσομεν: and so put out the torches of the wedding procession — a bad omen. — ἴσως: minatory.

1130. ἐν Αἰγύπτῳ: where he would get no rain at all. We might substitute "in Guinea."

1131. Streps. enters with a sack of meal (1146 n.), counting the last days of the month. The εἰκάδες or twenties (17) were quite commonly reckoned backward from the last day (29th or 30th alternately); hence πέμπτη = 25th or 26th, τετράς = 26th or 27th, *etc.* So the Romans counted back from Nones, Ides, and Calends.

1133. Cp. the corresponding *Tristes Kalendae* (Hor. Sat. 1. 3. 87).

εὐθὺς μετὰ ταύτην ἔσθ' ἔνη τε καὶ νέα.

πᾶς γάρ τις ὁμνύς, οἷς ὀφείλων τυγχάνω, 1135

θεῖς μοι πρυτανεῖ' ἀπολεῖν μέ φησι κάξολεῖν,

ἐμοῦ τε μέτρια καὶ δίκαι' αἰτουμένου,

'ὦ δαιμόνιε, τὸ μὲν τι νυνὶ μὴ λάβης,

τὸ δ' ἀναβαλοῦ μοι, τὸ δ' ἄφες,' οὗ φασὶν ποτε

οὕτως ἀπολήψεσθ', ἀλλὰ λοιδοροῦσί με 1140

ὡς ἄδικός εἰμι, καὶ δικάσεσθαί φασί μοι.

νῦν οὖν δικαζέσθων· ὀλίγον γάρ μοι μέλει,

εἴπερ μεμάθηκεν εὖ λέγειν Φειδιππίδης.

τάχα δ' εἴσομαι κόψας τὸ φροντιστήριον.

παῖ, ἡμί, παῖ, παῖ. Σω. Στρεψιάδην ἀσπάζομαι.

Στ. καῖγωγέ σ'· ἀλλὰ τουτονὶ πρῶτον λαβέ· 1146

χρῆ γὰρ ἐπιθαυμάζειν τι τὸν διδάσκαλον.

καί μοι τὸν υἱὸν εἰ μεμάθηκε τὸν λόγον

ἐκεῖνον εἴφ', ὃν ἀρτίως εἰσήγαγες.

1134. ἔνη καὶ νέα: the name of the last day of the month; see L. & S. s.v. ἔνος.

1135. πᾶς τις: everybody. πᾶς eases the change to plural οἷς. — ὁμνύς: with φησί = swears.

1136. θεῖς μοι κτέ.: on depositing court-fees against me; a necessary initial step in a lawsuit. — ἀπ-ολεῖν . . . ἐξ-ολεῖν: the latter is the stronger. In Eng. we finish one off or up indifferently.

1137. μέτρια κτέ.: a moderate and just request indeed |

1139. ἀνα-βαλοῦ . . . ἄφ-ες: defer . . . remit.

1140. ἀπο-λήψεσθαι: recover.

1145. ἡμί: I say; cp. ἦν δ' ἐγώ said I, ἦ δ' ὅς said he. — Στρ. ἀσπάζομαι: the formal and elegant address of those times.

1146. τουτονί: θύλακον αὐτῷ ἐπιδίδωσιν ἀλφίτων (schol.).

1147. ἐπι-θαυμάζειν τι: i.e. beside the greeting (ἐπί) one must honour his teacher somewhat with an honorarium; cp. θαυμάζω 428.

1148. τὸν υἱόν: object of εἰπέ by prolepsis.

1149. ὃν: i.e. τὸν υἱόν. Some refer it to λόγον, viz. τὸν ἄδικον.



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ὄν κάλεσον τρέχων ἔνδοθεν ὡς ἐμέ.

ὦ τέκνον, ὦ παῖ, ἔξελθ' οἴκων, 1165

ἄιε σοῦ πατρός.

Σω. ὄδ' ἐκεῖνος ἀνήρ.

Στ. ὦ φίλος, ὦ φίλος.

Σω. ἄπιθι συλλαβών.

Στ. ἰὼ ἰὼ τέκνον, ἰὼ ἰοῦ ἰοῦ. 1170

ὡς ἤδομαί σου πρῶτα τὴν χροιάν ἰδών.

νῦν μὲν γ' ἰδεῖν εἰ πρῶτον ἔξαρνητικὸς

κἀντιλογικὸς, καὶ τοῦτο τοῦπιχώριον

ἀτεχνῶς ἐπανθεί, τὸ 'τί λέγεις σύ;' καὶ δοκεῖν

ἀδικοῦντ' ἀδικεῖσθαι καὶ κακουροῦντ' οἶδ' ὅτι.

the dochmiac dance-step! — *λυσανίας*: *surceaser of sorrow*; poetic. It ignores here the gen. within itself and takes a second (*κακῶν*), as such compounds often do in tragedy.

1164. *Exit* Socrates to summon the young "blade" (*ἀμφήκης*).

1165 f. *Streps.* makes their re-entry a grand procession by chanting a march-measure parody on Euripides' *Hecuba* 172 ff. Poetic are the words *τέκνον* (= *υἱός* or *παῖς*) and *αἰώ* (= *ἀκούω* or *αἰσθάνομαι*); cp. 650.

1167. Enter Socrates and the Graduate.

1168. *φίλος*: tragic for *φίλε*.

1169. *συλλαβών*: *taking him with you*.

1170. One more dochmiac ca-

per before coming down to *πεζῇ λέξις*, or prose, in 1171.

1171. *χροιάν*: probably a chalk-white; cp. 103, 1112.

1172. *μὲν γε*: together they emphasize *νῦν* to NOW. — *ιδεῖν κτέ.*: for inf. depending on adj. see S. 1240, HA. 952, G. 1528. *ἔξαρνητικὸς* is merely *ἔξαρνος* in the fashionable *-ικός* form (483 n.); *you have a disclaim-ationous contradictory look*.

1173 *ἐπιχώριον*: this *local* Attic bloom (*ἐπ-ανθέω*) is the modern bumptious "brass."

1174. *τί λέγεις*: asks not for information, but to challenge and dispute.

1175. *οἶδ' ὅτι*: a clause that has become adverbial, like *I am sure*; cp. *πῶς δοκεῖς* (881), the imv. *ἀμέλει* (422), *οὐκ ἔσθ' ὅπως οὐ* (802).

ἐπὶ τοῦ προσώπου τ' ἐστὶν Ἀπτικὸν βλέπος. 1176

νῦν οὖν ὅπως σώσεις μ', ἐπεὶ καπώλεσας.

Φε. φοβεῖ δὲ δὴ τί; Στ. τὴν ἔννην τε καὶ νέαν.

Φε. ἔννη γάρ ἐστι καὶ νέα τις; Στ. ἡμέρα
εἰς ἣν γε θήσειν τὰ πρυτανεῖά φασί μοι. 1180

Φε. ἀπολοῦσ' ἄρ' αὐθ' οἱ θέντες· οὐ γὰρ ἔσθ' ὅπως
μ' ἡμέρα γένοιτ' ἂν ἡμέραι δύο.

Στ. οὐκ ἂν γένοιτο; Φε. πῶς γάρ; εἰ μὴ πέρ γ' ἅμα
αὐτὴ γένοιτ' ἂν γραῦς τε καὶ νέα γυνή.

Στ. καὶ μὴν νενόμισταιί γ'. Φε. οὐ γάρ, οἶμαι, τὸν
νόμον 1185

ἴσασιν ὀρθῶς ὅ τι νοεῖ. Στ. νοεῖ δὲ τί;

Φε. ὁ Σόλων ὁ παλαιὸς ἦν φιλόδημος τὴν φύσιν.

Στ. τουτὶ μὲν οὐδέν πω πρὸς ἔννην τε καὶ νέαν.

Φε. ἐκεῖνος οὖν τὴν κλήσιν εἰς δὺ ἡμέρας
ἔθηκεν, εἷς γε τὴν ἔννην τε καὶ νέαν, 1190

1176. βλέπος: Strep. is still in exalted mood; the prose word is βλέμμα. The Attic "look" is perhaps that of Triumphant Democracy.

1177. ὅπως: see 257 n.

1178. δὲ δὴ: δὴ is our expletive (not temporal) *now* or *then*.

ἔννην κτέ.: see 1134.

1179 γάρ: in questions is our expletive (not interrogative) *why*.

1180. γε: in answer, assents but qualifies. Cp. γοῦν (γε οὖν), which cites a confirmatory instance (1063 n) — θήσειν: see 1136 n.

1183. εἰ μὴ πέρ γε: *i. e.* εἴπερ γε μὴ; *unless of course*, in a supe-

rior tone that reduces his father to a crushed absurdity.

1185. καὶ μὴν: *and yet*; a faltering appeal to custom. — γάρ: *that's because*.

1186. νοεῖ: *means, intends*.

1187. φιλόδημος κτέ.: *the people's natural friend, a born democrat*. Solon had by this time become a sort of Thomas Jefferson in public estimation. Lawyer-like, the young alumnus will explain the original intent and purpose of the lawmaker.

1189. κλήσιν: cp. 780, 875.

1190. γε: *namely*. Pheidip. interprets as if two articles were

ἴν' αἱ θέσεις γίγνοιτο τῇ νοῦμηνιά.

Στ. ἵνα δὴ τί τὴν ἔννην προσέθηκ' ; Φε. ἴν', ὦ μέλε,
παρόντες οἱ φεύγοντες ἡμέρα μιᾷ
πρότερον ἀπαλλάττοιθ' ἐκόντες, εἰ δὲ μή,
ἔωθεν ὑπανιῶντο τῇ νοῦμηνιά. 1195

Στ. πῶς οὐ δέχονται δῆτα τῇ νοῦμηνιά
ἀρχαὶ τὰ πρυτανεῖ, ἀλλ' ἔνη τε καὶ νέα ;
Φε. ὅπερ οἱ προτένθαι γὰρ δοκοῦσί μοι ποιεῖν ·
ὅπως τάχιστα τὰ πρυτανεῖ ὑφελόιατο,
διὰ τοῦτο προὔτένθουσιν ἡμέρα μιᾷ. 1200

Στ. εὐ γ' ὦ κακοδαίμονες, τί κάθησθ' ἀβέλτεροι,

present, τὴν ἔννην καὶ τὴν νέαν, *i.e.*
two days.

1191. θέσεις: *deposits*, *sc.* of
the πρυτανεία. — τῇ νοῦμηνιά: *i.e.*
on the first of the new month, the
νέα of the preceding verse.

1193 ff. We now see Solon's
humanity: a summons for two
days but no suit to be begun till
the second, that the defendants
(οἱ φεύγοντες) might have one
day for compromise. This hu-
mane intent had been frustrated
by the magistrates (αἱ ἀρχαί) for
their own base ends (as we shall
see), since now illegally, if we read
Solon's law aright, they collect the
fees on the ἔνη rather than the νέα.
But if illegally, as Pheidippides
contends, then the plaintiffs will
be non-suited and the depositors
lose their money, as above said
(1181).

1195. ἔωθεν: *early*, or *in the
morning*; the force of -θεν *from*
has evaporated. — ὑπ-ανιῶντο: *re-
ciprocal mid.*; *worry each other a
bit* (ὑπο-).

1196. πῶς: *how happens it
that* — (*qui fit ut* —)?

1197. αἱ ἀρχαί: *the authori-
ties*; an abstract in both languages
replacing the concrete.

1198. οἱ προ-τένθαι: *the fore-
tasters*; a board who tasted and
approved the food for the annual
banquet of the Phratry or Brother-
hood held on the evening of the
first day of Apaturia.

1199. ὅπως: = ἵνα; not with
τάχιστα. — ὑφ-ελοίατο: *Ionic
form*; = ἀφέλοιντο.

1200. διὰ τοῦτο: *that's why*. —
προὔτένθουσιν: *gnomic aor.*

1201. τί κάθησθε: *to the spec-
tators*.



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ἀπ'ερυθριάσαι μάλλον ἢ σχεῖν πράγματα,
ὄτε τῶν ἑμαυτοῦ γ' ἔνεκα νυνὶ χρημάτων
ἔλκω σε κλητεύσοντα, καὶ γενήσομαι
ἐχθρὸς ἔτι πρὸς τούτοισιν ἀνδρὶ δημότη.

ἀτὰρ οὐδέποτε γε τὴν πατρίδα καταισχνῶ 1220
ζῶν, ἀλλὰ καλοῦμαι Στρεψιάδην — Στ. τίς οὐτοσί;

Πα. εἰς τὴν ἔννην τε καὶ νέαν. Στ. μαρτύρομαι,
ὄτι εἰς δὺ' εἶπεν ἡμέρας. τοῦ χρήματος;

Πα. τῶν δώδεκα μνῶν, ἃς ἔλαβες ὠνούμενος
τὸν ψαρὸν ἵππον. Στ. ἵππον; οὐκ ἀκούετε;
ὄν πάντες ὑμεῖς ἴστε μισοῦνθ' ἱππικὴν. 1226

Πα. καὶ νῆ Δί' ἀποδώσειν γ' ἐπώμνυς τοὺς θεούς.

Στ. μὰ τὸν Δί' οὐ γάρ πω τότε' ἐξηπίστατο
Φειδιππίδης μοι τὸν ἀκατάβλητον λόγον.

capitalized NEVER. — εὐθὺς τότε :
“then and there,” *i.e.* at the time
the loan was requested.

1216. ἀπ-ερυθριάσαι : *to lay off
blushes* (?), *i.e.* unblushingly to
refuse to loan. — σχεῖν; *incur, be
put to* —.

1217. ὄτε : causal *if* or *since*,
as in 7, 34, and often.

1218. κλητεύσοντα : *to be a
witness to the κλήσις.*

1219. ἔτι πρὸς τούτοισι : a com-
mon pleonasm; *besides, in addi-
tion to that.* — δημότη : *sc.* Streps.

1220. The lawsuit mania of
Athens is taken off in the *Wasps*,
where a dog is put on trial for
stealing cheese.

1221. ζῶν : *as long as I live.* —

καλοῦμαι : in a loud voice; where-
upon Streps. becomes audible, if
not at once visible.

1222. μαρτύρομαι : *I call to
witness, by way of protest.*

1223. δύο : emphatic by separa-
tion from its subst. — τοῦ : *τίνος;*
for what sum? Cp. 22.

1225. ψαρὸν : *dappled*; the
κοππατίας of v. 23.

1226. ὄν : *sc.* Streps.

1227. καί . . . γε : *yes, and,*
stressing ἀποδώσειν.

1228. Streps. mocks Pasi-
as' antiquated oath; *because* (γάρ) *by
Zeus.* The oath precedes the conj.
as in 652, *Wasps* 1126, *Frogs* 192.

1229. ἀ-κατάβλητον : *un-knock-
downable.*

- Πα. νῦν δὲ διὰ τοῦτ' ἔξαρνος εἶναι διανοεῖ; 1230
 Στ. τί γὰρ ἄλλ' ἂν ἀπολαύσαιμι τοῦ μαθήματος;
 Πα. καὶ ταῦτ' ἐθελήσεις ἀπομόσαι μοι τοὺς θεοὺς
 ἵν' ἂν κελεύσω ἄγώ σε; Στ. τοὺς ποίους θεούς;
 Πα. τὸν Δία, τὸν Ἑρμῆν, τὸν Ποσειδῶ. Στ. νῆ Δία,
 κἂν προσκαταθείην γ', ὥστ' ὀμόσαι, τριώβολον.
 Πα. ἀπόλοιο τοίνυν ἔνεκ' ἀναιδεΐας ἔτι. 1236
 Στ. ἄλσιν διασμηχθεὶς ὄναιτ' ἂν οὔτοσί.
 Πα. οἴμ' ὡς καταγελάς. Στ. ἔξ χοᾶς χωρήσεται.
 Πα. οὐ τοι, μὰ τὸν Δία τὸν μέγαν καὶ τοὺς θεούς,
 ἐμοῦ καταπροΐξει. Στ. θαυμασίως ἦσθην θεοῖς,
 καὶ Ζεὺς γέλοιος ὀμνύμενος τοῖς εἰδόσιν. 1241

1230. ἔξαρνος εἶναι = ἔξαρνεῖσθαι *to deny*.

1232. ἐθελήσεις: *wili you be willing?* Do not confuse βούλεσθαι *to wish* with ἐθέλειν *to will* or *be willing*.

1233. ἵν' ἂν: *whenever* (190). When there were many gods, it was important to choose with care the three before whose altars an oath could be most bindingly administered. — τοὺς ποίους θεούς: *namely, what gods?* Cp. τὸ τί 748.

1234. Zeus was always one of the three. Pasiās the capitalist adds Hermes the god of commerce and Poseidon the god of horses as most fit for the transaction.

1235. προσ-: in composition often = *to boot, in addition*.

ὥστε = ἐφ' ᾧτε *on condition*; S. 1386, GMT. 587. 2.

1236. ἔτι: *some day*.

1237. Hides in tanning were thoroughly rubbed and cleaned (δια-σμήχω) with salt. This corpulent Pasiās would make an excellent wine-skin (ἀσκός) if so treated. That he should even expect a return of his loan, now that Zeus was dethroned, showed that he lacked "Attic salt." Sure of his champion Λόγος, Streps. can offer insult. — ὄναιτο: ὀνίνημι.

1238. ἔξ χοᾶς: between 4 and 5 gallons. — χωρήσεται: *will hold, have χώρα* or *space for*.

1240. ἐμοῦ κατα-προΐξει: = προῖκα ἐμοῦ καταφρονήσεις = "you shall pay for this." — ἦσθην: see 174 n.

1241. Ζεὺς ὀμνύμενος: *swearing by Zeus*; the partic, not the substantive, contains the substantive

- Πα. ἦ μὴν σὺ τούτων τῷ χρόνῳ δώσεις δίκην.
 ἀλλ' εἴτ' ἀποδώσεις μοι τὰ χρήματ', εἴτε μὴ,
 ἀπόπεμψον ἀποκρινάμενος. Στ. ἔχε νυν ἤσυχος.
 ἐγὼ γὰρ αὐτίκ' ἀποκρινούμαι σοι σαφῶς. 1245
- Πα. τί σοι δοκεῖ δράσειν; ἀποδώσειν σοι δοκεῖ;
 Στ. ποῦ 'σθ' οὗτος ἀπαιτῶν με τὰργύριον; λέγε,
 τουτὶ τί ἔστι; Πα. τοῦθ' ὅτι ἐστί; κάρδοπος.
 Στ. ἔπειτ' ἀπαιτεῖς τὰργύριον, τοιοῦτος ὢν;
 οὐκ ἂν ἀποδοίην οὐδ' ἂν ὀβολὸν οὐδενί,
 ὅστις καλέσειε κάρδοπον τὴν καρδόπην. 1250
- Πα. οὐκ ἄρ' ἀποδώσεις; Στ. οὐχ ὅσον γέ μ' εἰδέναί.
 οὐκουν ἀνύσας τι θᾶπτον ἀπολιταργιεῖς
 ἀπὸ τῆς θύρας; Πα. ἄπειμι, καὶ τοῦτ' ἴσθ', ὅτι
 θήσω πρυτανεῖ', ἢ μηκέτι ζώην ἐγώ. 1255
- Στ. προσ' ἀποβαλεῖς ἄρ' αὐτὰ πρὸς ταῖς δώδεκα.

thought. Cp. *ab urbe condita*. —
 τοῖς εἰδόσι: *for those that know*.
 In all ages those who come to
 “know” as suddenly and greenly
 as absurd Strepsy are apt to think
 their ancestral religion γέλοιος
 (*a joke*).

1244. English reverses the or-
 der, as often: *answer before you*
dismiss me.

1245. *Exit* Streps.

1246. σοι: the witness.

1247. Enter Streps. with a
 kneading-trough.

1248. τουτί: put first for em-
 phasis.

1250 ff. In Solon's time Athens
 had a property qualification for the
 franchise. Why, in these days of
 Enlightenment, should there not
 be an educational test for all
 creditors? Why pay one's debts
 to an ignoramus?

1252. οὐχ ὅσον κτέ.: *not so far*
as I know; S. 1247, GMT. 778.

1253. ἀνύσας τι θᾶπτον: 506 n.
 — ἀπολιταργίζω = *to pack off*.

1255. μηκέτι ζώην: English
 turns about; *may I die if I*
don't.

1256. πρὸς: *in addition to the*
 12 minas of v. 21.



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- Αμ. μὴ σκῶπτέ μ', ὦ τᾶν, ἀλλὰ μοι τὰ χρήματα
τὸν υἱὸν ἀποδοῦναι κέλευσον, ἄλαβεν,
ἄλλως τε μέντοι καὶ κακῶς πεπραγότι.
- Στ. τὰ ποῖα ταῦτα χρήματ'; Αμ. ἀδανείσατο. 1270
- Στ. κακῶς ἄρ' ὄντως εἶχες, ὥς γ' ἐμοὶ δοκεῖς.
- Αμ. ἵππους γ' ἐλαύνων ἐξέπεσον, νῆ τοὺς θεούς.
- Στ. τί δῆτα ληρεῖς ὥσπερ ἀπ' ὄνου καταπεσών;
- Αμ. ληρῶ, τὰ χρήματ' ἀπολαβεῖν εἰ βούλομαι;
- Στ. οὐκ ἔσθ' ὅπως σύ γ' αὐτὸς ὑγιαίνεις. Αμ. τί δαί;
- Στ. τὸν ἐγκέφαλον ὥσπερ σεσεῖσθαί μοι δοκεῖς. 1276
- Αμ. σὺ δέ, νῆ τὸν Ἑρμῆν, προσκεκλησθαί μοι δοκεῖς,
εἰ μὴ ἴποδώσεις τὰργύριον. Στ. κάτειπέ νυν,
πότερα νομίζεις καινὸν αἰεὶ τὸν Δία

1269. μέντοι: *indeed*; sometimes intrudes itself into the formula ἄλλως τε καὶ *especially*. Not only honour, but pity, should move him.

1270. τὰ ποῖα: cp. 1233. Strep. forgets the entry in his ledger (31). — χρήματα: the last syllable disappears under ἀέδαν.; cp. 214, 1192.

1271 f. *Then you were really unlucky*, says Strep., meaning if his son borrowed from him. But Amynias misunderstands: *Yes, in racing horses it was that I got my fall*.

1273. Here Strep. begins again his merry game of Duffers Outdone with a play on an old joke: (If you got your fall from a horse) *why pray gabble as if you had*

tumbled from an ass? Of a man who was ἀπὸ νοῦ (*i.e.* a little “off” in his mind), the Greeks said that he had had a fall ἀπ' ὄνου. Cp. ἀπόσιτος, used by Hippocrates of a sick man “off his food.”

1275. “Not to be well” was urbanity for “to be demented.” — αὐτός: *i.e.* your mind, not merely your bones and chariot. — τί δαί: see 491 n.

1276. ὥσπερ: *as it were*, colloquial “sort of.” — σεσεῖσθαι: *to have suffered concussion*.

1277. The inf. ending -σεσθαι is a nettled and carefully matched retort to σεσεῖσθαι. The perfect tense means *as good as summoned*.

1278. ἀποδώσεις: fut. indic. threatens; cp. 586.

ὔειν ὕδωρ ἐκάστοτ', ἢ τὸν ἥλιον 1280

ἔλκειν κάτωθεν ταῦτ' οὗθ' ὕδωρ πάλιν;

Αμ. οὐκ οἶδ' ἔγωγ' ὀπότερον, οὐδέ μοι μέλει.

Στ. πῶς οὖν ἀπολαβεῖν τὰργύριον δίκαιος εἶ,
εἰ μηδὲν οἶσθα τῶν μετεώρων πραγμάτων;

Αμ. ἀλλ' εἰ σπανίζεις, τὰργυρίου μοι τὸν τόκον 1285
ἀπόδοτε. Στ. τοῦτο δ' ἔσθ' ὁ τόκος τί θηρίον;

Αμ. τί δ' ἄλλο γ' ἢ κατὰ μῆνα καὶ καθ' ἡμέραν
πλέον πλέον τὰργύριον αἰεὶ γίγνεται,
ὑπορρέοντος τοῦ χρόνου; Στ. καλῶς λέγεις.

τί δῆτα; τὴν θάλατταν ἔσθ' ὅτι πλείονα 1290

νυνὶ νομίζεις ἢ πρὸ τοῦ; Αμ. μὰ Δί', ἀλλ' ἴσην.

οὐ γὰρ δίκαιον πλείον' εἶναι. Στ. κᾶτα πῶς

αὕτη μὲν, ὧ κακόδαιμον, οὐδὲν γίγνεται

ἐπιρρεόντων τῶν ποταμῶν πλείων, σὺ δὲ

ζητεῖς ποιῆσαι τὰργύριον πλείον τὸ σόν; 1295

οὐκ ἀποδιώξει σαυτὸν ἀπὸ τῆς οἰκίας;

1280. A further application of the scientific education, as in vv. 750 (moon), 768 (ὔαλος), 1222 (ἔνη καὶ νέα). The theory that the sun drew water was at this time new.

1283 ff. Again the educational test applied to the creditor, as the test of Christianity applied to the Jewish usurer in the Middle Ages.

1285. σπανίζεις: *are short*. From a fellow-feeling Amynias makes a generous offer.

1286. θηρίον: jocosely taking τόκος as *offspring*. Strepsy asks *what beastie is that?*

1288. πλέον πλέον: *more and more*.

1289. ὑπορρέοντος κτέ.: *in the insensible (ὑπο-) flow of time*. This ῥέω suggests to Streps. his next question.

1292. οὐ δίκαιον: *it is not the way, not in the nature of things, not natural*.

1293 ff. Streps. has learned from his science that we should "live according to nature."

1296. ἀπο-διώξει: appropriate to Amynias, who had come as a prosecutor (διώκων); "won't you prosecute your way?"

- φέρει μοι τὸ κέντρον. Ἀμ. ταῦτ' ἐγὼ μαρτύρομαι.
 Στ. ὕπαγε. τί μέλλεις; οὐκ ἐλάῃς, ᾧ σαμφόρα;
 Ἀμ. ταῦτ' οὐχ ὕβρις δῆτ' ἐστίν; Στ. ἄξις; ἐπιαλῶ
 κεντῶν ὑπὸ τὸν πρωκτόν σε τὸν σειραφόρον. 1300
 φεύγεις; ἔμελλον σ' ἄρα κινήσειν ἐγὼ
 αὐτοῖς τροχοῖς τοῖς σοῖσι καὶ ξυνωρίσιν.
 Χο. οἶον τὸ πραγμάτων ἐρᾶν φλαύρων· ὁ γὰρ [ᾠδή
 γέρων ὄδ' ἐρασθεῖς
 ἀποστερήσαι βούλεται 1305
 τὰ χρήμαθ' ἀδανείσατο·
 κοῦκ ἔσθ' ὅπως οὐ τήμερον
 λήψεταιί τι πράγμα, ὃ τοῦ-
 τον ποιήσει τὸν σοφιστήν (ἴσως,)

1297. μαρτύρομαι: *i.e.* against the goad (κέντρον).

1298. ὕπαγε: *move on*. — σαμφόρα: 122 n.

1299. ἄξις: ἄπτω; *cp.* 543. *Will you be nimble?* · He little suspects that within twenty lines he himself must be “nimble?” — ἐπ-ιαλῶ: from ἐπ-ιάλλω (a Doric-epic word) *to lay on* (*sc.* τὸ κέντρον).

1300. σειρα-φόρον: 122 n. — *Exit* Amynias δρόμῳ.

1301. ἔμελλον: *I was bound to —, sure to —, “I thought I should —.”* — ἄρα: = ἄρα; 1028 n. — ἐγὼ: proudly.

1302. αὐτοῖς κτέ.: *your wheels and all*; S. 956 b, HA. 774 a, G. 1191. Streps. returns to his ban-

quet. It has paid him to have even a small part of the modern college education in Science.

But now as in a tragedy, at the hero's height of success, comes the *κατα-στροφή*. The Clouds darken, and an ominous song is sung 1303–20. See *Introd.* § 142.

1303. οἶον κτέ.: *what a thing it is — this love of —.*

1304. ἐρασθεῖς: *sc.* πραγμάτων φλαύρων.

1305. ἀποστερήσαι: *to withhold*; 487.

1307–10. οὐκ ἔσθ' κτέ.: 802. *Something will surely catch this sophist to-day, which will make him catch some mischief.* This mystery veiled behind mystery is comically tragic and oracular. —



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- Στ. ὦ μιὰρὲ καὶ πατραλοῖα καὶ τοιχωρῦχε. 1327
 Φε. αὐθὶς με ταῦτὰ ταῦτα καὶ πλείω λέγε.
 ἄρ' οἴσθ' ὅτι χαίρω πόλλ' ἀκούων καὶ κακά;
 Στ. ὦ λακκόπρωκτε. Φε. πάττε πολλοῖς τοῖς ῥόδοις.
 Στ. τὸν πατέρα τύπτεις; Φε. κάποφανῶ γε, νῆ Δία,
 ὡς ἐν δίκη σ' ἔτυπτον. Στ. ὦ μιὰρώτατε, 1332
 καὶ πῶς γένοιτ' ἂν πατέρα τύπτειν ἐν δίκη;
 Φε. ἔγωγ' ἀποδείξω, καί σε νικήσω λέγων.
 Στ. τουτὶ σὺ νικήσεις; Φε. πολὺ γε καὶ ῥαδίως.
 ἐλοῦ δ' ὀπότερον τοῖν λόγοιν βούλει λέγειν. 1336
 Στ. ποίοιν λόγοιν; Φε. τὸν κρείττον' ἢ τὸν ἥττονα.
 Στ. ἐδιδαξάμην μέντοι σε, νῆ Δί', ὦ μέλε,
 τοῖσιν δικαίοις ἀντιλέγειν, εἰ ταῦτά γε
 μέλλεις ἀναπείσειν, ὡς δίκαιον καὶ καλὸν 1340
 τὸν πατέρα τύπτεισθ' ἐστὶν ὑπὸ τῶν υἱέων.
 Φε. ἀλλ' οἴομαι μέντοι σ' ἀναπείσειν, ὥστε γε
 οὐδ' αὐτὸς ἀκροασάμενος οὐδὲν ἀντερεῖς.
 Στ. καὶ μὴν ὅτι καὶ λέξεις ἀκοῦσαι βούλομαι.

1327. The πατρ-αλοίας *father-beater* of antiquity corresponds to the modern wife-beater.

1329. χαίρω ἀκούων κακά: he has learned this from "Αδικος Λόγος (910). On ἀκούω as pass. of λέγω see S. 1075, HA. 820, G. 1241.

1330. λακκόπρωκτε: *you sink of iniquity!*

1331. καὶ . . . γε: *yes, and.*

1332. ἐν δίκη: = δικαίως; cp. ἐκ τῶν δικαίων 1116

1334. λέγων: argument, like charity, should begin at home.

1335. τουτί: *herein.*

1337. ποίοιν: indignant ποῖος (247). But the son takes the question as a real one.

1338. Note position of verb and its further emphasis by μέντοι. On the *causative* middle see S. 1055, HA. 815, G. 1245.

1339. ἀντι-λέγειν: = γνώμας ἐναντίας λέγειν of 1314.

1342. μέντοι: Pheidip. mocks his father's μέντοι of 1338.

1344. καὶ μὴν: as in 1036. — ὅτι καὶ λέξεις: "what sort of a

Χο. σὸν ἔργον, ᾧ πρεσβῦτα, φροντίζειν ὄπη [ὤδῃ
 τὸν ἄνδρα κρατήσεις, 1346
 ὡς οὗτος, εἰ μὴ τῷ 'πεποιίθειν, οὐκ ἂν ἦν
 οὕτως ἀκόλαστος.
 ἀλλ' ἔσθ' ὄτῳ θρασύνεται· δῆλόν γε τὰν-
 θρώπου 'στὶ τὸ λῆμα. 1350

ἀλλ' ἐξ ὅτου τὸ πρῶτον ἤρξαθ' ἡ μάχη γενέσθαι,
 ἤδη λέγειν χρὴ πρὸς χορόν· πάντως δὲ τοῦτο δρά-
 σεις.

Στ. καὶ μὴν ὅθεν γε πρῶτον ἤρξάμεσθα λοιδορεῖσθαι
 ἐγὼ φράσω· 'πειδὴ γὰρ εἰστιώμεθ', ὥσπερ ἴστε,
 πρῶτον μὲν αὐτὸν τὴν λύραν λαβόντ' ἐγὼ 'κέλευσα
 ᾄσαι Σιμωνίδου μέλος, τὸν Κριὸν ὡς ἐπέχθη. 1356
 ὁ δ' εὐθέως ἀρχαῖον εἶν' ἔφασκε τὸ κιθαρίζειν

speech you *will* make"; on the function of καί see 785 n., 840.

means; often with imv. or imv. substitute, as here.

ΑΓΩΝ ΕΤΕΡΟΣ 1345-1451

The student should compare this and the first ἀγών (949-1104) in respect to the structure.

1353. καὶ μὴν . . . γε: begins the agonistic speech as in 1036.

1345-50. See Introd. § 143 for the rhythm.

1356. The great popular poet Simonides had lived during the Persian wars, contemporary with Pindar and Aeschylus. A song of his in honour of a wrestler of Aegina named Κριός began (according to the schol.) ἐπέξαθ' ὁ κριὸς οὐκ ἀεικέως. Arist. here changes to ἐπέχθη probably by way of jest: "How Mr. Ram was sheared"

1349. ὄτῳ: dat. of cause.

1350. λῆμα: 457.

1351 f. The κορυφαῖος here sets as the rhythm for the debate the same fish-wife iambic tetrameter that he assigned to Ἄδικος Λόγος in 1034 f. — τὸ πρῶτον: pleonastic with ἤρξατο.

1357. ἀρχαῖον: whereas now the fashion was to argue subtly and be κομψός (649).

1352. πάντως: *of course, by all*

ἄδειν τε πίνονθ', ὡσπερὶ κάχρυσ γυναῖκ' ἀλοῦσαν.
 Φε. οὐ γὰρ τότε εὐθύς χρῆν σ' ἄρα τύπτεσθαί τε καὶ
 πατεῖσθαι,
 ἄδειν κελεύονθ', ὡσπερὶ τέττιγας ἐστιῶντα; 1360
 Στ. τοιαῦτα μέντοι καὶ τότε ἔλεγεν ἔνδον, οἷάπερ νῦν,
 καὶ τὸν Σιμωνίδην ἔφασκ' εἶναι κακὸν ποιητήν.
 καὶ γὰρ μόλις μὲν ἀλλ' ὅμως ἤνεσχόμην τὸ πρῶτον·
 ἔπειτα δ' ἐκέλευσ' αὐτὸν ἀλλὰ μυρρίνην λαβόντα
 τῶν Αἰσχύλου λέξαι τί μοι· καὶ οὗτος εὐθύς εἶπεν·
 'ἐγὼ γὰρ Αἰσχύλον νομίζω πρῶτον ἐν ποιηταῖς,
 ψόφου πλέων, ἀξύστατον, στόμφακα, κρημνόποιόν;'·
 κἀνταῦθα πῶς οἶσθέ μου τὴν καρδίαν ὄρεχθεῖν;

1358. ὡσπερὶ: = ὥσπερ;
 GMT. 868. To sing when drink-
 ing was "too much like work."
 The Greeks had songs to lighten
 labour in the field (reaping, bind-
 ing, winnowing); in the mill, the
 boat, the wine-press, at the draw-
 well — everywhere. For labour is
 lightened by rhythm. — γυναῖκ'
 ἀλοῦσαν: "women grinding at the
 mill" is a figure of the remotest
 antiquity.

1359. τότε εὐθύς: cp. 1215.

1360. τέττιγας: grasshoppers
 lived merely on air and dew, the
 Greek legend said, and sang with-
 out ceasing.

1364. ἀλλά: is quoted from
 the original command; cp. 1369.
 — μυρρίνην: each banqueter, as
 he sang his song, held a spray
 of myrtle or laurel in his hand.

1365. λέξαι: *recite*; not the
 same as εἰπεῖν; cp. 1344. With
 τῶν Αἰσχύλου supply ἐπῶν. — The
 holding of the myrtle (or laurel,
 as the schol. adds) was a sign
 perhaps of the poet-function of
 the banqueter.

1366. ἐγὼ γάρ: feignedly indig-
 nant: *why, is it I that thinks* — &

1367. ψόφου πλέων: Shake-
 speare's "full of sound and fury."
 — ἀ-σύ-στατος is *in-coherent*; cp.
 σύστημα *system*. — στόμφαξ is
 formed from στόμφος (*a full
 mouth*); all words in -αξ are coarse
 and insulting. — κρημνο-ποιόν:
precipice-maker; refers to his
 huge and rugged phrases. In
Frogs 821 his ῥήματα are said to
 go on horseback (*ἵππο-βάμονα*).

1368. ὄρεχθεῖν: leading up to
 a truly Epic battle, he uses a



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Στ. καὶ πῶς δικαίως; ὅστις, ὠναίσχυντέ, σ' ἐξέθρεψα,
αἰσθανόμενός σου πάντα τραυλίζοντος, ὅτι νοοίης.
εἰ μὲν γε 'βρῦν' εἴποις, ἐγὼ γνοὺς ἂν πιεῖν ἐπέσχον·
'μαμμᾶν' δ' ἂν αἰτήσαντος, ἤκόν σοι φέρων ἂν
ἄρτον·

1383

'κακκᾶν' δ' ἂν οὐκ ἔφθης φράσαι, καὶ γὰρ λαβὼν
θύραζε

ἐξέφερον ἂν καὶ προῦσχόμεν σε· σὺ δ' ἐμὲ νῦν
ἀπάγχων

1385

βοῶντα καὶ κεκραγὸθ' ὅτι

χεζητιώην, οὐκ ἔτλης

ἔξω 'ξενεγκεῖν, ὦ μιარέ,

θύραζέ μ', ἀλλὰ πνιγόμενος

αὐτοῦ 'ποίησα κακκᾶν.

1390

Χο. οἶμαί γε τῶν νεωτέρων τὰς καρδίας
πηδᾶν, ὅτι λέξει.

[ἀντωδή]

εἰ γὰρ τοιαῦτά γ' οὗτος ἐξειργασμένος
λαλῶν ἀναπείσει,

1381. σου: proleptic.

1382. βρῦν: a child's cry for something to drink. — ἂν: iterative (55) with ἐπέσχον; *would put* (or *hold*) *to* the lips.

1383 f. μασμᾶν . . . κακκᾶν: baby-language seems never to have suffered from the confusion of tongues at Babel. It and music are universal tongues.

1384. οὐκ ἔφθης . . . καί: *no sooner did you . . . than I . . .* For φθάνω with partic. see S. 1295, HA. 984, G. 1586.

1385. προ-εσχόμεν σε: *I would hold you before me.*

1386 ff. A πνίγος requiring practice for good delivery, because of the resolutions -γοθ' ὅτι, μιარέ, and -γόμενος.

1387. οὐκ ἔτλης: *did not have the grace*; cp. 119.

1390. αὐτοῦ: *right there, on the spot.*

1393. ἐξ-ειργασμένος: of Tragic ring; *after having wrought.*

1394. λalῶν: the Clouds frankly substitute *by his chatter*

τὸ δέρμα τῶν γεραιτέρων λάβοιμεν ἂν
ἄλλ' οὐδ' ἔρεβίνθου. 1395

σὸν ἔργον, ὦ καινῶν ἐπῶν κινητὰ καὶ μοχλευτά,
πειθῶ τινα ζητεῖν, ὅπως δόξεις λέγειν δίκαια.

Φε. ὡς ἡδὺ καινοῖς πράγμασιν καὶ δεξιοῖς ὁμιλεῖν,
καὶ τῶν καθεστῶτων νόμων ὑπερφρονεῖν δύ-
νασθαι. 1400

ἐγὼ γὰρ ὅτε μὲν ἱππικῇ τὸν νοῦν μόνη προσεῖχον,
οὐδ' ἂν τρί' εἶπεῖν ῥήμαθ' οἶός τ' ἦν πρὶν
ἔξαμαρτεῖν·

νυνὶ δ', ἐπειδὴ μ' οὔτοσὶ τούτων ἔπαυσεν αὐτός,
γνώμαις δὲ λεπταῖς καὶ λόγοις ξύνειμι καὶ με-
ρίμναις,

οἶμαι διδάξειν ὡς δίκαιον τὸν πατέρα κολάζειν. 1405

Στ. ἵππευε τοίνυν, νῆ Δί', ὡς ἔμοιγε κρεῖττόν ἐστιν

for *by his argument* (λέγων) hitherto used (884, 892, 1211, 1334).

1395. λάβοιμεν: = *πριαίμεθα* *biy*.

1396. ἄλλ' οὐδέ: *nay, not even*. — ἔρεβίνθου: gen. of price; *for a pea*.

1397 ff. The *κορυφαῖος* prescribes for the second half of the Ἄγών the same "squabble"-rhythm as before. — *κινητὰ κτέ.*: addressed as *Motor and Heaver of phrases new*, Pheidip. is made almost the peer of Poseidon, "the wild Upheaver of the briny Sea" (568). There is probably

a parody here of Euripides' *Medea* 1317.

1399. ὁμιλεῖν: *to be conversant*.

1400. νόμων ὑπερφρονεῖν: the ideal also of the modern *Uebermensch*.

1402. πρὶν: *without*.

1403. αὐτός: *this stings*.

1404. γνώμαις, λόγοις, μερίμναις: *fitting through the whole play, these "winged words" of the New Learning now come home to roost*. For *μέριμναι* see 101, 420, 952.

1406. ἵππευε τοίνυν: *note present tense; go on horse-ing it then*.

ἵππων τρέφειν τέθριππον ἢ τυπτόμενον ἐπιτρι-
βῆναι.

Φε. ἐκεῖσε δ', ὅθεν ἀπέσχισάς με, τοῦ λόγου μέτειμι,
καὶ πρῶτ' ἐρήσομαί σε τουτί· παῖδά μ' ὄντ'
ἔτυπτες;

Στ. ἔγωγέ σ', εὐνοῶν τε καὶ κηδόμενος. Φε. εἶπέ
δὴ μοι, 1410

οὐ καμέ σοι δίκαιόν ἐστιν εὐνοεῖν ὁμοίως
τύπτειν τ', ἐπειδήπερ γε τοῦτ' ἐστ' εὐνοεῖν τὸ
τύπτειν;

πῶς γὰρ τὸ μὲν σὸν σῶμα χρὴ πληγῶν ἀθῶον εἶναι,
τοῦμόν δὲ μή; καὶ μὴν ἔφυν ἐλεύθερός γε καγώ.

κλάουσι παῖδες, πατέρα δ' οὐ κλάειν δοκεῖς; 1415

φήσεις νομίζεσθαι σὺ παιδὸς τοῦτο τοῦργον εἶναι.
ἐγὼ δέ γ' ἀντεῖποιμ' ἂν ὡς 'δὶς παῖδες οἱ γέροντες'.
εἰκὸς δὲ μᾶλλον τοὺς γέροντας ἢ νέους τι κλάειν,

1407. τέθριππον: *sc.* ἄρμα; a *four-in-hand* would double the outlay for the ζύγιοι hitherto kept (122). Note the play on τ and π; *cp.* 6, 1265.

1408. μέτ-ειμι: *I will pursue*, perhaps should be 'πάνειμι *go back to ἐκεῖσε τοῦ λόγου*. The sophistling thus rebukes his father for "splitting him off" in the midst of a formal argument full of *therefores, firstly, secondly, etc.*, as will be noted. *Cp.* ἄν-ειμι 1058, πάρ-ειμι 1075.

1413. τὸ σὸν σῶμα: not τὸ σῶμά σου, which would put no stress on "your."

1414. καὶ μὴν: *surely, verily*; *cp.* 4, 1036, 1353.

1415. A trimeter parody on Eur. *Alcest.* 694: χαίρεις ὄρων φῶς, πατέρα δ' οὐ χαίρειν δοκεῖς; father and son are there unheroically wrangling over the propriety of the father's dying for the son. — δοκεῖς: *think right, approve* (though in Euripides' line it means merely *to think*).

1416. σύ: to be stressed, of course. — τοῦργον: *sc.* τὸ τύπτεισθαι.

1417. ἐγὼ δέ γε: as usual, γε stresses the word before δέ; 169, 175, 211, 914, 915, 920.



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- Στ. πρὸς ταῦτα μὴ τύπτ'· εἰ δὲ μή, σαυτόν ποτ' αἰτιάσει.
 Φε. καὶ πῶς; Στ. ἐπεὶ σὲ μὲν δίκαιός εἰμ' ἐγὼ
 κολάζειν,
 σὺ δ', ἦν γένηταί σοι, τὸν υἱόν. Φε. ἦν δὲ μὴ
 γένηται, 1435
 μάτην ἐμοὶ κεκλαύσεται, σὺ δ' ἐγχανὼν τεθνήξεις.
 Στ. ἐμοὶ μὲν, ὦνδρες ἡλικες, δοκεῖ λέγειν δίκαια·
 κᾶμοιγε συγχωρεῖν δοκεῖ τούτοισι τὰ πικρῆ.
 κλάειν γὰρ ἡμᾶς εἰκός ἐστ', ἦν μὴ δίκαια δρῶμεν.
 Φε. σκέψαι δὲ χᾶτέραν ἔτι γνώμην. Στ. ἀπὸ γὰρ
 ὀλοῦμαι. 1440
 Φε. καὶ μὴν ἴσως γ' οὐκ ἀχθέσει παθὼν ἄ νῦν πέπονθας.
 Στ. πῶς δὴ; δίδαξον γάρ, τί μ' ἐκ τούτων ἐπωφελήσεις;
 Φε. τὴν μητέρ' ὥσπερ καὶ σὲ τυπτήσω Στ. τί φῆς,
 τί φῆς σύ;
 τοῦθ' ἕτερον αὖ μείζον κακόν. Φε. τί δ', ἦν ἔχων
 τὸν ἥπτω
 λόγον σε νικήσω λέγων, 1445

1433. πρὸς ταῦτα: 990. — εἰ δὲ μή: *otherwise*; *i.e.* if you set the example of father-beating.

1436. ἐγ-χανὼν τεθνήξεις: *you will have died with the laugh on me* (ἐγ-χάσκω).

1437. ὦνδρες ἡλικες: addressing the old men of the audience with gravity — productive doubtless of levity.

1438. τούτοισι: *sc. τοῖς νέοις*.

1440. ἕτεραν γνώμην: the *first* γνώμη had nearly pounded Strepsy to death; another one, he thinks,

will finish him off. — ἀπο-ολοῦμαι: tmesis, as in 792. — γάρ: perhaps best explained here as equiv. to its original elements (γ' ἄρ'); "I shall *perish* (γε) then (ἄρα)."

1441. καὶ μὴν: *and yet*; *cp.* 1185.

1445-51. One long "Over-measure" verse (ὑπέρ-μετρον); see *Introd.* § 132 ε'. — λέγων: the key-tone of the play (*Argument, Reason*) is rung once more in Strepsy's ears. It has become his *νέμεσις*.

- τὴν μητέρ' ὡς τύπτειν χρεών;
Στ. τί δ' ἄλλο γ' ἤ, ταῦτ' ἦν ποιῆς,
 οὐδέεν σε κωλύσει σεαυ-
 τὸν ἐμβαλεῖν εἰς τὸ βάραθρον
 μετὰ Σωκράτους, 1450
 καὶ τὸν λόγον τὸν ἤττω.
 ταυτὶ δι' ὑμᾶς, ὦ Νεφέλαι, πέπονθ' ἐγώ,
 ὑμῖν ἀναθεὶς ἅπαντα τὰμὰ πράγματα.
Χο. αὐτὸς μὲν οὖν σαυτῷ σὺ τούτων αἴτιος,
 στρέψας σεαυτὸν εἰς πονηρὰ πράγματα. 1455
Στ. τί δῆτα ταῦτ' οὐ μοι τότε ἠγορεύετε,
 ἀλλ' ἄνδρ' ἄγροικον καὶ γέροντ' ἐπήρετε;
Χο. ἡμεῖς ποιούμεν ταῦθ' ἐκάστοθ' ὄντιν' ἂν
 γνῶμεν πονηρῶν ὄντ' ἐραστήν πραγμάτων,
 ἕως ἂν αὐτὸν ἐμβάλωμεν εἰς κακόν, 1460
 ὅπως ἂν εἰδῆ τοὺς θεοὺς δεδοικέναι.
Στ. ὦμοι, πονηρά γ', ὦ Νεφέλαι, δίκαια δέ.

1446. χρεών: = χρή.

1447. τί δέ: echoes τί δέ of 1444. Strepsy's wrath is so hot that he snatches the πνίγος-verse away from his son. — ταῦτα: stressed by position.

1449. τὸ βάραθρον: the bodies of executed criminals were thrown into this pit just outside the walls of Athens, literally ἐς κόρακας. It was probably an ancient quarry.

1451. The second Ἀγών here ends, the ἤττων λόγος again victorious.

1453. ἀνα-θεῖς: referring; = ἐπιτρέψας.

1454. μὲν οὖν: nay, rather; 71, 1112.

1455. στρέψας: the omen of his *nomen* dawns upon him.

1456. τότε: in the first place.

1457. ἐπ-ήρετε: 42.

1458 ff. Clouds prove to be not always fleecy white, but sometimes carriers of Zeus's thunderbolts.

1462. When judgment falls, delusion ceases. The comedy has become a tragedy.

οὐ γάρ μ' ἐχρῆν τὰ χρήμαθ', ἀδανεισάμην,
ἀποστερεῖν. νῦν οὖν ὅπως, ὦ φίλτατε,

τὸν Χαιρεφῶντα τὸν μιαρὸν καὶ Σωκράτη 1465

ἀπολείς μετ' ἐμοῦ ἄλθων, οἷ σὲ κ' ἄμ' ἐξηπάτων.

Φε. ἀλλ' οὐκ ἂν ἀδικήσαιμι τοὺς διδασκάλους.

Στ. ναὶ ναί, 'καταιδέσθητι πατρῶον Δία.'

Φε. ἰδού γε 'Δία πατρῶον' · ὡς ἀρχαῖος εἶ.

Ζεὺς γάρ τις ἔστιν ; Στ. ἔστιν. Φε. οὐκ

ἔστ', οὐκ, ἐπεὶ 1470

Δῖνος βασιλεύει, τὸν Δί' ἐξεληλακῶς.

Στ. οὐκ ἐξεληλάκ', ἀλλ' ἐγὼ τοῦτ' ὥομην

διὰ τουτονὶ τὸν δῖνον. οἴμοι δείλαιος,

ὅτε καὶ σὲ χυτρεοῦν ὄντα θεὸν ἠγησάμην.

Φε. ἐνταῦθα σαυτῶ παραφρόνει καὶ φληνάφα. 1475

Στ. οἴμοι παρανοίας · ὡς ἐμαινόμην ἄρα,

ὅτ' ἐξέβαλλον τοὺς θεοὺς διὰ Σωκράτη.

1464. ὅπως: with ἀπολείς; 257.

— ὦ φίλτατε: to his son.

1467. Mocking the old man's words of 834.

1468. The tragic trimeter (*i.e.* without resolution of long syllables), the long *a* in πατρῶον, and the word αἰδ'όμαι for σέβομαι indicate a tragic parody or quotation perhaps of Euripides, since he uses καταιδέομαι several times. Athenians usually appealed rather to Ἄπολλων πατρῶος. Here it is Ζεὺς, so that another winged word of Strepsiades may return to flap its raven wings about his ears.

1469. Mocks Streps. of v. 818.

1471. Δῖνος κτέ.: the whole accursed verse and doctrine back on Strepsy's head just as he had taught it (828)!

1473. τουτονί: he holds up his toper's mug (δῖνος); see notes on 380, 1321.

1474. ὅτε: causal.

1475. Exit Pheidip, perhaps to the house of "Uncle Megacles." By Hypoth. β', what follows was written for the second *Clouds*.

1477. ἐξέβαλλον: imperfect tense for imperfect action; *was for banishing*.



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Μαθητῆς Α

ιοῦ ἰού.

Στ. σὸν ἔργον, ὦ δᾶς, ἰέναι πολλὴν φλόγα.

Μα^α. ἄνθρωπε, τί ποιεῖς; Στ. ὅ τι ποιῶ; τί δ'
ἄλλο γ' ἦ

1495

διαλεπτολογοῦμαι ταῖς δοκοῖς τῆς οἰκίας;

Μαθητῆς Β

οἴμοι, τίς ἡμῶν πυρπολεῖ τὴν οἰκίαν;

Στ. ἐκεῖνος, οὐπερ θοῖμάτιον εἰλήφατε.

Μαθητῆς Γ

ἀπολεῖς ἀπολεῖς. Στ. τοῦτ' αὐτὸ γὰρ καὶ βού-
λομαι,

ἦν ἢ σμινύη μοι μὴ προδῶ τὰς ἐλπίδας, 1500

ἦ γὼ πρότερόν πως ἐκτραχηλισθῶ πεσών.

Σω. οὔτος, τί ποιεῖς ἑτερόν, οὐπὶ τοῦ τέγους;

Στ. ἀεροβατῶ καὶ περιφρονῶ τὸν ἥλιον.

Σω. οἴμοι τάλας, δείλαιος ἀποπνιγήσομαι.

Χαιρεφῶν

ἐγὼ δὲ κακοδαίμων γε κατακαυθήσομαι. 1505

1493. ἰοῦ ἰού: from within; see too v. 543.

1494. From the roof.

1495. The μαθητῆς rushes forth.

1496. δια-λεπ.: cp. 320 and (for the compound) διαλέγομαι; perhaps = *I am holding converse-subtle-putation*.

1497. πυρπολεῖ: a grandilo-

quent substitute for the prose word ἐμπύμπρημι of v. 1484.

1498. θοῖμάτιον: the various threads of the comedy reappear.

1499. τοῦτ' αὐτὸ κτέ.: "why just *that* it is that I am *wishing* (καί emphasizing verb as in 785).

1503. Streps. echoes from aloft the words of the great αὐτός in 225.

1505. Chaerophon's mask

Στ. τί γὰρ μαθόντες τοὺς θεοὺς ὑβρίζετε,
καὶ τῆς Σελήνης ἐσκοπεῖσθε τὴν ἔδραν ;

Ἑρμῆς

δίωκε, βάλλε, παῖε, πολλῶν οὖνεκα,
μάλιστα δ' εἰδὼς τοὺς θεοὺς ὡς ἠδίκουν.

Χο. ἠγείσθ' ἔξω· κεχόρευται γὰρ 1510
μετρίως τό γε τήμερον ἡμῖν.

would be known by its bushy eyebrows (146). He echoes -ήσομαι from Socrates.

1506. τί μαθόντες: cp. 402. — ὑβρίζετε: impf.; cp. the next verse.

1507. τὴν ἔδραν: used of the heavenly bodies, it means their position; here there is a coarse reference to its other sense, *seat*, to give an instance of the ὑβρις of the philosophers

1508. Hermes, appealed to in

1478 and now really appearing high above the actors and chorus on the θεο-λογεῖον, or *stage of the gods*, to superintend the vengeance meted out to impiety; would indeed have been an effective parody, had the play been acted, on the *deus ex machina* so dear to Euripides.

1511. μετρίως: *in measure* i.e. *enough*. The chorus retire marching in anapaests.



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NOTES ON THE INTRODUCTION

1. The *Vitae Aristophanis* are to be found in Dübner, Kaibel, van Leeuwen, and the editions of Bergk and Meineke. | For the scholia on his life see Dübner's index. | Beside mention in Plato *Apol.* 19 c, whereon there is a valuable scholium, Arist. is one of the guests in Plato's *Symposium*. | Passages more or less personal begin at Arist. A. 377, 502, 628, E. 507, N. 518, V. 1016, 1284, P. 734.

3. The *Vita* XI (Dübner) begins: 'Αριστοφάνης ὁ κωμωδοποιὸς πατὴρὸς μὲν ἦν Φιλίππου, τὸ δὲ γένος Ἀθηναῖος, τῶν δῆμων Κυδαθηναίεύς, Πανδιονίδος φυλῆς. Suidas' *Lexicon*, s.v. Ἀριστοφάνης: Ῥόδος ἦτοι Λίνδιος, οἱ δὲ Αἰγύπτιον ἔφασαν, οἱ δὲ Καμειρέα, θέσει δ' Ἀθηναῖος, ἐπολιτογραφῆθη γὰρ παρ' αὐτοῖς. | Kydathenaion: δῆμος ἐν ἄστει τῆς Πανδιονίδος φυλῆς (schol. on Plato *Symp.* 173 b). W. Judeich *Topographie von Athen* (1905) 159 supposes it may have embraced the Acropolis and reached as far north as the Eridanus. | Birth-year of Arist.: van Leeuwen *Prolegg.* 39 and Starkie *Ach.* XI incline to 451, the year of Pericles' bill recognizing as citizens only those born of parents both of whom were Athenians (Aristot. *Ath. Pol.* 26. 3, Plut. *Peric.* 37). This might explain the doubt on the



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Fr. Leo, Kaibel, Meyer 4. 377, Busolt 3. 1061, Haigh 73, Croiset 73, Starkie *Ach.* p. 247 (where see list of disputants and passages cited); was rather Callistratus (or Philonides), say C. F. Hermann, Petersen, Kock, Müller-Strübing, Briel, Wilhelm, Reisch, Römer (see Starkie *l.c.*). | Penalty of the suit: discussed by Croiset 78–80.

6. The tradition of a *γραφὴ ξενίας* (schol. *Ach.* 378, *Vita* XI li. 27 Dübner = Bergk XII § 4) is rejected by J. Kirchner (*Prosopographia Attica*), Römer (130), Busolt (3. 1061), Christ-Schmid (393); is held probable by Croiset (143); is matter of conviction with van Leeuwen (*Prolegg.* 39). Van Leeuwen's theory is this: the poet's stock was Aeginetan — note Pindar's third Nemean in honour of the Aeginetan Aristocleides, *son of an Aristophanes*. His father Philip sided with Athens in the war which began *c.* 488, and was one of those who migrated to Attica then (Hdt. 6. 90) or later in 458. He was admitted to citizenship, his wife remaining Aeginetan. Pericles' bill requiring for citizenship that both parents be Athenians was passed in 451. If now the poet was born before 451, his citizenship could not be challenged; if born later, his alienship was no less certain; if born just in 451, his status might be matter of doubt. In 431, Aegina being cleared of its inhabitants and occupied by Athenians, Philip claimed his old patrimony, and thus the passage in *Ach.* refers to Arist. and not to Callistratus.

7. From the *ὑποθέσεις* we know that *Ach.*, *Av.*, and *Lys.* were brought out by Callistratus, the *Vesp.* and *Ran.* by Philonides. Callistratus also had in charge *Δαιταλῆς* (*Prolegg. de Com.* III 50 Dübner) and *Βαβυλώνιοι* (Suidas); Philonides taught *Προάγων* (Hyp. *Vesp.*), *Ἀμφιάρεως* (Hyp. *Av.*), and probably *Nub.* (Dübner *Prolegg. de Com.* III 52). Arist. himself is the official poet only for *Eq.*, *Pax* (?), and *Plut.*, though this list also is questioned (*Vita* XI 80 Dübner = Bergk XII § 12). | Were Callistratus and Philonides poets or only actors? *Vita* XII § 15 Bergk (= Dübner p. xxviii footnote) speaks of them as *ὑποκριταί*; but *Vesp.* 1018 honours them with the name of poet. For sufficient discus-

sion see Teuf.-Kaehl. 5 and Starkie *Vesp.* p. 309. | Note that other poets sometimes employed διδάσκαλοι; e.g. Eupolis exhibited *Autolycus* διὰ Δημοστράτου (Athen. 216 d), and Eubulus made use of Philip son of Arist. as διδάσκαλος (schol. Plat. *Apol.* 19 b).

8. ἔγραψε δὲ δράματα μδ', ὧν ἀντιλέγεται τέσσαρα ὡς οὐκ ὄντα αὐτοῦ (*Vita* XI 85 Dübner = Bergk XII § 13). | On the son Araros: Hyp. IV *Plut.*, *Prolegg. de Com.* (Dübner) XI 77, XII 36, XIII 16, XV 21.

9. The name of the third son was Nicostratus (*Vitae* XI 79, XII 43 Dübner) or Philetaerus (Suidas, schol. Plat. *Apol.* 19 c). | Arist. bald: E. 550, N. 540, P. 767 ff., Eupol. 78.

10. Names of all comedies by Arist.: Teuf.-Kaehl. 3 f., Kock *Com. Fragm.* | Arguments of the extant comedies: Teuf.-Kaehl. 8-19, Christ-Schmid 395-410, W. C. Wright *Hist. Grk. Lit.* 284-303.

12. Rhythms of Arist.: Rossbach 3. 2. 799 ff. | Diction: Tucker *Ran.* xxxiv—lvi. | Love of Nature: Croiset 15, Busolt 3. 925. | Pathos: exx. in A. 810 (starving Megarian takes "this one fig"), V. 291-315 (boy-escort pleads for figs), L. 596 f. (woman's bloom is brief), Pl. 281 f., 535 ff. | Structure of plays: so varied and supple as to be the despair of formalists. They would beg him, as Trygaeus begs the dancers in *Pax* 323, "not to spoil the thing by his capers" (μηδαμῶς . . . πρᾶγμα κάλλιστον διαφθείρητε διὰ τὰ σχήματα); but like those dancers either his left leg or his right *will* break loose to fling one more heaven-high *pas*. — Thus his "Πάροδος" is not always an entering song. In *Nub.* the chorus sing it before entrance, in *Thesm.* they suddenly are presented to view without either entry or song, in *Eccl.* they sing their first song not as they file in but file out. — Nor are the choirs always half-choirs (12 in each), singing in responsion; see R. Arnoldt *Die Chorpartien bei Arist.* (1873) 178 on (e.g.) *Thesm.* 1136-59, and Zielinski 275 for *Ran.* 399-416. — Nor does P. Mazon believe that the "Ἀγών" (*word-duel*) need be cast in the rigorous mould required by Zielinski; *Essai* p. 5: "la comédie grecque est faite d'une succession régulière de cadres souples et

non d'une succession incohérente de cadres rigides." He thus finds an *ἀγών* not unsymmetrical in A. 490–625, N. 358–475, Th. 372–530, where Zielinski found no *ἀγών* at all (or at most but fragments due to revision or corruption), because these passages were not of the stereotyped form seen in E. 756–941, N. 950–1104, Av. 451–638. | Wit of Arist.: Teuf.-Kaehl. 23 f., Starkie *Ach.* xxxviii — lxxiv. The latter elaborately classifies Aristophanic jests by the Aristotelian scheme found in *Prolegg. de Com.* X d Dübner (= Bergk XI = van Leeuwen *Prolegg.* 192 f.).

13–14. Comic portraiture in Arist.: Teuf.-Kaehl. 28; S. H. Butcher *Aristotle's Theory of Poetry and Fine Art*³ ch. 10, especially 379 f.; Ivo Bruns *Das literar. Porträt der Griechen* (1896) 150 ff.

16. The climax of Athens' power is variously dated from 460 B.C. (seizure of Naupactus) to 447 (just before defeat at Coronea).

17. Cleisthenes: Hdt. 5. 66 ff., Aristot. *Ath. Pol.* 20 ff. | Size of Attica: 975 square miles (Baedeker's *Greece*); estimates vary above and below this. | Dependence of the other cities upon Athens: at the time of the Samian apostasy 440 B.C., only three allies — Chios, Lesbos, and Samos — maintained their own ships and paid no tribute; Thuc. 1. 19, 3. 10; Aristot. *Ath. Pol.* 24. 2. | For Pericles' ideal (but unrealized) city see his funeral oration (Thuc. 2. 35 ff., especially 41. 4). | Gold mines of Thrace: Thuc. 1. 101, Meyer 4. 28–31; for the silver mines of Laurium see Thuc. 6. 91. 7, Hdt. 7. 144, Aristot. *Ath. Pol.* 22. 6, Plut. *Them.* 4, *Nic.* 4, Xen. *Mem.* 3. 6. 12, *Vect.* 4, Strabo 399 *fin.*

18. For Pericles' dreams see Plut. *Peric.* 11. 4 f., 12, 14. 1, 15. 2. | Athens covetous of power in the Euxine (Plut. *Peric.* 21. 1, Arist. V. 700), Caria (Arist. E. 173 f.), Cyprus (Thuc. 1. 112, Plut. *Cim.* 18. 4 ff.), Egypt (Thuc. 1. 104, 112), Sicily and Tuscany (Plut. *Peric.* 20. 3), Sardinia (Arist. V. 700), Carthage (Plut. *Peric.* 20. 3, Arist. E. 173 f., 1303 f.), Gibraltar (Plut. *Nic.* 12). | Supreme insolence (*ὑβρις*) shown, for example, toward the Melians (Thuc. 5. 89); also in displaying the tribute and orphans in the orchestra of the theatre at the Dionysia in the presence of



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old men were radical, some city-people religionists ; no working majority was left on any subject. Meyer 4. 148 ff., 420 ff.

24. Two or three thousand citizens slain on each expedition : Aristot. *Ath. Pol.* 26. 1, Isoc. 8. 88. | No ξενηλασία in Athens : Thuc. 2. 39. 1. | Citizenship not too strictly guarded : Isoc. *l.c.*, Busolt 3. 337 f., Meyer 4. 11-14.

25. Moral ruin resulting from war : Thuc. 3. 82 f., Meyer 4. 345 f., 417 f. Note the falling off of Athenian respect for sacred precincts between 446 B.C. at Brea, and 424 at Delium (C. L. Hicks *Man. of Grk. Hist. Inscript.* No. 29, Busolt 3. 417 f., Thuc. 4. 97 f.). Compare also Athens' oath in 445 B.C., to deal honourably and justly by Chalcis with her condemnation of the Lesbians in 427, and her butchery of the Melians in 415 (Hicks No. 29, Busolt 3. 433, Thuc. 3. 36, 5. 116). — Beloch, however (1. 594 f.), finds no moral deterioration resulting from the war but only a letting loose of passions previously there but asleep.

26. Athens a democracy in name, but in fact τοῦ πρώτου ἀνδρὸς ἀρχή Thuc. 2. 65. 9 ; cp. Telecl. 42, Plut. *Peric.* 15 *init.*, 16. | Athenians pensioners : Plato *Gorg.* 515 *e* ἀκούω Περικλέα πεποιηκέναι Ἀθηναίους ἀργοὺς καὶ δειλοὺς καὶ λάλους καὶ φιλαργύρους, εἰς μισθοφορίαν πρῶτον καταστήσαντα. | The δημοκρατία almost an ὄχλοκρατία : ps.-Xen. *Rep. Ath.* 2. 9 f., Meyer 4. 371-73. | Pericles' great debt to Anaxagoras : Plut. *Peric.* 4 *fin.*, 8 *init.* | Pericles as demagogue : Plut. *Peric.* 9 *med.* ὑπεποιεῖτο τὸν δῆμον, 11 *med.* τῷ δήμῳ τὰς ἡνίας ἀνεῖς ὁ Περικλῆς ἐπολιτεύετο πρὸς χάριν. Beloch 1. 466 (Pericles) "hatte ein sehr feines Gefühl für das, was die öffentliche Meinung verlangte." Meyer 4. 48 (Pericles) "hat, um sich zu behaupten, dem Parteiprogramm erst recht bedenkliche Concessionen machen müssen." | Destruction of the court of the Areopagus : Plut. *Peric.* 7 *fin.*, 9 *fin.*, *Cim.* 15 *med.*, Aristot. *Ath. Pol.* 27. 1, *Polit.* 1274 *a* 8. | On Pericles and his policy in general, see Busolt 3. 246-55, 261-95, Couat 130-41, Beloch 1. 466 ff., Aristot. *Ath. Pol.* 27. 3 f., Plut. *Peric.* 9. Some of his policies were as follows : (1) all offices of state and jury service thrown open to all citizens with pay (Aristot. *Polit.* 1274 *a* 8, *Ath. Pol.*

27. 4, Plut. *Peric.* 9, Bury 349, Abbott 135); (2) cleruchies (Plut. *l.c.*, Bury 365, Abbott 111, 135, 286); (3) allies to be kept well in hand (Bury 362, 382, Abbott 130 f., 156-59); (4) league-money to be used to adorn Athens (Plut. *Peric.* 12-14, Bury 364, 373, Abbott 135-39); (5) splendour of festivals increased, and theoric fund established (Plut. *Peric.* 9, Holm 2. 204, Busolt 3. 264 f.). That Pericles instituted the theoric fund is doubted by Beloch 2. 360 and Bury 587. | Final judgment on Pericles: Thuc. 2. 65, Meyer 4. 47-50, Busolt 3. 984-86.

27. Change in Pericles after winning undisputed control: Plut. *Peric.* 15. | Deterioration of popular leaders after Pericles: Thuc. 2. 65. 6-10, Aristot. *Ath. Pol.* 28. 1, schol. Arist. P. 681, Beloch 1. 476; also of generals: Eupol. 100, 117, 205, Meyer 4. 378 f., Starkie *Ach.* XVII.

28. ps.-Xen. *Rep. Ath.* 2. 8 ἔπειτα φωνὴν πᾶσαν ἀκούοντες ἐξελέξαντο τοῦτο μὲν ἐκ τῆς, τοῦτο δὲ ἐκ τῆς· καὶ οἱ μὲν Ἕλληνας ἰδίᾳ μᾶλλον καὶ φωνῇ καὶ διαίτῃ καὶ σχήματι χρῶνται, Ἀθηναῖοι δὲ κεκραμένῃ ἐξ ἀπάντων τῶν Ἑλλήνων καὶ βαρβάρων. Beloch 1. 591. | Comic specimens of bad "Athenian": Arist. P. 291, Th. 1001 ff. (Scythian), Av. 1615, 1628, 1678 (Triballian), A. 100, 104 (Persian), 729 ff. and 860 ff. (Doric and Boeotian); Timotheus' *Persians* 162 ff. Xenophon's Attic is held to be impure because of his long sojourns abroad.

29. On dress: ps.-Xen. *l.c.*, Thuc 1. 6, Beloch 1. 591, Iwan v. Müller *Griech. Privatalt.* (1893) 97 ff., Gard.-Jev. 49-67; note on *Nub.* 984 *infra*.

30. Importation of luxuries: Thuc. 2. 38, ps.-Xen. *Rep. Ath.* 2. 7, 2. 11, Hermip. 63, Meyer 4. 53 f., Beloch 1. 397, Wilamow. *Phil. Unters.* 1. 76. | Peacocks: Starkie on *Ach.* 63, Antiph. 175 (K. 2. 83), Athen. 654 a-55 c, 397 a-98 b. | "Coddled" school-children: Arist. N. 965, 987. | A round of processions and festivals in Athens: Thuc. 2. 38, ps.-Xen. *Rep. Ath.* 2. 9, Plut. *Peric.* 11. See Cratinus' *Μαλθακοί* for general effeminacy of the age.

31. Cleon's bad manners: Aristot. *Ath. Pol.* 28, Plut. *Nic.* 8, Arist. A. 381, E. 137, V. 36, 596, 1034. His impudence pleased

the people; see the anecdote in Plut. *Nic.* 7 *fin.* | Neither Triballian nor “specialized” pettifogger knew how to drape his himation: Arist. *Av.* 1567–71, Plato *Theaet.* 175 *e.* | Children ill-bred: Arist. *N.* 981, 993, 998.

32. Odeum: Busolt 3. 469. | Music developed but degenerate: Pherecr. 145, Athen. 632 *a b* quoting Aristoxenus, Meyer 4. 179–82, Smyth liii–lv, lvii, lxvi *f.* | The dithyramb τὸ παλαιὸν οἱ ἐλεύθεροι ἐχόρευον αὐτοί (ps.-Aristot. *Problems* 19. 15). | Phrynus: see note on v. 971 *infra.* | Timotheus: Christ-Schmid 241 *f.*, Smyth 137 *f.*, 462–65, Wright *Hist. Grk. Lit.* 133–36; for the 11-stringed lyre see Wilamow. *Timotheos* 74.

33. Music a mere ear-tickling: Plato *Gorg.* 501 *e*–502 *a.* | Social singing wanes: Arist. *N.* 1357–60. | Older music and poets passing: Arist. *N.* 966–70, 1355–72, *V.* 220, 269, *R.* 1304–07, Eupol. 139, Antiph. 85 (K. 2. 45), Wilamow. *Textgesch.* 11–14, Jebb *Bacchylides* 52 *ff.* | Gnesippus: Athen. 638 *d*–39 *a* (= Chion. 4, Crat. 15, 97, 256, Telecl. 16 (?), 34, Hermip. 45 (?), Eupol. 139).

34. Confusion of lyric types: Plato *Legg.* 700; Christ-Schmid 235–38. | Euripides ποιητῆς ῥηματίων δικανικῶν Arist. *P.* 534. His decline from tragic level: Arist. *R.* 939–43, 949–52, 971–88; Christ-Schmid 329, 364.

35. Parodies of Kinesias, for example, in *Av.* 1372–1400; of cyclic poets in general, *Nub.* 335–38. | Of Timotheus it may be true that his originality lay rather in music, and that in his poetry he but followed tradition and the trend of his times, his metaphors, for example, being hardly more enigmatic than others by his predecessors. But when he sows these metaphors “with the sack and not with the hand,” when almost every phrase is a strain for some “effect,” who is not reminded of Molière’s *Précieuses Ridicules*? When he calls a ship’s oars its “mountain-feet” (οὐρείους πόδας, because made of the mountain-grown fir), when thole-pins are for him “marble-shining children” (μαρμαροφεγγεῖς παῖδας) which have “leaped out of the mouth” when crushed in battle (στόματος ἐξήλλοντο), when the sea strewn with wreckage and dead bodies seems to him “starry” (κατάστερος πόντος), can we



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Alcibiades, a devotee of the turf, entering seven chariots at the Olympian races of 416 B.C., and winning therein three prizes: Thuc. 6. 16. 2, Plut. *Alcib.* 11. | Of the Sophists everyone writes— Grote ch. 67, Zeller, Gomperz, Meyer 4. 253–72, Beloch 1. 630–37, Bury 385–89.

40. Rhetorical training in Athens in fifth century: F. Blass *Attische Beredsamkeit* and R. C. Jebb *Attic Orators*—the opening chapters of each; for briefer treatment see Christ-Schmid 510–18, Adams' *Lysias* 13–31, 344–57.

41. “Reflection supersedes authority” — “Not old Herodotus himself escaped the spirit of his age” (Gomperz 1. 408. f.). | Education of the individual: Meyer 4. 249–53. | λογισμός, σκέψις: Arist. R. 973–75. | Athenian *esprit*: A. W. Verrall *Euripides the Rationalist* (1895) 90 f., quoting Thuc. 3. 38 (“Athenians pride themselves on applauding a subtlety before it is out, catching the sense before it is spoken”). | τί λέγεις σύ; Arist. N. 1174. | Protagoras-debate: Plut. *Peric.* 36. Alcibiades on Law: Xen. *Mem.* 1. 2. 40–46.

42. Culture anti-democratic: Meyer 4. 423.

44. πάντων χρημάτων μέτρον ἄνθρωπος. οἷα μὲν ἕκαστα ἐμοὶ φαίνεται, τοιαῦτα μὲν ἐστὶν ἐμοί, οἷα δὲ σοί, τοιαῦτα δὲ αὖ σοί (Plato *Theaet.* 152 a). | Euripides-anecdote: Plut. *Moral.* 33 c (= Eur. frg. 19 N.); cp. also Athen. 582 d.

45. φύσις vs. θέσις: Plato *Gorg.* 483 f., *Protag.* 337 d, Xen. *Mem.* 4. 4. 14, Diog. Laert. 2. 16 (Archelaus said τὸ δίκαιον εἶναι καὶ τὸ αἰσχρὸν οὐ φύσει, ἀλλὰ νόμῳ), Eur. *Hec.* 800 f. νόμῳ γὰρ καὶ θεοῦς ἡγούμεθα καὶ ζῶμεν ἄδικα καὶ δίκαι' ὠρισμένοι, Arist. N. 1075–78, 1427–31. See especially A. W. Benn *Philosophy of Greece* 137–44 commenting on Eur. *Phoen.* 546 ff. | Cephalus and his life-rule: Plato *Rep.*, *init.* and 331 b. | Laws made by οἱ ἀσθενεῖς καὶ οἱ πολλοί: Calicles in Plato *Gorg.* 483 b. | Each generation to make its own laws: Arist. N. 1421–24. | Probably Pherecrates' comedy, the Ἄγριοι, was a satire on “life according to Nature (φύσει).”

46. Pericles and Aspasia: Plut. *Peric.* 24, Beloch 1. 474,

Couat 135 "Son mariage illégal avec Aspasia était, pour la plupart des Athéniens, un défi jeté à leurs traditions les plus respectables. La famille, sur qui reposait tout l'État, ne pouvait subsister que par la pureté du mariage; Périclès donnait l'exemple d'y faire entrer les courtisanes." | For modern Aspasian literature see Busolt 3. 565 ff. | Divorce of Hipponicus: Plut. *Peric.* 24. 5. Bigamy of Callias: Andoc. *De Myster.* 124. — Phaedra's conduct in the play Ἰππόλυτος καλυπτόμενος, being "ἀπρεπὲς καὶ κατηγορίας ἄξιον" has been withdrawn from the play now extant, Ἰππόλυτος στεφανηφόρος; see the argument.

47. Athens' misappropriation of league-funds, and ostracism of Thucydides: Plut. *Peric.* 12, 14. | ἀρπαγή or κλοπή of public money frequently charged, e.g. in Lysias 21. 13, 25. 19, 26. 6. 9. 11, 28. 1, 30. 26; cp. Xen. *Anab.* 4. 6. 16, and see note on § 67, 8.

48. Pleistoanax-incident: Plut. *Peric.* 22, Arist. N. 859 with schol., Busolt 3. 429. | δωροδοκία a national weakness: K. F. Hermann *Gr. Privatalt.*³ (1882) 44 f. Many trials recorded, as of Cimon (acquitted, Plut. *Cim.* 14), Pythodorus and Sophocles (exiled, Thuc. 4. 65. 3), Eurymedon (fined, Thuc. *l.c.*), Pericles (convicted, Thuc. 2. 65. 3, Plato *Gorg.* 516 a, Busolt 3. 950 ff.). See also Isoc. 8. 50. | Jury-bribery in 409 B.C.: Aristot. *Ath. Pol.* 27. 5, Diod. Sic. 13. 64. 6, Plut. *Coriol.* 14. | συνδεκάζειν of "wholesale bribery" is used by Plut. (*Peric.* 9) of Pericles' earlier concessions to the people to win the headship. For references to bribery in Arist. see note on § 67, 9.

49. Religion of Athens at this time: Couat ch. 6. | Foreign gods in Athens: Foucart 55–66, Couat 253–58, Beloch 2. 4–9, Gard.-Jev. 214–16, Rohde 2. 104 f., Harrison 417–19, Strabo 471. | Ridiculed by the comic poets: Cratinus in Θράπται, Aristophanes in Δήμναι, Ὀραι, V. 9, 119–21, Av. 1570 ff., L. 387–98, Eupolis in Βάπται, Plato in Ἄδωνις, Apollonophanes in Κρήτες. See Lobeck *Aglaoph.* 625 ff. | Alcibiades lampooned in Eupolis' Βάπται.

51. Meyer 2. 595 f. (in seventh century the gods exchanged fetish formlessness for human form; human sacrifice almost extinguished); 2. 727–31 (in sixth century the gods become moral-

ized. Need felt for a personal, not alone for a tribal or city god. Worship of Dionysus, Demeter, Persephone, the "nature-gods," recognized by the state along with that of the Olympian gods — *i.e.* religion becomes democratic, is no longer aristocratic, as in Homer). | The passing of Zeus: Gard.-Jev. 296, Harrison 29. Fairbanks *Grk. Religion* 364 f. gives a list of the religious festivals of Athens.

52. Religious ecstasy leads up or down: Harrison 658. | Orpheus, made one of the Argonauts and therefore far antedating Homer and Hesiod, was a founder well chosen for this "revealed" religion: Meyer 2. 736, Wilamow. *Hom. Unters.* 211. But educated antiquity detected the lateness of the poems attributed to him: Hdt. 2. 53. | On Orphism in general: Gard.-Jev. 213-22, Harrison 478 to end, Meyer 2. 734-49, Rohde 2. 103-36. | Orphism a personal religion: Meyer 2. 745, Farnell 3. 130 "The object of the *μύησις* (initiation) is to place the *μύστης* in a peculiarly close and privileged relation with the divinity or the deified spirit"; this definition of *μυστήριον* "serves to mark the contrast between these peculiar ceremonies and the ordinary classic cult of city or gens or family." | Reinterpretation of old myths common to Hindus, Iranians, Hebrews, Egyptians, and Greeks: Meyer 2. 714. For that of the Orphics see Harrison 495. | Immersion in mud: Harrison 516, Arist. R. 145-51. | Abstinence from eggs, beans, etc.: Rohde 2. 126. | Symbolism of such abstinence: Harrison 509.

53. Choicer spirits influenced by Orphism were Xenophanes, Pherecydes, Pythagoras, Pindar, Heraclitus, Aeschylus, and others: Meyer 2. 747. | Danger of ceremonial religion to those without imagination is seen in Ibsen's satire (*Brand*, Act V):

"On me no spot is to be seen;
The tub of Faith hath wash'd me clean;
Each splash has vanish'd, scraped and scored
On Holiness's washing-board;
In Vigilance's mangle I
Have wrung my Adam's-vesture dry;
And shine like snowy surplice fair,
Soap-lather'd with the suds of Prayer."



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at Pyanepsia and Thargelia: schol. Arist. E. 729. Pl. 1054. | For Euripides θεός = αἰθήρ (see notes on vv. 264, 265); the sun was a χρυσέα βῶλος (frg. 783, *Orest.* 983); "there are no gods" (frg. 286, Meyer 4. 116 f.). | Protagoras' dictum on the gods: Diog. Laert. 9. 8. 3; for Gorgias' agnosticism see Sext. *adv. math.* 7. 65; on Critias' *Sisyphus*, Nauck's *Tragic. Fragmenta*² 771. Cp. also Eur. *El.* 743 f.

58. Victory of Ionian reason over superstitious Orphism: Wilamow. *Hom. Unters.* 214 f., Meyer 2. 728, 751, and especially 753, Bury 311 ff., 319 ff.

59. What to believe? Meyer 4. 113-17. | Sophocles' monotheism: Rohde 2. 234-46, Meyer 4. 121-23, 132 (§ 461), 139 f. | Herodotus on oracles: 8. 77. Xenophon also a believer: *Hipparch.* 9. 9, *Anab.* 3. 1. 11 ff. So too Socrates: Xen. *Anab.* 3. 1. 5. | Nicias superstitious: Plut. *Nic.* 4 f. | Lampon: note on v. 332 *infra*.

61. Dioppeithes' bill: Busolt 3. 826. | On the "heresy" trials see G. F. Schömann *Gr. Altert.* 2. 583-89, Meier and Schömann *Att. Prozess* (Lipsius) 1. 366-75, Busolt 3. 825 ff. | Alcibiades recalled from Sicilian expedition: Thuc. 6. 53. | Intolerant Athens: Holm 2. 293 f., 445 f.

62. Divided Athens: Meyer 4. 433-35 (§ 617), Beloch 1. 634 f. | Man vs. State: Plato *Crito* and *Gorgias* (Callicles); Arist. N. 1399 f., R. 1069-88; Meyer 4. 143-48 (§ 468 f.), 251 (§ 520); Croiset 250 f.; Whibley 80 "This exaltation of the individual was the result of the general philosophic movement of which the Sophists were the representatives"; Beloch 1. 474 "Liberation from every compulsion, be it what it may, was the goal of endeavour of this fifth century in Athens." | For terrible condemnation of Alcibiades see Grote ch. 66 *fin.*

65. Kock names 42 poets and 275 plays in vol. 1 of his *Comic Fragments*.

66. Plato allows wine at festivals: *Legg.* 775 *b.* | With the licensed satire of Athens at the Dionysia compare the modern academic world in its class-days, spring-days, annual burlesques,

and comic papers, where students have their fling at the faculty, who emerge nevertheless undamaged in reputation, even though the jests graze unpleasant truths.

67. Old Comedy homogeneous: Couat 34. Yet individuality not wholly lost; Crat. was *αὐστηρός*, Pherecr. *ὑπόπικρος*, Eupol. *εὐφάνταστος κατὰ τὰς ὑποθέσεις*, etc. See *Prolegg. de Com.* II and III (Dübner). | Subjects of Old Comedy: like Cleon's oracles (*Eg.* 1006), they were "about you, about me, about everything"; e.g. (1) The *gods*, as *Ἡρακλῆς πεινῶν*, *Διόνυσος δειλός*, *Ζεὺς μοιχός*, in fact, all Olympians, especially at birth and marriage. Dionysus plays many rôles — at bar of justice (Arist. frgg. 70, 71), as soldier (Eupol. in *Ταξίαρχοι*), as athlete (Aristomen. *Διον.* Ἀσκητήης, K. 1. 692), as *κότταβος*-player (Amips. 4), as barber (Stratt. 6), as poetic critic (Arist. *Ran.*). See Couat 229 ff., Römer 66 f. For foreign gods see n. on § 49.

67. — (2) *Soothsayers, priests*: see n. on § 88.

67. — (3) *Demagogues*: e.g. *Pericles*; Crat. 71, 111, 240 f., 293, 300, *Διονυσαλέξανδρος* in *Oxyrrh. Papyri* 4. 71; Telecl. 17, 42, 44; Hermip. 41 (?), 46; Eupol. 94 and 100 in praise (Peric. being dead); Arist. A. 530, E. 283, and N. 213 not in derision, N. 859, P. 606. — *Cleon*; Hermip. 42(?), 46, Eupol. 290, 308, 456, Plat. 107, 216, Com. Adesp. 2, Arist. *Equites* and *Vespaë* throughout (see n. on § 74); Couat 142. — *Hyperbolus*: see n. on v. 551 *infra*. — *Pisander*; Hermip. 9, Eupol. 31, 182, Phryn. 20, Plat. in *Πείσανδρος*, Arist. P. 395, Av. 1556, L. 490, frg. 81; Couat 162. — *Alcibiades*; Pherecr. 155, Eupol. 158, 351, Archip. 45, Anonym. 27, 148, Arist. A. 716, V. 44–46, R. 1422–33, frg. 198 (*Δαιτυλῆς*), and probably in *Τηγινισταί* and *Τριφάλης*; Couat 178. — *Cleophon*; Plat. in *Κλεοφῶν*, Arist. Th. 805, R. 679–85, 1504, 1532; Couat 164. — *Theramenes*; Philon. in *Κόθορνοι*, Eupol. 237, Polyzel. 3, Arist. R. 534–41, 967, frg. 549. See n. on § 74 and the following sections on orators, lawyers, and "sycophants."

67. — (4) *Orators*: *Antiphon*; Plat. 103, Arist. V. 1270, 1301 (B. Keil *Hermes* 29 (1894), 339). — *Demostratus*; Eupol. 96 f.,

Arist. L. 391-97. — *Diopceithes*; Telecl. 6 (more famous as a χρησμολόγος; see n. on § 88). — *Gorgias*; Arist. V. 421, Av. 1701. — *Neocleides*; Arist. Ec. 254, 398-406, Pl. 665 f., 716-26, 747, frg. 439. — *Phaeax*; Eupol. 7, 95, Arist. E. 1377-80. — *Philip*; Arist. Av. 1694-1705, frg. 113. — They are described as foreigners (Arist. A. 634) and striplings (A. 680) who use cajoling phrases (V. 668), did not exist in the days of Marathon (V. 1095), extort from the allies (P. 635-45), bite like hidden snakes (Th. 530), reduce the poets' pay (R. 367), are venal (Pl. 379), self-enriching (Pl. 567-71), lewd fellows (E. 879 f., N. 1093 f., R. 1070, Ec. 113, Com. Adesp. 15), and as reproductive as the heads of Hydra (Plat. frg. 186). See the sections before and after this, and n. on § 74.

67. — (5) *Lawyers* (συνήγοροι): e.g. *Alcibiades*; Arist. A. 716. — *Euathlus*; Crat. 75, Plat. 102, Arist. A. 704-10, V. 592, frg. 411. — *Marpsias*; Eupol. 166, Arist. A. 701. — They draw pay and work in collusion (Arist. A. 685-88, V. 691-95), appeal to base motives (E. 1358-60), use a special lingo (frg. 198), and are lewd wretches like the demagogues (N. 1089 f.). See the two previous sections, and Starkie *Vesp.*, Excurs. VII.

67. — (6) *Secretaries* (γραμματεῖς): as *Nicomachus* (R. 1506), *Phanus* (E. 1256, V. 1220), *Teleas* (Av. 168), *Theophanes* (E. 1103). The city is full of them (R. 1083 f.). Starkie *Vesp.*, Excurs. VII.

67. — (7) *Sycophants* (*Informers, Blackmailers*): Telecl. 41, Eupol. 231, Arist. A. 726, 818-28, 840, 904-58 (Athens exported them); E. 259-65, 278 f., 299-302, 326, 435-44, 480, 825 f., 923-25; V. 288, 505, 669-71, 895 f., 911, 914 ff., 923 ff., 928, 1096; P. 171 f., 639-47; Av. 1410-69 (their method of work); Ec. 562 f.; Pl. 31, 725, 850-958 (no magic ring can heal a sycophant-bite, v. 885); frgg. 100, 219, 439.

67. — (8) *Embezzlers*: as *Cleon* (Arist. E. 826 f., see section 3), *Cleophon* (Plat. 57, see sect. 3), *Meidias* (Phryn. 41, Plat. 80, 108, Metagen. 11, Arist. Av. 1297), *Neocleides* (Arist. Pl. 665, frg. 439, see sect. 4), *Pamphilus* (Arist. Pl. 174, frg. 40), *Simon* (Eupol.



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see Pherecr. 145, Plat. 184, Stratt. in *Κινησίαις*, Arist. Av. 1372–1409, R. 153, 1437, L. 838–979, Ec. 330, frg. 149. Another is *Hieronimus*: Arist. A. 386, N. 349. The genus in general: Arist. N. 333–39, P. 828–31, Av. 904–55, R. 366. See also n. on § 99.

67.—(17) *Competing Comic Poets*: e.g. Crat. 200, 307, Eupol. 54, 78, 357 (?), Plat. 81, 100, Aristonym. 4, Amips. 28, Stratt. 20, 54, Sannyr. 5. Arist. feigns to scorn *Crat.* (A. 848–53, 1173, E. 400, 526–36, P. 700, R. 357), *Hermip.* (N. 557), *Eupol.* (N. 553, V. 1025, P. 762), *Phryn.* (N. 556, R. 13), *Lykis* and *Amips.* (R. 14), the whole set of them (N. 524, 537–60, V. 57–66, P. 739–48, R. 1–18, 358, etc.). See also n. on § 98, and on v. 554.

67.—(18) *Modern Music and Musicians*: e.g. Crat. 256, Pherecr. 6, 42, 145 (?), Eupol. 77, 139. From Arist. we hear of *Arignotus* (E. 1278, praised), *Chaeris* (A. 16, P. 951, Av. 857), *Dexitheus* (A. 14, praised), *Connus* (E. 534, V. 675). Poor Connus was the butt also of Crat. 317, Eupol. 68, Phryn., and Amips., the two latter each naming a play from him. On music in general: Arist. N. 969–72, Th. 68, 130–33, R. 1296–1308. The criticisms, so far from being merely humorous, directly anticipate the very serious strictures on music by Plato *Rep.* 398 *e*, 399 *c d*. See Plut. *Moral.* 1142 *b*, Couat 320–26.

67.—(19) *Actors*: as *Hegelochus* (Plat. 215, Stratt. 1, 60, Sannyr. 8, Arist. R. 303) and *Callippides* (Stratt. in *Καλλιππίδης*, Arist. frg. 474).

67.—(20) *Gourmands*: as *Glauketes*; Plat. 106, Arist. P. 1008, Th. 1033. — *Leogoras*; Plat. 106, Eupol. 44, Arist. N. 109, V. 1269. — *Melanthius*; Pherecr. 139, Eupol. 41, 164, Plat. 132, Archip. 28, Call. 11, Leuc. 2, Arist. P. 802 ff., 1009, Av. 151. — *Morychus*; Telecl. 11, Plat. 106, Arist. A. 887, V. 506, 1142, P. 1008. — *Mynniscus*; Plat. 160. — *Teleas*; Phryn. 20, Plat. 161, Arist. P. 1008, Av. 168, 1025.

67.—(21) *Spendthrifts*: as *Callias*; Eupol. in *Κόλακες*, Arist. Av. 284–86, R. 428–30, Ec. 810, frgg. 114, 572.

67.—(22) *Lechers, Debauchees*: as *Agathon* (more famous as

poet); Arist. Th. 29 ff., R. 83, frgg. 169, 326, 599. — *Alcibiades*; Pherecr. 155, Eupol. 158 and in Βάπται, Archip. 45, Com. Adesp. 3, Arist. A. 716, V. 44-46, R. 1422 ff., frg. 198 (in Δαιταλῆς), also probably in Ταγηνισταί and Τριφάλης; see also Athen. 574 d. — *Antimachus*; Arist. A. 1150 (?), N. 1022. — *Ariphrades*; Arist. E. 1281-89, V. 1280-83, P. 883, Ec. 129, frg. 63. — *Aristodemus*; Crat. 151, Arist. 231. — *Cleisthenes*; see n. on v. 355. — *Philoxenus*; see n. on v. 686. Add Arist. A. 79, N. 1085-1102, Ec. 113, etc.

67. — (23) *Parasites*: as *Amynias*; see n. on v. 686. — *Cleonymus*; n. on v. 353. — *Theorus*; n. on v. 400. — See also Eupol. Κόλακες (espec. frgg. 159, 162), Crat. 44, Crates 33, Eupol. 346, Arist. 437.

67. — (24) *Boasters of Riches*: as *Aeschines*; Arist. V. 325, 459, 1220, 1242, Av. 823. — *Proxenides*; Arist. V. 325, Av. 1126, Telecl. 18. — *Theogenes*; Eupol. 122, Arist. V. 1183, P. 928, Av. 822, 1127, 1295, L. 63, frg. 571.

67. — (25) *Cowards, Shield-droppers*: as *Cleonymus*; see n. on v. 353. — *Pisander*; Hermip. 9, Eupol. 31, 182, Phryn. 20, Arist. P. 395, Av. 1556, L. 490, frg. 81.

67. — (26) *Harlots*: Pherecr. in Ἐπιλήσμων ἢ Θάλαττα, and in Κοριωννῶ. See Athen. 567 c for like plays in later times; Couat 364.

67. — (27) *Poor People*: as *Amynias*; n. on v. 686. — *Lysistratus*; Arist. A. 855-59, E. 1266, V. 787, 1302, 1308, L. 1105, frg. 198 (in Δαιταλῆς, he was a rhetor?). — *Hyperbolus* the demagogue; Arist. P. 684, and see n. on v. 551. — *Pauson*; Arist. A. 854, Th. 949, Pl. 602. — *Thumantis*; Hermip. 35, Arist. E. 1268-73. — See also Arist. E. 186, Pl. 976.

67. — (28) *Ugly and Deformed People*: Aristophanes' gallery includes *Acsimus* χολός (Ec. 208), *Alcibiades* τραυλός (V. 44 ff., see list 22), *Aristophanes* φαλακρός (E. 550, N. 545, P. 767-74), *Chacrecphon* ἡμιθνής νοκτερίς πύξιμος (see n. on v. 104), *Ctesiphon* παχὺς προγύστωρ (A. 1002), *Kinesias* λεπτότατος σκελετὸς ἄπυγος (Av. 1378; Plat. 184, Stratt. 18; see list 16), *Laespodias* κακό-

κνημιος (Av. 1569; Eupol. 100, 102, Stratt. 16, Theopomp. 39), *Leotrophides* λεπτός (Av. 1406; Hermip. 35, Theopomp. 24), *Melanthius* λεπρός (Av. 151, see list 20), *Neocleides* γλάμων (see list 4), *Opuntius* ἑτερόφθαλμος μέγα ῥύγχος ἔχων (Av. 153, 1294; Eupol. 260, Stratt. 7), *Philocles* αἰσχρός (Av. 1295, Th. 168), *Philonides* μέγας τῷ σώματι ἠλίθιος (Pl. 179; Theopomp. 4, Nicochar. 3, Philyll. 23). — Eupol. 343 some nameless χωλός.

67. — (29) *Awkward People*: as *Pantacles*; Eupol. 296, Arist. R. 1036.

67. — (30) *Dirty People*: as *Chaerephon* αὐχμηρός (Crat. 202, see n. on v. 104), *Patrocles* ἄλουτος (Arist. Pl. 84, frg. 431), *Socrates* ἄλουτος (Arist. Av. 1554).

67. — (31) *Morose People*: as *Timon*; Phryn. 18, Plat. 218, Arist. Av. 1549, L. 809–20.

67. — (32) *Proud People* (κομῆται): Arist. E. 580, N. 14, 1100, V. 466, 1069, Av. 911, Com. Adesp. 12.

See, further, notes on §§ 74, 78, 85, 86, 88, 91, 97, 99, 102 f.

72. Aristophanes a “mere jester”: Grote, ch. 67; the prize his main aim: Tucker *Ran.* xxii. But a glance at the structure of his plays will always reveal a serious purpose. His jolly personifications Πόλεμος, Εἰρήνη, Κύδοιμος (*Hubbub*), Θεωρία, Πλοῦτος, and Δῆμος (*Uncle Sam*) provide food for thought as well as laughter. And the droll interruptions of the clown or rustic may be shelled out from between the stages of a serious argument as the filling from a layer-cake. They are a mere device to keep the audience merry. The poet had to assume the gay air and the dunce’s cap as Solon did his *πιλίδιον* (Plut. *Sol.* 8, A. Dieterich *Pulcinella* 156), the better to obtain a hearing and escape the penalty of overmuch gravity. Examples of such pre-, inter-, and post-luding nonsense are: A. 407–79, a hilarious rag-borrowing scene, to prepare for the earnest plea for peace; N. 314–411 a satire on modern science relieved of continuity by the absurd misunderstandings of Strepsiades; V. 500 ff., an easement of the otherwise offensive speech that precedes; L. 1122–61, a plea for reconciliation of Sparta and Athens, obscenely interrupted to save



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55, 173, 382 f. ; Holm 2. 448-51 (Arist. "the organ of the anti-democratic opposition").

Demagogues assailed: the *Knights*, the greatest piece of invective in any language, is levelled at Cleon, demagogue of Athens from 428 to 422 B.C. Not a bone in his character is left unbroken. He is reduced to "mincemeat" (*Vesp.* 63). The play opens with a curse upon him as a Paphlagonian slave in the house of Demus the People. He is called a most slanderous rascal (vv. 44, 247-50, 331, 450, and often), a tanner (136, 197, 203, 209, etc.), a cringing flatterer (47, 216, 266-70, etc.), a deceiver (48, 633, etc.), a supplanter of the honest servants of the People (52 f.), a "boss" who bestrides the world (75 ff.), an embezzler (137, 444, etc.), and a bawler (137, 218, 256, 274-76, 286, 304, 311, 626, and very often). The qualifications of a demagogue are low birth, ignorance, and general beastliness (*βδελυρία*, 181-93, 218, etc.); his handicap is any knowledge whatsoever (190). His methods are to agitate, bluster, and flatter (213, 363, 431, etc.). Rich and poor alike quake before him (223 f., 265). He is ready to play the informer and utter denunciation at any moment (235-39, 259-65, 278 f., 282 f., 299-302, 314, 326, 361, 435, 475-79, 628, etc.). He is an extortioner (248), a guzzler of plunder (248), a pension-getter for the veteran jurymen by increasing their business, importance, and pay (255 f.). He is a foul villain (303), impudent (304), a muck-raker (308), a tribute-fisher (313), a cheat in his private leather business (316 ff.), shameless (324 f., 397, 409), a trickster (332), and a gourmand (354 f., 361, etc.). Perjury and pilfering are sure signs of his incipience (425-28). He shirks military duty (443). He talks down to his hearers wagon-maker phrases, unlike the lofty Pericles (462). He treats privately with the enemy to his own gain (467). He prays to gods of his own (Juggle-naut, Hoax, and Humbug) for impudence, a ready tongue, and a shameless voice (634-37). He will go any length in overbidding for popular favour (626-82, 781-85, 871 f., 883-91, 905-11, 1101-06, 1164-1200). His good omen is a *πορδή* (639). He buys the

whole Senate with an obol's worth of coriander (682). His favourite relish is "purse"-ley sauce (707). He chews food for the People (*Δῆμος*) like a nurse, but swallows three quarters of it himself (716-18; cp. 1222 f.). He hinders the state from profiting by service of the *καλοὶ καγαθοί* (734-36). His devotion to *Δῆμος* is wholly self-interested (780). He helps himself from the public treasury with both hands (826 f.). He muddies the stream the better to fish (864-67). He will "get even" with an enemy by having his property-assessment raised (923-26). His signet ring is a wide-gaping cormorant haranguing on the Pnyx (956). He knows but one scale in music, *Δωρο-δοκιστί*, "B-sharp in *Harpeggi*" (*ἄρπαγή*); 987-96. The hollow of his hand is ever ready (1083); he steals for the public good (1226). — Other references to the demagogue: N. 1093 f., V. 32-41, 242, 409 ff., 596 f., 666 f., 669 f., 699, 759, 1100 f., Ec. 408-21. — For the real Cleon, Busolt 3. 988-98.

Democracy criticized: easily duped by demagogues, E. 753-55, 803 f., 1115, 1340-45; willing to follow rascal leaders, E. 734-40, P. 680-84, R. 727-33, Ec. 176-78, Pl. 920; stupid as a granny, E. 62, 396; liable to Sibyl-itis, E. 61; quick-tempered, peevish, a little deaf, E. 40-43, P. 607; loved "pensions" (*μισθοφορεῖν*), E. 1352; procrastinated, A. 23, L. 56 f., Ec. 788-90; was fickle, A. 630 (*ταχύβουλοι*), 632 (*μετάβουλοι*), E. 518 (*ἐπέτειοι τὴν φύσιν*), Ec. 218-20, 456 (woman-rule the only thing untried), 586 f., 797 f., 812-22, also Plat. 22, 220, Archip. 14; had the dicastic fever or litig-itis, *Vesp.* entire, with the chief symptoms in vv. 91, 94, 100, 108, 110, 112 ff., 281 ff., 511 f., 517 f., 563, 621-28, 651, 967-84, 999 f., 1102-21, see also E. 710, 1317, 1358-60, N. 208, 1004, 1220, P. 107 f., 505, Av. 40 f., 110 f., Ec. 657, and Telecl. 2; suffered from decree-mania, E. 1383, N. 1019, 1429, V. 378, Av. 1289, Ec. 812-22, frgg. 217, 584, N. 587 (*δυσβουλία*); elected youngsters to office and foreign missions, A. 601-06, 680 ff., 716, V. 687; elected military leaders without regard to fitness, A. 1078, N. 581 ff., Av. 798 800, R. 727-33, Eurpol. in *Δῆμοι* (100, 102, 116, 117, 121), *Πόλις* (205), 310, Plat. 185, see also Couat 83.

Couat 382 thinks the charges of Arist. the "most virulent ever written against democracy"; but he forgets ps.-Xen. *Rep. Ath.*, and he probably confuses the attack on demagogues with the criticisms of democracy. Neither are these criticisms the charges of a "mere jester." Much has become believable of democracy since Grote wrote his history in 1846. Arist. gives the reality perhaps more accurately (though with comic exaggeration) than Pericles in his funeral oration, which presents the high ideal but not the accomplished facts of Athenian democracy. At all events, it was Arist. and not Pericles' oration which, as the story goes, Plato sent to Dionysius of Syracuse when the latter wished to learn of the polity of Athens (Arist. *Vita* XI 60 Dübner).

Aristophanes not anti-democratic: Whibley 98 f., Croiset 176 ("nulle part il ne se montrait l'ennemi de la démocratie"), Th. Kock *Rh. Mus.* 39 (1884), 118-40. Arist. never said with Alcibiades "Democracy is a *ὁμολογουμένη ἄνοια*" (Thuc. 6. 89. 6), though in *Equites* he as good as says, after Demodocus: "Democracy is not tomfoolery, but it acts as if it were." Yet at the end of the play (1340-95) *Demus* is reformed and blest, and does not become either oligarchy or tyranny; for the poet does not believe the rule of the people essentially bad, as does ps.-Xen. in *Rep. Ath.* Indeed, he is so heartily a democrat that he ridicules the fear of *συνωμοσία*, tyranny, or Laconism as senseless: E. 257, 452, 476-78, 862, V. 345, 474-76, 482 f., 487-502, 507, 953, P. 640, L. 630, Th. 338 f. The very name of "aristocracy" or "Sparta" (= oligarchy) is detestable to the two Athenians in Av. 125 f., 815 f. In Th. 1143-47 there is a prayer to Pallas to come with peace, as hater of tyrants. | Aristocrats flouted: Kock *l.c.* 133 names the oligarchic aristocrats who are constantly the butts of Old Comedy, e.g. Alcibiades, Callias, Phaeax, Phrynichus, Pisander, Theramenes, Leogoras, Glauketes, and Morychus. (Perhaps this list should be revised.) Add Antiphon (Crat. 201 (?), Plat. 103, Arist. V. 1270, 1301). In L. 577 f. oligarchs seem to be collectively referred to.

76. Praise and blame: see n. on § 112.



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on their religious union at the altars of Olympia, Thermopylae, and Delphi: L. 1128-61, P. 1082. | Panhellenism is first invoked in P. 302 to win peace, with a call on Boeotians (466), Argives (475), Laconians (478), and Megarians (481) to join. In P. 996-98 is a prayer for a spirit of friendliness between them. Later, Panhellenism is to be, not a federation, but actual Athenian citizenship for all resident aliens, well-wishers, the colonial islands and Ionia: L. 579-86. Whibley 100: "It is scarcely possible to overestimate the significance of this passage."

82. Arist. a "chimerical poet": Croiset 233. His wisdom uttered too late: Croiset *l.c.*, Busolt 3. 1414, Meyer 4. 12 and 559. | Democracy in danger if it relaxed its tyranny! So Pericles: Thuc. 2. 63. 2. | Diodotus' speech: Thuc. 3. 42-48.

83. Quotations are from Grote's History ch. 67, and Jevon's *Hist. Grk. Lit.* 263. Also Browning twits Arist. on his ineffectiveness not only in politics but in restraining the trend of the times: *Aristophanes' Apology* (Cambridge edit., 1895) 659 and 656 f.

84. Society without slavery a novel doctrine: Nestle 359 f.

85. Women in Arist.: wanton (L. 1-3, 107-10, 191 f., 677, 715 ff., Pl. 959-1096); extravagant, proud, fond of adornment (N. 48-52, L. 42-48, frg. 320 naming 52 articles of toilet "καὶ ἄλλα πολλά"); fond of wine (L. 114, 195 ff., 235, 466, Th. 347 f., 393, 557, 630 f., 733-59, Pl. 645, 737, 972, Pherecr. Κοριαννώ and frg. 143); general bad character (Th. 383-432) as caused by Euripides' slanders, 473-519, 531-65, frg. 10, Plat. 174. — But Praxagora has good things to say of women in Ec. 215 ff. (are conservative), 233 ff. (loving mothers), 236 (resourceful), 441 (are a *πρᾶγμα νοβουστικόν*), etc. | On Eur. the misogynist: Nestle 267, 254. | Humour of *Thesmoph.*: Müller and Donaldson *Hist. Grk. Lit.* ch. 28 § 9.

86. Communism (including that of wives): *Eccl.* presents the theory in 571-709 (*ἀγών*), the results in the scenes following thereupon. Note especially vv. 590, 594, 597. | Socialism — equal distribution of wealth: *Plut.* especially vv. 128-97, 487-618 (*ἀγών*) for the theory, vv. 850-1209 for the results. Note 552 f.

(distinguishing the πένης from the πτωχός), 600 (where Chremylus in answer to the argument in favour of poverty can only say οὐ γὰρ πείσεις, οὐδ' ἂν πείσης). The irony of the *finale* is the same as that in the *finale* of *Vesp.* and *Aves*, i.e. the seeming success is only tinselled blank failure. — See R. Pöhlmann *Gesch. des antiken Communismus* (1901) 2. 1-32.

88. *Priests* rallied: P. 1031 and Eupol. 211 on Stilbides; Av. 851-95, Pl. 1171-90 they serve only for the perquisites — will desert the established cult, if one shall appear more remunerative. | *Soothsayers*: Diopeithes in E. 1085, V. 380, Av. 988, Telecl. 6, Phryn. 9; Hierocles in P. 1046-1126, Eupol. 212; Lampon, see n. on v. 332 *infra*. | *Oracles*: E. 61, 109 ff., 797 ff., 818, 961-1095, 1229, V. 159 f., P. 1063-1120, Av. 962-91, L. 770-76. | *Omens*: E. 639 πορδή = πταρμός, Av. 719-22 ὄρνις-ὄνος, R. 196 on leaving home. | *Thessalian witches*: N. 749. | *Bogeys*: R. 293 and frg. 501 Ἐμπούσα.

89. Arist. himself an unbeliever: so Couat 241, 244 f., 250 ff., Meyer 4. 434, Browning *op. cit.* 651.

90. G. L. Dickinson *Greek View of Life* 44 f.: "Arist., if there had been an established church, would certainly have been described as one of its main pillars."

91. The gods ridiculed: *Zeus*, N. 367-402, 1081, ἡπτων ἔρωτος, P. 42 σκυταιβάτης, Pl. 87-93 distributes wealth blindly, 125 his κεραυνοί cheapened, 128 his ἀρχή below that of Plutus, 582-91 he is either poor or a miser. — *Apollo*, Av. 584 μισθοφορεῖ. — *Aesculapius*, V. 122 f., Pl. 653-747 his temple-cures mocked, 706 σκυτοφάγος. — *Demeter*, Av. 581. — *Dionysus*, throughout *Ran.* — *Hermes*, P. 180-728, Pl. 1097-1170 deserts the Olympians. — *Hercules* demigod, Av. 1574-1693, R. 38-164, 503-18, 550-68. — In general, they are lecherous, P. 849 f., Av. 557-60; sacrifice to them is *quid pro quo*, Av. 1514-24, Pl. 1113-16; their worship is expensive, Av. 612-26; their names are ornithized, Av. 864 ff. — Foreign gods: see n. on § 49. | Orphism hinted at: N. 254 ff. (initiation parodied), Av. 692 ff. (cosmogony parodied?), R. 145 (βόρβορος), 1032 (Orpheus brings rites). | But the day of

the purifier such as Epimenides was long past, that of the healing priest in the temples of Aesculapius was, for the educated, rapidly waning. The wise had scaled a "peak in Darien" and were looking upon a new ocean. Rohde 2. 90.

92. Couat 229 finds that more than a third of the old comedies, whose titles are known to us, travestied mythologic subjects. But familiarity with their gods was always characteristic of the Greeks; note the song of Demodocus on Hephaestus in *Od.* 8. 266 ff., Homer's Hymns to Demeter (202 ff.) and to Hermes, the tug-of-war in *Il.* 8. 18 ff., and the ancient story of "Ἡρας δεσμοί." | In the mediaeval plays — the Mysteries, Miracles, and Moralities — easy familiarity is had with the devil, a sheep-stealer makes off with his booty while the "shepherds watch their flocks by night" (*Secunda Pastorum*, Towneley Plays), Cain uses outrageous language of God (*Mactacio Abel*, v. 238), and Noah must beat his wife to get her to go into the Ark (*Processus Noe cum Filiis*). Even in Dante's *Inferno* (21. 137–39, and 22 last third) demons with droll names (Malacoda, Alichino = Harlequin, Cagnazzo, Graffiaccane) must lighten the gloom with not overrefined frolic.

93. On the Feast of Fools see in great detail E. K. Chambers *The Mediaeval Stage* (1903) 1. 274–335.

95. "Consecrated Scurrility," or τωθασμός (Grote ch. 29, Frazer on Pausan. 1. 37. 3, Aristot. *Polit.* 1336 b 16) was practised in honour of *Demeter* (Hom. *Hy. Demet.* 202, Diod. Sic. 5. 4. 7, Pausan. 7. 27. 10), *Damia and Auxesia* in Aegina (Hdt. 5. 83), *Dionysus* (Athen. 622 b–d), *Apollo* in Anaphe (Apoll. Rhod. 4. 1717 ff., Conon c. 49), at the festivals Χόες, Ἀθήναια, Ἐλευσίνια (Suidas s.v. τὰ ἐκ τῶν ἀμαξῶν σκώμματα, schol. Arist. Pl. 1014, specimen of γεφυρισμός Arist. R. 420–34), Στήνια (Phot. and Hesych. s.v.), Θεσμοφόρια and Ἀλώα (Harrison 136, 148). For the same in Egypt see Hdt. 2. 60; for Africa Sall. *Jug.* 66. 2; for Italy Ov. *Fast.* 3. 675. Probably abuse saved an object or person from the envy of the gods or the evil eye. So farmers thought cummin grew better ἂν καταρώμενοι σπείρωσι καὶ λαιδοροῖντες (Plut. *Moral.* 700 f.).



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recognized means of raising a laugh. For instances of self-praise and boasting aside from Arist. see Crat. 237, 306, Pherecr. 191, Eupol. 357, Lysip. 4 (K. I. 701), Metagen. 14 (K. I. 708); on contempt for competing poets see n. on § 67, 17.

A good example of this latter is the raillery poured out by the stripling Arist. upon his aged rival Cratinus. In A. 848–53 he pictures the old poet as a young buck wearing his hair in rakish fashion (perhaps parted in the middle?), playing the lady-killer and so feigning not to be *passé*. In A. 1173 is a prayer that he may unexpectedly collide with a handful of muck aimed at some one else. In E. 400, 526–36 he notes the ancient toper's love of drink and suggests that he receive public (not board, *σίτησις*, but) drink in the Prytaneum as a reward for his past great services, and not be permitted to go on drivelling out comedies, "played out" as he is. (Unhappily for Arist., the "driveller" wrote a play the following year, the *πυτίνη Flask*, which won the prize over *Nubes*!)

As for bragging, the parabases of the first six comedies of Arist. are nothing but six long odes of comic self-glorification and bids for the prize. See A. 628–64, E. 507–70, N. 518–62, V. 1015–59, P. 732–74, Av. 685–736 (where the birds promise *πλουθυγίαιαν*, *εὐδαιμονίαν*, etc., if the audience will believe them gods, *i.e.*, proclaim them victors).

The humour of the impudence lies often in this, that the poet lays claim to a virtue which at that very time he patently lacks. Examples are as follows: He never yet has come forward to praise himself (A. 628 f.) — yet does so now. Ditto E. 512–16. Poets should be flogged who praise themselves (P. 734) — yet he proceeds to take the risk. He alone has put an end to comedy's jeering at rags and making war on fleas (P. 740) — yet note his own Euripidean tatters in *Ach.* and the battle with the fleas in *Nub.* 634, 696–725. He attacks no *ιδιώτας ἀνθρωπίσκους* but only some great Hercules like Cleon (P. 751 f.) — yet cannot keep his hands off even barbers and bathmen (Av. 300, R. 709). He has no brace of slaves bribing the audience by tossing them nuts as his rivals have (V. 58 f., cp. A. 657, Pl. 797–99) — yet his slave

scatters the barleycorns in P. 962. He will not lampoon Euripides again (V. 61), yet on the same day with the promise does lampoon him in the *Προάγων*. “Nor shall we make mincemeat of Cleon again” (V. 62), yet he is slyly hashed to pieces in the same play in the debate between Philo-Cleon and Bdely-Cleon. He has not the heart “to jump on” a fallen foe (N. 550), yet for instances where Old Comedy assails not only the fallen but dead see P. 752 ff., Th. 840 ff., *Ran.* all the second half, and n. on § 97. He never repeats his jokes (N. 546 f.), yet says this when he is repeating, or trying to repeat, a whole play. His ideas are always new (*l.c.*, V. 1044, 1053, frg. 528), yet (to mention a few among many) cp. Th. 690 ff. with A. 326 ff., Th. 466 ff. with A. 496 ff., Th. 733 ff. with A. 738 ff.

If therefore he scorns the vulgarity (*τὸ φορτικόν*) of his rivals, and claims that he has never descended to it, if it “rouses his gall, turns his stomach, and ages him more than a year” (R. 1-18, 358, N. 524, 537-43, P. 739-50, and often), we at once suspect that he will do his best to outdo those rivals in that same vulgar stuff. And so he does on every page, with the phallus and kordax everywhere (n. on § 95 and v. 540) and *Lysistrata* as climax. It could not be otherwise. Vulgarity and buffoonery (*βωμολοχία*) are the quintessence of Old Comedy; and for that Arist. stood stanchly to the end. Better honest coarseness, he thinks, than the modern delicate-handed hypocrisy. — Yet writers on Arist. continue to take N. 537 ff. seriously and make him out as attempting to elevate and purify the stage!

With the audience Arist. is unceremoniously familiar; few ugly names are left unapplied. They are not merely *ταχύβουλοι* and *μετάβουλοι* (A. 630, 632), but *ἀνόητοι*, *εὐρύπρωκτοι*, *ἄβέλτεροι*, *λίθοι*, *πρόβατα* (N. 898, 1096-1101, 1201 ff.), *μαινόμενοι*, *κακοήθεις* (P. 55, 822 f.), *δραπέται ἐστιγμένοι* (Av. 760), *γαστρίδες*, *βωμολόχοι*, *λωποδύται*, *ἀνδριποδισταί* (Th. 814 ff.), *ἐπίορκοι* (R. 275 ff.), *συκοφάνται* (Ec. 440), *ἄδικοι* (Pl. 99). (Cp. further E. 518, V. 65, 1052, P. 659, L. 1217-20, R. 783, 808, and Telecl. 4, Plat. 94. Sometimes one of the audience is singled out by name: V. 74 f., 81, R.

308 (?), Ec. 167, Pl. 800. Only rarely are they flattered as clever (δεξιοί): E. 233, R. 810, 1109–18. — Other references to the audience: A. 442, E. 163, P. 1115, especially in bidding for the prize in the main parabasis, as in E. 546 ff., V. 1051 ff., P. 761, 765 ff., Av. 723–36, or elsewhere (Ec. 1141), and in direct appeal to the judges (κριταί): A. 1224, N. 1115–30, Av. 445 f., 1101–17, Ec. 1142 f., 1154–62; also Pherecr. 96. (For the prize sometimes a prayer is put up: E. 586–94, Th. 306, 355 f., 1229–31.)

Robert Browning's strictures on Arist. are most serious. He addresses him as "O genius and O gold," but deplores his exaggeration and advises him to "load his lash with no least lie." This is indeed poetic nemesis. As Arist. robbed Euripides of his rags in *Ach.*, he is now himself despoiled, and can say with Euripides φροῦδά μοι τὰ δράματα (A. 470). Arist. should have been an Englishman, as also Josh Billings, whose prediction in his *Farmer's Allminax for 1871* is a gross exaggeration: "This will be a good year for Allminax, they will do better this year, than they have did for the last 30,000 years."

99. Comedy scorns *books*: Arist. R. 943, 1114, 1409, frg. 490, Eupol. 304; the *new schooling*: n. on § 67, 13; the *new music*: n. on § 67, 18; *fustian poetry*: one item suffices to illustrate it — its dithyrambic compounds such as are in Timotheus' *Persians* 100 μακραυχενόπλους, 134 μελαμπεταλοχίτωνα, 229 μουσοπαλαιολύμας. Arist. can beat these; see P. 831 ἐνδιαεριαυερινηχέτους, V. 505 ὀρθροφοιτοσυκοφαντοδικοταλαίπωροι, Ec. 1169 a word of 180 letters! For others see N. 1004, V. 1357, R. 839, 963, 1337, and Blaydes on Ec. 1169 for an endless list.

100. Arist. antipathetic toward Socrates: Meyer 4. 429; on the other hand with a natural affinity for Plato, both being gentlemen and poets, and neither fanatic: Meyer *l.c.*

102. Euripides as seen by Aristophanes: his heroes are lame and ragged beggars: A. 395–479, P. 147 f., R. 842, 846, 1063; he and all his stage-folk keep up a constant democratic chatter (λαλιά, στωμυλία): A. 429, R. 91, 841, 943, 948–52, 1069, 1160; he discusses the problems of philosophers such as Socrates: R.



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(*Alcest.* 141, 242, 521, 528, *Hec.* 431, 566, 608, 612, 948, 1121, *sescenties*, cp. *Ran.* 1082, 1334); left his chorus external to the play: Aristot. *Poet.* 1456 a 26–28, Arist. A. 443; employed the *deus ex machina*: Nestle 398 for recent discussions. | His themes disgusting, e.g. those of *Chrysippus*, *Aeolus*, *Stheneboea*, the *Cretans* and *Cretan Women*: Arist. R. 850, 1079–81, N. 1371 ff., Nestle 33 f. and 394, who thinks Euripides stands to Aeschylus and Sophocles as Ibsen to Goethe and Schiller. Arist. felt that the grandeur of the Aeschylean tragedy was missing because the religious sense of Fate (such as that which doomed the house of Atreus) was gone out, leaving the Phaedras and Melanippes of Euripides to be actuated by the secular lawless passion of ordinary sexualism. Such presentation might be true to life and yet a libel; for the true soul of man is more divine than his life. Therefore Arist. called Euripides a libellous woman-hater.

104. If Ridgeway's theory of the origin of the drama be correct, viz. from the annual sacrifice and dirge celebrated at the tomb of the dead chieftain, may we not fancy that comedy, though distinct in origin, came in time to be the substitute for the games which followed the dirge and enlivened again the downcast spirits? So, too, now the military band plays a funeral march when escorting the soldier to his grave, but a quick and lively piece on the return.

108. Alcibiades' assault on Hipponicus: Plut. *Alcib.* 8.

109. Arist., like Plato, had his vision of a perfect Republic. It shall be no aristocracy (Av. 125 f.), nor tyrannical democracy either (147), but a *Sans Souci* (904 ff.) whence all undesirable citizens shall be excluded — hungry lyric poets, oracle-mongers, charlatan-scientists, government-inspectors, lobbyists (*ψηφισματοπῶλαι*), father-beaters, modern musicians, and informers. Revolutionists are roasted there (1584). There shall be no demagogues; only "the best" shall rule (R. 718–37, E. 738).

110. Socrates not a physical philosopher in mature life: Plat. *Apol.* 19 cd, Xen. *Mem.* 1. 1. 11; but for his earlier studies see Plat. *Phaed.* 96 b, Xen. *Conviv.* 6. 6 f., Couat 294, *Mind* N. S.

18 (1909), 278 f. Hence it is believed by Ivo Bruns *Das literar. Porträt der Griechen* (1896) 181 ff. and Meyer 4. 429 that in 423 B.C. Socrates was popularly supposed, and perhaps by Arist. also, to teach such doctrines as are put into his mouth in *Nubes*.

111. The cross-currents of the time: Meyer 4. 148 and 420. | *Pisander*: n. on § 67, 3; for his politics see Andoc. 1. 36, Whibley 90, Busolt 3. 1291. | *Euripides* scorned demagogues: *Hec.* 131–33, 254–57, *Orest.* 772, frgg. 194, 200, 784, 788, Nestle 289 ff.; loved democratic Athens: *Heracleidae* and *Suppliants*, Nestle 283, 314; longed for peace: frg. 453 from *Kresphontes*, Nestle 310; esteemed the middle class and the small farmer: *Suppl.* 238–45, *Orest.* 917–22, Nestle 299 ff.; deplored the power of the orators: *Orest.* 902–08, *Med.* 580–83, *Hippol.* 486 f., 989, frgg. 56, 206, 253, 439, 583, 597, Nestle 206 ff., 317 f.; vilified soothsayers: *El.* 400, *Iph. A.* 520 f., 956–58, *Phoen.* 954–59, frg. 795, Nestle 110 ff. | *Cleon* denounced Nicias: Thuc. 4. 27. 5; inveighed against rhetoric: Thuc. 3. 38. 2–7, Meyer 4. 421 f.; was the accuser of Anaxagoras: Diog. Laert. 2. 12, Busolt 3. 9. | *Euathlus* (n. on § 67, 5) accused Protagoras: Diog. Laert. 9. 54 reporting Aristotle. | *Dioppeithes'* law: Plut. *Peric.* 32, Busolt 3. 826, P. Decharme in *Mélanges Perrot* (1903) 73–77.

112. Praise of the “good old times” is frequent: Crat. 165, 238, 239, Telecl. 1, Arist. chiefly in the ἀγῶνες of *Nub.* (952–1104) and *Ran.* (895–1098, especially vv. 1014–17, 1071–73), E. 565–80, V. 1095, L. 274–82, 285, 665, Ec. 215–28; mention of Aeschylus: A. 10, N. 1365, frg. 153 and latter half of *Ran.*; of Myronides: L. 801, Ec. 303–07; of Phormio: E. 562, L. 804; of Phrynichus, tragic poet: V. 220, 269, Av. 748–50, Th. 164–67, R. 1299 f. (other mention being neutral). — Praise of the living or just-dead almost absent: Agathon: R. 84 (doubtful if praise); Arignotus: E. 1278 (lauded only to contrast with Aripgrades); Cratinus: R. 357 (dead); Dexitheus: A. 14 (contrast to Chaeris); Iophon: R. 73 (doubtful); Lamachus: Th. 841, R. 1039 (dead); Sophocles: P. 531; Pericles: Eupol. 94. In *Ran.* 696 Athens is praised for

having enfranchised the slaves who fought at Arginusae. — “Sprinkles with roses”: *Nub.* 510. | Exceptions to universal ridicule: Couat 259, 265, 236.

NOTES ON THE TEXT

Hypothesis *a'*. ἀποτυχῶν κτέ.: it may be held as certain that no second *Nubes* was ever played; for Aristotle made no mention of such production in his *Διδασκαλῖαι*, as is proved by the schol. on v. 552. Indeed Ritter, van Leeuwen, and others doubt if the poet ever meant to present it a second time. They think he rewrote the parabasis, with perhaps a few other changes, and published the play as an appeal from the unjust judges and the mob to the cultured and posterity — hence the use of the first person ἐγώ in the parabasis. Van Leeuwen *Prolegg. ad Nub.* VII.

1. On sleeping outdoors see V. 68, where Philocleon sleeps ἐπὶ τοῦ τέγους. The thing is common in Greece and the Orient; there is no need to assume here the use of the ἐκκύκλημα, as do Merry, Rogers, and Mazon.

2. τὸ χρῆμα τῶν νυκτῶν: *what a monster of a night*, instead of *what a monstrous night*. The chief quality of a person or thing becomes the substantive thought and word, the person or thing being then thrown into the gen. or the adjectival form. Hence in Engl.: *that rascal of a man, your Highness, his Majesty*; in Greek: Τυδέος βία, σθένος Ἡετίωνος, ἴς Τηλεμάχοιο, δέμας Ἀγαμέμνονος, Ἰοκάστης κάρα (*beloved Jocaste*), ὄμμα νύμφας (*dear bride*), βίη Ἡρακληεῖη (*mighty Hercules*); K.-G. 1. 280. | In Arist. τὸ χρῆμα is thus used c. gen. as here with exclamat. ὅσον A. 150, E. 1219, Th. 281, R. 1278; without ὅσον V. 933, Av. 826, L. 83, 1031, 1085, Pl. 894, frg. 67. | For pl. νύκτες = horae nocturnae K.-G. 1. 18. | On Greek facility of imagination in the theatre (imagining night when day), see Gard.-Jev. 687, and note children in their games: “Let’s play Bear”; then presto: “Let’s play Fire-engine.”



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14. **κόμην ἔχων** : cp. E. 580 c. schol., 1121, Av. 911, 1282, Xen. *Rep. Lac.* 11. 3, Lysias 16. 18, and see Gard.-Jev. 65.

15. **ξυνωρικεύεται** : prob. abridged from **ξυνωριδι-κεύεται** ; cp. **κομψ-ευριπ-ι-κῶς** (E. 18), **ἀμ-φορεύς, σκίμ-πους** (N. 255) for ***σκιμ-πο-πους** and see Brug. 135, Herwerden *Lex. Graec. Supplet.* (1902) s.v. **τριμίσκον**.

16. Equal bisection of iambic trimeter is shown by T. Goodell *Class. Phil.* 1 (1906), 145-66, to be neither infrequent nor vicious, as is often stated. It is effective rhetorically in pointing contrasts and hinting at heightened feeling. The instances in tragedy Professor Goodell has collected ; exx. in comedy with punctuation are E. 79, 671, 673, 1008, N. 16, 141, 1142, 1201, 1246, P. 847, 879, Th. 186 ; with hiatus E. 75, N. 487, 780, 822, 1177, V. 6, P. 588, 694, 833 ; with natural syntactic detachment A. 1027, E. 750, 1159, N. 101, 126, 181, 212, 814, 886, 1237. See further the exx. in n. on 51.

18. **παῖ** : addressed to a slave, is regularly without **ὦ** ; so 132, 614, 1145 and very freq. But in familiar tone it is **ὦ παῖ** as in A. 432, 1136, 1137, 1140, Plat. *Men.* 82 b, *Symp.* 175 b. (In N. 87, 1165, V. 290, etc. **ὦ παῖ** is to son, not slave.) On **ὦ** c. voc. see J. A. Scott *A.J.P.* 24 (1903) and 26 (1905).

21. **φέρ' ἴδω** : by Arist. used only in quest. (22 times), e.g. 494, 787, 847. For **φέρει** in quest. see n. on 218 ; for subjv., n. on 731.

22. **τοῦ** : gen. of exchange ; N. 31, V. 1424, P. 848, Demos. 7. 23, Plat. *Lys.* 208 a, Xen. *Cyr.* 3. 1. 37. K.-G. 2. 378.

23. **κοππατίας** : on substantives in **-ίας** see Curt. *Stud.* 9 (1876), and for comedy Peppler 38. Exx. : **μαστιγίας** (R. 501), **στιγματ-** (L. 331), **ὄροφ-** (V. 206), **καπν-** (V. 151), **συκοφαντ-** (E. 437), **πωγων-**, **σχιζ-**, **ἐμ-**, **σπογγ-**, etc.

24. **ἔξεκόπην** : **ἐκκόπτω** is the *vox propria* for destruction of eyes, teeth, and trees ! Of eyes : A. 92, N. 24, Av. 342, 583, 1613, Demos. 18. 67, 24. 140, 24. 141, Aeschin. 1. 172, Luc. *Tox.* 24 ; of teeth : R. 548, 572, Phryn. frg. 68, Septuag. Exod. 21. 27 ; of trees : Hdt. 6. 37, 9. 97, Thuc. 6. 99. 3, Xen. *Anab.* 1. 4. 10, 2. 3. 10, *Hell.* 6. 5. 37, Lysias 7. 11, 7. 15, 7. 24, Demos. 53. 15 (of vines).

26. τοῦτ' ἔστι . . . τουτί: cp. P. 64, Soph. *O. T.* 1013. For the quite diff. phrase τοῦτ' ἐκεῖνο see n. on 985. Different also is Av. 507.

28. πολεμιστήρια: on prizes to the victors in the Panathenaea c. 400 B.C. see Roberts and Gardner II no. 169 (or Dittenberger 2, no. 668), Mommsen *Feste* 85-98. Prizes for ἵπποι πολεμιστήριοι were as follows: in the single-horse race, 1st prize 16 amphoras of oil, 2d prize 4; in the 2-horse chariot-race, 1st prize 30 amphoras, 2d prize 6; for the 2 finest 2-horse chariots in the procession 4 amphoras and 1.

30. τί χρέος ἔβα με: in Euripides τί χρέος ἔβα δῶμα, where χρέος = χρῆμα as often. For Euripides' love of the terminal acc. (no prepos.) note in *Hippol.* alone vv. 36, 108, 233, 760, 782, 836, 841, 974, 1102, 1371.

32. ἐξάλισας: cp. Xen. *Oecon.* 11. 18. On horses and horsemanship in Greece see M. H. Morgan's transl. of Xen. *περὶ ἵππικῆς*, with fine essays and notes (1893).

35. ἐνεχυράσασθαι: in support of the aor. -σασθαι of the Mss. see 1141 δικάσασθαι, GMT. 127, and the long list of such aorists in K.-G. 1. 195-97; note also the marks of old fashion in Strep-slades' speech, as ὅπως 60, τοῦ πάππου 65, ἐκρινόμεθα 66. But in view of Kaehler's note here, showing that after φημί in the sense of *promising, threatening*, etc., Arist. uses the fut. inf. 27 times, it would be but obstinate to stickle for the aorist in two places. | On ἐνέχυρα and debts in general see Gard.-Jev. 539. | ἔτεόν: used by Arist. in quest. only; e.g. 93, 820, 1502, E. 32, 733, 1246, 1392.

39. σὺ δ' οὖν κάθειδε: δ' οὖν with imv. and σύ (or 3d person ὁ, ἡ, οἱ, αἱ) in A. 186, N. 39, V. 6, 764, 1154, Av. 56, L. 491, Th. 612, R. 31; Aesch. *Prom.* 935, *Eum.* 226, 887 (c. potent. opt. μένοις ἄν); Soph. *Aj.* 114, 961, *El.* 891, *O.T.* 310, 669, *O.C.* 1205, *Tr.* 329, 1157; Eur. *Androm.* 258, *Ier. Fur.* 726, *Rhes.* 868, etc. The pronoun to us seems hardly to admit emphasis; see n. on 4 and 1364. Cp. also μὴ σύ γε L. 189. 871.

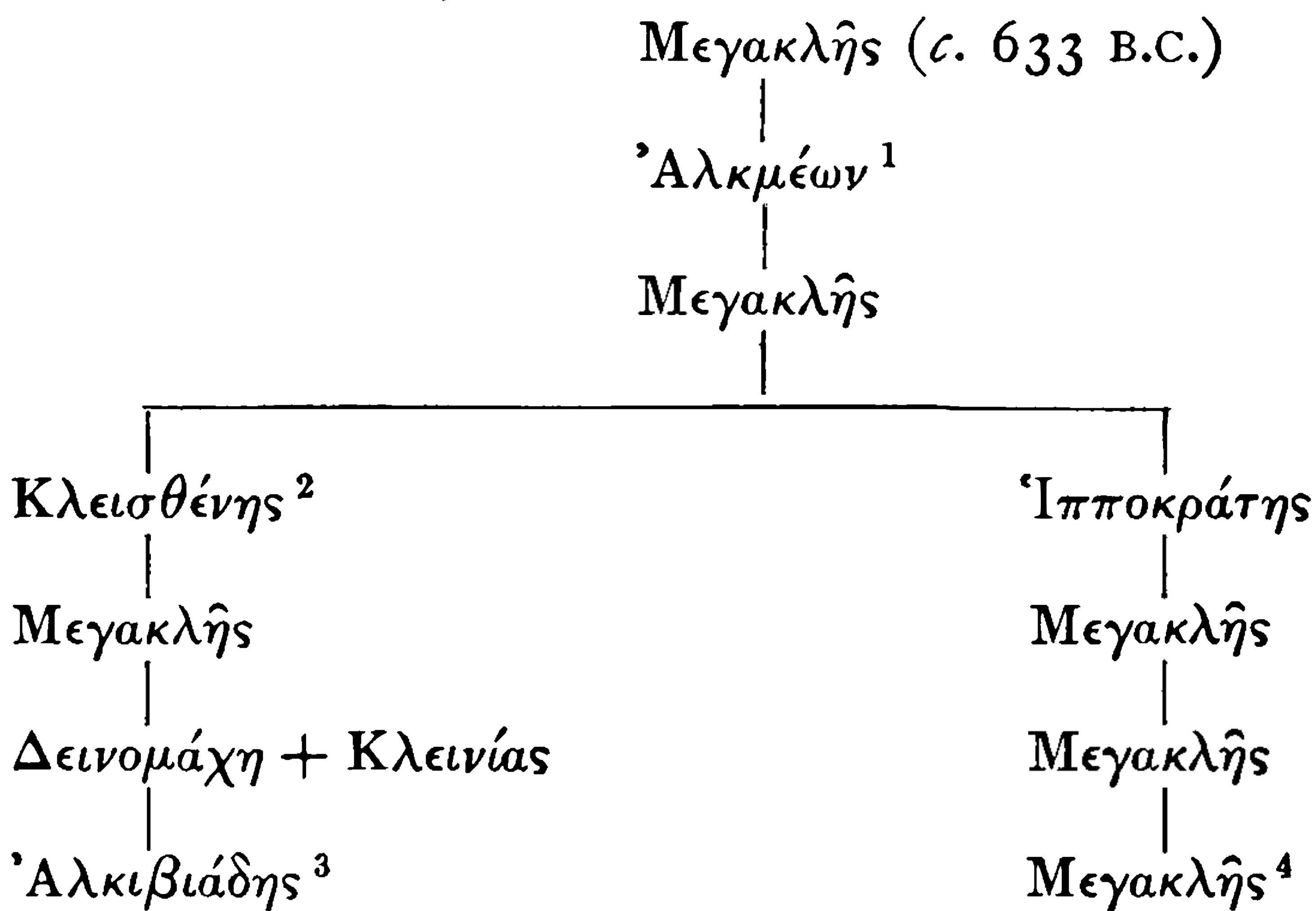
39. ἴσθ' ὅτι: practically an adverb, as if ἴσθότι, like δηλονότι, it ignores syntax of ὅτι, though sometimes qualified by εὖ σάφ', or τοῦτ'; P. 373, Av. 1408, Th. 12, Pl. 183, 889. Adverbial also is

(εὔ) οἶδ' ὅτι in A. 555, N. 1175, V. 1348, P. 365, 1296, etc. Sobol. *Synt.* 120. Cp. also πῶς δοκεῖς 881, οὐκ ἔσθ' ὅπως (οὐ) 802, θαυμαστὸς-ὅσος, ὑπερφυῶς-ῶς, and the like; K.-G. 2. 353 f. and 415.

40. εἰς τὴν κεφαλὴν: cp. A. 833, P. 1063, Pl. 526, 651, Plat. *Euthyd.* 283 e, Demos. 18. 290, 19. 130.

41. εἶθε: in Arist. c. opt. E. 404, 618, L. 940, 974, Th. 1050, Ec. 947; c. indic. N. 24, Ec. 938; c. ὄφελον (-ες, -ε) N. 41, V. 731, P. 1068. R. 1382. Only three of these instances occur in dialogue verse (iambic trim.), viz. L. 940 (spoken by Kinesias the poet) and N. 24 and 41 (in the mouth of the old rustic); the other exx. are in lyric verse, dactylic hexam., or quoted from Euripides. In accord with this, εἶθε is certainly rare in Attic prose. I find it only in Xen. *Mem.* 1. 2. 46, *Hell.* 4. 1. 38, and Plat. *Phaedr.* 227 c. εἶθ' ὄφελον (-ες, -ε) I do not find at all outside of poetry. Here therefore Streps. seems to fall into the tragic style of Euripides, who uses εἶθε very frequently.

46. Μεγακλέους: for the family tree see J. Kirchner *Prosopographia Attica* (1903) 2. 53; in part as follows:



NOTES: ¹ Hence the family name Alcmaeonidae. ² The Reformer 508/7 B.C. ³ The great Traitor. ⁴ Contemporary with the *Clouds* and mentioned by the comic poets (see Kock 1. 418 and 704) and by Thuc. 1. 126. 12. See also C.I.A. 1. 122-24 and 148-50. Schol. on Pind. *Pyth.* 7 says that he won an Olympic victory with chariot 436 B.C. Perhaps he is ὁ Κοισύρας in *Ach.* 614.



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French: "Donnez-moi *du* pain"; A. 184, 805, V. 239, P. 30, 258, 772, 960, 962, 1102, 1111, 1136, 1145, 1169, Av. 357, R. 1263 (K.-G. I. 345). Cp. gen. after παρατρώγω, παρεσθίω in E. 1026, P. 415, R. 988.

60. ὅπως: in place of ὡς temporal belongs to Ionic prose (ὄκως) and to tragedy. It is found only here in Arist., perhaps as befitting the old-time farmer. Sobol. *Synt.* 154 notes ὅποτε for ὅτε in the mouth of another rustic, Dicaeopolis (*Ach.* 19), and ἐπεὶ temporal in frg. 403. - Cp. further ὅπως ἀνωτάτω (= ὡς ἀν.) in P. 207 (as ὅπως c. superlat. in Theogn. 427, Aesch. *Agam.* 600, 605, 1350, etc.), and ὅπως in final clauses in tragedy, Thuc., and Xen. (GMT. 313. 2). | υἱὸς οὐτοσί: no article is needed when the demonstrat. really points to something present *here* or *there*; A. 130, 187, 960, 1049, E. 1177, 1181, V. 262. So ὀδί in A. 908, V. 1132, L. 1072, Ec. 27, and ὄδε A. 336, 454, 810, 985, E. 1166, etc. These exx. show that the demonstrat. does not tend, in Arist. at least, to take position after the substantive, as is stated by K.-G. I. 629.

63. Cp. Eur. *Phoen.* 58, where it is the mother who names one of her daughters.

65. τοῦ πάππου: "*from* his grandfather," the gen. being the πατρικὴ πτώσις. "Die spätere prosa kann das nicht mehr sondern muss praepositionen, ἀπό, in Ἴας und κοινὴ auch ἐπί, dem genetiv zusetzen" (Wilamowitz Eur. *Herac.* 31). Exx. of grandfather's name held by grandson are to be seen in Av. 283, Thuc. 6. 54. 6, Plato *Lach.* 179 a, *Parm.* 126 c, *Theag.* 130 a, Demos. 39. 27, 57. 37, and in the genealogy of Aristophanes, Sophocles, Pericles, Cleisthenes, Alcibiades, Nicias, and the elder Thucydides.

66. ἐκρινόμεθα: for the sense *to dispute, quarrel*, see Eur. *Med.* 609, Hdt. 3. 120, Menand. *Epitr.* 529 (Körte) and cp. ἀνακρίνομαι Hdt. 9. 56, διακρίνομαι Hdt. 9. 58; also the comic derivation of his name given by Agoracritus in *Eg.* 1258 ἐν τῇ ἀγορᾷ γὰρ κρινόμενος ἐβοσκόμην. | τῷ χρόνῳ: adverbial and with art., as here, in 865, 1242, V. 460, frg. 198; but it is common without art., and regularly so in Aesch.

69. πόλιν: often means the Acropolis, for the Athenians; Thuc. 2. 15. Used in Arist. in this sense it omits the art. if a prepos. is present; e.g. εἰς πόλιν L. 302, 912; πρὸς πόλιν L. 288; ἐν πόλει E. 267, L. 245; ἐκ πόλεως E. 1093. See Starkie on *Vesp.* 492 for Aristophanic usage of article with πόλις, ἀγορά, πνύξ, ἀγρός, etc.

70. Μεγακλέης: whether the poet should or should not contract the nomin. of proper names in -κλέης into -κλήης (as in prose) depended upon his metrical needs. In Arist. no contraction takes place if the 4th syllable from the end is short—hence always Περι-, Σοφο-, Ἱερο-, Ξενο-, Ψιλο-, Χαρι-κλέης; but it does take place if this syllable is long—hence Ἡρα-, Θεμιστο-κλήης. K.-Bl. 1. 432 Anm. 6, Kock on *Eq.* 283, Speck 34. | ξυστίδ ἔχων: opportunities were by this time rare for the old families of nobility to appear in the elegant costume of Marathonian days (Thuc. 1. 6). Alcibiades and his like might wear outlandish sandals, a trailing robe and long hair, but the sansculottic masses of Cleon's time were against it. See Neil on *Eq.* 967, Athen. 534 c, 512 b c.

71. μὲν οὖν: not continuative as in 66, but corrective (*imo vero*) as in 221, 1086, 1112, 1454; = μὴ ἀλλά (Av. 109), μὰ Δί' ἀλλά (Pl. 22, where see van Leeuwen). | φελλέως: probably not a proper name as in L. and S., but any stony mountain-slope, such as that of Hymettus, where soil is thin and pasturage scant. Harpocr.: τὰ πετρώδη καὶ αἰγίβοτα χωρία φελλέας ἔκάλουν.

72. ἐνημμένος: *enwrapped in*, seems to be the Ionic and poetic *vox propria* when one is clad in any sort of skin (διφθέραν, λεοντήην, παρδαλήην, νεβρίδα, νάκος, etc.); so Av. 1250, K. 434, Ec. 80, frgg. 65, 253, Eur. *Ion* 1490, Hdt. 7. 69, Luc. *Tim.* 6, *Bacch.* 1, *Herc.* 1. Cp. ἐπ-αμμένος Hdt. 1. 199, 8. 105.

74. κατέχεε: regarded as imperf. in K.-Bl. 2. 570.

76. δαιμονίως: cp. P. 541, Pl. 675. Alex. 167 (K. 2. 358) οἶνος γέρον δαιμονίως. So δαιμόνια P. 588. Adjectives were fortified not only by the colorless adverbs πάνυ, σφόδρα, μάλα, but by others of (originally) definite meaning, just as German uses adverbially *furchtbar*, *tüchtig*, *riesig*. Such were δεινῶς, ἰσχυρῶς, τελέως, ἀτεχνῶς, ἐπικικῶς, ὑπερφυῶς, θαυμαστῶς, θαυμασίως, καλῶς. Cp.

also adverbial phrases such as ἄφατον ὡς (φρόνιμος Av. 428), ἀργαλέον ὡς (σοφός V. 1279), ὑπερφυῶς ὡς (λευκοπληθής Ec. 386). For a complete study see Schwab 482–495.

80. Φειδιππίδιον: a coaxing diminutive in friendly tone; so Ξανθίδιον R. 582, Δημίδιον E. 726, 1199, Ἑρμῆδιον P. 382. Others carry contempt as Βοιωτίδιον A. 872, Λαμαχίππιον A. 1207; and others are meant to be comically impudent and quite improbable except in the play, as Σωκρατίδιον (N. 222, 237, 746), Εὐριπιδιον (A. 404, 475). See Pēppler 20–27.

82. ἰδοῦ: means (1) *there!* used when doing what is requested: 255, 635, 825, and often; (2) *see there!* used when repeating some word or phrase of another to deride it: 818, 872, 1469, E. 87, 344, 703, etc.; (3) *there*, when handing or bringing something to some one: A. 434, 470, E. 909, 1166, V. 805, 851, etc. It is stressed by an added γε: 818, 1469, E. 87, L. 441, etc.

83. Ἰοσειδῶ τουτονί: so in 1478 there is an appeal to the statue of Hermes, and in V. 875, Th. 748, Pherecr. 87, Eur. *Phoen.* 631 to Apollo Φοῖβος or Ἄγχιεύς.

84. μὴ μοί γε: the same phrase and with no verb 433, V. 1179, 1400, L. 922, Plat. *Hipparch.* 229 *e*, μηκέτ' ἔμοιγε R. 1407; with verb E. 19. Cp. without γε or verb A. 345 μή μοι πρόφασιν, Pherecr. 67 μή μοι φάκους, Alex. 127 μὴ προφάσεις ἐνταῦθά μοι, Demos. 4. 19 μή μοι μυρίους ξένους, Arist. Av. 145 μηδαμῶς ἡμῖν παρὰ τὴν θάλατταν, L. 938 μὴ 'μέ γε, Plat. *Protag.* 318 *b* μὴ οὕτως, 331 *c* μή μοι, *Men.* 74 *d* μή μοι οὕτως. Soph. *Ant.* 577 μὴ τριβὰς ἔτι. Cp. *infra* 196, 267 μήπω γε.

86. ὄντως: a word coming in probably from philosophic discussion on τὸ ὄν *Being*, and τὰ ὄντα. Note Gorgias' treatise περὶ τοῦ μὴ ὄντος. In Arist. it is found at N. 86, 1271, V. 997, R. 189, Ec. 786, Pl. 82, 286, 289, 327, 403, 581, 836, 960, frg. 586, E. 177 (doubtful); in Aesch., Soph., and Thuc. not at all, in Eur. a few times, in Antiphon once (2 β 10), in Hdt. once (7. 143. 6), in Plato often, in Demos. 4 times, Aeschin. 6 times, but in no other orators.

90. λέγε δή: δή c. imv. very common, e.g. with λέξον 340;



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104. **Χαιρεφῶν** : 144–146, 156, 503, 831, 1465, 1505, V. 1408, 1412, Av. 1296, 1564, frgg. 291, 539, 573, Crat. 202, Eupol. 165, 239, Com. Adesp. 26, Xen. *Mem.* 1. 2. 48, 2. 3. 1, Plat. *Apol.* 20 e, and as interlocutor, in *Gorg.* and *Charm.*

105. **νήπιον** : perhaps a word persisting in common speech, if not often emerging in written language. It has recently turned up in Menand. *Epitr.* 28 (Körte). But for this fact, we might have taken it as one of Strepsiades' old-time words ; for it occurs nowhere else in Arist. exc. in dactylic hexameter (P. 1063). See n. on 868.

106. **ἀλφίτων** : as here 176, 648, E. 1359, V. 301, P. 477, 636. Cp. τὰ σιτία E. 575, μᾶζα A. 732, βόσκειν for τρέφειν 331.

108. **εἰ . . . γε** : when the verb is omitted in the main clause (especially if negative), almost invariably γε appears in the subordinate clause (Sobol. *Synt.* 136) ; e.g. A. 60, 137, 296, 619, 966, E. 961, N. 108, V. 299, 1256, etc., Eur. *Ion.* 961, *Iph. T.* 866, *Phoen.* 1347.

109. **φασιανούς** : Athen. 386 d–87 f. ; V. Hehn *Wanderings of Plants and Animals*, Engl. transl. (1888) 274. | **Λεωγόρας** : V. 1269, Eupol. 44, Plat. 106, Andoc. 1. 17, 1. 22 and throughout, Athen. 387 a, schol. here.

110. **ἀνθρώπων** : c. superlat. = πάντων = *in the world* ; Schwab 433. | **ἐμοί** : in form and posit. hints at para-tragedy ; cp. Aesch. *Suppl.* 602 φίλτατ' ἀγγέλων ἐμοί, *Cho.* 1051, Soph. *El.* 1126, Eur. *Hippol.* 1333.

112 ff. Diog. Laert. 9. 52 : πρώτος ἔφη (Protagoras) δύο λόγους εἶναι περὶ παντὸς πράγματος ἀντικειμένους ἀλλήλοις ; Eur. frg. 189, Xen. *Oecon.* 11. 25, Plat. *Apol.* 18 b, 19 b, 23 d, Isoc. 10. 1 ff., Aristot. *Rhet.* 2. 24. 11, Cic. *Brut.* 8. 30.

120. **ἱππέας** : see briefly G. Gilbert *Constitutional Antiquities*, Engl. transl. (1895) 320–24, or in full A. Martin *Les Cavaliers Athéniens* (1886), a book of 588 pages.

123. **ἐς κόρακας** : ἐς is the fixed form of the prepos. in this phrase ; K.-Bl. 2. 248, Sobol. *Praepos.* 38. Hence the verb σκορακίζω.

124. **με** : sc. ὄντα. The partic. usually present after περιορῶ

(GMT. 148, 885) is at times omitted, as also after τυγχάνω, διατελῶ, αἰσθάνομαι, ὄρω.

126. With the spirit of Streps., who will not admit that he is "down," cp. that of the Marathonian heroes (E. 571-73) and of Pericles (Plut. *Peric.* 8). | οὐδ' ἐγώ: *nor will I either, no more will I (yield than you).* | πεσών γε: *prostrate, beaten*, γε stressing the preceding word as usual. I cannot think it has occult connection with ἀλλὰ . . . μέντοι, nor in general with other groups such as καὶ μήν, οὐ μήν, οὐ μέντοι, ἦ μήν, ἀλλὰ μήν — as the incautious might gather from Neil's *Equites* p. 194. Cp. N. 53, V. 231, 268, 548, Av. 639, R. 1198.

127. ἀλλά: five ἀλλά's in five successive verses! They mean adverse winds and a chopping sea in the speakers' hearts.

130. σχινδαλάμους: cp. R. 819, σμιλεύματα R. 819, παραπρίσματα R. 881, σκαριφησμοί R. 1497, and *infra* 320 λεπτολογῶ, στενολεσχῶ.

131. ἔχων: *keep on, continue to*; so 509, A. 341, L. 945, Th. 473, 852, R. 202, 512, 524, Ec. 853, 1151, Crat. 195, Eubul. 107. 6 (K. 2. 201), Plat. *Euthyd.* 295 c, *Gorg.* 490 e, 497 a, *Phaedr.* 236 e, Hdt. 3. 52, Luc. *Icarom.* 24, *Pseudosoph.* 1. The limitations of the idiom seem to be (1) that it is colloquial, (2) always in nomin. sing. except once (Arist. Th. 473), (3) always with a verb in 2d sing. except here and Ec. 853, (4) always in disapproval, and most common with ληρείς, φλυαρείς, or a verb of *hesitation*, K.-G. 2. 62.

131 f. τί . . . οὐχὶ κόπτω: *Why am I not knocking, why not at it already, why delay knocking?* So the present after τί οὐ in A. 359, E. 1207, L. 1103, 1160, Plat. *Protag.* 311 a, *Iysis* 211 d. Distinguish such from the aorist after τί οὐ in A. 592, V. 213, L. 181, 906, 1161, frg. 466, and in many exx. from many authors collected in K.-G. 1. 165; for the significance of the aor. see n. on 174.

132. παιδίων: the usual formula is παῖ παῖ (N. 1145, A. 395, 1097 f., 1118 f., V. 1307, Av. 57, R. 464). The dimin. here is neither in coaxing nor contempt (see 80 n.), but due to the needs of the metre, so Peppler 31. Blaydes on Plut. 227 collects nearly a hundred exx. of diminutt. in -ίδιον.

137. Socrates as an intellectual midwife; Plat. *Theaet.* 149 a, 150 c.

138. τηλοῦ: probably a bit of Euripidean vocabulary. From Theognis to Theocritus he alone seems to have used it (*Cycl.* 689, frg. 884), unless we except two tragic adespota (77, 94 N.).

141. θαρρῶν: c. imv. very common; 422, 427, 436, 990, V. 388, 547, P. 159, R. 7, 1005. θαρρήσας E. 623, Av. 461, 1512. The imv., θάρρει is used only seldom with another imv., though often alone. | ἐγὼ οὔτοσί: the deictic οὔτοσί with the first personal pronoun, as here, in A. 367, E. 1098, L. 94, Pl. 868.

145. This flea-jump satire stuck in the memory. See Xen. *Conviv.* 6. 8, Luc. *Prom.* 6, *Philopat.* 12. For modern flea-jump measurement see *Revue des Deux Mondes* for 1867, p. 542 (Mar. 15). The writers on *Salivary Glands*, etc., obtained master's degrees at Cornell University in 1902 and 1905. | ἄλοιτο: so in RV.; not ἄλλοιτο.

150. τὼ πόδε: biped is the beetle also in *Pax* 7.

153. τῆς λεπτότητος: causal gen. with or without art. after an exclamation, as in 364, 818, 925, 1476, A. 64, 67, 87, 1205, 1210, E. 144, 350, V. 161, P. 238, 239, Av. 61, 223, 295, 1131, L. 967, Ec. 787, Pl. 389, 1126-32. K.-G. 1. 389. | φρενῶν: by the time of Arist. φρήν was alien to plain prose except in the phrase νοῦς καὶ φρένες, as in L. 432, Th. 291, R. 535. In the 27 other passages where Arist. uses the word, all but this present are either lyrical or clearly in parody or para-tragedy. Hence here too tragic tone is probably intended. W. G. Rutherford *New Phrynichus* (1881) 9.

154. τί δῆτ' ἄν: for ellipse of verb after ἄν see n. on 5. Cp. also ellipse after τί δῆτα A. 1011, P. 859, 863.

157. How insects "with no larynx or lungs and hence properly no voice (φωνή)" can make noises, was a question that Aristot. took up (*Hist. of Animals* 4. 9. 2 = 535 b).

158. κατὰ τὸ στόμα: κατὰ = *via*, as in V. 141 (τρῆμα), Av. 1208 (πύλας), Plato *Rep.* 359 d (θυρίδας), *Timae.* 79 d (ρίνας), Thuc. 4. 48. 2 (θύρας), 4. 67. 3 (πύλας). — This acoustical quest. is a



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of *bidding, advising, and giving oath* (as εἶπον, ὑπέειπον, παρήνεσα, κατώμοσα, ἀπώμοσα); exx.: Aesch. *Pers.* 224, 844, 1000, *Cho.* 887, Soph. *Aj.* 99, 536, *El.* 668, 1322, 1479, *Phil.* 1289, 1314, 1434, Eur. *Alcest.* 1095, *Androm.* 421, 785, 1234, *El.* 248, 622, 644, *Hec.* 1276, *Hel.* 330, 664, 668, 673, *Hippol.* 614, *Iph. A.* 440, 469, 509, 655, 874, *Iph. T.* 862, 1023, 1161, *Ion* 1614, *Cycl.* 266, *Med.* 272, 707, 791, *Orest.* 1516, 1672, *Suppl.* 1161, 1171, *Troad.* 53, 718. — This same “dramatic” or “instantaneous” aorist for Engl. present is seen largely in other verbs; see Arist. *N.* 820, *E.* 269, 1368, 1372, Aesch. *Prom.* 181, 277, 401, 773, *Pers.* 972, Soph. *El.* 677, Eur. *Hel.* 348, *El.* 215, *Her. Fur.* 177, *Hippol.* 846, *Troad.* 887, 1046, *Phoen.* 679. K.-G. I. 163 f. — It would be well to win *one* point of view and *one* explanation for this “dramatic” aor., the question-aor. after τί οὐ (see n. on 131 f.), the Homeric aor. in comparisons, the “gnomic,” the “empirical,” the “general description,” and the “future” aor. (GS. 255–263, GMT. 60–62, 154–158). That explanation is perhaps as follows:

The Greek language has but few finite forms of any verb which merely *name* the action. They are usually clogged with temporal additions, and give a picture of the action as one that is or was or will be *going on*. When therefore the Greeks needed the verb-act stripped of time (ἀ-όριστος) yet embodied in person and number, their inflectional wealth encumbered them. λαμβάνω = “I *am* taking,” not “I take”; ἔλαβον gives the notion “take,” but throws it back in time to “took.” — How then say in Greek “I take coffee daily,” “Thanks,” “He writes a good hand,” “Why not knock?” “Murder!” “Faint heart never erects a trophy”? Either by using the present tense — which the Greeks also use — or idiomatically (shutting ear to augment) the *aorist*; hence for the above sentences respectively, ἔλαβον, ἐπήνεσα, ἔγραψε, ἔκοψα, ἀπώλομεσθα (Arist. *Ach.* 333), ἔστησε. This refusal to hear the augment, this recognition of merely the verb-notion in the aorist-stem (especially easy in 2d aor. roots, as λαβ-, φυγ-, φαγ-, etc.) was the easier because of the very large use of this ἀ-όριστος (or time-unlimited) stem in all other moods beside the indicative.

(Observe also that in exclamatory passion the Greeks fled from the finite forms to the acc. c. inf.; see n. on 268.) For exx. of the "gnomic" aorist see n. on 350; for theory of its origin, Carl Mutzbauer *Die Grundlagen der gr. Tempuslehre* (1893) 35, with review of the book by D. B. Monro, *Class. Rev.* 8 (1894), 34 in complete agreement with Mutzbauer; G. Herbig *Indog. Forsch.* 6 (1896), 249 ff. espec. 261 ff.; H. Melzer *Indog. Forsch.* 17 (1904), 239 f.; M. Bréal *Mém. de la Société de ling.* 11 (1900), 278-80; K. Brugmann *Vergleichende Gram.* (1903) 2. 574. The older view of the gnomic aor. (a sample past instance) is still maintained by K.-G. 1. 159, and P. Cauer *Grammatica Militans*² (1903) 101.

176. *ἐπαλαμήσατο*: a rare word; Eur. frg. 918 N., Xen. *Cyr.* 4. 3. 17, Arist. *A.* 659 (in parody), P. 94 (probable parody of Euripides *Bellerophon*), and here. The Indices report no further use. *παλάμαι* = *μηχαναί* in V. 645.

177-179. Teuffel-Kaehler read *παλαιίστρας* for *τραπέζης* in 177, and *τραπέζης* for *παλαιίστρας* in 179.

178. *διαβήτην*: may some of the mystification lie in this instrument? Also in the hocus-pocus of Meton, Av. 1003, it plays a part.

179. Cloak-stealing being easy, like modern arson, was severely punished, viz. by death (Xen. *Mem.* 1. 2. 62, Demos. 24. 114, Aristot. *Problems* 29. 14); Eupol. 361 charges also the pilfering of a wine-ladle against Socrates. Though thieving was a common charge of the comic poets, and should have been discredited, yet probably some of Socrates's judges twenty-four years later may have fancied they had caught the thief at last. So to this day many Southerners believe that Benjamin Butler did steal spoons in New Orleans during the Civil War. | For the similarity in sound of *οι* and *υ* see K.-Bl. 1. 53, Brugmann 48. In the 3d cent. B.C. Boeotians wrote *φυκία* for *οικία*, *καλύ* for *καλοί*. | The suggestion in the text-notes, that the pun *θοῖμάτιον-θυμάτιον* was inserted at the last moment, has something in its favour, if we recall the impromptu nature of comedy from its very origin. The same account must be

given of *Eccl.* 1158 f., and also of *Vesp.* 1025–1028, if van Leeuwen is right in dating the Πόλεις of Eupolis as competing with *Vespaë*. Müller-Strübing makes a like claim for *Ach.* 593–618 (on which see Busolt 3. 1058). | The comic poets often pitched naturally on the same subjects at the same or about the same time, e.g. on Socrates in 423 B.C., Arist. in *Nub.* and Amipsias in Κόννος; on Hyperbolus in 421, Eupolis in Μαρικᾶς, Leuco in Φράτερες, Arist. in *Pax*; on Melanthius in 421, Arist. in *Pax*, Leuco in Φράτερες; on Pisander in 414, Arist. in *Av.*, Phrynichus in Μονότροπος; on Cleophon in 405, Arist. in *Ran.*, Plato in Κλεοφῶν; on comparative excellence of poets in 405, Arist. in *Ran.*, Phrynichus in Μοῦσαι; on a sans-souci life in 414, Arist. in *Av.*, Phrynichus in Μονότροπος.

180. ἐκείνος: *the famous*; cp. 534, A. 708, K.-G. 1. 650.

181. ἀνύσας: very common; 506, 635, 1253, V. 30, 202, 398, 847, 1158, etc. Cp. on the one hand θᾶπτον c. imv., on the other the large use of adjectives temporal and local for adverbs, as σκοταῖος, τριταῖος, οὔτος, ἐπιβώμιος.

183. μαθητιῶ: like verbs in -ιάω expressing bodily malady, many are formed of a comic nature for mental ailments, or to indicate a strong or inordinate passion for a thing, as in our “school-fever,” “music-mad,” “stage-struck.” Thus like ὀφθαλμιάω, λιθ-, ἰλιγγ-, σκοτοδινιάω, are formed γερωντιάω *to get the old-age malady*, βεμβικιάω *to have the spinning-fever*, μελλο-νικιάω *to have the Niky-dilly-dallies* (*Av.* 640); others, indicating desire for a thing, are στρατηγιάω, σπουδαρχιάω (*office-seeking passion*), θανατιάω (*enamoured of death*), μαστιγιάω (*to be pining for a whipping, to want a whipping*). For -ιάω verb-lists see Blaydes here or L. Sütterlin *Verba Denominativa in Altgr.* (Strassburg, 1891) 29–39.

183. For presentation of a scene in the αὐλή of a house Kock on Pherecr. frg. 67 cites A. 1123, E. 997 f., 1164, V. 853, P. 1021, Th. 726, Pl. 624, Arist. frg. 530. For the manner of changing the scene here I combine the opinions of Albert Müller *Berl. phil. Woch.* for 1900, col. 924 and K. Zacher same journal for 1900, col. 70. For a like rolling back on revolving side-columns in the



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203. **πότερα**: (or **πότερον**) omits the alternate quest. also in V. 498, Av. 104, 427, R. 69, 1052, 1141, 1455, as in Plato. K.-G. 2. 532. | On Athenian cleruchs and their land see Starkie on *Vesp.* 715, Gard.-Jev. 602; on the Lesbian distribution, Thuc. 3. 50. 2.

204. **οὐκ ἀλλά**: 258, 482, 498, 898, and very often. Cp. *ἤκιστ' ἀλλά* 316, 380; *μὰ Δί' ἀλλά* 330, 1291, E. 85, V. 297, 954, 1409, etc.; *μᾶλλά* A. 458, Av. 109, Th. 646, R. 103, 611, 745, 751, Plat. *Men.* 75 a, *Alc.* I 114 d. In all these English drops *ἀλλά*.

206. **γῆς περίοδος**: for the map of the world shown by Aristagoras of Miletus to king Cleomenes of Sparta 499 B.C., made of bronze, see Hdt. 5. 49.

208. **ἐπεὶ**: in Arist. always in a causal sense, never temporal, except thrice in parody (*Pax* 660, 1092, 1283) and once in mouth of a rustic (frg. 403). As is the rule, the causal clause always follows the main clause, never precedes. See Bachmann 9, Sobol. *Synt.* 154, Nilsson 114. The same rule for position of the clause holds also for the causal **ὥς**-clause; n. on 551.

209. **ὥς**: here and in like sentences (see *infra*) some supply before **ὥς** a "never fear" and take **ὥς** causally, others supply *ἴσθι* (as K.-G. 2. 372), though *ἴσθι* is regularly followed not by **ὥς** but by **ὅτι** (Sobol. *Synt.* 120) and **ὅτι** does not appear in this type of sent. until the Septuagint (e.g. *Ex.* 3. 12, *Jdg.* 15. 7, 3 *Kings* 19. 2). Such explanat. by ellipse is too easy and isolating; the true theory should connect this type of **ὥς**-usage with all relative clauses which *measure the truth of the main clause*, or rather *of the main thought*, whether expressed or not. Such are not merely sentences of the **ὥς . . . οὕτως** type or of the Homeric wish-type *αἶ γάρ . . . ὥς* (*Il.* 8. 538, 18. 464, 22. 346, *Od.* 9. 523, 17. 251, 21. 402), but also those relative clauses which are said to express *cause* (**ὥς**, **ὅτι**, **ὅς**, and *ἄτε* or *οἶα* or **ὥς** c. partic.) or *purpose* (**ὥς**, **ὅπως**, **ὅς**), or are translated as exclamations (**ὥς**, **οἶος**, **ὅσος**, etc.), and even the **ὥς**- and **ὅτι**-object-clauses after verbs of *knowing* and *saying*. Cp. "*ut* tua est temperantia," "*qua* es prudentia." See Monro *Hom. Gram.* §§267–270, and for an explanation my *Selections from Plato* p. 446. —As for the present passage, whatever the psychological

meaning may be of our reassuring "oh" when we say (replying to doubt or despondency) "Oh, he will be sure to come," or "Oh, you will be well soon," it exactly conveys the feeling of *ὡς* here and in A. 333 *ὡς ἀπωλόμεσθα Oh, murder!* 335 *ὡς ἀποκτενῶ Oh, I'll kill him*, P. 320, Ec. 1075, Soph. *Aj.* 39, Eur. *Med.* 609, *Androm.* 255, 587, *Phoen.* 720, 1664, *Hel.* 831. (The other passages usually cited in this group are better explained otherwise; see n. on 1158, 1207.) — This same *measuring* and exclamatory *Oh, so*, or *how* is in the *ὡς* of the *ὡς ὄφελον* wishes and lies at the root of such usage as is seen in Theocr. 2. 82 (*ὡς ἴδον, ὡς ἐμάνην*), 3. 42, *Il.* 14. 294, 19. 16, 20. 424.

210. *καὶ ποῦ*: *καί* thus heading a quest. is very frequent, e.g. 398, 1333, A. 86, V. 665; see n. on *κᾶτα* 259, K.-G. 2. 247, L. & S. s.v. *καί* II 2.

213. Subjugation of Euboea: Thuc. 1. 114.

214. *ποῦ ὅστι*: some editors, with the Mss., write *ὅστιν*, others *ὅσθ*. But in neither way could Streps. himself have thus accommodated his word to the initial vowel of the following speaker. Pre-audition is too much to claim even for the Greeks. It is easier to believe that in daily speech the last syllable of *ἐστί* was almost inaudible as in modern Greek *στάσ* (*ου*), and hence that all final shorts were rhythmically negligible, if the following speaker overlapped as in 652, 726, 729, 733, 778, and often. The writing *ὅστ* is therefore here the one nearest to the heard word; so in A. 178, P. 187, Av. 90, 1495, R. 1220, frg. 18 *ἐστ*; in N. 1192 *προσέθηκ*, 1270 *χρήματ*, V. 793 *εἶπ*, P. 275 *δέσποτ*, 1054 *φράσετ*, L. 49 *ποτ*, 736 *καταλέλοιπ*, Pl. 132 *τοῦτ*.

214. *ὅπου ὅστι*: almost invariably in repeating another's question, the Greeks used the relative-interrog. form of the adverb (*ὅπου, ὅπως, ὅποι*, etc., for *ποῦ, πῶς, ποῖ*); so 677, 690, 753, 760, 1248, 1495. For all exx. in Arist. see Kaehler on v. 664 Anhang.

215. *τοῦτο*: preparatory, like *ἐκεῖνο*, to some following clause; cp. 380, 887, 1412, V. 47, P. 146, 1075, R. 1369, Th. 520, 556, Pl. 259, 573, 594, 898, 921. K.-G. 1. 658 f. Cp. also the resumptive demonstr. 1262.

217. οἰμώξεσθε : a warning and imprecatory verb like κλάειν 58 ; οἴμωζε in A. 1035, E. 891, Av. 846, 960, etc., fut. in P. 466, 1207, R. 178, 279, 706, etc.

218. φέρε : often in questt. ; 324, 342, 366, 370, etc. Cp. φέρ' ἴδω 21. | κρεμάθρας : perhaps this was a platform suspended from above or supported by posts, accessible by ladder or stairs, of the sort still favoured in modern Greece. In the eating-houses of country towns they are large enough to accommodate a table and guests, serving the purpose of a semi-private dining-room. So K. Zacher in *Berl. phil. Woch.* for 1900, col. 72.

219. αὐτός : the δεσπότης ; so frg. 268, Plat. *Protag.* 314 d, Pollux 3. 74 Ἀριστοφάνης κατὰ τὴν τῶν πολλῶν συνήθειαν τὸν δεσπότην "αὐτὸν" κέκληκεν. | ὦ Σώκρατες : exclamatory vocat. ; GS. 24, K.-G. 1. 48.

226. ἔπειτα : in questt. of surprise or indignation, common ; 1249, A. 917, V. 1133, P. 1235, Av. 911, L. 914, Pl. 1148 ; so κάπειτα Th. 637, and εἶτα (see n. on 259).

227. εἶπερ : ellipse of the verb is common ; e.g. Plat. *Rep.* 497 e, *Euthyd.* 296 b, *Legg.* 667 a, 900 e ; so also after εἶπερ ποτέ, ὅστις (R. 39), ὅσπερ (V. 404). Cp. ἴσθ' ὅτι 39, and see K.-G. 2. 573.

228. On Diogenes of Apollonia see Diels 341-54, Gomperz 1. 371 ff., Philemon frg. 91 (K. 2. 505). According to Theophrastus *De Sensu* 44, Diogenes believed that we φρονεῖν τῷ ἀέρι καθαρῷ καὶ ξηρῷ· κωλύειν γὰρ τὴν ἰκμάδα τὸν νοῦν. — ὅτι δὲ ἡ ὑγρότης ἀφαιρεῖται τὸν νοῦν σημεῖον διότι τὰ ἄλλα ζῶα χεῖρω τὴν διάνοιαν· ἀναπνεῖν τε γὰρ τὸν ἀπὸ τῆς γῆς ἀέρα, καὶ τροφήν ὑγρότεραν προσφέρεισθαι. His own words are (Diels frg. 5) : καί μοι δοκεῖ τὸ τὴν νόησιν ἔχον εἶναι ὁ ἀῆρ καλούμενος ὑπὸ τῶν ἀνθρώπων, καὶ ὑπὸ τούτου πάντας καὶ κυβερνᾶσθαι καὶ πάντων κρατεῖν· αὐτὸ γὰρ μοι τοῦτο θεὸς δοκεῖ εἶναι. — But he was an eclectic, and combined with this doctrine of ἀῆρ (originally that of Anaximenes) the νοῦς-theory of Anaxagoras, the δίνη of Leucippus, and ἀνάγκη from all alike. Hence the Aristophanic Socrates in this comedy is not the first syncretistic philosopher. Philosophy itself was jumbled in those days.



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latter as the more probable explanation. — Only in Arist. *Lys.* 55 οὐ γὰρ μὰ Δί', ἀλλά is it clear that οὐ γάρ strongly negatives the preceding (see van Leeuwen's note); but one instance, especially when marked apart by μὰ Δία, can hardly set the interpretation for a score of recalcitrants. It should rather be classed with οὐ μὰ Δί' ἀλλά (P. 1046, Ec. 556, Plat. *Hipp.* 228 a) and μὰ (τὸν) Δί' ἀλλά (P. 6, *Lys.* 1090, Pl. 22, 111), which are indeed intensives of οὐκ ἀλλά (see n. on 204). K.-G. 2. 286.

234. πάσχει: often translated "do" like the intrans. πράττω and ποιέω; so 662, E. 346, 864, 888, V. 1, 1014, Av. 1044, R. 718; and so τί πάθω *what am I to do?* (798). But here πάσχει is used and not ποιεῖ, because the subject κάρδαμα is inanimate. We say in Engl. "the rain *came* down in torrents"; but Greek says, καταφέρεται *is brought down*. (For ποιεῖν intrans. = πράτετιν; see P. 1054, Ec. 624, Pl. 1205.)

239. κατὰ τί: P. 192, Av. 916, Ec. 542, 559, 604. Cp. *Od.* 3. 72 κατὰ πρῆξι, *on business*. | For Socrates' mask see Haigh 292.

247. πόλους θεούς: scornful ποῖος; so 367, 1233, 1337, A. 62, 109, 157, 761, E. 32, 162, V. 1202, 1369, 1378, Av. 1233, 1346, L. 730, 922, 1178, Th. 30, 874, R. 529, Pl. 1046. It is common also in Plato, but only twice, it would seem, in tragedy (*Soph. Tr.* 427, Eur. *Hel.* 567). In the same tone ποῖ *Lys.* 193, ποῦ Eur. *Ion* 528, *Herac.* 369, 510. — With article, ποῖος has its normal sense, as in 1270, Av. 418, 963.

249. On the improbability of the use of iron money at this period see Naber in *Mnemos.* for 1897, p. 444.

250 ff. The first to enucleate fully the details of the following initiation scene was A. Dieterich (*Rh. M.* 48 (1893), 275–83); see also Rohde 2. 49. As Dieterich observes, a more comic mixture of heterogeneities can hardly be conceived. A modern approach to it might be some college burlesque introducing, let us say, Herbert Spencer, a Short Course in Evolution, Theosophy, Domestic Economy, a "Hoosier," an initiation into a college fraternity, the drum and fife of the Salvation Army, etc. Surely Socrates could no more have been hurt by personal satire as wide

of the mark as this than a modern college president is when lampooned by his undergraduates. — For proof that this scene parodies Orphic initiation rather than Eleusinian, Sabazian, or others, see schol. on 260 and Harpocr. *s.v.* ἀπομάτων.

251. εἶπερ . . . γε: SO 341, A. 307, 1228, E. 1310; but εἶπερ γε 696, 930, V. 1153, 1263, Av. 1359, L. 992, R. 77, 1368, ἦνπερ γε E. 366. Cp. καίτοι . . . γε and καίτοι γε 876.

256. ἐπὶ τί: ἐπί of purpose = εἰς or πρὸς; Av. 340, L. 22, 481, 1101, R. 168. Cp. εἰς 269.

257. ὥσπερ με: that such unemphatic and small street-gamins as με, μου, σου, σοι, σε, μιν, αὐτοῦ, etc. should thrust their way to the front of the sentence between the legs of larger folk is not abnormal, but immemorially normal. See J. Wacknagel *Indog. Forsch.* 1 (1892), 333 ff. Exx.: *Il.* 1. 201 καί μιν φωνήσας, 16. 720, 21. 347, Callinus, 1. 20, Terpender 2. ἀμφί μοι, Soph. *O.C.* 944, 1333 πρὸς νῦν σε κρηνῶν, *Tr.* 436, *Phil.* 468, Eur. *El.* 264, *Ion* 293, 671, Hdt. 6. 34 καί σφρας ὡς οὐδεὶς ἐκάλεε, Arist. *A.* 295, V. 363, P. 77, Av. 95, 1550, L. 376, 753, 905, Th. 1134, R. 504, Lysias 17. 2 καί μοι κάλει, Plat. *Gorg.* 506 c καί με εἰς ἐξελέγξῃς, Herod. *Mim.* 3. 33. See also *infra* 533, 595, 759, 795, 1025, 1034, 1148, and note such words as που, περ, etc.

257. ὅπως μή θύσετε: virtually an imv. (GMT. 271–76); 824, 882 (3d sing.), 1177, 1464, A. 741, 746, 955, E. 222, 456, 760, V. 289, 1222, 1250 (1st pl.), P. 77, 562 (1st pl.), 1017, 1330, Av. 131, 1333, 1494 (3d sing.), L. 289, 316, 950, 1182, Th. 267, 1204, R. 7, 377, 627, 905 (οὕτω . . . ὅπως), 993 (3d sing.), 997, Ec. 297, 953, Pl. 326. — With ἄγε or ἄγετε: A. 253, E. 1011, N. 489, Ec. 82 (1st pl.), 149. — With μέμνησο: E. 497, N. 887 (3d sing.), 1107, R. 1520 (3d sing.). — With φρόντιζε E. 688.

259. εἶτα: frequent in questt. of indignation or surprise; 1214, A. 312, V. 52, R. 21, 138, Pl. 45. So κῆτα 1292, L. 24, R. 203. Cp. ἔπειτα 226 n., καί 210 n.

260. λέγειν τρίμμα: The inf. was freely used in comedy, and hence probably in daily speech to qualify substantives. A parasite, e.g. describes himself as τύπτειν κεραυνός, ἐκτυφλοῦν τιν' ἀστραπή, |

φέρειν τιν' ἄρας ἄνεμος, ἀποπνίξαι βρόχος | θύρας μοχλεύειν σεισμός, εἰσπηδᾶν ἀκρίς, | δειπνεῖν ἄκλητος μυῖα, etc. Antiphanes 195 (K. 2. 94 or Athen. 238 *d*). Cp. also Aristophon 4 and 10 (K. 2. 277 and 280).

263 ff. While chanting this invocation the portly Socrates probably dances round his victim in the fashion of the swindlers who "initiated" the ignorant in Corybantic mysteries. Cp. the scene in Plat. *Euthyd.* 277 *d* and Dio Chrysost. 12. 33 εἰώθασιν ἐν τῷ καλουμένῳ θρονισμῷ καθίσαντες τοὺς μνουμένους οἱ τελοῦντες κύκλῳ περιχορεύειν. See also the famous passage on Aeschines in Demos. 18. 259. Dieterich (*Rh. M.* 48. 282) thinks it likely that the prayer is a close imitation of the Orphic invocations, comparing the Orphic hymns 31. 6, 43. 10, 51. 17, 46. 8.

263. εὐφημεῖν χρῆ: a call for silence common to all Greek religious services, whether for sacrifice or prayer. Cp. our "Let us pray." The formula varies: as here in E. 1316, P. 96, 1316, R. 354; εὐφημεῖτε A. 237, 241, P. 434, R. 1273; εὐφημία ἔστω (or ὑπαρχέτω) V. 868, Av. 959, Th. 295; εὐφημος πᾶς ἔστω λεώς Th. 39; εὐφήμει N. 297. | ἐπακούειν: *to listen to, pay attention to*; E. 1080, V. 317, Av. 205, Th. 628. Distinguish ὑπακούειν *to hear and answer, to come in response* (e.g. to a prayer or knock at the door); 274, 360, A. 405, V. 273, P. 785, L. 878, Ec. 515, Plato *Crit.* 43 *a*, *Phaed.* 59 *e*. Cp. παρακούειν *to overhear* (by stealthy listening), R. 750.

264. ἄναξ: only in P. 89 is it used of mortal man by Arist., and then of one who was soaring to heaven to confer with the gods. | τὴν γῆν μετέωρον: Plut. *Moral.* 896 *d* Ἀναξιμένης τὴν γῆν (φησι) διὰ τὸ πλάτος ἐποχεῖσθαι τῷ ἀέρι. Aristot. *De Caelo* 2. 13 (294 *b* 13) Ἀναξιμένης καὶ Ἀναξαγόρας καὶ Δημόκριτος (τὴν γῆν) φασιν ἐπιπωματίζειν (*sits like a πῶμα or lid on*) τὸν ἀέρα τὸν κάτωθεν.

265. λαμπρός τ' Αἰθήρ: nomin. for vocat., perhaps for mock gravity, or because ritualistic (GS. 12); cp. 1168. — Cp. Eur. frg. 941 ὄρα's τὸν ὑψοῦ τόνδ' ἄπειρον αἰθέρα | καὶ γῆν περίξ ἔχονθ' ὑγραῖς ἐν ἀγκάλαις; | τοῦτον νόμιζε Ζῆνα, τόνδ' ἡγοῦ θεόν. Frg. 877 ἀλλ' αἰθήρ τίκτει σε, κόρα, | Ζεὺς ὃς ἀνθρώποις ὀνομάζεται. Frg. 919



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287. ἀποσεισάμεναι κτέ. : Mazon suggests that for a moment the Clouds here show themselves (but only to the Spectators) upon the θεολογεῖον, for which see Haigh 241, Poll. 4, 130 ἀπὸ δὲ τοῦ θεολογείου ὄντος ὑπὲρ τὴν σκηνὴν ἐν ὕψει ἐπιφαίνονται θεοί.

294. οὕτως : measures the cause by the effect. Had the clauses come in reverse order ("I so fear" coming first), then the effect would have been introduced by ὥστε. Cp. E. 530, V. 349, Av. 466, 736, and a like use of the pronoun τοιοῦτος 1125. See my note, *Selections from Plato*, on *Apol.* 17 a. | τετρεμαίνω : for pres. reduplications see van Leeuwen *Enchir.* § 138. It takes the acc. αὐτάς like other verbs which take on the sense of *fearing*, as φρίττειν, ἐρριγέσθαι, βδελύττεσθαι (A. 586), ὑπερπυπάζειν (E. 680), and βδύλλειν (L. 354).

295. Verbs in -σειώ are desiderative ; so ἀγορα-σειώ, ἀκου-, βρω-, γαμη-, γελα-, διαβη-, δρα-, δω-, ἐλα-, ἐργα-, κινη-, κλαυ-, etc. K.-Bl. 2. 264, Brugm. 331, J. Wackernagel K. Z. 28. 141. Cp. verbs in -ιάω 183 n.

296. οὐ μὴ σκώψης : for my retention of σκώψης of the Mss., despite the universal acceptance of σκώψει, see GMT. 301. The οὐ μὴ construction is discussed in *Classical Review* for the years 1896, 1897, 1902. Exx. of οὐ μὴ prohibition in Arist. are : A. 166, N. 296, 367 (note οὐδέ following), 505, V. 397, R. 202, 298, 462, 524. A straw, perhaps, in favour of Elmsley's interrog. theory is the interrog. μῶν οὐκ in *Pax* 281.

300. λιπαρὰν χθόνα : Pindar had sung : ὦ ταῖ λιπαραὶ καὶ ἰοστέφανοι καὶ ἀοιδιμοί, Ἑλλάδος ἔρεισμα, κλειναὶ Ἀθᾶναι, δαιμόνιον πτολίεθρον. Quoting this to the Athenians, ambassadors could wheedle anything from them (A. 636 ff.) ; cp. E. 1329, Eur. *Alcest.* 452, *Iph. T.* 1130. For discussion of the meaning of λιπαρός and rejection of the allusion to olives as suggested in L. and S., see E. B. Clapp *Class. Phil.* 5 (1910), 100 f., who refers the adj. to the "clear" or "resplendent" atmosphere of Attica.

302 ff. For Athens' preëminent devotion to much and expensive ritual see Plat. *Alc.* II 148 e, Soph. *O.C.* 260 (Ἀθῆναι θεοσεβέσταται), 1006 f., ps.-Xen. *Rep. Ath.* 3. 8 ἄγουσιν (οἱ

Ἀθηναῖοι) ἐορτὰς διπλασίους ἢ οἱ ἄλλοι; so Thuc. 2. 38 ἀγῶνες καὶ θυσίαι διετήσιοι *the year through*; Isoc. 4. 33 πρὸς τὰ τῶν θεῶν εὐσεβέστατα διακειμένους (τοὺς Ἀθηναίους). | σέβας ἀρρήτων: probably a case of substantive for adj., *awful mysteries*; see n. on V. 2 χρῆμα τῶν νυκτῶν.

303. δόμος ἀναδεικνύται: the verb thus used can be matched only by Soph. *El.* 1458 σιγᾶν ἄνωγα κἀναδεικνύναι πύλας.

307. πρόσοδοι: = πομπαί; see L. and S.

310. On Attic festivals wherein were competitions for prizes see E. N. Gardiner 227; for complete list see Mommsen *Feste der Stadt Athen*.

315. μῶν: often adds to a quest. a second one, doubtfully suggesting an answer to the first; A. 329, 418, E. 786, V. 274, P. 281 (μῶν οὐκ), 746, L. 1217, Ec. 348, 976.

317. On the definition of γνώμη and rules for their use in oratory see Aristot. *Rhet.* 2. 21. Grenfall and Hunt publish in *The Hibel Papyri*, Pt. I. (1906), 13–16, what purports to be the preface to a collection of γνώμαι by Epicharmus.

319. ταῦτ' ἄρα: 335, 353, 394, A. 90, E. 125, P. 414, 617, Th. 168, 649, Xen. *Cyr.* 1. 4. 27, *Conviv.* 4. 28. Grammatically ταῦτα is here an internal acc. with πεπόνηται = *this is the flutter of my soul*, or translating it adverbially *thus is my soul a-flutter*. Cp. τοῦτο χαίρω *this is my joy*; *quid rides, what is your laugh?* So the ὅτι-clause after verbs of emotion as ἠδομαι ὅτι- (774), ἄχθομαι ὅτι- (P. 683), θαυμάζω ὅτι- (Av. 1164). K.-G. I. 310.—But sometimes διὰ ταῦτ' ἄρα is found: Av. 486, P. 892, Plato *Protag.* 341 c; διὰ τοῦτ' ἄρα Th. 166.

320. καπνοῦ: first syllable long. What does this signify?—That a syllable shall be reckoned long if its vowel be followed by two consonants is a rule fairly well observed in Homer, though if the first of these consonants be a mute (πβφ, κγχ, τδθ) and the second a liquid (λμνρ) the utterance is at times slurred and the syllable treated as short (e.g. in ἀτρέμας, ἀπέκρυσσε, δὲ κλίνη). By the time of Arist. this more rapid treatment had become the rule, and the only combinations of mute and liquid that still required the longer

utterance were (1) that of a "middle" mute (*i.e.* β, γ, or δ, the *middle* one of the three in the above three groups) with either λ, μ, or ν (as in ἀπόβλεπε, δὲ γναφεύει, δεδεγμένος), or (2) where a verb with liquid initial is compounded with the prepos. ἐκ, as in ἐκροφείν. This habit of daily speech Arist. strictly reflects in his iambic trimeters, *i.e.* the spoken verses of dialogue, unless his words are a tragic parody or quotation. In that case we may expect to find the old Homeric quantities, which are of course retained for the sung choruses (μέλη) and sometimes, as here, in the chanted anapaests, *e.g.* πατρός 277, βαρύβρομον 284, κᾶπνοῦ 320, ὕγρᾶν 335, ἄκρον 401, ὅτι προήκων 514, κρεμᾶθρῶν 869. | στενο-λεσχεῖν: Plato *Gorg.* 497 c. ἐρώτα δὴ σὺ τὰ σμικρά τε καὶ στενὰ ταῦτα. Hence στενόν is *petty, paltry*.

321. **νύξασα**: seems by the Indices to be at this time only an epic word, though there was a proverb (date unknown) λέοντα νύσσεις.

326. The fiction of the play is often thus comically disrupted by reference to the spectators (890, 1096, A. 442, P. 962, R. 1475), or the ἐκκύκλημα (A. 408, Th. 96, 265), or μηχανοποιός (P. 174, frg. 188), or χορηγός (P. 1022), or as here to the εἴσοδος (Av. 296, frg. 388).

327. **γέ τοι**: 878, A. 947, E. 1054, V. 912, 934, 1146, 1416, P. 509, Av. 307, Th. 775, 887, Ec. 88, Pl. 1041. τοι makes the emphasis of γε upon the word preceding it still more emphatic. See K.-G. 2. 153 and n. on 372 for γέ τοι δή. | **κολοκύνταις**: van Leeuwen, after V. Hehn, inclines to think that the pumpkin was at this time a recent and striking arrival in Athens, since even a half-century later Epicrates makes it a subject of study in Plato's Academy (see n. on 188). But would not Epicrates' joke be even better if the pumpkin had been autochthonous?

330. **μὰ Δί', ἀλλά**: see 204 n.

331. **βόσκουσι**: is properly used of feeding beasts, τρέφω of human beings. Cp. the Engl. words "food" and "feed." See Neil on *Equit.* 256.

332. **Θουριομάνταις**: Lampon is mentioned in an inscript. (CIA.



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(οἱ Ἀθηναῖοι) τοὺς φυσικοὺς καὶ μετεωρολέσχας τότε καλουμένους, ὡς εἰς αἰτίας ἀλόγους καὶ δυνάμεις ἀπρονοήτους καὶ κατηναγκασμένα πάθη διατρίβοντας τὸ θεῖον. See also Plat. *Phaedr.* 270 a, Eur. *frag.* 913. Aristotle's *Meteorologica* discusses milky way, comets, orbits, air, water, wind, rain, snow, lightning, earthquakes. See *Introd.* § 56.

333. τε: "τε solitarium" is used freely by Arist. to connect either single words or clauses in any form of verse; e.g. 359, 700, 994, 1072, 1083, 1358; A. 93, 143, 265, 338, 348, 491, 504, 855, 1062, etc. | ἀσματοκάμπτας: what the musical καμπή was, is probably seen in the two ancient hymns to Apollo discovered some years ago at Delphi inscribed on stone; *Bull. de corr. hell.* 18 (1894). These show that not one tone only was sung to each syllable, but sometimes two in succession of different pitch. In this case the syllable is twice written; e.g. Φοιοῖβον, ταᾶσδε, Δεελφί-σιν, πρωῶνα, μααντειεῖον. Arist. parodies Euripides' employment of this novelty in *Ran.* 1314 in the word εἰειειειειελίσσετε — a καμπή indeed, anticipating the flourishes of Italian opera! — For Clouds, Chaos, and Air, as the dependence of high-flying poets, see Arist. A. 1383–1400, P. 827–31. | σφραγιδ.: Arist. parodies the compound-word-making so dear to the dithyrambic "song-twisters." See n. on *Introd.* § 99; Plato's satirical etymology of Σελαναία as σελα-ενο-νεο-αεί-α which he says (*Crat.* 409 b) is διθυραμβῶδες; Aristot. *Rhet.* 3. 3. 3, *Poet.* 22 (τῶν δ' ὀνομάτων τὰ μὲν διπλᾶ μάλιστα ἀρμόττει τοῖς διθυράμβοις); Smyth *Melic Poets*, xliii ff., especially lvi. f.

335. When Trygaeus mounts to heaven to visit Zeus, he meets no one "wandering round the air" save the souls of two or three dithyrambic poets gathering preludes or ἀναβολαί (*Pax* 828–31); of such ἀναβολαί we perhaps have specimens here. See, also, Bacchylides' dithyramb XV (Heracles).

336. πρημαινούσας: cp. Herod. *Mim.* 7. 98 πρήμηνον and 6. 8 πρημονῶσαν = ζέουσαν *boiling, fuming*.

337. ἀερο-νηχεῖς: cp. Av. 1385 ἀεροδονήτους ἀναβολάς, 1393 αἰθεροδρόμων οἰωνῶν, R. 1292 κυσὶν ἀεροφοίτοις.

338. ἀντ' αὐτῶν: *in compensation or exchange for*; 668, 1310, E. 1404, V. 509, P. 580, L. 1167, Th. 723, Ec. 1047. So ἀνθ' ὧν came to mean *quam ob rem*, as in 623, A. 292, Ec. 17, Pl. 840; or also *propterea quod*, as in Pl. 434. | κατέπινον: on chorus-training-tables, the banquets after the contest, and the meanness shown at times by the choregus, see A. 886, 1155, P. 1022, Eupol. 306, Flut. *Moral.* 349 *a b*.

339. On κέστρα and κίχλη see Athen. 323 and 64 *f*; for κίχλη also Arist. A. 961, 970, 1007, 1011, 1105, 1109, 1116, P. 531, 1149, 1195, 1197, Av. 591, 1080.

340. τί παθοῦσαι: the same formula at A. 912, P. 701. See n. on 402 and 1506.

341. εἴξασι: 343, Av. 96, 383; also in Eur., Plato, and comic fragments. On the form see K.-Bl. 2. 49 bottom and 410, Brugm. 352 top.

343. δ' οὖν: E. 423, V. 92, P. 736, Av. 499, 577, L. 717, Th. 477, Ec. 326; with *inv.* see n. on 39. An alternate is ἀλλ' οὖν . . . γε 1002.

344. On the power of initial ρ to make a syllable long see Kaehler's full note on this verse (in *Anhang*). | With the great noses of the *Cloud*-masks cp. the beaks of the *Aves* in Av. 99, 364, 672, and the "King's Eye" *Ach.* 94 ff.

346. ἤδη ποτέ: or ἤδη or ἤδη πώποτε c. aor. 386, 1061, R. 62, 931, and frequently from Homer (*Il.* 1. 260) to Lucian (*Char.* 19); but also c. perf., as *e.g.* in 370, 766, A. 610, Hermip. 36, Amphis 27 (K. 2. 244), Alex. 273 (K. 2. 398).

349. οἷόνπερ τὸν Ξενοφάντου: attraction of case from nomin. c. ἐστί, as in A. 703, Ec. 465. K.-G. 2. 410 ff.

350. ἤκασαν: "gnomic" aor.; 352, 1200 (?), E. 263, 1130, V. 574, 582, 586, 1257-61, L. 17 ff., R. 216, 229, 1068. See n. on 174. | Cp. gnomic perfect: E. 718, V. 494, 561, 591, 616, 694, P. 1176, L. 858, 1234, R. 970, Pl. 569; GMT. 155, K.-G. 1. 150. In Antiph. 204 (K. 2. 98) perf., pres., and aor. are mingled without difference.

353. Κλεώνυμος: this ancient Falstaff looms into view 425 B.C.

in A. 88, 844, and is a butt from then on in E. 958, 1292, 1372, N. 353, 400, 673-80, V. 19 f., 592, 822, P. 446, 673 ff., (1172-86), 1295, Av. 289, 1475, Th. 605, Andoc. 1. 27.

355. Κλεισθένης : A. 118, E. 1374, V. 1187, Av. 831, L. 621, 1092, Th. 235, 574 ff., 763, 929, R. 48, 57, 426, frg. 407, Crat. 195, Pherecr. 135, and perhaps Lysias 25. 25. | ὄρῳς : often parenthetical, as in Th. 496, 556; so *μανθάνεις* V. 385, Av. 1003; *εὖ ἴσθι*, or *εὖ τοῦτ' ἴσθι* Pl. 216; *οἶδ' ὅτι*, *δῆλον ὅτι*, *πῶς δοκεῖς* (n. on 881). K.-G. 2. 353. | *διὰ τοῦτο* : *τοῦτο* is resumptive (ep-ana-leptic), as in 395, 1199, 1262, E. 779, V. 653, 741, Av. 1176, Pl. 1014. K.-G. 1. 660.

359. *λεπτοτάτων λήρων ἱερεῦ* : echoed in Dion. Halic. *De Composit.* 4 (of Hegesias) *τούτων γὰρ τῶν λήρων ἱερεῦς*.

361. *πλὴν ἤ* : so RV. here and in 734; so also Clarkianus in Plat. *Apol. fin.*; so Stein reads in Hdt. 2. 111, 6. 5. Cp. *ἀλλ' ἤ* (E. 780, 953, 1397, V. 984, P. 476, L. 427, R. 928, 1073, 1130) and see K.-G. 2. 285. For *πλὴν εἰ*, which some editors substitute here, see Av. 601, Th. 532, Eur. *Androm.* 332 and frg. 325 N., Xen. *Hell.* 4. 2. 21, Metagen. 13 (K. 1. 708), and K.-G. 2. 487. | *Προδίκω* : he appears but twice in Arist. (here and Av. 692), often in Plato. See *Crat.* 384 *b* for his 50-drachma speech, *Protag.* 337 *a* for his neat distinctions between *κοινός* and *ἴσος*, *ἀμφισβητεῖν* and *ἐρίζειν*, *εὐδοκιμεῖν* and *ἐπαινέισθαι*, *εὐφραίνομαι* and *ἡδομαι*. Xen. *Mem.* 2. 1. 21-34 tells his Hercules-story, and Aristot. *Rhet.* 3. 14 his ruse for rousing sleepy auditors. See Diels 535-41.

362. *βρενθύει* : *ἀποσεμνύνεις σεαυτὸν τῷ σχήματι. κομπάζεις καὶ ὑπεροπτικῶς βαίνεις* (schol.) Socrates kept his "strut" and his "glance askance" on the battlefield of Delium as well as on the streets (Plato *Symp.* 221 *b*). For his endurance of even Thracian ice barefoot see Plato *Symp.* 220 *a b*, and cp. Xen. *Mem.* 1. 6. 2.

364. *τερατώδης* : other adjs. in *-ώδης* in Arist. are *κριμνώδης* 965, *διπολι-* 984, *πριν-* V. 383, *πυρ-* Av. 1746, *ἀνθεμ-* R. 449, *φρικ-* R. 1336, *γαστρ-* Pl. 560, *σφηκ-* Pl. 561.

365. *γάρ τοι* : E. 180, V. 588, 603, 787, Av. 1225, L. 46, 626, Th. 81, 171, 1130, R. 73, 532, Ec. 578, frg. 488. 9, and common



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principio, sed ex aeterno tempore intellegi convenire, Cic. *De Fin.* 1. 6. 17). — These notions were now being published to the people by Diogenes of Apollonia and by Euripides in his tragedies (see, e.g. *Troad.* 884 and frg. 953). Arist. wishes to show how dangerous is a little learning, and to what misunderstandings protestantism in religion and popularization in science may lead. — For various references to δίνη or δίνος see Plato *Phaed.* 99 b, Aristot. *De Caelo* 2.13, and in Diels *Fragmente*, Empedocles 34. 4, Democritus 167, Anaxagoras 12. 10 ff. (περιχώρησις), Leucippus on p. 356, 19 and 28 and 30.

384. Venetus reads ὑγρότητα, perhaps rightly. πυκνότητα may be due to 406.

386. Παναθηναίους: ἐπεὶ ἐν τοῖς Παναθηναίοις πᾶσαι αἱ ὑπὸ τῶν Ἀθηναίων ἀποικισθεῖσαι πόλεις βούν τυθησόμενον ἔπεμπον, συνέβαινε ἄδειαν εἶναι τῶν κρεῶν (schol.). See also Gard.-Jev. 288. | εἶτα: linking partic. and finite verb; 149, 172, 178, 592, A. 291, 1166, E. 263, 281, V. 49, 379, 423, 1072, Av. 360, 1619, and often; GMT. 855 f., K.-G. 2. 86. — So ἔπειτα A. 498, N. 1042, Av. 29, 518, etc. — So κατὰ (καί being adverbial to εἶτα, and not a conjunct.?) N. 409, E. 354, 357, 392, P. 890 (?), Av. 674, 1455, L. 560, Plato *Gorg.* 457 b. — So κάπειτα N. 624, Av. 536, Plato *Phaed.* 98 c. Cp. εἶτα δέ A. 24, E. 377, and see further n. on 860.

388. δεινὰ ποιεῖ: 583, R. 1093, Hdt. 2. 121. 5, 3. 14. 22, 5. 41. 9, 7. 1. 5, 9. 33. 21, Andoc. 1. 63, Thuc. 5. 42. 2. Distinguish from δεινὰ ποιεῖσθαι (= ἡγεῖσθαι) as in περὶ πολλοῦ ποιεῖσθαι, ἐν οὐδενὶ ποιεῖσθαι.

392. τυννουτούι: with shortened penult, as in τουτούι (653, A. 246), κεινούι (P. 1213), τουτῶι (E. 490, 869), τουτῶι (Av. 62), αὐτῆι (Av. 301), αὐταιί (Av. 1018). So also in φιλαθήναιος, δείλαιος, ὄποιος, etc. K.-Bl. 1. 313, Christ *Metrik* 27. — τυννοῦτος in Arist.: A. 367, E. 1220, N. 392, 878, Th. 745, R. 139.

394. πορδή: always a matter of jest, and its mention not always held vulgar. See Hom. *Hymn to Hermes* 295 f., Dante *Inferno* 21, 139, Hdt. 2. 162 (Amasis). Arist. is full of it: A. 30, E. 115,

639, N. 9, 392, V. 394, 618, 1177, 1305, P. 335, 547, Av. 792, R. 10, 1074, Ec. 78, 464, Pl. 176, 618, 699.

398. *κρονίων*: Cronus is used chiefly to date things out of date; 929, 1070, V. 1480, Pl. 581, Plato *Euthyd.* 287 *b*, *Lys.* 205 *c*, Philon. 15 (K. 1. 257) *νυνὶ δὲ Κρόνου καὶ Τιθωνοῦ παππ-επί-παππος νενόμισται*, Timoth. in Athen. 122 *d*; so also Iapetus (998) and Tithonus (A. 688). — For the one-day festival *τὰ Κρόνια* on Hecatombaeon 12, see Mommsen *Feste* 32. | *βεκκεσέλγη*: Hdt. 2. 2 tells the story of Psammetichus and his famous experiment for discovering the original language of the world. On the *προσέλγηνοι* Arcadians see Apoll. Rhod. 4, 264.

399. Cp. Lucret. 6. 386 and 416 on the impartial bolt of Zeus, levelled at good and bad alike. | *δῆτα*: in quest. preferably stands next to the interrog. word (*τί, πῶς, ποῖ, ἄρα*), as in 58, 79, 423, 724, 904; but like *γάρ* and *ἄρα* (165) is weak in maintaining its rights, as in 403, 1151, 1196, V. 985, 1148. In E. 810 four words intervene, in E. 18 six, here twelve! But many good Mss. read *πῶς* instead. See J. Wehr 79 ff., K.-G. 2. 133.

400. *Θέωρον*: he appears in A. 134–73 as a legate reporting, after long delay but continued pay, from Thracian Sitalces; in E. 608 he is probably a gourmand (see van Leeuwen); in V. 42–51 and 418 he is a *κόλαξ-κόραξ* soon to go *εἰς κόρακας*; in V. 599 he is bootblack to Demus, in V. 1220 and 1236 a parasite of Cleon. Exit forever Theorus (*Show-man*).

402. *τί μαθών*: so 1506, A. 826, V. 251, L. 599, Pl. 908, Demos. 10. 39, 20. 127, 29. 20, 45. 38; GMT. 839, K.-G. 2. 519. But many editors change in all cases *μαθών* to *παθών* (as in 340); and AΘ so read here.

404. *κατακλεισθῆ*: so the best Mss., not *-κλησθῆ*. See Zacher 137, as against K.-Bl. 2. 460. | This account of lightning is not parody but veritable science of the time. Concerning thunder, lightning, and hurricane, Anaximander believed *ἐκ τοῦ πνεύματος ταυτὶ πάντα συμβαίνειν*: ὅταν γὰρ περιληφθὲν νέφει παχεῖ βιασάμενον ἐκπέσῃ τῇ λεπτομερείᾳ καὶ κούφότητι, τότε ἢ μὲν ῥῆξις τὸν ψόφον ἢ δὲ διαστολὴ παρὰ τὴν μελανίαν τοῦ νέφους τὸν διαυγασμὸν ἀποτελεῖ (Plut.

Moral. 893 *d* = Aetius 3. 3. 1). So later Lucret. 6. 175. See Park Benjamin *The Intellectual Rise in Electricity* (1898), 563 ff. for interesting record of the views of man on thunder and lightning.

408. For the Diasia, celebrated Anthesterion 23 to Ζεὺς ὁ μειλίχιος, see 864, Thuc. 1. 126. 6, Xen. *Anab.* 7. 8. 4, Mommsen *Feste* 421 ff. For a new derivation of the name and interpretation of the ceremonies (διο for δῖσο = Lat. *dīro*, having no connection with Δῖός, gen. of Ζεύς), see J. E. Harrison 12 ff., or *J.H.S.* 19. 414 n. 1.

409. γαστέρα: *haggis*; so *Od.* 18. 44, 20. 25, and Hes. *Theog.* 539, where Prometheus deceives Zeus into choosing white bones, because hidden by fat, rather than the good things hidden inside the γαστήρ. Cp. κοιλία E. 160, 302, 356, and ἥνυστρον E. 356, 1179.

410. δια-λακήσασα: λακέω (*Theocr.* 2. 24, ἐπιληκέω *Od.* 8. 379) = λά-σκω. Cp. κομπο-λάκυθος A. 589, κομπο-λακεῖν R. 961.

412. ὦ . . . ὦνθρωπε: so 816, E. 726, V. 1512, P. 1198, Av. 1271; cp. L. 1097 ὦ χαίρετ' ὦ Λάκωνες, Eur. *Alcest.* 234, Plato *Euthyd.* 294 *b*. | This and the five next verses are quoted by Diog. Laert. 2. 27, as *addressed to Socrates* — a fact made much of in the discussion on the original form of the play.

413. καί: marks a *crescendo*; so 1239, 1302, *Il.* 19. 63 Ἐκτορι μὲν καὶ Τρωσί, Thuc. 1. 116 ἐπὶ Καύνου καὶ Καρίας, K.-G. 2. 247.

415 ff. Cp. the qualities of the real Socrates in Plato *Symp.* 174 *d*–75 *c*, 220; Xen. *Mem.* 1. 2. 1, 1. 6. 2, 2. 1. 1, 4. 1. 2. | μή . . . μήτε: K.-G. 2. 288 bottom.

420. οὐνεκα: *as for, as regards*; A. 389, 958, L. 74, 491, R. 1118, Ec. 170, 367, and often. K.-G. 1. 462.

422. ἀμέλει: 488, 877, 1111, A. 368, E. 1213, L. 164, 172, 842, 935, R. 532, Ec. 800.

423. ἄλλο τι . . . οὐ: cp. Plato *Gorg.* 503 *d* ἄλλο τι οὐκ εἰκη ἐρεῖ; *is it not true that he will not speak at random?* *Hipp. Maj.* 296 *b* ἄλλο τι οὗτοι . . . οὐκ ἂν ποτε ἐποίουν; *is it not true that these would never have done — ?* K.-G. 2. 529.



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451. For the sophist-parasite see Eupol. 146 on Protagoras :
ὅς ἀλαζονεύεται μὲν ἀλιτήριος | περὶ τῶν μετεώρων, τὰ δὲ χαμᾶθεν
ἔσθίει.

455. ἔκ μου : the unemphatic pronoun after a prepos. is rare ;
E. 372 ἔκ σου, V. 1358 περί μου. K.-Bl. 1. 347.

456. τοῖς φροντισταῖς : *the Ruminators*. We might recall that
a whole herd of these “ruminating” animals had probably just
been exhibited by Amipsias in his *Connus*. See n. on 179.

457. λῆμα : used eight times by Arist., it belongs to elevated
style, as is clear from the context and spirit on each occasion : E.
757, N. 457, 1350, Th. 459, R. 463, 500, 603, 899.

462 ff. Cp. the εὐδαιμονία of those initiated into the Eleusinian
mysteries as told by Pindar frg. 114 Bergk³ and Soph. frg. 753
(Plut. *Moral.* 21 f.).

465. ἀρά γε : V. 1337, Av. 668, 1221. ἀρα . . . γε V. 4, P. 114,
Av. 307, Pl. 546. Cp. ἀρα δῆτα N. 1094, E. 322. O. Bachmann
s.v.

470. εἰς λόγον ἐλθεῖν : so E. 806, 1300 (ἔυνελθεῖν), but usually λό-
γους, as in V. 472 and Herodotus often. Cp. 252.

474. ἄξια σῆ φρενί : a like dat. with ἄξιος in A. 8, 205, E. 616, N.
1074, Av. 548. | σῆ φρενί : the article is rarely absent in prose when
the possessive pronoun is used with a definite possession. But here
the passage is lyric, as also 1166, Av. 456, 1759, L. 345 ; and Th.
912 is a quotat. from Euripides. In A. 1232, E. 732, 1341, Th.
514, the article is properly omitted, as the reference is indefinite.
K.-G. 1. 627.

477. γνώμης ἀποπειρῶ : the same phrase Hdt. 3. 119. 5, Andoc.
1. 105, Isoc. 18. 39, Polyb. 35. 6. 3. Cp. Plato *Protag.* 311 b
(ῥώμης ἀποπειρᾶσθαι).

479. αὐτὸν εἰδὼς ὅστις ἐστὶ : prolepsis ; A. 117, 375, 442, E. 926,
N. 95, 145, 250, 493, 842, 1148, 1185, P. 1162, L. 376, 905, Th.
1134, R. 436, 750, 932, 1454, Ec. 1125, Pl. 55, 56, etc. K.-G. 2.
577, and see n. on 1115.

480. ἐπὶ τούτοις : ἐπί of succession ; A. 13, P. 1085, L. 1295,
Th. 1045, Ec. 82, Pl. 57 (τὰπὶ τούτοις in the last two exx.).

483. ἦ: by origin an intensive (HA. 1037. 9) like μήν; = *verily*, ἀληθῶς, ὄντως (Hesych.). It had interrog. function as ἄρα (from ἄρα, K.-G. 2. 144 f.); A. 749, 776, Pl. 869, etc. Note ἀλλ' ἦ interrog. in A. 424, 426, V. 8 (K.-G. 2. 528 f.); yet sometimes intensive (= *but surely*) in A. 1111, 1112, E. 1162 (K.-G. 2. 145). Distinguish from ἀλλ' ἦ after a negative expressed or implied (see n. on 361). Cp. ἦ που L. 1089, Pl. 970; Elmsley on Eur. *Med.* 1275. | μνημονικός: on the new affectation of adjectives in -ικός among the "enlightened" see Peppler *A.J.P.* 31 (1910), 428. — The question of memory was held important by the historic Socrates, according to Xen. *Mem.* 4. 1. 2.

491. τί δαί: δαί is used only after τί (τίς) and πῶς. Brugm. 547 notes that δαί: δῆ :: ναί: νή. Being colloquial, it is found but once (if at all) in Aeschylus, once (if at all) in Sophocles, not at all in historians and orators, yet seven times in the colloquial Euripides, and often of course in Plato and in Arist. e.g. 1266, 1275, A. 105, 612, 764, 802, etc. Cp. τί δέ, τί δὲ δῆ, τί δῆτα. Wehr 74-78, K.-G. 2. 134.

493. δέδοικα μή: followed by indic. expresses no real fear, but conviction (sugar-coated); for the indic. is the mood of fact. GMT. 369, K.-G. 2. 394.

496. ἀκαρῆ: neut. plur. as Bachmann *Conject. Arist.* 69, or acc. sing. (sc. χρόνον) as Blaydes, Kock, Kaehler, van Leeuwen.

499. On personal and undress search for stolen property see Isae. 6. 42, Plato *Legg.* 954 a, Gell. *Noct. Att.* 11. 18. 9, 16. 10. 8 quaestio furtorum cum lance et licio.

507. μελιτοῦτταν: sc. μᾶζαν. A good list of common ellipses is in Starkie *Vesp.* 106, or K.-G. 1. 265; see also n. on 1047.

508. Cave-oracle of Trophonius: Pausan. 9. 39. 2-14, Plut. *Moral.* 411 f, 590 a-92 e, Hdt. 1. 46, 8. 134, Philostr. *Vita Apollon.* 8. 19, Luc. *Dial. Mort.* 3. 2, Athen. 614 a. | εἰς Τροφῶνιον: i.e. ἱερόν. For gen. of person or divinity after εἰς see 964, 996, E. 1235, V. 123, 1250, L. 2, 621, 725, 1064, 1070, 1209, Th. 89, R. 69, 118, 172, 1363, Ec. 420, Pl. 411, 621; Sobol. *Praepos.* 45. — So ἐν c. gen. E. 79, 400, 1238, N. 973, V. 642, L.

407, Th. 83, 795, R. 774; Sobol. 10. — So ἐκ c. gen. E. 464, P. 1149, 1154, L. 701, Ec. 443, Pl. 84, frg. 199; Sobol. 71.

509. κυπτάξεις: for frequentative and intensive verbs in -άζω, -(σ)κάζω, -(σ)τάζω see van Leeuwen *Enchir.* 356, Monro on *Od.* 13. 9, K.-Bl. 2. 262. Exx. μολπάζω R. 380, ὀπάζω E. 200, χασκάζω V. 695, σαρκάζω (σαίρω) P. 482, κλαστάζω E. 166, ῥιπτάζω L. 27, νευστάζω, ἀγυρτάζω (ἀγείρω), βαστάζω, ὀνοτάζω, etc.

510. ἀλλ' ἔθι χαιρών: a like formula in A. 1143, E. 488, V. 1009, P. 729. Exx. of the fairly complete parabasis in Arist. are A. 626–718, E. 498–610, N. 510–626, V. 1009–1121, Av. 676–800; of the incomplete form are A. 1143–73, E. 1264–1315, N. 1114–30, V. 1265–91, P. 1127–90, Av. 1058–1117, Th. 785–845, R. 675–737, Ec. 1155–62. See Gleditsch 239, Christ 665.

515. τὴν φύσιν αὐτοῦ: unusual position of reflexive; so in 905, P. 880, Av. 475, frg. 590. K.-G. 1. 620.

518–62. With the poet's use of the first personal pronoun throughout this parabasis cp. those passages where the third person drops into the first: A. 659–64 (πνίγος of 1st parabasis), V. 1284–91 (antistr. of 2d parab.), P. 754–74 (last part of parab. with πνίγος); also in letters, as in Thuc. 1. 128. 7 (Pausanias to king), 1. 129. 3 (king to Pausan.), Xen. *Hell.* 5. 1. 31 (Artaxerxes).

520. οὕτω . . . ὥς: cp. “*ita me dii amant, ut ego nunc . . . laetor,*” Ter. *Heaut.* 4. 3. 8, Hom. *Il.* 8. 538, 13. 825, Luc. *Philopseud.* 27, Arist. *Thesm.* 469 (without ὥς); K.-G. 2. 494. — With this piece of saucy assurance cp. E. 230 as explained by van Leeuwen and accepted by H. Richards, *Class. Rev.* 16 (1902), 355.

522. σοφώτατ' ἔχειν: so ἔχειν intrans. with superlat. adverb ἄριστα (R. 1161, Th. 260), ὀρθότατα (Plato *Rep.* 297 e), with ἑτέρως (Pl. 371), ἀναγκαίως (P. 334), οὕτω, καλῶς, etc., very frequently.

523. ἀνα-γεῦσαι: perhaps no more than γεῦσαι. Cp. ἀνα-πίνω, ἀνα-διδάσκω (Thuc. 1. 32. 1, where see Steup).

528. ἐξ ὅτου: A. 17, Av. 322. ἐξ ὅτουπερ A. 596, 597, Pl. 85. ἐξ οὗ E. 4, 644, V. 887, L. 108, 759. ἐξ οὗπερ Av. 1515, L. 866. ἐξ οὗ γε A. 628. ἐξ ὅτε Av. 334. ἀφ' οὗ Pl. 968, 1113, 1173, frg.



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pity as is sometimes stated (*e.g.* by Busolt 3. 1124) that Arist. refrained from "jumping on" Cleon again. Those feelings are alien to Old Comedy celebrating the Dionysia (see notes on §§ 67 (27–29) and 97 of the Introd.). The poet's claim is not that he is magnanimous but that he never repeats himself — the $\delta\varsigma$ -clause (v. 549) offering proof of his pretension ἀεὶ καινὰς ἰδέας εἰσφέρων of v. 547.

551. Ὑπέρβολος: first heard of *c.* 428 B.C. in Cratinus' Ὠραι (frg. 262); then, in order of time, in Arist. A. 846, E. 739, 1304–15, 1363, N. 623–25, 876, 1065, Crat. 196 (Πυτίνη), V. 1007 (see too Andoc. in schol.), Com. Adesp. 2 (schol. on E. 1304), Eupolis' Μαρικᾶς (421 B.C.), Arist. Pax 680–92, 921, 1319, Leuco's Φράτερες (frg. 1), Hermip. Ἀρτοπώλιδες (420 B.C.), Plato com. Ὑπέρβολος (419 B.C.), Arist. Nub. 551–58. In 417 he was ostracized (schol. Eq. 855, Plut. Alcib. 13, Nic. 11, Aristid. 7, Plato com. 187); in 411 assassinated in Samos (Thuc. 8. 73. 3, Arist. Th. 840, Polyzelus 5 (K. 1. 791), Theopompus in schol. Vesp. 1007). Lastly we hear of him in Hades (Ran. 569) as the patron of slaves. See also Isoc. 8. 75, Luc. Tim. 30, and an excellent account of him in Couat 156–61. On the date of his ostracism: Busolt 3. 1257. | ὡς: Nilsson 132 notes that in Arist., as regularly in prose, the temporal ὡς-clause always precedes the main clause, while the causal ὡς, like the causal ἐπεὶ (n. on 208), always follows. Exx. of ὡς temporal: E. 62, V. 673, 1304, 1308, 1476, P. 612, 632, 836, etc.

553. Εὐπολις: greatest of Aristophanes' rivals, mentioned by name only here in the extant plays, but if we may trust the scholia constantly alluded to with the disapproval natural to a rival. | παρείλκυσε: παρά as in παρα-βαίνειν used of the coming forward (παρά-βασις) of the chorus or of an orator upon the βῆμα. Cp. παρ-άγω R. 1054, παρα-κύπτω A. 16.

554. The charge of literary theft is a pleasantry often indulged in: *infra* 559, frg. 54, Crat. 200, 307, Hermip. 64, Eupol. 78, Lysip. 4 (K. 1. 701). See n. on Introd. § 67 (17). | κακὸς κακῶς: so κακὰ κακῶς E. 189, with variants in Pl. 65, 418, 879; καλὴ καλῶς

A. 253, P. 1330, Ec. 730 ; αἰσχροὺς αἰσχροῶς, ψυχροὺς ψυχροῶς Th. 168–70 ; πολλὴ πολλοῦ R. 1046. K.-G. 2. 602.

556. Φρύνιχος : a comic poet of the second rank, competing with Arist. in 414 and 405 B.C. His Μονότροπος took third prize when the *Birds* took second; his Μοῦσαι second when the *Frogs* took first.

557. Ἑρμιππος : known not only for his comedies, but also for his indictment of Aspasia on the charge of impiety and immorality (Plut. *Peric.* 32, Athen. 589 e, Busolt 3. 828).

559. εἰκοῦς : = εἰκόνας, as μείζους = μείζονας. For inflect. εἰκῶ, -οῦς, acc. -ῶ, see K.-Bl. 1. 497.

562. εἰς τὰς ὥρας τὰς ἑτέρας : cp. R. 380 εἰς τὰς ὥρας, Th. 950 ἐκ τῶν ὥρων εἰς τὰς ὥρας, Eur. *Iph. A.* 122 εἰς τὰς ἄλλας ὥρας, Hom. *Od.* 9. 135 εἰς ὥρας, Hom. *Hym.* 26. 12 δὸς δ' ἡμᾶς χαίροντας ἐς ὥρας αὐτίς ἰκέσθαι, | ἐκ δ' αὖθ' ὥράων εἰς τοὺς πολλοὺς ἐνιαυτούς, Plato *Epist.* 7. 346 ἃ μένε τὸν ἐνιαυτὸν τοῦτον, εἰς δὲ ἄρας ἄπιθι, Theocr. 15. 74 κείς ὥρας κῆπειτα, φίλ' ἀνδρῶν, ἐν καλῶ εἴης, Anth. Pal. 12. 107 εἰς ὥρας αὖθις ἄγοιτε καλόν.—For the various meanings of εἰς temporal, e.g. in εἰς ἐσπέραν, *toward* or *in* or *during* or *until*, see Sobol. *Praepos.* 56, K.-G. 1. 470.

562. δοκήσετε : the poetic forms δοκήσω and ἐδόκησα for δόξω and ἔδοξα are not used by Arist. in iambic trimeter ; R. 737, 1485. In V. 726 δεδόκησαι. K.-Bl. 2. 403. | The πνίγος expected at this point may not have been written because the scheme of the Eupolidean verse (the peculiarity of which is that it provides breathing places) does not readily lend itself to the construction of a long passage without breathing places.

563–74. In tone, as well as in their opening phrases, metres, and otherwise, the parabasis-odes of Arist. seem to Rossbach-Westphal (*Specielle Metrik* 402) to have parodied or at least strongly suggested well-known lyric or tragic choruses ; e.g. A. 665, E. 1264 (from Pindar, schol.), N. 595 (Terpander, schol.), P. 775. (Stesichorean, schol.), R. 675. Others of a hymnal character begin at E. 551, 581, Av. 738, 769.

575. προσέχετε : for this Ms. reading as against the proposed

πρόσχετε (also for προσεχέτω 1122) see Zacher 85. On the resolution in this 7th foot of trochaic tetrameter see Christ 295 f.

576. μεμφόμεσθα: -μεσθα is freely used in all metres when needed by comedy and tragedy alike. Speck 40 lists Aristophanic usage; see K.-Bl. 2. 61 Anm. *Infra* 1116, 1353, 1375.

577. ὠφελοῦσαι: this reading of R, adopted by Blaydes, is easily defended by A. 1165, V. 135, P. 1242 ff., Av. 47, 1293, Soph. *O.T.* 60, Xen. *Oecon.* 1. 14, *Hiero* 4. 6, 6. 15, *Anab.* 7. 6. 37. K.-G. 1. 47.

579. αἴτινες: not ὅστις, but ὅς, is the commoner relative in concessive clauses. Sobol. *Synt.* 171 counts 11 exx. in Arist. of ὅς concessive (E. 521, 535, 781, N. 1226, V. 684, Th. 793, 842, R. 1058, Ec. 93, 402, Pl. 282) and but 4 of ὅστις (A. 57, E. 876, N. 579, frg. 221. 1). For ὅστις causal see n. on 1158 *infra*.

580. ξύν: only in parody and in lyrics does Arist. allow himself the old free use of σύν, viz. in N. 604, V. 1081, P. 357, Av. 1722, L. 1039, Th. 102, 716, 1034, R. 444, 1207, 1289. Elsewhere he conforms to prose usage, employing it only in the phrases σύν θεῶ (θεοῖς) V. 1085, R. 1199, Pl. 114; σύν ὅπλοις V. 359, L. 555, 558; σύν ὀπλίταις L. 1143; οὐδενὶ (μηδενὶ) σύν νῶ N. 580, as in Plato; and finally in the sense *including*, frg. 100. 4. Sobol. *Praepos.* 32-34, Starkie *Vesp.* 359. — The position of prepos. between adj. and subst. is fairly common in poetry (as in Latin prose), e.g., Aesch. *Prom.* vv. 2 (ἄβροτον εἰς ἐρημίαν), 15, 66, 117, 143. K.-G. 1. 555.

580. ψακάζομεν: in A. 171 the διοσημία which causes the dismissal of the ἐκκλησία is a drop of rain. Cp. Aristot. *Ath. Pol.* 44. 4 (εὐσημία), Arist. *Eccl.* 791 ff.

581. Those who force the text find real eclipses therein, and refer to that of the moon Oct. 9, 425 and of the sun visible in Athens March 21, 424 B.C. from 8 to 10.15 A.M. (Thuc. 4. 52. 1), thus fixing the elections here referred to as those of the spring of 424, when Cleon was indeed elected general. So Busolt 3, 1124, Beloch 1. 548 Anm. 4, Keck *Quaestt. Arist.* (1876) 61, Steup doubtfully at Thuc. 4. 52. 1, Swoboda *Hermes* 28 (1893), 545. —



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which this is borrowed, see Smyth 168. Cp. Hom. *Hym.* 22 ἀμφὶ Ποσειδάωνα θεὸν μέγαν ἄρχοντ' αἰεῖδεν, 33 ἀμφὶ Διὸς κούρους ἐλικώπιδες ἔσπετε Μοῦσαι, Eur. *Troad.* 511 ἀμφί μοι Ἴλιον, ὦ Μοῦσα . . . αἶσον . . . ὦδάν. Other dithyrambic passages where, after suspension, the verb does at last appear (unlike the present passage) are : R. 708-14, Av. 739-45, 769-72, Pl. 302-06. | αὐτε: V. 1015 (anap. tetram.), P. 1270 (dactylic), L. 1296 (lyric). K.-G. 2. 279, Starkie on *Vesp.* 1015.

599. μάκαιρα: incorporation into the relative clause, as in 863, P. 676, Av. 144, L. 61-63, 96, Th. 502, Pl. 365, 933. HA. 995, K.-G. 2. 416 ff.

600. οἶκον: see Hdt. 1. 92, 2. 148, Liv. 1. 45, Dion. Halic. *Antiq.* 4. 25 for this older temple and its gifts from Croesus; for both temples, older and later, Strabo 640 f., Pliny 36. 95. On the (sacred) dances of the Lydian maids, cp. L. 1308 f., Autocr. frg. 1 (K. 1. 806).

604. σὺν πεύκαις: is lyric for μετὰ δάδων (schol.), or δᾶδας ἔχων, as in 543. See n. on 580 for σὺν.

609. The Cleon-χαῖρε story told by the schol. here and on Pl. 322, and by Luc. *Pro Lapsu* 3 seems to have been finally explained by G. A. Gerhard *Phil.* 64 (1905), 38 ff. Cleon in his despatch from Pylus to the Athenians had bidden them χαίρειν, then briefly announced his victory (cp. *veni, vidi, vici*), whereat the people rejoiced. Later, the victory proved a burden on their hands, whereupon Eupolis, probably in his *Χρυσούν Γένος* (frg. 308), twitted Cleon with being the first to bid Athens rejoice when causing her grief. (One need not follow Gerhard in altering πρῶτος to πρῶτον.) Later again, in the first century A.D., a certain Dionysius wrote a book on Greetings, misunderstood the Eupolis passage, and explained that Cleon was the first to use "χαίρειν" in letters. Hence the story of scholiasts and Lucian.

614. Σεληναίης: on the Attic liking for forms in -αία, e.g. πυλαία for πύλη, ὠραία for ὦρα, see schol. here, and Bekk. *Anecd.* 22. 28, 73. 31. For the admissibility of the Ionic form -αίη in troch. tetram., see H. Richards *Arist. and Others*, 119 and 124; Zacher

121 (on Ἀθηναίῃ in *Eq.* 763), Speck 16, Smyth *Ionic Dialect* 79.

615 ff. On this passage see A. Mommsen *Chronologie* (1883) 416–21, who assumes that it was written 419 B.C. On the other hand, Adolf Schmidt, *Handbuch der gr. Chronologie* (1888) 186 and 610, dates the condition of the calendar as here described at 424/3, and hence the passage may be part of the original play. Also Busolt 3, 1184 dates Hyperbolus as ἱερομνήμων at 424/3. For the confusion wrought by a confused calendar see B. Keil *Hermes* 29 (1894), 344 ff.

616. ἄνω τε καὶ κάτω: varied by omitting now τε, now τε καί; A. 21, E. 866, P. 1180, Av. 3, L. 709, Th. 647, Plato *Phaedr.* 272 b, 278 d, *Gorg.* 493 a, 511 a, etc.

622. τόν: by Weber 173 the Homeric ἔτην is suggested as more fitting than the article to the Homeric Memnon.

623. ἀνθ' ὧν: = διό, *quamobrem*; so A. 292, Ec. 17, Pl. 840. In N. 1310 (if correctly supplied by Reisig's conjecture) it is equiv. to ἀντὶ τούτων ᾧ. In Pl. 434 it is equiv. to the ὅτι of Th. 202, Ec. 394, the ὡς of V. 267, the ὅ of Hom. *Il.* 21. 150, the οὐνεκα of *Il.* 9. 505. Sobol. *Praepos.* 108.

624. Amphictyonic League: Busolt 1. 684–88, Bury 159 (very brief). For classical references see L. and S.

626. So Solon ἠξίωσεν Ἀθηναίους τὰς ἡμέρας κατὰ σελήνην ἄγειν (Diog. Laert. 1. 59).

627. Ἀναπνοήν: in his book περὶ φύσεως Diogenes of Apollonia says ἄνθρωποι καὶ τὰ ἄλλα ζῶα ἀναπνέοντα ζώει τῷ ἀέρι, καὶ τοῦτο αὐτοῖς κί: ψυχὴ ἐστὶ καὶ νόησις . . . πάντων τῶν ζῶων ἡ ψυχὴ τὸ αὐτό ἐστίν, ἀὴρ θερμότερος μὲν τοῦ ἔξω ἐν ᾧ ἐσμεν, τοῦ μέντοι παρὰ τῷ ἡλίῳ πολλὸν ψυχρότερος (Diels 348 f.).

630. σκαλαθυρμάτια: see n. on 130 σχινδαλάμους. | ἄττα: colloquial; in Arist. and Plato often (V. 55, P. 704, Av. 1514, Th. 423, R. 173, 925, 936, etc.), in only a few orators and rarely. On the formation, K.-Bl. 1. 611 f.

631. ὅμως γε μήν: 822, I. 144; cp. ὅμως γε μέντοι V. 1344, R. 61; ἀλλ' ὅμως 587, 1363, A. 402, 408, 956, E. 391, V. 1085, Av. 1224,

L. 275, 292, 500 (ἀλλ' . . . ὅμως), 825, R. 43, 602, Ec. 413; ὅμως δέ 1369, P. 1216, Th. 471, R. 870, Ec. 266, 326 (ὅμως δ' οὖν), 1105, 1137, Pl. 1084; δ' ὅμως A. 455, V. 951, P. 481, Av. 452; ἀτὰρ ὅμως V. 981; ὅμως V. 92, Av. 83, Ec. 860, 889.

633. ἔξ-ει: when an interrog. fut. indic. is equiv. to an imv., οὐ or οὐκουν (see n. on 1253) usually precedes (GS. 271); yet as here the negative is wanting in 1299, V. 671, P. 259, Av. 1572, Ec. 1083. Cp. ὅπως c. fut. indic., n. on 257.

636. One should compare Molière *Le bourgeois gentilhomme* 2. 6 for the instruction of that other ὀψιμαθής, Mons. Jourdain, in the difference between poetry and prose.

640. παρ-εκόπην: as παρὰ νόμον means *beside* or *off the line of the law*, so παρά in composit. often means *off, awry, mis-*; it is the *crazy* prepos. as in παρά-νοια, παρα-φρονέω, -ληρέω, -πλήττω, -κρούω, -παίω, -λέγω, -κόπτω, -ποιέω, -ποδίζω, etc.

644. ὄνθρωπε: not ὄν' ῥωπε; K.-Bl. 1. 331.

651. κατ' ἐνόπλιον: Goodell *Chapters on Greek Metric* 188, Roszbach 129 f., Christ 153, 216, 391.

652. νῆ τὸν Δί, ἀλλά: emotion often demands satisfaction first with an exclamation; then follows the rational conjunction; 1228, V. 217, 231, 912, Av. 954, L. 609, 927, Th. 259, R. 285, Pl. 202, Plato *Gorg.* 463 *d*, 481 *c*. So vocatives precede; Av. 268 ὡγάθ' ἀλλ' οὖν, P. 250 ἰὼ Σικελία καὶ σὺ δέ, Eur. *Phoen.* 1671 ὦ φίλτατ' ἀλλά, Plato *Rep.* 328 *c*, *Euthyd.* 293 *b*, *Legg.* 890 *d*, 963 *b*, Xen. *Mem.* 1. 3. 13, 2. 1. 26, 2. 9. 2. K.-G. 1. 50; n. on 1364; and cp. further V. 524 εἶπέ μοι τί δέ, Av. 88 εἶπέ μοι σὺ δέ, A. 4 φέρ' ἴδω τί δέ, etc.

653. ἄλλος ἀντί: for ἄλλος ἦ; so in Aesch. *Prom.* 467, Soph. *Aj.* 444, *O.C.* 488, *Tr.* 1226, Eur. *Hel.* 574. So ἀντί after κρεῖττον V. 210, πρότερον Ec. 925, etc.

655. ἀγρεῖος: only here and in Th. 160 in the classical period; perhaps a metrical variant of ἄγριος. | οἰζυρέ: has short *v* in Arist. (V. 1504, Av. 1641, L. 948), long *v* in Homer. K.-Bl. 1. 307.

659. ἄρρενα: Aristot. *Rhet.* 3. 5 Πρωταγόρας τὰ γένη τῶν ὀνομάτων διήρει, ἄρρενα καὶ θήλεα καὶ σκεύη. On the ὀρθοέπεια of



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1258 he suffers final bankruptcy. Immediately after the *Clouds* he perhaps got appointed on the embassy abroad — an old trick for young debtors, as *Ach.* 613–17 shows. But whenever he may have played the mis- (or Miss) ambassador to Thessaly (V. 1265 ff.), he was back in Athens at the time of the *Vespaë*, as proved by its v. 74 (οὔτοσί), 1268 (οὔτος), 1273 (imperf. ξυνῆν). This last against Starkie; Meyer 4. 404 f.

692. οὔκουν δικαίως, ἥτις: the same formula in 1377, P. 865, Pl. 1124. | οὐ στρατεύεται: in his interpretation of this and other items here, Kaibel surely goes too far in *Hermes* 30 (1895), 441–46.

698. παρά: beside, except; in the same negat. phrase with ἄλλα or ἄλλο V. 1166, P. 110, Plato *Phaed.* 80 b, 107 a, *Gorg.* 507 a, *Demos.* 18. 235, and often; also freely after a comparative expressed or implied, in the sense *than*. F. H. Rau in *Curt. Stud.* 3. 75.

699. οἴαν δίκην: cp. Th. 651 κακοδαίμων ἐγώ, εἰς οἷ' ἐμαυτὸν εἰσεκύλισα πράγματα. Whether we translate by exclamat. *what* or demonstr. *such*, the logical relation to the preceding is the same, viz. causal, and measuring. See notes on 209 and 1158. Cp. 1208, V. 188 ὦ μιαιώτατος, ἔν' ὑποδέδυκε, Th. 878 ὦ δύστηνος, οἷ πεπλώκαμεν, K.-G. 2. 439.

704. ἐπ' ἄλλο πήδα: the same advice to Eur. and Aesch. in *Ran.* 1103, ἀλλὰ μὴ ἔν ταύτῳ καθῆσθον.

707 ff. Mazon 57 shows it to be probable that the posture of *Streps.* (prostrate and covered) is as much a parody on Eur. *Hecuba* 154 ff. as his words.

711 ff. Exx. of ὁμοιοτέλετον in Arist. are found in A. 199, 269 f., 549–52, 595–97, 688, 1003–06, 1008 f., 1015 f., 1126 f., 1208 f., 1219–21, E. 115, 166 f., 1057, N. 13, 241, 335, 484 f., 494–96, 711–15, 1456 f., 1504 f., V. 65 f., 968 f., 973 f., 999 f., P. 152 f., 291, 320, 380 f., 540–42, 1330 f., Av. 1271 f., L. 457–61, Th. 198 f., R. 463, 740, 841 f., 1001 f., 1478, Ec. 838–40, Pl. 288, 513 f.; Peppler 15. Cp. also A. 575 (λόφων λόχων), 1074, V. 277 (γέροντος ὄντος), Th. 30 (-ποιός, ποιός), Pl. 1034 f. (κατα-

τέτηκ', κατασέσηπας), and see n. on 718. — For Homer, and a warning against too readily assuming sound-play, see van Leeuwen *Enchir.* 2. — From ὁμοιοτέλετον sprang modern rhyme; E. Norden *Die antike Kunstprosa* (1898) 810–70. | On the sad anapaests here see Christ 262 f., Rossbach 154.

718. φρούδα . . . φρούδη: for comic iterations see P. 183, Av. 115, 974, Th. 168–70, R. 1208, Ec. 221, 773, 799, 862, Pl. 833.

722. ὄλιγου: A. 348, 387, V. 829, Th. 935. K.-G. 1. 387 incline to take the gen. as originally one of *time within which*, then as adverbial, *almost*. Cp. πολλοῦ 915, and πόσου χρόνου *since when?* A. 83.

723. οὔτος: and αὐτή = *there* or *here*, are much used in addressing a person, either without an added σύ (732, 1502, Av. 49, 57, 225, 274, 354, 658, 933, and often) or with σύ, as in A. 564, L. 728, Av. 1199, etc. Cp. Italian *quella giovane*; see van Leeuwen on *Vesp.* 1 Append. Cp. also other Greek adjectives where English employs adverbs or adverbial phrases, as πρῶτος, δεκαταῖος, σκοταῖος, μεσημβρινός. K.-G. 1. 273–76.

727. μαλθακιστέα: plural impersonal verbals in -τέα are found in A. 394, 480, L. 122, 124, 411, 450, R. 1180, Pl. 1085. The whole number of such in Greek from Hom. to Aristot. is very small. C. E. Bishop *A. J. P.* 20 (1899), 125 ff.

729. τίς ἄν δῆτα is taken as the tragic wish-question (= *utinam aliquis*) by Blaydes and Kaehler; for the formula see K.-G. 1. 235. Van Leeuwen takes it rather as an indignant question (*quis tandem*), and otherwise interprets differently. It must be conceded to van L. that the almost invariable form of these wish-questions is not τίς ἄν but πῶς ἄν. I note but three passages where τίς ἄν is so taken (Aesch. *Agam.* 1450, Soph. *O. C.* 1100, Eur. *Alcest.* 213), while πῶς ἄν is found in Soph. *Aj.* 387, *El.* 660, *O. T.* 765, *O. C.* 1457, *Phil.* 531, 794, 1214, Eur. *Alcest.* 864, *Her. Fur.* 487, *Hippol.* 208, 345, *Iph. T.* 627, *Med.* 97, 173, *Orest.* 1052, *Suppl.* 796, Arist. *A.* 991, *E.* 16, 1324, *P.* 68, *Th.* 22. Further, δῆτα nowhere appears in these wish-questions (except in *O. T.* 765, if indeed that be a wish-question), whereas it fre-

quently appears in others, as after *τίς ἄν* in Arist. E. 1209, V. 1176, after *πῶς ἄν* in E. 17, 82, N. 79, Av. 201, L. 912. — And yet the interpretation of Blaydes seems preferable.

731. *φέρε νυν ἀθήσω* : for *φέρε* with aor. subjv. *ἴδω* see n. on 21. With aor. subjv. of other verbs *φέρε* is used in E. 113, N. 731, V. 54, 148, 848, 993, 1497, P. 234, 361, 959, 969, L. 238; 864, 890, 916, Th. 915, Ec. 28, Pl. 768, 964 ; with present subjv. V. 906, 990, P. 252 *ἐπιχέω* (aor.?), R. 291, 502, Ec. 725, 869, Pl. 790 *ἐπιχέω* (aor.?) ; with aor. subjv. in quest. E. 706, V. 826.

732. *μὰ τὸν κτέ.* : the same verse-end in A. 59, 101, E. 14, 1041, P. 16, Av. 263, 439. Cp. *μὰ τὸν Δί'*, *ἐγὼ μὲν οὖ* Av. 1497, Ec. 553, Pl. 359, 444, 971.

739. *ὅπως ἄν* : c. subjv. as an object-clause ; GMT. 348, K.-G. 2. 375.

742. *ὀρθῶς διαιρῶν* : on this Socratic and sophistic business of *διαίρεσις* see Plato *Charm.* 163 *d*, *Phaedr.* 266 *b*, 273 *e*, *Protag.* 339 *a*, 341 *c*, *Lach.* 197 *d*, Xen. *Mem.* 4. 2, 4. 5. 12, and perhaps Thuc. 1. 84. 3 where the Spartan Archidamus boasts that his people, unlike some others, believe *τὰς προσπιπτούσας τύχας οὐ λόγῳ διαιρετάς*.

743. *ἀπορηῆς* : admits not only the acc. of a neuter pronoun or adj. (*ταῦτα, ὅ, etc.*), but also a substantive acc., as *τὸ πῦρ ἀπορῶ* Plato *Crat.* 409 *d*.

748. *τὸ τί* : 775, V. 818, P. 696, 826, Av. 1039, R. 7, 40, Pl. 902 ; cp. *ὁ ποῖος* 1233, 1270, A. 418, 963. K.-G. 1. 625.

749 *f*. *τὸ παλαιὸν ᾤοντο αἱ φαρμακίδες τὴν σελήνην καὶ τὸν ἥλιον καθαιρεῖν* (schol. Apoll. Rhod. 3. 533). See Plato *Gorg.* 513 *a*, Menander *Θεττάλη* (K. 3. 65) a comedy "complexa ambages feminarum detrahentium lunam," Verg. *Ec.* 8. 69, Ov. *Metam.* 7. 207, 12. 263, Tibull. 1. 2. 43, 1. 8. 21 ; Rohde 2. 88. | *εἰ* : *supposing* ; cp. L. 191, and questions of the type *τί δῆτ' ἄν* 154, 769, L. 399, or *τί δ' ἄν* Th. 773.

755. *ὅτιή τί δή* : *quia quid?* so Pl. 136. Variations of the simple quest. *τί* for *διὰ τί* are numerous, as *τιή* (E. 126, 731, P. 927, Ec. 796, 1086), *τιή τί δή* (V. 1155, P. 1018, Th. 84), *ὅτιή*



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φθείρομαι, or by the compounds ἀπο-, ἐκ-, προσ-, or ἀνα-, all roads alike leading to Hades. Also one can ἔρρειν, βάλλειν, αἶρεσθαι, βαδίζειν, πλεῖν, or σχεῖν ("put in to shore") ἐς κόρακας. "ὡς ἀλὶ καὶ γαίῃ ξυνὸς ὕπεστ' Ἀΐδης." For exx. of compounds see E. 892, P. 72, Av. 916, Ec. 248.

791 ff. It is noteworthy how many Greek dramas at very near the middle point take up a new subject, enter a new phase, introduce a new personage as centre of interest, or proceed from prayer and preparation to fulfillment and result. If one is interested, let him turn, having noted the whole number of verses in each play, to Aesch. *Prom.* 562, *Pers.* 526, *Suppl.* 523, *Agam.* 782 (or 810?), *Cho.* 510, *Eum.* 566; Soph. *Aj.* 719, *O.T.* 726, *O.C.* 886, *Ant.* 626, *Tr.* 662, *Phil.* 729; Eur. *Alcest.* 567, *Bacch.* 660, *Hec.* 657, etc.; Arist. A. 626, E. 691, N. at this point, V. 760, etc. Here the centre of interest shifts from father to son. — The principle of symmetry seems to work as imperiously in the Greek drama as it does in a Greek sentence when dividing it into two balanced clauses marked by μέν . . . δέ.

792. ἀπο . . . ολοῦμαι: tmesis is said to be employed by Arist. only in epic and tragic phrases or parody, and in lyric passages, and usually with only single monosyllabic words intervening, as δέ, τε, γάρ, οὖν; A. 295, N. 792, 1440, V. 784, P. 1092, 1274, Av. 346 (1070), 1456, 1506, L. 262, 263, 1280–85, R. 1047, 1106, Pl. 65. Bachmann *Conject. Arist.* 101, K.-G. 1. 535. But it should be noted that tmesis is practised by Hdt. (Ionian) and by Herodas *Mim.* 7 114.

794. Zielinski 293 ff. makes clear the fact that iambic trimeters spoken by the κορυφαῖος are in tragic style, i.e. admit of few resolutions of the long syllables and next to no "cyclic" anapaests. Cp. 799, 1454 f., 1458–61.

797. ἔστι μοί γε: so Thiersch with some inferior MSS., γε stressing not μοί of course but ἔστι; "I have a son, but —." The reading ἔστ' ἔμοιγε "I have a son," seems hardly the sense required.

798. Ὁν ἀλλά . . . γάρ κτέ. cp. V. 318 ἀλλ' οὐ γὰρ οἶός τ' εἶμι'

ἄδειν, τί ποιήσω, Eur. *Hel.* 1385–87, *Med.* 1344–46, *Phoen.* 891–94. | τί πάθω: Av. 1432, L. 884, 954, Ec. 860, Pl. 603.

800. τῶν Κοισύρας: R. omits τῶν, V. reads καί for it. Van Leeuwen on Th. 289 makes it probable that all three readings are wrong. He suggests ἔστ' ἐκ γυναικῶν εὐπτέρων καὶ (e.g. ἐπηρμένων).

801. ἴθλη: the standard form of Attic prose ἐθέλω, not θέλω, may be vindicated for Arist. if we do four things: (1) write ἴθλω with aphaeresis after words ending in a vowel (e.g. A. 198, 318, 355, 426); (2) make an exception in favour of the old phrase, ἦν θεὸς θέλη (or εἰ θεὸς θέλει) in P. 939, 1187, R. 533, Pl. 347, 405, 1188; (3) allow θέλω in tragic parody (e.g. Th. 908, R. 1468); and in extra-trimeter passages (Av. 407, 929); (4) alter the text in E. 713, L. 1216, Th. 412. So van Leeuwen *Vesp.* 493, K.-Bl. 1. 187.

802. οὐκ ἔσθ' ὅπως οὐ: A. 116, N. 1307, V. 260, P. 41, 188, Av. 52, Th. 847, R. 640, Pl. 871; οὐκ ἔσθ' ὅπως E. 238, 426, 879, 951, N. 1181, 1275, V. 212, 654, P. 102, 306, Av. 628, L. 1092, Th. 404, 882, Pl. 18, 51, 139; ἔσθ' ὅπως interrog. V. 471. Sobol. *Synt.* 157.

811. ἀπολάψεις fut. indic. as imv., as in 1352, V. 1225; GS. 269, K.-G. 1. 176. Cp. the interrog. fut. indic. as imv. in 633 n.

814. οὗτοι: in Arist. always stands first in its clause and verse, except in Th. 34 which Meineke emends; and always is followed by an oath except in V. 1122 and Ec. 522. The passages are: E. 235, 409, 435, 698, N. 814, V. 1366, 1396, 1442, P. 187, 1117, Th. 533, 566, R. 42, 667, Pl. 64, 364. Plato also makes large use of οὗτοι, but without oaths. For the derivat. of -τοι from σοι see Brugm. 248, 529. | ἐνταυθοῖ: = ἐνταῦθα, not un-Attic; 843, V. 1442, Th. 225, and in Att. inscriptions. Meisterhans *Gram.*³ 147, K.-Bl. 2. 304.

815. κλονας: the scholiasts say that only the stones of the house were left of Megacles' wealth, the rest being squandered, and that herein lies the jest. But the jest will stand, anyhow.

817. Δ(α) τόν: for this division of a tribrach, between the 2d

and 3d shorts, see Starkie *Vesp.* xl–xli — a brief clear summary of O. Bachmann's article in *Philol. Suppl.* 5. 239 ff.

818. ἰδοῦ: see n. on 82.

823. ἀνὴρ: in the full sense of the word; often, e.g. A. 77, E. 179, Thuc. 4. 27. 5 εἰ ἄνδρες εἶεν οἱ στρατηγοί, Hdt. 7. 210 Greeks at Thermopylae made it plain to Xerxes ὅτι πολλοὶ μὲν ἄνθρωποι εἶεν, ὀλίγοι δὲ ἄνδρες.

827. ἀλλὰ τις: other exx. of such ἀλλά: E. 955, P. 222, Av. 98, 1015, Ec. 928.

830. ὁ Μήλιος: i.e. Diagoras, for whom see Av. 1072 (with schol. and van Leeuwen), schol. on R. 320 (where probably δι' ἀγορᾶς should be read), Hermip. 42, ps.-Lys. *contra Andoc.* 6. 17, Diod. Sic. 13. 6. 7. His atheism won him mention in many later writers — Plutarch, Aelian *V.H.* 2. 23, Athenaeus, and others. Wilamowitz *Textgesch.* 80–84 has pieced together a coherent account of his life. Despite Av. 1072 some still hold that his flight from Athens when condemned for impiety took place long before the Peloponnesian War. So Meyer 4. 105. Smyth 345.

832. μανιῶν: for plural abstracts see GS. 44, K.-G. 1. 16 f.

838. κατα-λούει: for the inflection see K.-Bl. 2. 478, Rutherford *New Phrynicus* 274.

839. ὑπέρ: not more in the sense *pro* than in the sense *loco*, ἀντί; so V. 1419, Th. 752, Antiph. 2 β 6, 3 δ 8, 4 δ 3, Isae. 7. 8, Hyperid. 1. 26. 15.

840. καὶ μάθοι: standing before the verb (especially common in interrog., relative, and conditional clauses), καί admits of various Engl. equivalents: *at all, really, just*, or an emphatic auxiliary verb *do, will, can*. K.-G. 2. 254. Exx. of καί in quest.: 1344, E. 342, P. 1289, Av. 1446, L. 526, 836, 910, Ec. 946, 1014, Aesch. *Agam.* 278, Soph. *Aj.* 1290, *Tr.* 314, Eur. *Hec.* 515, *Phoen.* 1354, Thuc. 6. 38. 4, Xen. *Anab.* 5. 8. 2, *Hell.* 1. 7. 26, 2. 3. 47, 3. 3. 11, Andoc. 1. 4, 1. 148, Lysias 12. 29, 24. 12, 24. 24, etc.; in a relat. clause *supra* 785, Th. 461; in a conditional clause R. 737, Av. 508; in the main clause *infra* 1499, where see n.

841. ἄληθες: used thus κατ' εἰρωνείαν in A. 557, E. 89, V. 1223,



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863. ὀβολόν: for its incorporation into the relative clause see n. on 599. | ἡλιαστικόν: Aristot. *Ath. Pol.* 27. 3 ἐποίησε δὲ καὶ μισθοφόρα τὰ δικαστήρια Περικλῆς πρῶτος.

865. ἦ μὴν: the initial phrase not only of an oath (R. 1470) but also of any strong asseveration (V. 278, R. 104) or threat, in which case it is followed by a personal pronoun (N. 1242, V. 258, 643, 1332, Av. 1259, Ec. 1034, Pl. 608, frg. 198. 3) as here. Bachmann *Lex. Spec.* With ἦ μὴν cp. καὶ μὴν, just as with ἦ δὴ (= ἦδη) was compared καὶ δὴ in n. on 778.

868 f. νηπύτιος, τρίβων: probably borrowed from Euripidean wardrobe; for of the tragic poets he alone uses the word τρίβων in the sense *experienced*, and he, far more than the others, uses the epic νήπιος. Arist. here outbids him with νηπύτιος; and further in κρεμαθρῶν (869) allows a smooth mute with liquid to make "position," which Euripides does "more than the other tragedians" (K.-Bl. 1. 306).

870. τρίβων . . . κρέμαιο: for the process of the fuller see Hippocr. *περὶ διαίτης* 1. 14 (Littré 6. 490): οἱ γναφῆες . . . λακτίζουσι, κόπτουσι, ἔλκουσι, λυμαινόμενοι ἰσχυρότερα ποιέουσι, κείροντες τὰ ὑπερέχοντα καὶ παραπλέκοντες καλλίω ποιέουσι. See also the imprecation in Herodas *Mim.* 4. 78 πῶδὸς κρέμαιτ' ἐκείνος ἐν γναφῆως οἴκῳ. — The tone of the word in the sense necessary here and in V. 1429 is difficult to establish, as it would seem to be a usage of the street, yet is found in Euripides several times (*Bacch.* 717, *El.* 1127, *Cycl.* 520, *Med.* 686, *Rhes.* 625) and in Hdt. 4. 74.

876. καίτοι γε: juxtaposed, as εἴπερ γε (251); so Xen. *Mem.* 1. 2. 3, 4. 2. 7, *Cyr.* 3. 1. 38, Plato *Rep.* 332 a, 440 d, Antiph. 5. 74, Lys. 1. 42, 8. 11, 26. 16, 31. 10, Andoc. 1. 72, Lycurg. 90, Aesch. 3. 131, Demos. 7. 12. K.-G. 2. 152.

880. σκυλίνας: Naber's correction of the MSS. σκυτίνας.

881. πῶς δοκεῖς: a little group that has shrivelled to an adverb; A. 12, 24, Pl. 742, Araros frg. 13 (K. 2. 217), Eur. *Hec.* 1160, *Hippol.* 446. So πῶς οἶει R. 54, πόσον δοκεῖς Ec. 399, οἶδ' ὅτι οἱ ἴσθ' ὅτι (see n. on 39), οὐκ ἔσθ' ὅπως (802), δῆλον ὅτι, ἀμέλει (422), θαυμαστῶς ὡς, etc. K.-G. 2. 354 and 415. See also n. on εἰ δὲ μή 1433.

885. *πάσῃ τέχνῃ*: c. imv. or equiv. 1323, E. 592, L. 412, Th. 65, R. 1235, Ec. 366, 534, Lysias 19. 11, 19. 53 (*π. τ. καὶ μηχανῇ*). Cp. *πάντως* c. fut. indic. 1352.

887. *μέμνησο, ὅπως*: 1107, R. 1520; = *μέμνησο* c. inf. E. 496. Cp. the independent *ὅπως*-clause 882 and 257 n.

889. For game-cocks and cockfights see A. 166, E. 494–97 (c. schol. on 494), 946, V. 1490, Av. 71, R. 935 (?), Xen. *Conviv.* 4. 9, Hesych. and Suid. s.v. *ἔσκοροδισμένος*, Aelian *V.H.* 2. 28, Pliny 10. 21, A. Dieterich *Pulcinella* 239 ff. Note also the cockfight carved on the chief seat in the theatre at Athens, and on the calendar of the Metropolitan Church in Athens for the month of Poseidon (J. Harrison *Mythol. and Monuments* 278). Also vase paintings present cockfights or cockdances; see the frontispiece of Merry's edition of the *Birds*. | Arist. was not the first to imagine in contest the principles of Good and Evil in embodied form. Cp. the *Λόγος* and *Λογίνα* of Epicharmus, the *Ἀρετή* and *Κακία* of Prodicus contending for the youthful Hercules (Xen. *Mem.* 2. 1. 21 ff.); and so later Zethus and Amphion in Euripides' *Antiope* representing Life Active and Life Contemplative, and again 1900 years later Virtue and Vice staged in endless ways in the Morality plays of the fifteenth century (E. K. Chambers *The Mediaeval Stage* 2. 149 ff.). Cp. also the debate between *Πενία* and the advocate of *Πλούτος* in Arist. *Plutus*.

892. Here the usual diaeresis between the feet of an anapaestic dimeter is not observed; so in 947, A. 1143, V. 1482, 1487, P. 98, 100, 987, 1002, etc. See Christ 252 for the exceptions in both tragedy and comedy; cp. n. on 987.

896 f. Cp. *Acts of the Apostles* 17. 21 Ἀθηναῖοι δὲ πάντες καὶ οἱ ἐπιδημοῦντες ξένοι εἰς οὐδὲν ἕτερον ἠὲ κεύρουσιν ἢ λέγειν τι ἢ ἀκούειν τι καινότερον.

905 f. Hom. *Il.* 14. 203 Κρόνον εὐρύοπα Ζεὺς | γαίης νέρθε καθεῖσε καὶ ἀτρυγέτοιο θαλάσσης. Aesch. *Eum.* 641 (of Zeus) αὐτὸς δ' ἔδησε πατέρα πρεσβύτην Κρόνον.

906. *καὶ δὴ*: = ἤδη; *καί* being an intensive adverb (*even now*). Cp. V. 492, 1224, 1324, 1483, P. 178, 942, Av. 268, 1251, L. 65,

77, 601, 909, 925, Th. 266, 769, 1092, R. 604, 647, 1018, 1205, Ec. 500, 514, 582. For the whole clause see V. 1483, R. 1018.

907. Cp. Crat. 251 μῶν βδελυγμία σ' ἔχει; — πτερὸν ταχέως τις καὶ λεκάνην ἐνεγκάτω, A. 584 ff., Poll. 10. 76.

915. πολλοῦ: E. 822, R. 1046, Eurpol. 74. Cp. ὀλίγου 722.

916. διὰ σὲ δέ: an anapaest is rarely resolved into four shorts in anapaestic systems, though more freely in melic verses; cp. E. 503, V. 1015, Av. 688. Christ 242. Blaydes on Ec. 1156 compares Av. 1752, V. 1169 and would relieve the situation by pronouncing διὰ as a monosyllable, *quasi* ζά as in Aeolic.

922. For an excellent summary of Euripides' lost play *Telephus* see Starkie *Ach.* Excursus VI.

923. ἐκ πηριδίου: to be construed probably with γνώμας, not with the verb; for the definite article is not indispensable to a substantive when qualified by a prepositional phrase. Cp. A. 86 ὄλους ἐκ κριβάνου βοῦς, E. 1178 ἐφθὸν ἐκ ζωμοῦ κρέας, V. 1367 ἐξ ὄξους δίκην. Sobol. *Synt.* 82, K.-G. 1. 610.

932. ἔα: with synizesis. Christ 27, K.-Bl. 1. 226. It may occur when the first vowel ε is in the gen. sing. and plur. -εως, -εων (e.g. πόλεως in acc. sing. -εα (Πηλέα, Ἡρακλέα Th. 26), in nomin. -εως (λέως, ἴλεως, τεθνεώς), in adjectives of material in -εος (χρυσέου, σιδήρεα), and in manifold other forms (θεοῦ, νέου, etc.).

933. χεῖρ' ἐπιβάλλης: for conative sense of the present cp. L. 359, Ec. 261, 670, 1023; Sobol. *Synt.* 22. — Other *noli-me-tangere* phrases are (beside χεῖρ' ἐπιβάλλειν L. 440, Crat. frg. 277): χεῖρα προσβάλλειν (Eur. *Med.* 1254), χεῖρα προσφέρειν (L. 359, 436, 444, 471), χεῖρα προσάγειν (L. 893, χεῖρα βάλλειν ἔν τινι (Eur. *Med.* 1283), ἄπτεσθαί τινος τῷ δακτύλῳ (L. 365), ἄπτεσθαί τινος ἄκρῳ (Plat. com. frg. 128), 'προστιθέναι (Th. 569).

935. ἐπίδειξαι: addressed to each separately (σύ τε . . . σύ τε); cp. V. 452 ἄφες με καὶ σὺ καὶ σύ, Av. 131 ὅπως παρέσει μοι καὶ σὺ καὶ τὰ παιδιά. K.-G. 1. 79.

943. ῥηματλοισιν: used by Arist. only contemptuously of the deceiving phrases of demagogues and the clever epigrams of Euripides: A. 444, 447, E. 216, V. 668, P. 534.



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hymn, composed by Lamprocles, contemporary of Aeschylus and the Persian wars. See briefly Smyth 70 and 340, more fully Bergk *Poetae Lyrici Graeci*⁴ 3. 554 and 561, Wilamowitz *Textgesch.* 84 f. | Τηλέπορόν τι: composed probably by Κηδείδης (985 n.), though the schol. here writes it Κυδίας. Blass in *Neue Jahrb.* 133 (1886), 456, holds the Παλλάδα to be a specimen of the rhythm κατ' ἐνόπλιον (— ∪ ∪ — ∪ ∪ — — Παλλάδα περσέπολιν κλή|ζω πολεμαδόκον ἀγνάν), and the Τηλέπορόν τι βόαμα λύρας, an example of the κατὰ δάκτυλον (— ∪ ∪ — ∪ ∪ — ∪ ∪ —), as referred to by Arist. in v. 651 *supra*.

968. ἐντειναμένους: is the regular word for *stretching* (i.e. *setting*) words or voice to rhythm or tune. Plato *Phaed.* 60 d (Socrates made poems) ἐντείνας τοὺς τοῦ Αἰσώπου λόγους, *Protag.* 326 b οἱ κιθαρισταί . . . ποιητῶν ἀγαθῶν ποιήματα διδάσκουσι, μελοποιῶν, εἰς τὰ κιθαρίσματα ἐντείνοντες, Plut. *Sol.* 3 (Solon at first held poetry a pastime) ὕστερον δὲ καὶ γνώμας ἐνέτεινε φιλοσόφους . . . ἔνιοι δὲ φασιν ὅτι καὶ τοὺς νόμους ἐπεχείρησεν ἐντείνας εἰς ἔπος (*put into verse*) ἐξενεγκεῖν. Cp. ἐναρμόττεσθαι E. 989. | ἁρμονίαν: harmony meant for the Greeks the fitting together of high tones and low (ὀξύ and βαρύ) in succession (i.e. as the modern melody or “tune”), not simultaneously, as in modern “harmony.” See Arist. E. 985–96, Plato *Symp.* 187 a b, *Rep.* 398 d, *Lach.* 188 d, Aristot. *Polit.* 1342, 1290, Heracleides Ponticus in Athen. 624 c–26 a; D. B. Monro *Modes of Anc. Grk. Music* (1894).

969. καμπήν: as in 333 n. Not only Eur. affected this “Grecian bend,” with a new turn for every sign in the zodiac (R. 1327 κατὰ τὸ δωδεκαμήχανον Κυρήνης μελοποιῶν), but young Agathon was soon to trill “ant-runs” (μύρμηκος ἀτραπούς Th. 100), and even old Cratinus had quickened his tempo (ὁ ταχὺς ἄγαν τὴν μουσικὴν A. 851).

971. On Phrynus see schol. here (he took a prize as kitharode at the Panathenaea in 446 B.C., not 456), Pherecr. 145, Aristot. *Metaphys.* 1. 1. 1, Plut. *Moral.* 84 a, 220 c, 539 c, 1133 b, 1141 f, *Agis* 10 (the ephors of Sparta cut out his added two lyre-strings, to reduce the instrument to the Terpandrian seven), Athen. 638 c;

Smyth lxvi, Wilamowitz *Timotheos* 65 f., 73, 88 f., 94, Weil and Reinach on Plut. *De Musica* § 307, Proclus *Chrestom.* 320 a, 33.

972. πολλὰς: see n. on 507 for the ellipse.

981. ἀνελέσθαι: *to help oneself to food*; A. 810, Hdt. 4. 128, Theophr. *Charac.* 10. 8, Luc. *Conviv.* 42.

982. τῶν πρεσβυτέρων ἀρπάζειν: the gen. of the person despoiled, as in P. 1118, Av. 1460, Ec. 866; so with κλέπτειν V. 238, 1369, 1447.

983. κιχλίζειν: Bekk. *Anecd.* 271. 30, κιχλισμός: πορνικὸς γέλωσ πολὺς καὶ ἄκοσμος. Add to other exx. cited in L. and S. Herodas *Mim.* 7. 122 αὕτη σύ . . . ἡ μέζον ἵππου πρὸς θύρην κιχλίζουσα, Clem. Alex. *Paed.* 2. 5. — The interpretation, *to eat κίχλαι*, i.e. *dainties* or *dessert*, has little to support it, especially here where it would merely duplicate ὀψοφαγεῖν.

984. On the Dipolia and Bouphonia see J. Harrison 111, or Mommsen *Feste* 512. | τεττίγων: E. 1325, 1331, Thuc. 1. 6. 3, Athen. 512 c, 518 e, 525 f, Luc. *Navig.* 3, Aelian *V.H.* 4. 22; Studniczka in Classen-Steup Thuc. 1. 6, or briefly, M. M. Evans *Chapp. on Grk. Dress* (1893) 63, Gard.-Jev. 65. For a new interpretation of τέττιξ as = στλεγγίς, a golden or other metal frontlet rising above the forehead in front of the κόρυμβος, see F. Hauser in *Jahreshefte des oesterr. archaeol. Instituts* 9 (1906), 75–130, with a criticism of the same by E. Petersen *Beiblatt* thereto 78–86.

985. Κηδείδου: Mss. Κηκείδου. For the inscript. mentioning Κηδείδης, of about 415 B.C., see CIA. IV 1. 2. 79, No. 337 a (= Dittenberger 2, No. 702 = Roberts and Gardner No. 182). | ἀλλ' οὖν: A. 620, V. 1190, 1434, R. 1298; ἀλλ' οὖν . . . γε N. 1002, V. 1129, Av. 1408, Th. 710. See my note in *Selections from Plato*, on *Apol.* 27 c, Blaydes on *Nub.* 1002, K.-G. 2. 287. Cp. δ' οὖν 343 n. | ταῦτ' ἐστὶν ἐκεῖνα: cp. 1052. Usually the pronouns are singular and the copula omitted — τοῦτ' ἐκεῖνο, as in A. 41, 820, P. 289, Av. 354, L. 240, R. 1342; but ἐστί is present in P. 516, R. 318. Cp. ὅδ' ἐκεῖνος 1167, E. 1331, Soph. *O.C.* 138; τόδ' ἐκεῖνο Eur. *Med.* 99. K.-G. 1. 650.

987. In Greek anapaestic tetrameters διαίρεσις is so regular after the 4th foot that but three exceptions are usually conceded, viz. N. 987, V. 568, Av. 600. Christ 265. Yet even here Blaydes and van Leeuwen follow an inferior Ms. and read ἱματίοις προδιδάσκεις.

988. For the πυρρίχη at the Panathenaea see Lysias 21. 1 and 4, and the inscript. cited on v. 28: Η παισὶμ πυρριχισταῖς βοῦς· Η ἀγενείοις πυρριχισταῖς βοῦς· Η ἀνδράσι πυρριχισταῖς βοῦς. See also Athen. 630 d-31 c; J. E. Harrison *Myth. and Mon.* 347; W. Downes *Class. Rev.* 18 (1904), 101-06, who doubts if at this time the Pyrrhic dancers carried spear or sword; "the play was defensive, not offensive."

988 f. αὐτούς . . . ἀμελή: the same shift from plur. to sing. in 975, V. 553, 565, P. 640, L. 358, 1119, Th. 797, R. 1075, Ec. 302, 420, 665, 670, Pl. 331; K.-G. 1. 86 f. But the emendat. of τις for τῆς after ἀμελή is probably correct. — For the form Τριτογενεΐης see n. on 614.

990. πρὸς ταῦτα: c. inv. or in exhortation, common; 1433, A. 659, E. 760, V. 648, 927, 1386, P. 416, 765, 1315, Ec. 851, Aesch. *Prom.* 915, 992, 1030, 1043, etc. Cp. πρὸς τάδε 1030, P. 305.

991 ff. On the youth of olden time see Isoc. 7. 48 f., Plato *Theaet.* 173 c.

993. Cp. Xen. *Mem.* 2. 3. 16.

994. περί: c. acc. = *erga*, in one's dealings with; very common, e.g. A. 663, 696, E. 764, 812, 831, 873, 1208. Sobol. *Praeepos.* 206.

995. ἄγαλμα: cp. Plato *Symp.* 222 a, Demos. 25. 35. | ἀναπλήσειν is the reading of R, not ἀναπλάττειν, as commonly reported.

997. μήλω βληθείς: cp. Theocr. 5. 88, 6. 6, Verg. *Ec.* 3. 64.

999. τὴν ἡλικίαν: exx. of any save pronominal acc. after μνησικακεῖν seem to be lacking. Blaydes suggests here the gen. τῆς ἡλικίας.

1001. On Hippocrates, son of Aripbron, see Thuc. 4. 66 to end *passim*, Xen. *Mem.* 3. 5. 4, Diod. Sic. 12. 66, 12. 69, Plut. *Nic.*



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1020. Archelaus, pupil of Anaxagoras and teacher of Socrates, taught τὸ δίκαιον εἶναι καὶ τὸ αἰσχροὺν οὐ φύσει ἀλλὰ νόμῳ (Diog. Laert. 2. 16). See Introd. § 45.

1030. πρὸς οὖν τὰδ' : is the clear reading of RV. Blaydes seems uncertain of them.

1034. As Arist. distinguishes here Δίκαιος and Ἄδικος by the metres they use, viz. anapaestic tetrameters 959 ff. against the bickering iambic tetrameters 1034-88, so he distinguishes Aeschylus and Euripides in the *Frogs* (905, 1004), Cleon and the sausage-seller in *Knights* (761, 841).

1036. καὶ μὴν : for its double function (1st *yea verily* asseverative, 2d *and yet* adversative) see K.-G. 2. 137. Exx. of the first as here, with the following word emphasized by γε, are in vv. 4, 1353, 1414; of the second, likewise with γε, in 1185, 1441. | πάλαι : c. imperf. is variously rendered, not always according to GS. 222. Exx. in Arist. : E. 125, N. 1036, 1312, P. 414, 475, Av. 1019, 1670, L. 55, 1033, etc.

1037. ἅπαντα ταῦτα : cp. E. 99, P. 319, Crat. 186.

1041. πλεῖν ἢ : is beyond the pale of syntax; after it may stand a nomin. (Av. 1305, R. 90, Pl. 1184), gen. (as here), dat. (R. 18, 90), or acc. (A. 858, E. 444, 835, N. 1065, Av. 6, 1251, L. 589, R. 1129, Ec. 808). On equivalent modes of expression see K.-G. 2. 311, or O. Schwab 196, who counts about thirty different ways of saying "not more than 500 soldiers"! On the form πλεῖν, K.-Bl. 1. 216 and 641, Brugm. 210.

1045. Warm baths : Crates 15, Hermip. 76, Plat. *Legg.* 761 c, Gard.-Jev. 314.

1047. ἐπίσχεσ : intrans. and absolute; as in E. 847, V. 829, R. 522, 851 (cp. *supra*, 495); c. gen. Av. 1200 (τοῦ δρόμου), L. 742 (τοῦ τόκου); in fut. ἐφέξεισ = παύσει E. 915. | σε μέσον : resolution of the fourth foot just before the diaeresis is rare, yet see 1063, 1067 (cp. 1083), A. 1040, Th. 537, 542, 567; Christ 340. | For the wrestler's phrase ἔχω τινὰ μέσον (pass. ἔχομαι μέσος) cp. A. 571, E. 388, R. 469, Ec. 260. On ἄφυκτον passive see H. Richards *Arist. and Others* 27.

1051. The schol. quotes the poet Pisander on Heracles: τῷ δ' ἐν Θερμοπύλῃσι θεὰ γλαυκῶπις Ἀθήνη | ποίει θερμὰ λοετρὰ παρὰ ῥηγμῖνι θαλάσσης; see also Hdt. 7. 176, Athen. 512 *e f*.

1052 ff. In *Ran.* 1069 f., it is Euripides, "mouthing" these arguments in his tragedies, who empties the palaestrae.

1053. δι' ἡμέρας: so V. 485, P. 56, R. 260, 265, Ec. 63; with added ὅλης P. 27. δι' ἔτους V. 1058, διὰ νυκτός frg. 13.

1055. ἐν ἀγορᾷ τὴν διατριβήν: an emphatic leaping forward of attributive matter into predicate position (instead of τὴν ἐν ἀγορᾷ δ.). Cp. 1071, P. 1305, Pl. 338, Soph. *O.T.* 139, 269, 819 f., Eur. *Androm.* 215, Thuc. 1. 133 end (ἐκ τοῦ ἱεροῦ), 1. 137. 4 (πάλιν), 2. 7. 2 (ἐξ Ἰταλίας κτλ.), 2. 18. 3 (κατὰ τὴν ἄλλην πορείαν), 2. 38. 1 (καθ' ἡμέραν).

1056 f. ἄν . . . ἄν: repetition as in 977, E. 17, V. 171, P. 68, Av. 127, 505, 829, 1147, L. 191, 361, Th. 196, R. 914. GMT. 223.

1057. ἀγορητήν: for such word-play, concerned with the ambiguity of some single word, see K. Holzinger *De Verborum Lusu ap. Arist.* (1876) 21, where among many instances he cites A. 435, 759, N. 260, 479, 545, 639, 1496, 1507, V. 189, 191, 194, P. 42.

1058. ἄνειμι: so used in formal speech in Eur. *Herac.* 209, *Ion* 933, *Phoen.* 1207. Cp. πάρειμι 1075 *infra*, σκέψαι 1043, 1071, and the formal disposition of his matter (πρόθεσις) that Eur. makes in *Ran.* 908. These phrases and the whole tone of the present speech show how self-conscious and self-confident and schooled an art rhetoric had become even as early as 423 B.C.

| δῆτα: I know no other instance of δῆτα used as here. It is not the δῆτα either of quest. or of answer, nor that which enters into phrases; nor is the tone the same as in v. 6 (imprecation) or v. 269 (prayer), where also it follows a verb. A temporal or transition word is wanted. But δῆτα is neither.

1064. On Peleus and his troubles: Pind. *Nem.* 4. 56, 5. 26, Apollodor. 3. 12, Hor. *Carm.* 3. 7. 17.

1065. οὐκ: for like use of ἐκ see E. 181, N. 47, V. 266, 526, P. 1185, Av. 13, Ec. 432, 684, 686, Pl. 435. | τῶν λύχνων: *i.e.* the lamp market; so τὰ ὄρνεα, οἱ ἰχθύες, τὰ λάχανα, τὰ σήσαμα, τοῦ-

λαιον, ὁ οἶνος, αἱ χύτραι, αἱ μυρρίναι, τὰ σκόροδα, τὰ κρόμμυα, etc. | ἢ **τάλαντα πολλά**: van Leeuwen reads ἢ ἑκατὸν **τάλαντα**, i.e. ΗΗΤΑΛΑΝΤΑ, where Η = ἑκατόν. But this Η disappearing by haplography, **πόλλά** was supplied to fill the verse.

1066. οὐ μὰ Δῖ οὐ: R. 645, 1043, Pl. 704, Xen. *Oecon.* 1. 7, 21. 7, *Conviv.* 2. 4. A like ἀνα-δίπλωσις, or repetition, of the negative with intervening words in 1470, A. 421, E. 1309, V. 1496, R. 493, 1308, K.-G. 2. 204, Rehdantz on Xen. *Anab.* 7. 6. 11.

1074. The quest. was not new. In old Ionia Mimnermus had asked τίς δὲ βίος, τί δὲ τέρπνον ἄτερ χρυσῆς Ἀφροδίτης (frg. 1).

1076. The condition is expressed in parataxis, not hypotaxis (i.e. co-ordination, not sub-ordination); so Av. 78, Th. 405, Ec. 179, 197, Hdt. 4. 118, 5. 92, Eur. *Androm.* 334, *Orest.* 646, comic poets in K. 2. 148 (frg. 34. 4), 277 (frg. 4. 4), 453 (frg. 6. 13-16), 512 (frg. 107), Demos. 3. 18, 18. 198, Paul *Epist. Corinth.* 2. 11. 22, James 5. 13 f., etc. K.-G. 2. 233 f.

1077. A like picture of the defendant, helpless from lack of rhetoric, in Plato *Gorg.* 486 b.

1080. ἐπ-αν-ενεγκεῖν: the characters of Euripides thus "refer" the precedent of a crime to the gods in *Troad.* 948, *Hippol.* 451 f., 474, *Iph. T.* 390, *Bacch.* 28 ff. Cp. Plato *Legg.* 941 b, *Euthyph.* 5 e.

1103 ff. The text-note follows van Leeuwen.

1115. τοὺς κριτάς: other exx. of this syntactic fusion (and confusion): 1148, Av. 652, 1269, L. 63, 408, Pl. 200. See n. on 479. — For like direct appeals to the judges see n. on Introd. § 98 toward end.

1117. ἐν ᾧρᾳ: *betimes, in good season*; V. 242, 689, P. 122, Ec. 395. But ἦρος ἐν ᾧρᾳ *supra* 1008 is different.

1119. καρπὸν: a collective singular, as κέραμος 1127; so πλίνθος, κάλαμος, δῆς, ἀσπίς, ἵππος, etc. GS. 56, K.-G. 1. 13. | τε καὶ τᾶς: the Mss. have τὸν καρπὸν τεκούσας ἀμπέλους, much like 281 καρπούς τ' ἀρδομένην ἱερὰν χθόνα. It may be the true reading, but seems rather poetic for the business-like *πρῶτα μὲν . . . εἶτα* and the prose level of the whole passage.



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1149. *ὄν*: may well enough call back to *νίον* over the nearer *λόγον*, since *νίον* stands high in the thought (hence its prolepsis), while *λόγον* lies low almost in parenthesis. Good delivery will guard against misunderstanding.

1151. *ὥστε*: c. opt. and *ἄν*, A. 944, Av. 1126; c. fut. indic. 1342. GMT. 602.

1152. *κεῖ*: Streps. is referring to his own case, hence *εἰ* c. indic., the mood of *facts*. In the next verse Socrates generalizes for-all cases, hence *κἄν* c. subjunctive.

1154. Quoted from Euripides' *Peleus*, frg. 623. — For *τάρα*, not *τᾶρα*, see K.-Bl. 1. 331 Ann. 3.

1156. Sweeping imprecations upon an enemy (*αὐτός*, *γένος*, *οἰκία*, *παιδία*, etc.) are common: Antiphon 5. 11, Andoc. 1. 98, Lysias 12. 10, Demos. 23. 67, 47. 70, especially the comic one in Arist. *Ran.* 587 f.

1158. *οἷος*: a relat. clause in causal relation to the preceding, as in 699 after an exclamation. See also n. on causal *ὄτε* 7, causal *ὅστις* 42, concessive *ὅς* 579, *ὡς* 209, and *ὅς* 1226. The type here is a common one from Homer down; cp. *Od.* 4. 611 *αἵματος εἰς ἀγαθοῦ φίλον τέκος, οἷ' ἀγορεύεις*, "you are of good blood, dear lad, *the way* you talk." The antecedent is no particular word in the main clause, but the *main clause itself*, the truth of which is measured in so far as the relat. clause is true. This is usually expressed in Engl. by the demonstr. *such*, *so*, etc. Perhaps the Greeks also felt the connection as parataxis rather than hypotaxis, the relat. stem being by origin demonstrative. See my *Selections from Plato* 446 f., K.-G. 2. 371, and for further exx. Arist. *Thesm.* 461, 712 (van L.'s reading), 878, Pl. 775, V. 1451, Eur. *Hippol.* 1079, *Ion* 799, Soph. *O. C.*, 1428.

1165. Eur. *Hec.* 171–74 *ὦ τέκνον, ὦ παῖ δυστανοτάτας· ματέρος, ἔξελθ' ἔξελθ' οἴκων· αἶε ματέρος αὐδάν.* | *παῖ*, ἔξ-: hiatus (with no correption or elision) is permissible in interjections and address; A. 971 *εἶδες ὦ εἶδες ὦ* (cretic), V. 297 *ὦ παππία· ἦδιον.* K.-Bl. 1. 197.

1166. *σοῦ πατρός*: see n. on 474.

1168. *ὦ φίλος*: need not be a nomin. for voc., but an exclam-

atory nomin., as A. 27 ὦ πόλις, V. 900 ὦ μιὰρὸς οὗτος. But there is emotion either way.

1170. *ιοῦ* : τὸ *ιοῦ* ἐπὶ χαρᾶς περισπᾶται (schol.). If this is true — and from analogy of ἀληθές — ἄληθες, ἦ — τιή, and other such shifts and changes there is no good reason to doubt it, we should accent *ιού* in N. 1, 1321, 1493, E. 451, V. 931, P. 110, 1191, etc., but *ιοῦ* in E. 1096, P. 317, 345, Av. 193, etc. In N. 543 it is indifferent, in R. 653 there is comic ambiguity. Yet see Ellendt-Genthe *Lex. Soph.*, or Bekk. *Anecd.* 1237.

1172. *μέν γε* : no contrast expressed ; so A. 154, L. 1165. See also n. on 1382. | *ἔξαρνητικός* : for a parody on the fashionable formation of adjectives in *-ικός* see E. 1378, V. 1209.

1175. *ἀδικοῦντα . . . κακουροῦντα* : from Plato *Crito* 49 *b c* it is clear that the difference was more in word than in deed. | *οἶδ' ὅτι* : see n. on 881.

1176. *βλέπος* : van Leeuwen on R. 562 lists many "looks." One could look (*βλέπειν*) *δριμύ, κλέπτον, θυμβροφάγον, ναύφαρκτον, ἀστραπάς, νᾶπυ, κάρδαμα, σκύτη, ὀπόν, πυρρίχην, αἰκίαν, ὀρίγανον, ὑπότριμμα, Ἄρη, ὄμφακας, τιμᾶν* (V. 847).

1178. *δὲ δὴ* : *well now, but then, well but*. With *δὴ* we mark a point or stage in our progress, finishing something and making a fresh start. It is a collocation frequent in the reasoning Plato ; see my *Selections from Plato* on *Apol.* 24 *d*. In Arist. it appears, perhaps by accident, only in questions, except in Av. 1660, viz. N. 1178, V. 858, P. 227, Av. 67, 112, 155, L. 599, Th. 608, R. 158, 805, 865, Ec. 542, Pl. 264.

1183. *εἰ μὴ πέρ γε* : the same order in Xen. *Oecon.* 1. 13, 7. 17, showing that sometimes the affinity of *εἰ-μὴ* prevails over that of *εἰ-πέρ*.

1195. *ὑπανιῶντο* : reciprocal middle ; GS. 149, K.-G. 1. 107.

1198. *προτένθαι* : Moimmsen *Feste* 338, Athen. 171 *c*.

1199. *ὑφελόατο* : Ionic form of opt. found also in E. 662, P. 209, Av. 1147, L. 42. K.-Bl. 2. 78. As all exx. stand at end of iambic trim. exc. E. 662, perhaps metrical need suggested its use, as with *-μεσθα* (576 n.).

1202. ἡμέτερα . . . τῶν σοφῶν : so A. 93 τόν γε σὸν τοῦ πρέσβεως (ὄφθαλμόν), Pl. 33, Hom. *Il.* 3. 180 δαῆρ αὐτ' ἐμὸς ἔσκε κυνώπιδος, Soph. *O.C.* 344, *Tr.* 775, *Phil.* 1126, Eur. *Hec.* 430, *El.* 366, 1195, *Cycl.* 244. K.-G. 1. 282 f.

1203. ἀριθμός : *mere ciphers*; so Eur. *Herac.* 997, *Troad.* 476. | ἄλλως : with subst., frequent; Blaydes cites some thirty instances from prose and poetry. K.-G. 1. 610.

1205. ἐπ' εὐτυχίαισιν : ἐπί of cause or occasion, with συμφοραῖς, ἀγαθῇ τύχῃ, νίκη, etc. Sobol. *Praepos.* 152 cites E. 406, 411, 655, 1318, 1320, V. 869, 1046, L. 1276, 1293, Th. 1049, Ec. 1181. | μούγκωμιον : crasis of -οι and ε-; so οὔμοί E. 1003, μούχρησε V. 159, καιτούστι V. 599, μέντοῦγώ R. 971. K.-Bl. 1. 222.

1207 f. ὡς . . . χοῖον : instructive on the parallel functions of ὡς and οἶον. Cp. Th. 702 f., and see n. on 1158.

1214–1302. In the two scenes here following it is Streps. himself who plies sophistry successfully against his creditors, and not the young graduate, as we might expect. It has been argued from this that the education of Pheidip. formed no part of the original play, since it is matter of record that the ἀγών between the two Λόγοι was absent therefrom.

1214. ἄνδρα : = *one* = German *man* = French *on*; so Av. 1319, Plato *Phaed.* 114 d (*bis*), *Symp.* 178 d, Soph. *O.T.* 314, 504, *Phil.* 1228, and often, especially when joined c. partic. as Plato *Phaed.* 63 e ἀνὴρ ἐν φιλοσοφίᾳ διατρίψας, 76 b, *Gorg.* 484 a, *Lach.* 188 c. See Ast *Lex. Plat.*, Ellendt-Genthe *Lex. Soph.*

1215. τότε : often needs care in translation, even when clear in its reference; so 1456 (*in the first place*), E. 483, P. 694, Av. 24 (*before*), R. 136, 550 (*that time*), Pl. 834, 1117, etc. Thuc. 1. 101. 2, 3. 69. 1, 4. 46. 1, 4. 101. 3, 5. 4. 4, 5. 6. 1.

1221. καλοῦμαι : cp. Av. 1046, V. 1417 for this formula — acc. of person, gen. of charge or of claimed damages, ἐς c. acc. of time.

1226. ὄν : a use of the relative by no means rare, where the antecedent is easily felt, though not at first sight found. Such relat. clauses often give the circumstances quasi-causally, like ὅτε-



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them being also a tragic poet) see V. 1501 ff., P. 782 ff. with scholia; also Th. 440, Plat. com. frg. 134. For Xenocles the tragedian son, composer of the *Licymnius* here ridiculed, see further Th. 169, R. 86, Aelian *V.H.* 2. 8, who tells us that Xenocles won the prize over Euripides in 416/15 B.C.

1263. *κατὰ σεαυτόν*: *κατά* separative, akin to its distributive use; so 194, A. 1019, E. 513, V. 786, 1021, 1493, Av. 564, Ec. 837, and often in Plato e.g. *Phaed.* 64 c, 66 a (*bis*), 66 e.

1267. *ὦ τᾶν*: E. 494, 1036, N. 1432, V. 373, 1161, P. 721, 1113, 1220, 1264, Av. 12, R. 952, 1243, etc. K.-Bl. 1. 520 f. "Erklärung bestritten."

1269. *μέντοι*: inserted in the phrase *ἄλλως τε καί* as in Plato *Apol.* 35 c. So *πάντως* in Aesch. *Prom.* 636, *Pers.* 689, *Eum.* 726, etc.

1273. With the play on *ἀπ' ὄνου* and *ἀπὸ νοῦ* cp. Diog. Laert. 2. 118 *ὁ Στίλπων ἰδὼν τὸν Κράτητα χειμῶνος συγκεκαυμένον, ὦ Κράτης, εἶπε, δοκεῖς μοι χρεῖαν ἔχειν ἱματίου καινοῦ· ὅπερ ἦν νοῦ καὶ ἱματίου.* So Diogenes the Cynic *ἰδὼν ἱματιοκλέπτην ἐν τῷ βαλανείῳ ἔφη Ἐπ' ἀλειμμάτιον ἢ ἐπ' ἄλλ' ἱμάτιον;* (Diog. Laert. 6. 52). Athen. 616 c Lysimachus jeered concerning his wife Arsinoe by changing the verse *κακῶν κατάρχεις τήνδε μούσαν εἰσάγων* to *τήνδ' ἐμούσαν.* So Arist. *Ran.* 304 *ἐκ κυμάτων γὰρ αὐθις αὐ γαλήν ὄρω* is a comic perversion of *γαλήν' ὄρω.*

1274. *εἰ βούλομαι*: expresses the condition of *ληρῶ* not as a fact, but as a judgment: "*Do you judge* that I talk nonsense, if (or because) I wish, etc.?" Hence *εἰ* here = the *ὅτε* of v. 7 (see n.). Sobol. *Synt.* 90 b so classes the conditions with *εἰ* in 1284, 1339, A. 307, E. 347, V. 62, 442, 466, 503, 535, 956, 1050, Th. 540, R. 1449, Ec. 1098, Pl. 910, 1146.

1276. *ὥσπερ*: *as it were*; A. 193, V. 395, P. 234, Th. 869, Plato *Phaed.* 66 b, 88 d, *Apol.* 18 d, 22 a, and often.

1279 f. *Διογένης ὁ Ἀπολλωνιάτης (φησὶν) ὑπὸ ἡλίου ἀρπάζεσθαι τὸ ὕδωρ τῆς θαλάσσης* (schol. *Apol. Rhod.* 4. 269). *ὁ ἥλιος ἀνάγει καὶ ἀναρπάζει τοῦ ὕδατος τό τε λεπτότατον καὶ κουφότατον* (Hippocr. *περὶ ἀέρων* c. 8 *init.*).

1287. τί δ' ἄλλο γ' ἤ: so 1447, 1495, P. 103, 923, Av. 25, R. 198, Ec. 395, 771, Pl. 1172, Aesch. *Sept.* 852, Plato *Phaedr.* 268 b. Cr. τί δ' ἄλλο γ' εἰ μή E. 615; οὐκ ἄλλο τι ἤ = *merely, only*, and the quest.-phrase ἄλλο τι ἤ.

1288. πλέον πλέον: Bekk. *Anecd.* 108. 7 μικρὸν μικρόν, ἀντὶ τοῦ ἀεὶ κατὰ μικρόν, 108. 5 μᾶλλον μᾶλλον, ἀντὶ τοῦ ἀεὶ καὶ (l. κατὰ) μᾶλλον. Cr. R. 1001, Eur. *Iph. T.* 1406, Xen. *Cyr.* 7. 5. 39 (ὁ δ' ὄχλος πλείων καὶ πλείων ἐπέρρει), Aesch. *Pers.* 981 (μυρία μυρία, distributive duplication), *Mark* 6. 7 δύο δύο. See Schwab 367 f. — ἀεί c. comparat. is common, e.g. Xen. *Anab.* 1. 9. 19 ἀεὶ πλείω, 6. 3. 6 ἀεὶ πλείονες, *Cyr.* 7. 5. 5 ἀεὶ ἐγγύτερον, 8. 2. 22, 8. 3. 50.

1292. Cr. Anaxagoras frg. 5 Diels (= 14 Mullach) γινώσκειν χρῆ ὅτι πάντα οὐδὲν ἐλάσσω ἐστὶν οὐδὲ πλείω (οὐ γὰρ ἀνυστὸν πάντων πλείω εἶναι), ἀλλὰ πάντα ἴσα εἶναι. | δίκαιον: for a good study of δίκη, δίκαιον, see Weber 168–71.

1293. On the Greek attempt, here ridiculed, to base ethics on nature, see *Introd.* § 45 and note.

1295. πλείον: on the forms of πλείων in -ει- (required by Arist. throughout, except in πλέον) see Starkie *Vesp.* 662, K.-Bl. 1. 571.

1299. ἐπιαλῶ: used also V. 1348, P. 432, frg. 552, Phryn. 1, Thuc. 5. 77. 8.

1301. ἔμελλον: *knew I was to* —. A. 347, V. 460, R. 268. GS: 215, or in full A. Platt *Journ. Phil.* (Engl.) 21 (1893), 39 ff. | ἄρα: = ἄρα confirmative; so V. 3 (?), 460, 839, 893, Av. 161, 1308 (?), 1688, L. 933, Ec. 462, 672 (?), Pl. 579. Bachmann *Lex. Spec.* So used also in lyric and tragic poetry (a matter of metre); K.-G. 2. 318.

1302. αὐτοῖς τροχοῖς: *with very wheels, wheels and all*; K.-G. 1. 433 and 654, Brugm. 408. In Arist., without art. as here: E. 3, 7, P. 1288, Th. 826, R. 226, 476, Ec. 691; with art.: E. 849, N. 1302, V. 170, 1449, R. 560.

1306. ἀδανείσατο: for the *syllaba anceps* -το- see Christ 130.

1308. Cr. Hippocr. *Epidem.* 1. 26. 6 πυρετὸς ὄξυς ἔλαβε. 1. 26. 8 πῦρ ἔλαβε. 1. 26. 11 ῥῖγος ἔλαβε, etc., very frequent.

1309. ἔσως: not in the Mss., but, in its very inconcinnity with

οὐκ ἔσθ' ὅπως οὐ (*most certainly*), a conjecture very appropriate to this obscure and comically ominous prophecy.

1310. ἀνθ' ὧν : see n. on 623.

1312. πάλαι ποτέ : in Arist. only in the proverb πάλαι ποτ' ἦσαν ἄλκιμοι Μιλήσιοι Pl. 1002, 1075, V. 1060 (varied), in a tragic line P. 133, and in the present chorus ; hence is probably not a prose phrase. Bachmann *Conject. Arist.* 47.

1321. That Streps. brings with him his δῖνος is the suggestion of Huidhues *Neue phil. Rundschau* for 1898, p. 387.

1323. ἀμυνάθετε : K.-Bl. 2. 178 f.

1324. Ὁπ κάκωσις γονέων see R. 149, Andoc. 1. 74, Aeschin. 1. 28, Xen. *Mem.* 2. 2. 13, 1. 2. 49 ff.

1326. καὶ μάλα : = μάλιστα ; Alex. frg. 116. 8 (K. 2. 338), Philem. 64 (K. 2. 494), Straton 1. 26 (K. 3. 362). It is common in Plato. K.-G. 2. 540.

1332. ἐν δίκη : 1379, E. 258, V. 508, P. 628, Th. 830 ; in a double sense V. 421.

1345. σὸν ἔργον : 1397, 1494, Av. 862, R. 590, etc.

1352. πάντως : A. 347, 956, E. 232, 799, V. 603, 770, P. 1147, 1194, Av. 935, L. 495, Th. 805, 851, 984, 1012, R. 263, Ec. 604, 704, Pl. 273. | δράσεις : fut. = inv., 811 n.

1355. On symposiac singing and recitation see V. 1219-49, 1476 ff., E. 529, P. 1267, Ec. 679, frg. 223, Eupol. 361 (schol. *Nub.* 96) ; Smyth xcv ff. Theophrastus (*Charac.* 15) regards the refusal to sing or dance as a mark of αὐθάδεια.

1356. Κριόν : perhaps the Crius of Hdt. 6. 50, 6. 73.

1357. So Socrates and Euripides thought the symposium no place for music, but for sweet reasoning ; Plato *Protag.* 347 c-e, *Symp.* 176 e, Eur. *Med.* 190 ff.

1358. ὡσπερὶ : so N. 1360, A. 876, E. 270, V. 129, 1107, Av. 51, 1519, L. 115, always c. subst. except Av. 51 (c. partic.). | γυναῖκ' ἀλοῦσαν : on songs to lighten labour see Smyth 491, who mentions those for reaping, binding, winnowing, sowing, drawing water at the well, rowing, pressing grapes, etc.

1359. γάρ . . . ἄρα : protected by V. 1299, P. 22, 566, Ec. 91.



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1374. ἐντεῦθεν: *from that time on*; temporal also in E. 131, 543, A. 528, 530, 535, 539, V. 125, P. 426, 922 (ἐντευθενί), R. 154.

1376. For the large use of καί, εἶτα, ἔπειτα, καῖπειτα in plain tales by plain people, see 408 ff., V. 790–93, Av. 494–98; and the Gospel of Mark for long strings of καί's.

1378. ὦ . . . τί σ' εἶπω: at a loss for a name is also Demos. 18. 22, ὦ . . . τί ἂν εἰπὼν σέ τις ὀρθῶς προσείποι. So P. 520, Alex. 108. 4 (K. 2. 334), Xen. *Hell.* 2. 3. 47, Andoc. 1. 129, Demos. *Epist.* 3. 37.

1379. τυπτήσομαι: only by violence can one maintain Blass's distinction (K.-Bl. 2. 585) between the true fut. pass. in -θήσομαι, as an "Aktion der Vollendung," and a fut. mid. *used as pass.*, to express "Aktion der Dauer." Starkie lists the instances of such fut. mid. in Arist. on *Vesp.* 893. But θρανεύσεται E. 369, ἐκκυκλήσομαι A. 408, καλούμεθα V. 544, and σταθμήσεται R. 797 may all be taken as causative middle and not passive. So τυπτήσομαι here is *I shall get myself a beating*. In R. 817, ὄμματα στροβήσεται is merely *he will roll his eyes*.

1380–90. Cp. these details of infant-nursing with those deemed proper to epic poetry, in *Il.* 9. 488–91, and to tragedy in Aesch. *Cho.* 750–60. Are all three passages mock pathetic in varying degrees, or was such realism taken gravely in the grave poetry? In Arist., of course, there can be no doubt of the tone.

1382. μέν γε . . . δέ . . . δέ: in this scheme γε confirms the foregoing statement by citing instances ("asyndeton explicativum"). If only one instance is to be adduced, γε commonly appears in the form γούν (γε οὖν) or γάρ (γ' ἄρα), though sometimes alone, as in Av. 720. As here, so V. 564, Av. 1136, 1608, L. 589, 720, Th. 804, R. 290, Ec. 60, Pl. 665. See Frohberger-Gebauer's *Lysias* 13. 27 Anhang; and on γε Neil's *Equites*, p. 192.

1384. οὐκ ἔφθης φράσαι: on the very rare inf. (rather than partic.) c φθάνω, see K.-G. 2. 76; cp. the difference between inf. and partic. with αἰσχύνομαι. Since here the youngster was

always anticipated, and never got to the act of "phrasing" at all, the inf. seems to be preferable. But many editors write φράσας; and GMT. 903. 8 thinks the inf. c. φθάνω "more than doubtful." — On οὐκ ἔφθης . . . καί, see K.-G. 2. 65, and cp. Isoc. 4. 86, 5. 53, 8. 98, 9. 53, 16. 37, 17. 23, 19. 22.

1388. ἔξω ἔξ-: a like pleonasm in Av. 1107, ἔνδον ἐν-, Th. 265, and Pl. 231 εἴσω εἰσ-, Pl. 238 κάτω κατα-, etc. Bachmann *Conject. Arist.* 50. For a long list of redundancies see van Leeuwen on Th. 830.

1392. πηδᾶν, ὃ τιλ ἔξει: the Engl. often supplies *to see, know*, etc.; cp. A. 361, V. 1424, Av. 121, Pl. 678, and the εἰάν πως type (*in case, maybe, perhaps*) in A. 1031, V. 271, 399, 1409, 1515, R. 399, 644, 1517, Ec. 107, 123, etc. GMT. 489, Sobol. *Synt.* 48.

1396. ἀλλ' οὐδέ: *i.e.* (not only at no high price) *but not even*. K.-G. 2. 287. Cp. Demos. 19. 37 ἀλλ' οὐδὲ μικρόν, 21. 114 ἀλλ' οὐδ' ὀτιοῦν, 25. 5, 43. 49, proem 48 ἀλλ' οὐδὲ τὸ μικρότατον; common also in Lucian.

1402. πρίν: c. inf., though the main clause is negative; so only thrice in Arist. (here, P. 307, Ec. 589), while 54 other infinitives are normal in following an affirmative clause. Sobol. *Synt.* 156, GMT. 629, 627.

1415. With this interruption of the recited tetrameters by a ridiculous spoken trimeter, compare R. 665, where the spoken trimeters give place to a bit of song, and Av. 864 or Th. 295, where prayers are offered in prose, and Av. 1661, where a law of Solon is likewise given in prose. | δοκεῖς: *to think right, to approve*, the personal δοκῶ being sometimes used in the same sense as the impersonal δοκεῖ. On this see A. T. Murray in *Class. Phil.* 5 (1910), 488-93.

1427. τᾶλλα τὰ βοτά: a duplication of the article is common with ἄλλος, and indeed the rule, if an adj. or partic. be used as its substantive; see V. 665, 939, L. 999, Ec. 914, Pl. 996, Thuc. 1. 90. 4, 6. 15. 2, etc. K.-G. 1. 635. | ταυτ: not always visible or present is the thing indicated by the demonstrat. οὕτως. Kock

cites Pherecr. 145. 20, Menand. 462. 3, Metagen. 6. 5 (K. 1. 706), where the things referred to are absent.

1429. **ψηφίσματα** : E. 1383, Av. 1289, Ec. 812-22, frgg. 217, 584 also touch on this mania for decrees. See Starkie's good note on *Vesp.* 378.

1431. **τὴν κόπρον** : the "Philosophy of Dirt" indeed!

1433. **εἰ δὲ μή** : used so much (and properly) after affirmat. clauses in the sense *otherwise*, it came to be used, regardless of context, after negative clauses as well; as here, so P. 384, Av. 133, R. 629, V. 435. Exx. after an affirm. : E. 69, 1158, N. 1194, V. 428, 972, 1444, P. 262, etc. So fixed it became in form that it was used where **ἐὰν δὲ μή** would have stood, had the clause been written in full. GMT. 478, Sobol. *Synt.* 118. See also n. on 881 for like petrifications.

1449. **βάραθρον** : ὄρυγμά τι ἐν Κεϊριαδῶν δήμῳ τῆς Οἰνηίδος φυλῆς, εἰς ὃ τοὺς ἐπὶ θανάτῳ καταγνωσθέντας ἐνέβαλλον (Bekk. *Anecd.* 219. 8). "The long ravine (now filled in) to the west of the Observatory is undoubtedly the ancient Barathron. . . . It is partly artificial and is perhaps the oldest quarry used by the Athenians" (Baedeker's *Greece*³ 71). See E. 1362, R. 574, Pl. 1109, Xen. *Hell.* 1. 7. 20, Plat. *Gorg.* 516 *d*; W. Judeich *Topographie von Athen* (1905) 375. Cp. **ἐς τὸν Καιάδαν** Thuc. 1. 134. 4 with Steup's note.

1456. **ἡγορεύετε** : the Att. prose usage of this verb is carefully defined by Rutherford *New Phrynicus* 326.

1458 ff. This is the Greek doctrine from Homer down : *Il.* 19. 137, Theogn. 403, Soph. *Ant.* 621, Lycurg. 92, Trag. Adesp. 296 N.² In both directions, **εἰς καλὰ ἢ εἰς κακά**, the gods helped those that helped themselves. Aesch. *Pers.* 742 **ἀλλ' ὅταν σπεύδῃ τις αὐτός, χῶθεὸς ξυνάπτεται.**

1473. **τουτονί** : from Homer down, a contemptuous *this* or *that* (*iste*) is οὗτος, not ὅδε; V. 89, 210, R. 429. See Monro *Hom. Gram.* § 251, Rehdeutz *Index Demos.*, K.-G. 1. 644. On Meineke's suggestion **τουτουί** (*i.e.* Socrates) adopted by Kock, see Sobol. *Praepos.* 111. | **δίνον** : κεραμεῶν βαθὺ ποτήριον, ὃ καλεῖται



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1506 f. See n. on 201. | τί γὰρ μαθόντες : n. on 402. It is an idiom of the Greek showing correct logical feeling which asks the reason for a fact in this subordinated participial form and sets forth the important thing, viz. the fact itself, in the indic. ; so in the stereotyped questions τί μαθών, τί παθών (340 n.), and in others such as E. 342, 351, 1209, 1320, Av. 112, 407 ; K.-G. 2. 100 f.

1508. δίωκε, βάλλε : cp. A. 281, E. 251, V. 456, Av. 365, Eur. *Rhes.* 675, 685.

1511. τό γε τήμερον : cp. V. 833 τό γε παραυτίκα, P. 856 τὰ νῦν, Ec. 823 τὸ δ' ἔναγχος. K.-G. 1. 315 and 595.

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