

**THE CLOUDS OF
ARISTOPHANES:
THE GREEK TEXT**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649473540

The Clouds of Aristophanes: The Greek Text by Aristophanous Nephelai

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

ARISTOPHANOUS NEPHELAI

**THE CLOUDS OF
ARISTOPHANES:
THE GREEK TEXT**

ΑΡΙΣΤΟΦΑΝΟΥΣ ΝΕΦΕΛΑΙ.

THE

CLOUDS OF ARISTOPHANES.

THE GREEK TEXT

WITH

A TRANSLATION INTO CORRESPONDING METRES,

AND

ORIGINAL NOTES.

ἄνερον κωμῶν κωμῶν.

OXFORD:

FRANCIS MACPHERSON.

LONDON: WILLIAM PICKERING, 177, PICCADILLY:

GEORGE BELL, 186, FLEET STREET.

CAMBRIDGE: JOHN DEIGHTON.

MDCCLXII.

P R E F A C E.

It is a question confessedly difficult to answer, in what manner and to what extent a translator is bound to conform to the conventional decorum of the age and nation in which he lives: whether he is to omit whatever in the least degree runs counter to those rules by which an author is now happily compelled to abide, a method which would infallibly destroy the whole humour of some of the most felicitous, and withal the most harmless passages of Greek Comedy and Roman Satire, or to follow his author even in his wildest extravagances, which would in many cases render his translation unreadable to by far the greater portion of English Society. It has been my endeavour to steer, as far as has been in my power, clear of either extreme: to leave nothing in my translation which can justly offend the classical reader: while at the same time I have not dared entirely to ignore any passage which seemed necessary to the full understanding of the true position of an author, who in spite of these occasional blemishes has been at all times venerated as well as admired, and that too even on moral grounds, by the best and wisest of mankind. For it must have been something more than the exuberance of wit which overflows every page of these Comedies, something more than that brilliancy of sarcastic humour which no imitator has ever approached, and of which, I sincerely hope and believe, no translation can entirely denude them; it must have been something beyond all this which has endeared Aristophanes in such a remarkable degree to so very many great and illustrious names, and among them, as is well known, to one of the severest Saints of the Christian Church, the "Glorious Preacher," St. Chrysostom. It was doubtless the excellence of their moral doctrines, the practical good sense, which, as Gibbon

truly remarks, is a faculty rarer and more precious than genius, and with which Aristophanes can, when he chooses to speak soberly, treat the great questions of Religion and Politics in Athens, and lay bare the causes of decay which were hurrying on that bright Republic to internal misery and external ruin. "Men smile," says Mr. Sewell, in his eloquent Introduction to the Dialogues of Plato^a, "Men smile when they hear the anecdote of one of the most venerable fathers of the Church, who never went to bed without Aristophanes under his pillow. But the noble tone of morals, the elevated taste, the sound political wisdom, the boldness and acuteness of the satire, the grand object, which is seen throughout, of correcting the follies of the day, and improving the condition of his country,—all these are features in Aristophanes, which however disguised, as they intentionally are, by coarseness and buffoonery, entitle him to the highest respect from every reader of antiquity. There is as much system in the Comedies of Aristophanes as in the Dialogues of Plato. No one play is without its definite object: and the state of national education as the greatest cause of all [the vitiated condition of the public mind] is laid open in the Clouds. Whatever light is thrown by that admirable play upon the character of Socrates, and the position which he occupies in the Platonic Dialogues, it is chiefly valuable as exhibiting in a short but very complete analysis, and by a number of fine Rembrandt-like strokes, not any of which must be overlooked, all the features of that frightful school of sophistry, which at that time was engaged systematically in corrupting the Athenian youth, and against which the whole battery of Plato was pointedly directed." Moreover it may be observed that the Clouds is far the purest and the most refined of all the productions of the Aristophanic Muse: it was an attempt, as he says himself, to raise Comedy out of a mere coarse and licentious *αἰσχρολογία*^b to a philosophic and elegant entertainment: an attempt which unfortunately failed, and the result of that failure may be witnessed in most of the poet's later plays: but an attempt carried out with so much taste and

^a p. 41.

^b Aristotle says that the New Comedy succeeded in a similar attempt. Τοῖς μέν γάρ (the old Comedians) γελῶσαν ἢ ἰ-

σχρολογία· τοῖς δὲ μᾶλλον ἢ ἰπτόναι· διαφέρει δ' αὐτὸ μικρὸν ταῦτα πρὸς εὐνοχημοσύνην. *Eccl. Nic. IV. viii. 6.*

vigour, that it would undoubtedly have been the most successful work of Aristophanes, had it not been for its one great and indelible blemish, its complete and entire misrepresentation of the character and tendencies of Socratic philosophy.

And this, it must be confessed, is another objection to the Play, far more formidable than the plea, which we have just considered, of its occasional indelicacy. But even this may be safely disregarded: for it is not difficult to discover the cause of the enmity which Aristophanes entertained towards Socrates: nor is it necessary that the character of either the one or the other should be vilified, (as has too often been done,) to account for it. The spirit of a new intellectual era was brooding over Athens: from one extremity of the Hellenic world to the other, from the coast of Ionia to the coast of Italy, the movements of philosophy were beginning to make themselves felt. Nor can it be denied that this change was accompanied by a change for the worse in the morals and character of the people: the old faith was breaking up, and no new one was offered to their minds: it cannot be denied that the Athenians of the Peloponnesian War had degenerated in generosity, in uprightness, in Pan-hellenic patriotism from the men of Marathon and Platea. And doubtless there were at Athens many excellent men who sighed for the integrity, the honour, the moral rectitude of the good old times; who were content to live as their fathers lived, to die as their fathers died: to be no wiser than their ancestors. And this principle though unsound^c is nevertheless always respectable, and if sometimes a check to beneficial improvement is more frequently a guard against rash and hasty innovation. Such a spirit found an interpreter in Aristophanes: he looked back with regret to the days when the whole education of an Athenian was "to call for his rations and to say his *Rhuppapæ*;" as distinguished, as indeed they were, by the superior simplicity, honesty, and temperance of their discipline, and he viewed with disgust and

^c "If all other things fail, men fly to this, that such or such things pleased our ancestors, and it were well for us if we could but match them. They set up their rest on such an answer, as a sufficient con-

fitution of all that can be said: as if this were a great mischief that any should be found wiser than his ancestors." Sir Thomas More, *Utopia*, (Bp. Burnet's translation.)

apprehension this whole intellectual tendency which appeared to be bringing immorality and licentiousness in its train. His fault was that he did not discriminate: that he did not discern that the tendency was already taking two directions: that he confounded the efforts of Socrates to go on and build up a new and better morality in the place of the old which was now irretrievably undermined, with the sophistical school which would overthrow the old without substituting anything in its place: that he did not see that the only way then practicable of resisting the sophistical theories, was the way in which Socrates was attempting to proceed: that he looked upon their disputes as *καταμάχων καταμάχων*, and identifying the two systems which were alike merely in their onward tendency and intellectual progress, thought he should be doing God service by acting against the whole. We, with the writings of Plato and Xenophon in our hands, know that he was wrong: but with his own writings in our hands, that he was honest, who shall dare deny?

Still, although the opposition of Aristophanes to the spread of literature on the score of the blow thereby inflicted on the old principles of virtue and of honour, must by no means be carelessly confounded with the willing ignorance of such cavillers as the Bestius of Persius, (Sat. vi. 37.), and the Jack Cade of Shakespeare's Henry the Sixth ('He hath corrupted the youth of our age by erecting a grammar school,' Part II. Act iv. sc. 7): and although the idea of his having been incited to this opposition by pecuniary motives, by the bribes of Anytus and Melitus, is universally surrendered, and can indeed be refuted on chronological considerations⁴, in spite of all this, a deep blot must always remain upon the memory of Aristophanes, as having forwarded actually if not intentionally, the foulest deed, save one, that ever disgraced the annals of mankind, the accusation and execution of Socrates. The words

⁴ Mr. Gilbert Cooper in his learned and ingenious Life of Socrates says, 'Elian has made a most egregious blunder when he says that Melitus was concerned in hiring Aristophanes to compose it: for Melitus, when Socrates was brought to his trial (which was three or four and twenty years after this play was performed) is

called even then a young man: *νεός τις μὲν φαίμεθα καὶ δυνώμεν*, says Socrates, Euthyphron ad init. If therefore he was then a young man, he certainly must have been too young to have entered into any plots four and twenty years before that time.' p. 55, note. See also Wigger's Life of Socrates, chapter 7, section 3.

of the Platonic Apology are too plain to be misunderstood: τὴν ἀνωμοσίαν δεῖ ἀναγνώσκειν αὐτῶν. "Σωκράτης ἀδικεῖ καὶ περιεργάζεται ζητῶν τὰ τε ὑπὸ γῆς καὶ οὐράνια, καὶ τὸν ἥτις λόγον κρείττω ποιῶν, καὶ ἄλλους ταῦτα ταῦτα διδάσκων." Τοιαύτη τίς ἐστι· ΤΑΥΤΑ ΓΑΡ ΕΩΡΑΤΕ ΚΑΙ ΑΥΤΟΙ ΕΝ ΤΗ ΑΡΙΣΤΟΦΑΝΟΥΣ ΚΩΜΩΔΙΑΙ, Σωκράτη τῶν ἐκεῖ περιφερόμενον φάσκοντά τε ἀροβατεῖν καὶ ἄλλην πόλλην φλυαρίαν φλυαροῦντα, ἃν ἐγὼ οὐδὲν ὅτε μέγα ὅτε μικρὸν πέρι ἔπαθα. Apol. 19 B.—It is urged that twenty years after its publication a Comedy which was not even then successful could not have had so powerful an influence over the Athenian mind; but Plato was a contemporary speaking of what he felt and knew: and his testimony, partial as he was to Aristophanes, must be held fully sufficient to establish the fact. Doubtless Aristophanes regretted the fatal result: doubtless he would join in the universal repentance which pervaded Athens, and sympathise with those deeply pathetic lines of the Poet whom he uniformly connected with Socrates, addressed to the Athenian audience,

ἔκτανε, ἔκτανε τῶν πάνσοφον
τῶν οὐδὲν ἀλόγουσαν ἀφάτα μουσῶν *.

Ye have slain—ye have slain—the wisest in song,
The Nightingale of Science, who had done you no wrong.

And it is observed by Meineke that the Poets of the Middle Comedy who attacked and wrote against Plato, did it in a much more gentle and kindly spirit than that which animates the Clouds.

But although an entire misrepresentation of the Socratic philosophy, the picture in the Clouds is a faithful resemblance of what Mr. Mitchell calls "the outer Socrates:" so faithful that as Diogenes Laertius^f observes, Aristophanes is often really praising him, when he thinks he is holding him up to derision. Without this external likeness the satire could not have had its prodigious effect alike upon the enemies and the friends of Socrates. He himself, conscious as he was of the internal dissimilarity, was, not improbably, the least

* Eurip. Palamedes, sp. Diog. Laert., II. v. 44.

^f Diog. Laert., II. v. 27. Οἱ κωμικοὶ

ποιοὶ λυθίσουσιν ἱαντοῦ, δι' ἃν σκώπτουσιν, ἔπαινοῦντες αὐτὸν, and he quotes Clouds 410 sq.

moved of the audience. Ἰκαρὸς ἦν καὶ τῶν σκεπτότων αὐτῶν ὑπερορῆν, says his biographer ε, "He could afford even to contemn the scoffs of his assailants." Indeed that Socrates was believed to have disregarded the attack of the Comedian may be gathered with great probability from the well-known anecdote recorded by Ælian^b that he stood up in his place in the Theatre the whole time that the play was being acted: that his followers felt it deeply, may be concluded with certainty from the frequent allusions to the Clouds in the Dialogues^c which are extant to this day. But their sense of the injustice with which Aristophanes had treated their master, did not for a moment lessen their admiration of his genius^d: Plato sent this very Comedy to Dionysius of Syracuse, as a specimen of the splendour of Athenian litera-

^c Diog. Laert., II. v. 26.

^b So Plutarch: Ἀριστοφάνους δὲ, οὗ τὰς Νεφέλας ἐξέφερε, παντοίως πᾶσαν ὕβριν αὐτοῦ (against Socrates) κατασκεδάωντος, καὶ τῶς τῶν παρόντων, τὰ τοιαῦτα ἀκακαμβοῦντος, οὐκ ἐγκακτεῖ, εὐπρότοι, ἃ Σώκρατες; μὴ Δί', οὐκ ἔγωγε, ἔφησεν, ὡς γὰρ ἐν συμποσίῳ μεγάλῃ τῇ θεάτρῳ σκάντομαι. Περὶ παιδῶν ἀγαθῆς.

^c See for example the quotation from Apology, 19. B. given above. Add Xenophon Symposium vi. 8. εἶπεν ὁ Σωκράτης, Ἄρα σὺ ἃ Σώκρατες ὁ φροντιστῆς ἐπικαλούμενος;—εἰσὶ μοι πένους ψύλλης κόβας ἐμοῦ ἀπέχει. (the amendment of Wieland and Dindorf, ψύλλα—ἐπιπέτης ἄλλεται is too violent: the present reading gives a very good sense). ταῦτα γὰρ σε φασὶ γεωμετερεῖν. Compare Clouds, 146.—Plato Symposium, 221, B. ἔπειτα ἐμογε ἰδέαι (δ Σωκράτης), ἃ Ἀριστοφάνει, τὸ πρὸς δὴ (Cf. Æsch. Agam. 550.) τοῦτο, καὶ ἐκεῖ διαγορεύεσθαι, ὡς περ καὶ ἐνθάδε, βροθυόμενος καὶ νόφθαλμῶ παραβάλλων. Com-

pare Clouds, 366.—Gorgias, 486. Νῦν γάρ, says Callicles, εἰ τις σοὶ λαβόμενος ἢ ἄλλου δόκουσιν τῶν τοιούτων εἰς τὸ δευμητρίων ἀπυγέγοι, φέσκειν ἀδικεῖν μηδὲν ἀδικεῖντα, οὐδ' ὅτι οὐκ ἐν ἔχρῳ εἶπες, ἀλλὰ ἀποβάσεις αὖ (turning Clouds 1060 to his own account).—Plato, Republic, Book VI, 488 B. τὸν ὡς ἀληθεῖς κυβερνητικῶν (i. e. φιλόσοφον) οὐχ ἡγεί αὖ τῇ ἑνὶ μετεωροσκόπων τε καὶ ἀδολέσχῳ καὶ ἄχρηστον καλεῖσθαι. Compare Clouds, 312, 356, 1461, etc. But the most affecting allusion is in the Phædo, where Socrates on the day of his death before commencing his solemn and earnest discourse on the immortality of the soul, and the state into which he was about to enter, says, Οὐκ οἶν ἐν οἴμῳ εἰσὶν τιὰ πρὸς ἀκόνουα, οὐδ' εἰ κερμεθοῦσιν εἶν, ἃς ἰδοῦσθαι, καὶ σὺ περὶ προσήκοστας τοῦ λόγου ποιοῦμαι.

^d It was reserved for Voltaire to say that Aristophanes was a Comic Poet without anything comic or poetical in him.