"ONE great difficulty besets all schoolmasters in teaching the early stages of Greek and Latin. The pupil knows so little of the language that he can only prepare short passages for a lesson, and in a Term’s work he does not get far. Further, in his struggle with the language, he misses the general sense of what he is reading; in the effort to make out each individual sentence of Caesar, he becomes blind to Caesar’s meaning. Fighting his way through the thick jungle of a foreign tongue, he makes small progress, and (what is worse) soon losing all sense of direction, sees no further than the entangling words immediately under his eyes. It is difficult for a boy in such conditions to realize that the book is by a human being and on matters of real interest. The result is often boredom and sometimes a lasting distaste for the subject; and both education and the classics suffer. Nor is there any obvious remedy. If you try to read fast, you lose the accuracy and attention to detail which are absolutely essential in groundwork.

"THE PRESENT EDITION springs from two years’ public-school experience during the war, and was planned to meet the difficulty just described. The idea—which I believe to be new—is to translate about two pages of Caesar into English for every one page that is left in Latin. There is no idea of making Caesar easier. I have only tried, as far as is consistent with
preserving the due proportions of Latin and English, to retain in Latin the most interesting and typical passages. The lesson to be prepared will be a portion of Latin and a portion of English. The amount of the translated passages in the lesson will vary somewhat; but there is no reason why lessons should be mechanically uniform, and I do not think that any real difficulty will arise in this connexion.

"THE SYSTEM should secure four advantages:

1. Much more Caesar can be read than under the old method. Boys in "a lower-fifth form should be able to go through the greater part of "The Gallic War in a year. Some of it will indeed have been read "in English; but even in English Caesar is Caesar, and they will "have got a grasp of his great work as a whole.

2. It is generally agreed that more attention should be given in schools "to the subject-matter of the classics. But if considerable portions "are read in English, it will be impossible not to be aware of, and, "it is hoped, interested in, the story. The notes on the English "portions are particularly intended to call attention to points of "historical and literary interest.

3. At the same time, this method allows of full attention being given to "linguistic and grammatical points in the Latin portions of the text.

4. The English portions may be found useful for retranslation into "Latin Prose."

R. W. LIVINGSTONE.

[1. The Success of the Experiment]

THE welcome given by schools to the edition of Caesar's Gallic War, IV & V, has persuaded the Delegates that the method can be fruitfully applied to other writings and writers. They have secured the service as General Editor of Mr. R. W. LIVINGSTONE (Fellow and Tutor of Corpus Christi College, and author of The Greek Genius and its Meaning to Us, &c.), the originator of the method, and have in preparation, or projected, volumes drawn from Aeschylus, Aristophanes, Herodotus, Thucydides, Xenophon, Lucretius, Livy (two volumes), Caesar (several volumes, including a volume from the Civil War), Sallust, Tacitus, &c. Among those who are contributing to the series are Mr. Cyril Bailey (Tutor of Balliol College), Mr. Harold Butler (Professor of Latin in the University of London), Mr. C. E. Freeman (General Editor of the popular Junior Latin Series, &c.), Mr. John Jackson (translators of Virgil and Marcus Aurelius in the Oxford Translation Series, editor of Horace, Select Odes), Mr. D. C. Macgregor (Tutor of Balliol College), Mr. M. R. Ridley (Tutor of Balliol College), Mr. C. E. Robinson (of Winchester College), Mr. A. E. Zimmern (formerly Tutor of New College, and author of The Greek Commonwealth, &c.).

VOLUMES ALREADY PUBLISHED:—Caesar, Gallic War, iv-v; Caesar, Gallic War, vi-vii; Sallust, Jugurthine War.
THE CLOUDS
OF
ARISTOPHANES
Partly in the Original and
partly in Translation
WITH NOTES AND INTRODUCTION BY
CYRIL BAILEY, M.A.
JOWETT FELLOW AND TUTOR OF PALLIOI. COLLEGE
OXFORD
AT THE CLARENDON PRESS
1921
## CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>INTRODUCTION</td>
<td>5</td>
</tr>
<tr>
<td>TEXT AND TRANSLATION</td>
<td>31</td>
</tr>
<tr>
<td>NOTES</td>
<td>83</td>
</tr>
<tr>
<td>VOCABULARY</td>
<td>113</td>
</tr>
</tbody>
</table>
INTRODUCTION

The Clouds was performed at the festival of the Great Dionysia in 423 B.C. Aristophanes was then, according to tradition, only twenty-one years old, but had already produced four plays and established himself as one of the leading comic poets. He regarded The Clouds as the cleverest of his comedies (522), but nevertheless, to his great disappointment, was awarded the third prize only, Cratinus winning the first and Ameipsias the second. Stung by his defeat, he set to work to revise the play, adding some new incidents and rewriting much of the dialogue: but it was most probably never performed again. It is this revision which has come down to us, and there are several indications in the play as we have it that it was never completed.

In order to understand The Clouds and to appreciate it properly we must know something of the circumstances of the times, of Aristophanes' general outlook on political and social questions, and of the conditions of the performance of comedy at Athens.

§ 1. Athens and the New Spirit.

Like most persons of a conservative cast of mind, Aristophanes placed his ideal in the past. The great period in the history of Athens was in his view the period of the Persian Wars, and the pattern on which Athenians should be modelled, 'the heroes of Marathon' (986). They had been brought up on the good old lines of traditional Athenian education, which is described by
the Just Argument (961 ff.). They were taught to read and write and to learn by heart Homer and the old poets (1365 ff.), who trained them in the moral precepts by which they should guide their lives; they learnt, too, to play the lyre and to sing ‘the old songs’ (966), so as to take their part in the sober and cultured entertainment of an Athenian banquet (1355 ff.), and, finally, to train their body by gymnastics and physical exercises, in order to keep themselves in good health and ready for the service of their country (1005 ff.). As a consequence of this education the young generation of the early fifth century had grown up with a knowledge of self-control (962, 1060) and respect for their elders (993), with a belief in the gods and the sanctity of the oath (246, 818), and a profound admiration for the old poets who inculcated this unquestioning morality (1365). In public life they were content to leave the direction of affairs and the administration of justice to a few respected members of the great families, without any clamour for the rights and privileges of the democracy, and when, as in the Persian War, their country was in dire need, they took their place obediently in army or navy, ready to sacrifice all without thought of reward for the Athens which they loved.

But the sixty years which followed the defeat of the Persians had changed all this. The prominent part which Athens had played as the saviour of Greece had thrust upon her a headship, which she had herself converted into an empire: the Confederacy of Delos had become the Athenian Empire, and from leading equals she had passed to controlling subordinates and to depending for her own existence on their assistance and contributions. The position which Athens had assumed almost unconsciously, Pericles had consciously consolidated into a ‘tyranny’: Athens, developed and
beautified, was to be the great head of the 'alliance' and to hold an undisputed place as leader of all the Greek states. And now the consequences were being felt. The jealousy of the other states, and especially of Sparta, had led to war. For eight years at the time of The Clouds the Peloponnesian War had been in progress, and though in 425 B.C. the Athenians had won a conspicuous victory at Sphacteria, Attica was still subject to the yearly invasion of the Spartan army, and Athens was beginning to realize that her empire and, indeed, her very existence were at stake.

Such changes in the external position of the city could not but be accompanied by great alterations in the life and ideas of her citizens. Not only had her position thrust upon Athens a responsibility which demanded the co-operation of all, but the 'empire' had brought her into touch with other civilizations and ideas. While Greece herself had been content to develop slowly on the old lines, the Greek settlers abroad, stirred perhaps by their intercourse with people unlike themselves, had advanced to a stage of inquiry and discussion. In the Ionian settlements in Asia Minor men had long begun to feel that the traditional accounts of the nature and origin of the world contained in religious myth and poetry were insufficient, and to ask themselves in a very comprehensive spirit what the world is and what it is made of. Long before the Persian Wars, Thales of Miletus had propounded the first answer, and his speculations were continued by a line of successors, constituting by their various answers to the problem a kind of continuous debate. As the outcome of this new philosophy, whose gigantic guesses were yet based on considerable observation of natural phenomena, there grew up gradually a traditional cosmology, which was not merely a speculation as to the origin of the world but an explana-
tion in detail of the phenomena of weather, storms, winds, earthquakes, and so on: it was in fact the germ of natural science.

Towards the middle of the fifth century there was a similar movement at the opposite extremity of Greek civilization, in Sicily and Magna Graecia, where Pythagoras had already laid the foundations of philosophy about the end of the sixth century. There the chain of Ionian speculation was continued by Parmenides of Elea, by Empedocles of Agrigentum, and, in a spirit at once mystical and mathematical, by the followers of Pythagoras. But Sicily also developed her own characteristic lines of thought. On the one hand her medical schools led to inquiry and speculation in what we should now call physiology and biology: the structure and behaviour of animals became a matter of interest, which in its turn influenced the wider cosmological speculations of Anaxagoras of Clazomenae. On the other hand a new interest developed in the study of language, which was partly an inquiry into the origin and meaning of words, partly a consideration of the use of words in speaking: Gorgias of Leontini was perhaps the first professed teacher of a conscious art of rhetoric. This branch of Sicilian teaching spread rapidly, and in Aristophanes' time the most prominent of the teachers of rhetoric, besides Gorgias, was Protagoras of Abdera.

Concurrently with the spread of philosophy came a new influence in religion. The philosophers had turned the light of their inquiries on to the rather crude myths about the gods of the Olympian hierarchy, and had even questioned the whole anthropomorphism of the traditional religion. Thinking men of the Periclean age had thrown much of the old mythology overboard and had idealized in the persons of the chief gods—as, indeed, we see in the statuary of the period—great
conceptions of morality and beauty. But the majority had begun to feel the Olympian religion cold, and demanded something more intimate and personal to satisfy their religious needs. This demand had been largely supplied in the mystic religions, which gave to the individual initiation and a new religious life bound up to a great extent with revelations as to the existence after death. Under this influence the old Eleusinian mysteries of Demeter received a new stimulus, and both the Orphic mysteries and the wilder Corybantic rites of the ‘Great Mother’ spread widely in Greece itself.

It was impossible that the Athenians, ever ready ‘to hear some new thing’ and stirred into a new life by their political opportunities, should escape untouched by the new spirit which was abroad in the whole Greek world. The influence of the Ionian cities had long been strong in Athens, and the great development of commerce under the Empire not only took Athenians into all parts of the Greek world but brought men from the allied and other cities to Athens. And among them came the representatives of the new learning. Pericles had encouraged their presence, and invited Anaxagoras to take up his abode in Athens; through him a great stimulus was given to the ‘scientific’ side of philosophy. Gorgias of Leontini came on an embassy in 427; his oratory produced a great sensation, and he apparently remained in Athens some time teaching his new art. Later came Protagoras, who stayed long in Athens, and some schools were opened, where men might learn from the ‘sophists’, as they were called, the new learning which they had brought. All these teachers were no doubt conspicuous figures in the city about the opening of the Peloponnesian War. But they were ‘strangers and sojourners’, and the one genuine Athenian representa-
tive of the new spirit was Socrates himself. The Socrates whom we know from the writings of his followers Plato and Xenophon was in many ways a very different figure from the ‘sophists’—indeed they are at pains to distinguish him—and his interests, as he went about Athens asking questions, were rather in the mind of man and the principles of conduct; but the general public does not make fine distinctions, and in the popular mind Socrates became typical of the whole movement.¹

Now it is not hard to see how this introduction of a new spirit worked something like a revolution in Athenian conceptions of education. Indeed, we are perhaps better able to estimate it than previous generations of Englishmen: for we have the parallel of the great growth of natural science and ‘modern studies’ in recent years and the similar change which has been brought about in the traditional education of our schools. To the younger generation the old curriculum appeared narrow and ridiculously insufficient: it was no longer enough that they should know the literature of the past and play the lyre creditably and exercise themselves in the gymnasium and the wrestling-schools. They must know what was to be known of the constitution of the world and the movements of the heavenly bodies and the phenomena of the atmosphere, and they must learn, too, to speak and to take their part in public life and in the debates of the assembly. They turned eagerly to the ‘sophists’ for what they had to teach them, and they discussed and ‘researched’ on their own account.

Such an intellectual awakening was bound, in the long run, to have good results; and its fruits, as we know now, were the great oratory of the next century and the whole body of Greek science and philosophy. But at the time, like all great and sudden changes, it had its dangers:

¹ See below, p. 16.
it was at once a revolution and an intoxication. The questioning spirit knows no limitations and penetrates into every corner of life. If the old mythological explanations of the world must give place to scientific theory, then religion as a whole may be thrown over: 'Zeus is no longer king, but Vortex' (828). And if so, then the oath by Zeus is no longer binding (825), and the foundations of morality are shaken. The modern youth, again, with his enlightened ideas will learn to despise his elders, brought up on 'the old lines, and respect for parents, another bulwark of the old morality, will be swept away (1405 ff.). Both religion and morality were profoundly shaken by the new spirit, and at the time it was not easy to look ahead to a period when the balance would be regained.

Nor was it only in education that the new spirit was felt: it spread inevitably into other spheres. Literature naturally felt its force. Even Aeschylus, now the stronghold of the old school (1365), had long ago vexed his spirit with obstinate questionings as to the nature of the gods and the government of the world, and now Euripides had openly thrown off disguise and was attacking the morality of the old myths. Worse than that, he had degraded tragedy from its lofty position and brought it down to the level of ordinary life: his heroes and heroines were men and women 'of like passions with ourselves': they appeared in rags, in mean situations, and discoursed, like the 'sophists', on the problems of conduct.

In public life the influence of the rhetoricians was even more obvious. A ready field for the exercise of the art of speaking had been provided in the democratic law-courts, the *dicasteria*, which in the new constitution had almost entirely superseded the old aristocratic court of the Areopagus, and a stimulus to the litigious spirit
had been given in the assignment of pay to the jurymen. Here the young orator could display his talents, tickling the fancy of the jury and wheedling them to give the verdict he desired. Still more serious was the change in the Ecclesia, where the people assembled not to decide the fate of individuals but to settle the policy and action of the state. There the 'demos' was no longer content to trust the aristocratic leaders, taking their advice and leaving to them the conduct of affairs. Men wished now to ask questions for themselves, to express their opinions, and to count in decisions of policy. Thus there had gradually come to the fore a series of democratic leaders, trained, as Aristophanes loves to hint (876), by the 'sophists', who opposed the aristocrats, swayed the assembly, got themselves elected to office, and had the management of affairs in their hands. Pericles had no doubt been the first of these popular leaders, but he was by birth an aristocrat; since his time vulgar fellows of low birth had held the lead: Hyperbolus, the lamp-seller, and Eucrates, the hemp-seller, and above all Cleon, the tanner, who at the time of The Clouds had recently administered a serious rebuff to the aristocrats by succeeding in Pylos, where the aristocratic Nicias had failed. The 'demagogues' were the 'sophists' of politics. And now, since the outbreak of the war, the demagogues had had their chance: they had no 'stake in the country', the burdens of taxation and state duties did not fall on them, and they were backed by a rabble like themselves. For their own aggrandisement, and the profit they could reap from it, they were, as Aristophanes believed, prolonging the war and making what they could out of commands and embassies.

In all these ways, as the conservative of Aristophanes' time believed, the new spirit was working havoc with
Athenian life, and the root of it all was the new education. It had destroyed the ancient spirit of 'Their's not to reason why', and substituted the modern motto, 'What's that you say?' (1174). There was, no doubt, in reality another side of the picture. Though the new spirit might not be favourable to Athenian dreams of empire, and was in fact partly responsible for the disastrous end of the Peloponnesian War, yet it was a turning-point in Athenian thought and literature, and produced the philosophy which was perhaps the most lasting contribution of Athens to human progress. And if at the time its results were upsetting, in the end the balance would right itself, and morality be strengthened by the philosophic basis on which it was henceforth to rest.

§ 2. Aristophanes and his Comedies.

Meanwhile Aristophanes did not look beyond, but saw only too distinctly the evils of the present. The Old Comedy, it has often been said, was political and social: it dealt not so much with general types of character and plots of everyday life as with the affairs of the state and current matters of public life or society which were under discussion at the moment. The writer of the Old Comedy was regarded, indeed, just as was the tragedian, as an educator—only the education or advice that he gave was more immediate and particular. Aristophanes took his educational function very seriously, and made it the 'mission' of his life to attack the new spirit which he felt to be undermining Athenian life and policy. Looking back to the ideal times of the Persian Wars and seeing the spread of modern corruption, he hoped by ridicule and abuse—for he did not mind being offensive—to stem
the tide and guide his audience back to a nobler frame of mind.

Each of the manifestations of the new spirit which have been noticed is attacked in the comedies which we still possess—eleven saved out of the forty-four which he is said to have produced. Most of the themes—politics, certainly, and literature (in the constant attacks on Euripides)—run through all the plays, but each comedy has its special charge. The demagogues are attacked in The Knights (424 B.C.) in the person of Cleon, the prince of demagogues; the war-party and the continuance of the war in The Acharnians (425 B.C.) and again in The Peace (421 B.C.), written on the conclusion of terms with Sparta, which proved in the end but a brief pause in hostilities. The litigious ways of the Athenians and the corruption of the law-courts are dealt with in The Wasps (422 B.C.), and the aggressive claims of women in the later group of plays, The Lysistrata (411 B.C.), The Thesmophoriazusae (410 B.C.), and The Ecclesiazusae (392 B.C.). The new spirit in literature is the subject of The Frogs (405 B.C.), in which Aeschylus and Euripides are represented as engaging in a contest in the lower world, and Dionysus, who had journeyed to Hades to bring back his favourite Euripides, is seized with a sudden revulsion of feeling and chooses Aeschylus instead. The Birds (414 B.C.) and The Plutus (388 B.C.) stand rather by themselves, the former as a 'fairy extravaganza' not without political significance, and the latter as an example of the 'Middle Comedy', in which manners become a more prominent theme, though the social effects of wealth and poverty are also discussed.

In all these manifestations the spirit, in the view of Aristophanes, was one, and therefore the ultimate root of the evil must lie in education. Aristophanes had seen this early, and already, in his first play, The Banqueters
(427 B.C.), had introduced a dialogue between the two sons of an old Attic farmer on the merits of the old and new systems of education, which he almost certainly used as the basis of the contest between the Just and Unjust Arguments in The Clouds. And now, five years later, he returns to the theme and puts forward his views in a much more pungent and effective form. He will not merely have an abstract discussion, but will show in a clear and unmistakable picture what is the character of this new education and what are its effects: the audience shall see the inside of one of the new schools and learn what the pupils are taught and observe the result upon their morals. It shall be no mere vague ‘sophist’ either who shall be represented, but someone whom all the Athenians knew, some one who could not fail to be recognized.

But here a difficulty presented itself. As we have seen, the new philosophy had in fact two departments, originating in Ionia and Sicily respectively, which we may roughly call natural science and rhetoric. Now the plot of The Clouds requires reference only to the latter: if Strepsiades could learn the art, attributed to Protagoras, of making the worse argument appear the better, he would escape from his debts. But Aristophanes could not be satisfied with the mere exhibition of the sophistries of rhetoric, greatly as he has emphasized this point in the contest of the two arguments. He must show up also the pretensions of the scientists and demonstrate the fatal effect of their teaching on traditional religion and traditional morality. Now there was no one person in whom these two forms of teaching were in fact united, and if he were to keep to the strict truth Aristophanes would have been forced to have two protagonists, say Gorgias or Protagoras for rhetoric and Anaxagoras for science. But such a double butt would greatly dull the
humour of the play, and moreover none of these three foreigners was really well known to the ordinary Athenian. And so Aristophanes determined to concentrate all his attack on the well-known figure of Socrates as a type of all the 'sophists'. That in fact Socrates was as ready to attack the 'sophists' as Aristophanes himself, that his main interests were not in rhetoric or in physical science, ¹ that he did not take pay for his teaching or scoff at traditional religion, did not matter: he went about asking questions and producing a sceptical atmosphere, he was at any rate a 'philosopher', and that was enough. Just as in his earliest extant play, *The Acharnians*, Aristophanes selects the comparatively harmless soldier Lamachus as the type of the war-party, so now he will have Socrates as the representative of the new education.

*The Clouds*, then, in ridiculing the new education, was intended to cut away the roots of the new spirit. We may ask why Aristophanes should have taken up this conservative attitude which is the key-note of all his plays. In the known facts about him there is no sufficient answer. Though his Athenian citizenship was once called in question, there seems little doubt that he was in fact a true Athenian. He seems, too, to have had a connexion with the island of Aegina and to have owned property there: perhaps this gave him a sympathy with the farmers of Attica who saw their lands overrun in the Spartan invasions, and so naturally formed the backbone of the anti-war party. We must remember, too, that all the comic poets at Athens took the conservative side, and the suggestion has been made that their dependence on the official archon, who licensed their plays, and the rich choragus, who paid for them, may have inclined them to the view of the aristocrats and plutocrats, who

¹ Some recent writers have endeavoured to show that in earlier life at all events Socrates did take an interest in natural science.
once again were opposed to the war, because the financial burdens fell chiefly on them. There is no really satisfactory answer to the question, for we do not know enough, but there is no doubt as to the fact. Perhaps Aristophanes was born 'a little conservative'.

§ 3. The Clouds.

We must now consider what means Aristophanes employed to push his attack home in The Clouds, but we must never forget that it is a comedy: its weapons are not argument and refutation so much as ridicule and banter, and there are but very rare moments, such as the Parabasis and portions of the contest of the Arguments, where humour is lost in seriousness. We may first shortly analyse the plot of the play.

Strepsiades, an old Attic farmer, who has married a rich town-bred wife, is lying awake at night thinking of the debts he has incurred through his idle son, Pheidippides, who is given up to horse-racing and even talks of it in his dreams (1–40). He thinks over his past life and wonders how he can escape his debts. A brilliant idea seizes him, and, waking his son, he suggests to him that he should go to the neighbouring 'Thinking-School', where they can teach men to speak so as to win their causes 'both just and unjust'. Pheidippides refuses: Strepsiades threatens to cast him off and determines to go himself to the school and learn (41–130).

The door of the school is opened by a pupil who tells Strepsiades of some of the wonderful experiments which his master, Socrates, has recently carried out, and finally exhibits the other pupils engaged on their work of astronomy, geometry, map-making, &c. Strepsiades is unable to understand it all, but perceives Socrates hanging in a basket and 'looking down on' the sun.
He begs him to help in his troubles, and after some talk Socrates undertakes to initiate him and introduce him to his 'goddesses', the Clouds (131-262).

In answer to Socrates' prayer the 'goddesses' are heard singing a beautiful lyric chant, and ultimately they appear. A long dialogue ensues in which some of the 'meteorological' notions of the new school as to rain, lightning, thunder, &c., are brought out in contrast to the crude traditional ideas of Strepsiades, and finally Socrates agrees to teach the old man, and the Clouds hint at the blessings which are in store for him. He is ordered to lay aside his cloak and enter the 'Thinking-School' (263-509).

At this point occurs the Parabasis (510-626: see notes): after it is concluded, Socrates enters, in despair at the stupidity of his pupil. He orders him to come out and bring his 'mattress', and then proceeds to cross-examine him, in the manner of the 'rhetoricians', on metres and rhythms and some elementary points of grammar and the use of language. Strepsiades is unable to follow these abstract discussions and can only think of the concrete objects of his own daily life. At last, in despair, Socrates tells him to lie down on his mattress and think out some idea of his own (627-699). Strepsiades is much bothered by bugs, and when Socrates returns has failed to evolve any great thoughts: after another effort he succeeds in inventing one or two absurd devices for escaping his debts, but Socrates finally loses his temper with the forgetful old man and drives him away, telling him that the only hope is to send his son to learn in his place (700-803).

After a short chorus Strepsiades is seen driving Pheidippides out of the house. The son thinks he is mad, but gradually elicits in a very confused form what he has learnt in the school. Strepsiades makes one
more effort to persuade him and at last Pheidippides reluctantly consents, and his father, calling out Socrates, hands him over. Socrates introduces him at once to the Just and Unjust Arguments, who engage in the presence of Pheidippides in a long dispute, which at first is mere vituperation. The Just Argument at last sets out the blessings of the old-fashioned education, and the Unjust retorts, cutting to pieces the claims of the Just and praising the advantages of complete immorality. The Just Argument at length owns himself beaten and Socrates, returning, takes Pheidippides into the school (804–1114).

A short 'second Parabasis' follows, marking an interval of time, and Strepsiades reappears on his way to find out whether his son has learnt 'the unjust argument'. Socrates announces complete success and Strepsiades receives his son with a song of triumph. Pheidippides at once suggests some sophistical arguments for getting the better of the debtors (1115–1212). Pasias, a money-lender, enters with a friend whom he has brought to act as a witness. Strepsiades catches him in ignorance of some of the grammatical notions which Socrates has taught him, and sends him off with a beating. Amynias, a second money-lender, appears, and Strepsiades, encouraged by his success, confronts him with scientific problems, and when he fails to answer, whips him off the stage likewise. He then retires to celebrate Pheidippides' new education at a banquet (1213–1302).

The chorus utters a note of warning: the old man may, after all, regret his son's cleverness. Strepsiades suddenly rushes out of the house, pursued by Pheidippides beating him: he is ready, he says, to prove that it is just to beat one's father. The chorus intervene and Strepsiades explains how the quarrel arose through
his son's refusal to sing the old songs at the banquet. Pheidippides sets out his case and almost persuades Strepsiades that a son should beat his father, and finally suggests that it might be right to beat his mother as well. This last iniquity brings Strepsiades to his senses. He curses Socrates and his school, and upbraids the Clouds with having deceived him, but they reply that it is always their method to let men learn by experience. Strepsiades calls on his son to join him in vengeance on the impostors, but Pheidippides refuses and goes off. After consultation with the statue of Hermes standing in the street, Strepsiades determines to burn down the school and its inhabitants and calls to his slaves for picks and torches. The play ends with a splendidly dramatic scene of the burning of the school, Socrates and the pupils protesting, and Strepsiades jeering at them and assuring them that it is the just reward for their impiety (1303-1511).

If we think of this as a play performed for the first time to the audience at the Great Dionysia in 423 B.C., we are struck first of all by its tremendous dramatic effect: there are, no doubt, small weaknesses and inconsistencies, possibly due to the incomplete revision of the play, but the main issue is clear and unmistakable. With a true playwright's instinct Aristophanes has reserved his dénouement till the very end. All through the earlier part of the play, 'the worse argument' does indeed seem to be winning: Strepsiades' traditional piety and morality break down under the criticism of Socrates, the Just Argument is routed by his unscrupulous opponent, Pheidippides 'learns the trick', and Strepsiades himself is able to put it into execution against the money-lenders, knowing that, if it comes to a trial, his son's new-found cleverness will save him: it looks, indeed, as though the play might almost end with the banquet of rejoicing. And then, suddenly, all
is changed: Strepsiades' sin recoils on his own head. The beating of the father by the son—the most heinous immorality in a Greek's eyes, made more effective here because it takes place before the eyes of the audience—is the last straw, and the web of sophistry breaks. With a tremendous revulsion of feeling Strepsiades turns against it all, and the conflagration of the school brings sudden and final victory to the cause of piety and morality.

If we begin to dissect the play and to analyse it bit by bit, we shall see, no doubt, that the victory of the old ideas is by no means continuously complete. In the long dialogue between Socrates and Strepsiades, for instance, as to the causes of lightning and thunder, it is obvious that the truth rests more with the scientists, nor is it quite without reason that the Just Argument has to own himself beaten. Aristophanes cannot wholly escape the influence of the new movement and in many respects he knows its truth: as has been justly said, 'The Devil is vanquished in The Clouds, but he remains unanswered.' It is in the field of religion, and still more of morality, that Aristophanes feels his conservative instinct more sure, and there he has indeed—fairly or unfairly—demonstrated his point. If we wish to estimate rightly the effect on an Athenian audience, we must think not of individual actions or arguments, but of the final impression of the play as a whole—and as to that there can be no doubt. The 'sophists' must be burnt out, if the young Athenians are to recover their traditional character.

A few words must be said lastly as to Aristophanes' technical powers in character-drawing and style. When a comedian sets out, as he did, to prove a definite thesis, it is more than likely that his characters will be dummies, with no more individuality than the persons in most
philosophical dialogues. From this pitfall Aristophanes has certainly escaped in *The Clouds*; there is a vividness and reality about the characters, which cannot be missed. Even Socrates, type as he is, has a marked personality, very unlike, it is true, that of the real Socrates as we know him from other accounts. He is an actor, able to assume the mysterious pomposity which will sustain the rôle of the quack teacher, yet ready enough from time to time to drop a humorous hint, which ‘gives away’ his whole position (e.g. 316, 331). He is rough and irascible, yet with a strong sense of his own interest and glad enough to undertake a task which will bring something in. Socrates in *The Clouds* is no mere mouthpiece of a point of view, but a genuine and carefully drawn character—a very sophist. Strepsiades, too, is a very real person, pathetic enough in his failure, and obviously a survival of a past generation, yet shrewd, too, in his way. He deals with the money-lenders with a native cunning not merely born of his short sojourn in the school, and, as has often been pointed out, his failure with Socrates is not one of sheer stupidity, but rather due to his inability to get away from the purely concrete world in which he has always lived into the atmosphere of abstract thought. In his relation to his son too, in spite of all the irascibility and ill-temper, there is a touching affection underneath, which shows itself not only in his real anxiety to do what he can for him, but in the pathetic reminiscences of the boy’s childhood which crop up several times in the play. Strepsiades is certainly the only lovable character in *The Clouds*. Pheidippides is no less clear cut—the ‘modern’ young man, completely absorbed in his own interests, and entirely selfish. He is not affected by his father’s financial difficulties, and will not raise a finger to help him: even when he consents to join the school, it is
THE CLOUDS

with a contemptuous assent, and when he comes out of it his first action is to turn his new acquirements against his father. It is a clever portrait, as repellent as Strepsiades is attractive.

Of the minor characters not much need be said. The Just and Unjust Arguments are frankly personifications, and, though they have strong views, can hardly be said to have characters of their own. Of the two money-lenders, the personality of Amyntias—apparently of the 'horsey' young man type, like Pheidippides—is largely swallowed up in parody, but Pasias remains as an excellent example of Aristophanes' careful work in the smaller parts: his ready bluff and his conventional patriotism make as clear a picture as could be given in the few lines during which he is present. Finally, the Chorus, appearing at first as the patrons of the new learning and gradually revealing their true sympathies, take a real part in the drama and are not merely a traditional adjunct.

The play is written for the most part in simple metres—iambic, trochaic, and anapaestic in the dialogue, with the addition of dactylic and cretic systems in the choruses—and in the language of everyday life. We gain from it a clear notion of current Athenian idiom without slang. But one of Aristophanes' favourite forms of humour is parody—especially of Euripides—and we must be ready at any moment to detect the change into a mock-tragic style—marked by a greater strictness of metre—and the lapse again, frequently in the middle of a sentence or a line, into the language of comedy. It is, when one is accustomed to it, an easy and effective style, suited for wit, humour, and abuse, and also, when, as in the great speech of the Just Argument, it rises into a higher mood, for serious discussion and descriptions of great beauty. The choruses are mostly written in the
same easy-going diction, but occasionally, as in the first chant of *The Clouds*, they change to a delicate and flowing lyric, of which Aristophanes was the supreme master in Athens. There is a facile satisfying quality in the style of Aristophanes which it is difficult to match in any other language: perhaps the nearest approach in modern English may be found in the comedies of Gilbert and Sullivan, which would certainly afford a good model for the translation of many of the choruses.

§ 4. Dramatic Performances at Athens.

In order to have a clear idea of the appearance of the play to an Athenian audience, we must obtain some notion of the nature and conditions of dramatic performances at Athens.

The Athenian drama arose out of and was always closely connected with the worship of Dionysus: tragedy is said to have developed from the dithyrambic hymns sung by a chorus in his honour, comedy from the more light-hearted songs associated with the phallic procession (κώμος). The stages of development are not easy to trace, but by the beginning of the fifth century b.c. tragedy was completely established, and comedy, which had combined with the songs of the Dionysiac revel burlesque scenes of the kind traditional in the Peloponnesian, won its full recognition soon afterwards. There were two annual festivals of Dionysus in Athens at which the performance of drama took place, the Great or City Dionysia in the month of Elaphebolion (March) and the Lenaea (the rural Dionysia of Athens) in Gamelion (February). The Great Dionysia was held in the precinct of Dionysus Eleuthereus on the south side of the Acropolis: tragedy was here the main interest, but there were also performances both of dithyrambs and of
comedy. The Lenaea was a more domestic festival, held originally in the Lenaeum (whose site is disputed), but later, after the establishment of a permanent theatre, also in the precinct of Dionysus Eleuthereus: at this festival comedy became the most important element, though tragedy was also produced.

The dramatic performances took the form of competitions between poets. The authors who wished to compete applied to the Archon, who gave them a licence by ‘granting a chorus’, and assigned to each a Choragus, a wealthy man who bore the expenses of the production. It was usual in tragedy for three poets to compete at each performance, each customarily producing a group of four plays, three tragedies (which Aeschylus, as in the Oresteia, often connected in subject as a ‘trilogy’) and one satyric drama. In comedy, on the other hand, it was the custom for five \(^1\) poets to compete, each producing one play. The poet acted as ‘producer’ and instructed the chorus and actors: hence he is often referred to as the ‘teacher’ (διδάσκαλος). After the completion of the performance the prizes were awarded by judges (κριται) appointed for the purpose (five in number in the case of comedy and probably also for tragedy): each of the competing poets was awarded a prize, but they were arranged in order of merit and records were kept on stone of the results.

In order to imagine what the performances were like, we must forget all modern associations with indoor theatres. The performance took place out of doors on a round level space known as the ‘dancing-place’ (δραχήστρα), in the centre of which stood the altar (θυμέλη). The spectators sat on benches (κρία) round the ring.

\(^1\) During the Peloponnesian War the number of comic poets competing was for a few years reduced to three: when Aristophanes produced The Clouds he had only two competitors.
and, as it was necessary to raise the circles of benches one above the other, it seems likely that from the first a hill-side was chosen, where the natural formation of the ground could be used. This is the case in the theatre at Athens, and after an accident with the benches in 499 B.C. the ground was dug out and raised in tiers to form a secure foundation, and thus the first permanent theatre was established. We have, then, always to think of the spectators not looking up, as from the stalls in a modern theatre, to a square stage above them, but looking down on the round orchestra below them.

We cannot be certain of the stages by which the choric song became the drama, but it seems probable that at first in tragedy the leader of the chorus (coryphæus) held dialogue with the rest of the chorus, and in the 'comus' with the bystanders. Later an independent actor was introduced. In tragedy this innovation is traditionally assigned to the ancient dramatist Thespis: Aeschylus is said to have introduced a second actor, making real dramatic dialogue possible, and Sophocles a third: beyond this the number was not, in the classical period, increased. Now all the plays which have come down to us contain more than three characters: it would therefore become necessary for the actors to have some kind of 'green-room' to which they might retire to change their dresses. This was provided for by the erection of a booth (σκηνή) across the end of the orchestra opposite to the hill-side. This was, no doubt, at first a temporary structure, but when the theatre became permanent took the form of a simple wooden building with doors, through which the actors might issue. In the later stone theatres, remains of which are still extant in several places in Greece and elsewhere, there is in front of the σκηνή an elaborate stage rising some ten feet above the orchestra. Excavations have
proved conclusively that this did not exist in the fifth century, and it is a much disputed question whether there was any raised stage at all for the actors. On the other hand there is no doubt that there was easy communication between actors and chorus, and it is clear that certain scenes, in comedy at any rate, must have taken place entirely in the orchestra: on the other hand passages where actors are told to ‘come up’ seem to imply a raised platform. On the whole the most
probable conclusion is that in the earliest permanent theatre a low platform (λογευον) ran in front of the whole of the σκηνή, communicating by two or three steps, also running the whole length, with the orchestra. At the two ends of this platform and between it and the seats of the audience would be left gangways (πάροδοι), by which the chorus entered the orchestra and actors came on, who were not represented as issuing from a house. The general arrangements of the theatre might then be represented as on the plan.

At no period of the Attic drama was there any attempt at elaborate and realistic scenery, as on the modern stage. The audience did not require it and its effect would be quite lost at the distance at which many of them sat from the stage. In the earlier period the σκηνή was merely a retiring-room, and was not even thought of as a background; but about 460 B.C, it became customary to paint it so as to represent some sort of back-scene: for tragedy it would have columns and pillars so as to resemble a palace or temple, in comedy the decoration would be simpler and would represent one or more private houses.¹ For the satyric drama the scene would be some rustic place or wild spot, and we may suppose that a similar background would be used for tragedies whose scene was laid in the country. In the normal tragedy and comedy the exits from the σκηνή on to the stage would represent the doors of the palace, temple, or house. Some simple devices supplemented the scenery: (a) on certain occasions, particularly in comedy, the actors might appear on the roof of the σκηνή; (b) a machine, known as the eccyclema, was used to reveal action supposed to be taking place inside

¹ In The Clouds the σκηνή must have been made to represent two houses, Strepsiades' home and the 'Thinking-School'.
the palace or house: it was a platform, either turned round on a pivot or, more probably perhaps, rolled forward on wheels;\(^1\) (c) a machine of some kind (\(\mu \nu \chi \alpha \nu \iota \)) was used to hoist up divine beings who were supposed to appear flying in the sky.\(^2\) Scenery and devices all appear crude and inadequate to modern notions, but the Athenian audience, like the Elizabethan, had more imagination than ourselves and could supply what was wanting for themselves: in some modern revivals of Shakespeare’s plays the simplification of scenery has been proved to heighten the dramatic effect.

On the other hand, if scenery was simple, dresses, in tragedy at any rate, were elaborate. The costume of the tragic actor consisted of a long flowing robe of a conventional pattern with sleeves: the materials and ornaments used were of brilliant and gay colouring, which must have produced a striking effect of richness against the simple background and the stone floor of the orchestra. The tragic actor’s figure was padded and he wore a long boot (\(\kappa \theta \o \beta \rho \o \nu \os\)) reaching almost to the knees. The comic actor wore exaggerated padding enclosed in a tight-fitting jersey, over which were the ordinary tunic and cloak of common life. The chorus were dressed, as a rule, in the ordinary Greek dress, varying according to the characters which they impersonated, but were sometimes attired in strange and outlandish garments, as, for instance, in the \(Eumenides\) of Aeschylus and the many comedies where the chorus represented animals or imaginary beings. But the strangest feature to our notions both in tragedy and comedy was that all the actors wore masks. This was almost certainly a ritual tradition, but it is said also to

---

\(^1\) The \(e \xi \kappa \zeta \gamma \lambda \epsilon \mu \nu\) was probably used in \(The\ Clouds\) to reveal the interior of the ‘Thinking-School’ \((184)\).

\(^2\) This is parodied in \(The\ Clouds\) in the appearance of Socrates in his basket.
INTRODUCTION

have assisted in making the actor's voice audible through the huge theatre. The masks would represent male and female characters, and no doubt, especially in comedy, there were traditional masks for different types of characters. The female parts as well as the male were invariably performed by men.

The chorus in tragedy usually consisted of fifteen, in comedy of twenty-four, and in each case had a leader (coryphaeus), who engaged in dialogue as their representative with the actors. They entered by the parodos, usually, it appears, by that on the right hand of the spectators. During the dialogue they faced the stage and so followed the words of the actors, but while they sang the choruses they moved about in dances, the evolutions of which are unknown to us. It may be noted, perhaps, that the attention of the audience would thus be transferred to the orchestra during the break in the action of the play, and away from the empty stage. In the earlier times of tragedy the chorus played an important part in the development of the story, but their importance gradually dwindled and Euripides sometimes uses the chorus as little more than 'incidental music' between the acts. The chorus of the Old Comedy, at any rate in Aristophanes' plays, retains its character as an actor in the drama, and not infrequently divides into two sections taking part with contesting actors on the stage.

This short sketch of the nature of the Athenian theatre is intended to suggest nothing more than the picture of the performance which readers of the Greek drama should have in mind. There are, of course, many further details which must be considered with reference to individual plays.
THE CLOUDS

DRAMATIS PERSONAE.

Strepsiades, an old Athenian.
Pasias, a money-lender.
Pheidippides, his son.
A Witness, his friend.
Strepsiades' slave.
Amyntas, another money-lender.
Socrates, a philosopher.
Chaerephon, a disciple of Socrates.
Socrates' disciples.
The Unjust Argument.
The Statue of Hermes.
The Just Argument.
Chorus of Clouds.

The scene is a street in Athens. The front of the Skene is made to represent two houses, on the left that of Strepsiades, on the right that of Socrates.

Outside Strepsiades' house are two beds, in one of which Strepsiades is awake and tossing, in the other his son Pheidippides is fast asleep rolled up in his blankets. On mats on the floor are lying slaves asleep and snoring. Strepsiades finally gives up the effort to sleep, sits up and speaks:

Str. O Zeus in heaven! these awful sleepless nights! Is there no end? will daylight never come? It's ages since I heard the first cock crow, And still the slaves are snoring in their beds. Time was when things were different, but now— 5 Curse on this war, for thanks to it I daren't So much as punish one of my own slaves. Just look! why, ev'n this model son of mine Never wakes once the whole night through, but lies Rolled up beneath five blankets sound asleep. 10 Well, I must try to settle down and snore.

(After a pause he sits up again.)
No good! I can't: they bite like fleas, these debts
And stable-bills and usurers’ accounts—
And all for my son there. He curls his hair,
And rides, and drives his four-in-hands and dreams
At night of horses—while I groan and watch
The moon bring near the day of reckoning.
For interest grows ever more and more.

(He jumps out of bed and calls to a slave.)

Light the lamp, boy, and bring the ledger here;
And let me count my creditors and reckon
What the sum comes to now.

(The slave returns with the ledger, which Strepsiades takes and opens.)

Let’s add it up.
First, fifty pounds to Pasias: what for?
Why did I borrow that? Oh ah! to buy
That smart Corinthian hack—fool that I was—
I’d better have hacked out my eye than that.

Pheid. (talking in his sleep) Philon, you’re cheating:
keep to your own course.

Str. Ah! there’s the curse that’s brought me to this pass:
Even in his sleep he dreams he’s at the races.

Pheid. How many laps will the chariots run to-day?

Str. A score of laps you make your father run.
But ‘what mischance fell’ after Pasias?
Twelve pounds for car and wheels to Amynias.

Pheid. (still dreaming) Give him a roll and take him home to stable.

Str. You’ve rolled me out of house and home, my son:
I’ve lost my suits, and now the lenders swear
To distrain for interest.

Pheid. (waking up) What is it, father?
What makes you toss and grumble all night long?

Str. It’s common pleas—all biting me in bed.

Pheid. Oh, my good father, let me sleep a bit.

Str. Well, sleep on then, but let me tell you this:
These debts will one day fall on your own head.
A curse on that match-making friend of mine
Who drove me into marrying your mother.
I dearly loved my pleasant country life:
Unwash'd, unbrush'd, I lay about the fields—
A mass of bees and sheep and olive-cakes—
Till I, the bumpkin, chose to wed the niece
Of Megacles, the son of Megacles,
A town-girl, full of airs and dainty ways.
And when I married her and we embraced,
I smelt of must, fig-cakes and wool and plenty,
And she of myrrh and saffron and sweet kisses,
Expense and luxury and cultured ease.
I won't say she was wasteful, but it's true
She made the money spin, and many a time
I used to hold my rags before her eyes
And say, 'Look here, good wife, you spin too fast.'

(The lamp begins to go out and the slave looks at it.)

\(\Theta \epsilon.\) 'ελαιον ἡμῖν οὖκ ἐνεστ' ἐν τῷ λύχνῳ.
\(\Sigmaτ.\) σύμιοι τί γάρ μοι τὸν πότην ἡπτες λύχνων;
δευ' ἐλθ' ἵνα κλάψη.

\(\Theta \epsilon.\) διὰ τί δῆτα κλαύσομαι;
\(\Sigmaτ.\) ὁτι τῶν παχείων ἐνετίθεις θραυσσίδων.

(continuing his story) μετὰ ταῦθ', ὅπως νῦν ἐγένεθ' νῦσ ὀὕτοσι,
ἐμοὶ τε δὴ καὶ τῇ γυναικὶ τάγαθή,
περὶ τούνομάτος δὴ 'ντεῦθεν ἐλοιδορούμεθα·
ἡ μὲν γάρ ἵππον προσετίθει πρὸς τούνομα,
Σάνθιππων ἢ Χάριππων ἢ Καλλιπίδην,
ἐγὼ δὲ τοῦ πάππου τιθέμην Φειδωνίδην.

τέως μὲν οὖν ἐκρινόμεθ'· εἶτα τῷ χρόνῳ
κοινῇ ἔννεβημεν καθέμεθα Φειδιππίδην.
τούτων τὸν νῦν λαμβάνου' ἐκορίζετο,
"ὅταν σὺ μεγὰς ὅν ἀρμ' ἐλαύνης πρὸς πόλιν,
ὡςπερ Μεγακλήνης, ἤςτιὸ' ἔχων." ἐγὼ δ' ἐφην,
"ὅταν μὲν οὖν τὰς αἰγας ἐκ τοῦ Φελλέως,
ὡςπερ ὁ πατήρ σου, διφθέραν ἐνημμένοις." ἀλλ' οὖκ ἐπίθετο τοῖς ἐμοῖς οὐδὲν λόγοις,
ARISTOPHANES

(he goes up to Pheidippides' bed) πῶς δήτ' ἄν ἕδιστ' αὐτὸν ἑπεγείραιμι; πῶς:
Φειδίππιδη Φειδίππιδιον.

Φε. (waking up) τί ὦ πάτερ; 80
Στ. κύσον με καὶ τῆν χείρα δῶς τὴν δεξίαν.
Φε. ἴδού. τί ἔστιν; Στ. εἰπέ μοι, φιλέις ἐμὲ;
Φε. νη τὸν Ποσειδῶ τοινοὶ τὸν ἕπιποιον.
Στ. μη' μοί γε τοῦτον μηδαμῶς τὸν ἕπιποιον:
οὗτος γὰρ ὁ θεὸς αὐτίς μοι τῶν κακῶν. 85
ἀλλ' εἶπερ ἐκ τῆς καρδίας μὴ ὄντως φιλέις,
ὡ παῖ πιθοῦ.  Φε. τί ὦν πίθουμαι δήτα σοι;
Στ. ἐκστρεψον ὥς τάξισα τοὺς σαυτοῦ τρόπους,
καὶ μάνθαν ἔλθων ἄν ἐγὼ παραινέσω.

Pheid. Learn what?
Str. Well, will you listen?
Pheid. Yes, I'll listen,
By—Dionysus.

(They come forward and Strepsiades turns to the house on the right.)

Str. Then, look where I'm pointing.
D'you see that door there and the little house?
Pheid. Yes, I see: but what is it? tell me, father.
Str. The Thinking-School of philosophic minds.
Within it live the men who by their words show us that heaven's—an extinguisher
Set all around us, and we are—the sparks.
And they can teach us, if we pay a fee,
To win our suits, just and unjust alike.

Pheid. Who are they?
Str. Well, I don't quite know their names,
They're reprofound thinkers, though, and gentlemen.
Pheid. Humph! scoundrels, I bet. I know whom you mean,
Those pale-faced, barefoot wind-bags, taught and led
By poor old Socrates and Chaerephon.

Str. Hush, hush, my son, don’t be impertinent! If you care for your father’s bread and butter,
You’ll join the school and let the turf go hang.

Pheid. No, by Dionysus, not for all the Arabs
Bred in the stables of Leogoras.

Str. My dear good boy, I beg you, I beseech you, Do go and learn.

Pheid. And, pray, what shall I learn?

Str. It’s said they keep in there two Arguments,
The Better, as they call it, and the Worse:
And of these two the Worse, as rumour goes,
Can always win, however bad its plea.

If you will learn this Unjust Argument,
Of all the debts which you have brought on me,
I needn’t ever pay a single penny.

Pheid. I can’t! I couldn’t face the Knights again,
Once ‘sicklied o’er with the pale cast of thought’.

Str. Then not another mouthful will I give you,
You and your wheeler and your thoroughbred.
I’ll drive you from the house: go—to the dogs.

Pheid. Oh! uncle Megacles won’t leave me horseless.
I shan’t care that for you: I’ll go at once.

[Exit Pheidippides.

Str. I’ve had a blow, but I won’t take it lying;
I’ll pray to all the gods and go myself
And learn what they can teach me in the school.

(he pauses) I’m old and slow and short in memory:
How can I learn hair-splitting arguments?

(STREPSIADES turns and advances to the door of the school.)

ίτητεων. τί ταύτ’ ἔχων στραγγεύομαι,
ἀλλ’ οὐχὶ κόπτω τὴν θύραν; παὶ παιδίον.

(He kicks at the door, which is opened a little way by a pupil.)

Ma. βάλλ’ ἐς κόρακας: τίς ἐσ’ ὁ κόψας τὴν θύραν;
Στ. Φείδωνος νῦς Στρεψιάδης Κικυνέθεν.
Mα. ἀμαθής γε νῆ Δί' οὔτωι σφόδρα ἀπεριμερίωσε τὴν θύραν λελακτικας καὶ φροντίδ' εξήμβλωκας εξηνυμένην. 135
Στ. σύγγυνωθί μοι τηλοῦ γὰρ οἶκῳ τῶν ἀγρῶν. ἀλλ' εἰπὲ μοι τὸ πράγμα τούξημβλωμένον.
Mα. ἀλλ' οὖ θέμις πλην τοῖς μαθηταῖς λέγειν. 140
Στ. λέγε νυν ἐμοὶ θαρρῶν' ἐγώ γὰρ οὔτωι ἦκω μαθητής ἐς τὸ φροντιστήριον.
Mα. λέξω. νομίσαι δὲ ταῦτα χρὴ μυστήρια. ἀνήρετ' ἄρτι Χαιρεφόντα Σωκράτης ψύλλαν ὅποσους ἄλλοιο τοὺς αὐτῆς πόδας: δακούσα γὰρ τὸν Χαιρεφόντος τὴν ὀφρύν ἐπὶ τὴν κεφαλὴν τὴν Σωκράτους ἀφήλατο. 145
Στ. πῶς δὴτα διεμέτρησε; Μα. δεξιώτατα. κηρὸν διατήξας, ἔτα τὴν ψύλλαν λαβῶν ἐνέβαψεν ἐς τὸν κηρὸν αὐτῆς τὸ πόδε, κατὰ ψυχείσῃ περιέφυσαν Περσικαί. ταῦτας υπολύσας ἀνεμέτρει τὸ χωρίον.
Στ. ὦ Ζεῦ βασιλεῦ τῆς λεπτότητος τῶν φρενῶν. 150
Mα. ἔχθες δὲ γ' ἠμίν δεῖπνοι οὐκ ἦν ἐσπέρας.
Στ. εἰεῖν. τί οὖν πρὸς τάλαφτ' ἐπαλαμήσατο;
Mα. κατὰ τῆς τραπέζης καταπάσας λεπτῆν τέφραν κάμψας ὀβελόσκου εἶτα διαβὴτην λαβῶν έκ τῆς παλαίστρας θοίματιον ύφεϊλετο.
Στ. τὶ δὴτ' ἐκείνον τὸν Ἐαλῆν θαυμάζομεν; ἄνοιγ' ἄνοιγ' ἀνύσας τὸ φροντιστήριον, καὶ δείξου ὡς τάχιστα μοι τὸν Σωκράτη μαθητιώ γὰρ ἀλλ' ἄνοιγε τὴν θύραν. 180

(The pupil opens the door and the interior of the school is revealed on a platform rolled out on to the stage: the students are seen at work on their different subjects.)

Ye gods in heaven, what strange beasts are these?

Pup. What is the matter? what d'you take them for?

Str. They're like the Spartan prisoners from Pylos. Why are those fellows gazing at the ground?
Pup. They want to find what is beneath the earth.

Str. Truffles you mean: don't trouble about that. I know where you can find them fine and large. But what are those at, bending down so low?

Pup. They're probing the thick darkness below Hell.

Str. But why's his bottom gazing up at Heaven?

Pup. Learning astronomy on its own account.

(To the pupils) Go in, don't let the Master find you here.

Str. No, no, not yet: please let them stay a minute. I must consult them on my little troubles.

Pup. They really mustn't stay outside too long: Exposure to the air's so bad for them.

(Exeunt pupils. Strepsiades discovers diagrams and plans on the walls.)

Str. Good gracious! what's all this? do please explain.

Pup. This is astronomy.

Str. And what's that there?

Pup. Geometry.

Str. What is the good of it?

Pup. To measure land.

Str. Do you mean our allotments?

Pup. No, the whole earth.

Str. A splendid notion, that. So useful and so public-spirited.

Pup. (pointing to a map on the wall) Here is a map of the whole world. D'you see?

Here we have Athens.

Str. No, I don't believe you;
I don't see any judges on the bench.

Pup. But, seriously, this is Attica.

Str. And please, where is Cicynna, where I live?

Pup. It's just here; and Euboea, as you see, stretches out here ever so far along.

Str. Yes, we and Pericles gave it a stretch. But where is Sparta?

Pup. Don't you see, just here.

Str. That's much too near for us; please think out some plan
To move it a good long way farther off.
Pup. It can’t be done.
Str. Then we shall suffer for it.

(Socrates is seen suspended in a basket from a crane.)

Hallo! who’s that man up there on the crane?

Pup. The Master.
Str. Who’s the Master?
Pup. Socrates.
Str. Oh! Socrates! Please shout up to him for me.

[Exit pupil.

Pup. Call him yourself. I really haven’t time.

Str. Oh! Socrates! dear darling Socrates!

Socr. What wilt thou, mortal, and why call’st thou me?
Str. First tell me, please, what you are doing there.
Socr. I tread the air and look upon the sun.
Str. But why d’you choose to look down on the gods From up there in your basket in the sky, And not down here on earth, if you must do it?
Socr. I never could have found the final truth Of things celestial, unless I’d craned My mind on high, and mingled subtle thoughts With the wide sky, their kinsman. Nay, on earth, Had I gazed up at wonders in the heaven, I had found nothing. For the earth by force Draws to itself the moisture of the soul, As the soil’s moisture passes into cress.
Str. What? does the soul draw moisture into cress? Oh! please come down to me, dear Socrates, And teach me what I’ve come to you to learn.

(The basket is let down and Socrates steps out.)

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

υπὸ γὰρ τόκων χρῆστων τε δυσκολωτάτων ἀγομαι φέρομαι, τὰ χρῆματ’ εἰνεχαράξομαι.

Σω. πόθεν δ’ υπόχρεως σαυτὸν ἐλαθες γενόμενος;
Στ. νόσοσ μ’ ἐπέτριψεν ἵππικη δεινὴ φαγεῖν. ἀλλὰ μὲ διδάξοι τὸν ἐτερον τοῖν σοῖν λόγοιν, τὸν μηδὲν ἀποδιδόντα. μισθὸν δ’ ὁντὶν ἀν πράττῃ μ’ ἀμοῦμαι σοι καταθήσειν τοὺς θεοὺς.
THE CLOUDS 39

Σω. ποίονς θεούς ὁμείς σὺ; πρῶτον γὰρ θεοὶ ἡμῖν νόμισμ’ οὐκ ἔστι. Στ. τῷ γὰρ ὄμνυτ’; ἡ σιδαρέσσιν ὁσπερ ἐν Βυζαντίῳ;

Σω. βούλει τὰ θεῖα πράγματ’ εἰδέναι σαφῶς ἀττ’ ἐστὶν ὅρθως; Στ. νη Δ’ εἴπερ ἐστὶ γε.

Σω. καὶ ξυγγενέσθαι ταῖς Νεφέλαισιν ἐς λόγους, ταῖς ἡμετέραις δαίμοσιν; Στ. μάλιστα γε.

(Socrates points to a straw bed.)

Σω. κάθισε τοίνυν ἐπὶ τὸν ιερὸν σκίμποδα.

(STREPSIADES sits on the bed.)

Στ. ἰδοὺ κάθημαι.

(He hands Strepsiades a wreath.)

Σω. τοποῦ τοίνυν λαβὲ τὸν στέφανον.

Στ. ἐπὶ τί στέφανον; οἴμοι Σώκρατες ὁσπερ με τὸν Ἀθάμανθ’ ὅπως μὴ θύσετε.

Σω. οὐκ, ἀλλὰ ταῦτα πάντα τοὺς τελομένους ἡμεῖς ποιοῦμεν. Στ. εἶτα δὴ τι κερδανῇ.

Σω. λέγειν γενήσαι τρίμμα κρόταλον παιπάλη ἀλλ’ ἔχ’ ἀτρεμί.

(Socrates sprinkles him with flour.)

Στ. μὰ τὸν Δ’ οὐ ψεύσει γε με’ καταπαττόμενος γὰρ παιπάλη γενήσομαι.

Σω. εὐφημεῖν χρὴ τὸν πρεσβύτην καὶ τῆς εὐχῆς ἐπακοῦειν.

(raising his hands upwards in prayer) ὃ δέσποτ’ ἀναξ ἀμέτρητ’ Ἁήρ, ὃς ἔχεις τὴν γῆν μετέωρον, λαμπρός τ’ Ἀἴθηρ σεμνὰ τε θεαὶ Νεφέλαι 260 βροντησίκερανοι, ἀρθητε φάνητ’ ὃ δέσποιναι τῷ φροντιστῇ μετέωροι.

Στ. μῆπω μῆπω γε πρὶν ἀν τούτ’ πτύξωμαι, μὴ κατα-βρεχθῶ.
(The Chorus is heard singing in the distance.)

Chor. Clouds eternal, Rise we, show our dewy forms in flashing light, Rise from the deep-sounding main To the mountain-peaks supernal, Till the wood-crown’d height, Whence the world lies seen, we gain; There to gaze on holy earth, Where the streams bring crops to birth, Where the holy rivers sound And the loud-voiced sea around Echoes in its might. See above heav’n’s tireless eye Flashes in fresh brilliancy: Shake we off the rainy veil From our deathless forms, and hail Earth ’neath our far-reaching sight.

Socr. High and holy Ladies, now I know ye hearken’d to my cry.

(To Strepsiades) Don’t you hear the voice immortal in the thunderclap on high? Stop your jeers, and don’t behave like actors in the comic plays;
THE CLOUDS

Hold your peace, a mighty host is roused to answer us with lays.

Chor. Maids of rain, (Antistrophe.)
Come we to the fields of Pallas, gleaming bright,
Gaze on Cecrops’ hero-lands,
Where the holy seats maintain
Secret awe, and solemn rite
Opes the shrine to mystic bands.
There are gifts to gods above,
There are halls with high-pitch’d roof,
Images of form divine;
There the mystics seek the shrine
In processions mute.
Fair-crown’d feasts and dances there
Fill the year with festive air;
But in Spring comes Bacchus’ grace:
Choirs in contest take their place
With the muse’s deep-ton’d flute.

Στ. πρὸς τοῦ Διὸς ἀντιβολῶ σὲ φράσον, τίνες εἶσ’ ὦ 
Σώκρατες αὖται
 οἱ φθεγξάμεναι τὸῦ τὸ σεμνὸν; μῶν ἡρῴναι 
tίνες εἰσιν;
Σω. Ἦκιστ’ ἀλλ’ οὐράνιαι Νεφέλαι μεγάλαι θεαὶ ἀνδρά-
σιν ἄργοις:
αἱ περὶ γυνώμην καὶ διάλεξιν καὶ νοῦν ἡμῖν παρέ-
χουσιν
καὶ τερατεῖαν καὶ περίλεξιν καὶ κροῦσιν καὶ 
κατάληψιν.
Στ. ταῦτ’ ἄρ’ ἀκούσασ’ αὐτῶν τῷ φθέγμ’ ἦ ψυχὴ 
μου 
πεπότηται,
καὶ λεπτολογεῖν ᾦδη καὶ ζητεὶ καὶ περὶ καπνοῦ 
στενολογεῖν,
καὶ γυμνῳδίῳ γυνώμην νύξασ’ ἐτέρῳ λόγῳ ἀντι-
λογῆσαι.
ὁστ’ εἰ πῶς ἔστιν ἰδεῖν αὐτὰς ᾦδὴ φανερῶς 
ἐπιθυμῶ.
Σω. (pointing out into the country) βλέπε νῦν δευρί πρὸς τὴν Πάρνηθα. ἦδη γὰρ ὅρω κατιούσας ἴσυχῆς αὐτάς. Στ. φέρε ποῦ; δεῖξον.
Σω. χωροῦσ' αὐταί πάνυ πολλαὶ διὰ τῶν κοίλων καὶ τῶν δασέων, αὐταί πλάγιαι.
Στ. τί τὸ χρῆμα; 325 ὡς οὐ καθορῶ

(The Chorus begin to come into the orchestra from the entrance at the side.)

Σω. παρὰ τὴν εἴσοδον.
Στ. ἦδη νυνὶ μόλις οὕτως.
Σω. νῦν γέ τοι ἦδη καθορᾶς αὐτάς, εἰ μὴ λημαῖς κολοκύνταις.
Στ. νὴ Δί' ἔγωγ', ὡ πολυτίμητοι· πάντα γὰρ ἦδη κατέχουσιν.
Σω. ταῦτα μέντοι σὺ θεᾶς οὕτας οὐκ ἦδησθ' οὐδ' ἐνόμιζες;
Στ. μὰ Δί' ἄλλ' ὀμίχλην καὶ δρόσον αὐτάς ἤγούμην· καὶ καπινὸν εἶναι. 330
Σω. οὗ γὰρ μὰ Δί' οὖσθ' ὅτι πλείστους αὐτὰς βόσκουσι σοφιστάς,
Θουριομάντεις ἰατροτέχνας σφραγιδονυχαργοκούμτας,
κυκλίων τε χορῶν ἀσματοκάμπτας ἀνδραὶς μετεωροφένακας,
οὐδὲν δρῶντας βόσκουσ' ἀργοὺς, ὅτι ταῦτα μουσοποιοῦσιν.
Στ. ταῦτ' ἄρ' ἐποίουν ύγράν Νεφελᾶν στρεπταίγλαυν δάιον ὅρμαν, 335
πλοκάμους θ' ἐκατογκεφάλα Τυφῶν πρημαίνουσας τε θυέλλας,
eῖτ' ἀερίας διερᾶς, γαμψοῦς οἰωνοῦς ἀερονηχεῖς,
ὁμβροὺς θ' ὑδάτων δροσερῶν Νεφελᾶν. εἰτ' ἀντ' αὐτῶν κατέπινον
κεστραῖν τεμάχη μεγαλὰν ἀγαθὰν κρέα τ' ὀρνίθεια κικηλάν.
Σω. διὰ μέντοι τάσθ' οὐχὶ δικαίως;
Στ. λέξον δή μοι, τί παθοῦσαι, εἴπερ νεφέλαι γ' εἰσίν ἀληθῶς, θυνταίς εἴξασι γυναιξίν;
οὐ γὰρ ἐκεῖναί γ' εἰσὶ τοιαῦτα.
Σω. φέρε ποιαὶ γάρ τινές εἰσίν;
Στ. οὐκ ὁδα σαφῶς εἴξασιν γοῦν ἐρίοισιν πεπταμένουσιν,
κοῦχὶ γυναιξίν μὰ Δί' οὐδ' ὀτιοῦν αὐταὶ δὲ ῥίνας ἔχουσιν.

Str. Ask me quickly what you wish.
Socr. Haven't you sometimes looked up and seen a cloud like beast or fish,
Leopard, wolf, or bull, or Centaur?
Str. Oftener than I can tell.
Socr. They become just what they want to. If they see a long-haired swell,
Like the son of Xenophantes with his wild and shaggy pate,
Just to parody his folly, they become a Centaur straight.
Str. What if they catch sight of Simon, battening on the public stocks?
Socr. Why they change their shapes directly, and become like wolves in flocks.
Str. Then it was Cleonymus, who threw away his shield in fear,
Whom they surely must have noticed yesterday,
and turned to deer.
Socr. Yes, and now it's Cleisthenes they've seen and come like women here.
Str. Hail then, Ladies, and if ever ye have raised your voice on high,
Rend the heav'ns now with your thunders,
queens of earth and sea and sky.
Chor. Hail, old man of hoary visage, seeker for the Muses' lore,
Hail, high-priest of subtlest nonsense, tell us what you want us for.
To no other would we listen of the sophists now-a-days,
Save to Prodicus, whose wit and wisdom we shall ever praise,
And to you, because you strut along the streets and roll your eyes,
Going barefoot, suffering insults, honouring us as mysteries.

Str. What a voice, how sad and solemn and mysterious it seems.

Socr. Yes, for they alone are holy; other gods are empty dreams.

Str. What! d'you mean that Zeus is not god, Zeus in heav'n, on whom we call?

Socr. Zeus, d'you say? now don't talk drivel; Zeus does not exist at all.

Str. What! who makes the rain then? tell me that, and I shall be content.

Socr. Why, the Clouds: I'll prove it to you by convincing argument.

Have you ever seen rain falling, when the clouds weren't passing by?

If it's Zeus who rains, he ought to do it from a cloudless sky.

Str. That's a clever point, I grant you, neatly used to back your case.

But who is it then that thunders, when I cower and hide my face?

Socr. Why, the rolling clouds make thunder.

Str. What d'you mean? that's blasphemy.

Socr. When they're teeming full of water and are forced across the sky,

Big with rain and bulging downwards, moving with their heavy freight,

Charging each against the next, they burst and crash with all their weight.

Str. But who is it drives them onwards? is it Zeus, or is it not?
No, the atmospheric Vortex.

Vortex! yes, I quite forgot: Zeus does not exist, but Vortex rules instead of him to-day. But you've got to tell me now about the din and thunder, pray.

Didn't you then hear me say that when the clouds are full of rain, Charging into one another straight they crash with might and main?

How can I believe this?

Why, I'll teach you from your own inside. When you've had your fill of haggis at Panathenaea-tide, Don't you feel a pain, and rumblings through your little belly run? What of the vast air of heaven? won't it thunder like a gun?

Tell me next, whence comes the lightning, darting on and flashing still, Burning some of us to cinders, scorching those it does not kill?

Surely Zeus must send the flash to punish those who thwart his will.

Good old-fashioned fool, your theories date from some pre-lunar age. If Zeus really smites the sinners, how has Simon shunned his rage, And some others I might mention? they are sinners, every one.

But instead it's his own temple that he smites and Sunion, Athens' cape, or some great oak; and why, pray? oaks do nothing rash.

I don't know: you may be right, but please, what is the lightning-flash?

When the dry wind once gets caught inside the clouds far up on high, It inflates them like a bladder: then by its own density

Rushes forth in angry whirlwind, breaking through its cloudy frame,
And through stress of rush and whirlwind bursts in fury into flame.

Str. Well, I swear, it's just what happened at the festival to me:
I was roasting a fine haggis for my friends and family;
Like a fool I had not slit it, and it swelled, and in a trice
Burst in two and burnt my face black, and disfigured both my eyes.

Xo. (turning to Strepsiades) ὃ τῆς μεγάλης ἐπιθυμήσας σοφίας ἀνθρωπε παρ' ἡμῶν,
ὡς ευθαίμων ἐν Ἀθηναίοις καὶ τοῖς Ἐλλησι γενήσει,
ei μνήμων ei καὶ φροντιστής καὶ τὸ ταλαίπωρον ἐνεστὶν
ἐν τῇ ψυχῇ, καὶ μῇ κάμνεις μήθ᾽ ἐστῶς μήτε
βαδίζων,
μήτε ριγῶν ἄχθει λίαν μήτ᾽ ἀριστῶν ἐπιθυμεῖς,
οῖνον τ᾽ ἀπέχει καὶ γυμνασίων καὶ τῶν ἄλλων
ἀνοῆτων,
καὶ βέλτιστον τοῦτο νομίζεις, ὅπερ εἰκὸς δεξίων
ἀνδρα,
νικᾶν πράττων καὶ βουλεύων καὶ τῇ γλώττῃ
πολεμίζων.

Στ. ἀλλ᾽ οὖνεκά γε ψυχῆς στερρᾶς δυσκολοκοίτου τε
μερίμνης
καὶ φειδωλοῦ καὶ τρυσίβιον γαστρὸς καὶ πομβρε-
πιδείπνου,
ἀμέλει θαρρῶν οὖνεκα τοῦτων ἐπιχαλκεύειν παρέ-
χοιμ' ἄν.

Σω. ἀλλο τι δῆτ᾽ οὖν νομίζεις ἥδη θεὸν οὐδένα πλὴν
ἀπερ ἡμεῖς,
τὸ Χάος τούτῳ καὶ τὰς Νεφέλας καὶ τὴν γλώτταν,
τρία ταυτί;
**THE CLOUDS**

Στ. οὐδ’ ἂν διαλεχθεῖν γ’ ἀτεχνῶς τοῖς ἀλλοίς οὐδ’ ἄν ἄπαντῶν·

οὐδ’ ἂν θύσαιμ’, οὐδ’ ἂν σπείσαιμ’, οὐδ’ ἐπιθεῖν λιβανωτόν.

Χο. λέγε νῦν ἠμῶν ὅ τι σοι δρῶμεν θαρρῶν, ὡς οὐκ ἀτυχήσεις

ἡμᾶς τιμῶν καὶ θαυμάζων καὶ ξητῶν δεξίως εἶναι.

Στ. ὡ δεσποιναὶ δέομαι τοῖνυν ὡμῶν τοῦτι πάνιν μικρόν,

τῶν Ἐλλήνων εἶναι με λέγειν ἐκατον σταδίουσιν ἁριστον.

Χο. ἀλλ’ ἔσται σοι τοτο παρ’ ἠμῶν· ὥστε τὸ λοιπὸν

γ’ ἀπὸ τοῦτο ἐν τῷ δήμῳ γνώμας οὔθεις νικήσει πλείονας ὡ σύ.

Στ. μὴ ’μοι γε λέγειν γνώμας μεγάλας· οὐ γὰρ τούτων ἐπιθυμῶ,

ἀλλ’ ὡς’ ἐμαυτῷ στρεψοδικῆσαι καὶ τοὺς χρήστας διολισθεῖν.

Χο. τεύξει τοῦν ὄν ἱμείρεις· οὐ γὰρ μεγάλων ἐπιθυμεῖς.

ἀλλὰ σεαυτόν θαρρῶν παράδος τοῖς ἡμετέροις προπόλοιοιν.

Στ. δράσω ταῦθ’ ὑμῖν πιστεύσας· ἡ γὰρ ἀνάγκη με πιέξει

dιὰ τοὺς ὑπονοῦν τοὺς κοππατίας καὶ τὸν γάμον ὦς

μ’ ἐπέτριψεν.

So now let them take me and do what they will:
I give them my body for good and for ill;
To be hungry and thirsty and flogged black and blue,
To be frozen or dirty, or flayed for a shoe,
If I can but escape from this horrible debt,
And appear to the world as a glib parroquet,
A go-ahead villain, whom nothing confutes,
A concoctor of libels, a shirker of suits,
A code-book on wheels, or a cymbal of brass,
A double-dyed knave, who parades as an ass,
An impostor, a braggart, a bird from the gaol,
A turn-coat, a hard nut, a lick of the pail.

If they'll call me these names, when they meet me in town,
They may do what they like, now they've made me their own;
Yes, at last, if they want, they may cut out my inners,
And serve me as tripe at philosophers' dinners.

**Chor.** Well, he's certainly got pluck,
He'll be smart and use his luck.
If you'll learn what we can teach,
Your renown shall straightway reach
Up from earth beyond the skies.

**Str.** What is my fate?

**Chor.** For the rest of your days
You shall live with us here, and have every one's praise.

**Str.** Shall I see this with my eyes?

**Chor.** Yes, countless crowds shall come to visit you at home,
To tell you all their troubles and consult you on their writs:
You'll advise them on their pleas, their demurrers and their fees,
You will pocket many thousands, and you'll exercise your wits.
Take the old man, Socrates, and see what you can teach him best;
Stir his mind a bit with questions, put his judgement to the test.

*(The Chorus retire and Socrates turns to Strepsiades.)*

**Σω.** ἀγε δὴ κατειπὲ μοι σὺ τὸν σαυτοῦ τρόπον,
ἐν' αὐτῶν εἰδῶς ὀστὶς ἐστὶ μηχανὰς
ηδὴ πἳ τούτοις πρὸς σὲ καϊνὰς προσφέρω.

**Στ.** τὶ δὲ: τειχομαχεῖν μοι διανοεῖ πρὸς τῶν θεῶν;
Σω. οὐκ, ἀλλὰ βραχέα σου πυθεσθαι βούλομαι.

*The Chorus retire and Socrates turns to Strepsiades.*
\(\text{THE CLOUDS}\)

\(\text{\textdia{7v m\'en gar o\'feilh\'etai ti moi, m\'enym\'on p\'anu-}
\text{e\'an d' o\'feilw s\'xet\'lios, e\'pili\'sqwn p\'anu.}\) 485

\(\Sigma\omega.\) \(\text{\'enest\'i d\'hta ma\'nh\'anein \'e\'n \'t\'h f\'us\'e}:\)

\(\Sigma\tau.\) \(\text{l\'eg\'ein \'m\'en ou\'k \'enest', \'apostere\'in d' \'en.}\)

\(\Sigma\omega.\) \(\text{p\'w\'s ou\'n d\'un\'h\'se\'i ma\'nh\'anein;}\)

\(\Sigma\tau.\) \(\text{\'am\'elei kal\'\'os.}\)

\(\Sigma\omega.\) \(\text{a\'ge v\'n\'n \'op\'os, \'otan ti pro\'ba\'ll\'\'o s\'o\'i so\'f\'o\'n}
\text{per\'i t\'\'o\'n mete\'\'w\'\'\'o\'n, eu\'th\'e\'\'os u\'f\'a\'r\'p\'a\'\'se.}\) 490

\(\Sigma\tau.\) \(\text{t\'i da\'l; k\'u\'n\'h\'o\'n t\'\'h n\'o\'f\'i\'a\'n si\'t\'h\'s\'o\'m\'a;}\)

\(\Sigma\omega.\) \(\text{\'an\'h\'rop\'o\'\'s o\'m\'a\'\'h\'s ou\'t\'o\'s\'i k\'a\'i b\'a\'r\'b\'a\'r\'o\'s.}\)
\(\text{d\'e\'\'d\'o\'i\'k\'a s' \'o p\'r\'e\'s\'b\'u\'t\'a m\'h p\'l\'i\'g\'\'o\'n d\'e\'e.}\)
\(\text{f\'e\'r \'i\'d\'o\' t\'i d\'r\'a\'s, \'h\'n t\'i\'s s\'e t\'u\'p\'t\'h;}\)

\(\Sigma\tau.\) \(\text{\'u\'p\'t\'o\'m\'a;}\)
\(\text{\'e\'p\'e\'\'t' e\'p\'i\'s\'h\'\'o\'n o\'l\'\'g\'o\'n \'e\'\'p\'i\'m\'a\'r\'t\'u\'r\'o\'m\'a;}\)
\(\text{e\'i\'t' a\'u\'h\'i\'s a\'k\'a\'r\'h d\'i\'a\'l\'i\'p\'o\'n d\'i\'k\'a\'\'z\'o\'m\'a;}\) 495

\(\Sigma\omega.\) \(\text{i\'b\'i v\'n\'n k\'a\'t\'a\'b\'o\'n b\'o\'l\'m\'a\'t\'o\'n.}\)

\(\Sigma\tau.\) \(\text{\'h\'d\'i\'k\'h\'k\'a t\'i;}\)

\(\Sigma\omega.\) \(\text{ou\'k, a\'l\'\'a g\'u\'m\'n\'o\'s e\'i\'s\'i\'e\'n\'a n\'o\'m\'i\'z\'e\'t\'a;}\)

\(\Sigma\tau.\) \(\text{a\'l\'\'l ou\'x\'i f\'o\'r\'a\'s\'o\'n \'e\'g\'o\'\'y e\'i\'s\'e\'r\'h\'o\'m\'a;}\)

\(\Sigma\omega.\) \(\text{k\'a\'t\'a\'b\'o\'n. t\'i l\'h\'r\'e\'i;}\)

\((\text{S}t\text{r}e\text{p}si\text{a}i\text{a}de\text{s s}\text{lowly t}a\text{kes o}ff h\text{is c}lo\text{ak})\)

\(\Sigma\tau.\) \(\text{e\'i\'p\'e\' d' h' n' y' n' m' o' i;}\)

\(\Sigma\omega.\) \(\text{t' o' t' i;}\) 500

\(\Sigma\tau.\) \(\text{\'h\'n e\'\'p\'i\'m\'e\'l\'h\'s d' k\'a\'i p\'r\'o\'th\'\'u\'m\'o\'s m\'a\'n\'h\'\'a\'n\',}\)
\(\text{t\'\'o t\'\'o\'n m\'a\'d\'h\'t\'o\'n e\'\'m\'f\'e\'r\'h\'s g\'e\'n\'h\'s\'o\'m\'a;}\)

\(\Sigma\omega.\) \(\text{o\'u\'d\'e\'n d\'i\'o\'\'s\'e\'i X\'a\'i\'r\'e\'f\'o\'n\'t\'o\'s t\'h\'n f\'u\'s\'i\'v;}\)

\(\Sigma\tau.\) \(\text{O\'i\'m\'o\' k\'a\'k\'o\'d\'a\'i\'m\'o\'n h\'m\'i\'t\'h\'n\'h\'s g\'e\'n\'h\'s\'o\'m\'a;}\)

\(\Sigma\omega.\) \(\text{O\'u m\'h l\'a\'l\'h\'s\'e\'i, a\'l\'\'l\' a\'k\'o\'l\'o\'u\'\'h\'s\'e\'i e\'m\'o\'i} 505\)
\(\text{a\'n\'u\'s\'a\'s t\'i d\'e\'u\'r\'i b\'a\'t\'t\'o}\); \(\Sigma\tau.\) \(\text{e\'i\'s t\'o\' x\'e\'i\'r\'e n\'u\'n}
\text{d\'o\'s m\'o\'i m\'e\'l\'i\'t\'o\'u\'t\'a\'n p\'r\'o\'t\'e\'r\'o\'n; \'o\'s d\'e\'d\'o\'i\'k\'e\'g\'o\'\'y}
\text{e\'i\'s\'o\' m\'a\'t\'a\'b\'a\'i\'n\'o\'n \'o\'s\'p\'e\'r e\'s T\'r\'o\'f\'o\'n\'i\'o;}\)

\(\Sigma\omega.\) \(\text{\'x\'o\'r\'e\'i\' t\'i k\'u\'p\'t\'a\'\'g\'e\'i\'s e\'\'h\'o\'n p\'e\'r\'i t\'i\'n b\'h\'r\'a\'n;}\)

\((\text{S}t\text{r}e\text{p}si\text{a}i\text{a}de\text{s and Socrat\text{a}tes both enter the Thinking-
\text{School})\)}

2176.5

D
ARISTOPHANES

PARABASIS.
(The Chorus move to the front of the orchestra and face the audience.)

Chor. Luck be with thee, valiant heart— 510
Fare thee well, and so depart!
O happy and blest be the elderly man
Who, 'spite of his years, of the Modern a lover is,
Who resolves to be clever as well as he can
And completely au fait with the latest discoveries!

ODE.
(The Chorus pray to the gods.)

To thee, the chiefest and the first of all,
High God of Gods, we reverently call—
Great Zeus, be near!
And thou, the trident's wielder, shaking ever
Earth and salt ocean with tremendous lever,
Poseidon, hear!
Thou too, our father, mighty Name of Awe,
Whence all things living life and nurture draw,
Hail, holy Sky,—
Guiding thy chariot thro' the heavenly height,
Pouring o'er earth the splendour of thy light,
'Mongst men and gods a deity of might,
Sun, hear our cry.

EPIRREHEMA.
(The Chorus now address the audience.)

You, my audience sage and clever, grant me your attention, pray.
We complain that you have used us in a most improper way;
We who more than all immortals benefit your state and you,
We alone have no libation, ne'er receive an offering due:
Yet we save you: when to senseless expeditions you're inclined,
Then we send you rain and thunder, so that you may change your mind:
When you chose the cursed tanner, Paphlagonian base and vile,
Making him your chief commander, mind you how we frowned the while,
How we stormed, and how the thunder roared amid the lightning's blaze,
How the moon in indignation nearly left her wonted ways?
Then the sun put out his candle, saying with an angry air, 'If you must be led by Cleon, go and get your light elsewhere!'
Yet you did elect the fellow. Foolish in your counsel still;
But the gods ('tis said) correct it, bringing blessing out of ill:
Though you make a bad beginning, somehow still you muddle through:
And from e'en your latest error hear how good may come to you—
Prove the bribes that Cleon's taking, prove the public cash he steals,
Clap the cormorant in prison, lay him safely by the heels,
Thus the maxim's truth confirming, though at times you slip and fall,
You will win a genuine blessing, which will quite atone for all!

ANTODE.

(The Chorus pray again.)

O Lord of Cynthus and the Delian shore,
Leave thy steep rocks and come to me once more,
Phoebus, be near!
And thou, blest maid of Ephesus, to-day
Leave thy gold temple, where the Lydians pray,
Artemis, hear!
Thou too, our own, who watchest o'er this land,
Wielding the aegis in thy guardian hand,
Athena, hail!
Thou lastly, who upon Parnassus' height,
Ringest the rocks with holy torches' light,
To Delphi's Bacchants shining in thy might,
Bacchus, all hail!
Aristophanes

Antepirrhema.

(The Chorus speak once more to the audience.)

Just when we were dress’d and ready down to earth to turn our feet,
Lady Moon came by and charged us this her message to repeat:
First she greets you all, Athenians, and you, Athens’ faithful friends.
Then she says she’s angry with you. To you all her help she lends;
Not in words but deeds she aids you: yet she says you treat her ill.
First she saves you month by month a shilling on your lantern-bill;
For she often hears you saying, when you go abroad at night,
‘Do not buy a torch to-night, slave, for the moon is shining bright.’
Many another good turn she does, yet holy-days you will not own,
Feasts and festivals you muddle, turn the Calendar upside down.
Then she says the gods in anger threaten her with wrath to come,
Every time they lose their supper and return defrauded home,
Since they miss the feast that’s owed them by the reckoning of days.
When you should do sacrifice, you’re off on your litigious ways;
Or again, when we in heaven solemnly are keeping fast,
Mourning for the death of Memnon or some hero of the past,
You on earth will laugh and revel. That is why Hyperbolus
Chosen to be your Recorder had his crown removed by us.
So may he—and all of you—repent and learn this lesson soon,
That the days of earthly mortals must be reckoned by the moon.
THE CLOUDS

(The Chorus retire again and Socrates comes out of the Thinking-School.)

Σω. μὰ τὴν Ἀναπνοὴν μὰ τὸ Χάος μὰ τὸν Ἀέρα οὐκ εἶδον οὕτως ἀνδρ’ άγροικον οὐδένα 
οῦν ἀπορον οὐδὲ σκαῖνον οὖν ἐπιλήσμονα· 
οὕστις σκαλαθυμμάτι ἀττα μικρὰ μανθάνων 
ταῦτ’ ἐπιλέλῃσται πρίν μαθεῖν’ ὃμως γε μὴν 
αὐτῶν καλῶ θύραζε δευρί πρὸς τὸ φῶς.

(Socrates turns towards the school and calls.)

ποῦ Στρεψίαδής; ἔξει τὸν ἀσκάντην λαβὼν;

Στ. ἀλλ’ οὐκ ἔδωσι’ μ’ ἔξενεγκειν οἱ κόρεις.

Σω. ἀνύσας τι κατάθου καὶ πρόσεχε τὸν νοῦν.

(Strepsiades comes out with his mattress, which he deposits on the ground.)

Στ. ἰδοῦ.

Σω. ἄγε δὴ τί βούλει πρῶτα νυνὶ μανθάνειν 
ὼν οὐκ ἐδιδάξης πώποτ’ οὐδέν; εἰτέ μου. 
πότεραι περὶ μέτρων ἢ περὶ ἐπὼν ἢ ρυθμῶν;

Στ. περὶ τῶν μέτρων ἔγωγ’. ἐναγχασ γάρ ποτέ ὑπ’ ἀλφιταμοιβοῦ παρεκόπτην διχοινίκῳ.

Σω. οὐ τοῦτ’ ἑρωτῶ σ’, ἀλλ’ ὦ τι κάλλιστον μέτρον 
ἥγει· πότερα τὸ τρίμετρον ἢ τὸ τετράμετρον;

Στ. ἐγὼ μὲν οὐδέν πρότερον ἥμιεκτέον.

Σω. οὐδέν λέγεις ἀνθρωπε. Στ. περίδου νυν ἐμοί, 
εἰ μὴ τετράμετρον ἐστὶν ἥμιεκτέον.

Σω. ἀγρεῖος εἰ καὶ σκαῖος. Στ. οὐ γὰρ φίλος 
τοῦτων ἐπιθυμῶ μανθάνειν οὐδέν. Σω. τί δαῖ;

Στ. ἐκεῖν’ ἐκείνο, τὸν ἀδικώτατον λόγον.

Σω. ἀλλ’ ἑτερα δεῖ σε πρότερα τούτου μανθάνειν, 
τῶν τετραπόδων ἀττ’ ἐστὶν ορθῶς ἄρρενα.

Στ. ἀλλ’ οἶδ’ ἔγωγε τάρρεν’, εἰ μὴ μαίνομαι 
κρίος τράγος ταῦρος κύων ἀλεκτρυών.

Σω. ὀρᾶς ο πάσχεις; τὴν τε θήλειαν καλεῖς 
ἀλεκτρυώνα κατὰ ταῦτο καὶ τὸν ἄρρενα.
Socr. Wait; there’s another case: you said male-trough 670
When it’s a woman’s thing.

Str. Why, what d’you mean!

Socr. I called the trough male!

Socr. Yes, just as you’d call Cleonymus a male.

Str. Oh! please explain.

Socr. You said male-trough: Cleonymus is male.

Str. But, my good friend, he hadn’t got a trough—675
He did his kneading in a rounded mortar.
What must I call it for the future then?

Socr. Femeal-trough, female, just like Sostrata.

Str. A female trough, d’you say?

Socr. Yes, that’s quite right.

Str. I’ve got it, femeal-trough, Cleonyma.

Socr. Now I must teach you about proper names, 680
Which have male endings and which feminine.

Str. Well, I know which are feminine.

Socr. Which then?

Str. Lysilla, Philinna, Clitagora, Demetria.

Socr. What names are masculine? 685

Str. Why, thousands of them Philoxenus, Melesias, Amynias.

Socr. Hullo, you swindler: those aren’t masculine.

Str. Not masculine, d’you say?

Socr. Of course they aren’t. 690
How would you call Amynias, if you met him?


Socr. D’you see? you’ve called Amynias a woman.

Str. Quite rightly too, sir, when he won’t join up. 695
But why teach me what every fool must know?

Socr. All right, lie down here, if you like—
(He points to the mattress.)
Str. What for?
Socr. And think out some new plan for your affairs.
Str. No please, not there: or if I really must, I’ll do it better lying on the ground.
Socr. No, there’s no other way.
Str. Oh dear! oh dear!
I shall be scored off by the fleas to-day.

(Strepsiades lies on the mattress and the Chorus gather round him.)

Chor. Ponder and think with a resolute brain,
Twisting and turning and twisting again!
If in a puzzle you happen to stick,
Hop like a flea to a different trick:
Sleep the consoler be far from thy brow—

Str. Ah! ow! ah! ow!

Chor. What’s the matter? what’s up now?
Str. I’m being killed by inches. Can’t you see?
These vile Phlaeacians are devouring me.
Look! they’re biting every part,
Now they’re gnawing at my heart,
And they’ll soon have finished me.

Chor. Steel thy heart and bear the pain.
Str. What, and let them bite again?
All my skin’s gone, all my things,
Even my heart and sandal-strings,
And to add to all that’s lost,
While I’m singing at my post,
I’m almost giving up the ghost.

(Socrates turns towards Strepsiades on the mattress.)

Σω. οὐτος τί ποιεῖς; οὐχὶ φροντίζεις; Στ. ἐγώ;

νὴ τῶν Ποσειδών. Σω. καὶ τί δὴτ’ ἐφρόντισας;
Στ. ὑπὸ τῶν κόρεων εἴ μοῦ τι περιλειψθήσεται.
Σω. ἀπολεῖ κάκιστ’.
Στ. ἀλλ’ ὁγάθ’ ἀπόλωλ’ ἀρτίως.

Σω. οὐ μαλθακιστε’ ἀλλὰ περικαλυπτέα.
εὐρητέος γὰρ νοὺς ἀποστερητικὸς
καταιόλημ’. Στ. οἴμοι τίς ἀν δὴτ’ ἐπιβάλοι
ἐξ ἀρνακίδων γνώμην ἀποστερητρίδα;
ARISTOPHANES

(A pause. Then Socrates turns again to Strepsiades.)

Σω. φέρε νυν ἀθρήσω πρῶτον ὁ τί δρᾷ τουτοί. οὐτός καθεύδεις;

Στ. μὰ τὸν Ἀπόλλων γὰς μὲν οὖ.

Σω. ἕχεις τί; Στ. μὰ Δι' οὐ δῆτ' ἐγώγ'.

Σω. οὐδέν πάνυ; οὐκ ἐγκαλυψάμενος ταχέως τι φροντίεις; 735

Στ. περὶ τοῦ; σὺ γὰρ μοι τοῦτο φράσον ὁ Σωκρατες.

Σω. αὐτὸς ὁ τί βούλει πρῶτος ἐξευρὸν λέγε. 740

Στ. ἀκήκοας μυριάκις ἀγώ βούλομαι, περὶ τῶν τόκων, ὅπως ἂν ἀποδῷ μηδενί.

Σω. ίθι νῦν καλύπτον καὶ σχάσας τὴν φροντίδα λεπτὴν κατὰ μικρὸν περιφρόνει τὰ πράγματα, ὀρθῶς διαίρων καὶ σκοπῶν. Στ. οἶμοι τάλας.

Σω. ἔξι' ἀτρέμα: καν ἀπορῆς τι τῶν νοημάτων, ἀφεῖς ἀπελθε, καὶ κατὰ τὴν γνώμην πάλιν κίνησον αὕθις αὐτὸ καὶ ἥγιοβρισον. 745

(A long pause. Then Strepsiades sits up quickly and calls to Socrates.)

Στ. ὁ Σωκρατίδιον φίλτατον. Σω. τί ὁ γέρων;

Στ. ἑχω τόκου γνώμην ἀποστερητικήν.

Σω. ἐπίδειξον αὐτὴν. Στ. εἰπὲ δὴ νῦν μοι—

Σω. τό τί;

Στ. γυναῖκα φαρμακίον εἰ πριάμενος Θεταλῆν καθέλομι νύκτωρ τὴν σελήνην, εἶτα δῆ οὕτην καθείρξαι ἐς λοφεῖν στρογγύλουν, ὁπερ κάτοπτρον, κατὰ τηροῖν ἔχων—

Σω. τί δὴνα τοῦτ' ἀν ωφελήσειν σ'; Στ. ὁ τί; εἰ μηκὲν ἀνατέλλοι σελήνη μηδαμοῦ, οὐκ ἂν ἀποδοίην τοὺς τόκους. Σω. ὅτι ἐπὶ τή δή;

Στ. ὅτι ἀπάτη κατὰ μῆνα τάργυρον δανείζεται. 756

Socr. Good, but I'll set you one more clever problem. Suppose a suit for a thousand brought against you, How would you cancel it? Pray tell me that.
Str. How should I? I don't know, but I must think.
Socr. Don't always turn your mind in on yourself,
    But let your thoughts go wandering in the air,
    As boys fly cockchafers on a bit of string.
Str. (after a pause) I've found the cleverest way to
cancel it.
    I'm sure you will agree.
Socr. Well, what is it?
Str. Haven't you seen in druggists' shops a stone,
    A sparkling, brilliant crystal, all transparent,
    Which kindles fires?
Socr. A burning glass you mean.
Str. Yes. What if I could get the glass and then,
    Just when the clerk was writing out the case,
    I stood behind him, turning towards the sun,
    And melted out the indictment, as he wrote it?
Socr. Yes, that's a clever plan.
Str. How glad I am
    My thousand pound suit has been written off!
Socr. Snap up another case then quickly.
Str. What is that?
Socr. How would you wriggle out of another suit
    Which you were going to lose for want of
evidence?
Str. The easiest job in the world.
Socr. Tell me.
Str. I'll tell you:
    If there was one case earlier on the list,
    I'd run and hang myself, before being called.
Socr. What nonsense.
Str. No, it's sense, for nobody
    Can bring a charge against me, when I'm dead.
Socr. You're drivelling. Go. I won't teach you again.
Str. Why not? Oh! Socrates, for mercy's sake.
Socr. Whatever I tell you, you forget at once.
    For instance, tell me what I taught you first.
Str. What was the first thing? Oh! what did come
    first?
    What is the thing we knead our flour in?
    Oh dear! what is it?
Socr. Off to blazes with you,
    You dull, forgetful, blithering old fellow!
    (Socrates retires towards the school.)
Str. Oh dear! oh dear! what will become of me? It's all up if I can't learn tongue-twisting.

(Turning to the Chorus)
Oh! Lady Clouds, give me some good advice.

Chor. Old man, we would advise you, if you have
A grown-up son, brought up as he should be, To send him here to learn instead of you.

Str. It's true I have a son—a fine young fellow—But he won't learn, so what am I to do?

Chor. D'you let him idle?

Str. Yes, he's strong and lusty,
And comes of a line of flighty womenfolk. But still I'll go and look for him, and if
He won't, I'll drive him out of house and home.

(To Socrates) Please go indoors and wait for me a minute.

[Exit Strepsiades.

(The Chorus address Socrates.)

Chor. In a very little while
You, my friend, will make your pile:
Then we trust that you will own
'Twas through us, and us alone:
For we've brought a pupil, who
All you bid will gladly do!
While the poor misguided elf
Clearly is beside himself,
Make your hay while shines the sun,
Only, be it quickly done:
Oftentimes 'twixt cup and lip
Comes an unexpected slip!

(Enter Strepsiades and Pheidippides from the house, quarrelling.)

Στ. οὕτωι μὰ τὴν Ὀμίχλην ἔτε ἐνταυθοὶ μενεῖς· ἀλλ' ἐσθι' ἐλθὼν τοὺς Μεγακλέους κίονας.

Φε. ὃ δαιμόνιε, τί χρημα πᾶσχεις ὃ πάτερ; οὐκ εὖ φρονεῖς μὰ τὸν Δία τὸν Ὀλύμπιον.
Στ. ἵδοὺ γ’ ἵδοϋ, Δι’ Ὀλύμπιον· τῆς μωρίας, τὸν Δία νομίζειν ὑντα τηλικουτοῦ.

Φε. τί δὲ τούτ’ ἐγέλασας ἑτέον; Στ. ἐνθυμούμενος ὅτι παιδάριον ἐξ ἐκαὶ φρονεῖς ἀρχαϊκά.

ὁμος γε μὴν πρόσελθ’, ἵν’ εἰδῆσ πλείονα, καὶ σοι φράσω τι πράγμ’ ὃ μαθὼν ἀνήρ ἔσει.

ὅπως δὲ τοῦτο μὴ διδάξεις μηδένα.

Φε. ἵδον’ τί ἔστων; Στ. ἀμοσας νυνὶ Δία. 825

Φε. ἐγώγ’. Στ. ὅρας οὖν ὃς ἀγαθὸν τὸ μανθάνειν; οὐκ ἔστων ὁ Φειδιππίδη Ζεὺς.

Φε. ἀλλὰ τίς;

Στ. (with an air of solemn mystery) Δίνος βασιλεύει τὸν Δί’ ἐξεληλακώς.

Φε. αἰβοὶ τί ληρεῖς; Στ. ἵσθι τοῦθ’ οὕτως ἔχον.

Φε. τίς φησι ταῦτα; Στ. Σωκράτης ὁ Μῆλιος καὶ Χαριφῶν, ὃς οἶδε τὰ ψυλλὰν ἔχυνη.

Φε. σὺ δ’ ἐς τοσοῦτον τῶν μανίῶν ἐλήλυθας ὡστ’ ἀνδράσιν πείθει χολῶσιν; Στ. εὔστομει καὶ μηδὲν εἰπῆς φλαύρον ἄνδρας δεξίον καὶ νοῦν ἔχοντας. δὲν ὑπὸ τῆς φειδωλίας ἀπεκεῖρατ’ οὐδεὶς πῶς τ’ οὐδ’ ἥλειψατο, οὐδ’ ἐς βαλανεῖον ἥλθε λουσόμενος. σὺ δὲ ὥσπερ τεθνέως καταλοί μου τὸν βίον.

(earmestly) ἀλλ’ ὡς τἀχιστ’ ἐλθὼν ὑπὲρ ἐμοῦ μάνθανε.

Φε. τί δ’ ἄν παρ’ ἐκεῖνον καὶ μάθοι χρηστὸν τις ἄν;

Στ. ἀληθεῖς; ὃσαπερ ἔστ’ ἐν ἀνθρώπων σοφά. γνώσει δὲ σαυτὸν ὡς ἀμαθής ἐκ καὶ παχύς.

ἀλλ’ ἐπανάμεινον μ’ ὅλιγον ἐνταυθοὶ χρόνον.

(Strepsiades runs into the house.)

Pheid. What can I do? My father’s off his head.

Had I best get a writ for lunacy,

Or warn the undertakers that he ‘s dying?

(Strepsiades re-enters from the house.)

Str. Look here, what d’you call that? now answer me.

Pheid. A turkey.
ARISTOPHANES

Sir. Well, and what d'you call this bird?

Pheid. A turkey.

Str. Both the same: that's quite absurd.

You must learn not to do so, but call this A turkess, and the other one a turker.

Pheid. A turkess? why, is this the sort of wisdom You learnt in visiting those sons of earth?

Str. Yes, and lots more. But everything I learnt, I just forgot, because I was so old.

Pheid. Is that the reason why you lost your cloak?

Str. I didn't lose it: I thought it away.

Pheid. And what about your sandals, poor old fool?

Str. I lost them 'for the cause', like Pericles.

Come, let's be going. If you obey me now,

Do what you like hereafter. I'm quite sure I used to obey your prattle at six years old.

The first fee that I got as juryman, I spent on a cart for you at the fair.

Pheid. (consenting at last) The time will come when you'll repent of this.

Str. Hurrah! you will obey! Here, Socrates, Come out. I've brought my son to learn from you,

Although he didn't want to come at first.

(Socrates comes out of the school.)

Socr. He's young and unacquainted with the ropes.

Pheid. You'd be a quaint sight, if you got the wope.

Str. Be quiet, confound you: don't insult the Master.

Socr. D'you hear how he said 'wope': just like a baby.

He lisps and cannot even say his r's.

How can he learn acquittal from a suit

Or prosecution or convincing bluff?

Yet Hyperbolus did—for a handsome fee.

Str. Well, try him. He's a born philosopher.

Why, when he was a child so high, he used To make houses and ships and leather carts,

And really lovely frogs of orange-pips.

Now, let him learn that pair of Arguments, The Better, as you call it, and the Worse,

Which pleads unjustly and confutes the Better.

At least at all costs he must learn the Worse.
Socr. The Arguments themselves shall teach him here, And I will leave him.

Str. Well, remember this: He must be fit to answer all just pleas.

(Socrates retires into the school and Strepsiades into his house. After a pause the Just Argument appears from the school, followed by the Unjust Argument.)

Proagon.

Just Argument. Now come along quickly, don't sulk and hang back; Let the audience see you, you brazen-faced quack.

Unjust Argument. You can go where you like, but the more you retreat, The more public in speaking you'll find your defeat.

J. You'll defeat me? Who are you?

U. An Argument.

J. You're only the Worse one.

U. But quite good enough To defeat you, who think yourself so much the best.

J. What tricks will you use?

U. Oh! some clever new test.

J. I suppose so, for as they're so very unwise, The audience always think novelties nice.

U. Yes, because they are clever.

J. I'll beat you to-night.

U. I should like to know how.

J. By defending the right.

U. Oh! but there I can easily give you a twist; For I will not admit that the right can exist.

J. Not exist, do you say?

U. If it does, tell me where.

J. With the high gods in heaven.

U. If right is up there, What of Zeus, when he played his old pa such a trick?

J. Oh! this blasphemy's spreading: I'm feeling quite sick.
U. You're a poor blind old bat, out of tune with the times.

J. You're a shameless young scoundrel, debauched with your crimes.

U. Those are names sweet as roses.

J. A sycophant too.

U. You crown me with lilies.

J. You parricide, you—

U. In my days it was thought far more like molten lead.

U. Then I've all the more credit for keeping so cool.

J. Your cheek is unbounded.

U. You old-fashioned fool.

Δι. διὰ σὲ δὲ φοιτάν
οὐδεὶς ἑθέλει τῶν μειρακίων.
καὶ γνωσθήσει ποτ' Ἀθηναῖοις
οἴσα διδάσκεις τούς ἄνοιτους.

Αδ. αὐχμεῖσις αἰσχρῶς. Δι. σὺ δὲ γ' εὖ πράττεις.
καίτοι πρῶτορον γ' ἑπτῶχευς,
Τῆλεφος ἐναι Μυσὸς φάσκων,
ἐκ πηριδίου
γνώμας τρῶγων Πανδελετείους.

Αδ. ὁμοί σοφίας— Δι. ὁμοί μανίας—

Αδ. ἦς ἐμνήσθης—

Δι. τῆς σής, πόλεως θ' ἦτις σε τρέφει
λυμαίνομενον τοῖς μειρακίοις.

Αδ. οὐχὶ διδάξεις τοῦτον Κρόνος ὅν.

Δι. εἴπερ γ' αὐτὸν σωθήναι χρή
καὶ μὴ λαλιάν μόνον ἀσκῆσαι.

Αδ. (stretching out his hand towards Pheidippides) δεῦρ
ἐδι. τοῦτον δ' ἐὰ μαίνεσθαί.

Δι. κλαύσει, τὴν χεῖρ' ἂν ἐπιβάλλης.

Χο. (intervening) παύσασθε μάχης καὶ λειδορίας.

αλλ' εἰπίδειξαι σὺ τε τούς προτέρους
Now, my pair of wits, Use the arms you carry—

Now for verbal hits, Wordy thrust and parry:

Forward to the charge! Let each rival artist

Show the world at large Which of you’s the

smartest:

For my friends will find That it’s past denial

All their march of mind Is upon its trial.

So you, who used our sires to teach in the school

of an old morality,

Let us hark to the thundering voice of your pride,

come give us a taste of your quality.

Listen, and I’ll tell you clearly what the ancient

system meant,

When I prospered teaching right, and virtue was

an ornament,

Little boys might just be seen but never heard,

was then the rule:

Two and two along the streets they plodded to

the district school

Soberly, and with no coats on, even through the

snow and rain.
There they might not cross their legs, but learnt to sing some ancient strain,
‘Holy Pallas, city-sacker’, or ‘Now raise the shout of praise’,
Keeping the old tunes and measures chanted in their fathers’ days.
And whoever played the fool or tried to modernize the song,
Putting in some nasty trill, or stopping on a note too long,
Like your up-to-date performers, trying by their sickly strains
To corrupt the good old music—got a dusting for his pains.

U. Dear old-fashioned, pre-historic, Unicorn and Lion stuff,
Taught before the Ark and Deluge.

J. Yet, my friend, ’twas good enough
To produce our old-world heroes and the men of Marathon:
But to-day you teach the boys to put their coats and ulsters on.
So good youth, take heart and vote for my success and his defeat;
Then you’ll learn to hate this lounging at the Baths and in the Street,
Learn to blush at all that’s shameful, flush when insults meet your ear,
Rise and leave your seat politely, when you see your elders near,
Never try to cheat your parents, or do anything that’s vile,
For ’tis yours to set the type of Honour in the modern style.

U. If you follow his advice, my boy, it’s ten to one,
I’ll bet,
You’ll become a dull young blockhead and they’ll call you ‘Mamma’s pet’.

J. No, you’ll be a ruddy-cheeked and smooth-skinned athlete all your days,
Not a lounging, chatt’ring gossip, following the modern craze,
Always wrangling in the law-courts, quibbling when you cannot prove:
No, you'll go and run your laps beneath the olives in the Grove,
With some quiet, sober comrade, wreathed with silver bulrushes,
Redolent of shiv'ring poplars, laurels, and a mind at ease,
Happy in the joy of spring-time, when the flowers are born again,
And the elm-tree gently whispers secrets to the list'ning plane.
If you'll just carry out the few precepts I preach,
And give your attention to all that I teach,
Your chest shall be broad, your skin shall be white,
Your shoulders robust, your tongue short and polite.
But if you behave like the youths of to-day,
Your chest will be narrow, your skin will be grey,
Your shoulders will shrink, and your tongue will extend,
And your public harangues never come to an end:
At last you'll believe that black is white,
That right is wrong and wrong is right.

Chor. High and great his creed's profession:
How from all the teacher says
Virtue shines and sage Discretion
And the bliss of olden days!
You, sir, now, whose smart young clients
Idolize your modern Science,
Something very shrewd and clever
You must now to say endeavour,
If like him you'd win our praise.

But keen must be your arguments to save you from disaster,
Unless you'd be a laughing-stock and own you've met your master.

Ἀδ. καὶ μὴν πάλαι γ' ἐπινιγόμην τὰ σπλάγχνα κάπεθόμουν
ἀπαντά ταῦτ' ἐναντίαις γνώμαισι συνταράξαι.
That's not hard. By self-control, for instance, Peleus won his sword.
U. And a pretty gift for Peleus that good sword turned out to be. Why Hyperbolus, the lampman, by consistent villainy

Very soon amassed his thousands, but a sword—upon my life!

J. Well, but self-control at least gave Peleus Thetis for his wife.

U. Yes, and then she went and left him. It won't do, my poor old fool.

(Turning to Pheidippides) Just consider, dear young friend, the blessings of this ancient rule,

Think of all the jaunts and pleasures that you lose by being good.

Now, I ask, is life worth living, if you've got to be a prude?

Let that pass. Next take a case that may occur to any man.

Suppose you fall in love and shock the chaperones, what plan

Have you got to stop the gossips? Why, you've not a word to say,

But if I'm your friend, dance, prattle, and let nature have her way;

And then if they ask you questions, 'tis an easy repartee

To say you've done no harm at all; for any one can see,

That as Zeus himself was always such a gallant lady's man,

There's no reason why a mortal shouldn't ape him, if he can.

(To the Just Argument)

Now what's your reply?

J. I'm defeated and done. No, don't ask me why: Take my cloak and begone: I'll desert the old crew And come over to you.

(The two Arguments withdraw into the school.)
ARISTOPHANES

(Enter Socrates and Strepsiades.)

Socr. Have you decided? will you take your son or shall I teach him the great art of speaking?
Str. Teach him and punish him and don't forget To grind him hard and give him a fine edge; One side for petty suits, and on the other Strop his jaw nice and sharp for politics.
Socr. All right: I'll send him back a first-class sophist.
Pheid. A pale-faced good-for-nothing, I expect.
Chor. Well, start at once: but I believe, old man, You'll wish you'd tried a rather different plan.

[Exeunt Socrates, Strepsiades, and Pheidippides.

(The Chorus move forward to sing the Second Parabasis.)

Chor. O ye judges, hear the blessings you may win from us to-day, If you give a righteous judgement, and to us due honour pay. First, when in the spring you wish to till your lands before you sow, On you first we'll send our showers, and the rest will have to wait; Then when early grapes are sprouting, we will guard the young vine-row, We will see no drought shall slay it, no, nor rainstorms over-great. But if some poor wight among you disregard our deity, Let us tell him very clearly what will be his penalty. Not a single drop of grape-juice nor aught else from off his land Shall he harvest; when his olives and his vines are shooting out, Straight we'll hack the buds off, slingling stinging rain with ruthless hand. Or if he begins some roofing, then we'll lash the hail about; Very soon we'll smash his tiling with our bullets from the sky.
If he makes a wedding for himself or friends or family,
Then all night we'll drench the torches: soon in penitence he'll sigh:
'I would rather live in Egypt than have voted wrongfully.'

(The Chorus retire and Strepsiades enters with a sack of meal over his shoulder.)

Στ. (reckoning on his fingers) πέμπτη, τετράς, τρίτη,
μετὰ ταύτην δευτέρα,
eἴθ’ ἦν ἐγώ μάλιστα πασῶν ἠμερῶν δέδοικα καὶ πέφρικα καὶ βδελύττομαι,
eὐθὺς μετὰ ταύτην ἐσθ’ ἐνῃ τε καὶ νέα.
πάς γάρ τις ὁμνύσ ὅσ ὀφείλων τυγχάνω,
θείς μοι πρυτανεῖ ἀπολείπιν μὲ φησὶ κἀξολείν,
κάμον μετρία τε καὶ δίκαι αἰτομένων,
"ὁ δαίμονε τοῦ μέν τι νυνὶ μὴ λάβῃς,
tο δ’ ἀναβαλοῦ μοι, τὸ δ’ ἄφες", οὐ φασίν ποτε οὕτως ἀπολήψεσθ’, ἀλλὰ λοιδοροῦσί με ὡς ἄδικός εἰμι, καὶ δικάσεσθαι φασί μοι.
νῦν οὖν δικαζέσων· ὄλγον γάρ μοι μέλει,
eἴπερ μεμάθηκεν εὐ λέγειν Φειδιππίδης.
tάχα δ’ εἴσομαι κόψας τὸ φροντιστήριον.
(he knocks at the door of the school) παῖ, ἡμί, παῖ παῖ.

(Enter Socrates.)

Σω. Στρεψιάδην ἀσπάζομαι.
Στ. κάγωγε σ’· ἀλλὰ τουτοῦ πρῶτον λαβέ·
(giving the sack to Socrates) χρῆ γὰρ ἐπιθαναμάζειν τι τὸν διδάσκαλον.
καὶ μοι τὸν υἱὸν εἰ μεμάθηκε τὸν λόγον ἐκεῖνον εἰφ’ ἐν ἀρτίως εἰσήγαγες.
Σω. μεμάθηκεν. Στ. εὖ γ’ ὁ παμβασίλει Ἀμαῖλη.
Σω. ὡς’ ἀποφύγοις ἄν ἦντιν’ ἄν βουλῇ δίκην.

THE CLOUDS

69

1130

1135

1140

1146

1151
Στ. κεί μάρτυρες παρήγαγ, οτ’ ἐδανειζόμην;
Σω. πολλῷ γε μάλλον, κἂν παρώσι χίλιοι.
Στ. (dancing for joy) Βοάσσομαι τάρα τὰν ὑπέρτονον
    βοάν. ἵ ὧ κλάετ’ ὃβολοστάται 1155
αὐτοὶ τε καὶ τάρχαια καὶ τόκοι τόκων
οὐδὲν γὰρ ἂν με φλαυρον ἐγράσαισσ’ ἐτι,
    ὅσον ἐμοὶ τρέφεται 1160
tοῖσθ’ ἐνι δώμασι παις,
    ἀμφίκει γλώττη λάμπων,
πρόβολος ἐμός, σωτὴρ δόμοις, ἑχθροὶ βλάβη,
    λυσανίας πατρόφων μεγάλων κακῶν
ἐν κάλεσον τρέχον ἐνδοθέν ὦς ἐμὲ.
Σω. (calling through the door of the school)
    ὡ τέκνον ὡ παῖ ἔξελθ’ οἶκος,
    ἄιε σοῦ πατρός.
    ὅδ’ ἐκεῖνος ἀνήρ. 1165

(Enter Pheidippides.)

Στ. ὡ φίλος ὡ φίλος.
Σω. ἂπιθι λαβῶν τὸν νῦν.

[Exit Socrates.

Str. (embracing Pheidippides) My child, my child.
    Hurrah! Hurrah!
    First I am glad to see you look so pale,
    At last Denial’s written on your face
    And Contradiction and the fine fresh bloom
    Of Philosophic Doubt; ‘What’s that you say?’
    You’ve got the mark of injured innocence
Which hides the villain—Yes, I know it well.
    In your eyes shines the real old Attic look.
    Now save me, as you ruined me before.

Pheid. Why what alarms you so?
Str. The old and new.
Pheid. The old and new? what’s that?
Str. Of course the day 1179
On which they swear they’ll pay the court-fees in.
Pheid. They'll lose their fees, that's certain: one day can't
Be both the old and new at the same time.

Str. Why, what d'you mean?

Pheid. Mean! why how could a woman
Be a young girl and an old hag at once?

Str. Well, it's the custom.

Pheid. Yes, for men don't know
The proper meaning of the law.

Str. What meaning?

Pheid. Old Solon was the people's friend at heart.

Str. What has that got to do with the old and new?

Pheid. So he ordained the summons for two days,
The old day and the new, that in this way
The court-fees might be paid on the new moon.

Str. Then why put in the old?

Pheid. My dear good sir,
So that the debtors might have one whole day
On which to come to terms, and if they didn't,
At dawn on new moon trouble might begin.

Str. Well then, why don't the archons take the fees
On the new-moon day, not on old and new?

Pheid. I think they're like the Tasters for the Feast;
They want to get their fees in in advance,
And so they just foretaste them by a day.

Str. (to the audience) My poor dear friends, why d'you sit gaping there?
We've got the wits, and you are just our victims,
You're mere stones, ciphers, jam-pots in a row—
So don't mind if I sing a bar or two
To mark our luck, my own and my son's here.

(He bursts into song) 'Bravo, old Strepsiades,
You're a match for two,
And your boy Pheidippides,
He takes after you.'
That's what you're sure to hear
All the neighbours cry,
When they greet you with a cheer,
As you're passing by,
Back from your victory over the law:
So come home to dinner and sharpen your jaw.

(Strepsiades and Pheidippides go into the house.)
(Enter from the side Pasias, the money-lender, with a friend.)

Πα. ἐίτ' ἀνδρὰ τῶν αὐτοῦ τι χρή προϊέναι; οὐδέποτε γ', ἀλλὰ κρείττον εὐθὺς ἢν τότε ἀπερυθριάσαι μᾶλλον ἡ σχεῖν πράγματα, ὅτε τῶν ἐμαυτοῦ γ' ἔνεκα νυνὶ χρημάτων ἔλκω σε κλητεύοντα, καὶ γενήσομαι ἐχθρὸς ἐτί πρὸς τούτοις ἀνδρὶ δημότῃ. ἀτὰρ οὐδέποτε γε τήν πατρίδα κατασχυνὼ 1220 ἥων, ἀλλὰ καλοῦμαι Στρεψίάδην—

Στ. (coming out from the house) tίς οὕτωσί; Πα. ἐσ τήν ἐνήν τε καὶ νέαν. Στ. (turning to Pasias' friend) μαρτύρομαι, ἵτι ἐς δυ' εἴπεν ἡμέρας. τοῦ χρήματος; Πα. τῶν δόδεκα μνών, ἃς ἔλαβες ἀνοιχμενός τὸν ψαρὸν ἵππον. Στ. ἵππον; οὐκ ἀκούετε; διὶ πάντες ύμεῖς ἵστε μισοῦνθ' ἵππικήν. 1226

Πα. καὶ νὴ Δί' ἀποδόσειν γ' ἐπώμυνος τοὺς θεοὺς. Στ. μὰ τὸν Δί' οὐ γὰρ ποὺ τὸτ' ἐξηπίστατο Φειδιππίδης μοι τὸν ἀκατάβλητον λόγον. Πα. νῦν δὲ διὰ τούτ' ἐξαρνὸς εἶναι διανοεῖ; 1230

Στ. τὶ γὰρ ἀλλ' ἃν ἀπολαύσασι μοι τὸν μαθήματος; Πα. καὶ ταῦτ' ἐθελήσεις ἀπομόσαι μοι τοὺς θεοὺς ἵν' ἃν κελεύσω γὼ σε; Στ. τοὺς ποίους θεοὺς Πα. τὸν Δία, τὸν 'Ερμη, τὸν Ποσειδῶ. Στ. νὴ Δία κὰν προσκαταβείνῃ γ' ὄστ' ὁμόσαι τριώβολον. 1236

Πα. ἀπολοίου τοίνυν ἐνεκ' ἀναιδείας ἐτί. Στ. (looking at him critically) ἀλοῖν διασμηθεὶσ δναιτ' ἃν οὕτωσί. Πα. οὐ' ὡς καταγελάς. Στ. ἐξ χοᾶς χωρήσεται. Πα. οὐ τοι μὰ τὸν Δία τὸν μέγαν καὶ τοὺς θεοὺς ἐμοῦ καταπροῖε. Στ. θαυμασίως ἡσθην θεοῖς, καὶ Ζεὺς γέλοιος ὁμοίμενος τοῖς εἰδόσιν. 1241
Pas. (to his friend) What will he do?
Fr. I think he's going to pay.

(Re-enter Strepsiades with a trough in his hand.)

Str. Now, where's the chap who's asking me to pay?
Just tell me, please, what this is.

Pas. That, a meal-trough.

Str. And yet you hope to get your money back!
I really couldn't pay a man a penny,
Who dares to call a meal-trough a meal-trough.

Pas. You really won't pay then?

Str. Not if I know it.
And as for you, make haste and take your hook.

Pas. All right, I'll go, but, as I live, I warn you
I'll take a summons out immediately.

Str. You'll lose the fees besides your fifty pounds.

[Exit Pasias.
And yet I hardly want him to do that,
He fell into the 'meal-trough' trap so nicely.

(Enter Amyntias, another money-lender, battered and muddy.)

Am. Ah me! ah me!
Str. Hullo! who's this lamenting? can it be
Some hero in a play of Carcinus?
Am. Would you know who I am? I am a most
Unlucky mortal.

Str. Don't come near us then.

Am. 'O cruel chance, that broke my chariot-rail:
O fate! O Pallas, thou hast me undone.'

Str. Why, what harm has Tlepolemus done you now?
Am. Now don't laugh at me, sir, but tell your son
To give me back the money that he borrowed:
I want it badly since this accident.
Str. What money?
Am. Why the money that I lent him.
Str. Good Lord! you really are in a bad way.
Am. I am: I've just been thrown by my new pair.
Str. You talk as if you'd been thrown on your nut.
Am. I talk? I only want my money back.
Str. You can't be well, my good sir.
Am. What d'you mean?
Str. I swear you've got concussion of the brain.
Am. I swear you'll find yourself in court at once, If you don't pay my money.
Str. Tell me then, Do you believe, each time it rains, that Zeus Sends down fresh water, or d'you think the sun Draws up the same rain from the earth again?
Am. I don't know really and don't care a scrap.
Str. What right have you to get your money back, If you know nothing of the atmosphere?
Am. Well, if you're hard up, pay the interest.
Str. What sort of animal's this interest?
Am. Why, month by month and day by day it grows Larger and larger, as the time goes by.
Str. Well, what d'you think about the sea? Does it Grow larger than it used to be?
Am. Of course not:
Str. How could it possibly?
Am. Then, my good sir, If all the rivers flow into the sea And cannot make it larger, how can you Expect your wretched interest to grow?
Str. Now just make yourself scarce and leave the house.
(To a slave) Bring me my whip.
Am. I'll summons you for that.
Str. Get along with you.—Drive on, old grey mare.
Am. I'll charge you for assault.
Str. Now trot along, Old wheeler, or I'll prick you up a bit. You're going? Yes, I thought I'd make you move,
You and your trap and wheels and everything.
[Exit Amyntias. Strepsiades goes back into the house.]
Χο. οίνῳ τὸ πραγμάτων ἐρᾶν φλαύρων ὡ γὰρ [στρ.
γέρων ὡδ' ἔρασθεὶς
ἀποστερήσαι βούλεται
τὰ χρήμαθ' ἀδανείσατο.
κοῦκ ἔσθ' ὅπως οὐ τήμερον
λήψεταί τι πράγμ', ὁ τοῦ-
τον ποιήσει τὸν σοφιστήν κακῶς,
ἀνθ' ὅν πανουργεῖν ἥρξατ', ἐξαίφνης λαβεῖν κακὸν
ti.
οἴμας γὰρ αὐτὸν αὐτίχ' εὐρήσειν ὅπερ [ἀντ.
pάλαι ποτ' ἐπήτει
eἶναι τὸν νῖν δείνόν οἱ
γυνώμας ἐναντίας λέγειν
tοῖσιν δικαίοις, ὥστε νι-
κάν ἀπαντάς οἶσσαρ ἁν
ξυγγένηται, καὶ λέγη παμπόνηρ'.
ἰσως δ' ἵσως βουλήσεται κάφωνον αὐτὸν εἶναι. 1320

(Strepsiades runs screaming from the house pursued by
Pheidippides with a whip.)

Στ. ἵνα ἱεῖν.
ὁ γείτονες καὶ ξυγγενεῖς καὶ δημόται,
ἀμναθετε μοι τυπτομένῳ πάσῃ ἀεί.
οἴμοι κακοδαίμον τῆς κεφαλῆς καὶ τῆς γυνάθου.
ὁ μιαρὲ τύπτεις τὸν πατέρα:

Φε. φήμ' ὁ πάτερ.

Στ. ὁράθ' ὁμολογοῦνθ' ὅτι με τύπτει.

Φε. καὶ μάλα.

Στ. ὁ μιαρὲ καὶ πατραλοί καὶ τοιχορύχε.

Φε. αὐθίσι με ταύτα ταύτα καὶ πλείω λέγε.
ἀρ' ὅσθ' ὅτι χαίρω πόλλ' ἀκούων καὶ κακά; 1329

Στ. ὁ παμπόνηρ. Φε. πάττε πολλοῖς τοῖς ρόδοις.

Στ. τὸν πατέρα τύπτεις; Φε. κάποιοι γε νῆ Δία
ὡς ἐν δίκη σ' ἐτυπτον. Στ. ὁ μιαρότατε,
καὶ πῶς γένοιτ' ἀν πατέρα τύπτειν ἐν δίκη;
Φε. ἐγώ γ' ἀποδείξω καὶ σε νικήσω λέγων.
Στ. τούτι σὺ νικήσεις; Φε. πολὺ γε καὶ ῥαδίως.
ἐλοῦ δ' ὁπότερον τῶν λόγων βούλει λέγειν. 1336
Στ. ποίον λόγιον; Φε. τὸν κρέιττον ἢ τὸν ἢττονα.
Στ. ἐδιδαξάμην μέντοι σε νή Δί' ὄ μέλε
τοισιν δίκαιοις ἀντιλέγειν, εἰ ταῦτα γε
μέλλεις ἀναπείσειν, ὡς δίκαιον καὶ καλὸν
tὸν πατέρα τύπτεσθ' ἐστὶν ὑπὸ τῶν νιέων.
Φε. ἀλλ' οἰόμαι μέντοι σ' ἀναπείσειν, ὡστε γε
οὐ' αὐτὸς ἀκροασάμενος οὐδὲν ἀντερεῖς.
Στ. καὶ μὴν ὅ τι καὶ λέγεις ἀκούσαι βούλομαι.

Chor. Now bethink you, aged man, (Strophe.) 1345
How to worst him if you can,
Though in argument he's dangerously pat—
And I cannot but believe
He has something up his sleeve,
Or he'd ne'er be so unprincipled as that!

So tell us how the fight began, and lay the case
before us:
I'm certain that you can't object to state it to the
Chorus.

Str. Well, I'll tell you, if you wish it, how this fatal
quarrel grew:
I was giving him a dinner—as you know I meant
to do—
And I asked him if he wouldn't take his lyre and
play a piece 1355
Like that song of old Simonides, 'The Ram who
lost his Fleece';
But he said none but old fossils cared to play the
lyre still,
And to sing while they were drinking, like a
woman at the mill.

Pheid. Surely that deserved a beating, and a good sound
kicking too,
To ask for songs at dinner, as old fogies used to do.

Str. Only hear the stuff he's talking—that is what he
said just now,
And as for poor Simonides, he wasn't worth a blow.
So I handed him a myrtle-branch and asked him to recite
A little bit of Aeschylus: at that he cursed outright:

'D'you suppose I reckon Aeschylus a poet worth the name?
He's a noisy, incoherent, break-jaw ranter past all shame.'

Then, as you can well imagine, I was furious, but still,
I bit my lip and answered: 'Well, just sing me, if you will
Something out of the new poets, something really good and smart.'

So he sang me some Euripides, a tale about the wrong
That some brute did to his sister: God forgive him for the song.
Then I really couldn't stand it and I let him have it hot:
I swore and cursed him roundly, and so after that we fought
Tooth and nail, as we were bound to, and the end was—out he flew,
And pummelled me and strangled me and beat me black and blue.

_Pheid._ And richly you deserve it: you don't like Euripides,
The cleverest of poets—

_Str._ He's a—no, don't hit me, please,
I didn't call him anything.

_Pheid._ I'd like to see you try.

_Str._ You ungrateful brute, I brought you up, and when you used to cry
I knew what you were wanting, and you hadn't to ask twice:
You only had to whine and whimper 'bru', and in a trice
I was off to get you milk, and if you shook your little head
And called again for 'mamma', then I knew you wanted bread.

_\textit{Chor.} _

All the youngsters, it is clear (\textit{Antistrope.}) Long impatiently to hear

How their interests this champion will protect:

For I wouldn't give a pin

For an aged parent's skin

Should he prove that his behaviour was correct.

So now, my engineer of words and curious novel pleadings,

Make out a case to justify your somewhat strange proceedings.

\textit{Φε.} \quad ως ἦδυ καίνοις πράγμασιν καὶ δεξιοῖς ὁμιλεῖν,

καὶ τῶν καθεστῶτων νόμων ὑπερφρονεῖν δύνασθαι.

εγὼ γὰρ ὅτε μὲν ἵππικη τῶν νοῦν μόνη προσείχον,

οὗδ' ἄν τρὶ' εἰπεῖν ῥήμαθ' οἶδος τ' ἢν πρὶν ἔξαμαρτεῖν·


υνιὲ δ' ἐπείδη μ' οὕτωσι τούτων ἔπαυσεν αὐτός,

γνώμαις δὲ λεπταῖς καὶ λόγοις ἐξύνειμι καὶ μερί-


μναῖς,

οἴμαι διδάξειν ὡς δίκαιον τὸν πατέρα κολάζειν.

\textit{Στ.} \quad ἰππεὺς τοῖνυν ὑ Ἔι', ὡς ἔμοιγέ κρεῖττόν ἐστιν

ἱππών τρέφειν τέθριππον ἢ τυπτόμενον ἐπιτρι-


βήναι.

\textit{Φε.} \quad ἐκείσε ὧ' ὅθεν ἀπέσχισάς με τοῦ λόγου μέτειμι,

καὶ πρωτ' ἐρήσομαι σε τούτι· παίδα μ' ὄντ' ἔτυπτες;

\textit{Στ.} \quad ἐγώγε σ' εὐνοῶν τε καὶ κηδόμενος.

\textit{Φε.} \quad εἰτέ δὴ μοι,

οὐ καμὲ σοι δίκαιον ἐστιν εὐνοεῖν ὁμοίως

τύπτειν τ', ἐπειδὴπερ γε τούτ' ἐστ' εὐνοεῖν τὸ


τύπτειν;


πῶς γὰρ τὸ μὲν σὸν σῶμα χρῆ πληγῶν ἄθροιν

eῖναι,


τούμον δὲ μή; καὶ μὴν ἐφυν ἐλεύθερος γε κάγω.

κλάουσι παίδεσ, πατέρα δ' οὐ κλάειν δοκεῖσ; . . .

φήσεις νομίζεσθαι σὺ παῖδος τοῖτο τούργον εἶναι.
Then don’t beat me: if you do, you’ll only have yourself to blame.

Pheid. How d’you mean?

Str. Why, if I beat you, I a father’s right can claim. So can you, when you beat your son.

Pheid. But if I don’t have a son, I’ll have had my tears for nothing, while you’re getting all the fun.

Str. Well, my friends, I can’t help thinking there is justice in his plea:

We old men should give the young ones a fair share of liberty,

And if we sin and smart for it, we really can’t complain.

Pheid. Now consider one more aspect.

Str. Or you’ll beat me once again.

Pheid. But perhaps it will console you for the pain you’ve just gone through.

Str. Can you teach me to enjoy it, when I’m beaten black and blue?

Pheid. I’m for beating mother just as much as you.
What's that he says?
It gets worse and worse each minute.

Well, just let me put my case,
And unless the Worse Argument's lost all its beauty,
I'll prove that to beat one's own mother's a duty.

If you prove that, all the faster
Are you bound to go to Hell,
With Socrates, your master
And your Arguments as well.

(turning to the Chorus)
And it's you I've got to blame,
You Clouds, to whom I prayed,
You have played me a low game,
When you promised me your aid.

No, no, you've only got yourself to blame:
You chose base means, and you have suffered for it.

Then why did you not tell me this at once
Instead of luring on a poor old rustic?

Because we always do this every time
We meet a man attracted to low ways:
It's best, we think, to bring him into trouble,
And then he learns to reverence the gods.

It's a hard lesson, Clouds, but it's deserved.
I ought not to have tried to steal the money
That I had borrowed. Come, Pheidippides,
Let's make an end of that beast Chaerephon
And Socrates, who cheated both of us.

I'll take no part in injuring my masters.

'Yea, thou shalt worship Zeus, thy fathers' god.'
'My fathers' god!' you're dreadfully old-fashioned.
Does Zeus exist?

He does.
Indeed he doesn't:
'Vertex is king, and he has kicked out Zeus.'

He hasn't kicked him out, though I once thought so,
Thanks to this Vortex here. Fool that I was,
To think a clay pot could have been a god.

Stop here, and gibber to yourself—I'm going.

[Exit Pheidippides.]
Στ. οίμοι παρανοίας· ὡς ἐμαινόμην ἄρα,
ἡ' ἐξέβαλλον τοὺς θεοὺς διὰ Σωκράτη.

(He turns to the statue of Hermes before the door of his house.)

ἀλλ' ὁ φίλ' Ἐρμῆ μηδαμῶς θύμαινε μοι
μηδὲ μ' ἐπιτρύψης, ἀλλὰ συγγνώμην ἔχε
ἐμοὶ παρανοήσαντος ἀδολεσχία:
καὶ μοι γενοῦ ξύμβουλος, εἴτ' αὐτοὺς γραφὴν
διωκάθω γραψάμενος εἴθ' ὁ τι σοι δοκεῖ.

(he puts his ear to the statue's lips and listens.)

ὁρθῶς παραίνεις οὐκ ἔων δικορραφεῖν
ἀλλ' ὡς τάχιστ' ἐμπιμπράναι τὴν οἰκίαν
τῶν ἀδολεσχῶν. (calling into the house) δεύρο
κλύμακα λαβὼν ἔξελθε καὶ σμινύην φέρων,
κάπειτ' ἐπαναβάς ἐπὶ τὸ φροντιστήριον
τὸ τέγος κατάσκαπτ', εἰ φιλεῖς τὸν δεσπότην,
ἔως ἂν αὐτοῖς ἐμβάλησ τὴν οἰκίαν:
ἐμοί δὲ δἀδ' ἐνεγκάτω τις ἡμμένην,
καγώ τιν' αὐτῶν τήμερον δοῦναι δίκην
ἐμοὶ ποιῆσω, κεὶ σφόδρ' εἰσ' ἀλαζόνες.

(A pupil appears at a window of the Thinking-School.)

Μαί. ἵον ἵον.

Στ. σοῦ ἔργον ὁ δᾶς ἴναι πολλὴν φλόγα.
Μαί. ἀνθρωπε, τί ποιεῖς;
Στ. (waving a torch) ὁ τι ποιῶ; τί δ' ἀλλο γ' ἡ
διαλεπτολογοῦμαι ταῖς δοκοῖς τῆς οἰκίας;

(Another pupil appears.)

Μαί. οἴμοι τὸς ἡμῶν πυρπολεῖ τὴν οἰκίαν;
Στ. ἑκεῖνος οὖπερ θοιμάτων εἴληφατε.
(A third pupil appears.)

Μαῦ ἀπολείποις ἀπολείποις.

Στ. τοῦτ’ αὐτὸ γὰρ καὶ βούλομαι,

ἡν ἡ σμινύη μοι μὴ προδῷ τὰς ἐλπίδας,

ἡ γὼ πρότερον πως ἐκτραχηλισθῶ πεσῶν.

(Socrates appears himself.)

Σω. οὗτος τί ποιεῖς ἐτεόν οὔπλι τοῦ τέγους;

Στ. ἀεροβατῶ καὶ περιφρονῶ τὸν ἢλιον.

Σω. οἶμοι τάλας δείλαιος ἀποπνιγήσομαι.

(Chaerephon shouts from within.)

Χα. ἐγὼ δὲ κακοδαίμων γε κατακαυθῆσομαι. 1505

Στ. τί γὰρ μαθώντες τοὺς θεοὺς υβρίζετε,

καὶ τῆς σελήνης ἐσκοπεῖσθε τὴν ἐδραν;

(The statue of Hermes speaks.)

Ερ. δίωκε βάλλε παῖε, πολλῶν οὖν εἰκέα,

μάλιστα δ’ εἰδῶς τοὺς θεοὺς ὡς ἡδίκουν.

Χο. ἡγεῖσθ’ ἐξω νεκρὸν τε κεχορευται γὰρ

μετρίως τὸ γε τῆμερον ἡμῖν.

[Exeunt omnes.]
6. The war is of course the Peloponnesian War against Sparta, which, when *The Clouds* was first produced in 423 B.C., had been going on for eight years. It told particularly harshly on the farmer class, to which Strepsiades and Aristophanes himself belonged, because the Spartans each spring invaded Attica and ravaged the land.

7. One of the effects of the war was that masters did not dare to punish or maltreat their slaves for fear that they should desert to the enemy. In the beginning of *The Knights* (21 ff.), which Aristophanes had produced in the previous year, two slaves are represented discussing whether they should desert.

17. the day of reckoning is in the Greek literally 'the twenties', i.e. the days from the twentieth up to the last day of the month, called the 'old and new' (see 1134 and 1178), on which debts had to be paid. The Athenians reckoned and paid interest by the month, not, as we do, by the year.

22. fifty pounds: literally 'twelve minae', a mina being about equivalent to four pounds of our money. Pasias is the money-lender who appears in l. 1213 to demand the payment of his interest.

24, 25. A typical Aristophanic pun.

28. The chariots were made in the form of the ancient war-chariots, drawn by four horses, but in Aristophanes' time such chariots were used only for racing and for sacred processions.

30. 'what mischance fell': another kind of humour of which Aristophanes is very fond. The words are a quotation from tragedy, probably from a play of Euripides. We must translate them accordingly by some tragic phrase.

31. Amybias is another money-lender, who comes in at l. 1259, having himself just had a carriage-accident.

35. To distrain: a technical legal term for seizing the goods of a debtor in order to get security for payment.

38. A still further form of Aristophanic joke: an unexpected conclusion to the sentence, 'I am being bitten by' —you expect him to say 'fleas', and he puts instead 'demarchos', the headman of the Attic village (demos), who acted as a sort of police officer, and would be responsible for the carrying out of the 'distrain'. We may represent it by
translating 'common pleas'. This form of joke was known in Greek as παρὰ προσθοκίαν, 'the unexpected'.

47. Megacles was an hereditary name in the family of the Alcmaeonidae to which Alcibiades belonged. His niece then would be a very aristocratic young lady.

50. and plenty: a form of the παρὰ προσθοκίαν joke of which Aristophanes is very fond—putting in an abstract word in the middle of a list of concrete things: cf. 1007.

54. She made the money spin. The verb used here and in 55 (σπαθίαν) meant literally to press down the threads of the woof on the loom with the comb (σπαθή), and so to make the cloth thick: it can therefore be naturally used as an expression for luxury.

57. μοι: not 'for me' but the 'dative of the person interested'; 'why, I ask?'. ἦπτες, a real imperfect, 'why were you trying to light?' τὸν πότην ... λύχνον, 'the thirsty lamp', the one which uses most oil.

59. τῶν παχείων ... θυναλλίδων, 'one of the thick wicks': partitive genitive.

63. ἦππον προσετείθει, 'was for putting ἦππος to it': another real imperfect.

65. τοῦ πάππου: according to the regular Athenian custom of naming boys after their grandfathers. Notice that there is a point in the name, 'Frugalson'.

66. τῶς μέν οὖν: the expression is unusual in comedy and is probably a parody of the tragic manner: translate accordingly.

70. ἑυστίδη: a cloak of fine material as opposed to the διφθέρα (l. 72), the rough country coat worn by Strepsiades in the fields.

71. μέν οὖν: introducing a correction as usual, 'No, but when'. Φελλίως, a rough, hilly district in Attica.

74. ἵππερων: a word invented by Aristophanes: we might say 'horse-pox', like 'chicken-pox'. τῶν χρημάτων, genitive governed by the κατά in κατέχετο, 'poured over'.

75. ἐδού: gen. after φροντίζων, 'pondering on a way'.

76. δαιμονίως: colloquial, 'awfully'.

80. Φελεδίππιδον: a diminutive of endearment, like Σωκρατίδων used in 222.

82. ἰδού, 'there'.

83. Poseidon was regularly associated with horses in Greek mythology. Strepsiades finds this a painful reminiscence.

84. μοι; see note on 57.

88. ἐκστρεφον: a metaphor from turning clothes inside out.

91. Phaedippides changes his oath, thinking that Dionysus will suit his father better than Poseidon.

94. All this is spoken by Strepsiades in a mysterious whisper. The title of the school, φροντιστήριον, is invented by Aristo-
philosophes on the analogy of words like ἐργάστηριον, δικαστήριον, denoting the place where something is done. 'Reflectory' has been suggested as a translation.

96. The extinguisher (πυφέος) would be a round cover used to put a fire out. It would thus resemble the vault of the sky, in which the stars are regarded as the 'sparks' (ἀνθρακες).

98. It was always one of the charges against the Sophists that they took fees for their instruction. As a matter of fact Socrates is said never to have taken money, and this is therefore one of the points in which Aristophanes unfairly compares him with the Sophists.

101. gentlemen (καλοί κάγαθοι): the term which the aristocratic party applied to themselves, and was sometimes applied to them derisively by the democrats. Strepsiades hopes to interest Pheidippides in them by this description.

103. barefoot is really true of Socrates.

104. Chaerephon was one of Socrates’ most prominent disciples. He is said to have been a cadaverous looking man, with black hair and a squeaky voice, and Aristophanes elsewhere (Birds 1564) alludes to him as 'the Bat'.

109. Leogoras was a rich aristocrat, who was said, like Alcibiades, to have been concerned in the mutilation of the Hermæ in 415 B.C.

112. Protagoras, the Sicilian sophist, is said to have boasted that he could make the worse argument appear the stronger. It is again a false charge as applied to Socrates.

120. The Greek means ‘with my colour scraped off’ (διακεκαιμενος). As we probably miss many actual tragic quotations, we may compensate occasionally by putting them in, where they are appropriate, if not actually demanded.

122. The wheeler (ὁ ζύγιος), the horse attached to the yoke of the chariot as opposed to the trace-horse (σειραφόρος).

123. to the dogs: literally ‘to the crows’ (εἰς κόρακας), a regular imprecation in colloquial Greek.

126. Obviously a slang expression derived from boxing-matches in the palaestra.

131. τί ταῦτ’ ἐχων στραγγεύομαι: ‘why do I keep loitering like this?’ ταῦτα goes with στραγγεύομαι, ἐχων is an idiomatic intransitive use, ‘keeping at it’. Aristophanes is very fond of it: look at L. 509 and Frogs 202 οὐ μὴ φλαναρίσεις ἐχων.

132. κόπτω: the Greeks knocked by kicking the door: see λελάκτικες in 136. παί παίδιον is addressed to the slave within.

133. βάλλ' ἐς κόρακας, ‘go to the devil’. βάλλ' is intransitive, and for ἐς κόρακας see note on 123.

134. In the formal statement of a name the Athenians always added the man’s desne. In 210 Strepsiades, looking at the map, asks where his own deme Cicyrna is.
136. ἀπεριμερίμνως, 'thoughtlessly', unworthily of a μεριμνοφροινοτής (101).

137. ἔξημβλωκας, 'made it miscarry'. Strepsiades' thoughtless kicking has spoiled a great thought.

138. τυλού γάρ οἰκώ: probably a tragic phrase again, 'I dwell afar among the fields'. τῶν ἀγρῶν, a partitive genitive, like that in the common ποῦ γῆς.

144. ἀντίρετ ἄρτι . . ., this is of course a parody of the sort of scientific investigation which was supposed to go on among the adherents of the new school. Protagoras the sophist had said πάντων μέτρων ἀνθρώπως, 'man is the measure of all things', and Aristophanes ridicules this idea by making Socrates measure the flea's jump by the length of its own feet.

145. ψάλλαν: a good instance of what the grammars call the accusativus de quo: the subject of the indirect question is made by anticipation the object of the verb of questioning.

149. κηριν διατήςασ. The process is elaborate. He melts the wax, dips the flea's feet into it, then when the wax has hardened, takes off the flea's 'shoes', and so measures the interval from Chaerephon's eyebrow to his own head.

151. Περσικαί were loose slippers, which the Greeks had imitated from the more luxurious eastern countries.


154-74. Some lines are here omitted in which further experiments of the same sort are described by the pupil.

177-9. These lines have always caused difficulty, because the commentators have tried to make a sensible story out of them. The probability is that Aristophanes intended them to be mere nonsense, spoken, however, in a tone of deep mystery. On the table, where the pupils used to take their evening meal, Socrates spread out, not the usual barley-meal, but ashes: he then took a spit and used it, not for cooking, but to make into a pair of compasses to draw geometrical patterns in the ashes. And then—while no one was looking—stole a cloak from the wrestling school! What good was that? say the commentators, and some of them want to change the reading to θυμάτων, 'a piece of sacrificial meat'. We might answer, if we want to be rational, that the cloak could have been sold to buy meat. But it is much more likely that it is just nonsense, and it is evident that there was a stock joke about stealing the cloaks of novices, as we can see from lines 497, 856, 1103, and 1498.

180. τὸν Θαλήν. Thales of Miletus was the first of the Ionian philosophers who speculated about the nature of the world, and was always regarded as one of the great sages of antiquity. He lived about the beginning of the sixth century B.C.

183. μαθητῶ, 'I want to be a disciple', a 'desiderative'
verb. So Aristophanes in *Plutus* (1099) says, κλανω, ‘I want to cry’.

184. It is probable that the interior of the Φρονιστήριον was shown to the audience by means of the ἐκκύκλημα, a rolling platform, which was pushed forward (see Introduction, p. 28). This device was employed by the tragedians to show scenes taking place inside the house, and is again parodied by Aristophanes in *The Acharnians* (409), where Euripides, being too busy writing a tragedy to come out and speak to Dicaeopolis, is ‘rolled out’ on the ἐκκύκλημα.

186. In 425 B.C. the democratic general, Cleon, had taken over the command and won a great victory by capturing the Spartan army in the island of Sphacteria, near Pylos, in Messenia. The Spartan prisoners were brought to Athens, and a series of proposals was made for their ransom, but the Athenians always refused. Aristophanes hated Cleon, and in *The Knights*, which is all about Cleon, is never tired of ridiculing him for having won the fruits of victory where others had done all the work: he also shows considerable compassion for the Spartan prisoners, and here it is the lean figures and pale faces of the pupils which remind Strepsiades of them.

188. Strepsiades fails to appreciate scientific research, and thinks of his own occupation in the country.

195. the Master is of course Socrates. The idea is that he likes to keep the pupils pale, and would be angry if he saw them in the fresh air.

203. Strepsiades is again on a wrong tack and thinks the pupil is referring to the ‘measuring off’ of land for allotments in some conquered territory, where the Athenians are placing a colony. Even when the pupil explains that geometry is to measure ‘the whole world’, he has still got allotments in his mind, and thinks that a most ‘public-spirited’ project.

206. A map would of course be a quite new idea to the rustic Strepsiades. He can only think of it as a picture, and is disappointed not to see ‘the judges’. Remember that since pay had been assigned to the Athenians for serving on juries, the hearing and conducting of law-suits had become one of the regular occupations of Athenian life. Aristophanes attacked the litigious spirit which resulted in his play *The Wasps*.


213. Another pun. Euboea ‘stretches’ along the north-eastern coast of Athens on the map. Strepsiades again takes it literally, and remembers that it was ‘given a stretch’ in 445 B.C. by the Athenians under Pericles, after it had revolted from the Athenian league.

217. The crane (κρημαθρα) used to swing out Socrates’ basket is a parody of the machine used in tragedy to repre-
sent the appearance of gods from the sky (see Introduction, p. 29).

221. The pupil is afraid of being caught by Socrates idling and in the open air.

222. Strepsiades uses the endearing diminutive Σωκρατίδιον: see on 80.

223. Socrates speaks in the mysterious and tragic manner of a great teacher.

225. look upon ... look down on: the words (περιφρονώ, ἰπερφρονεῖς) can both be used literally and also metaphorically in the sense of 'look down on', 'despise'. As we see later on in the play contempt of the gods was one of the regular charges brought against the Sophists, and was actually part of the accusation against Socrates at his trial.

230. unless I'd craned: the word used (κρεμάσως) suggests the crane (κρεμάθρα) on which Socrates was suspended.

232. the wide sky, their kinsman. So in The Frogs (892), Euripides, who is taken to be in league with the Sophists, speaks of the 'air, my nourishment'. And Anaximenes, the successor of Thales in Ionia, is said to have spoken of 'our soul, which is air'. The tendency of the early philosophers was towards physical explanations of the soul and mind.

237. As usual, Strepsiades is hopelessly muddled and mystified.

241. τὰ χρήματ' ἐνεχυράξομαι, 'I am having my goods dis-trained': see note on 35: an active construction transferred bodily to the passive.

243. δεινὴ φαγεῖν: lit. 'terrible at devouring'.

247. θεοὶ ἡμῖν νόμισμα οὐκ ἐστὶ. Aristophanes brings out strongly the charge of impiety against Socrates. νόμισμα means 'a thing accepted' or 'believed' (νομίσειν τοὺς θεοὺς means 'to believe in the gods': see 329), but Strepsiades understands it in its narrower and more usual sense of 'currency', 'coinage'. We might translate, 'Gods are not current with us'.

248. τῷ γὰρ ὀμνυτ'; 'by what do you swear?': an instrumental dative.

249. σιδαρίσιον: small iron coins used in Byzantium. As it was a Doric colony, Aristophanes uses the Doric form of the word instead of the Attic σιδηροίσιν: in translating we might get the effect by rolling the 'r' in 'iron' like a Scotsman.

250. τὰ θεία πράγματ'. The divinities of the initiated are the physical phenomena, clouds and air and sky. So in Socrates' prayer below (264).

254. κἀθεὶς τοῖνυ— the scene which follows is a parody of the rites of initiation into the Orphic or the Corybantic mysteries. σκίμποδα, the poor straw-mattress of the 'Thinking-School' is put παρὰ προσδοκίαν for the sacred τρίποδα.

257. ὠσπερ μὲ τὸν 'Αθάμανθ': the proceedings call to Strep-
siades’ mind the preparations for the sacrifice of Athamas, who tried to kill his son Phrixus, and was condemned to be sacrificed on the altar, but rescued by Heracles. Athamas’ wife was called Nephele, which may have helped the reminiscence. It is also probable that Aristophanes has in mind the tragedy Athamas written by Sophocles, so that there is a double parody in the scene.

260. τρίμμα, ‘a practised rogue’ (τριβω). κρόταλον, literally ‘a broken potsherd’: we may perhaps translate ‘a sounding cymbal’. παιπάλη, lit. ‘fine meal’, which Aristophanes uses here for the sake of a pun. For as he says the word Socrates pours meal on Strepsiades’ head, as in the οἰλοχύται, which was part of the ceremony of a sacrifice (see Hom. Od. iv. 761). We might translate ‘the flower of speakers’, and Strepsiades will then naturally answer, ‘Yes, indeed, I shall become flour.’

262. At this point the prologue ends, and the second section of the play, known as the Parodus, or entrance of the Chorus, begins (262-477). The Chorus does not, however, in fact begin to enter the orchestra till 326, and sings the first ode and antode outside. The metre from here to 274, and after the Chorus throughout this section to 438, is the ana-paeste tetrameter. It is a four-time metre, and its base is the anapaest — — (or musically ½ ½ ¼), for which may be substituted the sponde — — (or its metrical equivalent) or the dactyl — — (½ ½ ¼). It is a marching metre, and may be compared (though the stress may have been different) to the English metre in ‘Do ye ken John Peel?’: the line here employed by Aristophanes is equivalent to the last line of the song with one syllable added at the beginning, ‘Oh, Peel’s view halloo would awaken the dead or the fox from his lair in the morning.’

263. εὐφημεῖν, ‘keep holy silence’.
264. ἔχεις . . . μετέωρον, ‘holdest suspended’.
265. Αἴθρη, the ‘bright sky’ above the ἀνρ or ‘atmosphere’: so ἀνρ sometimes means ‘mist’.
267. τούτι: his cloak (ἰμάρτον) which he proceeds to wrap round himself.

268. τὸ δὲ μὴδε κυνή . . . ἐλθεῖν ἐμὲ . . . ἔχοντα. An ex-clamatory use of τὸ and the infinitive: lit. ‘to think that I came having not even a hat’: cf. 819.

270-3. Socrates supposes the Clouds to be coming from one of the great seats of the gods either in the North (Olympus) or the West (Oceanus) or the South (the Nile) or the East (the sea of Azof, Μαυρίων λίμνη, or the promontory of Minos, on the Ionian coast opposite Chios).

273. The Chorus have not yet entered the orchestra, but are heard singing in the distance. This is one of the most beautiful pieces of Aristophanes’ lyric writing, and the Greek should be
read to get the sound and rhythm of it. The metre is dactylic throughout, and the lines are composed of varying numbers of dactylic feet, \( \text{--} \text{--} (\text{\textsuperscript{\textcircled{1}}} \text{\textsuperscript{\textcircled{2}}} \text{\textsuperscript{\textcircled{3}}} \text{\textsuperscript{\textcircled{4}}}) \) with occasional spondees, \( \text{--} \text{--} \text{--} \text{--} \text{--} \). The scene of the strophe is quite general, but in the antistrophe the Clouds approach Attica.

300. gleaming bright: the epithet (\( \lambda \nu \pi \alpha \nu \acute{\alpha} \)) is that which the Athenians always loved to hear applied to their country. Aristophanes tells us in *The Acharnians* (439) that any orator who used it could get what he liked out of the assembly.

301. Cecrops was the mythical first king of Athens.

302-13. Aristophanes sums up all the great religious ceremonies of Athens, first, the various mysteries, and especially the festival of Demeter and Kore at Eleusis, then the temples and feasts of the Olympian gods, and especially the procession of the Panathenaea, then the festivals of Dionysus with their contests of choruses, tragedies, and comedies. It was of course at the City Dionysia in March that this play was produced.

315. ἵππωσ: the 'heroines' in the Greek mind were the semi-divine persons who occurred in the old myths, like Atalanta or Danae.

316. ἀργοῖς is παρὰ προσδόκιαν: you expect him to say something like ἀργοῖς, 'holy'. Aristophanes makes Socrates sometimes 'give himself away' like this in order to enforce his own criticisms.

317. These intellectual gifts of cleverness are what the disciples of the new school pray for.

318. Another 'give-away': 'humbug and periphrasis and cheating and bamboozling' are the accomplishments which help to make the 'worse argument seem the better'.

320. Strepsiades is infected by the spirit of the school, and finds himself wanting to 'speak subtly and quibble about smoke and prick wit with witticisms and confound one argument with another'. The words are rather difficult and you must think out what each of them means.

323. πρὸς τὴν Πάρνηθ: Mount Parnes would possibly be visible from the theatre and, if so, Socrates no doubt pointed straight to it.

325. αὕτη πλάγια: thrown in afterwards as he points 'there, sideways'.

326. παρὰ τὴν εἰσοδον: the passage at either side of the proscenium by which the Chorus entered the orchestra (see Introduction, p. 28).

327. εἰ μὴ λήμψας κολοκύντας: lit. 'unless your eyes have styes in them as big as pumpkins'. We may compare Shakespeare's expression 'high-gravel blind' (*Merchant of Venice*, II. ii. 37): or we might say 'blind as a bat'.
329. οὐδ' ἐνόμιζες, ‘and did not worship them’: a regular use of νομίζω: see note on 247.

332. Socrates gets mysterious and again ‘gives away’ his case. Θουριομάντες is an allusion to an Athenian soothsayer, called Lampon, who had won such popularity that he was appointed in 444 B.C. to lead a colony to Thurii. ἰατροτέχνας are the ‘professional physicians’ who were becoming prominent at this time. σφραγίδον χαργοκομήτας is one of Aristophanes’ favourite long compounds and must be carefully analysed: they were ‘lazy fellows (ἀργο-) with long hair (κομήτας), seal-rings (σφραγις-), and trimmed (or long) nails (ἀνυχ-)’.

333. The ‘cyclic choruses’ were the choruses of the dithyrambic poets, and were so called because they stood ‘in a circle’ as opposed to the tragic choruses, which were arranged in a square (τετράγωνοι). ἀσιματοκάμπτας, ‘twisters of songs’ would be the modern innovators, who put turns and trills into their music: compare 969.

335. ταύτ’ ἀρ’ ἐποιεῖν, ‘that’s why they wrote’ . . . . Strepsiades now sees the explanation of the elaborate phrases about clouds and winds in modern poetry which he has heard, ‘the fierce onset of the watery flashing Clouds’ and ‘the locks of hundred-headed Typho’ (the storm-wind), and ‘blasting storms’ and ‘misty, pellucid taloned birds that swim the air’.

338. ἄντ’ αὐτῶν, ‘in return for this’.

339. κεστράν: an expensive fish, possibly the ‘conger-eel’: we might say ‘salmon’. κεχηλάν, ‘thrushes’, which were reckoned a delicacy.

342. ἐκεῖναι γ’, ‘those clouds’ up there in the sky, the clouds in nature, as opposed to αὕτα, ‘these’ in the orchestra, 344.

349. Socrates selects a series of Aristophanes’ favourite butts as the originals of the Clouds’ different shapes. The ‘son of Xenophantes’ is the dithyrambic poet Hieronymus; Simon (351) is said to have been ‘a sophist’, who clearly engaged in public life and was suspected of pilfering; Cleonymus (353) is Aristophanes’ ‘shirker’, who tried to avoid military service and then ran away; and Cleisthenes (355) the typical effeminate aesthete.

358. When the Chorus takes part in the dialogue, it is only its leader, the Coryphaeus, who speaks.

361. Prodicus of Ceos was one of the sophists, who took up residence in Athens as a professional teacher. He is said to have charged his pupils extortionate fees, and to have been particularly interested in etymology. He was ultimately accused, like Socrates, of corrupting the youth, and put to death with a draught of hemlock.

362. A famous personal description of Socrates. There is a story that Socrates was among the audience when The
Clouds was performed, and good-humouredly stood up in order
that the likeness of the representation on the stage might be
realized.

365. Aristophanes is elaborating his favourite charge of
impiety against Socrates. We must bear in mind that part
of the actual accusation against him at his trial was that he
taught men 'not to worship the gods of the state' (τοὺς θεοῖς
τῆς πόλεως μὴ νομίζειν).

369. For the traditional mythological explanations of natural
phenomena the new school substituted a scientific account.

376. The details of these meteorological explanations run
through all the earlier philosophers: each added his own bit
to them, and they passed on into the atomic school of
Democritus, whence they find their place with hardly any
change in the sixth book of Lucretius.

380. Vortex (Δίνος): the idea of a 'whirl' in which the
world spun round, the earth stationary at the centre, the stars
on the outer extremity, with moon and sun performing inter-
mediate orbits, originated with Democritus. It is hardly
possible in English to represent the pun (Δίνος and Δίνος), and
we must be content with a corresponding term from modern
natural science.

386. The Panathenaea was the greatest of the Athenian
festivals, at which the sacred robe (πέπλος) was carried in
procession to the Acropolis and presented to Athena in the
Parthenon. The procession is the subject of the great frieze
on the Parthenon, portions of which are in the British
Museum.

398. We cannot reproduce Aristophanes' expression quite
exactly. Strepsiades is Κρόνιος ὃσον, 'recking of the days of
Cronos', the father of Zeus, by whom he was expelled, and
therefore belongs to the primitive order of religious thought.
He is also βέκκεσελφνος, 'antediluvian', a strange compound
invented by Aristophanes on the analogy of the more usual
προσελφνος, 'pre-lunar'. The first part of the compound is
intended to recall the story told by Herodotus (ii. 2), that
Psammetichus, king of Egypt, wishing to discover the primi-
tive language, shut up two babies in a cave with a goat.
The first sound they uttered was βέκκ, and the king, having
discovered that βέκκος meant bread in Phrygia, concluded that
Phrygian was the oldest tongue. No doubt the story was well
known in Athens, and the audience would at once recognize
the allusion.

399. This argument is again traditional: if Zeus sends the
lightning to punish sinners, he makes very bad shots. We
find it again in Lucretius (vi. 387 and 417).

400. The others are mentioned by name in the Greek—
Cleonymus (see note on 349) and Theorus, who is said to have
committed perjury on an embassy to Sitalces, king of Thrace.
401. Sunion: the cape at the south-east corner of Attica, round which all ships would pass coming to Athens from the north or east.

408. Strepsiades once again tries to explain matters to himself by a homely experience of his own, this time with some success. The festival here referred to is the Διάσια, the feast of Zeus Meilichios, who was represented with a snake. He is a chthonic deity belonging to the oldest stratum of Athenian worship, and it is therefore appropriate that Strepsiades should be associated with his festival.

414. τὸ ταλαίπωρον, 'endurance' of hardships.

417. οἷνος τ' ἀπέχει καὶ γυμνασίων: the new school was taken to be ascetic and to have no belief in the training of the body. The last charge is again implied in the speech of the Just Argument in 1002 ff.; as a matter of fact it was quite inapplicable to Socrates personally, for he always frequented the gymnasium.

420. οὖνεκα γε ψυχῆς στερρᾶς, 'as far as a stout heart goes'.

421. θυμιβρεπείστονου, 'dining on herbs (θύμβρα) ': vegetarian fare is another characteristic of the school.

422. ἐπχαλκεύειν παρίχωμ: a rather unexpected metaphor: 'I can provide myself as an anvil to beat on', i.e. I can let you shape me to your will.

423. The full phrase would be ἀλλα τι δὴτ' οὖν ποιήσεις ἡ νομεῖς, 'will you do anything else than think?'

424. Notice this collocation of three objects of worship: the primitive Chaos, out of which the world was fashioned; the Clouds, who in this play represent the science of natural phenomena; and the Tongue, representing cleverness and trickery, another 'give-away'.

432. γνωμας, 'resolutions' in the public assembly, which it would be the ambition of a clever speaker to propose and carry. But Strepsiades does not want this kind of cleverness, but only to 'pervert justice' and escape from his creditors.

433. i.e. μή μοί γε λέγεων εἴπητε, 'don't talk to me of moving great resolutions'.

439. The whole of this speech was to be pronounced in one breath, and was therefore known as a πνίγος (lit. 'choke'). It is very like the 'patter-song' in Gilbert and Sullivan's operas, and the long strings of words in the middle bear out the general idea.

447. A code-book on wheels: the Greek word (κύρβας) was the name of the triangular wooden pyramid on which the laws of Solon were inscribed. 'A walking statute-book' is the idea.

450. a lick of the pail: the word ματιολογίκως is of uncertain derivation, but if the second half be connected with λείχω, its meaning will be something of this sort.
474. **demurrers**: the word (*αντιγραφαι*) is a technical term for the objections taken by the defendant to the plaintiff's accusation.

479. **μηχανός**: Socrates means 'methods', but Strepsiades, always thinking of concrete objects, takes him to mean 'siege-engines'. Perhaps we might translate 'maxims'.

484. Strepsiades can remember what he is owed, but forgets what he owes.

487. **ἀποστερεῖν**: the antithesis does not seem very good; possibly there is a pun λέγειν...ἀποστερεῖν. In this case, as Merry suggests, we might translate 'chat' and 'cheat'.

489. **προβάλλω, 'I throw out'; υφαρπάσει, 'you will catch up'.** Again Strepsiades has a concrete picture in his mind and thinks he is to learn philosophy like a dog catching tit-bits thrown to him.

495. **ἐπιμαρτύρομαι, 'I call the bystanders to witness'** so that they may give evidence in the trial. So later on in the play (1218) Pasias, the money-lender, brings a friend with him to act as witness in case Strepsiades does him any violence: see also 1297.

497. The laying aside of the cloak is the first duty of the novice. So at the end of the contest in 1103 the Just Argument gives up his cloak as a token of defeat. We may perhaps also compare 179: see the note there.

499. **φωράσων, 'to search the house' for stolen property.** The Athenian regulation was that a man who did so must lay aside his cloak, so that it would be impossible for him to bring in the stolen goods and pretend that he found them there.

505. **οὐ μὴ λαλῆσεις, 'don't chatter', a good example of the normal use of οὐ μὴ with fut. ind.**

507. **μελιτούταν, 'a sugar-cake'**: remember that the Greeks had no sugar and used honey for sweetening purposes.

508. **ἐσ Τροφονίου (ἀντρον):** this was a famous cavern in the rocks near Lebadeia in Boeotia, which was the seat of an oracle and was regarded as an entrance to the lower world. The inquirer of the oracle had to take a cake in his hand to appease any of the lower-world monsters which he might meet on the way. Strepsiades being about to enter the 'Thinking-School' feels as if he were entering the jaws of the underworld.

509. **ἐχων**: see note on 131.

510 ff. **Parabasis.** The invariable tradition of the Old Comedy was that about the middle of the play the Chorus, left alone by the actors, came forward and addressed the audience in the person of the poet on some current topics of the day or the poet's personal affairs. During this section they usually abandon altogether the character which they sustain
in the play, but in *The Clouds* they still to a large extent retain it.

The Parabasis opens with a short farewell to Strepsiades. After this follows a section, omitted here, which was inserted in the second edition of *The Clouds*, in which the poet complains of the failure of the first edition and contrasts his own methods as a playwright with those of his rivals. It is full of rather obscure allusions and does not at all concern the action of the play.

563-574. Ode: a short prayer to the gods: to Zeus, the supreme god; Poseidon, the deity of the Athenian aristocracy; and then to Sky and Sun, especially associated with the Clouds.

575-594. In the Epirrhema the Chorus, still in the character of the Clouds, address the audience and succeed in introducing a good deal of political matter.

581. The cursed tanner is of course Cleon, who in *The Knights* is always spoken of as 'the Paphlagonian', one of the slaves of Demos. There is some doubt as to the occasion here alluded to. In 425 when Cleon went to Pylos, he was not actually elected strategus, but only took over the command unofficially from Nicias, and the only occasion when we know that he was elected was in 422, when he went to fight against Brasidas in Thrace, and lost his life at Amphipolis. But this chorus clearly belongs to the first edition (423), and the most probable solution is that Cleon was elected strategus in 424 after his successful return from Pylos.

585. Then the sun put out his candle. We know that there was an eclipse of the sun on March 21, 424 B.C., and this is clearly what Aristophanes refers to, if we are right in supposing that he has in mind the election of Cleon as strategus in that year.

588. But the gods ('tis said). Aristophanes is thinking of an old story that Poseidon and Athena quarrelled for the possession of Athens. Poseidon being defeated swore that he would give the Athenians the curse of 'foolish counsel'. Athena could not prevent the gift, but undertook that it should after all turn out well.

591. Prove the bribes, &c.: the passage must have been written before Cleon's death in 421 B.C., and must therefore belong to the first edition.

595-606. Antode corresponding exactly in metre and thought to the Ode. Four deities are again addressed. Athena is the patron-goddess of the city, and Dionysus the patron of the festival at which the play was produced. The choice of Apollo and Artemis is not so obvious, but it is suggested that they were put in for the sake of the allies who were present at the performance.

600. thy gold temple: the great temple of Artemis at
Ephesus, built and rebuilt, was famous throughout antiquity: 'Great is Diana of the Ephesians.' Its remains have been recently thoroughly excavated.

602. the aegis was generally conceived of as a shield or breastplate worn by Athena. It is probably the 'rushing' (ἀιωσείν) storm-cloud.

607–626. Antepirrhema, answering to the Epirrhema, another address of the Chorus in their character as Clouds to the Athenian people, assembled in the audience.

609. Athens' faithful friends are the allies, who would be present at the festival of the Greater Dionysia.

616 ff. The Calendar at Athens was at this time in great confusion. It was regulated by an eight-years' cycle, in which a month of thirty days was intercalated in the third, fifth, and eighth years. But this did not correspond to the solar year, and the reckoning of days was considerably out. About this time the astronomer Meton was revising the Calendar, and tried to correct it by introducing a nineteen years' cycle.

622. Memnon was the son of Tithonus and Eos, and both he and Sarpedon, son of Zeus, whom Aristophanes also mentions, were killed in the Trojan War.

623. Hyperbolus was the demagogue who succeeded Cleon in the popular favour, and became the object of Aristophanes' attacks. The allusion here is not quite clear. Hyperbolus was chosen 'Recorder' (ἰερομνήμον), and his duty would be to assist the archon to announce festival-days to the people: he may have 'had his crown removed' literally by a gust of wind on some occasion, but it more probably means that he was deposed from the office. (It is not likely that there is any reference to the 'Recorder' who accompanied the representatives of Athens to the Amphictyonic Council.)

627. Socrates comes out of the school in great indignation at the stupidity of Strepsiades. μὴ τὴν Ἀναπνοήν, 'by respiration!', a rather unexpected oath of the new philosophers, some of whom, like Anaxagoras, were interested in physiology and biology.

630. σκαλαθυμάτι, 'deep quibbles', a word coined by Aristophanes from the root of σκαλλεῖν, 'to dig', and ἄθυμα, 'a plaything'.

632. καλό: future indicative.

633. ἔσει: future from ἔσεω, 'will you come out?' practically equivalent to a command. Greek usually puts this in the form of a negative question, οὐκ ἔσει; 'won't you come out?'

634. οὐκ ἔσοι μ'...οἱ κόρεις: a rather threadbare joke, which was evidently successful with the audience, as Aristophanes introduces it again much more elaborately in 709 ff.

638. Three of the subjects taught by the sophists, the science
of metre, rhythm, and words, the last being a speciality of the rhetorical teachers, like Protagoras, Prodicus, and Cratylus.

639. As usual Strepsiades misunderstands: the only μέτρα that he knows are pints and bushels and gallons and quarts. 'Measures' will give both senses.

640. διχοινικό: we may translate 'two quarts'.

643. Strepsiades persists in his misunderstanding but answers rather cleverly. In the Greek measure of capacity a medimnus = 6 ἐκτεῖς, = 12 ἡμιεκτέα, = 48 χοίνικες. A ἡμιεκτέα is therefore = 4 χοίνικες; and is a τετράμετρον, which Strepsiades naturally prefers to a τριμετρόν = 3 χοίνικες. If Socrates had taken the bet (644) he would have lost. To a Greek audience it would all seem natural, as they probably counted 1, 2, 3 χοίνικες and then ἡμιεκτέα. Perhaps we had better translate ἡμιεκτέα 'gallon', and line 645 'a gallon is four quarts'.

644. περίδου . . . εἰ μῆ: the regular formula for a bet. 'Bet me (that you will pay) if it is not.'

Some lines are here omitted in which Socrates proceeds to question Strepsiades on the technicalities of rhythm with the usual misunderstanding.

658. Socrates now turns to the third head—'words', and proceeds first to the distinction of masculine and feminine nouns.

After 661 it seems likely that some lines are lost in which Socrates asks Strepsiades to name some feminine nouns: Strepsiades replies with another list ending again with ἀλεκτρυών.

666. Perhaps we might translate ἀλεκτρυών when it first comes in 666 'fowl', and here invent 'fowler' and 'fowless': or 'turkey', 'turker', and 'turkess' would do it.

667. τῇ τῶν Αἴρα. Notice that Strepsiades is picking up the jargon of the school.

669. 'I will fill your meal-trough up to the brim.'

670. The second point about words: some feminine nouns, like κάρδοπος, 'kneading-trough', have masculine terminations, and Socrates wants to make Strepsiades see that this is illogical: he ought to say τῆν καρδόπην. It is impossible to get the effect in English without being rather far-fetched.

673. Cleonymus the coward: see note on 349.

675. As usual, Strepsiades quite fails to understand. The point of the joke was not very clear. Cleonymus was now a taxarch, but in his poor days he hadn't got a kneading-trough and had to do it in a mortar. Some editors suggest that he was an apothecary by trade.

680. Even now Strepsiades blunders and makes 'Cleonyma' feminine.

681. The third point: proper names. Here some male-names of the first declension decline like feminine nouns.

686. Strepsiades selects three typically effeminate men.
Amynias is not the money-lender who comes in later in the play, but an aesthete mentioned again by Aristophanes in *The Wasps*, 466.

690. **Amynia**: in the vocative case Socrates' point becomes clear.

700. The Chorus give him advice in an intentionally 'fleash' rhythm and vocabulary.

710. **These vile Phlaeacians**: the flea joke again with a bad pun this time. The Greek means literally 'The Corinthians (κόρεις = bugs) are creeping out and biting me'. We can only try and do it by another proper name.

721. **While I'm singing at my post**: Strepsiades is like a watchman.

726. ἀπόλωλ' ἀρτίως: sc. it's no good saying ἀπολέι.—I've perished long ago.

727. μαθακιστέ...περικαλυπτεά: this use of the plural of the verbal adjective in an impersonal sense is common in Greek, though the singular is more usual.

728. νοῦς ἀποστρεφικός: intentionally 'philosophic': we might say 'some privative device'.

730. εξ ἀρνακιδων, 'sheep-skins' were used in the Orphic initiations which Aristophanes is parodying, but it is probable that there is also a pun with ἄρνεισθαι, 'to deny'. We can work it in translation by 'fleece'.

731. ἄθρησω...ο τι δόξ τούτοι: the acc. de quo construction: lit. 'I will inspect him what he is doing.'

740. σχάσας...λεπτὴν go together, 'cutting up your thoughts fine'.

741. περιφρόνει: a favourite word of Socrates; see 225.

742. Aristophanes introduces several of the stock words of the Sophists, which are also typical of Socrates' methods in the Platonic dialogues: διαφεύγειν, 'to distinguish, analyse'; σκοτείν, 'to inquire, investigate', and in the next line ἀπορεῖν, 'to be in difficulties', 'come across a problem': Socrates held that ἀπορία was the beginning of philosophy.

745. ξυγώθρισον: a metaphor from ξύγωθρον, 'the arm of a balance': so 'to weigh'.

749. γυναίκα...Θεταλην. Thessalian witches were always supposed to have a peculiar power over the moon. Strepsiades' idea is certainly original, but not very philosophical. πριάμενος means 'hiring'.

750. νύκτωρ: adv., 'at night'.

751. λαφείον: strictly the box in which the λόφος, 'helmet-plume', was kept. Perhaps we might say 'collar-box'. A mirror (κατοπτρον) might be kept in such a box to prevent its tarnishing: remember that the Greek mirror would be of metal.

754. εἰ μηκίτ': debts had to be paid on the first of the month,
the day of the rising moon, as we see below, 1178. If the moon never rose, the day of reckoning would not come. It is a simple-hearted solution of his difficulties, but Socrates evidently thinks he is getting on.

759. After the archon had given permission for the bringing of a suit, it was written up by the court-clerk on the cause-list, which was a tablet of wax hung on the wall of the court. Strepsiades' solution for getting the case 'cancelled' was therefore a very simple one.

763. Socrates wishes Strepsiades to turn his mind from purely personal questions to the wider problems of philosophy and take a course of free speculation. The homely comparison which he adds is perhaps intentionally used to convey the idea to the rustic: it appears that Athenian boys used to indulge in this odd practice of fastening a string to the leg of a cockchafer and then letting it fly.

774. written off: he uses the regular word for drawing a line through words to cancel them (ἐγραφεῖν).

775. snap up: the 'dog' notion again. Cf. 490.

780. There is again a wonderful simplicity in Strepsiades' solution of the problem, but this time it is too much for Socrates' temper.

788. What is the thing...? Strepsiades is vainly trying to remember the 'meal-trough'.

803. It seems that Socrates does not go in, as Strepsiades asks him, but the Chorus speak to him as he is standing near the door of the school.

814. Strepsiades has already begun indoors to try to persuade Pheidippides to take his place in the Thinking-School; Pheidippides has refused, and Strepsiades is now threatening to turn him out of the house.

μᾶ τὴν Ὀμῖχλην: a new 'phrontistic' oath, which Strepsiades appears to have invented for himself. We may notice that he has picked up a few crumbs of the new learning.

815. 'Go and eat up Megacles' marble pillars': a forcible way of telling him to go and see if he can get his keep in his uncle's marble halls.

818. τῆς μωρίας, 'what folly', an 'exclamatory' genitive: see on 153. Aristophanes not infrequently combines it, as here, with the 'exclamatory' use of the infinitive: 'To think that you should worship Zeus at your age': see on 268. Notice νομίζειν here definitely in the sense of 'to believe in'. Cf. 329.

821. φρονεῖς ἀρχαῖακά, 'have old-fashioned notions'.

825. νῦν, 'just now'.

828. Cf. 381. Strepsiades still thinks of Δίνος as a person, the son of Zeus, who has 'kicked out' his father.

830. οἱ Μήλιοι: Socrates did not really come from Melos,
but Aristophanes makes Strepsiades guilty of confusion in order to get in a further hit at Socrates' impiety. The real philosopher of Melos was Diogoras, who a few years after this was exiled from Athens for his atheism.

831. A reference to the famous experiment recounted by the disciple in 144 ff.

833. χολώσιν, 'mad'. The 'black bile' (χολή) was thought by the Greeks to be a cause of madness: hence our 'melancholy'.

835. άν υπό τής φειδωλίας... Though baths could be had free in Athens, and it cannot have cost much to have one's hair cut, the philosophers abstained through economy. Socrates was spoken of as 'the unwashed' (ἄλωτος), and he did in fact object to hot baths, not on grounds of expense, but because he thought them effeminate.

838. A double joke. First, καταλάλει μον τόν βίον, 'you wash me out of house and home' continues the idea of the βαλανείον, and then he puts in the rather grizzly idea ἄσπέρ τεθνεώτος, 'like a corpse', to bring in the picture of the washing of a corpse before burial.

841. άληθες; often used in Greek as a question of surprise, 'Do you mean it?' So here, 'Can you ask? why all the wisdom of the world.'

842. παχύς, 'thick-headed'.

843. Strepsiades has the sudden idea of putting his son through the same tests as Socrates had applied to him, but feels he must have the actual objects to illustrate with, so rushes into the house to fetch them.

845. Pheidippides debates whether he shall get an order in lunacy to shut his father up, or send for the undertaker in expectation of his immediate death.

846. Strepsiades returns with a bird under each arm. He is of course reproducing the teaching which Socrates gave him in 658 ff.

853. sons of earth. There seem to be several ideas in this word, (1) stupidity: compare our 'clodhoppers': (2) the underground studies of the pupils, cf. 187: (3) possibly atheism, in allusion to the myth of the earth-born giants who tried to storm Olympus.

856. The old joke about the cloak: see 497. Strepsiades replies rather aptly in the language of the school, 'I thought it away.'

858. When Pleistoanax, king of Sparta, invaded Attica in 445 B.C. Pericles persuaded him to retire, some said by a bribe of ten talents. When Pericles was asked to account for this large sum of money, he replied that he had spent it 'for the cause' (εἰς τό δεόν). So Strepsiades had lost his sandals 'for the cause'.
862. This is a pleasant picture of the relations of father and child. Pericles had introduced the payment of fees to jurymen, and Cleon had recently raised it to three obols.

869–70. The joke here is rather elaborate and can hardly be reproduced literally in English. Socrates says that Pheidippides is not ‘well-versed (τριβων) in suspension’, referring both to his own literal suspension in the basket and the suspension of mind, which his disciples practised. The word τριβων also meant a ragged cloak, and the idea of suspension suggests to Pheidippides being ‘hoisted’ for a beating. Socrates, if so hoisted, would look like a ragged coat on a clothes-line.

870. wope. This inability to pronounce ῥ was a characteristic of Alcibiades, whom Pheidippides is certainly in many ways meant to suggest.

876. There was probably a story current that Hyperbolus went to one of the sophists to get trained in speaking for public life.

878. An extraordinarily charming picture of the amusements of a child at Athens.

885. Strepsiades seems to think that ‘the worse argument’ was something which you could learn once for all and then produce it, when you wanted, to gain a victory.

888. There is no doubt that there ought to be a chorus here to introduce the new scene and give the two actors who were playing Socrates and Strepsiades time to change into the dresses of the two Arguments. Possibly the join was never put right in the second edition of the play.

It was a regular convention of the Old Comedy that at some point two of the characters should have a set debate or contest known as the Agon. Here the Agon takes the form of a kind of play within the play. It is preceded by a Proagon, and then, after the introductory chorus, the two Arguments set out their case in turn.

The two Arguments, who now appear, represent Aristophanes’ conception of the old and new spirit in education, the effect of which he believed ran all through public and social life (see Introduction, pp. 10 ff.). The Just Argument was probably dressed in the ancient costume of the Athenian gentleman, with the long Ionian cloak wound round and round the person: the Unjust Argument would resemble the fashionable youth of the day with the chiton, and over it the light effeminate cloak known as the chlamys. The scholiast has a strange story that the Arguments were got up like fighting-cocks, and brought on in cages, flying at one another when the doors were opened: this seems very unsuitable to modern notions, but the Old Comedy had a liking for bizarre effects, and it is possible that the tradition is right.

903. With the high gods in heaven. This conception of
Justice enthroned with the gods in heaven frequently occurs in
the tragedians, and is characteristic of the Olympian religion.

904. **What of Zeus?** The reference is to the old legend
that Zeus dethroned and imprisoned his father Cronus: see
398 n. It was one of the stock arguments for the immorality
of the old religion, and Plato (Rep. 378 b) says that the story
ought to be suppressed, or taught only as a solemn mystery.

913. **In my days...** The meaning is not quite certain here,
but it probably is that in the good old days such epithets
would not be regarded as gold, but as lead, which was often
contrastcd in Greek literature with gold as a worthless dull
metal.

916-48. The metre is here the anapaestic dimeter, i.e. four
anapaests (– – –) for which may be substituted a spondee
(– –) or a dactyl (– – –). In 916 (a short line of two feet)
the first anapaest is resolved into four short syllables, διὰ σὲ δὲ.

916. φοιτᾶν, sc. εἰς διδασκάλου (οἰκίαν), 'to go to school': here
used absolutely.

921. πρῶτερον γ' ἐπτώχευες, 'in the old days you were a beg-
gar'. Any one who had dared to express the views of the
Unjust Argument in the old days would have been an outcast
from society: cf. 913.

922. Τῆλεφος εἶναι Μυσὸς φάσκων. Telephus the king of Mysia
was wounded by the spear of Achilles, and could only be healed
by the rust of the same spear: he therefore wandered up and
down Asia in disguise in the hope of finding Achilles.
Euripides had written a play in which he introduced Telephus
wandering in rags. This Aristophanes regarded as degrading
to the dignity of a king, and he is never tired of ridiculing
Euripides for it, especially in The Acharnians.

923. 'Nibbling out of his wallet—the sayings of Pandeletus'.
Unfortunately we know nothing more of Pandeletus than that
he was an informer who hung about the law-courts.

925. Both Arguments here speak at once.

928. λυμαίνομενον τοῖς μειρακίοις, 'corrupting the youths' with
these new theories of life. It is interesting to find here the
actual charge which was made against Socrates at his trial.

929. Κράνος ὄν, 'old-fashioned', 'belonging to the old régime'
before Zeus: see 398 and 904.

932. We may picture Pheidippides as standing during the
debate between the two Arguments: the Unjust here beckons
him to his side, but the Just lifts up his arm to threaten him.

938. φοιτᾶ, 'go to school' again: see 916.

941. τοῦτο δώσω. It was one of the conventions of the Agon
that the character who opened the debate was always in the
end defeated. Perhaps we are to suppose that the Unjust
Argument knows this.
These speeches of the Just Argument in favour of the old traditional education are justly famous in Greek literature. The old education consisted of three parts: (1) reading and writing and the learning by heart of Homer and some of the great poets of old times; (2) music in the narrower sense, playing of the lyre and singing; (3) physical exercise in the gymnasium. For a full and most interesting account see K. Freeman’s *Schools of Hellas*.

the district school: the boys of each division of the town or ward (κωμη) attended the same school. The school of which the Just Argument speaks here is that of the music-master (κθαμαστής): he does not touch on the first stage of education.

These are two of the old patriotic songs of Athens, almost like ‘God save the King’ and ‘Rule, Britannia!’ with us.

the old tunes and measures: in particular the ‘Doric harmony’ as it was called, the strong and warlike ‘mode’ in Greek music.

Aristophanes again refers to the old-fashioned customs and festivals of Athens. The translation will perhaps give the effect from an English point of view.

The men of Marathon were always Aristophanes’ great heroes, and he places the ideal age of Athens at the time of the Persian Wars (see Introduction, p. 5).

the Street (ἀγορά) was at this time a great rendezvous for the philosophers.

Respect to elders and above all to parents was the key-stone of the old-fashioned Athenian morality.

This speech of the Just Argument seems to sum up Aristophanes’ feeling about the old morality and education better than anything else he ever wrote.

the Grove, i.e. the Academy, a grove near Colonus, about a mile from the city, which had been laid out as a kind of public park and contained the sacred olives.

a mind at ease: Aristophanes as usual likes to interrupt his list with something startlingly different in kind: coming as it does in the midst of the flowers and trees it is tempting to translate it ‘heart’s-ease’.

If you’ll just carry out, &c.: another instance of the ‘choke’ (πνιγος), a section to be pronounced all in one breath. Cf. 439 ff.

your public harangues: another unexpected addition, but here ‘the tongue’ has led up to it.

The Just Argument had spoken in the dignified ana-paestic tetrameter metre: the Unjust is not allowed to use this in his reply, but employs the iambic tetrameter catalectic, i.e.
a line of eight iambics (with substituted spondees), the last foot of which is incomplete: $\Upsilon - | \Upsilon - | \Upsilon - | \Upsilon - | \Upsilon - | \Upsilon - | \Upsilon - | \Upsilon - | \Upsilon - | \Upsilon - | \Upsilon - | \Upsilon - | \Upsilon - $.

The speech of the Just Argument was constructive: he showed the kind of education in which he believed: the Unjust is purely destructive. He criticizes the ideas of the Just—mostly picking holes in minor points—but never propounds any scheme of his own. It is only his sheer cleverness and readiness in dialectic which makes the Just ultimately own himself defeated. Aristophanes of course intends this as typical of the 'new spirit'.

1038. Ἑπτων... λόγος. For the purposes of the debate Aristophanes accepts Strepsiades' notion of the 'Worse Argument' as a permanent thing applicable in individual cases.

1041. στατήρων: the Attic silver stater was worth four drachmae. There was also a Persian gold coin known by this name, but there seems no reason to suppose that it is referred to here.

1043. The construction is σκέψαι δε ὦς ἐλέγξω τὴν παίδευσιν ἃ πέποιθεν.

1044. θερμῷ... λοίυθαι. The Unjust pitches first on a quite subordinate and unimportant point in the Just's argument.

1046. δειλόν, 'slack' rather than 'cowardly', the more usual meaning of the word.

1047. ἀφυκτον: predicative, 'so that you can't escape'. The metaphor is from wrestling.

1048. Notice how the Unjust takes his argument from the traditional mythology, which played a large part in the old education.

1051. Ἡρακλεία λουτρά. The famous hot spring at Thermopylae was said to have been created by Athena to refresh Heracles after his labours. From it hot springs in general came to be known by the name of Heracles.

1053. τῶν νεανίσκων is the genitive after πλήρες.

1056. Ὀμηρος. It is often said that Homer was the Bible of the Greeks, and so here the Unjust is proving his point by an appeal to 'Scripture'. But the point is illegitimate as the words ἄγορά, &c., had changed their meaning since Homer's time. The ἄγορά for him was only the place of assembly, and ἄγορητης a word of high praise, 'an orator': to the Athenian the ἄγορά was the market-place, where the new school used to meet and talk with their disciples, and so he tries to twist ἄγορητης into the contemptuous sense of a 'talker'.

1058. ἐσ τὴν γαλάτταν: he seems to shelve this point, but it comes out again in 1077. The disciple of the old school will avoid disgraceful actions, but the disciple of the new school can commit them with impunity, since he can escape the consequences by his tongue.

1060. σωφρονεῖν: this is a more important point: 'self-con-
trol’ was the keynote of the old morality: the Unjust ridicules it now as old-fashioned. We must of course remember that the real Socrates insisted on it just as strongly as the old school.

1063. The Just Argument naturally takes his instance from mythology. The story was that Peleus, having resisted the advances of Hippolyta, was accused by her to her husband Acastus. Acastus drove Peleus out on to the wilds of Mount Pelion, where he was presented by Hermes with a sword, as a gift from the gods, to protect himself against beasts and enemies. Subsequently he married Thetis, but according to the story, to which the Unjust refers here, she deserted him twelve days after the birth of their son Achilles.

1065. Hyperbolus was by profession a lampseller.

1103. Take my cloak: the same joke as before, the abandonment of the cloak as the sign of initiation: see on 497.

1113. but I believe... This is the first hint which the Clouds give of their real attitude which comes out so clearly at the end of the play.

1115. The chorus which follows is a kind of supplementary parabasis, such as occurs in some of Aristophanes’ plays. It is not concerned with the action of the play, but the Chorus, in their person as Clouds, urge the judges by promises of rewards and by threats to give the play the prize.

O ye judges. The judges, five in number, at the end of the contest, had to vote for the award of prizes to the three competitors: we may remember that on this occasion Aristophanes was placed last by them.

1129. drench the torches. The torches were carried to light the procession escorting the bride to her new home, and it would be a very bad omen if any of them were put out.

1130. live in Egypt—as a god-forsaken place, but there is also the suggestion that it doesn’t rain there.

1131. During the preceding chorus a considerable time is supposed to have elapsed in which Pheidippides’ education in the school has been completed. Strepsiades now approaches to learn how his son is getting on and, remembering his promise (669), brings a large bag of meal as payment to Socrates.

πέμπτη, τέταρτη, &c. The days of the last division of the Attic month (μηνὸς φθινοντος) were reckoned backwards: the last day was ἐνὶ καὶ νίᾳ (see 1134) preceded by δευτέρα, τρίτη, τετάρτη (or τέταρτη), πέμπτη, &c.

1134. ἐνὶ καὶ νίᾳ. In the old Attic calendar the months were alternately 29 and 30 days in length: the actual orbit of the moon takes 29½ days, so on the last day of the month the moon finished waning and began to wax. It belonged thus both to the ‘old and new’. Loans at Athens were made by the month, and the ‘old and new’ day was that on which payment had to be made. Hence Strepsiades’ dread of it.
1135. \( \pi \alpha \sigma \ldots \tau \iota \ldots \rho \omicron \omicron \) : a construction ‘according to sense’, \( \pi \alpha \sigma \tau \omicron \) being in effect plural.

1136. \( \nu \rho u v a \nu e i a \) : The plaintiff in a suit at Athens was required to make a deposit to the court before beginning the action as a test of his bona fides: if he lost the suit, the deposit was forfeited.

1138. \( \tau \circ \mu e \nu \tau i \nu \nu i \mu \eta \lambda \alpha \beta \eta \sigma \) , ‘don’t require part of it just now, and defer a little more, and let me off the rest’, the result of all which would be that he wouldn’t pay anything. But the request has a specious sound.

1141. \( \delta i k \alpha \sigma e \theta a i \) , ‘prosecute me’, bring a \( \delta i k \eta \) against me.

1146. \( \tau o u t o n i \) : i.e. the sack of meal.

1150. \( \Lambda \pi a i \alpha \lambda \eta \) , ‘Deceit’, ‘Mystification’. Strepsiades is making another successful experiment in sophistic oaths: cf. 814.

1152. ‘even if witnesses were present’: Strepsiades is thinking of the problem which Socrates put to him in 776.

1154. This outburst is a parody of tragedy, and many of the lines can actually be traced to their sources. We must therefore adopt a tragic tone in translating it. ‘Now will I raise the song of praise; farewell, a long farewell,’ &c.

1155. \( \omega \beta o l o s t \alpha t a i \) , ‘obol-weighers’, a contemptuous term for usurers, since interest was calculated at so many obols per mina per month.

1156. \( \tau \alpha r \chi a i a \) , ‘the principal’, lit. ‘the original sum’ borrowed. \( \tau o k o i \tau o k o w \) , ‘interest on interest’, i.e. what we call compound interest. It was considered a great sign of meanness to exact it at Athens.

1158. \( \omicron \rho o s \ldots \) : lit. ‘such is the son nurtured in my halls’, i.e. ‘since I have such a son’.

1161. \( \pi \rho o b o l o s \) : lit. a dam or dyke to keep out floods. We may translate ‘champion’, or ‘strong tower’.

1165-6. These lines come from the \( \text{Hecuba} \) of Euripides (172) almost without change.

1171. Pheidippides has come back from the school pale-faced and haggard like the other pupils: see 186, &c. He has also on his face all the marks of the sophistic habits—denial, contradiction, doubt, and the ‘real old Attic look’ of scepticism and inquiry.

1178. The old and new: see on 1134. Pheidippides now begins a series of quibbles on this ‘double day’, some of which are rather obscure.

1180. The court-fees: see 1136: these had to be paid in on the ‘old and new’ day.

1181. The first quibble: if there are two days appointed for the paying of the court-fees, they’re sure to pay them on the wrong day and the officials will forfeit them.

1186. The proper meaning of the law. The second and most elaborate quibble. Solon’s law had appointed the ‘old
and new', as the day on which the debtors were to be summoned and the court-fees paid. Pheidippides affects all through to regard it as two days, 'the old' and 'the new', or 'the new moon' as he calls it. Strepsiades misunderstands and thinks he is referring to what was ordinarily called the 'new-moon day' (νυστηρία), i.e. the first day of the new month, the next after the 'old and new'. Solon, says Pheidippides, appointed the summons for 'two days' in order that on the 'first' of them, 'the old', the debtor might be called and have a chance of making a settlement, and if he didn't, legal proceedings would be begun by the deposit of the fees on the 'second day', 'the new'. 'Well then,' says Strepsiades (1192), thinking he is referring to 'new-moon day', 'why do the archons disobey this law and insist on taking the deposits on the 'old and new'? In answer Pheidippides goes off (1198) on the third quibble.

1198. the Tasters for the Feast. The festival of the Apaturia began with a great feast on the first day, known as ἡ Δορπία (δόρπος, a feast). The 'Tasters' were a body of officials appointed to taste on the previous day the food provided for the feast, and they no doubt made the best of their opportunity. In the same way, says Pheidippides, the archons insist on the payment of the fees on the previous day, 'old and new', so as to get a foretaste of them.

1214. Pasias is of course the money-lender to whom Strepsiades referred at the beginning of the play (21). Aristophanes has given us a wonderful piece of character-drawing here in this very minor personage. His self-importance and conventional outlook are deliciously drawn. He brings with him a friend to act as a witness in case he has trouble with Strepsiades.

προίναι, 'sacrifice', 'throw away'.

1215. τότε, 'at the time', i.e. when Strepsiades originally asked for the loan.

1216. ἀπερυθράσαι: lit. 'to put aside blushes', so 'to refuse unblushingly'.

1218. κλητεύσοντα, 'to act as witness' in case of a κλήσις: see 1179.

1219. ἀνδρὶ δημότη, 'to a fellow-parishioner', i.e. to the friend, who was being bothered to come all this way.

1220. ἀτὰρ οὐδέποτε...: a very characteristic bit of humour: it would be a disgrace to his country that an Athenian should not go to law, if he got the chance.

1221. καλοῦμαι, 'I summons' in the technical sense. Strepsiades answers the call as if he had said καλο.

1222. ἐνην τε καὶ νιαν: the old joke (1178 ff.), and Strepsiades without hesitation uses the quibble Pheidippides has taught him. μαρτυρομαι, 'I call you (the friend) to witness'.
1223. τοῦ χρῆματος; sc. καλεῖ με; ‘for what do you summon me?’: the genitive specifying the accusation, as often in legal phraseology.

1226. ὑμεῖς: he appeals to the audience.

1228. Some editors have objected that Strepsiades himself meets and defeats his creditors instead of putting Pheidippides forward, and think that in this they see a piece of patching between the first and second editions: in the first it was Strepsiades himself who was taught, and these scenes have survived untouched. But these lines seem to give the answer. Strepsiades does not mind going any lengths with his creditors, now he knows that if it comes to the law, Pheidippides can always save him.

1229. ἀκατάβλητον, ‘invincible’, lit. ‘that cannot be knocked down’.

1233. ἐν ἀν κελεύω γώ σε, ‘wherever I may summon you to do so’.

τοὺς ποίους θεούς; ‘gods, indeed!’: cf. 247.

1234. τὸν Δία... It was the regular Greek custom to take a solemn oath in the name of three gods: we have had this practice parodied already in 627.

1235. τριώβολον: the dicaet’s pay for the day. Strepsiades would be willing to sacrifice a whole day’s pay for the sake of taking an oath.

1237. ‘It would be useful if it were rubbed with salt.’ Strepsiades has been examining Pasias’ stomach and concludes that it would make a fine wine-skin, if properly tanned. Rubbing with salt was part of the hardening process in tanning. Notice the complete irrelevance—a characteristic Aristophanic bit of humour.

1238. ἐξ χοᾶς: i.e. about four and a half gallons.

1240. καταπροῖει, ‘will you insult me for nothing: from προῖκα, adv. ‘gratuitously’.

1244. ἀπότεμψον ἀποκρινάμενος: the force lies in the participle, and we must turn it round in translating, ‘Answer me before you send me away.’

1246. The friend is under the impression that Strepsiades has gone into the house to fetch the money.

1248. Strepsiades again makes use of his instruction in the school: see 670.

1256. the fees: i.e. the πρωτανεία, the plaintiff’s deposit: see 1180.

1259. Amyniias, the second money-lender, is a fashionable young man, who drives his own trap and pair. He has, however, just met with an accident, and Aristophanes seizes the opportunity to make him parody the language of tragedy.

1261. Carcinus and his sons (especially Xenocles, the eldest) were inferior tragedians who are favourite butts of Aristophanes:
in the end of The Wasps he introduces them dancing a crab (kárkivos) dance. Xenocrates had recently produced a tragedy called Licymnius, in which the hero was killed in a chariot accident through the folly (or intention) of Tlepolemus. This incident fits well with Amynias’ condition, and Aristophanes makes full use of it.

1262. Amynias speaks in tragic language: possibly this is an actual quotation.

1263. Don’t come near us then: i.e. don’t infect us with your bad luck, a common popular Greek notion.

1264. ‘O cruel chance,’ &c.: these two lines are said to be an almost verbal quotation from Xenocrates’ play.

1266. Tlepolemus: Strepsiades recognizes the allusion.

1272. my new pair... on your nut. The pun in the Greek here is almost impossible to give in English. Amynias says he has met with an accident in driving his horses. Strepsiades replies that he looks more as if he had fallen off his donkey—a proverbial expression for a slight accident—but the words ἀπ’ ὄνου suggest ἀπὸ νου, ‘off your head’.

1279. Do you believe, &c. Encouraged by the success of the ‘meal-trough trap’ with Pasias, Strepsiades now ventures on a little sophistic argument of his own.

1290. the sea. Strepsiades makes another experiment. This puzzle about the sea was a favourite problem with the old philosophers, and appears again in Lucretius, vi. 608.

1302. your trap and wheels. Remember that it was to buy a ‘trap and wheels’ that Strepsiades originally borrowed the money from Amynias: see 31.

1303. The Chorus now begin to show more clearly where their sympathies really lie. Strepsiades, they say, has desired to have his son taught sophistry in order to defeat the creditors, but he will soon find the new learning turned against himself. We must remember that during this chorus the banquet is supposed to take place at which Strepsiades celebrates his son’s success and the quarrel between them begins. The metre is a mixture of iambic, dactylic, and trochaic lines.

οἶνο: exclamatory; ‘what a thing it is to’, ‘how sad it is to’.

1304. ἐπαθεῖς: sc. πραγματως φλαύρων.

1309. κακῶς goes with λαβείν κακὸν τι, lit. ‘to meet some misfortune in an evil hour’.

1310. ἀνθ’ ἄν... ‘instead of the villainy which he began’.

1312. ἐπίτει, ‘he used to desire’.

1313. οί: an ‘ethic’ dative (the old Homeric and tragic form of the third personal pronoun reflexive), ‘his son’.

1322. Strepsiades rushes in uttering almost tragic appeals: we may perhaps translate, ‘Friends, neighbours, countrymen.

1324. τῆς κεφαλῆς: gen. after κακοδαιμῶν, lit. ‘unfortunate as regards my head’.
1327. τοιχωρύξε: lit. 'wall-breaker', 'housebreaker', but here used as a general term of abuse: 'burglar' we might say.
1330. πολλοίς τοῖς ρόδοις. Pheidippides adopts the phrase of the Unjust Argument, 910.
1331. τὸν πατέρα τύπτεις; In the view of the old Athenian morality, the beating of a parent was the most unnatural and horrible offence. We can imagine the effect produced by the sight of its actual occurrence here on the stage.
1336. ἐλοὺ δ' ὀπότερον. Pheidippides still speaks as if you could take one of the ‘arguments’ and apply it to any given case.
1338. ἔσδειξάψιν: mind the middle, ‘I had you taught’.
1344. δ' ἂν καὶ λέξεις, ‘what you really will say’.
1355. Take his lyre. It was the custom at the old-fashioned Athenian dinner-parties that the lyre should be passed round to all the guests in turn. Each was expected to sing one of the good old songs and play his own accompaniment, as he had been taught to do at school: see 966.
1356. Simonides of Ceos was one of the most famous of the old lyric poets: his epitaph on the Spartans who fell at Thermopylae is known to every one.
‘The Ram who lost his Fleece’ was apparently a song about a great Aeginetan wrestler called Κρώς (‘Ram’), and must have told how he was defeated in some contest.
1358. Like a woman at the mill: the women used to sing simple songs, as they were grinding at the mill: some of the words of one of these have been preserved.
1364. a myrtle-branch: another old-fashioned custom was to hand a myrtle-branch to one or other of the guests, who was thereupon expected to recite some famous passage from tragedy, after a prelude on the flute.
1365. Aeschylus was the tragedian of the old school as opposed to Euripides, who represented the modern tendency. In The Frogs Aristophanes represents them as having a contest in the lower world for the throne of poetry.
1378. The cleverest of poets: the epithet ‘clever’ (σοφός) was always claimed by the new school for themselves and the authors whom they admired.
1380. I brought you up . . ., another pleasant little picture of Athenian child-life: see 861 and 878.
1399. Pheidippides starts off with a comprehensive statement of the pleasures of the new life, ‘association with new and clever ideas, and a contempt for the established laws and customs’; νόμος includes both. This section is again in iambic catalectic tetrameters: see on i036.
1411. A tu quoque argument: if it was ‘for my good’ that you beat me as a boy, I’ll beat you as an old man for your good.
1415. κλάουσι παῖδες... a parody of Eur. Alcestis 691, where Pheres, the father of Admetus, who has asked him to die in his place, says χαίρεις ὁρῶν φως, πατέρα δὲ οὐ χαίρειν δόκεις; 'you rejoice in seeing the light of day, do you not think your father does?'. The parody justifies the intrusion of an iambic trimeter in the middle of tetrameters.

1417. δὶς παῖδες οἱ γέροντες: as we say 'old men are in their second childhood': the idea was proverbial in Greek too.

1420. Strepsiades is almost convinced that it may be right for the young to beat the old, but he still thinks that a son ought not to beat his father.

1421. 'the man who made the law.' Pheidippides is bringing in the sophist idea that all laws are merely conventions or agreements between man and man, and, if so, they may be altered at any moment. So here he proposes to change the law, and in future allow all children to beat their parents.

1426. ἀφίημεν, 'we remit them', 'we won't count them'. προίκα, 'for nothing', 'without requiring a return'.

1427. Pheidippides now appeals to the parallel of the animals, who will turn savagely on their parents.

1429. πλὴν ὁτὶ... 'except that they don't make decrees', the distinguishing mark of men to an Athenian!

1431. ἐπὶ ξύλου, 'on a perch'.

1432. οὐ ταύτων... ἐστίν, 'it isn't the same', or as we might say, 'the parallel doesn't hold'. Pheidippides is cornered, and has to appeal to the authority of Socrates.

1435. So can you, when you beat your son. Strepsiades makes a last desperate effort to turn Pheidippides' position: he can have his revenge for his own early beatings, not on his father, but on his son. But Pheidippides is too much for him: perhaps he won't have a son, and then he'll never get his return; Strepsiades has to admit the justice of his plea.

1440. Now consider one more aspect. The regular Socratic introduction of a new point.

1441. But perhaps... Pheidippides, remembering his father's dislike of his mother (see 48 ff.) thinks it may console him to hear that she is to be beaten too. But Strepsiades' respect for the old morality is strong enough to overcome any personal feelings, and he bursts out against this, the most hideous suggestion of all. To the old-fashioned Athenian it would be even worse than beating a father.

1445. I'll prove, &c. We can't tell what line the 'Worse Argument' might have suggested to Pheidippides. The mere idea has woken Strepsiades out of his sophistic dream, and brought him to his senses again.

1458. The Clouds now reveal their true character. They too worship the high gods, but they think it better that men should learn their lesson by suffering rather than be warned
beforehand. \( \text{πάθει μαθεῖν} \) was a prominent idea of the old school, which is always to the fore in Aeschylus.

1468. ‘\text{Yea, thou shalt worship Zeus}’: clearly this is a quotation from some old tragedy. ‘\text{Thy fathers’ god}’: Strepsiades means to suggest also that he is the god who protects fathers.

1471. \text{Vortex is king} . . . : see 828. Pheidippides is retorting on Strepsiades with his own weapon.

1474. \text{To think a clay pot} . . . This is rather obscure even in the Greek. The word ‘vortex’ (\( \text{δίνος} \)) was used in Greek for a large round earthenware pot, like a bread-pan. Some editors suggest that there was one placed outside the school, where a statue of some god would be in an ordinary house. This seems improbable, and it is more likely that Strepsiades thinks of this common use of the word as he is talking.

1475. Pheidippides goes off, perhaps to his uncle Megacles. At any rate he will have no part in his father’s revenge on the philosophers.

1476. Strepsiades is now completely repentant. \( \text{παραφολας} \), another exclamatory gen.: see 818.

1478. \( \text{Ερμή} \): there was a bust of \text{Hermes} on a pillar placed before the door of most houses in Athens. It was these busts which were mutilated just before the Sicilian expedition.

1479. \( \text{ἐπιρίψης} \), ‘press hard on me’: see 243.

1480. \( \text{ἀδολεσχία} \), ‘through idle talk’; this word is peculiarly associated with Socrates, and Aristophanes seems to harp on it at the end of the play (see 1484), as if to leave it as the final impression with the audience.

1481. \( \text{γραφή} \) . . . , ‘to bring a suit against them’, presumably for \( \text{ἀδέβθεια} \), ‘impiety’.

1484. \( \text{ἐμπυμπάναι} \): this idea was probably suggested by a conflagration which had burnt some of the Pythagoreans in their school at Croton a few years before.

1494. Clearly a parody of tragedy. \( \text{σῶν ἔργον} \) was used twice by the Chorus, in 1345 and 1397.

1496. \( \text{διαλεπτολογοῦμαι} \), ‘I am chopping logic with the beams’.

1498. \( \text{θοιμάτων} \): the old joke once more: see 179, 497.

1501. \( \text{ἐκτραχηλισθῶ} \): the regular word for being thrown off a horse.

1503. A beautiful reminiscence of Socrates’ own first words in 225.

1506. The moral of the play, repeated in 1509.

1510. \( \text{ἡγείσθω ἐξω} \): the conventional ending of a play, as the Chorus left the orchestra.
**VOCABULARY**

**άγαθος, -ή, -όν, good.**

**άγορά, -άς, ἡ, assembly, marketplace.**

**άγορητής, -οῦ, ὁ, a speaker, talker.**

**άγρείος, -α, -ον, countrified, boorish.**

**άγραικος, -ον, countrified, clownish.**

**άγρος, -οῦ, ὁ, field; ἀγρόι, the country, as opposed to the town.**

**ἀγω, ἤδω, ᾧγαγον, I lead, carry; pass. I am carried off, am plundered.**

**αδικεῶ, I do wrong, act dishonestly.**

**ἀδικος, -ον, wrong-doing, dishonest, unjust.**

**ἀδολέσχης, -ου, ὁ, silly chatterer.**

**ἀδολεσχύς, -ας, ἡ, idle talk.**

**ἀεί, αἰών, always.**

**ἀέρος, -α, -ον, aerial.**

**ἀεροπατέω, I tread the air, I float in mid air.**

**ἀεροπήμης, -ες, swimming, floating, in air.**

**'Αήρ, ἀέρος, ὁ, the air, the lower atmosphere.**

**Ἀθάμας, άτος, ὁ, son of Aeolus and husband of Nephele.**

**Ἀθηναίος, -α, -ον, Athenian.**

**ἀθρέω, I see, observe.**

**ἀθρως, -ον, scot-free.**

**αἰθοί, exclamation of surprise or disgust: bah!**

**αἰθήρ, ἀερός, ὁ(later αἰθήρ), ether, the upper air.**

**αἰξ, αἰγός, ὁ, ἡ, goat.**

**αἱρέομαι, ἥσσομαι, εἰλικρίνεια ἔχω. I choose.**

**ἀἱρώ, ἀρώ, ἡρα (αἰρ. pass. ἡρά), I raise.**

**αἴσχρως, αἰσχρώς, shamefully, hideously.**

**αἰτέομαι, I make a request.**

**αἴτιος, -α, -ον, responsible for, the cause of.**

**ἀἰώ, I listen to, give ear to.**

**ἀκαρῆς, -ες, short. ἀκαρί (sc. χρόνον), a few minutes, a short time.**

**ἀκατάκλητος, -ον, incontrovertible.**

**ἀκολουθεῖω, I follow.**

**ἀκούω, -σω, ἠκούσα, ἀκήκοα, I hear, listen.**

**ἀκοποῦμαι, I listen to.**

**ἀλαξόν, -όνος, ὁ, ἡ, braggart (ср. το εἰρων).**

**ἀλείφω, ἠλείψα, I anoint.**

**ἀλεκτρωνιάω, -η, ἡ, hen (a word coined on the analogy of λέανα).**

**ἀλεκτρωνίας, -ας, ὁ, cock.**

**ἀλέκτωρ, -όρος, ὁ, cock.**

**ἀληθῆς, -ες, true. ἀληθὲς, used adverbially, can you ask? what do you mean?**

**ἀληθῶς, αἰθίῳ, indeed, in truth, really.**

**ἀλλά, conjunct., but.**

**ἀλλομαι, I leap.**

**ἀλλος, -ης, -ον, other.**

**ἀλις, ἀλᾶς, ὁ, salt, brine.**

**ἀλφανάμαξις, -οί, ὁ, corn-merchant.**
VOCABULARY

ἀλφίτων, -ου, τό, commonly in pl., barley-meal.
ἀμαθής, -ής, ignorant, stupid.
ἀμέλεια, imperat. of ἀμέλεω, don't trouble yourself, that's all right.
ἀμέτρητος, -ου, immeasurable.
ἀμύω, ἄμυον, ἄμυνα, ward off: ἄμυνομαι, defend oneself, repay, 'pay them in their own coin', ἄμυνάω (possibly from aor. 2), rescue.
ἀμφήκης, -ης, two-edged, keen as a two-edged sword.
ἀν, condit. particle, which cannot be separately translated, used in the apodosis of a conditional sentence; with relat. or conj. and subj.; with final conj. and subj. or opt.
ἀνάβαλλω, -βαλῶ, ἐβαλον, put off; in Mid. put off. defer.
ἀνάγκη, -ῆς, η, dire necessity.
ἀναγρύγω, I mutter.
ἀναιδεία, -ας, η, impudence.
ἀναμετρέω, I take the measure of.
ἀναζώ, ἀνακτός, ὁ, king.
ἀναπέθω, I win over, win one's consent.
Ἀναπνοή, -ῆς, η, Respiration (personified).
ἀναπέλλαμ, -έπελλα, rise (of the heavenly bodies).
ἀνδρείας, -ας, -α, manly, courageous.
ἀνεμί, I will return (after digression).
ἀνέφορομαι, aor. ἀνέφορομην, I ask.
ἀνήρ, ἄνδρος, ὁ, man.
ἀνθρώπη, -ῆς, η, hornet.
ἀνθρώπος, -ου, ὁ, a human being, man, fellow, mortal.
ἀνόητος, -ου, unintelligent, silly.
ἀνοίγω, ἀνόεω, ἀνέψα, I open.
ἀντείπον (aor.), I replied.
ἀντερέω (fut.), I will answer, gainsay.
ἀντι, prep. c. gen., in the place of, in return for.
ἀντιδολέω, I implore.
ἀντιλέγω, ἀντιξῶ, ἀντεξά, I speak against, oppose.
ἀντιλογέω, I gainsay, oppose.
ἀντίτυπτω, I beat in turn, take my turn in flogging.
ἀνύσας, aor. partic. of ἀνύω, ἀνύτω, used like an adv. in commands, quickly, 'hurry up and ...'
ἀξιος, -ας, -ου, worthy, worthy of, worth.
Ἀπαύλη, -ῆς, η, Fraud (personified).
ἀπαύλημα, -ατος, τό, fraud, cheating.
ἀπαντάω, I meet.
ἀπας, ἀπασα, ἀπαν, all, all together.
ἀπει, serving as fut. of ἀπέρχομαι, I will go away, depart.
ἀπερίμεριμνω, adv., thoughtlessly.
ἀπερυθράω, I put away blushes, refuse unblushingly.
ἀπέρχομαι, ἂλθων, I go away, depart.
ἀπέχω, I keep away from; ἀπέχομαι, I abstain from.
ἀπό, prep. c. gen., from; ἀπὸ τοῦ, from this very day.
ἀποδείκνυμι, I point out, demonstrate.
ἀποδιδομι, I give back, I pay my debts.
ἀποκείμαι, I clip; ἀποκείρομαι, I get my hair cut.
ἀποκρίνομαι, -κρινοῦμαι, -κρινάμη, I answer.
ἀπολαμβάνω, -λήψομαι, -εἰληφα, ἐλαβόν, I get back, get my debts paid.
ἀπολαῖω, -λαῦσομαι, ἐλαυνα, I
VOCABULARY

Vocabulary: derive benefit from, get good out of.

απολλυμι, -ολω, -άλεσα, I destroy; απολλυμα, perf. -όλωλα, I perish, am done for: ἀπολει κάκιστα, curse you.

Ἀπόλλων, -ωνος, ὁ, Apollo, the Sun-god.

ἀποκέμψω, ἀπόκεμψα, ἐπέρηψα, I dismiss, I let one go.

ἀποπνίγω (fut. pass. -πνύσσομαι), I suffocate.

ἀπορεῶ, I am at a loss.

ἀπόρος, -ον, witless, incapable.

ἀποστερῶ, I defraud, rob:

line 487, 'No good at the gab, I'm first rate at grab.'

ἀποστερητικός, -ή, -όν, for cheating.

ἀποστερητρίς, ἵδος, ἦ, = ἀπο-

στερητρίς.

ἀποσχιζω, I cut off from, cause to digress from.

ἀποφαίνω, -φαίνω, -εφηνα, I prove, make it plain.

ἀποφεύγω, -φεύγομαι, -φεύγων, I escape, am acquitted.

ἀπτω, ἄψω, ἡψα, perf. pass. ἡμμαί, I kindle, light.

ἄρα, interrog. particle, generally implying anxiety or impatience.

ἀρά, so then, generally implying that a previous conviction is confirmed.

ἀργός, -όν (ἀργος), idle, unemployed.

ἀργύριον, -οῦ, τί, money.

ἀρεστάω, I take the ἀριστον [-α], midday meal, I lunch.

ἀριστος, ἰη, ὁ, used as superl. of ἄριστος, best, noblest.

ἀρμα, -οτος, τό, chariot.

ἀρναίοι, ἰδιος, ἦ, sheep’s skin, fleece.

ἀρρην, -ησος, ὁ, ἦ, ἀρρεν, τό, male.

ἀρτι, ἀδην., just now.

ἀρτιος, ἀδην., just, just now.

ἀρύτουμαι, I draw water for myself.

ἄρχαιο, n. plur. from ἄρχαιος (original), the principal (as opp. to the interest).

ἀρχαιός, -η, -όν, old-fashioned.

ἀρχομαι, ἀρχόμαι, ἢρχόμην, I begin.

ἀσκάντης, -ον, ὁ, pallet bed.

ἀσκέω, I practise.

ἀσματοκάμπτης, -ον, ὁ, gooly-

rhymester (lit. twister of songs).

ἀσπάζομαι, I greet.

ἀτάρ, but.

ἀτεχνῶς, ἀδην., simply, just.

ἀτραπός, -οι, ἦ, path.

ἀτέρεμα | ἀτέρεμο, without move-

ment; ἕχ' ἀτέρεμα on ἀτέρεμοι | ἀτέρεμοι, keep quiet.

ἀττα = τινά.

ἀττα = ἄττα.

ἀτυχέω, I fail, miscarry.

ἀβ | ἀβις | ἀβίς, again, further.

ἀτίκα, ἀδην., at once, straight-

way.

ἀτόν = ἐυμ (weak demonstr.),

ἀυτός = ἰδεμ (emphatic), 'the

Master' (of Socrates); ὁ

ἀυτός = idem.

ἀυτοῦ, ἐαυτοῦ = sui (reflexive).

ἀνχυέω, I am squalid or un-

washed.

ἀφάλλωμαι, ἀφαίωμαι, -ηλάμην, I

jump off.

ἀφημι, ἀφιά, ἦκα, send forth,

dismiss, let go.

ἀφυκτος, -ον, unable to escape.

ἀφωνος, -ον, dumb.

ἀχθομαι, ἀχθόμαι, ἡχέσθην, I

am distressed.

Βαδίζω, I walk.
VOCABULARY

γελοιος, -ου, laughable, ridiculous.

γερων, -οντος, οὗ, old man.

γη, γῆς, η, the earth.

γιγνομαι, γεννήσομαι, ἐγενόμην, I become, I am born.

γιγνώσκω, γνώσομαι, γνωρικα, I discern, recognize, know.

γλῶττα, -ης, η, tongue, gift of the gab.

γνάθος, -ου, ἡ, jaw.

γνώμη, -ης, η, thought, judgment, maxim, resolution.

γνωμίδιον, -ου, τό, dim. of γνώμη, witticism.

γραφή, -ης, η, writ, indictment; γραφήν γράφεσθαι, take out a summons.

γράφω, I write, propose (a measure); γράφομαι, with or without γραφήν, I indict.

γυμνισιον, -ου, τό, gymnastic school.

γυμνός, -ης, -ον, stripped.

γυνή, -ακός, -ης, woman, wife.

δαί, used after interrogatives to express wonder or curiosity, τι δαί, what, pray?

δαμόω, like ὃ δελτιστε, my good sir!

δαμόνοις, adv., marvellously.

δαιμόνων, -ων, ὁ, η, god, goddess, spirit.

δαίας, -α, -ον, hostile, dread.

δάκνω, δῆξομαι, ἐδακνον, I bite. 

δανείζω, I lend; δανείζομαι, I borrow.

δᾶς, δαδός, η, torch.

δασίς, -εις, -ί, thick; τὰ δασέα, the thick parts of a wood, copses.

δέ, conj., but, and, now; μέν...

δὲ, on the one hand ... on the other; ὅδ' οὖν (ceterum) be that as it may, well, any-how.
VOCABULARY

δεί, δεῖσει, imperf., it is necessary; with gen., there is need of.

δείδω, δείσομαι, ἐδείσα, δέδοικα, I fear, am anxious.

δείκνυμι, δείξω, ἐδείξα, I show, point out.

δελαιον, -α, -ον, wretched, poor wretch.

δελὸς, -η, -ώς, cowardly, wretched.

δεντρον, -ου, το, a meal, generally, the midday or evening meal.

δεξίος, -α, -ών, on the right hand, dexterous, clever.

δεξιομαί, δεξιολαύτηθαι, δέξαμην, I stand in need of, beg, implore.

δεσπόσω, -ης, -η, mistress, lady.

δεσπότης, -ου, ο, master.

depiri | adv., hither, this way, deýrō | here.

désteros, -α, -ου, second.

déxomai, déxomai, ἐδέξαμην, I receive.

ձ, a particle used generally to emphasize the word preceding it, indeed, in truth.

ձμας, -ου, ο, the people, the masses, the commons.

ձμοτης, -ου, ο, a commoner, one of the same deme, a fellow townsman.

ձητα, adv., in answers it echoes a word just used, ay, to be sure: it strengthens negatives; in questions, it marks an inference, πώς δητα: how then?

δια, prep. c. gen., through, throughout, by means of; c. acc. through, throughout, owing to.

διαβήτηθαι, -ου, ο, a pair of compasses.

διαιρέω, -ήσω, -είλον, I divide, make careful distinctions.

διαλέγομαι, -λέξομαι, -λέξηθην, I converse, hold intercourse with.

διαλείπω, -λείψω, -έλιπον, I leave an interval between, I wait a bit.

διάλεξεις, -εως, η, logic.

διαλεπτολογέομαι, I chop logic.

διαλφιτῶ, I fill full of barley meal.

διαμετρέω, I measure out.

διανοέωμαι, I intend.

διάνω, -ας, η, purpose; in plur. conceits, quips.

διασμήχω, aor. ἐπασμήχθην, I rub well, give a good coating of.

διατικός, I melt.

διατριβή, -ης, η, spending of time, loitering.

διαφέρω, διαίσω, διήνεγκα, διήνεγκον, I differ from; I spend, pass, go through with.

διάδεμα, -ατος, το, lesson.

διάδακτος, -ου, ο, teacher.

διάδακτος, -ου, ο, teacher.

διάδασκο, I teach; διαδάσκομαι, I have some one taught.

διάδωμι, δώσω, ἐδωκα, I give; δίκην διάδωμι, I am punished.

διερός, -α, -ών, liquid, floating.

διήκαζομαι, I go to law.

δίκαιος, -α, -ου, just: δίκαια, a fair offer.

δίκαιος, adj., justly, reasonably.

δίκη, -ης, η, right, lawsuit, satisfaction; δίκην δίδοναι = to make amends, i.e. to be punished.

δικορροαφέω, I patch up a lawsuit, prosecute.

Δίνος, -ου, ο, Vortex.

Διολυσθάναω, -ολυσθήσω, -ώλυσθων, I give one the slip.
eikós, perf. partic. from ēoika, that which has seemed likely; eikóς ēstι, it is likely.  
ēikw, ēixw, ēixα, ēoika (3rd plur. eikás), I am like.  
ēivēka, see ēivēka.  
iπων, used as aor. of φημι, I said, told.  
ēi, mia, ēv, num. adj., one.  
ēiságω, I lead in.  
ēisēmi, I will go in. enter.  
ēisēρχομαι, I enter.  
ēisodos, -ou, ē, entrance, entrance-door.  
iπω, adv., within.  
iēta, adv., then (frequently implying indignation).  
ēte . . . ēte, conj., either . . . or, whether . . . or.  
ē, ēx, prep. c. gen., out of, from, after, in consequence of.  
ēkatων, num. adj., a hundred.  
ēkatouγκεφάλας, -a, hundred-headed.  
ēkβάλλω, -βαλω, ēxβαλων, I drive out, banish.  
ēκείνως, -η, -o, demonstr. adj., that, he, she, it.  
ēκείσα, adv., thither.  
ēκστρέφω, I turn inside out, change completely.  
ēκτραχυλίζομαι, I am thrown (as from a horse).  
ēκφέρω, ēxφίω, ēxήνεγκον, I carry out.  
ēλαυνω, -ou, τό, oil.  
ēλαύνω, ēlάσω (ēlō), ἡλασα, I drive.  
ēλέγχω, I refute, confute.  
ēλευθερος, -a, -ov, free, free-born.  
ēλκω, ēlxω, eιλκυων, I drag.  
"Ελλην, -νος, ὁ, a Greek.  
ēπίς, -ίδος, ἡ, hope, expectation.  
ēμαυτό (ἐμοὶ αὐτῷ), reflexive pron. 1st person, myself.
VOCABULARY

119

throw on; em|bazel|v|, th'vid o|ki|an, 'bring the house about their
ears'.
em|vap|to, -|ba|v, en|v|ba|v, I dip in.
em|v|, -|v, -|v, possess. pron., my, mine.
em|v|m|p|tr|e|mu, -|p|tr|e|mu, -|p|tr|e|su, -|p|tr|e|su, I set on
fire.
em|fe|ri|mu, -|s, like, resembling.
ed|, prep. c. dat., in, among, on; during.
ed|v|xos, adv., just now.
ed|n|tios, -a, -|v, facing, opposite, reverse.
ed|nu|to, I bind to; pass. partic. 
ed|mm|vo, fitted with, clothed in.
ed|bo|v, adv., within.
ed|v, (3rd sing. en|v| or en|v), I am in.
ed|ka, ed|ke, prep. c. gen., on account of, for the sake of.
ed|v|u|z|motor|v (ta|v tr|mu|ta), I have my goods seized for
debt.
ed|v|ai|a, the old and the new day, i.e. last
day of the month.
ed|v|ma, I reflect, consider.
ed|ta|8|, ad|v., hither.
ed|ta|8|, hither.
ed|e|v, hence.
ed||e|, -|v, -|v, imperf. 
ed|iv|ou, I put in.
ed, num. adj., six.
ed|f|, ad|v., suddenly.
ed|ma|ran|v, -|s, -|ma|ran, -|ma|ran, I go completely wrong.
ed|m|l|, persf. -|m|l|, I strangle in the birth, make
go wrong.
ed|v, -|v, denying; ed|v, -|v = I deny.
ed|e|f|, -|e|f, -|e|, I awaken.
éπιμελής, -ές, careful, studious.

éπινυσώ, I think of, invent.

eπιπίθημι, I place on (an altar).

eπιπτήμω, I forge upon an anvil; I lend myself as an anvil.

éπόμνω, -ομοίμαί, -όμοσα, I swear by...

έπος, -ους, τό, a word, versification.

έραω, I love, have a passion for.

έργαζομαι, -άσομαι, ειργασάμην, I work, do (harm to).

έργνομ. -ον, τό, work, business, task.

έρινον, -ον, τό, wool.

Έρμης, -οῦ, ὁ, Hermes, the god of cunning and all secret dealings.

έρομαι, ἐρησίμαστα, ἡρόμην, I ask.

έρχομαι, ἐλεύ̂σομαι (or εἰμι), ἠλθομι, I come.

έρωτάω, I ask.

έσ, εἰς, prep. c. acc., into, to, against, for.

εσθίω, ἔδομαι, ἐφαγον, I eat, gnaw, consume.

εσπέρα, -ας, ἡ, evening.

ετέων, adv., in truth, really.

ετέρος, -α, -ων, other of two.

ἐτι, adv., yet, still, further.

εὐ, adv., well; εὖ φρονεῖς, you are in your right mind.

εἰδαίμων, -ον, lucky, prosperous.

εἰδέωσ (adv., straightway.

εἰθος, I am well inclined. I think of your good.

εὑρίσκω, ἐὑρήσαω, ἦτρον, I find, discover.

εὐστομεύω, I speak words of good omen. εὐ- στόμει, hush!

εὐχή, -ῆς, ἡ, prayer.

εὐθές, adv., yesterday.

εὔβος, -ά, -ών, enemy, hostile.

εὖχο, ἐξον or οὔχος, ἔσχον, I have, hold, keep; I am able; ἐχω with adv. = εἰμι with adv.; ἔχ' ἡπυκος, ἔχ' ἀφεμί = keep quiet; τί κυπαίζεις ἡχων: why do you keep peering about?

έως, until.

ζάω, I live.

Ζεύς, Δίως or Ζηνός, ὁ, Zeus, son of Kronos and Rhea.

ζητεῶ, I seek, desire.

ζυγφθιοῦω, I keep a mental balance (ζυγών is the beam of the balance).

ἡ, conj., or, or else; ἢ ... ἢ, either ... or; than.

ἡ, interrog. particle, Can it be that?; ἡ μὴn (esp. with verbs of swearing), confirmative particle.

ἡγέμον, I consider.

ἡδη, adv., by now, already, at once.

ἡδωμαί, ἡθήσομαι, ἡθοῦν, I am pleased, delighted.

ἡδις, -εια, -ί, sweet, pleasant: superl. adv. ἡδιστα, most pleasantly.

ἡκιστα, adv., least of all: no, certainly not.

ἡκώ, I am come.

ἡλιος, -ον, ὁ, the sun.

ἡμεῖς, plur. of ἐγώ.

ἡμέρα, -ας, ἡ, day.

ἡμέτερος, -α, -ων, possess. pron.. our.

ἡμι, the 1st pers. pres. tense of a defective verb used to repeat with emphasis, 'I say'.
The vocabulary page contains a list of words and their definitions in Greek and English. Here is a sample of the content:

- **θιπατος, -ας, ή, door.**
- **θυραζε, adv. (= θυρασθε, -de is a postposition), to the door, out of doors.**
- **θυσια, -ας, ή, an offering, sacrifice.**
- **θυω, I make an offering.**

Other words and definitions include:

- **αιροτεχνης, -ου, ὁ, medical practitioner.**
- **ιερος, -α, -ων, ἁλυ; τα ιερα, offerings.**
- **ιαιμαι, ησω, ηκα, send, send forth, utter.**
- **ιματον, -ου, τό, an outer garment, cloak (note the crasis θοιματου).**
- **ιμειρω, I desire.**
- **ινα, conj., in order that; adv., where, ἐν ἀυ, wherever.**
- **ιω, a cry of distress, oh!**
- **ιππερος, -ου, ὁ, horse-fever.**
- **ιππεινω, I ride.**
- **ιππικος, -ης, -ον, of or belonging to horses; ιππικη, sc. τεχνη, riding.**
- **ιππινος, -α, -ων, of horses.**
- **ιππος, -ου, ὁ, horse.**
- **ιστημι, στησω, έστησα (trans.), έστην (intrans.), perf. partic. έστως, I stand, place. χρις έστατε (imperf.), ye led the dance.**
- **ιους, adv., equally, perhaps.**
- **ιτητεων = ιτεων (ειμ).**
- **ιχνος, -ους, τό, footstep, track.**
- **ιω, a cry of pain or grief; sometimes of triumph.**

The text also includes a list of words and their meanings in English, such as:

- **Thoalos, Thuleo, ὁ, Thales of Miletus.**
- **θαρρω, I am confident.**
- **θάτων, adv., more quickly.**
- **θαυμαζω, I look at with wonder, admire.**
- **θαυμασιως, adv., wonderfully.**
- **θεα, -ας, ἡ, goddess.**
- **θεις, -α, -ου, divine.**
- **θεμις, θεμιδος, ἡ, right (in the sight of the gods).**
- **θεος, -οι, ὁ, god.**
- **θερμος, -ης, -ον, warm, hot.**
- **θερμα λουτρα were called ' Họκλεια.**
- **Θεταλη, -ης, ἡ, a Thessalian woman (witch).**
- **θηλυς, -εια, -υ, female, feminine.**
- **θηληκος, θανουμαι, έθανον, τέθηκαν.**
- **θερμηκος, -ης, -ον, divine.**
- **θερμως, -ον, mortal.**
- **Θουρομαντις, -οις, ὁ, a Thurian prophet.**

The page also includes a description of the seer Lampon, who led a colony to Thurii, on the Tarentine Gulf. The text also mentions various other words and their meanings, such as:

- **καθωρισω, -ησω, -ειλω, I bring down.**
- **καθειρω, I imprison.**
- **καθιενω, -ευθισω, -ηδων, I sleep.**
- **καθηματω, I sit down, am seated.**
- **καθισω, trans. or intrans., I cause to sit down, I sit down.**
- **καθιστημι, I ordain, establish;**
VOCABULARY

καθάρω, I see distinctly.
καί, conj., and, even, also; καί γάρ, for in fact; καί μήν, and, look you.
κανώς, -ης, -όν, new, new-fangled.
καίστα, and yet.
κακοδαίμων, -ου, ill-fated: 'bad luck to it!'
κακός, -ης, -όν, bad, evil, wretched; κακό, misfortunes. abuse, evils; adv., κάκως, most miserably.
καλέω, -έσω, ἐκάλεσα, I call, summon; καλοῦμαι, I call before the court, I sue.
καλλιπτίδης, -ου, ὁ, Callippides.
καλὸς, -ης, -όν, fair, right; καλῶς, adv., very well, all right.
καλύπτω, I cover up.
κάμω, καμοῦμαι, ἐκαμω, I grow tired.
κάμπτω, κάμψοι, ἐκαμψά, I bend.
κατανόει, -ο, ὁ, smoke.
kαρδία, -ας, ἥ, heart.
kάρδοπος, -ον, ἥ, kneading-trough.
κατά, prep. c. gen., down upon; c. acc., over, throughout, according to; κατά μικρόν, little by little; κατά μήνα, by the month; κατά τί; for what purpose?; κατά τῶι, on the same principle.
κάτα (καί ἐν), and then.
καταβαίνω, -βάσσομαι, -βάνη, I go down.
καταβρέχω (αοι. pass. -βρέχθην), I drench: pass., I get wet through.
καταγελάω, -άσομαι, I laugh at.
κατασχύω, -αισχύνω, I disgrace.
κατακαίω, -καίσω, -έκαινα, I burn down.
κατάληψις, -εως, ἥ, comprehension, intellect.
καταλόουμαι (καταλούμοι), I wash thoroughly; καταλοίμα μοι τὸν βίον, 'you make my life a complete wash-out'.
καταπάττω, I besprinkle.
κατατίνω, -τίρωμαι, I gulp down, swallow greedily.
καταπροξύμαι (fut.), I will do it with impunity.
κατασκάπτω, I dig down, demolish.
κατατίνημι, I place down; κατατίθεμαι, I lay aside, put off.
κατατοξεύω, I strike with an arrow; 'I'll lay him out with a quip'.
καταχέω, -χέω, -χέα, I pour over.
κάτεμι, I will go down.
κατείπω, I told, declared.
κατέχω, I hold, spread over, occupy.
κατοπτρον, -ου, τό, mirror.
κελεύω, I ask, bid.
κενύς, -ης, -όν, empty.
κεντέω, I sting.
κερδαίω, -ϊνώ, ἐκέρδανα, I derive profit, gain.
κέστρα, -ας, ἥ, hammer-headed mullet.
κεφαλῆς, -ης, ἥ, head.
κήδομαι, I am concerned for another's good, think only of his welfare.
κητός, -ου, ὁ, garden.
κηρός, -ου, ὁ, beeswax.
Κικυννόθεν, from Cicynna, a deme (district) of Attica.
κινέω, I set in motion, keep in motion, don't let it rest.
κινήσις, -ας, ἥ, thrush.
κίον, -ονος, ὁ, ἡ, pillar.
κλάω, κλάσσομαι, ἐκλάνα, I weep, suffer for a thing.
κλητεύω, I call into court as witness to a summons.
VOCABULARY

κλίμαξ, -akos, ħ, a ladder.
kōila, -ow, tā, hollows, glens.
koů̱ν, sc. ὀδω, by common consent.
kolákoı, I punish.
kολοκύνηη, -ης, ħ, pumpkin.
kοσμήταιas, -ou, ɢ, a well-bred horse branded with the Koppa (Φ).
kόπρος, -ou, ħ, dung.
kόπτω, I strike; with or without θύραν, I knock at a door.
kόραξ, -akos, ħ, crow; βάλλ' és κόρικας, go and be hanged (πασε corvus).
kορίομαι, I fondle, coax.
kόρης, -eos, ɢ, bug.
kορυφή, -ης, ħ, peak.
kράς, κρίων, τό, flesh.
kρείττω, -ou, comp. adj., better, stronger.
kρίνω, κρινώ, ἐκρίνω, I decide, judge; κρίνομαι, contend, dispute.
kρισίς, -es, ħ, a stamping, tapping, scrutiny (as in the testing of a vessel by tapping).
kύκλιος, -a, -ov, circular, cyclic; κύκλων χορόν, dances in a ring round the altar.
kύκλωφ, used adverbially, in a circle, all over, completely.
kυνեα, κυσσω, ἐκυσσα, I kiss.
kυνή, -ης, ħ, a leather cap.
kυνηδόν, adψ, as a dog (snatches a bone).
kυπάτω, I stoop, peer about.
kυων, κυνός, ɢ, ħ, dog.
λακτίζω, -ώ, λελάκτικα, I kick.
λαλέω, I talk, chatter.
λαλιά, -άς, ħ, talk, idle prating.
λαμβάνω, λήψομαι, ἐλαβον, ἐλλήφα, I take, receive; λα-βείν πράγμα ο'ρ κακών, 'to get into trouble'.
λαμπρός, -ά, ον, bright.
λάμπω, I am brilliant, I flash.
λαμφάω, λάμω, ἐκλάθυν, λέληθα, I escape notice; with partic. I do a thing without knowing it, or unobserved.
λέγω, I speak, tell, say.
λεπτολογίω, I speak subtly, I chop logic.
λεπτός, -ή, -όν, fine, subtle.
λεπτότης, -ητος, ħ, fineness, subtlety.
λημμαω, I have my eyes bleared, ī, ē. dimmed with rheum; λημμόν κολοκύνταις, with eyes running pumpkins or marrow-fat.
ληρέω, I prate idly, talk nonsense.
λίαν, adψ, exceedingly.
λιβανωτός, -ου, ɢ, frankincense.
λίμνη, -ης, ħ, lake.
λόγος, -ou, ɢ, word, argument, reason; εσ λόγους, to converse.
λοιδορέω, I abuse; λοιδορέομαι, I wrangle.
λοιδορία, -ας, ħ, recriminations.
λοπός, -η, -όν, the rest; το λοπών, for the rest, for the future.
λουστήρ, -ού, τό, bath.
λοώ, I wash; λούσιμα, I bathe.
λοφείον, -ou, τό, plume-case.
λυμαίνομαι, I corrupt.
λυσανίας, -ou, ɢ, one who ends sorrow (ἀνα), 'ending all the troubles of my house'.
λύχνος, -ου, ɢ, lamp.

μά, particle of protestation, μά
Dia, μά τοις θεοῖς (or even
with the name of the god omitted), by Zeus, by heaven.

μάθημα, -ατος, τό, a lesson, schooling.

μαθητής, -ους, ο, pupil.

μαθητικός, desiderative connected with μαθητής, I want to become a pupil.

μάνομαι, I am mad, out of my mind.

Μαίωντις λίμνη, the Sea of Azof.

μάλα, adv., very; comp. μᾶλλον, superl. μάλλοντα. καὶ μᾶλα, yes, certainly.

μάλθακιζομαι, I am soft and weak, I give in weakly.

μάλυστα (see μάλα).

μανθάνω, μαθήσομαι, ἐμαθὼν, μεμάθηκα, I learn; τί μαθόντες; with partic., 'what has induced you to ...?'.

μανία, -ας, ἡ, madness; μανίας, recurring fits of madness.

μαρτύρομαι, I call to witness.

μάρτυς, -υρος, ὁ, ἡ, a witness.

μαχη, -ης, f., battle.

Μεγαλήνης, -έους, ὁ, Megacles ('Far-famed').

μεγας, μεγάλη, μέγα, great. comp. and superl. μεγάλων, μέγαστος.

μειράκιον, -ου, τό, young man.

μελέ, a familiar form of address, ὃ μελέ, my good sir! μελές, it concerns.

μελιτούττα (sc. μάρτις), honey-cake. (μελιτόεις, -έσσα, -ἐν).

μέλαο, μελλήσω, ἐμέλλησα, I intend, am about to do; I hesitate.

μέν, particle commonly used to contrast the word before it with another followed by δέ.

μέντοι, particle, however.

μένω, μενῶ, ἐμείνα, I remain, await.

μέριμνα, -ης, ἡ, thought; plur., high-thinking.

μέσος, -ης, -ου, middle; 'by the waist' (of a wrestling hold).

μετά, prep. c. gen., with; c. acc., after; c. dat., with.

μετέχω, I will go among, associate with, return to (a point in discussion).

μετέωρος, -ου, raised from the ground, poised in the air, sublime.

μετεωροφεέναι, -άκος, ὁ, meteorological humbug.

μέτριος, -α, -ου, moderate, reasonably; μετρίως, moderately, in due measure, pretty well.

μέτρον, -ου, τό, a measure, metre.

μ', adv. of negation with imperatives, in conditional and final clauses, and with most infinitives.

μηδένοι, adv., nowhere.

μηδαμός, adv., by no means.

μηδέ, nor, not even.

μηδείς, μηδεία, μηδέν, not even one, no one, nothing.

μήτε, neither, nor.

μηκές, no longer.

Μήλιος, -α, -ου, from the island of Melos, in the Aegean Sea.

μίν, particle used to strengthen protestations, &c.; καὶ μίν, and lo! ἦ μίν, after ὅμως.

μίν, μηνός, ὁ, month.

μίσσω, adv., not yet.

μηχανη, -ης, ἡ, contrivance; μηχαναί καὶ καναί, 'new mental artillery', 'machine-guns', 'maxims'.

μικρός, -ά, -όν, blood-stained, villainous.

μικρός, -ά, -όν, small, trifling; κατὰ μικρῶν, little by little, minutely.
Mimas, -antos, ὁ, a headland opposite Chios.

μμυσμα, I imitate.

μμυσκόω, I remind; μμυσκομαι, μμυσκομε, ἐμμυσκοθην, μμυσμα, I remember.

μυς, I hate.

μυσθῶν, -οῦ, ὁ, reward, fee.

μνά, μνᾶς, ἡ, a mina, say, five pounds. [6 obols = drachma, 100 drachmae = mina, 60 minae = talent.]

μνημονικός, -η̣ς,-ον, having a good memory.

μνημον, -ον, mindful, having an excellent memory.

μόλις, adv., scarcely, only just.

μόνος, -ον, -ον, alone; μόνον, adv., only.

μουσικάω, I sing one's praise.

μυρίακος, adv., ten thousand times.

μυρίος, -α, -ον, numberless.

μύριος = ten thousand.

Μυσός, -η̣ς, ὁ, Mysian.

μυστήρια, -ων, τα, mysteries (certain religious celebrations shrouded in mystery).

μύν (μη οὐν), generally in questions to which a neg. answer is expected.

μωρία, -ας, ἡ, folly.

νεανίσκος, -ον, ὁ, a young man.

Νεῖλος, -ου, ὁ, the Nile.

νέος, -α, -ον, new, young.

Νέστορ, -ορς, ὁ, Nestor, the veteran hero of the Iliad.

Νεφέλη, -ης, ἡ, Cloud.

νη, particle of affirmation, νη Δία, νη τοὺς θεοὺς, by Zeus! by heaven!

νικάω, I win a victory. I win the day.

νιφόεις, -εσσα, -ευ, snowy.

νίφμα, -ατος, τό, a thought, effort of the mind, plan.

νομίζω, -ιῶ, ἐνομίζομαι, I consider; νομίζομαι, it is customary.

νόμα, -ατος, τό, custom, current coin.

νόμος, -ου, ὁ, law.

νόσος, -ου, ἡ, disease.

νοῦς, νοῦ, ὁ, mind, intelligence, idea; τὸν νοῦν προσέχειν, to give all one's attention to.

νυκτωρ, adv., by night.

νύμφη, -ης, ἡ, nymph.

νῦν, νυ, adv., now.

νῦν, particle of inference, then, so then.

νυξ, νυκτός, ἡ, night.

νυσσω, νύξω, ἐνύξω, I prick.

νῦν, dat. dual of ἑω.

Σανβίας, -ου, ὁ, name of a slave.

Σάκχιστος, -ου, ὁ, Xanthippos.

Συγγενής, -ης, of the same kin; Συγγενείς, kinsmen.

Συγγίγνομαι, I associate with.

Σύλος, -ου, τό, a piece of wood, a perch.

Συμβαίνω, -βαίμαι, -έγημ, I come together: frequently impersonal, it is agreed.

Σύμβουλος, -ου, ὁ, an adviser.

Σύνεμι, -εσσαι, -ην, I live with, have dealings with.

Συντίς, -είδος, ἡ, a magnificent coat.

ὁ, ἡ, τό, def. art., the; with μὲν and δὲ it may be demonstrative.

ὁβελίσκος, -ου, ὁ, a skewer.

ὁβολοσάτης, -ου, ὁ, a weigher of obols, usurer.

ὁδε, ἡδε, τόδε (ὅδι, ἡδι, τοδί), demonstr. pron., this, the following.

ὁδὸς, -οῦ, ἡ, way, path, plan.

οί = sibi.

οίδα, εἰσόμαι, ἑδύω, I know.

οίκωράς, see οἰκώρας.

ὁθεν, adv., whence.
οἰκέω, I dwell.
οἰκία, -as, ἡ, house.
οἰκοθέν, adv., from home, from the house.
οἶκος, -ου, ὁ, house.
οἶμοι, exclamation of pain or grief, sometimes of surprise, alas! oh dear! confound it!
οἶνος, -ου, ὁ, wine.
οἶμαι (οἷμαι), οἶησμαι, ὁθην, I think.
οἶος, -α, -ον, relative, of what sort, how great; οἰνός, ε. infin., What a thing it is to...
οἶος τε εἰμί = I am such a person as to = I am able to...
οἶωνος, -ου, ὁ, bird.
οἶγος, -η, -ον, little, few; οἶγον, sc. ἤρων, a short time; οἶγον, but little.
οἷος, -η, -ον, whole, complete.
Οὐλύμπιος, -ον, Olympic.
"Ολυμπος, -ου, ὁ, Olympus, a mountain on the frontier of Thessaly; the abode of the gods.
ομβρός, -ου, ὁ, storm, shower.
"Ομηρος, -ον, ὁ, Homer.
ομιλέω, I associate with, live among.
ομίξηη, -ης, ἡ, mist.
ομυνμι, ὁμοῦμαι, ὁμοσα, I swear.
ομοίων, adv., in like manner.
ομολογέω, I hold the same language, I agree, admit.
ομος, conj., however, all the same.
ομηνμι, ὁμήσω, ὁμησα, aor. Mid. ὁμήνημ, I profit; ὁμήαν, he would be all the better for...
ομομα, -ατος, τό, name.
οντως, adv., really.
οποσος, -η, -ον, relative, how many.
οπότερος, -α, -ον, relative, of two.
οπως, adv., how; conj., in order that; ὁπως μη, with fut. indic., mind you don't...
ὁρια, ὁριομαι, εἴδον, ἔφρακα, I see; ἔδο, ἐδε, look! there you are!
ὁρθός, adv., rightly, really.
ὁμά, -ας, ἡ, onset.
ὁρνθεως, -α, -ον, of a bird.
ὁς, ἡ, ὁ, relative, who, which; the loc. ὁς = where.
ὁσος (ὁσοσπερ), -η, -ον, relative, how many, how much, how great.
ὁσπερ, ἕπερ, ὁπερ, a strengthened form of the rel. ὅς, the very man who.
ὁστις, ἑτις, ὁ τι, relative, who, whoever.
ὁσις, when, whenever.
ὅτε, rel. adv., when.
ὅτι, conj., because, that.
ὅτι, form of ὅτι used in Comedy, because, that; sometimes in questions, ὅτι ἂν ὅ, why so?
ὅτι, ὅν, ὅι, not, no.
ὅφημοι, adv., nowhere.
ὅδε, nor, not even.
οὐδείς, οὐδεμία, οὐδέν, no one, nothing; nothing to the purpose; οὐδέν, as adv., in no wise.
οὐδέποτε, nor ever, never.
οδή (ὁδί, ὅτι οδήν (ὁδή ὅτις οδήν, οδή ὅτι οὐ), not at all, not the least bit in the world.
οὐκουν, adv., not then; οὐκοίν, then.
οὖν, adv. of inference, then.
οὐνκά, rel. conj., for which purpose; because; sometimes like ἐνεκα with gen.; οὐνκά γε ψυχής, as far as hardihood goes.
ουάνως, -α, -ον, heavenly, of the sky.
οὖτοι, indeed not (οὖ strengthened by particle τοι).
VOCABULARY

παδάριον, -ον, τό, a little boy, a mere child.
παίδευσις, -εως, ἡ, education, culture.
παιδίον, -ον, τό, young child.
παιτάλη, -ης, ἡ, fine flour or meal; mealy-mouthed.
πάις, παιδός, ὁ, child, son.
παιό, παιῶν ορ παιίσω, I strike.
πάλαι, ἀδελφός, of old, for a long time.
παλαιός, -ών, ὁ, the ancient, our ancestors.
πάλαιστρα, -ας, ἡ, palaestra, wrestling-school.
παλαμάομαι, I contrive cunningly, invent a cunning dodge.
πάλυν, ἀδελφός, again.
παμπασίλεια, -ας, ἡ, queen omnipotent.
παμπάνηρος, -ον, thoroughly knavish. ὁ παμπάνηρος, you scoundrel.
Πανθέλετειος, -ον, as knavish as Pandeletus.
πανοργεύω, I play the scoundrel.
πάνω, ἀδελφός, quite, altogether, very; in answers, quite so, certainly.
πάππος, -ου, ὁ, grandfather.
παρά, ὁπρ. ὁ γεν., from; ὁ διατ., by the side of; ὁ ἀκό., to the side of, along, contrary to.
παραδίδωμι, I hand over, put in the charge of.
παρανεώ, -έω, -ήμενα, I advise.
παρακήπτω, I falsify; aor. pass., παρεκόπην, I was cheated.
παραρείμω, I think amiss, lose my wits.
παράνοια, -ας, ἡ, folly, madness.
πάρεμπι, I am present; πάρεστι, there is an opportunity.
παρέχω, I furnish, supply.
Πάρνης, -ῆθος, ὁ, a mountain in Attica.
παῖς, πάσα, πᾶν, all, the whole, every.
πάρσχω, πείσομαι, ἐπαθοῦ, πέπονθα, I experience, am treated, suffer; ὁ πάρσχεις; how are you getting on? ὁ παρείπεται; what has happened to them that . . . ?
πατὴρ, πατρὸς, ὁ, father.
πατραλοίας, -ας -ων, νος -νη, ὁ, one who strikes or kills his father.
πατρίς, -ίδος, ἡ, native land.
πατρίδος, -ας -ων, of or from one's father or fathers; ancestral.
πάρτο, I sprinkle, cover with.
παύω, I stop, check; παῦε, do stop! πανομοί, I cease, leave off from.
παχύς, -εια, -ί, thick, dull.
πείθω, πείσω, ἐπείσω, I persuade, convince; πείθομαι, πείσομαι, ἐπιθύμω, ἐπεσεύδα, I obey, comply with, rely on. πιθοι, listen to me!
πέμπτη, sc. ἡμέρα, the fifth day.
περί, ὁπρ. ὁ γεν., about, on account of; ὁ διατ., round about, for; ὁ ἀκό., about.
περιδίδομαι, I stake, wager.
περικαλύπτω, I cover all round, wrap up.
περιλέπομαι, -λεψθησόμαι, I am left remaining.
περιλέξις, -εως, ἡ, circumlocution, verbosity.
περιφρονέω, I speculate about.
περιφύω, -φύω, -έψω, τρανσιτίτικε; -έψων, intrans., I make to adhere; I cling to.
Περσικαί (sc. ἐμβάδες), -ών, άι, Persian slippers.

πετάνυμμα, πετάω, ἔπταμα, perf. pass., πέπταμαι, I spread out.

πημύδιον, -οῦ, τό, a little wallet.

πιέζω, I oppress, constrain.

πίπτω, πεσόμαι, ἐπέσω, πέπτω-, I fall.

πιστεύω, I believe in, trust to.

πλάγιος, -α, -ον, aslant, on the flanks.

πλείστος, -η, -ον, superl. of πολύς, very numerous.

πλεῖον, -ον, comp. of πολύς, more; neut. sing. πλείν. πληγή, -ῆς, ἡ, a blow.

πλῆθυν, adv. and prep. c. gen., except.

πλῆθος, -ες, full.

πλόκαμος, -οῦ, ὁ, curl, tress.

πνίγω, πνίξω, ἐπνίξα, I choke, stifle; ἐπνίγομαι τὰ σπλάγχνα, 'my heart was too full for words'.

πόθεν, interrog. adv., whence?

ποίεω, I do, make, cause, represent, depict.

ποῖος, -α, -ον, of what kind?

what? often expresses scorn, ποίους θεοὺς, gods indeed! You with your gods!

πολεμίζω, I fight my battles.

πόλις, -ῶς, ἡ, city.

πολλά, πολλὰ, πολύ, much, many; πολὺ γε, assuredly.

πολυτίμητος, -ον, highly honoured.

πονέω, I toil, endure hardship.

πονηρός, -α, -ον, bad, good-for-nothing.

πόνος, -οῦ, ὁ, toil, labour, hardship.

Ποσειδῶν, -ῶνος, ὁ, Poseidon, brother of Zeus, god of the sea.

ποτάμαι, I fly about, flutter; ἡ ψυχὴ πεπόθηται, my heart is all a-flutter.

ποτερί, enclitic particle, at some time or other, at any time, ever.

πότερος, -α, -(ον, which of the two; πότερον and πότερα, as adv., at beginning of interrogs. sentences containing alternative propositions, whether.

πόνης, -ου, ὁ, drinker: πόνης λύμνος, a lamp with such a thirst.

ποῦ, interrog. adv., where?

πούς, ποδός, ὁ, foot.

πράγμα, -ατος, τό, a deed, act, thing, affair, trouble.

πράττω, πράξω, ἐπράξα, I achieve, bring about, manage; εὐ, κακῶς πράττω, I fare well or ill.

πρεσβύτης, -ου, ὁ, old man.

πρημαίω, I blow hard, am boisterous.

πρίαμοι, ἐπρίαμην, I buy.

προβηλλω, I propound, set as a problem; I throw a bone to a dog.

πρόβολος, -ου, ὁ, a barrier, bulwark, shield of defence.

προδίδωμι, I betray.

προθίμω, adv., zealously, vigorously.

προέμι, -ήσω, -ήκα, I send on before, throw away, sacrifice.

προίκα, acc. of obsolete προῖκ, used as adv., as a free gift, gratis, 'I make them a present of it'.

πρόπολος, -ον, attending, ministering to; as noun, attendant, minister.

πρός, prep. c. gen., from, at the hand of; πρός θεών, in heaven's name; c. dat., in addition to, in the presence of;
c. acc., to, against, with reference to.
προσέρχομαι, I approach.
προσέχω, I bring near, turn to,
apply ; προσέχειν τὸν νῦν, to
give all one's attention to.
προσκατατάθημι, I make a fur-
ther deposit.
προστιθημι, I add.
προσέφερα, I bring up against,
I bring to bear upon.
πρόσωπον, -ου, τό, face.
πρότερος, -α, -αν, former,
in preference to ; πρότεροι, a
former generation.
προχω, ὦ, ὡ, mouth (of a
river).
πρόχως, -οῖ, ὡ, ewer.
πρυτανεία, -ων, τά, a deposit
made by each party in a law-
suit before the suit began.
πρόφατος, -ης, -ων, poet. superl.
of πρόως, the very first.
πρῶτος, -ης, -ων, first ; πρῶτον,
πρῶτα, used adverbal, first,
to begin with.
πτύσσω, πτύξω, ἐπτυξά, I fold
up ; πτύσσομαι, ἐπτυξάμην, I
wrap myself up in.
πτοχεύω, I go about as a
beggar.
πυθαίνομαι, πεῖσομαι, ἵππημιν,
πεῖσόμαι, I learn by inquiry.
πυρπολέω, I waste with fire, gut
(a building).
πω, enclitic particle, yet.
πώποτε, ever yet.
πός, interrog. adv., how? now.
enclitic adv., in any way, at
all.
προδίωσ, adv., easily.
ῥήμα, -ατος, τό, a word.
ῥημάτων, -ου, τό, neat little
phrase.
ῥηγώ, I shiver from cold.
ῥίς, ῥινός, ὡ, nose.
ῥίδων, -ου, τό, rose.

πνεῦμος, -ου, ὁ, measured move-
ment, time, rhythm.

σαυτόν (σεαυτόν), reflexive of
2nd pers. sing., thyself.
σαφῶς, adv., clearly, exactly.
σελήνη, -ης, ὡ, moon.
σιμῶς, -ης, -ών, august, revered,
solemn.
σίδώρας, -ων, ὡ, Byzantine
coins of iron.
σιτέομαι, I feed on.
σκαῖος, -α, -ας, on the left hand,
left-handed, gauche, loutish.
σκαλαβυρμάτιον, -ου, τό, a pretty
conceit.
σκέπτομαι, ἐσκεφάλημι, I con-
sider, see.
σκίμπουσ, -ποδος, ὡ, couch.
σκότελος, -ου, ὡ, rocky head-
land.
σκοπέω, I look at, examine.
σμίνη, -ης, ὡ, mattock, pick.
σῶς, σε, σῶν, possess. pron. of
2nd pers. sing., thy, your.
σοφία, -ας, ὡ, wisdom, philo-
sophy.
σοφιστής, -οῖ, ὡ, sophist, philo-
sopher.
σοφός, -ης, -ών, wise, clever.
σπένδω, I pour a libation, make
a drink-offering.
σπλάγχνα, -ων, τό, the inward
parts, the heart.
στάδιον, -ου, τό, a fixed stan-
dard of length, a stade
(about 200 yds.) ; ἐκατόν
σταδίων ἀριστον, 'miles the
best'.
στατήρ, -ης, ὡ, stater (worth,
perhaps, 20 drachmae, say
'a sovereign')
στενολειχέω, I quibble.
στερρός, -α, -ας, stubborn, un-
yielding, hardy.
στεφάνας, -ου, ὡ, wreath.
στραγγεύομαι, I loiter, linger.
στρέπταγλος, -a, -ov, whirling-bright.  
Στρεφμόδης, -ou, ó, Strepsiades — the meaning of the name can be gathered from the following verb.  
στρεφνόδεκεω, I pervert the right, take a tortuous path in law.  
στρογγύλοις, -η, -ος, round.  
σύ, σοῦ, pron. of the 2nd pers. sing., thou, you.  
συγγιγνόσκω, -γνόσιμοι, -γνων, -γνώκα, I have a fellow-feeling, I make allowances for.  
συγγνώμη, -ης, ἡ, fellow-feeling, consideration, pardon.  
συγκόπτω, ἰηφ. ἀπασσ. συγκέκομμα, I cut up, I trash.  
συλλαμβάνω, -λαμβάνον, -έλαβον, I take with me.  
συνταρίσσομαι, I confound, upset utterly.  
σφόδρα, adv., very, out and out.  
σφυραγδ-ουχ-αργο-κορίτης, -ου, ó, a comic name for an ‘affected fellow’ or ‘toff’, lit. ‘a beringed, manicured, long-haired idler’.  
σφων, gen. dual of σύ, you two.  
σχάζω, ἔσχασα, I let go, let fly.  
σχέτλιος, -α, -ων, poor wretch, unfortunate.  
σφέκω, I save, preserve.  
Σωκράτης, -ους, ὁ, Socrates (470–399 B.C.), the chief character in the dialogues of Plato; accused of innovation in religion and condemned to death.  
Σωκρατίδιον, comic diminutive, my darling Socrates.  
σώμα, -ατος, τό, body.  
σωτήρ, ἵππος, ὁ, ἡ, saviour, deliverer.  
σωφρονέω, I practise self-control.  
ταλαιπωρός, -ος, long-suffering; τό ταλαιπώρον, hardship.  
τάλος, τάλανω, τάλον, wretched; ὀμοτάλος, oh dear, oh dear!  
ταῦ, ὁ ταῦ, a form of address, my good sir.  
τάρα = του ἀρα, it seems then.  
ταύρος, -ους, τό, bull.  
τάχα, adv., quickly; perhaps.  
tαχέως, adv., quickly.  
tέγος, -ους, τό, roof.  
tέθριππον, sc. ἀρμα, a four-horsed chariot, a chariot team.  
tειχομαχεω, I attack walls, I use my maxim-guns.  
tέκνον, -ους, τό, child, son.  
tειευταῖος, -α, -ων, last; τὸ τειευταῖον, in the end.  
tελεω, τελέσω, ἔτελεσα, I end, accomplish: οἱ τελούμενοι, those who are being initiated.  
tέμαχος, -ους, τό, a slice of salt-fish.  
tερατεία, -ας, ἡ, working of wonders, jugglery.  
tετράμετρον, -ους, τό, the tetrameter, the four-foot measure.  
tετράπον, -ποδός, τό, a quadruped.  
tετείάς, -αδος, ἡ, the fourth day (before νομιμία).  
tέφρα, -ας, ἡ, ashes.  
tέχνη, -ης, ἡ, art, craft; πάηγ τέχνη, by every possible means.  
tέως, adv., for a time.  
Τύλεφος, -ους, ὁ, king of Mysia, who wandered as a beggar, hero of one of Euripides’ plays.  
tηλικούτος, -ατης, -οτον, strengthened ηλικούτοι. of such an age, a man of your age!  
tηλθοῦ, adv., afar.  
tημερον, adv., to-day.
VOCABULARY

τηρέω, I keep close watch upon. τίθημι, θήσω, ἔθηκα, I place, make (a deposit), enact (a law).

τιμάω, I honour. τις, τι, interroq. pron., who? what?

τις, indef. pron., any one, some one, a; τι, somewhat. τοίνυν, therefore, then.

τοιούτος, -άτης, -ούτος or -ούτων, such, so great.

τοιχοφυγώς, -ού, δ, burglar.

τόκος, -ού, δ, offspring; the offspring of money, interest; τόκοι τόκων, compound interest.

τοσοίτως, -άτης, -ούτος or -ούτων, so great, so much; ἐς τοσοῖτω, to such a pitch.

τότε, adv., at that time. τράγος, -ου, ὁ, he-goat.

τράπεζα, -νη, table.

τρεῖς, τρία, num. adj., three. τρέφω, τρέψω, ἑβρέψα, I nurture, rear, keep.

τρέχω, δραμούμαι, ἐδραμον, I run.

τρίμετρον, -οῦ, τό, three-foot measure.

τρίμμα, -άτον, τό, a practised knave.

τριτός, -ης, -ον, ordinal, third; τρίτη, sc. ἡμέρα.

τριώβδιλον, -ου, τό, a three-obol-piece, a day's pay for a juryman.

τρίπος, -οῦ, ὁ, way, manner, habits, character.

Τροφώνιος, -οῦ, ὁ, Trophonius. Τροφώνιον (άντρον), a famous cavern in Boeotia.

τροσιβίδος, -ον, life-wearying, 'making life a burden to me'. τρώγω, I nibble, munch.

τυγχάνω, τεύχομαι, έτυχον, I light upon, get (ε. gen.); with part. τύπτω, I strike, beat.

Τυφώς, -ώ, ὁ, Typhoeus or Typhos, a giant; his burial under Aetna was supposed to account for eruptions.

ὑβρίζω, I treat despotively, outrage.

ὑγρός, -άς, -άν, moist, watery. ὑδωρ, -ατος, τό, water, rain.

ὑδός, -οῦ, ὁ, son.

ὑμεῖς, pron. 2nd pers. pl., ye, you.

ὑπακούω, hear, hearken to.

ὑπέρ, prep. c. gen., over, in defence of, instead of; c. acc., beyond, exceeding, contrary to.

ὑπέρτονος, -ον, strained to the utmost, at concert pitch. υπερφονέω, I despise.

ὑπερφυής, -ής, marvellous, super-excellent.

ὑπό, prep. c. gen., from under, by; c. dat., under, subject to, c. acc., under, about (of time).

ὕπολυς, I unfasten, take off.

ὑπόχρεως, -ον, in debt.

ὑφαίρέομαι, εἰλίζεσθαι, I neatly purloin, appropriate.

ὑφαρπίζω, I snatch and swallow.

φαίνω, φανῶ, ἐφηνα, I make to appear, expound; φαινόμαι, φανεῖμαι, ἐφιέναι, I appear.

ϕανερώς, adv., clearly.

ϕαρώκα, ψηφοσκόν (used as im-perf. of ψηφει), say, maintain.

Φειδίππαιθης, -οῦ, ὁ, Pheidippides.

Φειδίππιον, a comic dim. of the above, my darling Pheidippides!

Φειδώνιος, -οῦ, ὁ, Pheidonides.

Φελλεύς, -εῶς, ὁ, name of a rocky district in Attica.
фιέμω, οὖσον, ἱνεκύκλικον and ἱνεκύκλον, I bear; φέρε, come now!
φέρωμαι, I am carried off as plunder, harried.
φνύ, φύνω, ἔφη, I say.
φθέγγομαι, φθέγγομαι, ἐφθέγγα-
μη, I utter a sound.
φθέγμα, -ατος, τό, voice, utter-
ance.
φιέλω, I love.
φίλος, -η, -ον, friendly, dear;
φιλότατος, φιλότατος.
φιλώ, -α, -ον, indifferent, dispa-
ring; οὐδέν φιλώρον, nothing to matter.
φλξ, φλογός, ἡ, flame.
φοστάω, I go to and fro (as one
goes to school), I resort (to a
teacher).
φράζω, I point out, show, state
clearly.
φρήν, φρενός, ἡ, mind, thought,
intellect.
φρήσω, ἐφρήσα, πέφρυκα, I
shiver, shudder.
φρονέω, I think; ἐν φρονέω, I
am in my senses; φρονεῖ
ἀρχαίκα, ‘you have ante-
diluvial ideas’.
φροντίζω, I think, cogitate, am
wrapt in thought.
φροντίς, -ίδος, ἡ, thought, sub-
ject of meditation.
φροντιστήριον, -ον, τό, Think-
ing-School.
φροντιστῆς, -οῦ, ὁ. a deep
thinker.
φίσις, -εος, ἡ, nature, natural
powers, bent.
φώ, φύσω, ἐφύσα (transit.),
ἐφύν, πέφυκα (intrans.), I
produce, bring into being;
I am born, I am by na-
ture.
φωράω, I search for a thief:
φωράσων, as a detective.
φώς (φῶς), φωτός, τί, the light
of day.

χαρπώ, χαρήσω, aor. pass., ἔχωρη, I rejoice: χαίρω
ἀκούων, I like to hear.
χάνω, -ους, τό, Chaos, Space.
χάρππτως, -ον, ὁ, Charippos.
χειρ, χειρός and χειρός, ἡ, hand.
χίλιον, -αι, -α, num. adj., a
thousand.
χιονίζετος, -ον, snow-buff-
eted.
χοῖς, χοῦς, ὁ, ἡ, a liquid mea-
sure, say, a gallon.
χοδάω, I suffer from black bile,
I am a lunatic.
χορεύω, I dance, take part in
the chorus; κενόρνιτα ἡμῖν,
‘we have played our part’.
χορός, -ού, ὁ, choral dance.
χρή, χρήσει, ἐχρήν ὑπ' ἥμν, it
behaves, one should...;
χρήμα, -ατος, τό, a thing, matter;
τι χρήμα πάσχεις, ‘what’s
the matter with you?’ plur.,
wealth.
χρήσις, -ον, ὁ, creditor, dun.
χρηστός, -ῆ, -ῶν, good of its
kind, serviceable, useful.
χρόνος, -ον, ὁ, time.
χρύσεως, -α, -ον, χρυσός, -ῆ,
-οῦν, golden.
χωρέω, χωρίζομαι, I go, move:
transit., I contain.
χωρίον, -ον, τό, place, spot.

ψιρός, -α, -ών, dappie-gray.
ψέω, I blame.
ψευδόμαι, ψεύσωμαι, ἐψευσάμην,
I deceive, take in, play one
false.
ψήφισμα, -ατος, τό, a measure
in the House; ψήφισμα γρά-
φεω, to propose a measure.
ψάλλω, -έω, -η, -εις, ἡ, sing.
ψυχώ, -ης, ὁ, soul, spirit, heart.
ψυχρις, -οῦ, -ου, cold.
ψῦχω, aor. pass. ἐψῦχην, I cool.

ὤ, with voc., mark of address; ὤ, exclamation expressing surprise, pain, joy.

φίλος, -ά, -όν, pitiable; φίλος, my poor friend!

Ὀκεανός, -οῦ, ὁ, son of Uranus and Gaia, god of the ocean.

ἀποικία, exclamation, ah me!

ἀφεώμαι, I buy.

ὡς, adv., as, how, when; with superl. adv. or adj. (the appropriate part of δύναμις being expressed or understood), as [quickly] as possible; with fut. partic. it expresses intention.

ὡς, conj., in order that, that.

ὡς, prep. c. acc., with a person as object, to.

ὡσπερ, adv., just as.

ὡστε, conj., so as to, so that; adv., as.

ὡφελέω, I help, assist, benefit.
PRINTED IN ENGLAND
AT THE OXFORD UNIVERSITY PRESS
OXFORD JUNIOR LATIN SERIES
Under the General Editorship of C. E. FREEMAN
Fcap 8vo, in clear type, with introductions, indexes of proper names, notes, and vocabularies. Cloth, 2s. net

January 1921

'We extend a hearty welcome to this new series, which is assured of success if the future authors to be included in it find editors with the powers of lucid exposition and understanding of boys' needs which are possessed by Mr. Freeman. The introductions are admirably adapted for young readers, and Mr. Freeman is to be heartily congratulated upon what he has achieved, both in these and in the notes, and it is all done simply by taking to heart the old injunction of Marcus Aurelius, ἀπλῶςον σεαυτόν!'—The School World.

(Of Horace, Select Odes) 'This delightful edition... It would be absurd to deny that the selection has been made with great discrimination. The notes are simplicity itself, and deserve the attention of all teachers of the subject. The introduction, too, is all that is required, as well as the brief, but clear, explanation of Horatian metres. We heartily congratulate Mr. Jackson on his success as an editor and commentator.'—Secondary Education.


Dr. Lowe's Readers

Fcap 8vo, with notes, maps, vocabularies, and exercises. 2s.


Tales of the Civil War, from the third book of Caesar's Civil War. Pp. 100, with three maps.


Caesar in Britain: Selections from the fourth and fifth books of the Gallic War. Pp. 96, with a map and six illustrations.

Selections from Ovid. Pp. 96, with five illustrations.

Selections from Cicero. Pp. 96, with a frontispiece.


The Fall of Troy, adapted from Vergil's Aeneid. Pp. 96, with five illustrations.
LATIN READERS, EXERCISES, ETC.

By J. B. Allen

With notes, maps, vocabularies, and exercises. 2s. net each. Books are of the same difficulty.

Lives from Cornelius Nepos. Pp. 110, with two maps.

By C. S. Jerram

Reddenda Minora; or easy passages, Latin and Greek, for unseen translation. For the use of lower forms. Sixth edition revised. Latin pp. 58, Greek pp. 59-96. 2s. Latin passages, separately, pp. 58. 1s. 6d.


By J. Y. Sargent


Designed for the use of beginners, being introductory to 'Easy Passages for Translation'.

By A. Petrie

A Latin Reader for Matriculation and other students, with notes and a vocabulary. 5s. net. A thoroughly representative selection of extracts from Latin prose and poetry.

By C. E. Freeman and R. W. Livingstone

