Cecil M. Roberts
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THE BIRDS

OF

ARISTOPHANES.

WITH NOTES, AND A METRICAL TABLE,

BY

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PREFACE.

The Birds of Aristophanes has always been regarded as one of his most delightful pieces. Like the Clouds, it is comparatively free from the objectionable license of thought and language, which deforms several of his plays to such a degree that they cannot be used in schools or colleges. It is true there are some passages in this play also too freely executed; but it has been decided, on mature reflection, to let them stand, so as to offer the drama entire, on the principles which guided my decision in editing the Clouds.

The text of this edition is reprinted from the Poetae Scenici of Dindorf. In the preparation of the notes, I have used Commentaries of Christian Daniel Beck, together with the notes and Scholia edited by Invernizius; the notes of Bothe, to whose valuable edition I am under great obligations; and the brief, but excellent, annotations of Blaydes. Credit is always given for what has been taken from the labors of these distinguished scholars.

In addition to the critical apparatus just mentioned, I have endeavored to explain from other sources a branch of the subject to which less attention has heretofore been given; — I mean the natural history of the birds, which are very entertaining figures among the persons of the play. I have carefully examined Aristotle's History of Animals,
from which I have drawn illustrative descriptions. But it is well known that a considerable portion of the birds of Aristophanes are not mentioned in Aristotle's work, and some of them are thought to be unknown. Several branches of the natural history of Greece has been almost entirely neglected since the researches of the philosopher of Stagira; and here is an opportunity for a naturalist, who is at the same time a good classical scholar, to make valuable contributions both to science and philology. Sibthorp's magnificent work, the "Flora Hellenica," is ample on the Botany of Greece; but comparatively little has been done in the departments of ornithology and ichthyology.

I suspected that the poet's selection of birds was not made at random, but that, in every instance, they were chosen with a special meaning, and to effect a particular purpose, in point of art. In considering the play from this point of view, I have been much indebted to my friend and colleague, Professor Agassiz, of whose profound and comprehensive knowledge of ornithology I have been permitted to avail myself in attempting to determine the species of some of the birds not hitherto identified; and I have come to the conclusion, that, in all cases, the character and habits of the birds are exactly and curiously adapted to the parts they perform in the comedy, showing Aristophanes to have been a careful observer of nature, as well as a consummate poet. I have also used with profit a little work, entitled "Beitraege zur Ornithologie Griechenlands, von Heinrich Graf von der Mühle," or, Contributions to the Ornithology of Greece, by Henry Count von der Mühle; a work of interest and importance, though written without any reference to the classical bearings of the subject.

Great care has been taken to illustrate the political allusions, and the application of judicial expressions, in the course of the piece. For this purpose the excellent writings of Hermann, Smith, and Boeckh have been freely cited. St.
John's admirable work on the Manners and Customs of the Hellenes has also been consulted.

It is probably impossible, at present, to feel the full force of the wit and gayety of Aristophanes, much of which turned upon temporary and local relations. Still, a careful study of contemporary history, political and judicial institutions, popular prejudices and delusions, and the influence of oracles and other means of working upon ignorant or even cultivated credulity, will make all the material points of the comedy of Aristophanes sufficiently clear.

The satire of the Birds is more playful, comprehensive, and genial than that of any other of the poet's comedies. The spirit of parody and burlesque, which is a general trait of the Aristophanic drama, here displays itself most freely and amusingly. Even the solemn genius of Pindar does not escape entirely the poet's whimsical perversions. The dithyrambic poets in general are unsparingly ridiculed; the philosophers and men of science are not allowed to pass untouched; while profligates and impostors of every class and description are here, as well as in the Clouds, held up to scorn and contempt.

Much discussion has been held upon the question as to the specific object the poet aimed at in his plan. Some have endeavored to show that the main drift of the piece is to expose the folly of the Athenians in their dreams of universal empire, at the time of the Sicilian Expedition; and these critics have fancied they could identify, not only the political parties in the Peloponnesian War, but individual characters in the history of the times. This is pressing matters of fact too far in judging of a poetical work. No doubt Aristophanes sought to lay the foundation of all his pieces in the actual life, public and private, of his age. But his genius could not so completely bind itself to the prosaic realities around him. His Pegasus trod the firm earth, but never bowed his neck to the yoke. Some of the leading ideas were unques-
tionably suggested by the popular madness which the versatile and profligate genius of Alcibiades had done so much to kindle among the Athenians of his time; but the groundwork only of the play was laid in political passions and historical events. That established, the poet gave free scope to his brilliant fancy, boundless wit, and unsurpassed powers of invention, and produced a poem, not only fitted to amuse and delight his countrymen, but to interest the lovers of literature in future ages, by the richest union of sportive satire and creative imagination that the comic theatre of Athens ever witnessed.

The following Argument is somewhat condensed from the works of the poet Gray. It is prefixed to the spirited translation of the Rev. Henry Francis Cary.

This new edition has been carefully revised, not only by myself, but by my friend Professor Goodwin, who has added valuable notes and illustrations. His excellent work on the Greek Moods and Tenses has been constantly used, as the student will find by numerous references, indicated by the letter G., scattered through the commentary.

C. C. FELTON.

Cambridge, March 1, 1861.

In preparing the third edition for the press, many corrections have been made in the Greek text, chiefly of typographical errors in accents and punctuation. Besides a great number of similar changes in the notes, corrections more or less affecting the sense (and in some cases additions) have been made in the notes on the following verses: 63, 133, 448–450, 453, 476, 489, 507, 694, 760–761, 853–860, 1107, 1210, 1215–1216, 1228–1229, 1605, 1620, 1721.

W. W. GOODWIN.

Cambridge, March 10, 1868.
"Euelpides and Pisthetaerus, two ancient Athenians, thoroughly weary of the folly, injustice, and litigious temper of their countrymen, determine to leave Attica for good and all; and having heard much of the fame of Epops, king of the birds, who was once a man under the name of Tereus, and had married an Athenian lady, they pack up a few necessary utensils, and set out for the court of that prince, under the conduct of a jay and a raven, birds of great distinction in augury, without whose direction the Greeks never undertook anything of consequence. Their errand is to inquire of the birds, who are the greatest travellers of any nation, where they may meet with a quiet, easy settlement, far from all prosecutions, lawsuits, and sycophant informers, to pass the remainder of their lives in peace and liberty.

"The scene is a wild, unfrequented country, which terminates in mountains; there the old men are seen, (accompanied by two slaves, who carry their little baggage,) fatigued and fretting at the carelessness of their guides, who, though they cost them a matter of a groat in the market, are good for nothing but to bite them by the fingers and lead them out of the way. They travel

on, however, till they come to the foot of the rocks, which
stop up their passage, and put them to their wits' end.
Here the raven croaks, and the jay chatters and looks
up into the air, as much as to say that this is the place:
upon which they knock with a stone and with their heels
(as though it were against a door) against the side of the
mountain.

"Trochilus, a bird that waits upon Epops, appears
above; he is frightened at the sight of two men, and
they are much more so at the length of his beak and
the fierceness of his aspect. He takes them for fowlers;
and they insist upon it, that they are not men, but birds.
In their confusion, their guides, whom they held in a
string, escape and fly away. Epops, during this, is asleep
within, after having dined upon a dish of beetles and ber-
ries: their noise awakens him, and he comes out of the
grove.

"At the strangeness of his figure, they are divided be-
tween fear and laughing. They tell him their errand,
and he gives them the choice of several cities fit for their
purpose, one particularly on the coast of the Red Sea,
all which they refuse, for many comical reasons. He
tells them the happiness of living among the birds; they
are much pleased with the liberty and simplicity of it;
and Pisthetaerus, a shrewd old fellow, proposes a scheme
to improve it, and make them a far more powerful and
considerable nation. Epops is struck with the project, and
calls up his consort, the nightingale, to summon all his
people together with her voice. They sing a fine ode.

"The birds come flying down, at first one by one, and
perch here and there about the scene; and at last the
Chorus, in a whole body, come hopping and fluttering
and twittering in. At the sight of the two men they are
in great tumult, and think that their king has betrayed
them to the enemy. They determine to tear the two old men to pieces, draw themselves up in battle array, and are giving the word to fall on. Euelpides and Pisthetaerus, in all the terrors of death, after upbraiding each the other for bringing him into such distress, and trying in vain to escape, assume courage from mere despair, seize upon the kitchen furniture which they had brought with them, and, armed with pipkins for helmets, and with spits for lances, they present a resolute front to the enemy's phalanx. On the point of battle, Epops interposes, pleads hard for his two guests, who are, he says, his wife's relations, and people of wonderful abilities, and well affected to their commonwealth. His eloquence has its effect: the birds grow less violent, they enter into a truce with the old men, and both sides lay down their arms. Pisthetaerus, upon the authority of Aesop's fables, proves to them the great antiquity of their nation; that they were born before the creation of the earth, and before the gods, and once reigned over all countries, as he shows from several testimonies and monuments of different nations; that the cock wears his tiara erect, like the Persian king, and that all mankind start out of their beds at his command; that when the kite makes his first appearance in the spring, every one prostrates himself on the ground before it; that the Egyptians and Phoenicians set about their harvest as soon as the cuckoo is heard; that all kings bear an eagle on their sceptre, and many of the gods carry a bird on their head; that many great men swear by the goose, &c., &c. When he has revived in them the memory of their ancient empire, he laments their present despicable condition, and the affronts put upon them by mankind. They are convinced of what he says, applaud his oration, and desire his advice. He proposes that they shall unite, and build a city in the mid-air, whereby all commerce
will effectually be stopped between heaven and earth: the gods will no longer be able to visit at ease their Semeles and Alcmenas below, nor feast on the fume of sacrifices daily sent up to them, nor men enjoy the benefit of the seasons, nor the fruits of the earth, without permission from those winged deities of the middle region. He shows how mankind will lose nothing by this change of government; that the birds may be worshipped at a far less expense, nothing more than a few berries or a handful of corn; that they will need no sumptuous temples; that, by their great knowledge of futurity, they will direct their good votaries in all their expeditions, so as they can never fail of success; that the ravens, famed for the length of their lives, may make a present of a century or two to their worshippers; and, besides, the birds will ever be within call, when invoked, and not sit pouting in the clouds, and keeping their state so many miles off. The scheme is highly admired, and the two old men are to be made free of the city, and each of them is to be adorned with a pair of wings at the public charge. Epops invites them to his nest-royal, and entertains them nobly. The nightingale in the mean time joins the Chorus without, and the parabasis begins.

"They sing their own nobility and ancient grandeur, their prophetic skill, the benefits they do mankind already, and all the good which they design them; they descant upon the power of music, in which they are such great masters, and intermix many strokes of satire; they show the advantages of flying, and apply it to several whimsical cases; and they invite all such as would be free from the heavy tyranny of human laws to live among them, where it is no sin to beat one's father, &c., &c.

"The old men, now become birds, and magnificently fledged, after laughing awhile at the new and awkward
figure they make, consult about the name which they shall give to their rising city, and fix upon that of Nephelococcygia, or Cuckoocloudland; and while one goes to superintend the workmen, the other prepares to sacrifice for the prosperity of the city, which is growing apace.

They begin a solemn prayer to all the birds of Olympus, putting the swan in the place of Apollo, the cock in that of Mars, and the ostrich in that of the great mother Cybele, &c.

"A miserable poet having already heard of the new settlement, comes with some lyric poetry, which he has composed on this great occasion. Pisthetaerus knows his errand from his looks, and makes them give him an old coat; but, not contented with that, he begs to have the waistcoat to it, in the elevated style of Pindar: they comply, and get rid of him.

"The sacrifice is again interrupted by a begging prophet, who brings a cargo of oracles, partly relating to the prosperity of the city of Nephelococcygia, and partly to a new pair of shoes, of which he is in extreme want. Pisthetaerus loses patience, and cuffs him and his religious trumpery off the stage.

"Meto, the famous geometrician, comes next, and offers a plan which he has drawn for the new buildings, with much importance and impertinence: he meets with as had a reception as the prophet.

"An ambassador, or licensed spy, from Athens arrives, and a legislator, with a body of new laws. They are used with abundance of indignity, and go off, threatening everybody with a prosecution. The sacred rites being so often interrupted, they are forced to remove their altar, and finish them behind the scenes.

"The Chorus rejoice in their own increasing power; and (as about the time of the Dionysia it was usual to
make proclamation against the enemies of the republic) they set a price upon the head of a famous poulterer, who has exercised infinite cruelties upon their friends and brethren; then they turn themselves to the judges and spectators, and promise, if this drama obtain the victory, how propitious they will be to them.

"Pisthetaerus returns, and reports, that the sacrifice appears auspicious to their undertaking: a messenger then enters, with an account how quick the works advance, and whimsically describes the employments allotted to the several birds, in different parts of the building.

"Another messenger arrives in a violent hurry, to tell how somebody from heaven has deceived the vigilance of the jackdaws, who were upon guard, and passed through the gates down into the lower air; but that a whole squadron of light-winged forces were in pursuit of this insolent person, and hoped to fetch him back again. The birds are in great perturbation, and all in a flutter about it.

"This proves to be Iris, who in her return is stopped short, and seized by order of Pisthetaerus. He examines her, Where is her passport? Whether she had leave from the watch? What is her business? Who is she? — in short, he treats her with great authority. She tells her name, and that she was sent by Jove with orders to mankind, that they should keep holiday, and perform a grand sacrifice; she wonders at their sauciness and madness, and threatens them with all her father's thunder. The governor of Nephelococcygia returns it with higher menaces, and with language very indecent indeed for a goddess and a maid to hear.

"The herald, who had been despatched to the lower world, returns with an account that all Athens was gone bird-mad; that it was grown a fashion to imitate them in their names and manners; and that shortly they might
expect to see a whole convoy arrive, in order to settle among them. The Chorus run to fetch a vast cargo of feathers and wings to equip their new citizens, when they come.

"The first who appears is a profligate young fellow, who hopes to enjoy a liberty which he could not enjoy so well at home, the liberty of beating his father. Pisthetaerus allows it, indeed, to be the custom of his people; but at the same time informs him of an ancient law preserved among the storks, that they shall maintain their parents in their old age. This is not at all agreeable to the youth: however, in consideration of his affection for the Nephelococcygians, Pisthetaerus furnishes him with a feather for his helmet, and a cock's spur for a weapon, and advises him, as he seems to be of a military turn, to go into the army in Thrace.

"The next is Cinesias, the dithyrambic writer, who is delighted with the thought of living among the clouds, amidst those airy regions whence all his poetical flights are derived; but Pisthetaerus will have no such animal among his birds; he drives him back to Athens with great contempt.

"He then drives away also (but not without a severe whipping) an informer, who for the better despatch of business comes to beg a pair of wings to carry him round the islands and cities subject to Athens, whose inhabitants he is used to swear against for an honest livelihood, as did, he says, his fathers before him. The birds, in the ensuing chorus, relate their travels, and describe the strange things and strange men they have seen in them.

"A person in disguise, with all the appearance of caution and fear, comes to inquire for Pisthetaerus, to whom he discovers himself to be Prometheus, and tells him (but first he makes them hold a large umbrella over his head
for fear Jupiter should spy him) that the gods are all in a starving, miserable condition; and, what is worse, that barbarian gods (who live no one knows where, in a part of heaven far beyond the gods of Greece) threaten to make war upon them, unless they will open the ports, and renew the intercourse between mankind and them, as of old. He advises Pisthetaerus to make the most of this intelligence, and to reject all offers boldly which Jupiter may make him, unless he will consent to restore to the birds their ancient power, and give him in marriage his favorite attendant, Basilea. This said, he slips back again to heaven, as he came. The Chorus continue an account of their travels.

"An embassy arrives from heaven, consisting of Hercules, Neptune, and a certain Triballian god. As they approach the city walls, Neptune is dressing and scolding at the outlandish divinity, and teaching him how to carry himself a little decently. They find Pisthetaerus busy in giving orders about a dish of wild fowl, (i.e. of birds which had been guilty of high misdemeanors, and condemned to die by the public,) which are dressing for his dinner. Hercules, who before was for bringing off the head of this audacious mortal without further conference, finds himself insensibly relent, as he sniffs the savory steam. He salutes Pisthetaerus, who receives them very coldly, and is more attentive to his kitchen than to their compliment. Neptune opens his commission; owns that his nation (the gods) are not the better for this war, and on reasonable terms would be glad of a peace. Pisthetaerus, according to the advice of Prometheus, proposes (as if to try them) the first condition, namely, that of Jupiter's restoring to the birds their ancient power; and, if this should be agreed to, he says that he hopes to entertain my lords the ambassadors at dinner. Her
cules, pleased with this last compliment, so agreeable to his appetite, comes readily into all he asks; but is severely reproved by Neptune for his gluttony. Pisthetaerus argues the point, and shows how much it would be for the mutual interest of both nations; and Neptune is hungry enough to be glad of some reasonable pretence to give the thing up. The Triballian god is asked his opinion for form: he mutters somewhat, which nobody understands, and so it passes for his consent. Here they are going in to dinner, and all is well; when Pisthetaerus bethinks himself of the match with Basilea. This makes Neptune fly out again: he will not hear of it; he will return home instantly; but Hercules cannot think of leaving a good meal so; he is ready to acquiesce in any conditions. His colleague attempts to show him that he is giving up his patrimony for a dinner; and what will become of him after Jupiter’s death, if the birds are to have everything during his lifetime. Pisthetaerus clearly proves to Hercules that this is a mere imposition; that by the laws of Solon a bastard has no inheritance; that if Jove died without legitimate issue, his brothers would succeed to his estate, and that he speaks only out of interest. Now the Triballian god is again to determine the matter; they interpret his jargon as favorable to them; so Neptune is forced to give up the point, and Pisthetaerus goes with him and the barbarian to heaven to fetch his bride, while Hercules stays behind to take care that the roast meat is not spoiled.

“A messenger returns with the news of the approach of Pisthetaerus and his bride; and accordingly they appear in the air in a splendid machine, he with Jove’s thunderbolt in his hand, and by his side Basilea, magnificently adorned: the birds break out in loud songs of exultation, and conclude the drama with their hymeneal.”
The play was performed in the Archonship of Chabrias, B. C. 414. Ameipsias was first, with the Revellers; Aristophanes second, with the Birds; Phrynichus third, with the Monotropos, or Recluse. (See the first ἰπόθεσις, page 3.)
ΑΡΙΣΤΟΦΑΝΟΣ ΟΡΝΙΘΕΣ
ΤΑ ΤΟΤ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΕΥΕΛΠΙΔΗΣ.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
ΤΡΟΧΙΛΟΣ, θεράπων "Επόπος.
ΕΠΟΥ.
ΧΟΡΟΣ ΟΡΝΙΘΩΝ.
ΦΟΙΝΙΚΟΠΤΕΡΟΣ.
ΚΗΡΥΚΕΣ.
ΙΕΡΕΥΣ.
ΠΟΙΗΓΗΣ.
ΧΡΗΣΜΟΔΟΓΟΣ.
ΜΕΤΩΝ γεωμέτρης.
ΕΠΙΣΚΟΠΟΣ

ΨΗΦΙΣΜΑΤΟΠΟΔΗΣ.
ΑΓΓΕΛΟΙ.
ΙΡΙΣ.
ΠΑΤΡΑΛΟΑΣ.
ΚΙΝΗΣΙΑΣ διθυραμβοπούς.
ΣΥΚΟΦΑΝΤΗΣ.
ΠΡΟΜΗΘΕΥΣ.
ΠΟΣΕΙΔΩΝ.
ΤΡΙΒΑΛΔΟΣ.
ΗΡΑΚΛΗΣ.
ΟΙΚΕΤΗΣ Πεισθετάιρον.
ΤΩΘΕΣΙΣ.

Δῦο εἰσὶν Ἀθηναῖων ἐκκεχωρηκότες πρεσβύται διὰ τὰς δίκας. Ποιούνται δὲ πρὸς τὸν Τηρέα ἐποτα γενόμενον, πεντὸς μὲν τοῖς εἰς κατοικισμὸν μετέτητος. Χρώνται δὲ τῆς ὄδοι καθηγημόνων ὄρνεος, ὃ μὲν κορώνη, ὃ δὲ κολοφων. Ὅνομάζονται δὲ ὁ μὲν Πεισθέαρος, ὁ δὲ Εὐελπίδης, ὃς καὶ πρῶτος ἄρχεται. Ἡ σκηνὴ ἐν Ἀθήναις. Τὸ δράμα τούτῳ τῶν ἄγαν δυνατῶς πεποιημένων.

Ἐδιδάχθη ἐπὶ Χαβρίου διὰ Καλλιστράτου ἐν ἀστεί, ὃς ἦν δεύτερος τοῖς "Ορνισ, πρῶτος Ἀμειβίας Κομασταῖς, τρίτος Φύλιους Μονοτρόπῳ. Ἡ ἠστὶ δὲ λεί. Φοβερὰ δὲ τότε τοῖς Ἀθηναῖοι τὰ πράγματα. Τὸ τέ γὰρ ναυτικὸν ἀπόλετο περὶ Σικελίαν, Ἀμαχὸς οὐκ ἔτι ἦν, Νικίας ἐπεθνήκει, Δεκελειαν ἦσαν τείχοισαντες Δακεδαιμόνιοι, Ἀγας ὁ Δακεδαιμονίων στρατηγὸς περιεκάθη τὴν Ἀττικήν, Ἀλκιβιάδης τὰ Δακεδαιμονίων ἐφρόνει καὶ ἐκκλησιάζων συνεβούλευς τὰ χρήσαντα Δακεδαιμονίοι. Ταῦτα αἱ Ἀθηναίων συμφοραῖ, διὰ ταῦτα αἱ Ἀθηναίων φυγαί. Καὶ ὅμως οὕτω ἀπείχοτο τοῦ κακοπραγμοφεὶ καὶ συνοφαντεῖν.

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ἈΔΔΩΣ.

Τῆς τῶν Ἀθηναίων πολιτείας τὸ μέγιστον ἦν κλέος αὐτόχθονος γενέσθαι, καὶ αὕτη φιλοτείμη πρώτη τὸ μηδέπερ μηδεμία πόλεως φανείσης αὐτὴν πρῶτον ἀναβλαστήσαι. Ἀλλὰ τὸ χρόνῳ ὑπὸ προεστῶτων ποιημῶν καὶ πολιτῶν δυσχερῶν ἀνέτετραπτο, καὶ διωριθοῦν πάλιν. Ἡπὶ οὗ τὸν Δεκελεικοῦ πολέμου, ποιημῶν τῶν τὰ πράγματα ἐγχειρισθέντων, ἐπισφαλῆς γέγονεν ἡ παρ᾽ αὐτῶν κατάστασις. Καὶ ἐν μὲν ἄλλοις δράμασι διὰ τῆς κομιδῆς ἣδειας ἠλεγχεν Ἀριστοφάνης τοὺς κακῶς πολιτευμένους, φαινομένους μὲν οὐδαμῶς, οὐ γὰρ ἐπὶ τούτῳ ἦν λεληθότως δὲ, ὅσον ἄνήκεν ἀπὸ κομιδῆς προσκρούειν. Ἐν δὲ τῷ "Ορνισ, καὶ μέγι τι διανευρήται. Ὁς γὰρ ἀδιάφροτον ἦδη νόσον τῆς πολιτείας νοσοῦσθαι καὶ διεθαρμένης ὑπὸ τῶν προεστῶτων, ἄλλην τινα πολιτείαν αἰνιτεται, ὅσαιε συγκεκριμένων τῶν καθεστῶτων· οὐ μόνον δὲ τούτῳ, ἄλλα καὶ τὸ σχῆμα διολοκαὶ τὴν φύσιν, εἰ δέοι, συμβουλεύει μετατίθεσθαι πρὸς τὸ ἰημαίων βιών. Καὶ ἢ μὲν ἀπότασις αὐτῇ. Τὰ δὲ κατὰ θέων βλάσφημα ἐπιτιθέεις ἀκούσθηται. Καὶ οὐν γὰρ φησὶ τὴν πολίν προσδείεθαι θέων, ἀφοινιστοῦντων τῆς κατυκιας Ἀθηνῶν.
τῶν ὁντῶν καὶ παντελῶς ἡλλοπρωκότων αὐτοὺσ τῆς χώρας. Ἀλλ' οὐ μὲν καθόλου στίχος τοιοῦτος. Ἐκαστὸν δὲ τῶν κατὰ μέρος οὐκ εἰκή, ἀλλ' ἀντικρύς Ἀθηναίων καὶ τῶν παρ' αὐτοῖς ἐγκυριζομένων τὰ κοινὰ ἐλέγχει τὴν φαύλην διάθεσιν, ἐπιθυμιάν ἐγκαταστείρων τοὺς ἀκούσαν ἀπαλλαγῆσά της ἐνεστῶσας μοχθρῆς πολιτείας. Ὡστότιθεται γάρ περὶ τὸν ἀέρα πόλιν, τῆς γῆς ἀπαλλάσσων. Ἀλλὰ καὶ βουλᾶς καὶ συνόδους ὀρνίθων, ταῖς Ἀθηναίων δυσχεραίνων. Ἀλλὰ καὶ ὃσα παίζει, ἐπισκόπου, ἡ ψυχισματογράφου, ἡ τοὺς λοιποὺς εἰσάγων, οὐχ ἀπλῶς, ἀλλὰ γυμνῶς τὰς πάντως προαιρέσεις, ὡς αἰσχροκερδείας ἐνεκεν χρηματιζόνται. Εἰθ' ύστερον καὶ τὸ θείον εἰς ἀπρονοησίαν κομψαίει. Τὰ δὲ ὠνόματα τῶν γερόντων πεποίηται, ὡς εἰ πεποιθοί ἔτερος τῷ ἐτέρῳ καὶ ἐπιτίθει ἐσέσθαι εἰς βελτίωσι. Τινὲς δὲ φασὶ τὸν ποιήντας εἰς ταῖς ἐπαγγελίας τερατολογίας εἰς μὲν ἄλλους διελέγχει, εἰς δὲ τοὺς τῆς Γιγαντομαχίας συμπλοκὴν ἔσωλν ἀποφαίνων, ὀρνισσαὶ ἔδωκε διαφέρεσθαι πρὸς θεοῦ περὶ τῆς ἀρχῆς.

Ἐπὶ Χαβρίου τὸ δράμα καθήκεν εἰς ἄστυ διὰ Καλλιστράτου· εἰς δὲ Ἁργαίαν τὸν Ἀμφιάραον ἐσπειδάξε διὰ Φιλωνίδου. Δάβοι δ' ἀν τις τους χρόνους ἐκ τῶν πέρυσι γενομένων ἐπὶ 'Ἀριστομήστου τοῦ πρὸ Χαβρίου. Ἀθηναίοι γὰρ πέμπτοι τὴν Σαλαμινίαν, τὸν Ἀλκιβιάδην μεταστελλόμενον ἐπὶ κρίσις τῆς τῶν μυστηρίων ἐκμάθησες. 'Ο δὲ ἴχνη μὲν Θουρίου ἐπέτευ τοὺς μεθήκουσιν, ἐκείθεν δὲ δρασμὸν ποιησάμενος εἰς Πελοποννήσιον ἐπερεώθη. Τῆς δὲ μετακλήσεως μέμνηται καὶ 'Ἀριστοφάνης, ἀποκρύπτων μὲν τὸ ὄνομα, τὸ δὲ πράγμα δηλῶν εἰς γέ φησι

Μηδαμῶς

'Ἡμὰν παρὰ βάλλαται, ᾠ' ἀνακύψεται
Κλητὴρ' ἁγών, ἐσθεν ἡ Σαλαμία.

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ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΤ.

Διὰ τὰς δίκας φεύγουσιν Ἀθηναὶ δύο τινές·
Οἱ πρὸς τὸν ἐποτα, τὸν λεγόμενον Τηρέα,
'Ελθόντες ἡφῶν απράγμαντη πόλιν
Εἰς δ' ὀρνίς ἐποτοι συμπαραῖον μετὰ πλειόνων
Πτηνῶν διὰδόκει, τὶ δύνατ' ὀρνίθων γένος,
Καὶ πῶς, ἐὰν περ κατὰ μέσου τὸν ἀέρα
Πόλιν κτίσωσι, τῶν θεῶν τὰ πράγματα
Αὐτοὶ παραλήψοντ'. 'Εκ δὲ τούδε φάρμακον
Πτηιγάς τ' ἐποίουν· ἡξίωσαν δ' οἱ θεοὶ,
'Επίθεσον οὐ μικρὰν ὀργίντες γενομένην.
ΟΡΝΙΘΕΣ.

ΕΥΕΛΠΙΔΗΣ.
'Ορθὴν κελεύεις, ἥ τὸ δέντρον φαίνεται;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Διαρραγεῖς· ἥδε δ' αὖ κρώξει πάλιν.

ΕΥΕΛΠΙΔΗΣ.
Τί, ὃ ποιήρ', ἄνω κάτω πλανύττομεν;
'Απολούμεθ' ἄλλως τὴν ὀδὸν προφοροῦμεν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τὸ δ' ἐμὲ κορώνη πειθόμενον τὸν ἄθλιον
'Οδοὺ περιελθεῖν στάδια πλεῖν ἡ χίλια.

ΕΥΕΛΠΙΔΗΣ.
Τὸ δ' ἐμὲ κολοφῷ πειθόμενον τὸν δύσμορον
'Αποσποδήσαι τοὺς ὄνυχας τῶν δακτύλων.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Αλλ' οὐδ' ὅπου γῆς ἐσμὲν οἴδ' ἕγογγ' ἔτι.

ΕΥΕΛΠΙΔΗΣ.
Εντευθενὶ τὴν πατρίδ' ἄν ἐξεύροις σὺ ποῦ;
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Ουδ’ ἂν μὰ Δία γ’ ἐντεῦθεν Ἑξηκεστίδης.
ΕΥΕΛΠΙΔΗΣ.
Οἶμοι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Σὺ μὲν, ὦ τὰν, τὴν ὀδὸν ταύτην ἴδι.
ΕΥΕΛΠΙΔΗΣ.

Ἡ δεινὰ νῶ δέδρακεν οὖκ τῶν ὄρνεων,
Ὁ πυρακοπόλης Φιλοκράτης μελαγχολῶν,
Οὐς τῶδ’ ἐφασκε νῦν φράσεων τὸν Τηρέα,
Τὸν ἐποφ’, ὅς ὅρνις ἐγένετ’ ἐκ τῶν ὄρνεων.
Κἀπέδοτο τὸν μὲν Θαρρέλειδοις τουτούι
Κολοιδὸν ὦβολοῦ, τηνδεὶ τριωβόλου.
Τῶ δ’ οὖκ ἀρ’ ἥστην οὔδεν ἄλλο πλῆν δάκνειν.
Καὶ νῦν τὶ κέχηνας; ἔσθ’ ὅποι κατὰ τῶν πετρῶν
Ἡμᾶς ἔτ’ ἄξεις; οὐ γὰρ ἔστ’ ἐνταῦθα τις
Ὅδος.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐδὲ μὰ Δὶ’ ἐνταῦθα γ’ ἀτραπὸς οὐδαμοῦ.
ΕΥΕΛΠΙΔΗΣ.

Ἡ δ’ ἐ κορώνη τῆς ὀδοῦ τι λέγει πέρι;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐ ταῦτὰ κρώζει μὰ Δία νῦν τε καὶ τότε.
ΕΥΕΛΠΙΔΗΣ.
Τὶ δὴ λέγει πεοὶ τῆς ὀδοῦ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τὶ δ’ ἄλλο γ’ ἢ
Βρύκους ἀπέδεσθαι φησὶ μον τοὺς δακτύλους;
ΕΥΕΛΠΙΔΗΣ.
Οῦ δεῖνον οὖν δῆτ' ἐστὶν ἡμᾶς δεομένους
'Ες κόρακας ἐλθεῖν καὶ παρεσκευασμένους,
"Επειτα μὴ ἐξερείν δύνασθαι τὴν ὁδὸν;
'Ἡμεῖς γὰρ, ἄνδρες οἱ παρόντες ἐν λόγῳ,
Νόσου νοσοῦμεν τὴν ἐναντίαν Σακᾶ.
'Ο μὲν γὰρ ὁ πόλεμός ἐστὶν ἐσβιάζεται,
'Ἡμεῖς δὲ φυλῆ καὶ γένει τιμώμενοι,
'Αστοὶ μετ' ἀστῶν, οὐ σοβαρωτός οὐδενὸς
'Ἀνεπτομεσθ' ἐκ τῆς πατρίδος ἀμφοῖν ποδοῖν,
Αὐτὴν μεν οὐ μισοῦντ' ἐκείνην τὴν πόλιν
Τὸ μὴ οὐ μεγάλην εἴναι φύσει κευδαίμονα
Καὶ πᾶσι κοινὴν ἐναποτίσαι χρήματα.
Οἱ μὲν γὰρ οὖν τέττιγες ἐνα μην' ἥ δύο
'Επὶ τῶν κραδῶν ἂδουσ', 'Αθηναῖοι δ' αἰὲ
'Επὶ τῶν δυκῶν ἂδουσι πάντα τῶν βίων.
Διὰ ταῦτα τόνδε τὸν βάδου βαδίζομεν,
Κανοῦν δ' ἔχοντε καὶ χύτραν καὶ μυρρίνας
Πλανώμεθα ἐξοτόυμε τόπον ἀπράγμονα,
"Ὅπου καθιδρυθέντες διαγενοίμεθ' ἂν.
'Ο δὲ στόλος νῦν ἐστὶ παρὰ τὸν Τηρέα
Τὸν ἐποπά, παρ' ἐκείνου πυθέσθαι δεομένω,
Εἴ' που τοιαύτην εἰδε πόλιν ἣ' πέπτατο.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὗτος.

ΕΥΕΛΠΙΔΗΣ.
Τί ἐστιν ;
ΑΡΙΣΤΟΦΑΝΟΥΣ

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Η κορώνη μοι πάλαι
"Ανω τι φράξει.

ΕΥΕΛΠΙΔΗΣ.
Χω κολοίδος ούτοσι
"Ανω κέχηνεν ὀσπερέι δεικνύς τί μοι.
Κούκ ἔσθ' ὀπως οὐκ ἔστιν ἐνταῦθ' ὄρνεα.
Εἰσόμεθα δ' αὐτίκ', ἣν ποιήσωμεν ψόφον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Αλλ' οἷοθ' ὁ δράσον; τῷ σκέλει θένε τὴν πέτραν.

ΕΥΕΛΠΙΔΗΣ.
Σὺ δὲ τῇ κεφαλῇ γ', ᾗς ὑ' διπλάσιος ὁ ψόφος.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Σὺ δ' οὖν λίθῳ κόψον λαβῶν.

ΕΥΕΛΠΙΔΗΣ.
Πάνυ γ', εῖ δοκεῖ.

Παί παί.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τί λέγεις, οὖτος; τὸν ἐποτὰ παί καλεῖς;
Οὐκ ἀντὶ τοῦ παιδὸς σ' ἐχρήν ἐποτοὶ καλεῖν;

ΕΥΕΛΠΙΔΗΣ.
'Ἐποτοῖ. Ποιήσεις τοῖ με κόπτειν αὐθίς αὐ;
'Ἐποτοῖ.

ΤΡΟΧΙΔΟΣ.
Τίνες οὖτοι; τίς ὁ βοῦν τὸν δεσπότην;

ΕΥΕΛΠΙΔΗΣ.
"Ἀπολλον ἀποτρόπαιε, τοῦ χασμήματος.
ΤΡΟΧΙΔΟΣ.
Οίμοι τάλας, ὀρνιθοθηρα τούτωι.

ΕΥΕΛΠΙΔΗΣ.
Οὔτως τι δεινὸν οὔδὲ κάλλιον λέγειν;

ΤΡΟΧΙΔΟΣ.
'Απολείσθον.

ΕΥΕΛΠΙΔΗΣ.
'Αλλ' οὖν ἐσμὲν ἄνθρωπῳ.

ΤΡΟΧΙΔΟΣ.
Τί δαί;

ΕΥΕΛΠΙΔΗΣ.
Τνοδεδιώς ἐγγογε, Λεβυκὸν ὀρνεον.

ΤΡΟΧΙΔΟΣ.
Οὔδὲν λέγεις.

ΕΥΕΛΠΙΔΗΣ.
Καὶ μὴν ἔροι τὰ πρὸς ποδῶν.

ΤΡΟΧΙΔΟΣ.
'Οδί δὲ δὴ τίς ἐστὶν ὀρνις; οὖν ἔρεις;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Επικεχοδὸς ἐγγογε Φασιανικός.

ΕΥΕΛΠΙΔΗΣ.
'Ατὰρ σὺ τί θηρίον ποτ' εἴ πρὸς τῶν θεῶν;

ΤΡΟΧΙΔΟΣ.
'Ορνις ἐγγογε δοῦλος.

ΕΥΕΛΠΙΔΗΣ.
'Ἡττήθης τινὸς

'Αλεκτρυόνος;
ΤΡΟΧΙΔΟΣ.

Οὖκ, ἀλλ' ὦτε περ ὁ δεσπότης
"Εποψ ἐγένετο, τότε γενέσθαι μ' ἡγεῖτο
"Ορνιν, ἵνα ἀκολουθοῦν διάκονόν τ' ἔχῃ.

ΕΥΕΛΠΙΔΗΣ.

Δεῖται γὰρ ὅρνις καὶ διακόνου τινός;

ΤΡΟΧΙΔΟΣ.

Οὗτός γ', ἀτ', οἴμαι, πρῶτον ἀνθρωπός ποτ' ὄν,
Τοτε μὲν ἐρὰ φαγεῖν ἀφύας Φαληρικάς.
Τρέχω π' ἀφύας ἐγὼ λαβὼν τὸ τρυβλίον.
"Ετνους δ' ἐπιθυμεῖ, δεῖ τορύνης καὶ χῦτρας.
Τρέχω π' τὸ τορύνην.

ΕΥΕΛΠΙΔΗΣ.

Τροχίλος ὅρνις οὕτωσί.
Οἰσθ' οὖν ὁ δράσον, ὑ τροχίλε; τὸν δεσπότην
Ἡμῖν κάλεσον.

ΤΡΟΧΙΔΟΣ.

'Αλλ' ἀρτίως νη τὸν Δία
Εὐδεὶ καταφαγῶν μῦρτα καὶ σέρφους τινάς.

ΕΥΕΛΠΙΔΗΣ.

"Ομοις ἐπέγειρον αὐτόν.

ΤΡΟΧΙΔΟΣ.

Οἶδα μὲν σαφῶς
"Οτι ἀχθέσται, σφῶν δ' αὐτὸν οὖν οὐκεί ἐπεγερῶ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Κακῶς σὺ γ' ἀπόλοι', ὡς μ' ἀπέκτεινας δέει.
ОРНИΘΕΣ.

ΕΥΕΛΠΙΔΗΣ.
Οίμοι κακοδαίμων, χώ κολοίου μ' οίχεται
Τπό τοῦ δέους.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Ω δειλότατον σὺ θηρίον,
Δείσας ἀφήκας τὸν κολοίου;

ΕΥΕΛΠΙΔΗΣ.
Εἰπε' μοι,
Σὺ δὲ τὴν κορώνην οὐκ ἀφήκας καταπεσών;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Μὴ Δι' οὐκ ἐγώγε.

ΕΥΕΛΠΙΔΗΣ.
Ποῦ γὰρ ἑστίν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Απέπτατο. 90

ΕΥΕΛΠΙΔΗΣ.
Οὐκ ἄρ' ἀφήκας· ὤγάθ', ὥς ἄνδρείος εἰ.

ΕΠΟΨ.
'Ανοιγε τὴν ύλην, ἵν' ἐξέλθω ποτὲ.

ΕΥΕΛΠΙΔΗΣ.
'Ω Ἡράκλεις, τούτῳ τὶ ποτ' ἐστὶ θηρίον;
Τὶς ἡ πτέρωσις; Τὶς ὁ τρόπος τῆς τριλοφίας;

ΕΠΟΨ.
Τίνες εἰσὶ μὴ οἱ ξητοῦντες;

ΕΥΕΛΠΙΔΗΣ.
Οἱ δώδεκα θεοί
Εἶξασιν ἐπιτρίψαι σε.
ΕΠΟΨ.
Μῶν μὲ σκόπτετον
'Ορῶντε τὴν πτέρωσιν; ἢ γὰρ, ὦ ξένῳ,
'Ανθρώπος.

ΕΥΕΛΠΙΔΗΣ.
Οὐ σοῦ καταγελῶμεν.
ΕΠΟΨ.
'Αλλὰ τοῦ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τὸ ράμφος ἡμῖν σου γέλοιον φαίνεται.
ΕΠΟΨ.
Τοιαῦτα μὲντοι Σοφοκλῆς λυμαίνεται
'Ἐν ταῖς πραγμαδίαισιν ἐμὲ τὸν Τηρέα.
ΕΥΕΛΠΙΔΗΣ.
Τηρεύς γὰρ εἰ σὺ; πότερον ὄρνισ ἢ ταῶς;
ΕΠΟΨ.
"Ὅρνις ἐγώγε.

ΕΥΕΛΠΙΔΗΣ.
Κατὰ σοι ποῦ τὰ πτερὰ;
ΕΠΟΨ.
'Ἐξεδρύηκε.

ΕΥΕΛΠΙΔΗΣ.
Πότερον ὑπὸ νόσου τινος;
ΕΠΟΨ.
Οὔκ, ἀλλὰ τὸν χειμῶνα πάντα τῶρνεα
Πτεροφρόνει τε καθὼς ἑτέρα φύσει.
'Αλλ' εἴπατόν μοι, σφῶ τίν' ἔστων;
ΕΥΕΛΠΙΔΗΣ.

Νώ; βρωτό.

ΕΠΟΨ.

Ποδαπώ τὸ γένος δ';

ΕΥΕΛΠΙΔΗΣ.

"Οθεν αἱ τριήρεις αἱ καλαί.

ΕΠΟΨ.

Μῶν ἡλιαστά;''

ΕΥΕΛΠΙΔΗΣ.

Μᾶλλα θατέρου τροποῦ,

"Απηλιαστά.

ΕΠΟΨ.

Σπείρεται γὰρ τοῦτ' ἐκεῖ

Γοσίνιοι τοῦ;

ΕΥΕΛΠΙΔΗΣ.

"Ολίγων ζητῶν ἂν ἐξ ἀγροῦ λάβοις.

ΕΠΟΨ.

Πράγως ἰτ' ὑπὸ τοῦ δεομένω δεῦρ' ἠλθετοῦ;

ΕΥΕΛΠΙΔΗΣ.

Σοὶ ξυγγενέσθαι βουλομένω.

ΕΠΟΨ.

Τῖνος πέρι;

ΕΥΕΛΠΙΔΗΣ.

"Ὄτι πρῶτα μὲν ἣσθ' ἀνθρωπος, ὡσπέρ νώ, ποτέ,
Καργυρίων ὀφείλησας, ὡσπέρ νώ, ποτέ,
Κοῦκ ἀποδίδους ἔχαιρες, ὡσπέρ νώ, ποτέ.'
Εἰτ' αὕτης ὁρνίθων μεταλλάξας φύσιν,
Καὶ γῆν ἐπεπέτου καὶ θάλατταν ἐν κύκλῳ,
Καὶ πάνθ' ὀσαπερ ἀνθρωπος ὅσα τ' ὀρνις φρονεῖς·
Ταῦτ' οὖν ἱκέται νῦ πρὸς σὲ δεῦρ' ἀφίγμεθα,
Εἰ τίνα πόλιν φράσειας ἦμῖν εὔερον,
"Ωσπερ σιεύραν ἐγκατακλινήναι μαλθακὴν.

ΕΠΟΨ.
"Επειτὰ μείζω τῶν Κραναῶν ζητεῖς πόλιν;
ΕΥΕΛΠΙΔΗΣ.
Μείζω μὲν οὐδέν, προσφορωτέραν δὲ νῦν.
ΕΠΟΨ.
'Αριστοκρατεῖσθαι δήλος εἰ ζητῶν.
ΕΥΕΛΠΙΔΗΣ.
"Εγώ;

"Ηκιστὰ· καὶ τὸν Σκέλλιον βδελύττομαι.
ΕΠΟΨ.
Ποιάν τιν ὄν ἡδιστ' ἀν οἰκοῖτ' ἀν πόλιν;
ΕΥΕΛΠΙΔΗΣ.
Ὅποι τὰ μέγιστα πράγματ' εἰη τοιαδ'·
'Επὶ τήν θύραν μου πρό τις ἐλθὼν τῶν φίλων
Δέγοι ταῦτ' πρὸς τὸν Δίος τοῦλυμπίου,
"Ὅπως παρέσει μοι καὶ σὺ καὶ τὰ παιδία
Λουσάμενα πρόφ' μέλλω γὰρ εστιάων γάμους·
Καὶ μηδαμῶς ἀλλως ποιήσης· εἰ δὲ μή,
Μὴ μοι τότε γ' ἐλθής, ὅταν ἐγὼ πρίατω κακῶς.
ΕΠΟΨ.
Νὴ Δία ταλαιπώρων γε πραγμάτων ἔρας.
Τί δαί σὺ;
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τοιούτων ἐρώ καγώ.
ΕΠΟΥ.
Τίνων ᾧ;
ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Οποι ξυναντῶν μοι ταῦτα τις μέμψται
"Ωσπερ ἀδικήθεις παιδὸς ὀραίου πατήρ·
Καλῶς γέ μου τὸν υἱόν, ὃ Στιλβωνίδη,
Εὐρὸν ἀπίστων ἀπὸ γυμνασίου λειτουργοῦν
Οὐκ ἔκυσας, οὐ προσέπας, οὐ προσηγάγον,
Οὐκ ὀρχυπέδησας, ἐν ἐμοὶ πατρικὸς φίλος.
ΕΠΟΥ.
"Ὡς δειλακρίων σὺ τῶν κακῶν οἰων ἔρας.
'Ατὰρ ἔστι γ' ὅποιαν λέγητον εὐδαίμων πόλις
Παρὰ τὴν ἐρυθρὰν θάλατταν.
ΕΥΕΛΠΙΔΗΣ.
'Οὔμοι, μηδαμῶς
'Ἡμῖν γε παρὰ θάλατταν, ἵνα ἄνακυψται
Κλητήρ' ἀγουσ' ἔσθεν ἡ Σαλαμινία.
'Ελληνικὴν δὲ πόλιν ἐχεῖς ἡμῖν φράσαι;
ΕΠΟΥ.
Τῇ οὔ τὸν 'Ἡλείοι Λεπρεον οἰκίζετον
'Ελθόνθο' ἦν;
ΕΥΕΛΠΙΔΗΣ.
'Οτιῇ νῆ τοὺς θεοὺς, ὅσ οὐκ ἴδων
Βδελύττομαι τὸν Λεπρεον ἀπὸ Μελανθίον.
ΕΠΟΨ.
'Αλλ' είσιν άτεροι τῆς Δοκρίδου Ὠπούντιοι,
'Ἰνα χρή κατοικεῖν.

ΕΥΕΛΠΙΔΗΣ.
'Αλλ' ἐγωγ' Ὠπούντιος
Οὐκ ἂν γενοίμην ἐπὶ ταλάντῳ χρυσίον.
Ὁτὸς δὲ δὴ τῆς ἔσθ’ ὁ μετ’ ὀρνίθων βίος;
Σὺ γὰρ ὁσθ’ ἀκριβῶς.

ΕΠΟΨ.
Οὐκ ἄχαρις ἐς τὴν τριβήν.
Οὐ πρῶτα μὲν δὲι ζῆν ἄνευ βαλαντίου.

ΕΥΕΛΠΙΔΗΣ.
Πολλὴν γ’ ἀφεῖλες τοῦ βίου κυβηλίαν.

ΕΠΟΨ.
Νεμόμεσθα δ’ ἐν κήποις τὰ λευκὰ σήσαμα
Καὶ μύρτα καὶ μήκωνα καὶ σισύμβρια.

ΕΥΕΛΠΙΔΗΣ.
Τίμεις μὲν ἄρα ζήτε νυμφίων βίον.

ΠΕΙΣΘΕΤΑΙΡΩΣ.
Φεῦ φεῦ.
'Ἡ μέγι' ἐνορῶ βούλευμ' ἐν ὀρνίθων γένει,
Καὶ δύναμιν ἢ γένοιτ’ ἄν, εἰ πίθουσθε’ μοι.

ΕΠΟΨ.
Τί σοι πιθώμεσθ’;

ΠΕΙΣΘΕΤΑΙΡΩΣ.
"Ὁ τι πίθησθε; πρῶτα μὲν
Μὴ περιπέτεσθε πανταχὴ κεχήνωτες·"
'Ως τοῦτ' ἄτιμον τούργον ἐστίν. Ἀυτίκα
'Εκεῖ παρ' ἡμῶν τοὺς πετομένους ἦν ἔρη.
Τὶς ὀρνις οὕτως; ὁ Τελέας ἐρεῖ ταῦτα·
"Ἀνθρωπος ὀρνις ἀστάθμητος πετόμενος,
'Ατέκματος, οὔδεν οὐδέποτε ἐν ταύτῳ μένων.

ΕΠΟΨ.
Νὴ τὸν Διόνυσον, εὖ γε μωμᾶ ταυταγή.
Τι ἂν οὐν ποιοίμεν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οἰκίσατε μίαν πόλιν.

ΕΠΟΨ.
Ποιαν ὁ ἂν οἰκίσαμεν ὀρνιθες πόλιν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ἀληθες, ὃ σκαίοτατον εἰρηκῶς ἐπος,
Βλέψον κάτω.

ΕΠΟΨ.
Καὶ δὴ βλέπω.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Βλέπε νῦν ἂνω.

ΕΠΟΨ.
Βλέπω.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Περίαγε τὸν τράχηλον.

ΕΠΟΨ.
Νὴ Δία,
"Ἀπολαύσομαι τι δ’, εἰ διαστραφῆσομαι.
ΠΕΙΣΘΕΤΑΙΡΟΣ.

Εἰδὲς τί;

ΕΠΟΨ.

Τὰς νεφέλας γε καὶ τὸν οὐρανόν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐχ οὕτως οὖν δίπου 'στιν ὄρνιθων πόλος;

ΕΠΟΨ.

Πόλος; τίνα τρόπον;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

"Ὡσπερ εἶποι τις τόπος.

'Οτιή δὲ πολεῖται τούτο καὶ διέρχεται

"Απαντα, διὰ τούτο γε καλεῖται νῦν πόλος.

"Ἡν δ' οἰκίσητε τούτο καὶ φράξηθ' ἀπαξ,

'Εκ τοῦ πόλου τούτου κεκλησται πόλις.

"Ὡστ' ἀρξετ' ἀνθρώπων μὲν ὡσπερ παρνόπων,

Τοὺς δ' αὕ θεοὺς ἀπολείπει λιμῷ Μηλίῳ.

ΕΠΟΨ.

Πῶς;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Εν μέσῳ δίπουθεν ἀπ' ἐστὶ γῆς.

Εἰδ' ὡσπερ ἴμαις, ἢν ἔναι βουλώμεθα

Πυθώδε, Βουστόν διόδον αὐτούμεθα,

Οὕτως, ὅταν θύσωσιν ἀνθρωποὶ θεοῖς,

"Ἡν μὴ φόρον φέροσιν ὑμῖν οἱ θεοὶ,

Διὰ τῆς πόλεως τῆς ἀλλοτρίας καὶ τοῦ χάους

Τῶν μηρίων τὴν κυίαν οὐ διαφρήσετε.
ΕΠΟΨ.

Ἰοῦ ἱοῦ.
Μὰ γῆν, μὰ παγίδας, μὰ νεφέλας, μὰ δίκτυα, Ὄστ' ἀν κατωκίζοιμι μετὰ σοῦ τὴν πόλιν,
Εἶ ξυνδοκοίη τοίσιν ἀλλοις ὄρνεοις.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τέσ ἂν οὖν τὸ πράγμ' αὐτοῖς διηγήσατο ;
ΕΠΟΨ.

Σὔ. 200

'Ἐγὼ γὰρ αὐτοὺς βαρβάρους ὄντας πρὸ τοῦ Ἐδίδαξα τὴν φωνὴν, ξυνῶν πολῖν χρόνου.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Πώς δὴ ἂν αὐτοῖς ἔνγκαλέσειας ;
ΕΠΟΨ.

Ῥαδίως.

Δευρὶ γὰρ ἐμβάς αὐτικὰ μάλ' ἐσ τὴν λόχυν, Ὄστ' ἀνεγείρας τὴν ἐμὴν ἁγδόνα,
Καλοῦμεν αὐτοὺς · οἱ δὲ νῦν τοῦ φθέγματος Ἐϊντερ ἐπακούσωσι, θεύσονται δρόμῳ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Αλλ' ἀντιβολῶ σ', ἁγ' ὡς τάχιστ' ἐσ τὴν λόχυν Ἐσβαίνε κανέγειρε τὴν ἁγδόνα.

ΕΠΟΨ.

'Ἀγε σύννομε μοι, παῦσαι μὲν ὑπνοῦ, Ἀῦσον δὲ νόμους ἱερῶν ὑμνῶν,
Οὕς διὰ θείου στόματος θρηνεῖς
Τὸν ἐμὸν καὶ σὸν πολύδακρυν Ἡτοιν, 215
Ἐλελυγμένη διεροῦσ μέλεσιν
Γέννοις ξουθῆς.
Καθαρὰ χωρεῖ διὰ φυλλοκόμου
Μίλακος ἦχῶ πρὸς Δίὸς ἔδρας,
"Ἰν' ὁ χρυσοκόμας Φοῖβος ἄκοινων
Τοῖς σοῖς ἑλέγοις ἀντιψάλλων
Ἐλεφαντόδετων φόρμιγγα, θεῶν
"Ιστησι χοροῦς.
Διὰ δ' ἀθανάτων στομάτων χωρεῖ
Ξύμφωνος ὁμοῦ
Θεῖα μακάρων ὀλολυγή.
(Αὐλεῖ.)

ΠΕΙΣΘΕΤΑΙΡΟΣ.

"Ὡς Ζεῦ βασιλεῦ, τοῦ φθεγματος τουρμνιθίου.
Οἴον κατεμελίτωσε τὴν λόχμην ὄλην.

ΕΥΕΛΠΙΔΗΣ.

Οὕτος.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τί ἔστιν;

ΕΥΕΛΠΙΔΗΣ.

Οὐ σιωπήσει;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τί δαί;

ΕΥΕΛΠΙΔΗΣ.

Οὗτοψ μελῳδεῖν αὐτ παρασκευάζεται.
ΕΠΟΥ.  

'Ιώ ἑώ, ἵτο ἤτω ἵτω ἵτω  

"Ιτω τις ὁδε τῶν ἐμῶν ὁμοτέρων.  

"Οσοι τ' εὐσπόρους ἀγροῖκον γύνας  
Νέμεσθε, φύλα μυρία κρυσταλγών  
Σπερμολόγων τε γένη  
Ταχύ πετόμενα, μαλθακὴν ἑντα γῆρυν.  

"Οσα τ' ἐν ἀλοκί θὰμὰ  
Βῶλον ἄμφιτιττιβίζεθ' ὁδε λεπτὸν  

'Ἡδομένα φωνα.  
Τίο τιο τιο τιο τιο τιο τιο  

"Οσα θ' ἕμῶν κατά κῆπους ἐπὶ κισσοῦ  
Κλάδεσι νομὸν ἔχει,  
Τά τε κατ' ὄρεα, τά τε κοτινοτράγα, τά τε κομαρο-φάγα,  

'Ανύσατε πετόμενα πρὸς ἐμὰν ἄοιδάν.  

Τριωτὸ τριωτὸ τοτοβρίξ.  
Οἱ θ' ἐλείας παρ' αὐλῶνας ὀξυστόμους  
'Εμπίδας κάπτεθ', ὅσα τ' εὐδρόσους γῆς τόπους  
"Εχετε λειμώνα τ' ἑρόεντα Μαραθῶνος,  
"Ορνις τε πτεροποιίκιος  

'Απταγάς ἀπταγάς.  

"Ων τ' ἐπὶ πόντιον οἷδα θαλάσσης  
Φύλα μετ' ἄλκυνονεσσί ποτάται,  
Δεύρ' ἵτε πευσόμενοι τά νεώτερα,  
Πάντα γὰρ ἐνθάδε φῦλ' ἀθροίζομεν
Οἰωνὸν τανασδείρων.
"Ήκει γάρ τις δριμὺς πρέσβυς,
Καὶνὸς γνώμην,
Καὶνὸν ἔργου τ᾽ ἐγχειρητής.
'Αλλ᾽ ἵπτ᾽ ἐς λόγους ἀπαντα,
Δεύρο δεύρο δεύρο δεύρο.
Τοιοτοτοτοτοτοτοτίξ.
Κίκκαβαῦ κίκκαβαῦ.
Τοιοτοτοτοτοτοτοτοτίξ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ορᾶς τιν' ὄρνων;

ΕΥΕΛΠΙΔΗΣ.
Μὰ τὸν 'Απόλλων γὼ μὲν οὐ·

Καίτοι κέχηνά γ᾽ εἰς τὸν οὐρανὸν βλέπων.
"Ἀλλὰς ἄρ᾽ οὕποψ, ὡς ἕοικ', ἐς τὴν λόχμην
'Ἐμβὰς ἐπώξε, χαραδρίων μιμούμενος.

ΦΟΙΝΙΚΟΠΤΕΡΟΣ.
Τοιοτίξ τοιοτίξ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ωγάθ', ἀλλὰ χοῦτοσί καὶ δὴ τις ὄρνως ἔχεται.

ΕΥΕΛΠΙΔΗΣ.

Νὴ Δί᾽ ὄρνως δῆτα. Τίς ποτ' ἑστίν; Οὐ δῆπον ταῦς;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὕτως αὐτὸς νῦν φράσει. τίς ἑστίν ὄρνως οὕτοσί;

ΕΠΟΥ.

Οὕτως οὐ τῶν ἥθαδου τῶνδ᾽ ὄν ὁρᾶθ᾽ ὑμεῖς ἀεί,
'Αλλὰ λίμναιος.
ΠΕΙΣΘΕΤΑΙΡΟΣ.

Βαβαί, καλός γε καὶ φοινικίους.

ΕΠΟΨ.

Εἰκόνως· καὶ γὰρ ὄνομι 'αὐτὸν γ' ἐστὶ φοινικόπτερος. 275

ΕΥΕΛΠΙΔΗΣ.

Ὅτις, ὃ καὶ τοι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τί βωστρεῖς;

ΕΥΕΛΠΙΔΗΣ.

"Ετερος ὄρνις οὕτως.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Νή Δί' ἐτερος δῆτα χοῦτος ἐξεδρον χώραν ἐχαν.

Τίς ποτ' ἔσθ' ὁ μουσόμαντις ἄτοπος ὄρνις ὀριβάτης;

ΕΠΟΨ.

"Ονομα τούτω Μηδός ἐστι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Μηδὸς; Ὄναξ Ἡράκλεως.

Εἴτε πώς ἂνευ καμῆλου Μηδός ὄν οἰσέπτατο; 280

ΕΥΕΛΠΙΔΗΣ.

"Ετερος αὖ λόφον κατειληφώς τις ὄρνις οὕτως.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τι τὸ τέρας τούτ' ποτ' ἐστίν; Οὐ σὺ μόνος ἀρ' ἡσθ' ἔποψ,

'Αλλὰ χοῦτος ἐτερος;

ΕΠΟΨ.

'Αλλ' οὕτως μὲν ἐστὶ Φιλοκλέους.

'Εξ ἔποπτος, ἐγὼ δὲ τούτου πάππος, ὡσπερ εἰ λέγοις.
Ἀριστοφάνους

'Ἱππόνικος Καλλίον καὶ Ἰππονίκου Καλλίας.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Καλλίας ἀρ' οὖτος οὔρνις ἐστίν· ὡς πτεροφύνει.

ἘΠΟΥ.
"Αἰε γὰρ ὅν γενναίος ὑπὸ τῶν συκοφαντῶν τίλλεται,
Αἱ τε θῆλεια προσεκτίλλουσιν οὗτον τὰ πτερά.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ω Πόσειδον, ἔτερος αὐτίς βαπτῶς ὄρνις οὔτος.
Τίς ὄνομαζεται ποθ' οὖτος;

ἘΠΟΥ.
Οὐτοσὶ κατωφαγᾶς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Εστὶ γὰρ κατωφαγᾶς τις ἄλλος ἡ Κλεώνυμος;

ΕΥΕΛΠΙΔΗΣ.
Πῶς ἄν οὖν Κλεώνυμος ἡ ὅν οὐκ ἀπέβαλε τὸν λόφον;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Αλλὰ μέντοι τίς ποθ' ἡ λόφωσις ἡ τῶν ὀρνέων;
"Η'πὶ τὸν διάυλον ἔλθον;

ἘΠΟΥ.
"Ωσπερ οἱ Κάρες μὲν οὖν
Επὶ λόφων οἰκοῦσιν, ὡγάθ', ἀσφαλείας οὖνκα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ω Πόσειδον, οὔχ ὀρᾶς ὅσον συνειλεκται κακῶν
'Ορνέων;

ΕΥΕΛΠΙΔΗΣ.
"Ωναξ Ἀπόλλον, τοῦ νέφους. 'Ιοὺ 'ιοῦ;
Οὐδ' ἰδεῖν ἐτ' ἐσθ' ὑπ' αὐτῶν πετομένων τὴν εἰσοδον.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὔτοσι πέρδιξ, ἐκεινοσὶ δὲ νὴ Δῆ' ἀπταγάς,
Οὔτοσὶ δὲ πηνελοψ, ἐκεινοσὶ δὲ γ' ἀλκυών.

ΕΥΕΛΠΙΔΗΣ.
Τῖς γὰρ ἐσθ' οὕτισθεν αὐτῆς;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Οστὶς ἐστὶ; Κειρύλος.

ΕΥΕΛΠΙΔΗΣ.
Κειρύλος γὰρ ἐστὶν ὀρνίς;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐ γὰρ ἐστὶ Σποργίλος;

Χαύτη γε γλαῦξ.

ΕΥΕΛΠΙΔΗΣ.
Τί φῆς; Τῖς γλαυκ' Ἀθήνας' ἐγαγε;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Κίττα, τρυγών, κορυδῶς, ἐλεάς, ὑποθυμίας, περιστερά,
Νέρτος, ἰέραξ, φῶτα, κόκκυξ, ἑρυθρόπους, κεβλήπτυ-

Πορφυρίς, κερχυής, κολυμβίς, ἀμπελίς, φήνη, ὁδύοψ.

ΕΥΕΛΠΙΔΗΣ.
'Ιοῦ ἵοῦ τῶν ὀρνέων,
'Ιοῦ ἵοῦ τῶν κοψάχων.'
Οία πιπτίζοισι καὶ τρέχοισι διακεκραγότες.
"Ἀρ' ἀπειλούσιν γε νῦν; Ὁμοὶ, κεχήρασιν γε τοι
Καὶ βλέποισιν εἰς σὲ κάμε.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τοῦτο μὲν κάμοι δοκεῖ.
ΧΟΡΟΣ.
Τιτιτιτιτιτιτιτινα λόγον ἀρα ποτὲ πρὸς ἐμὲ φίλων ἐχων;
ΕΠΟΨ.
Κοινὸν, ἁσφαλῆ, δίκαιον, ἡδιν, ὠφελῆσιμον. "Ἀνδρὲ γὰρ λεπτῶ λογιστὰ δεύρ' ἀφίχθου ώς ἐμὲ.
ΧΟΡΟΣ.
Ποῦ; Πᾶ; Πῶς φής;
ΕΠΟΨ.
Φήμ᾽ ἀπ᾽ ἀνθρώπων ἀφίχθαι δεύρο πρεσβύτα δύο. "Ἠκετον δ᾽ ἐχουτε πρέμνου πράγματος πελωρίου.
ΧΟΡΟΣ.
"Ω μέγιστον ἐξαμαρτῶν ἐξ ὦτου τράφην ἐγώ,
Πῶς λέγεις;
ΕΠΟΨ.
Μήτω φοβηθῆς τὸν λόγον.
ΧΟΡΟΣ.
Τί μ᾽ εἰργάσω;
ΕΠΟΨ.
"Ἀνδρ᾽ ἐδεξάμην ἐραστὰ τῆς τῆς ἐυνοσιας.
ΧΟΡΟΣ.
Καὶ δέδρακας τοῦτο τοῦργον;
ΟΡΝΙΘΕΣ.

ΕΠΟΥ.

Καὶ δεδρακὼς γ' ἡδομαί.

ΧΟΡΟΣ.

Κάστων ἡδὴ ποι παρ' ἡμῖν;

ΕΠΟΥ.

Εἰ παρ' ὑμῖν εὖμ' ἐγώ.

ΧΟΡΟΣ.

Στροφῆ.

"Εα ἐα,

Προδεδόμεθ' ἀνόσια τ' ἐπάθομεν·

"Ος γὰρ φίλος ἦν, ὠμότροφὰ θ' ἡμῖν

Ἐνέμετο πεδία παρ' ἡμῖν

Παρέβη μὲν θεσμοὺς ἄρχαίους,

Παρέβη δ' ὁρκοὺς ὀρνιθῶν.

'Εσ δὲ δόλον ἐκάλεσε, παρέβαλε τ' ἐμὲ παρὰ

Γένος ἀνόσιον, ὅπερ ἐξότ' ἐγένετ' ἐπ' ἐμοὶ

Πολέμιον ἐτραφῆ.

'Αλλὰ πρὸς τούτον μὲν ἡμῖν ἐστὶν ύστερος λόγος·

Τω δὲ πρεσβύτα δοκεῖ μοι τῶδε δοῦναι τὴν δίκην

Διαφορηθηναί θ' υφ' ἡμῶν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

"تلك ἀπωλόμεσθ' ἀρα.

ΕΥΕΛΠΙΔΗΣ.

Αἷτιος μεντοὶ σὺ νῦν εἰ τῶν κακῶν τούτων μόνος.

'Επὶ τὸ γὰρ μ' ἐκείθεν ἦγες;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

"Ἰν' ἀκολουθοῖς ἐμοί.
ΕΥΕΛΠΙΔΗΣ.

"Ινα μὲν οὖν κλάοιμι μεγάλα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τούτῳ μὲν ληρεῖς ἔχων
Κάρτα: πῶς κλαυσέι γὰρ, ἢν ἄπαξ γε τὼφθαλμῶ
'κκοπής ;

ΧΟΡΟΣ.

'Ἀντιστροφή.

Ἰώ ἱώ,

"Επαγ', ἔπιθ', ἐπίθερε πολέμιον
'
Ορμὰν φονίαν, πτέρυγά τε παντὰ
Περίβαλε περί τε κύκλωσαι :

'Ως δεῖ τῶδ' οίμω'ξειν ἄμφω
Καὶ δούναι ρύγχει φορβάν.

Οὔτε γὰρ ὄρος σκιερὸν οὔτε νέφος αἰθέριον
Οὔτε πολύδων πέλαγος ἑστὶν ὦ τι δέξεται
Τῶδ' ἀποφυγόντε με.

Ἀλλὰ μὴ μέλλωμεν ἥδη τῶδε τίλλειν καὶ δίκνειν. 350
Ποῦ 'σθ' ὁ ταξίαρχος ; ′Επαγέτω τὸ δεξίον κέρας.

ΕΥΕΛΠΙΔΗΣ.

Τούτῳ 'ἐκεῖνῳ· ποὶ φύγω δύστηνος ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὗτος, οὐ μενεῖς ;

ΕΥΕΛΠΙΔΗΣ.

"Ιν' ύπὸ τούτων διαφορηθῶ ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Πῶς γὰρ ἀν τούτοις δοκεῖς

Εκφυγεῖν ;
ΕΥΕΛΠΙΔΗΣ.
Οὐκ ὁδ' ὅπως ἄν.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Ἀλλ' ἐγώ τοι σοι λέγω
'Οτι μένοντε δεῖ μάχεσθαι λαμβάνειν τε τῶν χυτρῶν. 355
ΕΥΕΛΠΙΔΗΣ.
Τί δὲ χύτρα νῦ ἃ' ὄφελήσει;
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Γλαύξ μὲν οὐ πρόσειοι μῶν.
ΕΥΕΛΠΙΔΗΣ.
Τοῖς δὲ γαμψώνυξι τοισδ' ;
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τὸν ὀβελίσκον ἄρπύσας
Εἶτα κατάπηξον πρὸς αὐτόν.
ΕΥΕΛΠΙΔΗΣ.
Τοῖς δ' ὀφθαλμοὶς τί ;
ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Οξύβαφον ἐντευθεὶν πρόσθου λαβὼν ἢ τρυβλίον.
ΕΥΕΛΠΙΔΗΣ.
'Ω σοφώτατ', εὐ γ' ἀνεύρεσ αὐτὸ καὶ στρατηγικῶς. 360
'Ὑπερακοντίζεις σύ γ' ἣδη Νικίαν ταῖς μηχαναῖς.
ΧΟΡΟΣ.
'Ελελελεῦ, χόρει, κάθες τὸ ρύγχος • οὐ μένειν ἔχρην.
'Ἐλκε, τίλλε, παίε, δείρε, κόπτε πρότην τὴν χύτραν.
ΕΠΟΨ.
Εἰπέ μοι τί μέλλετ', ὁ πώντων κάκιστα θηρίων,
'Απολέσαι, παθόντες οὐδὲν, ἀνδρεὶ καὶ διασπάσαι 365
Τῆς ἐμῆς γυναικὸς ὄντε ἐνυγγεύη καὶ φυλέτα;

ΧΟΡΟΣ.
Φεισόμεσθα γὰρ τὶ τὼνδε μᾶλλον ἡμεῖς ἢ λύκων;
"Ἡ τίνας τισαίμεθ᾽ ἄλλους τῶνδ᾽ ἃν ἔχθιος ἔτι;

ΕΠΟΨ.
Εἰ δὲ τὴν φύσιν μὲν ἔχθροι, τὸν δὲ νοῦν εἰσιν φίλοι,
Καὶ διδίξοντες τὶ δεὺρ᾽ ἥκουσιν ὑμᾶς χρήσιμον;

ΧΟΡΟΣ.
Πῶς δ᾽ ἂν οἶδ᾽ ἡμᾶς τι χρήσιμον διδάξειν ποτὲ,
"Ἡ φράσειαν, ὄντες ἔχθροι τοὺσ πάπποις τοῖς ἐμοῖς;

ΕΠΟΨ.
"Ἄλλ᾽ ἢπ᾽ ἔχθρῶν δῆτα πολλὰ μανθάνουσιν οἱ σοφοὶ.
"Ἡ γὰρ εὐλάβεια σώζει πάντα. Παρὰ μὲν οὖν φίλοι
Οὐ μάθοις ἂν τοῦθ᾽, ὦ δ᾽ ἔχθρὸς εὐθὺς ἐξηνάγκασεν. 375
Αὐτίχ᾽ αὐτὸ πόλεις παρ᾽ ἀνδρῶν γ᾽ ἐμαθὸν ἔχθρῶν κοί
φίλον
"Εκπονεῖν θ᾽ ὑψηλὰ τείχη ναῦς τε κεκτήσασα μακρίς.
Τὸ δὲ μάθημα τούτο σώζει παῖδας, οἶκον, χρήματα.

ΧΟΡΟΣ.
"Ἔστι μὲν λόγων ἀκούσαι πρῶτον, ὡς ἦμιν δοκεῖ,
Χρήσιμον· μάθοι γὰρ ἂν τις κατὸ τῶν ἔχθρῶν σο-
φόν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οἶδε τῆς ὄργῆς χαλᾶν εἴξασιν. "Ἀναγ᾽ ἐπὶ σκέλος.

ΕΠΟΨ.
Καὶ δίκαιον γ᾽ ἔστι, κάμοι δὲι νέμειν ὑμᾶς χάριν.

ΧΟΡΟΣ.
"Ἄλλα μὴν οὕδ᾽ ἄλλο σοί πω πρᾶγμ᾽ ἐνυγγεύμεθα.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Μᾶλλον εἰρήνην ἄγουσιν ἡμῖν· ὡστε τὴν χύτραν
Τῷ τε τρυβλίῳ καθίει·
Καὶ τὸ δόρυ χρῆ, τὸν ὀβελίσκουν,
Περιπατεῖν ἔχοντας ἵμας
Τῶν ὀπλῶν ἐντὸς, παρ' αὐτὴν
Τὴν χύτραν ἀκραν ὀρῶντας
'Eγγύς· ὡς οὖ φευκτέοι νῦν.
ΕΥΕΛΠΙΔΗΣ.
'Eτεὸν, ἢν δ' ἂρ' ἀποθύμωμεν,
Κατορυχησόμεσθα ποῦ γῆς;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'O Κεραμεικὸς δὲξεταί νῦ.
Δημόσια γὰρ ἵνα ταφῶμεν,
Φίσομεν πρὸς τοὺς στρατηγοὺς
Μαχομένω τοῖς πολεμίοισιν
'Αποθανεῖν ἐν 'Ορνεάῖς.

ΧΟΡΟΣ.
"Αναγ' εἰς τάξιν πάλιν ἐς ταυτὸν
Καὶ τὸν θυμὸν κατάθου κύψας
Παρὶ τὴν ὁργήν ὧσπερ ὀπλίτης·
Κάναπηθώμεθα τούσδε, τίνες ποτὲ,
Καὶ πόθεν ἔμολουν,
'Επὶ τίνα τ' ἐπίνοιαν.
'Ἰὼ ἐποψ', σὲ τοι καλῶ.

ΕΠΟΥ.
Καλεῖς δὲ τοῦ κλύειν θέλων;
ΧΟΡΟΣ.
Τίνες ποθ’ οἶδε καὶ πόθεν;
ΕΠΟΨ.

Ξένω σοφῆς ἀφ’ Ἐλλάδος.
ΧΟΡΟΣ.
Τύχη δὲ ποία κομί-ζει ποτ’ αὐτῶ πρὸς ὄρ-νιθας ἐλθεῖν;
ΕΠΟΨ.

"Ερως
Βίον διαίτης τε καὶ
Σοῦ ξυνοικεῖν τε σοι
Καὶ ξυνεῖναι τὸ πᾶν.
ΧΟΡΟΣ.
Τί φῆς;
Λέγουσι δὲ δὴ τίνας λόγους;
ΕΠΟΨ.

"Ἀπιστα καὶ πέρα κλῦειν.
ΧΟΡΟΣ.
"Ορᾶ τι κέρδος ἐνθάδ’ ἄξιον μονῆς,
Οτι πέποιθέ μοι ξυνῶν
Κρατεῖν ἂν ἡ τὸν ἐχθρόν ἡ
Φιλοισίν ὀφελεῖν ἔχειν;
ΕΠΟΨ.

Λέγει μέγαν τιν’ ὀλβον οὐ-
τε λεκτὸν οὔτε πιστὸν, ὡς
Σὰ ταῦτα πάντα καὶ
ΟΡΝΙΘΕΣ.

Τὸ τῆδε καὶ τὸ κεῖσε, καὶ
Τὸ δεύρο προσβιβᾷ λέγων.

ΧΟΡΟΣ.

Πότερα μανόμενος ;

ΕΠΟΨ.

"Αφατον ὡς φρόνιμος.

ΧΟΡΟΣ.

"Ευ σοφὸν τί φρενί ;

ΕΠΟΨ.

Πυκνότατον κύναδος,
Σόφισμα, κύρμα, τρίμμα, παππάλημι ὀλον.

ΧΟΡΟΣ.

Λέγειν λέγειν κέλευε μοι.

Κλύων γὰρ δόν σὺ μοι λέγειν
Λόγων ἀνεπτέρωμαι.

ΕΠΟΨ.

"Αγε δὴ σὺ καὶ σὺ τὴν πανοπλίαν μὲν πάλιν
Ταύτην λαβόντε κρεμάσατον τῦχαγαθῆ
Εἰς τὸν ἱππόν εἶσω, πλησίον τοῦπιστάτων ὑποθήκην λαβόλιν ὕπατος τοῖς λόγοις συνελεξ ἐγὼ.

Φρύσων, δίδαξον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Μὰ τὸν Ἀπόλλω γὼ ὡς μὲν οὗ,

"Ην μὴ διάθωνται ἡ σοθε διαθήκην ἐμοὶ
"Ηπερ ὁ πνέως τῇ γυναικὶ διέθετο,

'Ὁ μαχαιροποιός, μήτε δίκνειν τούτους ἐμέ
Μὴ ὡρχίπεδ' ἐλκεῖν μήτ' ὀρύττειν.

E
ΧΟΡΟΣ.

Οὐ τί ποιν

Τόν; Οὐδαμῶς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκ, ἀλλὰ τῷ φθαλμῷ λέγω.

ΧΟΡΟΣ.

Διατίθεμαι ἵναι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Κατόμοσόν νυν ταύτα μοι.

ΧΟΡΟΣ.

'Ομνυμ' ἐπὶ τούτοις πᾶσι νικᾶν τοῖς κριταῖς

Καὶ τοῖς θεαταῖς πᾶσιν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Εσται ταυταγί.

ΧΟΡΟΣ.

Εἰ δὲ παραβαίην, ἐνὶ κριτῇ νικᾶν μόνον.

ΚΗΡΥΞ.

'Ακούετε λείφ· τοὺς ὀπλίτας νυμμενὶ

Ἀνελομένους θώπλ᾽ ἀπιέναι πάλιν οἴκαδε,

Σκοπεῖν δ᾽ ὅ τι ἀν προγράφωμεν ἐν τοῖς πινακίσις.

ΧΟΡΟΣ.

Στροφή.

Δολερὸν μὲν ἀεὶ κατὰ πάντα δὴ τρόπον

· Πέφυκεν ἀνθρωπος· σὺ δ᾽ ὁμοὶ λέγε μοι.

Τάχα γὰρ τύχοις ἄν

· Χρηστὸν ἑξετάζον ὃ τι μοι παρορᾶς, ἥ

· Δύναμιν τινα μείζω
Παραλειπομένη ὑπ' ἐμῆς φρενὸς ἀξιωνέτου.
Σὺ δὲ τοὺθ̉ ὀρᾶς. Δέγ' εἰς κοινὸν.

"Ὁ γὰρ ἂν σὺ τύχης μοι
Ἀγαθὸν πόρισάς, τούτο κοινὸν ἐσται.

'Αλλ' ἔφ' ὅτωπερ πράγματι τὴν σὴν ἥκεις γνωμὴν ἀναπείσας,
Δέγε θαρρήσας. ὡς τὰς σπουδὰς οὐ μὴ πρότερον παραβῶμεν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Καὶ μὴν ὄργῳ νη τὸν Δία καὶ προπεφύραται λόγος εἰς μοι,
"Ον διαμάττεων οὐ κολύει· φέρε παί στέφανον καταχείσθαι
Κατὰ χειρὸς ὕδωρ φερέτω ταχὺ τις.

ΧΟΡΟΣ.
Δειπνήσεις μελλομεν, ἡ τι ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Μὰ Δί', ἀλλὰ λέγειν ἥπτῳ τι πάλαι μέγα καὶ λαρινὸν ἐπος τι,
"Ὁ τι τὴν τούτων θραύσει ψυχήν· οὕτως ὑμῶν ὑπεράλγῳ,
ὁπίνες οἵτινες πρότερον βασιλῆς

ΧΟΡΟΣ.
'Ημεῖς βασιλῆς; Τίνος ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Ημεῖς
Πάντων ὁποῖος ἐστιν, ἐμοῦ πρῶτον, τοῦτι, καὶ τοῦ Διὸς αὐτοῦ,
Ἀρχαιότεροι πρῶτεροί τε Κρόνου καὶ Τιτάνων ἐγένεσθε,
Καὶ γῆς.

ΧΟΡΟΣ.
Καὶ γῆς;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Νὴ τὸν Ἀπόλλων.

ΧΟΡΟΣ.
Țουτὶ μὰ Δι’ οὐκ ἐπεπύσμην. 470

ΠΕΙΣΘΕΤΑΙΡΟΣ.
’Ἀμαθῆς γὰρ ἐφυς κοῦ πολυπράγμων, οὐδ’ Ἀἴσωπον
πεπάτηκας,
“Οσ ἐφασκε λέγουν κορυδῶν πάντων πρῶτην ὀρνιθα
γενέσθαι,
Προτέρων τῆς γῆς, κἀπειτα νόσφω τὸν πατέρ’ αὐτῆς
ἀποθυήσκειν·
Γῆν δ’ οὐκ εἶναι, τὸν δὲ προκεῖσθαι πεμπταῖον· τὴν δ’,
ἀποροῦσαν.
Ττ’ ἀμηχανίας τὸν πατέρ’ αὐτῆς ἐν τῇ κεφαλῇ κατο-
ρύσαι.
475
ΕΥΕΛΠΙ∆ΗΣ.
’Ο πατήρ ἄρα τῆς κορυδοῦ νυν κεῖται τεθνεῶς Κεφα-
λῆσων.
ΕΠΟΥ.
อาทον δῆτ’ εἰ πρῶτεροι μὲν γῆς, πρῶτεροι δὲ θεῶν
ἐγένοντο,
ΟΡΝΙΘΕΣ.

37

Μὴ πρεσβυτατῶν αὐτῶν ὄντων ὀρθῶς ἐσθ' ἡ βασιλεία;

ΕΥΕΛΠΙΔΗΣ.

Νὴ τὸν Ἀπόλλων: πάνυ τοῖνυν χρὴ ρύγχος βόσκειν τε τὸ λοιπὸν.

Θ᾽ ἀποδώσει ταχέως ὁ Ζεὺς τὸ σκῆπτρον τῷ δρυκολάπτη.

480

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ως οὐχὶ θεόι τοῖνυν ἠρχον τῶν ἀνθρώπων τὸ παλαιόν,' Ἀλλ' ὀρνιθες, κἀβασιλευον, πόλλ' ἐστὶ τεκμήρια τούτων. Ἀυτίκα δ' ὑμῖν πρῶτ' ἐπιδείξω τὸν ἀλεκτρυν', ὡς ἐτυράννει

Ἡρχὲ τε Περσῶν πρῶτον πάντων, Δαρείου καὶ Μεγαβάζου,

"Ωστε καλεῖται Περσικὸς ὄρνις ἀπὸ τῆς ἀρχῆς ἔτ' ἐκείνης.

ΕΥΕΛΠΙΔΗΣ.

485

Διὰ ταῦτ' ἄρ' ἔχων καὶ νῦν ἀσπέρ βασιλεὺς ὁ μέγας διαβάσκει

'Ἐπὶ τῆς κεφαλῆς τὴν κυρβασίαν τῶν ὀρνίθων μόνος ὀρθήν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

490

Οὔτω δ' ὅσκυνε τε καὶ μέγας ἤν τότε καὶ πολὺς, ὥστ' ἔτι καὶ νῦν

'Ὑπὸ τῆς ῥώμης τῆς τότ' ἐκείνης, ὅποταν μόνον ὅρθριον ἅση,

'Ἀναπηδῶσιν πάντες ἐπ' ἔργον, χαλκῆς, κεραμῆς, σκυλοδέψαι.
Σκυτῆς, βαλανῆς, ἀλφιταμοιβοί, τορνευτολυρασπιδο-πηγοί.
Οἱ δὲ βαδίζοντο ὑποδησάμενοι νύκτωρ.

ΕΥΕΛΠΙΔΗΣ.

'Εμὲ τοῦτό γ' ἐρώτα.
Χλαίναν γὰρ ἀπόλεσ' ὁ μοχθηρὸς Φρυγίων ἑρίων διὰ τοῦτον.
'Εσ δεκάτην γὰρ ποτὲ παιδαρίου κληθεὶς ὑπέτινων ἐν ἀστεῖ,
Κάρτι καθεύδον· καὶ πρὶν δειπνεῖν τοὺς ἄλλους, οὗτος ἄρ' ἴσε,
Κἀγὼ νομίσας ὀρθὸν ἐχάρουν Ἀλμοῦντάς, κάρτι προκύπτω.
'Εξω τείχους, καὶ λωποδύτης παίει ῥοπάλῳ με τὸ νῶτον·
Κἀγὼ πίπτω, μέλλω τε βοᾶν· ὁ δ' ἀπέβλυσε θωμά-τιόν μου.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ικτίνος δ' οὖν τῶν Ελλήνων ἦρχεν τότε καβασίλευε.

ΕΠΩΥ.

Τῶν Ελλήνων;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Καὶ κατεδείξεν γ' οὗτος πρῶτος βασιλεύων 500
Προκυλωνδεισθαί τοῖς ικτίνοισ.

ΕΥΕΛΠΙΔΗΣ.

Νὴ τῶν Διόνυσου, ἐγὼ γοῦν
Εκυλωνδούμην ικτίνον ἰδῶν· κἀθ' ὑπτιος ὑμν ἀναχάσκον
Οβολὸν κατεβρόχθισα· κρίτα κενὸν τὸν θύλακον οἴκαδ᾽ ἀφεῖλκον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Αἰγύπτου δ’ αὐ καὶ Φοινίκης πᾶσις κόκκυς βασιλεὺς ἤν·
Χώτθ’ ὁ κόκκυς εἴπτοι κόκκυ, τότε γ’ οἱ Φοινίκες ἀπαντες
Τοὺς πυροὺς ἄν καὶ τὰς κριθὰς ἐν τοῖς πεδίοις ἑθέριζον.

ΕΥΕΛΠΙΔΗΣ.
Τοῦτ’ ἄρ’ ἐκεῖν’ ἂν τοῦτος ἀληθῶς· “κόκκυ, ψωλοὶ πεδίονδε.”

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ηρχον δ’ οὕτω σφόδρα τὴν ἄρχῃν, ὡστ’ εἰ τις καὶ
βασιλεύοι
Ἐν ταῖς πόλεσιν τῶν Ἔλληνων, Ἁγαμέμνων ἢ Μενέ
λαος,
Ἐπὶ τῶν σκῆπτρων ἐκάθητ’ ὄρνις, μετέχων ὃ τι δωρο-
δοκοίη.

ΕΥΕΛΠΙΔΗΣ.
Τοιτὶ τοῖνυν οὐκ ἦδη ὑγό’ καὶ δὴτὰ μ’ ἔλαμβανε θαῦμα,
Οπότ’ ἔξελθοι Πρίαμος τὸς ἔχων ὄρνιν ἐν τοῖσι τραγῳ-
δοῖς·
‘Ο δ’ ἄρ’ εἰστήκει τὸν Δυσικράτη τηρῶν ὃ τι δωροδο-
κοίη.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ο δ’ δεινότατὸν γ’ ἐστίν ἀπάντων, ὁ Ζεὺς γὰρ ὃ νῦν
βασιλεὺς
Ἀετῶν ὄρνιν ἐστηκευ ἔχουν ἐπὶ τῆς κεφαλῆς, βασιλεὺς
όν·
'Η δ' αὖθυγάτηρ γλαυχ', ὁ δ' Ἀπολλών ὁσπέρ θερά-πων ἱέρακα.

ΕΥΕΛΠΙΔΗΣ.

Νὴ τὴν Δήμητρ' εὖ ταῦτα λέγεις. Τίνος οὖνεκα ταῦτ ἄρ' ἔχουσίν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

"Ἰν' ὅταν θύων τις ἔπειτ' αὐτοὶς εἰς τὴν χεῖρ', ὡς νόμος ἔστι,
Τὰ σπλάγχνα διδῷ, τοῦ Δίως αὐτοί πρότεροι τὰ σπλάγχνα λάβωσιν.

"Ωμνυ τ' ούδεις τότ' ἄν ἀνθρώπων θεόν, ἀλλ' ὠρνιθας ἀπαντές.

Δάμπων δ' ὁμνυσ' ἔτι καὶ νυνὶ τὸν χῆν', ὅταν ἔξα-πατᾷ τι·

Οὗτως ὑμᾶς πάντες πρότερον μεγάλους ἁγίους τ' ἐνό-μιζον,

Νῦν δ' ἀνθράποδ', ἡλίθιον, Μανᾶς.

"Ωσπέρ δ' ἔδη τοὺς μανομένους

Βάλλουσ' ὑμᾶς, καὶ τοὺς ἱεροῖς

Πᾶς τις ἐφ' ὑμῖν ὀρνιθευτὴς

"Ἰστησὶ βρόχους, παγίδας, ῥάβδους.

"Ερημ', νεφέλας, δίκτυα, πηκτὰς·

Εἶτα λαβόντες πωλοῦσ' ἀθρόους·

Οἱ δ' ὁνοῦνται βλυμάζοντες·

Κοῦδ' ὁνυ, εὕπερ ταῦτα δοκεῖ ὑπὲρ, ὁπτήσαμενοι παρεθευθ' ὑμᾶς,

'Αλλ' ἐπικνώσων τυρόν, ἐλαιον,
2. Σίλφιον, ἄξος, καὶ πρόφαντες
Κατάχωσμ' ἔτερον γλυκὺ καὶ λυπαρόν,
Κάπειτα κατεσκέδασαν θερμὸν
Τοῦτο καθ' ὑμῶν
Αὐτῶν ὡσπερ κενεβρεῖον.

ΧΟΡΟΣ.
'Αντιστροφή.
Πολὺ ἵδ' πολὺ δὴ χάλεπωτάτους λόγους
''Ανεγκασ, ἀνθρωφ' ὡς ἐδάκρυσα γ' ἐμῶν
Πατέρων κάκην, ὦ

Τ' ίσιδε τὰς τιμὰς προγόνων παραδόντων,
Επ' ἐμοῦ κατέλυσαν.

Σὺ δὲ μοι κατὰ δαίμονα καὶ κατὰ συντυχίαν
'Αγαθὴν ἥκεις ἐμοὶ σωτήρ.
'Αναθεῖς γὰρ ἐγὼ σου
Τά τε νοτία κάμαυτὸν οἰκήσω.

'Αλλ' θ' τι χρῆ δρᾶν, σὺ δίδασκε παρῶν· ὡς ξῆν ὄνκ
ἀξίουν ἤμιν,
Εἰ μὴ κομισοῦμεθα παντὶ τρόπῳ τὴν ἡμετέραν βασιλείαν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Καὶ δὴ τοῖνυν πρῶτα διδάσκω μίαν ὄρνιθων πόλιν
eῖναι,
Κάπειτα τὸν ἀέρα πάντα κύκλῳ καὶ πᾶν τούτῳ τὸ
μεταξὺ
Περιτειχίζειν μεγάλαις πλίνθους ὀπταῖς ὡσπερ Βαβυ-
λῶνα.
ΕΠΟΥ.

'Ω Κεβριώνα καὶ Πορφυρίων, ὡς σμερδαλεοῦ τὸ πόλισμα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Καὶ πεῖτ' ἵν τοῦτ' ἐπανεστήκη, τὴν ἄρχερν τὸν Δί' ἀπαίτειν.

Καὶ μὲν μὴ φῆ μηδ' ἐθελήσῃ μηδ' εὐθὺς γνωσίμα-

χήσῃ, 555

ἱερὸ πόλεμον πρωυδᾶν αὐτῷ, καὶ τοῖς θεοῖσιν ἀπει-

πεῖν

Διὰ τῆς χώρας τῆς ὅμετέρας ἐστυκόσι μὴ διαφοτάν,

"Ὡσπερ πρότερον μοιχεύσοντες τὰς Ἀλκμήνας κατέ-

βαινον

Καὶ τὰς Ἀλόπας καὶ τὰς Σεμέλας. Ἡπείρη δ' ἐπίῳσ',

ἔπιβαλλειν

Σφραγίδ' αὐτοῖς ἐπὶ τὴν ψωλὴν, ἅνα μὴ βιωσ' ἔτ'

ἐκείνας. 560

Τοῖς δ' ἀνθρώποις ὅρνιν ἕτερον πέμψαι κύρικα κελεύω,

Ὡς ὅρνιθῶν βασιλεύόντων θύεων ὅρνισι τὸ λουτόν.

Καὶ πεῖτα θεοῖς ὕστερον αὖθις· προσνείμασθαι δὲ πρε-

πόντως

Τοῖς θεοῖσιν τῶν ὅρνίθων ὦς ἄν ἀρμόζῃ καθ' ἐκαστόν·

"Ἡν Ἀφροδίτη θυή, πυροῦς ὅρνιθι φαληρίδι θύεων· 565

"Ἡν δ' Ἀρακλεῖει θυή τις βοῦν, λάρῳ ναστοὺς μελι-

τούττας·

Καὶ Διὰ θύης βασιλεῖ κριόν, βασιλεύς ἐστὶ ὀρχίλος ὅρνις,
"Ως προτέρω δεῖ τοῦ Δίως αὐτοῦ σέρφου ἐνάρξῃν σφαγίζειν.

ΕΥΕΛΠΙΔΗΣ.

"Ηθην σέρφω σφαγίαζομένω. Βροντάτω νῦν ὁ μέγας Ζάω.

ΕΠΟΥΣ.

Καὶ τῶς ἡμᾶς νομιοῦσι θεοὺς ἄνθρωποι κούχι κολοιουσ, ὦ πετόμεσθα πτέρυγας τ' ἔχομεν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Δηρεῖς· καὶ νὴ Δί; ἡ γ' Ἔρμης
Πέτεται θεὸς ὁν πτέρυγας τε φοιεί κάλλοι γε θεοὶ πάνυ πολλοί.

Αὐτίκα Νίκη πέτεται πτερύγων χρυσαίν, καὶ νὴ Δί'

"Ερως γε·

"Ιριν δε' γ' "Ομήρος ἐφασκ' ἰκέλην εἶναι τρήρων πε- λείη.

ΕΠΟΥΣ.

"Ο Ζεὺς δ' ἡμῖν οὐ βροντήσας πέμπει πτερόεντα κε- ραυνον;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

"Ην δ' οὖν ἡμῖν μὲν ὑπ' ἁγνοίας εἶναι νομίσωσι τι μηδέν,

Τούτως δὲ θεοὺς τοὺς ἐν Ὄλυμπῳ, τότε χρή στρούθω: νέφος ἀρθεῖν

Καὶ σπερμολόγων ἐκ τῶν ἀγρῶν τὸ σπέρμ' αὐτῶν ἀνα- κάψαι.

Καπεῖτ' αὐτοῖς ἡ Δημήτηρ πυροὺς πενῶσι μετρεῖτω. 580
ΕΥΕΛΠΙΔΗΣ.
Οῦκ ἑθελήσει μὰ Δῆ, ἀλλ' ὤψει προφάσεις αὐτὴν παρέχουσαν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οἱ δ' αὖ κόρακες τῶν ξευγαρίων, οἶσιν τὴν γῆν καταροῦσιν,
Καὶ τῶν προβάτων τοὺς ὀφθαλμοὺς ἐκκοψάντων ἐπὶ πείρα.
Εἴθ' ὦ γ' Ἀπόλλων ίατρός γ' ὅν ῥάσθω. μισθοφορεῖ δὲ.

ΕΥΕΛΠΙΔΗΣ.
Μὴ, πρὶν γ' ἀν ἐγὼ τῷ βοῦδαριῳ τῷ μὸ πρώτηστ' ἀποδώμαι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ἡν δ' ἤγονταὶ σὲ θεόν, σὲ βλοῦν, σὲ δὲ Γῆν, σὲ Κρόνον,
σὲ Ποσειδῶν,
'Αγάθ' αὐτοῖσι πάντα παρέσται.

ΕΠΟΥ.
Δέγε δὴ μοι τῶν ἀγαθῶν ἐν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Πρῶτα μὲν αὐτῶν τὰς οἰνώνιας οἱ πάρνοπες οὐ κατέδονται,
'Αλλὰ γλαυκῶν λόχος εἰς αὐτοὺς καὶ κεραυνίδους ἐπιτρίψει.
Εἴθ' οἱ κῦπτες καὶ ψήνες αἰὲ τὰς συκὰς οὐ κατέδουν-
tαι.

Αλλ' ἀναλέξει πάντας καθαρῶς αὐτοὺς ἀγέλη μία
κιχλῶν.
ΕΠΟΨ.
Pλούτευν δὲ πόθεν δώσομεν αὐτοῖς; καὶ γὰρ τούτοι σφόδρ’ ἐρόσι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τὰ μέταλλ’ αὐτοῖς μαντευομένους οὕτωι δώσουσι τὰ
χρήστα
Τὰς τ’ ἐμπορίας τὰς κερδαλέας πρὸς τὸν μάντιν κατε-
ροῦσιν,
"Ωστ’ ἀπολεῖται τῶν ναυκλήρων οὐδεὶς.

ΕΠΟΨ.
Πῶς οὐκ ἀπολεῖται; 505

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Προερεῖ τις ἄει τῶν ὀρνίθων μαντευομένως περὶ τοῦ
πλοῦ.
Νυνὶ μὴ πλεῖ, χειμῶν ἔσται.’ νυνὶ πλεῖ, κέρδος ἐπέσται.

ΕΥΕΛΠΙΔΗΣ.
Γαῦλον κτῶμαι καὶ ναυκληρῶ, κοῦκ ἄν μείναιμι παρ’
弇ῖν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τοὺς θησαυροὺς τ’ αὐτοῖς δεῖξον’ οὖσι οἱ πρῶτερον κα-
τέθεντο
Τῶν ἀργυρίων’ οὕτωι γὰρ ἵσασι’ λέγονσι δέ τοι τίδε
πάντες.

Οὐδεὶς οἶδεν τὸν θησαυρὸν τὸν ἐμὸν πλὴν εἰ τὶς ἄρ
ὄρνις.

ΕΥΕΛΠΙΔΗΣ.
Πωλῶ γαῦλον, κτῶμαι σμινύην, καὶ τὰς ὕδριας ἀνο-
ῥύττω.
ΕΠΟΨ.
Πῶς δ’ ύγίειαν δῶσουσ’ αὐτοῖς, οὕσαν παρ᾽ ὅσιοις θεοῖς;
ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ἠν εὖ πρᾶττοσ’, οὐχ ύγίεια μεγάλη τούτ’ ἐστὶ; σάφ’ ἵσθι,
"Ὡς ἀνθρωπός γε κακῶς πράττων ἀτεχνῶς οὐδεὶς ύγιαί-
νει.
ΕΠΟΨ.
Πῶς δ’ εἰς γῆρας ποτ’ ἀφίζονται; Καὶ γὰρ τούτ’ ἐστ’
ἐν Ὁλύμπῳ.
"Ἡ παιδάρι’ ὄντ’ ἀποθνήσκειν δεῖ;
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Μὰ Δι’ ἀλλὰ τριακόσι’ αὐτοῖς
"Εἰτ προσθῆσου’ ὀρνιθεὶς ἔτη.
ΕΠΟΨ.
Παρὰ τοῦ;
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Παρὰ τοῦ; Παρ’ ἑαυτῶν.
Οὐκ ὁσθ’ ὅτι πέντε ἀνδρῶν γενεάς ζῷει λακέρυζα κο-
"ρώνῃ;
ΕΥΕΛΠΙΔΗΣ.
Ἄββοί, ὥς πολλῆ κρείττους οὕτω τοῦ Διὸς ἡμῖν βασι-
λεῦειν.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐ γὰρ πολλῶ; . . . .
Καὶ πρῶτα μὲν οὐχὶ νεῶς ἡμᾶς
Οικοδομεῖν δεῖ λιθίνους αὐτοῖς,
Οὐδὲ θυρώσαι χρυσάισι θύραις,
Ἀλλ' ὑπὸ θάμνοις καὶ πρωινίδοις
Οἰκήσουσιν. Τοῖς δ' αὐθ' σεμνοῖς
Τῶν ὀρνίθων ἑνδροῦ ἐλλάς
Ο νεὼς ἐσται· κοῦκ εἰς Δελφοὺς
Οὐδ' εἰς 'Αμμων' ἐλθόντες ἐκεῖ
Θύσομεν, ἀλλ' ἐν ταῖσιν κομάροις
Καὶ τοῖς κοτίνοις στάντες ἔχοντες
Κριθαί, πυροῦς, εὐφόμεθ' αὐτοῖς
Ἀνατείνοντες τῷ χείρ' ἀγαθῶν
Διδόναι τι μέρος· καὶ ταῦθ' ἡμῖν
Παραχρήμα' ἔσται
Πυροῦς ὀλίγους προβαλοῦσιν.

ΧΟΡΟΣ.
"Ὡ φίλτατ' ἐμοὶ πολὺ πρεσβυτῶν ἐξ εχθίστου μετα-
πίπτων,
Οὐκ ἔστιν ὅπως ἄν ἐγώ ποθ' ἐκὼν τῆς σῆς γνώμης ἐτ'
ἀφείμην.
'Επαυχήσας δὲ τοῖσι σοὶς λόγοις
'Επητείλησα καὶ κατόμοσα,
"Ην σὺ παρ' ἐμὲ θέμενος
'Ομόφρονας λόγους δικαίους,
'Αδόλοψ, ὀσίους,
'Επὶ θεοῦ ἢς·
'Εμοὶ φρονῶν ξυνφόδα, μή
Πολὺν χρόνον θεοῦ ἔτι
Σκηπτρα τὰμὰ τρίφειν.
'Άλλ' ὅσα μὲν δεῖ ρώμη πράττειν, ἐπὶ ταῦτα τεταξόμεθ' ἡμεῖς.
"Οσα δὲ γνώμη δεῖ βουλεύειν, ἐπὶ σοὶ τάδε πάντ' ἀνάκειται.

ΕΠΟΨ.
Καὶ μὴν μὰ τὸν Δι' ὅνχὶ νυστάζειν γ' ἐτὶ
"Ωρα ὑπὶν ἡμῖν οὕτε μελλονικιὰν,
'Άλλ' ὡς τάχιστα δεὶ τι δράντ' πρῶτον δὲ τε
Εἰσέλθετ' εἰς νεοτιᾶν γε τὴν ἐμὴν
Καὶ τὰμὰ κάρφη καὶ τὰ παρόντα φρύγανα,
Καὶ τοῦνομ' ἡμῖν φράσατον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Άλλα ῥάδιων.

ΕΜΟI μὲν ὅνομα Πεισθέταιρος.

ΕΠΟΨ.
Τῷδεδ' ;

ΠΕΙΣΘΕΤΑΙΡΟΣ
Εὐελπίδης Κριώθεν.

ΕΠΟΨ.
'Άλλα χαίρετον

'Αμφώ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Δεχόμεσθα.

ΕΠΟΨ.
Δεύρο τοῖνυν εἴσιτον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ἰομεν· εἰσηγοῦ σὺ λαβὼν ἡμᾶς.
ΕΠΟΥ.

"Ιθι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ατηρ τὸ δεῦνα 'δεῦρ' ἐπανάκρουσαι πάλιν.

Φέρ' ἵδω, φράσου νῦν, πῶς ἐγώ τε χούτοσι

Συνεσόμεθ' ὑμῖν πετομένοις οὐ πετομένω;

ΕΠΟΥ.

Καλῶς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

"Ορα νυν ὅσ ἐν Ἁἰσώτου λόγοις

'Εστὶν λεγόμενον δὴ τι, τὴν ἀλώπεχ', ὡς

Φλαύρως ἐκοινώνησεν ἀετῷ ποτὲ.

ΕΠΟΥ.

Μηδὲν φοβηθῆς· ἔστι γὰρ τι βίζιον.

'Ὁ διατραγωντ' ἐσεσθον ἐπτερωμένω.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὕτω μὲν εἰσώμεν. 'Αγε δή, Ξανθία

Καὶ Μανόδωρε, λαμβύνετε τὰ στρώματα.

ΧΟΡΟΣ.

Οὕτος, σε καλῶ σὲ καλῶ.

ΕΠΟΥ.

Τί καλεῖς;

ΧΟΡΟΣ.

Τούτους μὲν ἀγῶν μετὰ σαυτοῦ ἑκβιβάσας

Ἀριστισσοῦ εὖ· τὴν δ' ἢδυμελὴ ἐξύμφωνον ἀνδόνα Μοῦσας

Κατάλειφ' ὑμῖν δεῦρ ἐκβιβάσας, ἵνα παῖσωμεν μετ' ἑκεῖνης.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Ω τούτο μέντοι νη Δι' αὐτοίσιν πιθοῦν.
'Εκβίβασον ἐκ τοῦ βουτόμου τούρνιθιον,
'Εκβίβασον αὐτοῦ πρὸς θεῶν αὐτήν, ἵνα
Καὶ νῶθεασώμεσθα τὴν ἀγώνα.

ΕΠΟΨ.
Ἀλλ' εἰ δοκεῖ σφῶν, ταῦτα χρῆ δράν. Ἡ Πρόκυψ
"Εκβάινε, καὶ σαυτήν ἐπιδείκνυ τοῖς ξένοις.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Ω Ζεύ πολυτίμηθ', ὡς καλὸν τούρνιθιον,
Ὡς δ' ἀπαλῶν, ὡς δὲ λευκῶν.

ΕΥΕΛΠΙΔΗΣ.
"Ἀρά γ' ὅλοθ' ὅτι
Ἐγὼ διαμηρίζομ' ἂν αὐτήν ἤδεως;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Οσον δ' ἔχει τὸν χρυσὸν, ὡσπερ παρθένοις.

ΕΥΕΛΠΙΔΗΣ.
'Ἐγὼ μὲν αὐτῆν καὶ φιλῆσαι μοι δοκῶ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Ἀλλ', ó κακόδαιμον, ρύγχος ὀβελίσκων ἔχει.

ΕΥΕΛΠΙΔΗΣ.
Ἀλλ' ὡσπερ φῶν νη Δι' ἀπολέψαντα χρῆ
'Ἀπὸ τῆς κεφαλῆς τὸ λέμμα καθ' οὕτω φιλεῖν.

ΕΠΟΨ.
"Ιωμεν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Ἡγοῦ δὴ σὺ νῦν τύχαγαθή.
ΧΟΡΟΣ.

"Ω φίλη, ὡς ξουθή,
'Ω φιλτατον ὅρνεών,
Πάντων ξύννομε τῶν ἐμῶν
"Τίμινον εὐντροφ' ἀδηδι,
'Ἡλθες ἡλθες, ὧφθης,
'Ἦνων φθογγον ἐμιοι φέρουσ'.
'Αλλ', ἰδ καλλιβόαν κρέκους'
Αὔλον φθέγμασιν ἄρινοις,
'Αρχον τῶν ἀναπαίστων.
"Αγε δὴ φύσων ἄνδρες ἀμαυρβιοί, φύλλων γενεὰ προ-
σόμοιοι,
'Ολυγοδρανέες, πλάσματα πηλοῦ, σκιοειδεά φῦλ ἂμε-
υνα,
'Ἀπτῆνες εφημέριοι, ταλαοὶ βροτοί, ἄνερες εἰκελόνειροι,
Πρόσχετε τῶν νοῦν τοῖς ἀθανάτοις ἥμων, τοῖς αἰῶνἐ
έουσι,
'Toῖς αἰθέριοι, τοῖς ἀγήρωσ, τοῖς ἄφθιτα μηδομένουςιν
"Γι' ἀκούσαντες πάντα παρ' ἥμων ὀρθῶς περὶ τῶν με-
τεώρων,
Φύσων οἰωνῶν γένεσιν τε θεῶν ποταμῶν τ' 'Ερέβοις τε
Χώους τε
Εἰδότες ὀρθῶς παρ' ἐμοῦ Προδίκηρ κλάειν έιπτητε το
λουτόν.
Χώος ἦν καὶ Νυξ 'Ερέβοις τε μέλαιν πρῶτον καὶ Τάρ-
ταρος εὐρύς·
Γῇ δ' οὐδ' ἥρ οὐδ' οὐρανὸς ἦν· 'Ερέβοις δ' ἐν ἀπεί-
ροσι κόλποις
Τίκτει πρώτιστον ὑπηνέμων Νῦς ἡ μελανόπτερος φῶν, Ἐξ οὖ περιτελλομέναις ὄραις ἔβλαστεν Ἐρως ὁ ποθευνός,
Στίλβων νῶτον πτερύγων χρυσαίν, εἰκώς ἀνεμώκησι δίναις.
Οὗτος δὲ Χάιει πτερόεντι μυγεῖς νυχίω κατὰ Τάρταρον εὐρὺν
Ενεόττευσεν γένος ἱμέτερον, καὶ πρῶτον ἀνήγαγεν ἐς φῶς.
Πρότερον δ' οὐκ ἦν γένος ἄθανάτων, πρὶν Ἐρως ξυνημίζει ἄπαντα.
Συμμυγνυμένων δ' ἐτέρων ἐτέροις γένετ' οὐρανὸς ὄκεανός τε
Καὶ γῇ πάντων τε θεῶν μακάρων γένος ἄφθιτον. ᾨδε μέν ἐσμεν
Πολὺ πρεσβύτατοι πάντων μακάρων. Ἡμεῖς δ' ὡς ἐσμὲν Ἐρωτος
Πολλοῖς δήλουν· πετόμεσθα τε γάρ καὶ τοῖς ἐρώσι σύνεσμεν.
Πολλοὺς δὲ καλοὺς ἀπομομοκότας παῖδας πρὸς τέρμασιν ὀρας
Διὰ τὴν ἴσχυν τὴν ἴμετέραν διεμήρισαν ἄνδρες ἔρασται,
'Ο μὲν ὀρτυγα δούς, ὁ δὲ πορφυρῶν', ὁ δὲ χήν', ὁ δὲ
Περσικὸν ὄρνιν.
Πάντα δὲ θυντοῖς ἑστίν ἂφ ἡμῶν τῶν ὀρυθῶν τὰ μεγίστα.
Πρῶτα μὲν ὀρας φαίνομεν ἥμεις ἤρος, χειμῶνος, ὀπώρας.
Σπείρειν μὲν, ὅταν γεράνος κρόξουσι' ἐς τὴν Λιβύην μεταχωρή:
Καὶ πηδάλιον τὸτε ναυκλήρω φράζει κρεμάσαντι καθεύδειν,
Εἶτα δ' Ὀρέστη χλαίναν ὑφαίνειν, ἵνα μὴ ῥνῆσθι ἀποδύῃ.
Ἱκτίνος δ' αὖ μετὰ ταῦτα φανεῖς ἐτέραν ὄραν ἀποφαίνει,
Ἡνίκα πεκτεῖν ὄρα προβότων πόκων ἱρυνὸν· εἶτα χελιδῶν,
"Οτε χρῆ χλαίναν πωλεῖν ἡδη καί ληδάριον τι πριάσθαι.
'Εσμὲν δ' ὑμῖν Ὄρμων, Δελφοῦ, Δωδώνη, Φοῖβος Ἀπολλων.
'Ελθόντες γὰρ πρῶτον ἐπ' ὄρνις, ὁὕτω πρὸς ἀπαντα τρέπεσθε,
Πρὸς τ' ἐμπορίαν καὶ πρὸς βιότον κτῆσιν καὶ πρὸς γάμον ἄνδρός·
"Ορνιν τε νομίζετε πάνθ' ὀσαπερ περὶ μαντείας διακρίνει·
Φήμη γ' υμῖν ὄρνις ἔστι, πταρμὸν τ' ὄρνιθα καλεῖτε,
Ἑμβολοῦν ὄρνιν, φωνὴν ὄρνιν, θεράποντ' ὄρνιν, ὄνοι ὄρνιν.
"Αρ οὖν φανερῶς ἡμεῖς υμῖν ἐσμὲν μαντείος Ἀπόλλων;
"Ἡν οὖν ἡμᾶς νομίσητε θεοῦς,
"Εξετε χρῆσθαι μάντεσι, Μοῦσαι,
Ἀβραάμ, ὄρας, χειμώνι, θέρει.
Μετρίω πνίγει· κοῦκ ὁποδράντες
Καθεδούμεθ' ἀνώ σεμννύομενοι
Παρὰ ταῖς νεφέλαις ὡσπερ χῶ Zeús.
Ἄλλα παρόντες δῶσομεν ὅμι, Νεότητα, γέλωτα, χορούς, θαλίας,
Αὐτοῖς, παισίν, παίδων παισίν, Τιὸ τιὸ τιὸ τιὸ τιὸ τιὸ τιοτίγξ
Πλουθυγείαιαν, Ἑυδαμονίαιαν, βίον, εἰρήνην, Γάλα τ᾽ ὀρνίθων.
"Ωστε παρέσται κοπιάν ὅμιν Τιὸ τῶν ἀγαθῶν•
Οὐτω πλουτίσσετε πάντες.

Στροφή.
Μοῦσα λοχμαία,
Τιὸ τιὸ τιὸ τιὸ τιὸ τιὸ τιοτίγξ
Ποικίλη, μεθ' ἢ ἢ ἐγὼ
Νάπαισι καὶ κορυφαῖς ἐν ὀρείαις, Τιὸ τιὸ τιὸ τιοτίγξ,
Ἰξόμενος μελίας ἐπὶ φυλλοκόμου,
Τιὸ τιὸ τιὸ τιοτίγξ,
Αἰ ἐμῆς γένους ξοῦθης μελέων Παντὶ νόμους ἱεροὺς ἀναφαίνω
Σεμνά τε μητρὶ χορεύματ' ὀρεία, Τοτοτοτοτοτοτοτοτοτίγξ,
"Ενθεν ὡσπερ ἢ μέλιττα Τοτοτοτοτοτοτοτοτοτίγξ,
Φρύνιχος ἀμβροσίων μελέων ἀπεβόσκετο καρπῶν, ἄεὶ
φέρων γλυκεῖαν φόδαν.
Τιο τιό τιό τιοτίγξ.
Εἰ μετ' Ὠρνίθων τις ὑμῶν, ὦ θεαταί, Βούλεται
Διαπλέκειν ξὺν ἢδεως τὸ λοιπόν, ὡς ἡμᾶς ἵτω.
"Οσα γὰρ ἐστιν ἐνθαδ' αἰσχρὰ τῷ νόμῳ κρατούμενα,
Ταύτα πάντ' ἐστιν παρ' ἡμῖν τοῖσιν ὄρνισιν καλά.
Εἰ γὰρ ἐνθαδ' ἐστιν αἰσχρὸν τὸν πατέρα τύπτειν νόμῳ,
Τοῦτ' ἐκεῖ καλὸν παρ' ἡμῖν ἐστιν, ὡς τῷ πατρὶ
Προσδραμῶν εἴπη πατάξας, "αἴρε πλήκτρον, εἰ μαχεί.
Εἰ δὲ τυγχάνει τις ὑμῶν δραπέτης ἐστιγμένος,
'Ἀπαγάς οὕτως παρ’ ἡμῖν ποικίλος κεκλησται.
Εἰ δὲ τυγχάνει τις ὅν Φρύξ μηδὲν ἦττον Σπυνθάρον,
Φρυγίλος ὄρνις ἐνθάδ' ἐσται, τοῦ Φιλήμονος γένους.
Εἰ δὲ δοῦλος ἐστι καὶ Κύρ ὀστερ 'Εξηκεστίδης,
Φυσάτω πάππους παρ' ἡμῖν, καὶ φανόνται φράτορες.
Εἰ δ' ὁ Πισίων προδοῦναι τοῖς ἀτίμοις τὰς πύλας,
Βούλεται, πέρδιξς γενέσθω, τοῦ πατρὸς νεοτίον.
'Ος παρ' ἡμῖν οὐδὲν αἰσχρὸν ἐστιν ἐκπερδυκίσαι.
Τοιάδε κύκνωι,
Τιο τιό τιό τιο τιο τιοτίγξ,
Συμμυηη Βοην όμοδ
Πτεροίς κρέκοντες ἰαχον 'Απόλλω,
Τιο τιο τιο τιοτίγξ  775
"Οχθω ἐφεξέμενοι παρ' "Εβρον ποταμόν,
Τιο τιό τιο τιοτίγξ,
Διὰ δ' αἰθέριον νέφος ἠλθε βοά.
Πτήξε δὲ ποικίλα φῦλα τε θηρῶν,
Κύματά τ' έσβεσε νήνεμος αὐθρη, 780
Τοτοτοτοτοτοτοτοτοτίγξ・
Pᾶς δ' ἐπεκτύπησ' ὁλυμπός.
Εἰλε δὲ θάμβος ἀνακτας • Ὀλυμπιάδες δὲ μέλος Χαρίτες Μοῦ-

σαί τ' ἐπωλόλυξαν.
Τιὸ τίο τίῳ τιτίγξ・ 785
Οὐδὲν ἐστ' ἀμείνων οὐδ' ὕδιον ἢ φῦσαι πτερά.
Αὐτίχ' ὕμων τῶν θεατῶν εἴ τις ἢ ὑπόπτερος,
Εἰτα πεινῶν τοῖς χοροῖσι τῶν τραγῳδῶν ἡχθετο,
Ἐκπτόμενοι ἄν οὗτοι ἡρίστησεν ἐλθῶν ώκαδε,
Καὶ τ' ἀν ἐμπλησθεῖς ἐφ' ἡμᾶς αὐθίς αὐ̣ κατέπτατο. 790
Εἴ τ' Πατροκλείδης τις ὕμων τυχχάνει χεξητιῶν,
Οὐκ ἄν ἔξιδισεν ἐς θοιμάτιον, ἀλλ' ἀνέπτατο,
Κάποταρδῶν κάναπης εὐς αὐθίς αὐ̣ κατέπτατο・
Εἴ τ' μοιχεῦν τις ὕμων ἐστιν ὅστις τυχχάνει,
Καθ' ὁρὰ τὸν ἀνδρα τῆς γυναικὸς ἐν βουλευτικῷ. 795
Οὗτος ἄν πάλιν παρ' ὕμων πτερυγίσας ἀνέπτατο,
Εἴτα βίωσας ἐκείθεν αὐθίς αὐ̣ καθέζετο).
'Αρ' ὑπόπτερον γενέσθαι παντός ἐστιν ἄξιον;
'Ως Διμιρήξης γε πτυιναία μόνον ἔχων πτερά・
'Ημεθῇ φυλαρχος, εἶθ' ὑππαρχος, εἶτ' εἶξ οúdeνος
Μεγάλα πράττει, κάστη νυν ἔσθος ἱππαλεκτριών. 800

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Ταυτὶ τοιαυτὶ・ μᾶ Δι' ἐγὼ μὲν πράγμα πω
Γελοιότερον οὐκ εἴδων οὔδεπότοπε.
ΕΥΕΛΠΙΔΗΣ.

Επὶ τῷ γελᾶς;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Επὶ τοίσι σοὶ ὅκυπτέροις.

Οἶσθ' φ' μάλιστ' έοικας ἐπτερῳμένος;
Εἰς εὑτέλειαν χηνὶ συγγεγραμμένῳ.

ΕΥΕΛΠΙΔΗΣ.

Σὺ δὲ κοψίχῳ γε σκαφίον ἀποτετιλμένῳ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ταυτὶ μὲν ἡκάσμεσθα κατὰ τὸν Αἰσχύλον·
"Τάδ' οὐχ ὅπ' ἄλλων, ἄλλα τοῖσ αὐτῶν πτεροῖς."

ΕΠΟΨ.

"Ἄγε δὴ τί χρῆ δρᾶν;"

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Πρῶτον ὄνομα τῇ πόλει

Θέσθαι τι μέγα καὶ κλεινόν, εἶτα τοῖσ θεοῖσ
Θύσαι μετὰ τοῦτο.

ΕΥΕΛΠΙΔΗΣ.

Ταῦτα κάμοι συνδοκεῖ.

ΕΠΟΨ.

Φέρ' ἵδω, τί δ' ἦμιν τοῦνομ' ἔσται τῇ πόλει;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Βούλεσθε τὸ μέγα τοῦτο τοὺκ Δακεδαίμονος
Σπάρτην ὄνομα καλώμεν αὐτὴν;

ΕΥΕΛΠΙΔΗΣ.

'Ἡράκλεις; 815

Σπάργην γὰρ ἃν θείμην ἐγὼ τῇμῇ πόλει;
'Οδ' ἀν χαμεύνη πάνυ γε κειρίαν γ' ἔχων.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τῇ δὴ τ' ὄνομ' αὐτῇ θησόμεσθ';

ΕΥΕΛΠΙΔΗΣ.
'Ἐνευθεὶ
’Εκ τῶν νεφελῶν καὶ τῶν μετέωρῶν χωρίων
Χαῦνεν τι πάνυ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Βούλει Νεφελοκοκκυγίαν;

ΕΠΟΥ.

'Ιοῦ ἰοῦ.
Kalὸν γὰρ ἀτεχνῶς καὶ μέγ' εὕρες τοῦνομα.

ΕΥΕΛΠΙΔΗΣ.
'Αρ' ἐστὶν αὐτηγὶ Νεφελοκοκκυγία,
"Ινα καὶ τὰ Θεογένους τὰ πολλὰ χρήματα
'Tά τ' Αἰσχίνου γ' ἄπαντα;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Καὶ λῆστον μὲν οὖν

Τὸ Φλέγγας πεδίον, ἵν' οἱ θεοὶ τοὺς Γηγενεῖς
'Αλαξονεῦμενοι καθυπερηκόντισαι.

ΕΥΕΛΠΙΔΗΣ.
Ἀπαρὰν τὸ χρῆμα τῆς πόλεως. Τίς δαὶ θεὸς
Πολιοῦχος ἔσται; τῷ ξανοῦμεν τὸν πέπλον;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τῇ δ' οὖκ Ἀθηναίαν ἐὼμεν πολιάδα;

ΕΥΕΛΠΙΔΗΣ.
Καὶ πῶς ἂν ἔτι γένοιτ' ἂν εὐτακτος πόλις,
Ὀπού θεός, γυνὴ γεγοννα, πανοπλίαν
"Εστηκ' ἐχουσα, Κλεισθένης δὲ κερκίδα;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τίς δαὶ καθέξει τῆς πόλεως τὸ Πελαργικὸν;

ΕΠΟΨ.
"Ορνις ἄφ' ἡμῶν τοῦ γένους τοῦ Περσικοῦ,
"Οσπέρ λέγεται δεινότατος εἶναι πανταχοῦ
"Ἀρεως νεοττος.

ΕΥΕΛΠΙΔΗΣ.
"Ὡ νεοττε δέσποτα.

Ως δ' ὁ θεός ἐπιτίθεις οἶκεῖν ἐπὶ πετρῶν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Αγε νυν, σὺ μὲν βαδίζε πρὸς τὸν ἀέρα,
Καὶ τοῖς τεϊχίζουσι παραδιακόνει,
Χάλικάς παραφόρει, πηλὸν ἀποδύω όργασον,
Δεκάνην ἀνένεγκε, κατάπεσ' ἀπὸ τῆς κλίμακος,
Φύλακας κατάστησαι, τὸ πῦρ ἐγκρυπτ' ἄει,
Κωδωνοφορῶν περίτρεχε, καὶ κάθευδ' ἐκεί.
Κήρυκα δὲ πέμψον τὸν μὲν εἰς θεοὺς ἄνω,
"Ετερον δ' ἀνωθεν αὐτάρκων κατὰ,
Κάκειθεν αὖθις παρ' ἐμέ.

ΕΥΕΛΠΙΔΗΣ.
Σὺ δὲ γ' αὐτοῦ μένων
Οἶμοις παρ' ἐμ'.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ἰθ', ἱγάθ', οἱ πέμπω σ' ἐγώ.
Οὐδὲν γὰρ ἀνεύ σοῦ τῶν ἀ λέγω πεπράξεται.
'Εγὼ δ' ἵνα θύσω τοῖς καυνοῦσιν θεοῖς,
Τον ἱερέα πέμψοντα τὴν πομπὴν καλῶ.
Παὶ παὶ, τὸ κανοὺν αἴρεσθε καὶ τὴν χέρνυσα.

ΧΩΡΟΣ.

Στροφή.

Ομορροθῶ, συνθέλω,
Συμπαρανεύσας ἔχω
Προσόδια μεγάλα
Σεμνὰ προσιέναι θεοῖσιν.
"Αμα δὲ προσέτι χάριτος ἕνεκα
Προβατόν τι θύειν.
"Ἰτω ἵτω, ἵτω δὲ Πυθιᾶς βοῶ.
Συναδέτω δὲ Χαῖρις ψωάν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Παῦσαι σὺ φυσῶν. 'Ἡράκλεις, τούτι τί ἢν;
Τούτι μὰ Δί' ἐγὼ πολλὰ δὴ καὶ δεῖν ἵδων,
Οὐπω κόρακ' εἶδον ἐμπεθορβισμένον.
'Ἰερεῦ, σὸν ἐργον, θῦε τοῖς καυνοῖς θεοῖς.

ἹΕΡΕΥΣ.

Δράσω τάδ'. ἀλλὰ ποῦ 'στιν ὁ τὸ κανοὺν ἔχων;
εὐχεσθε τῇ 'Εστίᾳ τῇ ὀρνιθείᾳ, καὶ τῷ ἱκτίῳ τῷ ἐστιοῦχῳ,
καὶ ὀρνισιν 'Ολυμπίως καὶ 'Ολυμπίγησι
πᾶσι καὶ πάσησιν,

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ὁ Σουνιέρακε, χαῖρ' ἀναξ Πελαργικέ.
ΙΕΡΕΥΣ.
Καὶ κύκνῳ Πυθίῳ καὶ Δηλίῳ, καὶ Δητοῖ Ὄρτυ-γομήτρα, καὶ Ἄρτεμιδὶ Ἀκαλανθίδι, 370
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐκέτι Κολαινίς, ἀλλ' Ἀκαλανθίς Ἀρτεμίς.
ΙΕΡΕΥΣ.
Καὶ φρυγίλω Σαβαξίῳ, καὶ στρονθὸ μεγάλῃ 815
μητρὶ θεῶν καὶ ἀνθρώπων,
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Δέσποινα Κυθέλη, στρονθέ, μήτερ Κλεοκρίτου.
ΙΕΡΕΥΣ.
Διδόναι Νεφελοκοκκυγεῦσιν υγείαν καὶ σωτηρίαν, αὐτοῖς καὶ Χίοισι, 880
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Χίοισιν ἡσθῆν πανταχοῦ προσκειμένους.
ΙΕΡΕΥΣ.
Καὶ ἤρωσι [καὶ ὀρνισὶ] καὶ ἡρώων παισὶ, πορ-φυρίων, καὶ πελεκάντι, καὶ πελεκίωφ, καὶ φλεξί-δι, καὶ τέτρακι, καὶ ταῦτι, καὶ ἐλεᾶ, καὶ βάσκα, καὶ ἐλασά, καὶ ἀρωδίω, καὶ καταράκτη, καὶ με-λαγκορύφῳ, καὶ αὐθεντικῷ.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Παῦ' ἐς κόρακας· παῦσαι καλῶν ἰοῦ ἰοῦ.
'Επὶ ποίον, ὃ κακόδαιμον, ἱερεῖον καλεῖς 885
'Αλιαέτους καὶ γύπας; Οὐχ ὄρας ὦτι
'Ικτίνοις εἰς ἀν τουτό γ' οἶχοιθ' ἀρτάςας;
'Απελθ' ἀφ' ἡμῶν καὶ σὺ καὶ τὰ στέμματα.
'Εγὼ γὰρ αὐτὸς τούτοις θύσω μόνος.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Θύνωτες εὐξώμεσθα τοῖς πτερίνοις θεοῖς.

ΠΟΙΗΤΗΣ.
Νεφελοκοκκυγίαν τὰν εὐδαίμονα
Κλῆσον, ὁ Μοῦσα,
Τεαῖς ἐν ὑμων ἂοιδαῖς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τοῦτο τὸ πρᾶγμα ποδατον; Εἰπέ μου, τὸς εἶ;

ΠΟΙΗΤΗΣ.
'Εγὼ μελυγλώσσων ἐπέων ἰεῖς ἂοιδάν,
Μουσάων θεράπων ὀτρηρός,
Κατὰ τὸν Ὁμηρον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Επειτα δήτα δοῦλος δὲν κόμην ἔχεις;

ΠΟΙΗΤΗΣ.
Οὐκ, ἀλλὰ πάντες ἐσμὲν οἱ διδάσκαλοι
Μουσάων θεράπουντες ὄτρηροι,
Κατὰ τὸν ὁμηρον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐκ ἔτος ὄτρηρον καὶ τὸ ληθάριον ἔχεις.
'Ατὰρ, ὅ ποιητά, κατὰ τὶ δεῦρ' ἀνεφθάρης;

ΠΟΙΗΣΗΣ.
Μέλη πεποίηκ' ἐς τὰς Νεφελοκοκκυγίας
Τὰς ὑμετέρας κύκλια τε πολλὰ καὶ καλά,
Καὶ παρθένεια, καὶ κατὰ τὰ Σιμωνίδου.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Ταυτὶ σὺ πῶ τ' ἐποίησας ἀπὸ ποίου χρόνου;

ΠΟΙΗΣΗΣ.
Πάλαι πάλαι δὴ τὴν ἐγὼ κλῆσι τὸλυν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐκ ἄρτι θύω τὴν δεκάτην ταύτης ἐγὼ,
Καὶ τούνομοι ὁσπερ παιδῶ νῦν δὴ 'θέμην;

ΠΟΙΗΣΗΣ.
'Αλλὰ τὰς ὄκεία Μουσάων φάτις
Οἰάπερ ἰππῶν ἀμαργά.
Σὺ δὲ πᾶτερ κτίστορ Αἴτνας,
Σαθέων ἱερῶν ὀμώνυμε,
Δος ἐμῖν ὁ τι περ
Τεῖ κεφαλὴ θέλεις
Πρόφρου δὸμεν ἐμῖν τεῖν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Ταυτὶ παρέξει τὸ κακὸν ἢμῖν πράγματα,
Εἰ μὴ τι τούτῳ δόντες ἀποφευξούμεθα.
Οὕτως, σὺ μέντοι σπολάδα καὶ χιτῶν’ ἔχεις,
’Απόδυθι καὶ δὸς τῷ ποιητῇ τῷ σοφῷ.
"Εχε τὴν σπολάδα· πάντως δέ μοι ρυγῶν δοκεῖς. 930

ΠΟΙΗΤΗΣ.
Τόδε μὲν ὅικ ἀέκουσα φίλα
Μοῦσα τόδε δώρον δέχεται·
Τῷ δὲ τεῖ φρενὶ μάθε
Πινδάρειον ἔπος·

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ἀνθρωπὸς ἡμῶν οὐκ ἀπαλλαχθήσεται.

ΠΟΙΗΤΗΣ.
Νομάδεσσι γὰρ ἐν Σκύθαις
’Αλὰται Στράτων,
"Οσ ὑφαντοδόντων ἔσθος οὐ πέπαται·
’Ακλείς δὲ ἐβα σπολὰς ἀνευ χιτῶνος.
Σύνες ὀ τοι λέγω. 940

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Συνίημ’ ὧτι βούλει τὸν χιτωνισκὸν λαβεῖν.
’Αποδυθι· δεὶ γὰρ τὸν ποιητήν ὀφελεῖν.
"Ἀπελθε τούτου λαβῶν.

ΠΟΙΗΤΗΣ.
’Ἀπέρχομαι,

Κἂς τὴν πόλιν γ’ ἐλθὼν ποιήσω δὴ ταδί·
Κλήσον, ὦ χρυσόθροε, τὰν
Τρομεράν, κρυεράν·
Νυφόβολα πεδία πολύσπορα τ’
*Ἡλθοῦν ὡλαλάν.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Νὴ τὸν Δί', ἀλλ' ἦδη πέφευγας ταυταγὶ
Τὰ κρυερὰ τοῦδε τὸν χιτωνίσκου λαβῶν.
Τοῦτῳ μὰ Δί' ἐγὼ τὸ κακὸν οὐδεποτ' ἔλπισα,
Οὕτω ταχέως τοῦτον πεπύσατε τὴν πόλιν.
Αὕθις σὺ περιχώρει λαβῶν τὴν χέρνυβα.

ἙΡΕΥΣ:
Εὐφημία ἄστω.

ΧΡΗΣΜΟΛΟΓΟΣ.
Μὴ κατάρεξῃ τοῦ τράγου.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Σὺ δ' ἐλ τίς;

ΧΡΗΣΜΟΛΟΓΟΣ.
"Οστίς; Χρησμολόγος.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οἴμωξέ νυν, 955

ΧΡΗΣΜΟΛΟΓΟΣ.
"Ό δαιμόνιε, τὰ θεῖα μὴ φαύλως φέρε.
'Ος ἐστι Βάκιδος χρησμῶς ἀντικρυς λέγων
'Εσ τὰς Νεφελοκοκκυγίας.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Κάπετα τῶς
Ταῦτ' οὐκ ἔχρησμολόγεις σὺ πρὶν ἐμὲ τὴν πόλιν
Τὴνδ' οἰκίσαι;

ΧΡΗΣΜΟΛΟΓΟΣ.
Τὸ θείον ἐνεπόδιζέ με. 960

6 * 1
ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Αλλ' οὐδὲν οἶον ἐστ' ἀκούσαι τῶν ἐπῶν.

ΧΡΗΣΜΟΛΟΓΟΣ.
"Αλλ' ὅταν οἰκήσωσι λύκοι πολιαὶ τε κορῶναι
"Εν ταῦτῷ τὸ μεταξὺ Κορίνθου καὶ Σικυώνος,

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Γι' οὖν προσήκει δὴτ' ἐμοὶ Κορινθίων ᾧ.

ΧΡΗΣΜΟΛΟΓΟΣ.
'Ἡμὶξαθ' ὁ Βάκις τούτῳ πρὸς τὸν ἀέρα.
Πρῶτον Παιδώρα θύσαι λευκότριχα κριόν.
"Ος δὲ κ' ἐμῶν ἐπέων ἐλθη πρῶτιστα προφήτης,
Τῷ δόμεν ἰμάτιον καθαρὸν καὶ καὶνὰ πέδιλα,

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ἐνεστὶ καὶ τὰ πέδιλα ὑπὸ δοξάζειν.

ΧΡΗΣΜΟΛΟΓΟΣ.
Lambda tò βιβλίον.
Καὶ φιάλην δοῦναι, καὶ σπλάγχνων χείρ' ἐπιπλῆσαι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Καὶ σπλάγχνα διδόν' ἐνεστὶ ὑπὸ δοξάζειν.

ΧΡΗΣΜΟΛΟΓΟΣ.
Lambda tò βιβλίον.
Κὰν μὲν, θέσπιε κοῦρε, ποῦς ταῦθ' ὡς ἐπιτέλλω,
Αἰετὸς ἐν νεφέλησι γενήσεαι καὶ δὲ κε μὴ δῆς.
Οὐκ ἔσει οὐ τρυγῶν οὐδ' αἰετός, οὐ δρυκολάττης.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Καὶ ταῦτ' ἐνεστ' ἐνταῦθα ὑπὸ δοξάζειν.
ΧΡΗΣΜΟΛΟΓΟΣ.
Λαβὲ τὸ βιβλίον.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὔδὲν ἄρ’ ὄμοιος ἐσθ’ ὁ χρησμὸς τουτοῖς.
Ὅν ἐγὼ παρὰ τὰπόλλωνος ἐξεγραφάμην.
Αὐτὰρ ἐπὶν ἀκλητος ἵων ἀνθρωπος ἀλαζὼν
Αὐτὴ θύοντας καὶ σπλαγχνεύειν ἐπιθυμη,
Δὴ τότε χρὴ τύπτειν αὐτὸν πλευρῶν τὸ μεταξ’,
ΧΡΗΣΜΟΛΟΓΟΣ.
Οὔδὲν λεγεῖν οἶμαι σε.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Λαβὲ τὸ βιβλίον.
Καὶ φείδου μηδὲν μηδ’ αἰετοῦ ἐν νεφέλησι,
Μὴ τ’ ἤν Δάμπτων ἢ μήτ’ ἤν ὁ μέγας Διοπείθης.
ΧΡΗΣΜΟΛΟΓΟΣ.
Καὶ ταῦτ’ ἐνεστ’ ἐνταῦθα;
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Λαβὲ τὸ βιβλίον.
Οὐκ εἰ θύρας εἰς κόρακας;
ΧΡΗΣΜΟΛΟΓΟΣ.
Οἶμοι δείλαιοις.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐκούν ἐτέρωσε χρησμολογήσεις ἐκτρέχον;
ΜΕΤΩΝ.
"Ἡκῳ παρ’ ὑμᾶς
ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ετερον αὐ τοῦτῳ κακὸν.
Τι δ’ αὖ σὺ δράσων; τίς δ’ ἱδέα βουλήματος; Τίς ἡ πίνοια τίς ὁ κόθορνος τῆς ὀδοῦ; ΜΕΤΩΝ.
Γεωμετρησαι βούλομαι τὸν ἀέρα Ἄμην, διελείν τε κατὰ γύας.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Πρὸς τῶν θεῶν,
Ξὺ δ’ εἶ τίς ἀνδρῶν;
ΜΕΤΩΝ.
"Οστὶς εἴμι ἐγώ; Μέτων,
"Ον οἶδεν Ἕλλας χῶ Κολωνός.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Εἶπέ μοι,
Ταυτὶ δὲ σοι τί ἔστι;
ΜΕΤΩΝ.
Κανόνες ἄερος.
Αὐτίκα γὰρ ἀὴρ ἔστι τὴν ἱδέαν ὅλος
Κατὰ πυγεία μάλιστα. Προσθείς οὖν ἐγὼ
Τὸν κανόν’ ἀνωθεν τούτοι τὸν καμπύλου,
Ἐνθεῖς διαβῆτην — μανθάνεις;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐ μανθάνω.
ΜΕΤΩΝ.
"Ορθὸς μετρήσω κανόνι προστιθεῖς, ἴνα
"Ὁ κύκλος γένηται σοι τετράγωνος, κἂν μέσῳ
"Ἀγορά, φέρονται δ’ ὅσιν εἰς αὐτὴν ὀδοί
"Ορθαῖ πρὸς αὐτὸ τὸ μέσον, ὡσπερ δ’ ὑστέρος,
Αὐτοῦ κυκλοτεροῦς ὄντος ὄρθαι πανταχῆ
'Ακτῖνες ἀπολάμπωσιν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ἀνθρώπος Θαλῆς.

Μέτων,

ΜΕΤΩΝ.

Τί ἐστιν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οἶσθ' ὅτιν φιλῶ σ' ἐγὼ;

Κάμοι πιθόμενος ὑπαπτοκίνει τῆς ὀδοῦ.

ΜΕΤΩΝ.

Τί δ' ἐστι δεινόν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ωσπερ ἐν Δακεδαίμονι
Σενηλατοῦνται καὶ κεκινηνταί τίνες
Πληγαὶ συχναὶ κατ' ἀστυ.

ΜΕΤΩΝ.

Μῶν στασιάζετε;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Μὰ τὸν Δί' οὐ δῆτ'.

ΜΕΤΩΝ.

'Αλλὰ πῶς;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ὅμοθυμαδῶν
Σποδεῖν ἀπαντᾷ τοὺς ἀλαξόνας δοκεῖ.

ΜΕΤΩΝ.

'Ὑπάγομι τῷ πάρ' ἄν.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Νὴ Δί', ὡς οὐκ οἶδ' ἀρ' εἶ
Φθαῖς ἄν· ἐπικενταὶ γὰρ ἐγγὺς αὐταί.
ΜΕΤΩΝ.

Οἴμοι κακοδαίμων.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐκ ἔλεγον ἐγὼ πάλαι;
Οὐκ ἀναμετρήσεις σαυτὸν ἀπιδών ἄλλαχη;

ΕΠΙΣΚΟΠΟΣ.

Ποῦ πρόξενοι;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τίς ὁ Σαρδανάπαλλος οὔτοςί;

ΕΠΙΣΚΟΠΟΣ.
Επίσκοπος ἥκω δεύρο τῷ κυάμῳ λαχὼν
Ἐς τὰς Νεφελοκοκκυγίας.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Ἐπεμψε δὲ τίς σε δεύρο;

ΕΠΙΣΚΟΠΟΣ.

Φαύλον βιβλίον

Τελέον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τί; βουλεῖ δήτα τὸν μισθὸν λαβὼν
Μὴ πράγματ' ἔχειν, ἀλλ' ἀπιέναι;

ΕΠΙΣΚΟΠΟΣ.

Νὴ τοὺς θεοὺς.

Ἐκκλησιάσαι δ' οὖν ἐδεόμην οἴκοι μένων.
Τούτι τί ἦν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Εκκλησία περὶ Φαρνάκου.

ΕΠΙΣΚΟΠΟΣ.

Μαρτύρομαι τυπτόμενος δὲν ἐπίσκοπος.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκ ἀποσοβῆσεις; Ὅντο, οὔτως ὅρκῳ καίδω;

Οὐ δεινά; Καὶ πέμπουσιν ἥδη 'πισκόπους

'Εσ τὴν πόλιν, πρὶν καὶ τεθύσθαι τοῖς θεοῖς.

ΨΗΦΙΣΜΑΤΟΠΩΛΗΣ.

Εἶν τε ὁ Νεφελοκοκκυγιέως τὸν 'Αθηναίον ἀδικῇ

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τούτι τί ἔστιν αὐτὸς κακὸν τὸ ψιβλίων;

ΨΗΦΙΣΜΑΤΟΠΩΛΗΣ.

Ψηφισματοπώλης εἰμί, καὶ νόμους νέους

'Ἡκὼ παρ' ὑμᾶς δεύτερο πωλήσων.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τὸ τί;

ΨΗΦΙΣΜΑΤΟΠΩΛΗΣ.

Χρῆσαί Νεφελοκοκκυγιάς τοίσδε τοῖς μέτροις καὶ ὀσταθμοῖς καὶ ψηφίσμασι, καθάπερ Ὁλοφύξων.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Σὺ δὲ γὰρ οἴσπερ ὀφτοτύξιοι χρήσει τάχα.
ΨΗΦΙΣΜΑΤΟΠΟΛΗΣ.
Οὕτος, τί πάσχεις;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐκ ἀποίσεις τοὺς νόμους;
Πικρὸς ἐγὼ σοι τῆμερον δείξω νόμους.

ΕΠΙΣΚΟΠΟΣ.
Καλοῦμαι Πεισθέταιρον ὑβρεως ἐς τὸν μονυχίωνα μήνα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Αληθες, οὕτως; "Ετι γὰρ ἐνταῦθ' ἡσθα σὺ;
ΨΗΦΙΣΜΑΤΟΠΟΛΗΣ.
Ἔιν δὲ τις ἐξελάυη τοὺς ἄρχοντας, καὶ μὴ
dεχηται κατὰ τὴν στῆλην,

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐμοι κακοδαίμων, καὶ σὺ γὰρ ἐνταῦθ' ἡσθ' ἐτι;

ΕΠΙΣΚΟΠΟΣ.
Ἀπολῶ σε, καὶ γράφω σε μυρίας δραχμάς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Ἐγὼ δὲ σοῦ γε τῷ κύδῳ διασκεδῶ.

ΕΠΙΣΚΟΠΟΣ.
Μέμνησ' ὅτε τῆς στῆλης κατετίλας ἐσπέρας;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Αἰβοί· λαβέτω τις αὐτῶν. Οὕτος, οὐ μενεῖς;

ΤΕΡΕΥΣ.
Ἀπίωμεν ἡμεῖς ὡς τάχιστ' ἐντευθεῖν
Θύσοντες εἰςω τοῖς θεοῖς τὸν τράγον.

ΧΟΡΟΣ.

Στροφή.

"Ηδη μοι τῷ παντόπτα
Καὶ παντάρχα θυντοὶ πάντες
Θύσουσ’ εὐκταίας εὐχαίς.
Πᾶσαν μὲν γὰρ γὰν ὄππευο,
Σώζω δ’ εὐθαλεῖς καρποὺς,
Κτεῖνον παμφύλων γένναν
Θηρών, δ’ πάντ’ ἐν γαλα.
'Εκ κάλυκος αὐξανόμενα γένυσιν πολυφάγοις,
Δένδρεσί τ’ ἐφεξομένα καρπὸν ἀποβόσκεται.
Κτεῖνο δ’ ὁ κύπτους εὐώδεις
Φθείρουσιν λύμαις ἑχθίσταις.
'Ερπετά τε καὶ δάκετα πάνθ’ ὀσαπερ
'Εστιν ὑπ’ ἐμᾶς πτέρνυγος ἐν φοναίς ὀλλυται.
Γηδε μέντοι θημερα μάλιστ’ ἐπαναγορεύεται,
'Ἡν ἀποκτείνῃ τις ὑμῶν Διαγόραν τὸν Μήλιον,
Δαμβάνει τάλαντον, ἦν τε τῶν τυράννων τίς τίνα
Τῶν τεθυγκότων ἀποκτείνῃ, τάλαντον λαμβάνεν.
Βουλόμεσθ’ οὖν νῦν ἀνειπεῖν ταῦτα χήμεις ἐνθίδε.
'Ἡν ἀποκτείνῃ τις ὑμῶν Φιλοκράτη τὸν Στρούθιον,
Ἀγίζεται τάλαντον. ἦν δὲ ξόντα γ’ ἀγάγγη, τέτταρα,
"Οτι συνείρων τοὺς σπίνουσι πωλεῖ καθ’ ἐπτὰ τούβολον,
Εἶτα φυσῶ τοὺς κίχλας δείκνυσι καὶ λυμαίνεται,
Τῶν τε κοψίχουσιν εἰς τὰς ρίνας ἐγχεῖ τὰ πτερά.
Τῶς περιστεράς θ’ ὀμοίως ξυλλαβῶν εἰρξας ἔχει,
Κάπαναγκάζει παλεύειν δεδεμένας ἐν δικτύῳ.
Ταῦτα βουλόμεσθ' ἀνειπτεῖν· κεῖ τις ὄρνθας τρέφει
Εἰργαμένους ὑμῶν ἐν αὐλῇ, φράζομεν μεθιέναι.
"Ἡν δὲ μὴ πείθησθε, συλληφθέντες ὑπὸ τῶν ὄρνεων 1080
Ἀρχις ὑμεῖς αὖ παρ' ἡμῖν δεδεμένοι παλεύσετε.
'Αντιστροφή.

Εὐδαιμον φίλον πτημῶν
Οἰωνῶν, ὦ θείμωνοι μὲν
Χλαίνας οὐκ ἄμπτοιχοῦνταί·
Οὐδ' ἀὖ θερμῇ πνίγουσι ἡμᾶς
Ἀκτίς τηλαυγῆς θάλπει·
’Ἀλλ' ἀνθηρῶν λειμῶνοι
Φύλλων ἐν κόλποις ναίῳ,
"Ἡνίκ' ἂν ὁ θεσπέσιος ὄξυ μέλος ἀχέτας
Θάλπεις μεσημβρινῶις ἡλιομανής θοα.
Χειμάζω δ' ἐν κόλπους ἀντροίς,
Νύμφαις οὐρείαις ξυμπαίζων·
’Ἡρινά τε βοσκόμεθα παρθένα
Δευκότροφα μύρτα, Χαρίτων τε κηπεύματα.
Τοὺς κριταίς εἰπεῖν τι βουλόμεσθα τῆς νύκης πέρι, 1095
"Οσ' ἀγάθ', ἂν κρίνωσιν ἡμᾶς, πᾶσιν αὐτοῖς δῶσομεν,
"Ὡστε κρείττω δῶρα πολλῷ τῶν Ἀλεξάνδρου λαβεῖν.
Πρώτα μὲν γὰρ οὐ μάλιστα πᾶς κριτής ἐφέται,
Πλαῦκες ὑμᾶς οὔποτε ἐπιλείψουσι Δαυριωτικαί·
’Ἀλλ' ἐνοικήσουσιν ἐνδού, ἐν τε τῶις βαλαντίοις
’Εννεοτεύσουσι κάκλεψουσι μικρὰ κέρματα.
Εἴτε πρὸς τούτοις ἀσπερ ἐν ἱεροῖς οἰκήσετε,
Τὰς γὰρ ὑμῶν οἰκίας ἐρέφομεν πρὸς ἀετῶν·
Καὶ λαχόντες ἀρχίδιον εἶθ᾽ ἀρπάσαι βούλησθε τι,
'Οξύν ἵππακλισκόν ἐς τὰς χεῖρας ὑμῶν δώσομεν. 1105
"Ἡν δὲ ποι ἐκπυνήτη, πρηγορόνας ὑμᾶν πέμψομεν.
"Ἡν δὲ μὴ κρίνιτε, χαλκεύσθε μηνίκους φορεῖν
"Ωσπερ ἀνδριάντες· ὡς ὑμῶν ὃς ἂν μὴ μὴν ἔχη,
"Οταν ἐχθεῖ χλανίδα λευκῆν, τότε μάλισθ' οὕτω δίκην
Δώσεθ' ἡμῖν, πᾶσι τοῖς ὁρυσὶ κατατιλώμενοι. 1110

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τὰ μὲν ἱερ' ἡμῖν ἐστὶν, ὅρνιθες, καλα·
'Αλλ' ὡς ἀπὸ τοῦ τείχους πάρεστιν ἀγγελος
Οὕδεις ὅτιν πενσόμεθα τάκει πράγματα,—
'Αλλ' οὔτοσι τρέχει τις 'Αλφείων πνέων.

ΑΓΓΕΛΟΣ Α.
Ποῦ ποῦ 'στι, ποῦ ποῦ ποῦ ποῦ 'στι, ποῦ ποῦ ποῦ 'στι,
ποῦ 1115
Ποῦ Πεισθεταιρὸς ἐστίν ἄρχων;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὔτοσι.

ΑΓΓΕΛΟΣ Α.
'Εξωκοδόμηται σοι τὸ τείχος.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Εὖ λέγεις.

ΑΓΓΕΛΟΣ Α.
Καλλιστον ἐργον καὶ μεγαλοπρεπήστατον·
"Ωστ' ἄν ἐπάνω μὲν Προξενίδης ὁ Κομπασεῦς
Καὶ Θεογένης ἐναντίω δυ' ἄρματε, 1120
"Ἰππων ὑπόντων μέγεθος ὁ δῶρος, τοῦτο τὸ πλάτος ἂν παρελασαίτην.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ἡράκλεις.

ΑΓΓΕΛΟΣ Α.

Τὸ δὲ μῆκὸς ἐστὶ, καὶ γὰρ ἐμέτρησο αὐτ' ἐγώ, 'Εκατοντορόγυνον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ω Πόσειδον, τοῦ μάκρους.

Τίνες ὕκοδόμησαν αὐτὸ τηλικούτοι ὃν ταλαντούνι 1125

ΑΓΓΕΛΟΣ Α.

'Ορνιθες, οὐδεὶς ἄλλος, οὐκ Ἀγάμπτιος
Πλυνθοφόρος, οὐ λιθουργός, οὐ τέκτων παρῆν,
'Αλλ' αὐτόχειρες, ὅστε θαυμάζειν ἐμε.
'Εκ μὲν γε Διβύνης ἦκον ὅς τρισμύριαι
Γέρανοι, θεμελίων καταπετωκουία λίθους.
Τούτους δ' ἐτύκιζον αἱ κρέκες τοῖς ῥύγχεσιν.
'Ετεροι δ' ἐπαλινθοποίουν πελαργοὶ μύριοι.
'Τδωρ δ' ἐφόρουν κάτωθεν ἐς τὸν ἀέρα
Οἱ χαραδριοὶ καὶ τὰλλα ποτάμι' ὄρνεα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Επηλυκοφόρου δ' αὐτοῖς τίνες ὃν ταλαντούνι 1130

ΑΓΓΕΛΟΣ Α.

'Ἐρωδιοὶ 1135

Δεκάναιοι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τὸν δὲ πηλὸν ἐνεβάλλοντο πῶς ;
ΑΓΓΕΛΟΣ Α.
Τοῦτ', δυγάθ', ἐξεύρητο καὶ σοφῶτατα.
Οἱ χίνες ὑποτύππτοντες ὡσπερ ταῖς ἁμαις
'Εσ τὰς λεκάνας ἐνέβαλλον αὐτὸν τοῖν ποδοῖν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τί δήτα πόδες ἀν οὐκ ἀν ἐργασαίατο ;

ΑΓΓΕΛΟΣ Α.
Καὶ νὴ Δί' ἀι νῆτταὶ γε περιεξωσμέναι
'Επλινθοφόρουν· ἀνω δὲ τὸν ὕπαγωγέα
'Επέτοιντ' ἔχουσαι κατόπτιν, ὡσπερ παιδία,
Τὸν πηλὸν ἐν τοῖς στόμασιν αἱ χελιδόνες.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τί δήτα μισθωτοὺς ἀν ἐτὶ μισθοῦτο τις ;
Φέρ' ἵδω, τί δαί ; Τὰ ξύλων τοῦ τείχους τίνες
'Απειργάσαντ' ;

ΑΓΓΕΛΟΣ Α.
"Ὀρνιθεὶς ἦσαν τέκτονες
Σοφῶτατοι πελεκάντες, ὅ τοῖς ῥύγχεσιν
'Απεπελέκησαν τὰς πύλας · ἢ τὸ κτύπος
Αὐτῶν πελεκόντων ὡσπερ ἐν ναυτηγῷ.
Καὶ νῦν ἀπαντ' ἐκεῖνα πεπύλωται πύλαις,
Καὶ βεβαλάνωται καὶ φυλάττεται κύκλῳ,
'Εφοδεῦται, κωδωνοφορεῖται, πανταχῇ
Φυλακαῖ καθεστήκασι καὶ φρυκτωρίαι
Ἐν τοίσι πῦργοις. 'Αλλ' ἐγὼ μὲν ἀποτρέχων
'Απονύψομαι· σὺ δ' αὐτὸς ἦδη τὰλλα δρα.
ΧΟΡΟΣ.
Ούτος, τί ποιεῖς; Ἄρα θαυμᾶζεις ὅτι
Οὔτω τὸ τεῖχος ἐκτετεῖχισται ταχύ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Νὴ τοὺς θεοὺς ἔγωγε· καὶ γὰρ ἀξιοῦν·
"Ισα γὰρ ἀληθῶς φαίνεται μοι ψεύδεσιν.
'Ἀλλ' ὁδὲ φύλαξ γὰρ τῶν ἐκείθεν ἀγγελὸς
'Εσθεὶ πρὸς ἡμᾶς δεύρο, πυρρίχην βλέπων.

ΑΓΓΕΛΟΣ Β.
'Iοῦ ἵοῦ, ἵοῦ ἵοῦ, ἵοῦ ἵοῦ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τί τὸ πράγμα τοῦτι;

ΑΓΓΕΛΟΣ Β.
Δεινότατα πεπόνθαμεν.
Τῶν γὰρ θεῶν τις ἄρτι τῶν παρὰ τοῦ Διὸς
Διὰ τῶν πυλῶν εἰσεπτατ' εἰς τὸν ἀέρα,
Λαθὼν κολοιοὺς φύλακας ἡμεροσκόπους.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ω δεινὸν ἐργον καὶ σχέτλιον εἰργασμένος.
Τίς τῶν θεῶν;

ΑΓΓΕΛΟΣ Β.
Οὐκ ἵσμεν· ὅτι δ’ εἶχε πτεράν,
Τοῦτ’ ἵσμεν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὕκουν δὴ τὰ περιπόλους ἐχρῆν
Πέμψαι κατ’ αὐτὸν εὐθὺς;
ΑΡΓΕΛΟΣ Β.

'Αλλ' ἐπέμψαμεν

Τρισμυρίους ιέρακας ἵπποτοξῶτας,
Χωρεὶ δὲ πᾶς τις ὄνυχας ἠγκυλωμένος,
Κερχυῆς, τρόρχης, γύψ, κύμωδις, ἀετὸς.
'Ρύμη τε καὶ πτερόσι καὶ ῥοϊζήμασιν

Ἀϊθήρ δοκεῖται τοῦ θεοῦ ξητομένου.
Κάστ' οὖ μακρὰν ἀπώθεν, ἀλλ' ἐνταῦθα ποὺ
'Ἡδη 'στίν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκοῦν σφενδόνας δεὶ λαμβάνειν
Καὶ τόξα· χώρει δεύρο πᾶς ὑπηρέτης.
Τόξευε, παίε, σφενδόνην τίς μοι δότω.

ΧΟΡΟΣ.

Στροφή.

Πολεμὸς αἰρεται, πόλεμος οὗ φατὸς
Πρὸς ἐμὲ καὶ θεοῦς. 'Αλλὰ φύλαττε πᾶς
'Αέρα περινεφέλου, ὅπερ Ἕρεβος ἐτέκετο,
Μή σε λάθῃ θεῶν τις ταύτη περῶν.

"Αθρεὶ δὲ πᾶς κύκλῳ σκοπῶν * *,
'Ὡς ἐγγὺς ἥδη δαίμονος πεδαρσίον
Δίνῃς πτερωτὸς φθόγγος ἡξακούεται.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Αὕτη σὺ ποί ποὶ ποὶ πέτει; Μέν' ἡσυχος,
"Ἐχ' ἀτρέμας· αὐτοῦ στήθ'· ἐπίσχες τοῦ δρόμου.
Τίς εἶ; Ποδαπῆ; Λέγειν ἐχρῆν ὀπόθεν ποτ' εἰ.

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Παρὰ τῶν θεῶν ἔγωγε τῶν Ὄλυμπίων.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

"Ονομα δέ σοι τί ἐστί; πλοῖον, ἡ κυνή;" ΙΡΙΣ.

"Ιρις ταχεία.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Πάραλος, ἡ Σαλαμνία; ΙΡΙΣ.

Τί δὲ τούτο;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ταυτηνί τίς οὐ ἐγκληματεῖ

"Αναπτάμενος τρίορχος; ΙΡΙΣ.

"Εμενε συλλήψεται; Τί ποτ’ ἐστὶ τούτι τὸ κακόν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οἰμώξει μακρά. ΙΡΙΣ.

"Ατοπόν γε τούτι πράγμα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Κατὰ ποιὰς πύλας

Εἰσῆλθες εἰς τὸ τεῖχος, ὃ μιαρωτάτη; ΙΡΙΣ.

Ὅκ οἴδα μὰ Δί' ἐγωγε κατὰ ποιὰς πύλας.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

"Ἡκουσας αὐτὴς ὁδὸν εἰρωνεύεται;"
Πρὸς τοὺς κολούρχους προσήλθες; ὦ λέγεις; Σφραγίδ' ἔχεις παρὰ τῶν πελαργῶν;

ΙΡΙΣ.

Τί τὸ κακὸν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκ ἔλαβες;

ΙΡΙΣ.

'Ὑμαίνεις μὲν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐδὲ σύμβολον Ἐπέβαλεν ὅρνιθαρχὸς οὐδεὶς σοι παρῶν;

ΙΡΙΣ.

Μὰ Δὶ οὐκ ἐμοίγ' ἐπέβαλεν οὐδεὶς, ὦ μέλε. 1205

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Κἄπειτα δὴ οὕτω σιωπῆ διαπέτει Διὰ τῆς πόλεως τῆς ἀλλοτρίας καὶ τοῦ χάους;

ΙΡΙΣ.

Ποιὰ γάρ ἄλλη χρὴ πέτεσθαι τοὺς θεοὺς;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκ οἶδα μὰ Δὶ' ἐγώγ' τῇδε μὲν γὰρ οὐ. 'Αδικείς δὲ καὶ νῦν. 'Αρά γ', οἰσθα τοῦθ', ὦτι δικαιότατ' ἂν ληφθεῖσα πασῶν Ἰρίδων Ἀπέθανες, εἰ τῆς ἀξίας ἐτύγχανες;

ΙΡΙΣ.

Αλλ' ἀθάνατος εἰμί'.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Αλλ' ὅμως ἂν ἀπέθανες.
Δεινότατα γὰρ τοι οἱ ἐπισώμεσθ', ἐμοὶ δοκεῖ.
Εἰ τῶν μὲν ἄλλων ἄρχομεν, ὑμεῖς δὴ οἱ θεοὶ
'Ακολαστανεῖτε, κοινὸτο δὲ γνώσεσθ' ὅτι
'Ακροατέου ὑμῖν ἐν μέρει τῶν κρειττώνων.
Φράσου δὲ τού μου, τῶ πτέρυγε ὁ ποίο ψαυστολεῖς;

ἸΡΙΣ.
'Εγώ; Πρὸς ἄνθρωπος πέτομα παρὰ τοῦ πατρᾶς
Φράσουσα θύειν τοῖς 'Ολυμπίοις θεοῖς
Μηλοσφαγεῖν τε βουθύτοις ἐπ' ἐσχάραις
Κνισᾶν τ' ἀγνιάς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τῇ σὖ λέγεις; ποίοις θεοῖς;

ἸΡΙΣ.
Ποίοισιν; Ἡμῖν, τοῖς ἐν οὐρανῷ θεοῖς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Θεοὶ γὰρ ὑμεῖς;

ἸΡΙΣ.
Τίς γὰρ ἐστ' ἄλλως θεὸς;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Ὁρυθέως ἄνθρωποιι νῦν ἐσιν θεοῖ,
Οἶς θυτέων αὐτοὺς, ἀλλὰ μὰ Δι' οὐ τῷ Διί.

ἸΡΙΣ.
"Ω μῶρε μῶρε, μὴ θεῶν κίνει φρένας
Δεινᾶς, ὅπως μὴ σου γένος πανώλεθρον
Δίος μακέλλη πάν ἀναστρέψῃ Δίκη,
Διγνὸς δὲ σῶμα καὶ δόμων περιπτυχαῖς
Καταθαλώσῃ σοι Δικυμνίαῖς βολαῖς.
ΠΕΙΣΘΕΤΑΙΡΟΣ.

"Ακούσον αὕτη· παίδε τῶν παφλασμάτων·
"Εχ' ἀτρέμα. Φέρ' ἵδω, πότερα Λυδόν ἢ Φρύγα

Ταυτι λέγουσα μορμολύττεσθαι δοκεῖς;

"Ἀρ' οἴσθο ὅτι Ζεὺς εἰ με λυπήσει πέρα,
Μέλαθρα μὲν αὐτοῦ καὶ δόμους Ἀμφίωνος
Καταθαλώσω πυρφόροις ἀετοῖς,
Πέμψω δὲ πορφυρίωνας ἐς τὸν οὐρανὸν

"Ορνις ἐπ' αὐτοῦ, παρδαλᾶς ἐνημμένους,
Πλεῖν ἔξακοσίους τὸν ἀριθμὸν; Καὶ δὴ ποτὲ

Εἰς Πορφυρίων αὐτῷ παρέσχε πράγματα.

Σὺ δ' εἶ μὲ λυπήσεις τι, τῆς διακόνου
Πρώτης ἀνατείνας τῶ σκέλη δειμηριῶ

Τὴν Ἰριν αὐτὴν, ὡστε θαυμάζειν ὅπως
Οὐτῳ γέρων ὅν στύμαι τριέμβολον.

ΙΡΙΣ.

Διαρράγειν, ὡ μέλῳ, αὐτοῖς ῥήμασιν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκ ἀποσοβήσεις; Οὔ ταχέως; Εὐραξὶ πατάξ.

ΙΡΙΣ.

"Η μὴν σε παύσει τῆς ὕβρεως οὐμὸς πατηρ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὗμοι τάλας. Οὐκοιν ἐτέρωσε πετομένῃ
Καταθαλώσεις τῶν νεωτέρων τινὰ;

ΧΟΡΟΣ.

"Αντιστροφῆ.

"Αποκεκλήκαμεν διογενεῖς θεοὺς
Μηκέτι τὴν ἐμὴν διαπερὰν πόλιν,
Μηδεὶς τιν’ ἱερόθυτον ἀνὰ δάπεδον ἔτι
Τὸδε βροτὸν θεοῦ πέμπειν καπνὸν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Δεινὸν γε τὸν κήρυκα τὸν παρὰ τοὺς βροτοὺς
Οἶχόμενον, εἰ μηδέποτε νοστήσει πάλιν.

ΚΗΡΥΞ.
'Ο Πεισθεταιρ’, ὁ μακάρι, ὁ σοφῶτατε,
'Ο κλεινότατ’, ὁ σοφῶτατ’, ὁ γλαφυρῶτατε,
'Ο τρισμακάρι, ὁ κατακέλευσον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τὶ σὺ λέγεις ὑπὸ δὲ τῆς

ΚΗΡΥΞ.
Στεφάνῳ σὲ χρυσῷ τὸδε σοφίας οὐνεκα
Στεφανοῦσι καὶ τιμῶσιν οἱ πάντες λεῷ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Δέχομαι. Τὶ δ’ οὖτως οἱ λεῷ τιμῶσι με ὑπὸ

ΚΗΡΥΞ.
'Ο κλεινοτάτῃς αἰθέριον οἰκίσας πόλιν,
Οὐκ οἶσθ’ ὅσην τιμὴν παρ’ ἀνθρώπως φέρει,
"Οσοὺς τ’ ἐραστᾶς τῆς τῆς χώρας ἔχεις.
Πρὶν μὲν γὰρ οἰκίσας σὲ τὴν τῆς πόλιν,
Ἐλακωνομάνους ἀπαντεῖς ἀνθρώπως τότε,
Ἐκόμων, ἐπείσων, ἐρρύτων, ἐσωκράτων,
Σκυτάλι’ ἐφόρουν: νυνὶ δ’ ὑποστρέψαντες αὐ,
'Ορινθομανοῦσι, πάντα δ’ ὑπὸ τῆς ἰδιονῆς
Ποιοῦσιν ἀπερ ὄρνιθες ἐκμιμοῦμενοι.
Πρώτον μὲι εὕθος πάντες ἐξ εὐνής ἅμα
Επέτουθ' ἐωθεν ὅστερ ἡμεῖς ἐπὶ νομόν·
Κάπειτ' ἀν ἅμα κατῆραν ἐς τὰ βιβλία·
Εἶτ' ἀπενέμουτ' ἑνταῦθα τὰ ψηφίσματα.

1275

Ορνιθομάνων ὁ' ὦτω περιφανῶς ὅστε καὶ
Πολλοῖς ὁρνίθων ὄνοματ' ἦν κείμενα.
Πέριξ μὲν εἰς κάπηλος ὄνομάζετο
Χωλός, Μενίπτω δ' ἦν χελιδῶν τούνομα,
Οπουντίφ δ' ὀφθαλμὸν ὅπε ἔχων κόραξ,
Κορυδῶς Φιλοκλέει, χηναλώπης Θεογένει,
'Ἰβις Δυκαύργῳ, Χαιρεφῶντι νυκτερίς,
Συρακοσίῳ δὲ κίττα· Μειδίας δ' ἐκεῖ
"Ορτυξ ἐκαλεῖτο· καὶ γὰρ ἤκεν ὄρτυνι
Τπώ στυφοκότου τὴν κεφαλὴν πεπληγμένῳ.

1280

'Ἡδον δ' ὅπο φιλορυθίας πάντες μέλη,
"Οποι χελιδῶν ἦν τις ἐμπεποιημενή
"Ἡ πηνέλοψ ὢν χήν τις ἡ περιστερὰ
"Ἡ πτέρυγες, ἢ πτεροῦ τι καὶ σμιρὸν προσήν.
Τοιαύτα μὲν τάκειθεν. "Εν δὲ σοι λέγω·

1285

"Ηξουσι' ἐκεῖθεν δεύρῳ πλεῖν ἢ μύριοι
Πτερῶν δεόμενοι καὶ τρόπων γαμψωνύχων.
"Ὡς τιν πτερῶν σοι τοῖς ἑπόθεκοι δεῖ ποθέν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκ ἀρα μὰ Δί' ἡμῖν ἄτ' ἔργον ἐστάναι.
'Ἀλλ' ὡς τάχιστα σὺ μὲν ἱὼν τᾶς ἀρρίχους

1290

Καὶ τοὺς κοφίνους ἀπαντάς ἐμπύπτη πτερῶν·
Μανῆς δὲ φερέτω μοι θύραξε τὰ πτερά·
Ἐγὼ δ' ἐκεῖνων τοὺς προσιόντας δέξομαι.

ΧΟΡΟΣ.
Στροφή.

Ταχύ δ' ἀν πολυάνορα τάν πόλιν
Καλοὶ τις ἀνθρώπων.

(ΠΕΙΣΘΕΤΑΙΡΟΣ.)

Τύχη μόνου προσείη.

ΧΟΡΟΣ.
Κατέχουσι δ' ἔρωτες ἐμᾶς πόλεως.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Θάττων φέρειν κελεύω.

ΧΟΡΟΣ.

Τῇ γὰρ οὐκ ἐνι ταύτῃ
Καλὸν ἀνδρὶ μετοικεῖν;
Σοφία, Πόθος, ἀμβρόσια Χάριτες,
Τὸ τε τῆς ἀγανόφρονος Ἡσυχίας
Εὐάμερον πρόσωπον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ως βλακικῶς διακονεῖς·
Οὖ θάττων ἐγκονήσεις;

ΧΟΡΟΣ.

'Αντιστροφή.

Φερέτω κάλαθον ταχύ τις πτερῶν,
Σὺ δ' αὖθις ἐξόρμα,
Τύπτων γε τοῦτον ὄδι.
Πάνυ γὰρ βραδὺς ἔστι τις ὁσπερ ὄνος.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Μανῆς γὰρ ἐστὶ δειλὸς.
ΧΩΡΟΣ.

Συ δὲ τὰ πτερὰ πρῶτον
Διώθες τάδε κόσμῳ.
Τὰ τε μουσικῆς όμοιόν τὰ τε μαντικὰ καὶ
Τὰ θαλάττι. Ἐπειτὰ δ’ ὅπως φρονίμως
Πρὸς ἄνδρ’ ὅρων πτερώσεως.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐ τοι μὰ τὰς κερχυνδας ἔτι σοῦ σχῆσομαι,
Οὕτως ὁρῶν σε δειλῶν ὄντα καὶ βραδύν.

ΠΑΤΡΑΔΟΙΑΣ.

Γενόμαν αἰτῶς υψιπέτας,
'Ως ἀν ποταθεὶν υπὲρ ἀτρυγέτου γλαύ-
κᾶς ἐπ’ οἴδαμα λίμνας.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

"Εοικεν οὐ ψευδαγγελῆς εἰν’ ἀγγέλος.
"Αἰδών γὰρ ὅδε τις αἰτῶσ προσέρχεται.

ΠΑΤΡΑΔΟΙΑΣ.

Αἰβοῖ.

Οὐκ ἔστιν οὖδὲν τοῦ πέτεσθαι γλυκύτερον
'Ερῶ δ’ ἔγνως τῶν ἐν ὀρνίσιν νόμων.
'Ορνιθομανῶ γὰρ καὶ πέτομαι, καὶ βοῦλομαι
Οἰκεῖν μεθ’ ὕμων, κατιθυμῶ τῶν νόμων.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ποίων νόμων; Πολλοὶ γὰρ ὀρνίθων νόμοι.

ΠΑΤΡΑΔΟΙΑΣ.

Πάντων μᾶλιστα δ’ ὅτι καλὸν νομίζεται
Τὸν πατέρα τοῖς ὀρνίσιν ἀγχειν καὶ δύκνειν.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Καὶ νὴ Δὴ ἀνδρεῖον γε πάνω νομίζομεν,
"Ὅς ἂν πεπλήγη τὸν πατέρα νεοττὸς ἄν.

ΠΑΤΡΑΛΟΙΑΣ.
Διὰ ταύτα μέντοι δεῦρ’ ἀνοικίσθεις ἐγὼ
"Ἀγχεῖν ἐπιθυμῶ τὸν πατέρα καὶ πάντ’ ἔχειν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Άλλ’ ἔστιν ἥμιν τοίσιν ὅρνισιν νόμος
Παλαιὸς ἐν ταῖς τῶν πελαργῶν κύρβεσιν.
'Επὶν ὁ πατὴρ ὁ πελαργὸς ἑκπετησίμως
Πάντας ποιήσῃ τοὺς πελαργιδῆς τρέφων,
Δεὶ τοὺς νεοττοὺς τὸν πατέρα πάλιν τρέφειν.

ΠΑΤΡΑΛΟΙΑΣ.
'Απελαυσά τάρ’ ἄν νὴ Δὴ ἐλθὼν ἐνθαδῆ,
Εἶπερ γε μοι καὶ τὸν πατέρα βοσκητέον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐδὲν γ’. 'Επειδῆπερ γὰρ ἤλθες, ὃ μέλε,
Εὖνοις, πτερόσω σ’ ὅσπερ ὅρνιν ὀρφανὸν.
Σοὶ δ’, ὁ νεανίσκ’, οὐ κακῶς ὑποθήσομαι,
'Άλλ’ οἴαπερ αὐτὸς ἔμαθον ὅτε παῖς ἦ. Ἔν γὰρ
Τὸν μὲν πατέρα μὴ τύπτε· ταυτηνῦδε λαβὼν
Τὴν πτέρυγα, καὶ τοιτὶ τὸ πλήκτρον θάτερα,
Νομίζασαι ἀλεκτρονὸς ἔχειν τοῦδ’ λόφον,
Φρούρει, στρατεύον, μισθοφορῶν σαντὶν τρέφε,
Τὸν πατέρ’ ἐα ζῆν· ἄλλ’ ἐπειδὴ μάχιμος εἰ,
Εἰς ταῦτὶ Ἐράκης ἀποπέτου, κάκει μάχον.
ΠΑΤΡΑΛΟΙΑΣ.
Νὴ τὸν Διόνυσον, εὗ γέ μοι δοκεῖς λέγειν,
Καὶ πείσομαι σοι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Νοῦν ἄρ᾽ ἔξεις νὴ Δία.

ΚΙΝΗΣΙΑΣ.
'Αναπέτομαι δὴ πρὸς 'Ολυμπον πτερύγεσσι κούφαις
Πέτομαι δ᾽ ὅδὸν ἄλλοτ' ἐπὶ ἄλλαν μελέων 1360

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τοῦτό ἐν πράγμα φορτίον δεῖται πτερών.

ΚΙΝΗΣΙΑΣ.
'Αφόβῳ φρενὶ σώματί τε νεάν ἐφέπων

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Ασπαζόμεσθα φιλύρινον Κινησίαν.
Τί δεύρο πόδα σὺ κυλλὸν ἀνὰ κύκλου κυκλεῖς ; 1365

ΚΙΝΗΣΙΑΣ.
"Ορνις γενέσθαι βούλομαι
Διηγῆθογγος ἂγδών.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Παῦσαι μελῳδῶν, ἀλλ᾽ ὅ τι λέγεις εἰπέ μοι.

ΚΙΝΗΣΙΑΣ.
Τῷ σοῦ πτερωθεῖς βούλωμαι μετάρρυσιος
Ἀναπτόμενος ἐκ τῶν νεφελῶν καυὶς λαβεῖν
'Αεροδονήτους καὶ νιφοβόλους ἀναβολᾶς. 1370

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Εκ τῶν νεφελῶν γὰρ ἄν τις ἀναβολᾶς λάβοι ;

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ΚΙΝΗΣΙΑΣ.
Κρέμαται μὲν οὖν ἐνεῖθεν ἡμῶν ἡ τέχνη.
Τῶν διθυράμβων γὰρ τὰ λαμπρὰ γίγνεται
'Αέρια τινα καὶ σκότια καὶ κυνανυγέα
Καὶ πτεροδόντητα· σὺ δὲ κλύων εἰσεi τάχα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐ δήτ' ἔγωγε.

ΚΙΝΗΣΙΑΣ.
Νὴ τῶν Ἡρακλεά σύ γε.
"Ἀπαντά γὰρ διέιμι σοι τὸν ἀέρα
Εἰδωλα πετεινὸν
Αἰθεροδρόμων
Οἶνων ταναδείρων·

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ὁστ.

ΚΙΝΗΣΙΑΣ.
Τὸν ἀλάδρομον ἀλάμενος
'Αμ' ἀνέμων πνοαίσι βαίην,

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Νὴ τῶν Δί' ἦ' γόω σου καταπαύσω τὰς πνοάς.

ΚΙΝΗΣΙΑΣ.
Τοτὲ μὲν νοτίαν στείχων πρὸς οὖν,
Τοτὲ δ' αὖ βορέα σῶμα πελάξων
'Αλίμενον αἰθέρος αὖλακα τέμμων.
Χαρίεντά γ', ὡ πρεσβύτ', ἐσοφίσω καὶ σοφά.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐ γὰρ σὺ χαίρεις πτεροδόντητος γενόμενος ;
ΚΙΝΗΣΙΑΣ.

Γαντὶ πεποίηκας τὸν κυκλωδιδάσκαλον,
"Οσ ταἰσὶ φυλαῖς περιμάχητος εἰμὶ ἄει ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Βούλει διδάσκειν καὶ παρ’ ἤμιν οὐν μένων
Δεωτροφίδη χορὸν πετομένων ὄρνεων
Κέκρωπίδα φυλήν ;

ΚΙΝΗΣΙΑΣ.

Καταγελᾶς μου, δῆλος εἰ.

'Ἀλλ' οὐν ἔγωγ' οὐ παύσομαι, τοῦτ' ὅθ' ὅτι,
Πρὶν ἐν πτερωθεῖς διαδράμω τὸν ἀέρα.

ΣΥΚΟΦΑΝΤΗΣ.

"Ορνιθέσ των οὐδ' οὐδὲν ἔχοντες πτεροποίκιλοι·
Τανυσίπτερε ποικίλα χελιδοί·

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τουτὶ τὸ κακὸν οὐ φαιλὸν ἐξεγρήγορεν.
"Οδ' αὐ μνυρίζων δεῦρο τις προσέρχεται.

ΣΥΚΟΦΑΝΤΗΣ.

Τανυσίπτερε ποικίλα μάλ' αὖθις.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Εσ θοιμάτιον τὸ σκόλιον ἀδεων μοι δοκεῖ,
Δείσαι δ' ἐοικεν οὐκ ὀλίγων χελιδόνων.

ΣΥΚΟΦΑΝΤΗΣ.

Τὸς ὁ πτερὸν δεῦρ' ἐστὶ τοὺς ἀφικνουμένους ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Οδὶ πάρεστιν' ἀλλ' ὅτου δεὶ χρὴ λέγεν.

ΣΥΚΟΦΑΝΤΗΣ.

Πτερῶν πτερῶν δει· μὴ πύθη τὸ δεύτερον.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Μῶν εὐθὺ Πελλήνης πέτεσθαι διανοεῖ;
ΣΥΚΟΦΑΝΤΗΣ.
Μὰ Δἰ', ἀλλὰ κλητήρ εἰμὶ νησιωτικὸς
Καὶ συκοφάντης,

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Ὡ μακάριε τῆς τέχνης.
ΣΥΚΟΦΑΝΤΗΣ.
Καὶ πραγματοδίφης. Εἴπα δέομαι πτερὰ λαβῶν
Κύκλω περισοβεῖν τὰς πόλεις καλούμενοι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Ὑπὸ πτερύγων τί προσκαλεῖ σοφότερον;
ΣΥΚΟΦΑΝΤΗΣ.
Μὰ Δἰ', ἀλλ' ἐν' οἱ λησταὶ ἔχει μὴ λυπῶσόι με,
Μετὰ τῶν γεράνων τε ἐκεῖθεν ἀναχωρῶ πάλιν,
'Ανθ' ἐρματος πολλὰς καταπεπλωκὸς δίκας.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τούτη γὰρ ἐργαῖε σὺ τούργον; Εἴπε' μοι,
Νεανίας ὁνα συκοφαντεῖς τῶν ξένων;
ΣΥΚΟΦΑΝΤΗΣ.
Τῇ γὰρ πάθῳ; Σκάπτειν γὰρ οὐκ ἐπίσταμαι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Αλλ' ἐστιν ἔτερα νὴ Δἰ' ἔργα σωφρόνα,
'Αφ' ὅποι διαζήτηκεν ἄνδρα χρῆν τουσοτονὶ ἐπὶ
'Εκ τοῦ δικαίου μᾶλλον ἢ δικορράφειν.
ΣΥΚΟΦΑΝΤΗΣ.
'Ὡ διαμόνω, μὴ νουθέτει μ', ἀλλὰ πτέρου.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Νῦν τοι λέγων πτερῶ σε.

ΣΥΚΟΦΑΝΤΗΣ.
Καὶ πῶς ἂν λόγοις
'
Αυδρα πτερώσειας σύ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Πάντες τοῖς λόγοις
'
Ἀναπτεροῦνται.

ΣΥΚΟΦΑΝΤΗΣ.
Πάντες;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐκ ἀκήκοας,

Ὅταν λέγωσιν οἱ πατέρες ἐκώστοτε
Τοῖς μειρακίοις ἐν τοῖς κουρείοις ταῦτ᾽.
Δεινῶς γε μοι τὸ μειράκινον Διυτρέφης
Λέγων ἀνεπτέρωκεν ὡσθ' ἵππηλατεῖν.
'Ο δὲ τις τὸν αὐτὸν φησιν ἐπὶ τραγῳδίᾳ
Ἀνεπτερωσθαί καὶ πεποτήσθαι τὰς φρένας.

ΣΥΚΟΦΑΝΤΗΣ.
Δόγοισὶ τὰρα καὶ πτεροῦνται;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Φημ' ἑγὼ.

Ὑπὸ γὰρ λόγων ὁ νοῦς τε μετεωρίζεται
'Επαίρεται τ' ἀνθρώπος. Οὕτω καὶ σ' ἑγὼ
'Αναπτερώσας βουλομαῖ χρηστοῖς λόγοις
Τρέψαι πρὸς ἑργον νόμιμον.

ΣΥΚΟΦΑΝΤΗΣ.
'ΑΛΛ' οὐ βουλομαί.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τί δαί ποιήσεις;

ΣΥΚΟΦΑΝΤΗΣ.
Τὸ γένος οὐ καταίσχυνῶ.
Παππιφός ὁ βίος συκοφαντείν ἐστὶ μοι.
Ἀλλὰ πτέρων με ταχέσι καὶ κούφοις πτεροῖς
Ἱέρακος, ἢ κερχυνδός, ως ἂν τοὺς ξένους
Καλεσάμενος, καὶ ἐγκεκληκὼς ἐνθαδὲ,
Καὶ αὖ πέτωμαι πάλιν ἐκεῖς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Μανθάνω.

Όδι λέγεις· ὅπως ἂν ὀφλήκη δίκην
Ἐνθαῦτε πρὶν ἥκειν ὁ ξένος.

ΣΥΚΟΦΑΝΤΗΣ.
Πάνω μανθάνεις.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Καὶ πειθ' ὁ μὲν πλεῖ δεύρο, σὺ δ' ἐκεῖσ' αὖ πέτει
Ἀρπασόμενος τὰ χρύματ' αὐτοῦ.

ΣΥΚΟΦΑΝΤΗΣ.
Πάντ' ἔχεις.

Βέμβικος οὐδὲν διαφέρειν δεῖ.

Μανθάνω.

Βέμβικα· καὶ μὴν ἐστὶ μοι νὴ τὸν Δία
Κάλλιστα Κορκυρᾶ τοιαυτῇ πτερά.

ΣΥΚΟΦΑΝΤΗΣ.
Οὔμοι τάλας· μάστιγ' ἔχεις.
ΠΕΙΣΘΕΤΑΙΡΟΣ.

Πτερώ μὲν οὖν,

Οἴσι σε ποιήσω τήμερον βεμβικιάν.

ΣΥΚΟΦΑΝΤΗΣ.

Οἵμοι τάλας.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐ πτερυγιεῖς ἐντευθεῖν;
Οὐκ ἀπολιβάξεις, ὃ κάκιστ' ἀπολούμενος;
Πικρᾶν τάχ' ὁψει στρεψοδικοπανουργίαν,
'Απίωμεν ἡμεῖς ἔυλλαβόντες τὰ πτερά.

ΧΟΡΟΣ.

Στροφή.

Πολλὰ δὴ καὶ καυνᾶ καὶ θαυ-

μάστ' ἐπεττόμεσθα, καὶ

Δεινὰ πράγματ' εἶδομεν.

"Εστι γὰρ δένδρον πεφυκὸς

'Εκτοπόν τι, καρδίας ἀ-

πωτέρῳ, Κλεόνυμος,

Χρήσιμον μὲν οὐδέν, ἄλ-

λως δὲ δειλὸν καὶ μέγα.

Τότῳ τοῦ μὲν ἱρος ἀεὶ

Βλαστάνει καὶ συκοφαντεῖ,

Τοῦ δὲ χειμῶνος πάλιν τὰς

'Ασπίδας φυλλορροεῖ.

"Αντιστροφή.

"Εστι δ' αὖ χώρα πρὸς αὐτῷ

Τῷ σκότῳ πόρρῳ τις ἐν
Τῇ λύχνιον ἐρημίᾳ,
"Ενθα τοῖς ἤρωσιν ἀνθρω-
ποι εὐναριστῶσι καὶ εὐν-
eισι, πλὴν τῆς ἑσπέρας.
Γηνικαύτα δ' οὐκέτ' ἤν
'Ασφαλές ξυνυγχύνειν.
Εἴ γὰρ ἐντύχοι τις ἢρφ
Τῶν βροτῶν νῦκτωρ Ὀρέστη,
Γυμνὸς ἦν πληγεῖς ὑπ' αὐτοῦ
Πάντα τάπιδέξια.

ΠΡΟΜΗΘΕΥΣ.
Οὐμοι τάλας, ὁ Ζεὺς ὅπως μὴ μ' ὀψεται.
Ποῦ Πεισθέταιρός ἔστιν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Εα, τοιτί τι ἠν

Τίς οὐγκαλυμμός;

ΠΡΟΜΗΘΕΥΣ.
Τῶν θεῶν ὄρας τινα
Εμοῦ κατόπιν ἑνταῦθα;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Μᾶ Δι' ἐγὼ μὲν οὖ

Τίς δ' εἴ σὺ;

ΠΡΟΜΗΘΕΥΣ.
Πηνίκ' ἐστιν ἁρα τῆς ἤμερας:

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Οπηνίκα; Σμικρόν τι μετὰ μεσημβρίαν.
'Αλλὰ σὺ τίς εἴ;
ΠΡΟΜΗΘΕΥΣ.

Βουλυτός, ἡ περαιτέρω;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ὀϊμ' ὡς βδελύττομαι σε.

ΠΡΟΜΗΘΕΥΣ.

Τί γὰρ ὁ Ζεὺς ποιεῖ;

Ἀπαθριάζει τὰς νεφέλας, ἡ ἕφυσει;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ὀἱμοὶς μεγὰλ'.

ΠΡΟΜΗΘΕΥΣ.

Οὔτω μὲν ἑκκεκαλυφομαι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ὡ ϕίλε Προμηθεῦ.

ΠΡΟΜΗΘΕΥΣ.

Παῖδε παῖδε, μὴ βόα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τί γὰρ ἐστι;

ΠΡΟΜΗΘΕΥΣ.

Σίγα, μὴ κάλει μου τοῦνομα.

Ἀπὸ γὰρ ὅλει μ', εἰ μ' ἐνθάδ' ὁ Ζεὺς ὄφεται,

Ἀλλ' ἵνα φράσω σοι πάντα τάνω πράγματα,

Τοῦτο λαβὼν μου τὸ σκιάδευον ὑπέρεχε

"Ἀνοσθεν, ὡς ἄν μὴ μ' ὀρώσων οἱ θεοὶ."

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ιοῦ ἰοῦ.

Ἐν γ' ἐπενόησας αὐτὸ καὶ προμηθικός.

'Ὑπόδυθι ταχὺ δ', κατὰ παρρῆσας λέγε.
ΠΡΟΜΗΘΕΥΣ.
'Ακούε δή νῦν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Ως ἀκούοντος λέγει.

ΠΡΟΜΗΘΕΥΣ.
'Απόλωλεν ο Ζεῦς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Πηνίκ' ἄττ' ἀπώλετο;

ΠΡΟΜΗΘΕΥΣ.
'Εξ ούπερ ὑμεῖς φιλώσατε τὸν ἄερα. 1500
Θύει γὰρ οὐδεὶς οὕδεν ἀνθρώπων ἐτὶ
Θεόσιν, οὕδε κυνία μυρίων ἀπο
'Ἀνήλθεν ως ἡμᾶς ἅπ' ἕκεινον τοῦ χρόνου,
'Αλλ' ὡσπερ το Θεομοφορίους νυστενόμεν
"Ανευθυνὼν· οἷς βαρβαροὶ θεοὶ
Πεινώντες ὡσπερ Ἰλλυριοὶ κεκρυγότες
'Ἐπιστρατεύσεων φάσ' ἀνοδεν τῷ Διί,
Εἰ υἱ' παρέξει τάμπορί ἀνέφημένα,
"Ἰν' εἰσάγοιτο σπλάγχνα κατατετμημένα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Εἰσὶν γὰρ ἐτέροι βαρβάροι θεοὶ τινες 1510
"Ἀνωθεν ὑμῶν;

ΠΡΟΜΗΘΕΥΣ.
Οὐ γὰρ εἰσὶ βαρβαροὶ,
"Ὅθεν ὁ πατριός ἐστὶν Ἕξηκεστίδην;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ονομα δὲ τούτοις τοῖς θεοῖς τοῖς βαρβάροις
Τί ἐστίν;
ΠΡΟΜΗΘΕΥΣ.
"Ο τι ἐστὶν; Τριβαλλοί.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Μανθάνω.

Ἐντεῦθεν ἄρα τοῦπτιτριβείης ἐγένετο.

ΠΡΟΜΗΘΕΥΣ.
Μάλιστα πάντων. Ἔν δὲ σοι λέγω σαφές.

Ἡξούσι πρόσβεις δεύρο περὶ διαλλαγῶν
Παρὰ τοῦ Δίως καὶ τῶν Τριβαλλῶν τῶν ἄνω.
Τμεῖς δὲ µὴ σπένδεσθ’, ἐὼν µὴ παραδίδῳ
Τὸ σκῆπτρον ο Ζεὺς τοίσιν ὅρνισιν πάλιν,
Καὶ τὴν Βασίλειαν σοι γυναίκ’ ἔχειν διδῷ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τὸς ἐστὶν ἡ Βασίλεια;

ΠΡΟΜΗΘΕΥΣ.
Καλλίστῃ κόρη,

Ἅπερ ταμιεύει τὸν κεραυνὸν τοῦ Δίως
Καὶ τὰλλ’ ἀπαξύπαντα, τὴν εὐβουλίαν,
Τὴν εὐνομίαν, τὴν σωφροσύνην, τὰ νεώρια,
Τὴν λοιδορίαν, τὸν κωλακρέτην, τὰ τριώβολα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ἀπαντά τάρ’ αὐτῷ ταμιεύει.

ΠΡΟΜΗΘΕΥΣ.
Φηµ’ ἐγώ.

Ἡν γ’ ἢν σὺ παρ’ ἐκείνου παραλάβης, πάντ’ ἔχεις.
Τούτων ἐνεκα δεύρ’ ἤλθον, ἵνα φράσαιµί σοι.
‘Αεὶ ποτ’ ἀνθρώποις γὰρ εὖνοις εἶµ’ ἐγώ.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Μόνον θεῶν γὰρ διὰ σ’ ἀπανθρακίζομεν.

ΠΡΟΜΗΘΕΥΣ.
Μισῶ δ’ ἀπαντας τοὺς θεοὺς, ὡς οἶσθα σὺ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Νὴ τὸν Δι’ ἀεὶ δὴτα θεομισῆς ἐφυς.

ΠΡΟΜΗΘΕΥΣ.
Τίμων καθαρός. Ἀλλ’ ὡς ἄν ἀποτρέχω πάλιν,
Φέρε τὸ σκιώδειον, ἕνα με κἂν ὁ Ζεὺς ἂδη
"Ἀνωθεν, ἀκολουθεῖν δοκῶ κανηφόρῳ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Καὶ τὸν δίφρον γε διφροφόρει τοῦδε λαβῶν.

ΧΟΡΟΣ.
Στροφή.
Πρὸς δὲ τοὺς Σκιώποσιν λυ-μυνὴ τις ἔστ’, ἀλοντος οὐ
Psiχαγωγεῖ Σωκράτης·
"Ενθα καὶ Πείσανδρος ἤλθε
Δεόμενος ψυχὴν ἰδεῖν, ἥ
Ζώντ’ ἐκεῖνον προύλιπτε,
Σφάγι’ ἐχὼν κάμηλον ἀ-
μνὸν τιν’, ὃς λαμμοῦς τεμῶν,
"Ωσπερ οὐδυσσείς ἀπῆλθε,
Κ᾿ ἄνηλθ’ αὐτῶ κάτωθεν
Πρὸς τὸ λαίμα τῆς καμῆλου
Χαιρεφῶν ἡ νυκτερίς.
ΟΡΝΙΘΕΣ

ΠΟΣΕΙΔΩΝ.

Τὸ μὲν πόλισμα τῆς Νεφελοκοκκυγίας
Όραν τοις πάρεστιν, οἱ πρεσβεύομεν.
Οὔτος, τί δρᾶς; Ἔπι ἄριστέρ' οὔτως ἀμπέχει.
Οὐ μεταβαλεῖς θολμάτιον ὡδ' ἐπὶ δεξιάν;
Τί, ὦ κακόδαιμον; Δαισποδίας εἰ τὴν φύσιν.
Ὤ δημοκρατία, ποὶ προβιβὰς ἡμᾶς ποτε,
Εἰ τουτοῦ γ' ἑξειροτύνησαν οἱ θεοὶ;

ΤΡΙΒΑΛΛΩΣ.

"Εξεις ἀτρέμας;

ΠΟΣΕΙΔΩΝ.

Οἷμωξε· πολὺ γὰρ δὴ σ' ἐγὼ
Εόρακα πάντων βαρβαρωτατον θεῶν.
"Αγε δὴ τί δρῶμεν, Ἡράκλεις;

ἭΡΑΚΛΗΣ.

"Ακήκοας

'Εμοῦ γ' ὅτι τὸν ἀνθρωπὸν ἄγχειν βούλομαι,
"Οστὶς ποτ' ἔσθ' ὁ τοὺς θεοὺς ἀποτειχίζας.

ΠΟΣΕΙΔΩΝ.

'Ἀλλ', ὀγιάθ', ἕρμεσθα περὶ διαλλαγῶν
Πρέσβεις.

ΗΡΑΚΛΗΣ.

Διπλασίως μᾶλλον ἄγχειν μοι δοκεῖ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τὴν τυρόκυνησίν μοι δότω· φέρε σίλφον·
Τυρὸν φερέτω τις· πυρπόλει τοὺς ἀνθρακας.

*
ΗΡΑΚΛΗΣ.
Τον ἄνδρα χαίρειν οἱ θεοὶ κελεύομεν
Τρεῖς οὗτες ἡμεῖς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Αλλ' ἐπικνῶ τὸ σίλφιον.

ΗΡΑΚΛΗΣ.
Τὰ δὲ κρέα του ταῦτ' ἐστίν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ορνιθές τινες
Ἐπανιστάμενοι τοῖς δημοτικοῖσιν ὄρνεοις
'Εδοξαν ἀδικεῖν.

ΗΡΑΚΛΗΣ.
Εῖτα δὴ τα σίλφιον
Ἐπικνᾶς πρότερον αὐτοῖσιν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ω χαίρ', Ἡράκλεις.
Τὶ ἐστὶ;

ΗΡΑΚΛΗΣ.
Πρεσβεύοντες ἡμεῖς ἥκομεν
Παρὰ τῶν θεῶν περὶ πολέμου καταλλαγῇς.

ΟΙΚΕΤΗΣ.
"Ελαιον οὐκ ἐνεστίν ἐν τῇ ληκύθῳ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Καὶ μὴν τὰ γὰρ ὄρνιθεα λυπάρ' εἶναι πρέπει.

ΗΡΑΚΛΗΣ.
'Ημεῖς τε γὰρ πολεμοῦντες οὐ κερδαίνομεν,
Τρεῖς τ' ἀν ἡμῖν τοῖς θεοῖς οὗτες φίλοι
"Ομβριον ὑδωρ ἀν εἴχετ' ἐν τοῖς τέλμασιν,
Αλκυνίδας τ' ἂν ἤγεθ' ἠμέρας ἄει.
Τούτων περὶ πάντων αὐτοκράτορες ἦκομεν. 1586

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Αλλ' οὔτε πρὸτερον πῶποθ' ἡμεῖς ἠρξαμεν
Πολέμοι πρὸς ύμᾶς, νῦν τ' ἑθέλομεν, εἰ δοκεῖ,
'Εὼν τὸ δίκαιον ἀλλὰ νῦν ἑθέλητε δράν,
Σπονδάς ποιεῖσθαι. Τὰ δὲ δίκαι' ἐστίν ταδί.
Τὸ σκῆπτρον ἡμῖν τοῖσιν ὀρνισὶν πάλιν
Τὸν Δί' ἀποδούναι· καὶ διαλλαττῶμεθα,
'Επὶ τοῖσιν τοὺς πρέσβεις ἑπ' ἀριστον καλῶ.

ΗΡΑΚΛΗΣ.
'Εμοὶ μὲν ἀπόχρη ταῦτα, καὶ ψηφίζομαι.

ΠΟΣΕΙΔΩΝ.
Τι, ὡ κακόδαιμον; Ἡλίθιος καὶ γάστρις εἰ.
'Αποστερεῖς τὸν πατέρα τῆς τυραννίδος;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Αληθείς; Οὐ γὰρ μεῖζον ύμεῖς οἱ θεοὶ
'Iσχύσετ', ἢν ὀρνίθες ἀρξωσιν κάτω;
Νῦν μὲν γ' ὑπὸ ταῖς νεφέλαισιν ἐγκεκρυμμένου
Κύλλαντες ἐπιορκοῦσιν ύμᾶς οἱ βροτοί.
'Εὼν δὲ τοὺς ὀρνις ἔχητε συμμάχους,
"Ὅταν ὁμόνη τίς τὸν κόρακα καὶ τὸν Δία,
'Ο κόραξ παρελθὼν τοῦπιορκοῦντος λάθρα
Προσπτάμενος ἐκκόψει τὸν ὀφθαλμὸν θενών.

ΠΟΣΕΙΔΩΝ.
Νη τὸν Ποσειδῶ, ταῦτα γέ τοι καλῶς λέγεις.
ΗΡΑΚΛΗΣ.

Κάμοι δοκεῖ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τι δαί σὺ φῆς;

ΤΡΙΒΑΛΛΟΣ.

Νάβαισατρεῦ.

1600

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ορᾶς; Ἐπανεὶ χοῦτος. Ὁ ἑτεροῦν νῦν ἔτι Ἀκούσαθ' ὅσον ὑμᾶς ἀγαθῶν ποιήσομεν.
Εἰν τις ἀνθρώπων ίερεῖόν τῷ θεῷ Ἑυξύμενος, ἐτὰ διασοφιζήται λέγων
"Μενετοὶ θεοί," καὶ μάποδιδῳ μισητίαν,
'Αναπράξομεν καὶ ταῦτα.

ΠΟΣΕΙΔΩΝ.

Φέρ' ὅδω, τῷ τρόπῳ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

"Οταν διαριθμῶν ἀργυρίδιον τύχῃ
"Ανθρωπος οὗτος, ἥ κάθηται λούμενος,
Καταπτάμενοι ἱκτίνος, ἀρπάσας λάθρα,
Προβάτων δυνῶν τιμήν ἀνοίσει τῷ θεῷ.

1610

ΗΡΑΚΛΗΣ.

Τὸ σκῆπτρον ἀποδοοῦναί πάλιν ψηφίζομαι
Τούτοις ἐγὼ.

ΠΟΣΕΙΔΩΝ.

Καὶ τὸν Τριβαλλὸν νῦν ἔρου.

ΗΡΑΚΛΗΣ.

"Ο Τριβαλλὸς, ὁμόζεων δοκεῖ σοι;
Βακταρικρώσσα.

ΗΡΑΚΛΗΣ.

Φησὶν εὐ λέγειν πάνυ.

ΠΟΣΕΙΔΩΝ.

Εἰ τοι δοκεῖ σφῶν ταῦτα, κάμοι συνδοκεῖι.

ΗΡΑΚΛΗΣ.

Οὕτως, δοκεῖ δραίν ταῦτα τοῦ σκήπτρου πέρι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Καὶ νὴ Διὰ ἔτερον γὰρ ἐστὶν οὐ μνήμηθην ἔγω.

Τὴν μὲν γὰρ Ἡραν παραδίδωμι τῷ Διᾷ,

Τὴν ἂν Βασίλειαν τὴν κόρην γυναικὶ ἐμοὶ ἔκδοτεον ἐστίν.

ΠΟΣΕΙΔΩΝ.

Οὐ διαλλαγῶν ἑρᾶς.

'Απίωμεν οἴκαδ' αὕθις.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ολίγον μοι μέλει.

Μάγειρε, τὸ κατάχυσμα χρὴ ποιεῖν γλυκὺ.

ΗΡΑΚΛΗΣ.

'Ω δαιμόνι ἄνθρωπῳ Πόσειδον, ποῖ φέρει;

'Ημεῖς περὶ γυναικὸς μᾶς πολεμήσομεν;

ΠΟΣΕΙΔΩΝ.

Τί δαὶ ποιῶμεν;

ΗΡΑΚΛΗΣ.

"Ὁ τι; Διαλλαττῶμεθα."
ΠΟΣΕΙΔΩΝ.
Τι, ὥστε; Οὐκ οἶσθ' ἐξαπατώμενος πάλαι;
Βλάπτεις δὲ τοι σὺ σαυτόν. Ὡν γὰρ ἀποθάνη
Ο Ζεὺς, παραδούς τούτους τὴν τυραννίδα,
Πένης ἐσεὶ σὺ. Σοῦ γὰρ ἀπαντᾷ γίγνεται
Τὰ χρήμαθ', ὅσ' ἂν ὁ Ζεὺς ἀποθνήσκων καταλίπῃ. 1630

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οἶμοι τάλας, οἴον σε περισσοφίζεται.
Δεῦρ' ὡς ἐμ' ἀποχώρησον, ἵνα τί σοι φράσω.
Διαβάλλεται σ' ὁ θεῖος, ὃς πονηρεῖ σὺ.
Τῶν γὰρ πατρών οὐδ' ἀκαρή μέτεστί σοι
Κατὰ τοὺς νόμους· νόθος γὰρ εἶ κοῦ γυνήσιος. 1635

ΗΡΑΚΛΗΣ.
'Εγὼ νόθος; Τί λέγεις;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Σὺ μέντοι νὴ Δία,
'Ον γε ξένης γυναικός. Ὡν πῶς ἂν ποτε
'Επίκληρον εἶναι τὴν 'Ἀθηναίαν δοκεῖς,
Οὕσαν θυγατέρ', ὅτινων ἀδελφῶν γυνήσιων;

ΗΡΑΚΛΗΣ.
Τί δ', ἢν ὁ πατὴρ ἐμοὶ διδὼ τὰ χρήματα 1640
Νόθῳ ἕξαποθνήσκοιν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Ο νόμος αὐτὸν οὐκ ἔδει.
Οὕτως ὁ Ποσειδῶν πρῶτος, ὅς ἐπαίρει σε νῦν,
'Αρβέχεται σου τῶν πατρών χρημάτων
Φύσικων ἀδελφῶν αὐτὸς εἶναι γυνήσιος.
'Ερω δε δη και των Σόλωνος σοι νόμον·

"Νόθω δε μη ειναι ἀγχιστεῖαν, παιδῶν ὄντων γυνην. 'Ειν δε παιδες μη ὄσι γυνήνοι, τοις ἐγγυτάτω γένους μετείναι τῶν χρημάτων."

ΗΡΑΚΛΗΣ.

'Εμοι δ' ἀρ' οὔδεν τῶν πατρίων χρημάτων Μέτεστιν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐ μὲντοι μὰ Δία. Δέξοι δε μοι, "Ηδη σ' ὁ πατὴρ εἰςήγαγ' ἐσ τοὺς φράτορας;

ΗΡΑΚΛΗΣ.

Οὐ δὴ τ' ἐμὲ γε. Καὶ δὴ τ' ἔθαυμαζον πάλαι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τὴ δὴ τ' ἄνω κέχηνας αἰκίαν βλέπων;

'Ἀλλ' ἂν μεθ' ἡμῶν ἡς, καταστήσω σ' ἐγὼ Τύοαννον, ὀρνίθων παρέξω σοι γάλα.

ΗΡΑΚΛΗΣ.

Δίκαι ἐμοιγε καὶ πάλιν δοκεῖς λέγειν

Περὶ τῆς κόρης· κάγωγε παραδίδωμι σοι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τὴ δαὶ σὺ φής;

ΠΟΣΕΙΔΩΝ.

Τάναντια ψηφίζομαι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Εν τῷ Τριβαλλῳ πᾶν τὸ πράγμα. Τὴ σὺ λέγεις;

ΤΡΙΒΑΛΛΟΣ.

Καλαν κόρανα καὶ μεγάλα βασίλιναν

"Ορνίτῳ παραδίδωμι."
ΗΡΑΚΛΗΣ.
Παραδούναι λέγει.

ΠΟΣΕΙΔΩΝ.
Μὰ τὸν Διὸς οὖχ οὐτῶς γε παραδούναι λέγει,
Εἰ μὴ βαδίζειν ὡσπερ αἰ χελιδόνες.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐκοῦν παραδούναι ταῖς χελιδόσιν λέγει.

ΠΟΣΕΙΔΩΝ.
Σφὼ νῦν διαλλαττῆσθε καὶ ξυμβαίνετε·
'Εγὼ δ', ἐπειδὴ σφὼν δοκεῖ, συγήσομαι.

ΗΡΑΚΛΗΣ.
'Ἡμῖν ἃ λέγεις σὺ πάντα συγχωρεῖν δοκεῖ.
'Ἀλλ' ἵθι μεθ' ἡμῶν αὐτῶς ἐς τὸν οὐρανὸν,
"Ἰνα τὴν Βασίλειαν καὶ τὰ πάντα ἐκεῖ λάβῃς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Εσ καιρὸν ἄρα κατεκόπησαν οὕτως
'Ες τοὺς γάμους.

ΗΡΑΚΛΗΣ.
Βούλεσθε δὴτ' ἐγὼ τέως
'Οπτῶ τὰ κρέα ταυτὶ μένων; 'Τμεῖς δ' ἵτε.

ΠΟΣΕΙΔΩΝ.
'Οπτᾶς τὰ κρέα; Πολλὴν γε τενθείαιν λέγεις.
Οὐκ εἰ μεθ' ἡμῶν ἔκακος.

ΗΡΑΚΛΗΣ.
Εὖ γε μεν τὰν διετέθην.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Αλλὰ γαμικῆν χλανίδα δότω τις δευρό μοι.
ΧΟΡΟΣ.

'Αντιστροφή.

Εστι δ' ἐν Φαναίσι πρὸς τῇ
Κλεψύδρα πανούργο έγ-
γλωττογαστόρων γένος,
Οὐ θερίζονσι τε καὶ σπεί-
ρουσι καὶ τρυγώσι ταῖς γλώτ-
ταισι συκάζουσι τε.
Βάρβαροι δ' εἰσών γένος,
Γοργίαι τε καὶ Φιλίπποι.
Κατὸ τὸν εγγλωττογαστό-
ρον ἐκείνων τῶν Φιλίππων
Πανταχοῦ τῆς Ἀττικῆς ἡ
Γλώττα χωρίς τέμνεται.

ΑΓΓΕΛΟΣ.

'Ω πάντ' ἀγαθὰ πράττοντες, ὦ μείζον λόγου,
'Ω τρισμικάριον πτηνὸν ὀρνύθων γένος,
Δέχεσθε τὸν τύραννον ὀλβίων δόμοις.
Προσέρχεται γὰρ οἶδος οὐτε παμφαῖς
'Αστήρ ἰδεῖν ἐλαμψε χρυσαυγεῖ δόμῳ,
Οὔθ' ἧλιον τηλαυγῆς ἀκτίνων σέλας
Τοιοῦτον ἔξελαμψεν, ὦ ὑγροὶ ἔρχεται,
"Εχον γυναικὸς κάλλος οὗ φατὸν λέγειν,
Πάλλων κεραυνὸν, πτεροφόρον Δίως βέλος.
'Οσμὴ δ' ἀνωνύματος ἐς βάθος κύκλου
Χωρεῖ, καλὸν θέαμα· θυμιαμάτων δ'
Αὕραι διαψαίρουσι πλεκτάνην καπνοῦ.
Οδι δὲ καύτως ἐστιν. Ἄλλα χρή θεάς
Μούσης ἀνοίγειν ἱερὸν εὐφήμον στόμα.

ΧΟΡΟΣ.

"Ἀναγε, δίεχε, πάραγε, πάρεχε,
Περιπέτεσθε"
Μάκαρα μάκαρι σὺν τύχα.
"Ὡς φεῦ φεῖ τής ὄρας, τοῦ κάλλους."
"Ὡς μακαριστὸν σὺ γάμων τὴδε πόλει γῆμας.
Μεγάλαι μεγάλαι κατέχουσι τύχαι"
Γένος ὄρνιθων
Διὰ τόνδε τὸν ἄνδρ’. Ἄλλ’ ὑμεναῖος
Καὶ νυμφιδίοις δέχεσθ’ ὁδαῖς
Αὐτὸν καὶ τὴν Βασίλειαν.

"Ἡρα ποτ’ Ὀλυμπίᾳ
Τῶν ἡλιβάτων θρόνων
"Ἀρχοντα θεώς μέγαν
Μῷραι ξυνεκοίμησαν

Ἐν τοιῷδ’ ὑμεναῖο.
‘Τμὴν ὃ, ‘Τμέναι’ ὃ.
‘Ὁ δ’ ἀμφιθαλῆς Ἐρως
Χρυσόπτερος ἴνιας
Εὔθυνε παλιντόνους,
Ζηνὸς πάροχος γάμων
Τῆς τ’ εὐδαιμονος Ἡρας.
‘Τμὴν ὃ, ‘Τμέναι’ ὃ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἐχάρην ὑμνοὺς, ἐχάρην ὁδαῖς.
"Αγαμαι δε λόγων. "Αγε νῦν αὐτοῦ
Καὶ τὰς χθονίας κλήσατε βροντάς,
Τὰς τε πυρώδεις Διὸς ἀστεροπάς,
Δεινῶν τ’ ἄργυτα κεραυνόν.

ΧΟΡΟΣ

'Ο μέγα χρύσεων ἀστεροπής φάος,
'Ο Διὸς ἄμβροτον ἐγχος πυρφόρον,
'Ο χθονιαί βαρναχέες
Ομβροφόροι θ’ ἀμα βρονταί,
Αἰς ὁδὲ νῦν χθόνα σεῖει.
Διὰ σὲ τὰ πάντα κρατήσας,
Καὶ πάρεδρον Βασιλείαν ἕχει Διός.
Τμῆν ω, 'Τμεναϊ' ὡ

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Επεσθε νῦν γάμοισιν, ὡ
Φύλα πάντα συννόμων
Πτεροφόρ', ἐπὶ πέδου Διὸς
Καὶ λέχος γαμήλιον.

'Ορεξον, ὡ μάκαιρα, σὴν
Χείρα, καὶ πτερῶν ἑμῶν
Δαβούσα συγχόρευσον· αὐ-ρον ὃ ἀκοφίῳ σ’ ἑγὼ.

ΧΟΡΟΣ.

Ἀλαλαλαί, ὦ Παιών,
Τῆνελλα καλλίνικος, ὡ
Δαμόνων ὑπέρτατε.
NOTES
NOTES.

In the opening scene, two old Athenians appear, named Euelpides and Peisthetairos. Wearied with the annoyances to which they have been subjected in their native city, they leave it to search for Epops, the king of the birds, who was connected with the Attic traditions, under the mythical name of Tereus. They have taken with them, as guides of their journey, a raven and a jackdaw, which have led them up and down over a rough and rocky country, until the fugitives are jaded out by the fatigues of the way, and begin to scold about the cheating poulterer who has sold them, for an obol and a three-obol piece, a pair of birds good for nothing but to bite. At length they reach the forest and the steep rocks, which shut them from all farther progress.

Line 1. ὁρθῶν. This agrees with ὅδον, to be constructed with ἵνα, or some similar verb. Dost thou bid me go straight up?—addressed to the jackdaw. For the ellipsis of the substantive, see Kühner, § 263.

2. Διαρραγεῖς. G. § 82. This is addressed, as a sort of humorous imprecation, to Euelpides. The word occurs frequently in the orators, especially Demosthenes, to express a violent passion or effort of the person to whom it is applied; as, for instance, οὐδ’ ἄν διαρραγής πεσόμενος, "not even if you split with lying." Translate here, May you split.—ἡδε,
i. e. ἱερόνη, but this raven.—πάλυν, back, in the opposite direction.

3. πλανύττομεν. A Scholiast speaks of this word as Attic for πλανώμεθα; and Suidas, cited by Bothe, considers it as a comic usage; perhaps it may be rendered, Why are we tramping?

4. ἄλλως = μάτην, to no purpose.

5, 6. τὸ . . . . περιελθεῖν. For the construction of the infinitive in sentences expressing exclamation, see G. § 104. For the force of the Aorist, see G. § 23, 1, N. 1. See also Clouds, 268, note.

10. ἄν ἐξεύροις. G. § 52, 2.

11. οὐδὲ ἄν . . . . 'Εξεκεστίδης, Not even Exekestides could perceive the country hence. G. § 42, 3, N. 2; § 53, N. 3. The name of this person occurs in two other places of the play, lines 766 and 1512. He was often introduced by the comic writers, and satirized as a person of barbarian origin, who had by fraudulent means got himself enrolled among the Athenian citizens. The meaning of the answer of Peisthetairos, then, is, “We are farther off than Exekestides: even he could not discern Athens from this spot.” “It would puzzle Exekestides himself to make out Athens from here.”

13. οὐκ τῶν ὀρνεῶν, he of the birds; i. e. the bird-seller or poulterer. The expression is like that applied to Hyperbolus in the Clouds (1065), οὐκ τῶν λύχνων, the dealer in lamps. There is also an allusion here, and in line 16, to the town of Orneae, in Argolis, which was destroyed by a combined force of Argives and Athenians, after a siege of one day, in 416 B. C. (two years before the exhibition of the Birds). See Thucyd., VI. 7, where the expression ἐκ τῶν Ὀρνεῶν occurs. The memory of this recent event made the allusion particularly applicable. The explanation given by the Scholiast—that the two Athenians are made to suffer
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*ek tων ὀρνέων*, because 'Oρυεὶ is in Laconia (?), and the Athenians had recently suffered a loss at Mantinea—is impossible, from the circumstance that the people of 'Oρυεὶ assisted the Athenians at the battle of Mantinea. See Thucyd., V. 67, and Arnold's note.

14. Ο' . . . μελαγχόλων, *The poulterer Philocrates, being mad.* Philocrates would seem to have been well known as a dealer in birds in the Athenian market. He is again introduced by the Chorus (v. 1070), where a reward of one talent is offered for any one who will kill him; for any one who will take him alive, four talents;—his various offences against the race of birds being enumerated.

15. ἐφανε . . . φράσεω. G. § 78, 1; § 27.

16. ὅς . . . ὀρνέων. This refers, of course, to the fable of the metamorphosis of Tereus into the Epops, or Hoopoo, for which see Ovid, Metam., VI. 423, seq. With regard to the Hoopoo, or Huppoo, Cary (Preface to Translation of the Birds) has the following note. "As this bird acts a principal part in the play, the reader may not be displeased to see the following description of it: 'At Penyrhiw, the farm to which this wild, uncultivated tract is a sheep-walk, was lately shot a Huppoo, a solitary bird, two being seldom seen together, and in this kingdom very uncommon; even in Egypt, where common, not very gregarious. Bewick's description of it is very correct. Upupa of Linnaeus, la Hupe of Buffon. This bird is of the order of Picae; its length twelve inches, breadth nineteen; bill above two inches long, black, slender, and somewhat curved; eyes hazel; tongue very short and triangular; head ornamented with a crest, consisting of a double row of feathers of pale orange color, tipped with black; highest about two inches long; neck pale reddish brown, breast and belly white; back, scapulars, and wings crossed with broad bars of black and white; lesser coverts of the wings light brown, rump white; the
tail consists of ten feathers, each marked with white, which, when closed, assumes the form of a crescent, the horns pointing downwards; legs short and black. Crest usually falls behind on its neck, except when surprised, and then erect, agreeing exactly with Pliny's character of it. "Crista visenda plicatili, contrahens eam subrigensque per longitudinem capitis," whose annotator, Dalecampion, mentions another curious particular of this bird: "Nidum ex stercore humano praecipue conficit." Bewick, Vol. I. 262; Plin. Variorum, 688. In Sweden, the appearance of this bird is vulgarly considered as a presage of war, and it was formerly deemed in our country a forerunner of some calamity. — Historical Tour through Pembrokeshire, by Richard Fenton, Esq., p. 17. London, 4to, 1810. The particular mentioned by Dalecampion is observed by Aristotle also, who adds that the bird changes its appearance summer and winter, as most of the other wild birds do." Von der Mühle (Beiträge zur Ornithologie Griechenlands, p. 34) says of the Epops, that it is found in great numbers in Greece, in the month of September, but more seldom in spring; that it is fond of the oleanders near the coast, &c.

What is the point of the phrase ἐκ τῶν ὀρνέων, in this place, has been a question. The Scholiast explains it παρ' ἑπόνουν: ἐδει γὰρ ἐκ τῶν ἀνθρώπων; i. e. instead of saying he was changed from a man to a bird, the poet gives an unexpected turn to the words and says, who became a bird from — the birds. Bergler's opinion is, "Videtur voce ὀρνέα metaphorice significare homines superbos aut leves et inconstantes; hoc sensu: ex homine superbó, aut levi et inconstante, factus est ales superbus, aut levis et inconstans." Perhaps the explanation of the Scholiast, and that of Bergler combined with the remark of Cary, that "this is intended as a stroke of satire on the levity of the Athenians," may suggest the true meaning of the poet, especially as the
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17. Θαρρελειδον, i. e. νίφων, this son of Tharreleides. The jackdaw is called the son of Tharreleides, according to some, because of the loquacity of that individual, whose name was Asopodoros; according to others, from his small stature, or some other point in which a resemblance might be found or fancied.

18. ὃβολον . . . τριωβολον. Genitive of price.

19. ἅρα. For the conclusive signification of ἅρα, see the exact analysis of Hartung, "De Particulis," Vol. I. pp. 448, 449. See also Kühner, § 324, 3. In this place it implies a sort of consequence of the preceding statement; as if he intended to say that the vicious tricks of the birds were nothing more than might have been expected from the character of the man who sold them. Translate the whole line, And they accordingly were nothing but biting.

20. κέχναια, addressed to the jackdaw.—κατὰ τῶν πετρῶν, down the rocks.

22. ἀπαπόσ, a track, or path; ὀδὸς is a road, way, or street.

28. Ἠς κόρακας ἐλθεῖν. There is a pun upon the double meaning of the phrase, which is commonly used as a jocose imprecation, Go to the crows, but here alludes also to the intention of the two old men to visit the city of the birds.

29. Ἐπειτά. For the use of this particle in questions of astonishment, see Kühner, § 344, 5 (e).

30. ἄνδρες . . . λόγῳ. The expression is said to be borrowed from debates in the political assemblies; but it was as well applied to listeners to any discussion whatever, and is here familiarly transferred to the spectators of the comic representation.

31. Νότον νοσοῦμεν. The common Greek construction
of the accusative of kindred signification. — Σακύ. A common name for slaves and servants of barbarian origin, particularly Thracians; here applied to a tragic poet named Akestor, on account of his being a foreigner. In the Cyprus-prædia it is the name of the cupbearer of King Astyages.

32. εἰσβιάζεται, is forcing himself in; i. e. is constantly trying to thrust himself into the number of legal citizens. For an account of the care with which the rights and privileges of citizenship were guarded at Athens, see, besides other works, Smith's Dict. of Gr. and Rom. Antiq., art. Civitas.

33. φυλή καὶ γένει. For the political meaning of these terms, see Hermann's Staatsalterthümer (Political Antiquities), § 94, and §§ 97, 98; and Grote, Vol. III. Chap. 10.

34. σοβούντος. This participle applies particularly to the scaring away of birds, though used metaphorically to express the act of frightening off, in general. 'Ανεπτομεσθα, in the following line, is also used in a similar way; and ἄµφοιτοδεῖν is a comic inconsistency with the previous expression. He could say, using language metaphorically, We fled away from the country, but instead of adding with both wings, he was obliged to substitute with both feet, they having not yet been accommodated with the wings.

36. ἐκεῖνη, emphatically, "that great city."

37. μὴ ὅ. For the use of this double negative, see G. § 95, 3; § 95, 2, N. 1 (b).

38. Καὶ ... ἐναποτίσαι, And common to all — to pay away their money in; i. e. to waste money in lawsuits, which is the more specific meaning of ἀποτίνειν. G. § 97, or § 98, 2. The poet ingeniously and wittily combines in the ridicule of this line one of the great boasts of the Athenians, namely, the liberality with which the city's resources for instruction and amusement were opened to all comers (for a particular detail of which see the funeral oration of
Pericles in Thucydides, II. 35–46; and the Panegyricus of Isocrates, pp. 15, 16, Felton’s edition, and notes), and the notorious love of litigation for which the Athenians were so often reproached, and which Aristophanes exposed with infinite spirit and drollery in the “Wasps.”

39. τεττυγες. The chirping of the cicadae or τεττυγες is a subject of frequent allusion in the Greek poets, from Homer down. See Iliad, III. 151, and note upon the passage. For a description of the insect, and the ancient, though erroneous, idea of its habits, see Aristotle, Hist. An., Lib. IV. 7. Particularly, he speaks of it as living on dew,—τῇ δρόσῳ τρέφεται,—on which compare the Anacreontic ode, No. 32 (43),—δηλγην δρόσου πεπακός, βασιλεὺς ὅπως ἀείδεις. See also the note of Strack, pp. 182 and 183 of his German translation of Aristotle. The manner in which the sound called singing by Aristotle and the poets is produced, is explained Lib. IV. c. 9. Swammerdam has the following statement: “Cicada duobus gaudet exiguis tympanis peculiariibus, nostro auris tympano similibus, quae duarum ope cartilaginum lunatarum percussa, aerem ita vibrant ut sonitus inde reddatur.” Bibl. Nat., p. 504; cited by Camus, Vol. II. p. 230.

40. Επὶ τῶν κραδῶν ἁδουτι. Aristotle, Lib. V. 30, says of the cicadae, “Οὐ γίνονται δὲ τεττυγες ὅπως μὴ δεῦδρα ἐστίν”; he adds, “There are none in the plain of Cyrene, but there are many round the city, and chiefly where there are olive-trees.”

41. τῶν δικῶν. See note to line 38.

44. ἀπράγμονα, free from trouble, particularly vexatious lawsuits.

45. καθιδρυβέντε διαγενοίμεβα. For the participle expressing a condition, see G. § 109, 6; § 52, 1. Dawes proposed the present διαγενοίμεβα; but when we consider that the idea of the verb may be conceived either as continuous or as
momentary, there seems no necessity for any change, unless upon the authority of some good manuscript.

46, 47. τὸν ... τὸν. The repetition of the article, before both the name and the further designation, emphasizes them, the Tereus; that ancient Tereus, well known to the Athenian people, who was changed into the Epops.

48. η, used adverbially, where he has flown; i.e. if he has ever seen such a city in all his travels.

49, 50. πάλαι ... φράζει. By a common idiom, the present is used with an adverb of the past to mean has been doing and is still doing; here, has been this long time talking up. G. § 10, 1, N. 3.

51. ὁσπερεῖ δεικνύς, as if he were showing (= ὁσπερ ἐν ἔχανεν, εἰ ἐδεικνύ). G. § 109, N. 3 (b). Sometimes the more complete form ὁσπερ ἐν εἰ is used in such expressions; but generally we find only ὁσπερ. G. § 53, N. 3.

52. Κοῦκ ... σοῦ. The combination of particles intensifies the expression, There is not how there are not; i.e. It must be that there are.

53. ποιήσωμεν. G. § 50, 1. Observe the force of the aorist in the subjunctive to express a single act. The present here would imply a repetition. See G., Rem. before § 12.

54. οἰσθή δ ἀράσον; For an explanation of this idiom, see G. § 84, N. 3. It occurs frequently in the Attic writers, especially the tragic poets. See Soph. Oed. Tyr., 543; Eurip. Med., 605, &c. There seems to be a combination of two phrases in one: οἰσθή δει ἀράσαι; ἀράσον. The third person of the imperative is also used in the same way. See the same expression, v. 80. — σκέλει ... τέρπαν. The Scholiast, cited by Bothe, says there was a proverbial expression among the boys, Δῶς τὸ σκέλος τῇ πέτρα καὶ πεσοῦνται τὰ ὄρνεα, Give your leg to the rock and the birds will fall, not unlike the modern notion of catching birds by sprinkling salt on their tails.
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57. τι . . . οὖτος; What do you say, fellow? — παί, the common form of addressing a servant, and therefore considered as disrespectful to Epops.

58. ἐξρήν . . . καλεῖν. Ought you not to call him, &c.? A protasis is implied, if you were respectful, or the like. See G. § 49, 2, N. 3.

61. τῶν χασμήματος, what a yawn! For genitive of exclamation, see K. § 274, c. Comp. also Clouds, v. 153, and note to the passage.

63. οὖτος . . . λέγειν; Bothe punctuates the line without the interrogation, — οὐδὲ κάλλιον ἔστι λέγειν τι οὖτω δεινόν, Aliquid tam terrible ne nominare quidem decet; "'T were better not even to mention so terrible a thing." But the position of the words and the natural construction of δὲ in οὐδὲ conflicts with the interpretation. Several other explanations are given. The Scholium says: "Οὖτωσι τι δεινόν οὐδὲ κάλλιον λέγειν, τοπτέστω, οὖτω δεινόν ἔχομεν ἐκ τῆς ὅψεως, ὥστε ὄρνιθοθηραὶ νομίζεσθαι. οὐδὲ λέγειν σε τούτῳ ἔστι κάλλιον, ὅτι ἐσμὲν ὀρνιθοθηραὶ"; i. e. We have something so fearful in our look as to be thought bird-hunters; but it is not very handsome for you to say that we are bird-hunters. Taking the present punctuation, which is upon the whole more suitable to the connection, we must refer the words to the alarm manifested and expressed by the Trochilos, and we may translate, Is there anything so dreadful (i. e. in our appearance), and (have you) nothing handsomer to say? i. e. Are we so frightful that you have nothing better to say to us than that?

64. ἀπολείσθων. Fut. Indic. See G. § 25, 1, N. 5.

65. Ὑποδείδως. A fictitious name for a bird; further designated as a strange fowl by the following epithet, Δυβυκόν.

66. οὐδὲν λέγεις, You say nothing to the purpose. You talk nonsense. For this sense of the phrase, see Clouds,
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v. 644. — ἐροῦ . . . τοῦδον. "Roga illa quae vides in cruribus meis, quae testabuntur me esse avem timidam." Bergler. The Scholiast says: "Λέγει δὲ ὦ τοῦ τοῦ δέους ἐναφεκτός."

68. 'Επικεχοδώς. Another name, similarly formed. "Καὶ τοῦτο ὦ ὄρνιθος ἔπαυξε παρὰ τὸ φαίνεσθαι αὐτοῦ τὸ σκόρ." Sch. "Quí insuper etiam cacavit prae timore, ut prior ille." Bergler.

69. σὺ. Euelpides turns upon the bird. σὺ is emphatic, but you.

70, 71. 'Ηττήθης . . . 'Αλεκτρυνώς; It is stated by Voss, that after the Persian wars cock-fighting was introduced into Athens, and that the birds were brought, as an article of commerce, from Ionia. The conquered bird was called the δοῦλος. Voss, cited by Bothe. Becker (Charicles, p. 64, note 6, English translation) touches upon the subject, and gives the authorities. See also St. John's Manners and Customs of the Ancient Greeks, Vol. I. p. 190, and the references in the note, ib. The construction of the genitive is the same as after the comparative ἥσσων, which is implied by the verb. The Scholiast says: "Φυσικὸν τοῦτο ἐν ταῖς σομβολαῖς τῶν ἀλεκτρυνῶν, τοὺς ἡττηθέντας ἔπεσθαι τοῖς νεμικηκώσι." 

73. ἦν' . . . ἕχῃ. For the Subjunctive after a secondary tense, see G. § 44, 2.

74. γάρ. The particle implies the ellipsis of some expression intimating surprise on the part of the speaker. Here the spirit of it may be rendered by What! does a bird, &c.

75. γε is here an emphasizing particle, implying that, whatever may be the case with others, Epops certainly, as having once been a man, cannot do without a servant. — ὄν is an Imperfect Participle. G. § 16, 2. For ἄτε, see G. § 109, N. 3 (α).
76. ἀφύας. This name embraces several small species of fish, such as anchovies and sardines. For an account of them, see Aristotle, Hist. An., VI. 14, 2 and 3. According to Archestratos, in Athenaeus, those produced in the neighborhood of Athens were most highly prized. Chrysippus, cited by the same author, says that they were used as articles of food only by the poorer classes of the Athenians, though in other cities those of an inferior quality were greatly admired. Athen. VII.

79. τροχιλος. There is here a play upon the name, in reference to τρέκω in the preceding lines,—the running bird.

80. οἶσθ' ὄν ὃ δράσον. See note to line 54.
84. ἄρτι . . . ἐπεγερῶ. After uttering these words, the Trochilos disappears in the woods to wake up Epops, and the dialogue continues between the two friends.

85. Κακῶς . . . . δέει. Addressed to the Trochilos as he goes away. The fear, in this and in the reply of Eupides, is caused by the tremendous opening of the beak of Trochilos. For ἄπόλω, see G. § 82. (Compare v. 2.)
86. μ' ὧξεται, i. e. μοι ὧξεται, unless, indeed, ὧξωμαι may, like φεύγω, be constructed with an accusative of the person. The latter is the view adopted by Kühner (Jelf's Tr.), § 548, Obs. 1.
90. γάρ. For this particle in questions, see K. § 324, 2. Here it is equivalent to then; as, Where then is he?
91. ἃρ' is to be understood as spoken in an ironical tone. — ὡς . . . . εἰ, what a brave fellow you are!
92. Ἀνοιξε . . . . ποτέ. The voice of Epops is heard, giving orders, in a tone of ludicrous importance, to open, not the door, but the woods, that he, the king of the birds, may come out.

95, 96. οἱ . . . . οἱ. The usual formula of introducing
the twelve gods (by which are meant the twelve principal gods in the Attic worship) is in the invocation of blessings; but here, as the commentators remark, the tone is suddenly changed, and the ludicrous appearance of Epops, with his enormous crest and his feathers moulted, extorts from Eupides the exclamation, that the twelve gods must have been afoul of him. \( \varepsilon \iota \xi a\sigma \nu = \varepsilon \iota \iota \kappa a\sigma \nu \). See Clouds, 341. For the Aorist Infinitive referring to the past, see G. § 23, 2.

97. ἃρι. The particle here introduces an explanation of some idea to be mentally supplied, such as, "Don't laugh, O strangers, for I was once a man."

99. τὸ ῥάμφος. The jest consists in saying, "We are not laughing at you; your beak seems to us ridiculous."

100, 101. Τουάτα . . . Τηρέα. The subject of the metamorphosis of Tereus and Procne appears to have been treated by the tragic poets more than once. A Scholiast says that Sophocles employed it first, and Philocles, who is alluded to in the present play (v. 280), handled it afterwards. There are remaining ten or a dozen fragments of the play of Sophocles, the largest of which contains twelve lines. See Dindorf's Poetae Scenici, Fragmenta 511–526. The poet, who was an ardent admirer of Aeschylus and Sophocles, yet takes occasion to make a good-humored hit at both of them.

102. ὁρὺς ἡ ταῖός; The first means either bird in general, or specifically cock or hen. Something like the spirit of the question may be given by rendering it, Are you a cock or a peacock? but the reply of Epops takes the word in its general sense.

105. πάντα. "Mentitur," says Bothe, "sed coram hominibus urbanis, quibus quidvis ejusmodi videtur persuaderi posse." With regard to the plumage of Epops, the Scholiast says, "Παρ' ὅσον άνθρωπος ἑξελήλυθε, μὴ ἔχων πτερὰ πλήν τῆς κεφαλῆς ἐπτερομένης ὁρνιθὸς," referring to the manner in which the actor personated Epops.
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108. ὧθεν...καλαί. The allusion is to the boast and pride of the Athenians,—their naval power. It has a special point here, because the splendid armament equipped for the Sicilian Expedition had so recently sailed from the Peiraeus.

109, 110. ἡλιαστά, Ἀπηλιαστά. The Heliastic court was the most important among the judicial institutions of Athens. For a particular account of it, see Hermann's Political Antiquities, § 134, seqq.; Meier and Schömann's Attischer Process, Book II. Chap. 1; Schömann's Griech. Alterthümer, V. pp. 477, seqq. Clouds, 863, note; Champlin's Demosthenes de Corona, Notes, pp. 109, 110; Schömann's Assemblies of the Athenians, § 92. Epops, as soon as he has heard that his visitors are Athenians, immediately thinks of the most prominent characteristic of an Athenian citizen; namely, his quality of member of a court. The word ἀπηλιαστής expresses the opposite of ἡλιαστής, and seems to have been made for the occasion,—one who is averse to the courts. The point of the reply cannot be given briefly in English. Something like it would be this: "Are you jurymen?" "No; but, on the other tack, anti-jurymen."—Μᾶλλα = μᾶ...ἄλλα. The elliptical use of μᾶ occurs generally with the article. Another reading here is Μᾶ Δία·θαρέων τρόπου, &c.

110. γὰφ, in the question here, though strictly used in an elliptical way, is equivalent to the expression of surprise, what!

111. τὸ σπέρμα. The language ascribed to Epops refers to his character of bird, though the word also means race,—as seed is often used in the Bible for race or descendants.—ξητῶν (=εἰ ξητοῖς) forms the Protasis to ἄν λάβουσιν. G. § 109, 6; § 52, 1.

115—118. ὁφειλήσας, ἔχαρες, ἐπεπέτου. Observe the change from the aorist, expressing the completed fact, to the imperfect, indicating the habit or general fact.

121. εἰ τίνα φράσεως, in case you should have some city to tell us of. G. § 53, N. 2.

122. ἐγκατακλινόμεναι μαλακήν, soft to repose in. G. § 93, 2. The idiom of the Greek here corresponds exactly with the English.

123. Κρανάων. The epithet here applied to Athens has been variously explained: 1. As derived from the ancient mythical king, Kranaos. 2. As referring to the rocky surface of Attica. The latter is clearly its meaning in many places; here it is a jesting antithesis to μαλακήν.

125, 126. Ἀριστοκρατεϊσθαι ... βδελύτρωμαι. There are two points intended to be made here. First, the imputation of aristocracy, which at Athens, as well as in republican France, was an efficient means of terror; and, second, a pun on the name of Aristocrates, the son of Skellias. This person was a man of much distinction at Athens, who passed through many vicissitudes in his life, for which his name is used as an illustration by Socrates in the Gorgias of Plato, p. 472, A. (See Woolsey's note to the passage.) He was a member of the oligarchical party, and belonged to the government of the Four Hundred. In B.C. 407 he was associated with Alcibiades as one of the commanders of the Athenian land forces. The next year, he was one of the generals who were brought to trial and put death after the battle of Arginouae. He is mentioned by Demosthenes, in Theocrin., p. 1343, 4; by Xenophon, Hellenica, I. 4, 5–7; and by many others. For δῆλος εἰ ζητῶν, see G. § 113, N. 1.

127. Πολαν τω'. The interrogative and indefinite thus combined mean, What sort of a city, &c.

128. ὅτου ... εὖ is a protasis, with the preceding line understood as the apodosis. G. § 61, 4.
129. πρό, early.
131. ὁποῖος παρέσει. For the elliptical use of ὁποῖος with the future indic. in exhortations, see G. § 45, N. 7. See Clouds, v. 257. Bothe remarks: “Hac formula vel simili apud Graecos utebantur illi, qui aliquem invitabant ad convivium quo sensu Latini quoque dicere solesant hodie apud me sis volo, vel una simus.”

132. μελλω...γάμους, to give a marriage-feast, the construction being the cognate accusative. For an account of marriage-feasts, see St. John, Ancient Greeks, Vol. II. pp. 19, 174. For the marriage ceremonies in general, see Becker’s Charicles, Scene XII., and Excursus to the same. Isaeus, De Ciron. Hered. § 9, has the expression, “Καὶ γάμους εἰ διπτοὺς ὑπὲρ ταύτης εἰστιάσεν ἤ μή,” in speaking of the proofs of a marriage. See Schömann’s notes to § 9, and to § 18.

133. μηδαμῶς ποιήσης. G. § 86. εἰ δὲ μή. G. § 52, 1, N. 2.
134. Μή...κακῶς. The Scholiast says this line is a witty perversion of the proverb against those who do not visit their friends in time of trouble; the proverb being Μή μοι τὰ τῶν ἐλθης, ὥστε εγὼ πράπτω καλῶς, “Do not come to me then, when I am doing well.” G. § 61, 3.

135. ταλαιπώρων, miserable, ironically applied.
136. δα. For the force of this particle, see Kühner, § 315, 7.—Τοιούτων, such; not referring, according to the general usage, to the preceding, but to the following, enumeration of objects to be desired. See K. § 303, R. 1.

137–142. The Scholiast, in speaking of the wishes of the two old Athenians, says: “Ὁ μὲν τὰς τῆς γαστρᾶς τρυφᾶς ἰβούλετο, ὦ δὲ τὰς αἰσχρᾶς ἡδονᾶς.” It is sufficient to say of the passage, that it is one of many in Aristophanes founded upon the unnatural vices which (unknown to Homer) marked the social morals of the historical ancients, and the increase of which, in progress of time, accelerated the downfall of

143. τῶν κακῶν. Genitive of exclamation.

145. Παρὰ ... θάλασσαν. There is probably here some allusion to the profligate manners of the Orientals, like those of Sodom and Gomorrah. Bothe cites, in illustration of this view, Herod. III. 101, and adds: "Id quidem certe significare voluit (i. e. Aristophanes), amores istos nefandos barbaris digniores esse quam Graecis."

146, 147. Ἡμῶν ... Σαλαμνία. The Athenians had two sacred triremes, called the Paralos and the Salaminia, which were used on a variety of public occasions, and their crews were paid high wages at the public expense. (See Boeckh's Public Economy of the Athenians, Book II. Chap. 16.) They were sent on the theoria, and sometimes carried ambassadors to their place of destination. The Salaminia was employed, as it would appear from this passage and from the remarks of a Scholiast on it, to bring to Athens persons ordered thither for trial. The Paralos was sometimes used for the same purpose. There is also here a special allusion to the recall of Alcibiades on a charge of having mutilated the statues of Hermes, he having already departed with the armament for the Sicilian Expedition Thucyd. VI. 53: Καὶ καταλαμβάνοσι τὴν Σαλαμνίαν ναῦν ἐκ τῶν Ἀθηνῶν ἥκονοσαν ἐπὶ τε Ἀλκιβιάδην, ὡς κελεύσοντας ἀποπλεῖν ἐς ἀπολογίαν δῦν ἡ πόλις ἐνεκάλει, κ. τ. λ. See also Thirlwall's History of Greece, Vol. III. pp. 390, seq.; and Grote, Vol. VII. Chap. 58. — κλητήρ. This term was commonly ap-
plied to those who acted as witnesses to the fact, that the prosecutor had personally summoned his opponent to appear in court on a certain day. (See Meier and Schömann, Attic Process, B. IV. Cap. 2.) If, however, the defendant was out of the country, so that the plaintiff could not summon him in person, a special summons was sent by one of the public triremes, and the servants of the court who served such a summons were also called ἀληθῆ. This happened in the case of Alcibiades; and it is in this sense that ἀληθῆ is used here. For the ordinary process of summoning (πρόσκλησις or ἀληθὶς), see Clouds, 495, 496, note; also Hermann's Political Antiquities, § 140.

149. Ἡλείου Δέπερεον. This city is mentioned in Pausanias, Eliaca, I. c. 5. Four years before this comedy was brought upon the stage, the town was occupied by the Lacedaemonians, who established some of their manumitted Helots there. The old Athenians, fleeing from the oppression of the Attic democracy, are advised to take refuge in a city inhabited by liberated slaves. The name gives an opportunity for a pun in the following lines.

150. ὡς οὐ τῷ ἄδων βδελὐστομαι. G. § 59, N. 2. The sentence begun with ὡς, because, is not finished.

151. τὸν Δέπερεον ... Μελανθίου. Melanthios, the tragic poet, is said by the Scholiast to have been ridiculed by the comic writers for his vices and for being afflicted with leprosy (λεπρός). He is also said to have been a native of the Elean city.

152, 153. Ὅποιντιοι, Ὅποιντιοι. The name of the Locrian Opuntians appears to have been selected merely for the opportunity of a punning sarcasm upon a man bearing the name of Opontios, said by the Scholiast to have been a stupid fellow with only one eye.

154. ἐνι ταλάντων, at the rate of a talent. See Mt. § 585, b. β. G. § 52, 1.
157, 158. *βαλαντίου . . . κιβδηλίαν. The idea of living without a purse, that is, without money, immediately suggests the other idea of falsification or adulteration of the coin; and so the word *κιβδηλία is naturally used in a metaphorical sense for fraud or dishonesty.


164. *πίθουσθε. Observe the particular force of the aorist, *If you listen to my advice; not generally, but in the particular case now to be considered. The same specific limitation is to be noted in the repetitions of the word in the following line.

165. *Τί πιθόμεσθα; G. § 88. *δ τι πίθησθε (sc. ἔρωτάτε); is the same question in an indirect form. G. § 71.

166. *Μὴ περιπέτεσθε. G. § 86. (See v. 133.)


168. *Εκεῖ παρ' ἡμῖν, there (i. e. at Athens, whence we have just fled) among us, men, or Athenians. — τοὺς πετομένους, accusative for genitive with περί; illustrated by the Scholiast, who cites a similar construction from Homer. The phrase is used in application to flighty persons.

169. *Τελέας. According to the Scholiast, he was a person much ridiculed for his inconstant character and his infamous vices.

170. *Ἀνθρωπός ὅρμος, according to Bothe = ὅρνιθεος ἀνθρωπός, a man-bird.

173. *Τι δὲν ποιοῖμεν; G. § 52, 2, N.


176. *Καὶ δή. For the various senses in which these two particles are used in connection, see Hartung, Vol. I. pp. 253,
254. The spirit of the expression may be rendered here by *Well then.*

178. *ei διαστραφήσομαι, if I shall get a twist*; either a twisted neck or a squinting eye. G. § 50, 1. N. 1.

180. *πόλις.* This word is used in various senses as a scientific term. Here, it has its popular meaning of *sky, heavens, vault of the heavens.* It is introduced partly for the punning alliteration between *πόλις, πόλις,* and *πολείωσθαι,* in this and the following lines.


186. *παρνόστων, locusts.* This refers to them in the character of birds, which would naturally give them dominion over the insects.

187. *λιμός Μῆλι.* For the particulars of the transaction here alluded to, see Thucydides, Lib. V. 84–116. It took place B. C. 416. See Isocrates, Panegyricus, p. 32 (Feltton's edition), and note.

189. *ήν βουλόμεθα.* G. § 51.

190. *Βουτωνὶς . . . οίτωμεθα.* The principal route from Attica to the northern parts of Greece lay through Boeotia. Without the permission of the Boeotians, the Athenians could not easily consult the oracle of the Pythian Apollo.

193. *τοῦ χάος.* The word *chaos* is used here, as in the Clouds several times, in the sense of the *air* or the *sky;* properly, *the surrounding void*; but not in the modern sense of the term *chaos.* See Clouds, 424, 627.

196, 197. *Μᾶ . . . πῶ.* Epops, in his ludicrous delight at the proposal and its immense benefits to the race of the birds, breaks into exclamations and oaths which have a comical relation to his position as a bird. Observe the use of the negative *μᾶ,* followed by a sentence which also implies a negative; for which see Kühner, § 317, 4. — *νεφέλας.* According to a Scholiast, a very light species of net was so
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called. — Μὴ . . . ἡκουσα. There is something very unusual in the hypothetical negative in this place. The commentators have not generally noticed it, with the exception of Bothe, who says, “Ellipsis verbi ἐξεπλάγην vel ejusdum similis, vereor ut unquam callidius commentum audiverim.” But the meaning, with this construction, would be the opposite to that given by Bothe and required by the sense,—I am afraid lest I have heard (ne audiverim, not ut audiverim); whereas Ἐπόπσ clearly wishes to say, with more or less directness, that he never heard a better scheme. This would seem to require μὴ οὐκ ἡκουσα. G. § 46, N. 5. The grammarians also seem generally to have overlooked the peculiarity of the construction. The editors of the new edition of Passow’s Lexicon, however, refer to this and to other similar passages as examples of a rare use of μὴ in independent sentences containing a protestation or oath; μὴ in independent sentences being regularly confined to prohibitions and expressions of a wish. The following examples (besides the present one) are cited in Passow, s. v. μὴ:—

"Ἰστοὶ νῦν Ζεὺς αὐτός, ἐρίγδουπος πόσις Ἡρης,
Μὴ μὲν τοῖς ἦποισιν ἀνὴρ ἐποιχήσεται ἄλλος
Τρώων, ἄλλα σὲ φημι διαμπέρες ἀγλαείδοθαί. — Π. Χ. 330.

"Ἰστοὶ νῦν τόδε γαία καὶ οὐρανός, . . .
Μὴ δέ ἐμὴν ἵσπητα Ποσειδάων ἐνοσίχθων
Πημαίνει Τρώας τε καὶ Ἑκτορα. — Π. XV. 36 – 42.

Μὰ τὺν Ἀπόλλω μὴ σ’ ἐγὼ κατακλινῶ χαμαί. Aristoph. Lysistr. 917.

Μὰ τὴν Ἀφροδίτην, ἥ μ’ ἔλαξε κληρουμένη, μὴ ’γὼ σ’ ἀφήσω. Aristoph. Eccles. 1000.

It would be difficult to explain all these passages consistently by assuming the ellipsis of a leading verb.

199. Εἶ ἡνδοκοῖ . . . ὀρνέους, If the other birds should agree to it. Note the force of ἡν in composition.
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201. ὑπαρθάρος, barbarian; i.e. without articulate speech. The Greeks regarded all who spoke in unknown languages as barbarians, and compared their sounds to the voices of birds. Comp. Aesch. Ag. 974, 975, where Clytaemnestra likens an unknown speech to the twittering of the swallow.

205. τὴν ἐμὴν ἄνδονα, my (wife) the nightingale. Procne, who was metamorphosed into the nightingale, according to the poets and mythographers.

206. ᾠλοῦμεν, We will call. The number changes from the singular to the plural, by a construction sufficiently explained by Mtt., Gr. Gr., § 562, 1. The acts expressed by the participles ἐμβάς and ἀνεγείρας are those of Epops alone; but in the subject of ᾠλοῦμεν, Epops is included, together with the nightingale.


227. τοῦ φθεγματος. Genitive of explanation, — What a voice! — referring probably to the music of the flute (αὐλεὶ, i.e. τε), by which the song of the nightingale, according to the statement of the Scholiast, is represented.

229. οὐ σιωπήσει; G. § 25, 1, N. 5 (b).

233. τοι. Used indefinitely for many a one, or every one, who is present or within hearing. For this sense, see Mtt. § 487, 2. — ὀμοπτῆρων, birds of a feather, of the same feather with myself; my companions or kindred.

239. ἁμφιττυβιζθ’, twitter about. It is an imitative word, expressing particularly the twittering of swallows, but also the voices of other birds; λεπτῶν qualifies it.

245. Ἀνύσωτε πετῶμενα. The imperative and the participle of ἀνῦω are often constructed with the participle and
imperative of other verbs in the adverbial sense of doing *quickly* what the other verbs signify. Here, *fly quickly.* For the opposite construction of the participle of *ἀνύο* with the imperative of another verb, see G. § 109, N. 8; and Liddell and Scott, s. v. *ἀνύο*.

247. ὀξυστόμος. This epithet of the ἐμπίδες is explained by the Scholiast = ὀξυαδούσας, *sharply singing*; but it is much more natural to refer it, with Bergler, to the sharp proboscis. The insect is found by travellers in Attica as annoying now as it was in the days of Aristophanes. The reader will remember the problem of the singing of the empis, in the Clouds, 157, seq. The bite of the empis is very troublesome and painful, in the beautiful summer nights of Athens. A pair of thick woollen stockings worn over the hands and wrists, I found a good defence. Their singing must be patiently borne. The insect is mentioned several times in Aristotle’s Hist. An.

251. Ἀτταγᾶς. Aristotle, Hist. An., IX. 19, alludes to the plumage of this bird, which is probably the *moor-hen* or *hazel-hen*. St. John (Hellenes, Vol. II. p. 152) says: “Among the favorite game of the Athenian gourmands was the attagas, or francolin, a little larger than the partridge, variegated with numerous spots, and of common tile color, somewhat inclining to red. It is said to have been introduced from Lydia into Greece, and was found in extraordinary abundance in the Megaris.” See also note to the place, with references to the authorities for various opinions.

257. ἕκει, as Perfect. G. § 10, 1, N. 4.—δρυός, *sharp.* crafty. It is used in a comic sense.

267, 268. ἄρ’ ... μτυρόμενος. The particle is slightly inferential,—*then*; i. e. since I have been gaping up into the sky, and can see none. The charadrios is mentioned by Aristotle several times. It appears to have been a species of plover called the *gold plover*. The voice of the bird is
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harsh and disagreeable, and perhaps the *imitating* mentioned by Euelpides is a back-handed compliment to the singing of Epops; this is also supported by the word ἓποξε, which does not describe a melodious sound.

270. ἄλλα . . . ἐρχέται. The accumulation of particles is expressive of the comic astonishment of Peisthetairos at the flaming appearance of the bird just arrived,—*Sure enough, here is a bird coming now!* But the phoenicopterus excited astonishment not only by his brilliant plumage. He was a rare bird, hardly ever seen in the latitude of Greece. "Fuit inter rarissimas Athenis aves." Bothe. Von der Mühle (in his monograph, cited above, upon the birds of Greece, p. 118) states that he was unable to learn anything of the existence of the phoenicopterus in Greece, but thought it impossible the bird should be wanting there, since it was found on the Adriatic coast, in Asia Minor, on the Caspian Sea, and on the Wolga, between which regions Greece is situated. He adds, that he saw some which were brought from Smyrna. This passage in Aristophanes shows that the above-mentioned writer was correct in including the phoenicopterus among the birds of Greece. Heliodorus (Aethiopica, Lib. VI. c. 3) introduces one of the personages in the story carrying, by command of Isias, his mistress, a phoenicopterus of the Nile (ἤρνυ τινὰ τοῦτον, ὡς ὀρᾶς, Νευλόφον φοινικόπτερον).

271. Οὐ . . . ταῦς; *It is not surely a peacock?* The whole tone of the dialogue shows how unusual a sight the bird was to the Athenians; and the reply of Epops is in the spirit of one who is determined to make the most of a great curiosity.

272. Οὗτος αὐτός, i.e. Epops, *this one himself*; pointing to the bird.

274. λυμναῖος. Applied to birds, this epithet signifies, not *water-fowl*, as it is incorrectly translated by Liddell
and Scott, and generally in the versions, but those birds which haunt the water's edge and are known by the generic name of waders.

274, 275. φωικικός . . . φωικόπτερος. The pun here may be preserved by rendering φωικόπτερος flamingo, the name of the family to which he belongs: — How handsome and flaming, — naturally, for his name is flamingo.

276. σε τοι. Constructed with καλῶ, or some such word, to be supplied.

277, 278. Νη . . . ὑπεράτης; The first line is said, by the Scholiast, to be a parody on Sophocles (the beginning of the Tyro), and the second from a passage in Aeschylus. The Μῆδος is the same as the Πέρσικος ὀρνις in v. 485. — ἔξε-δρον χόραν ἔχων, a bird from foreign parts. — μονούμαντις. "Ο κομπώδης· τοιοῦτο γὰρ οἱ μάντες καὶ οἱ ποιηταί." Sch. The description, originally applied to a character in Aeschylus, is here transferred to the strutting cock.

280. ἀνευ καμήλου. The Scholiast says: "ὦ τῶν Μή-δων ὡς ἐπὶ τὸ πολὺ ἐπὶ καμήλου ὀχυμένων ἐπὶ τῆ τῶν πολέμων ἔξοδῳ." — εἰσέππατο, flew in.

281. Ἐπέρος . . . οἰτοσί. The pun here turns upon the military meaning of λόφων κατειλήφως, having occupied a hill; and here, having got a crest. See note to v. 295.

283–285. Ἀλλ' . . . Καλλίας. In answer to the question of Peisthetairos, whether there is another Epops, — the question being put in a tone of some surprise, — the poet takes occasion to make a hit at several persons. Philocles, the poet, who imitated Sophocles in his play of Tereus, has already been mentioned. Epops means to say that the present bird is not the genuine Epops, but only an imitation, like that in Philocles; and as he himself is, as it were, the father of the Epops in Sophocles, so he may be said to be, in the same way, the grandfather of this one. And this suggests the Athenian mode of naming children, upon which
St. John (Ancient Greeks, Vol. I. p. 131) says: "The right of imposing the name belonged, as hinted above, to the father, who likewise appears to have possessed the power afterwards to alter it, if he thought proper. They were compelled to follow no exact precedent; but the general rule resembled one apparently observed by nature, which, neglecting the likeness in the first generation, sometimes reproduces it with extraordinary fidelity in the second. Thus the grandson, inheriting often the features, inherited also very generally the name of his grandfather; and precisely the same rule applied to women, the granddaughter nearly always receiving her grandmother's name. Thus Andocides, son of Leagoras, bore the name of his grandfather; the father and son of Miltiades were named Cimon; the father and son of Hipponicos, Callias." These particular names are probably selected by the poet, not only because the family to whom they belong present a remarkable instance of this customary alternation through many generations, but because the last Callias, the individual especially alluded to, was notorious for his prodigality and profligacy, and ruined the fortunes of the family. The first Hipponicos known to Athenian history was a contemporary of Solon, about six hundred years before Christ; and the last Callias, the third of the name, flourished about two hundred years later. He held in the course of his life many high offices in the state, in spite of his folly and profligacy, which early fastened upon him the name of the ἀλιτῆριος, or evil genius of his family. His portrait is drawn by Andocides in very forbidding colors. Plato also gives some traits of his character. See

* Andocides, p. 277. Ἰππόνικος ἐν τῇ οἰκίᾳ ἀλιτῆριον τρέφει, ὅς αὐτῷ τὴν τραπέζαν ἀνατρέπει· . . . Οἶδομενος γὰρ Ἰππόνικος νιὸν τρέφειν, ἀλιτῆριον αὐτῷ ἔτρεφεν, ὅς ἀνατέτροφεν ἐκεῖνον τοῦ πλούτου, τὴν σωφροσύνην, τὸν ἄλλον βίον ἀπαντα, κ. τ. λ.
the Protagoras, the scene of which is laid at the house of Callias; and the Apology (p. 20 A), where Callias is spoken of as ἄνδρι, δι τετέλεκε χρήματα σοφισταῖς πλεῖον ἦ ἡμπαντές οἱ ἄλλοι. He is said to have been reduced to great destitution, and finally to have died a beggar. The particulars of the history, and all the important facts respecting their wealth, have been carefully collected by Boeckh (Public Economy of the Athenians, Book IV. Chap. 3). See also Xenophon’s Hellenica, IV. 5, 13; Aristotle’s Rhet. III. 2. In many respects the family was one of the most famous, as well as one of the oldest, in Athens. — ὦσπερ ἐ. We might have had ὦσπερ ἄν ἐ. G. § 53, N. 3.

286. περοφόρνει. he is moulting; and in this respect resembles Callias, or is a Callias. The next two lines continue the allusions in the same vein.

287, 288. ἁτε . . . πτερά. The sycophants at Athens were the pest of society. No age or character or public services shielded a man of wealth from their attacks. Aristophanes holds them up to ridicule and reprobation in several of his pieces, and the other comic writers lost no opportunity of exposing their practices. They figure largely in the remains of the Attic orators. On account of his noble birth, his high rank, and his wealth, Callias was an inviting object to these miscreants, and his vices facilitated the success of their machinations. — ὀξῖν. The allusion here is to the licentiousness which notoriously marked the life of Callias (see above). — For ἂτε ὀν, see G. § 109, N. 3 (a).

In the following passage, all the birds which constitute the chorus make their appearance. Many of them it is not possible to identify with existing species. Catophagas, for instance, the glutton, is said not to have been the specific name of any bird at all, though that does not seem quite probable. The Cleonymos, to whom this bird is compared, is the one mentioned in a similar way in the Clouds (see
v. 353 and note) as a shield-dropper, and elsewhere as a coward and sensualist. It is in reference to the former that Eunipides asks why he did not cast off his crest (v. 292).

292. ὁν = ei ἱν. G. § 109, 6; § 52, 1.

293, 294. Ἀλλὰ . . . ἡλθον; Peisthetaires wonders at the crests of the birds, and immediately calls to mind the practice fashionable among the young Athenians of entering the διαν-λος, or double course, armed with crested helmets. A great variety of races were run over the διανλος. The armed races, of which that alluded to by Aristophanes in this place was one, formed a part of several panegyrical festivities. For a full account of them, see Krause, Gymnastik und Agonistik der Hellenen, pp. 777, seq. In a note to that work (p. 905), the author remarks that the armed race appears but seldom on the antique monuments of art. There is one beautiful representation of it found in the Berlin collection of vases, of which the following is in part a description. "On the inner side appears a runner, taking vigorous strides, having a large round shield in his left hand; the right is in violent motion, as are both hands of the runners in other works of art; the head is covered with a helmet. On the shield is a racer figured in the same manner, except that he holds the shield in his right hand," &c. See also the plate, Tab. VII. b, Fig. 14, b, c, d, of the same work.

294, 295. Ωσπερ οἱ Κᾶρες . . . οἰκούσιν. "Ἡ ὅτι ἐν πέτραις ἁκουν ύπὲρ ἀσφαλείας, ἢ ὅτι λόφον ἔχουσιν ἐπὶ τῶν κρανὼν." Schol. The pun here, as in v. 281, turns upon the double meaning of λόφος, a hill, or a crest. The Carians are said to have been the first to use the crest; whence Alcaeus, λόφον τε σείων Καρικών. (Strab. XIV. p. 661.) Strabo and Herodotus (I. 171) attribute to them two other inventions, that of devices on shields (σημεία, ἐπίσημα), and that of handles (ἡχανα) to shields. The question whether the Carians originated on the continent of Asia or on the islands of the
Aegaeian was disputed in antiquity; the Carians maintaining the former, and the Cretans and most others the latter. (Herod. I. 171.) But the ancient authorities are hopelessly confused and inconsistent: Herodotus, who gives what he calls the Cretan version, disagrees entirely with Thucydides (I. 4); and both disagree with Strabo (XIV. p. 661), who gives what he calls the most current version (ὁ μάλισθ' ὁμολογούμενος). Diodorus Siculus and Pausanias, on the other hand, seem to have followed the Carian account: they disagree, of course, entirely with the former authorities, and they are not perfectly consistent with each other. (See Diod. V. 84 and 53; Pausan. VII. 2–4; Conon. Narrat. 47.) In the historic times, we find the Carians only on the Continent; and in their various wars with the Persians and the Greeks, they seem to have been famous for eluding their enemies by occupying the hills (λόφοι) of their mountainous country, and for harassing invaders who ventured into the interior. See Thucyd. III. 19, who says (speaking of an attempt made by Lysikles with an Athenian army to collect money in this region in 418 B. C.): Καὶ τῆς Καρίας ἐκ Μνούντος ἀναβάς διὰ τοῦ Μαιάνδρου πεδίου μέχρι τοῦ Σανδίου λόφον, ἐπιθεμένων τῶν Καρῶν καὶ 'Ανναυτῶν αὐτῶς τε διαφθείρεται καὶ τῆς ἄλλης στρατιάς πολλοί. In fact, the Athenians appear to have never been masters of more than the coast of Caria, if we may judge from the mention of Καρία ἡ ἐπὶ βαλάσση among their tributaries at the beginning of the Peloponnesian war. (See Thucyd. II. 9.)

296, 297. ὅσον . . . ὄρνεων; Of the use of ὁμός here Bothe says it is "comice dictum pro πλῆθος"; i. e., instead of saying how great a multitude of birds, he says how great an evil of birds,—equivalent to some such expression as What a pother of birds! What a plaguy lot of birds!

298. τὴν εἴσοδον, the entrance; i. e. through which the personages of the chorus entered the orchestra. See Clouds, 326, and note, pp. 136, 137.
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299, seqq. Peisthetairos now points out, one after the other, the twenty-four birds who constitute the chorus proper, each of course appropriately represented by the comic masks, expressly prepared for them. On this passage, Bode (Geschichte der Hellenischen Dichtkunst, B. III. Th. II. pp. 283, 284) says : “The chorus of the birds, perhaps the most comical ever introduced by Aristophanes, comes in, after the call of the Hoopoo, in the sporadic manner. Different birds at first appear, one after another, at the arched entrance of the orchestra, and after they have passed one by one across the orchestra they disappear. They form, as it were, the van of the proper chorus. First comes running in a flamingo, with outspread purple wings; then struts in a cock; then trips along a hoopoo, somewhat plucked; then waddles through the orchestra a bright-colored gullet, with grotesque mimicry. They are all four precisely designated. The proper chorus, then, of twenty-four, press through the entrance of strangers in compact groups of many colors, so that the passage is scarcely visible for their fluttering. They are likened to clouds. Even around the Thymele they seem to be gathering in groups, and, with their beaks wide open, to be peering upon the stage. By degrees they then divide themselves into Hemichoria, so that, according to the grammarians, twelve male birds of different species take their position on one side of the Thymele, and twelve females on the other. The males are the cock-partridge, the hazel-cock, the duck, the kingfisher, the tufted lark, the horned owl, the heron, the falcon, the cuckoo, the red-foot, the hawk, and the woodpecker; the females are, the halcyon (which with the keirylos or kingfisher forms the only pair), then the night-owl, jay, turtle-dove, falcon, the pigeon, the ring-dove, the brant-goose, the purple-cap, diver, ousel, osprey. As here the gentle doves appear along with the fiercest birds of prey, so the males, mentioned above separately, enter, in the actual
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Parodos of Aristophanes, mingled up with the females. In irregular haste, they run pipping and chattering towards the stage, so that Euelpides, full of astonishment, exclaims: —

'Ιου ιου τῶν ορνέων,
'Ιου ιου τῶν κοψίχων.

Οἵα πιπίζουσι καὶ τρέχουσι διακεκραγότες.

A manifest proof that the Parodos was sporadic.”

The male birds, according to this arrangement, are περιδίξε, ἀτταγάς, πενελόψ, κηρύλος, κορυδός, έλεάς, νέρτος, λέραξ, κόκκυξ, ἐρυθρόπους, κερχυρᾶς, δρόνυψ; the females, ἀλκυόν, γλαύκας, κίττα, τρυγόν, ὑποθυμια, περιστερά, φάττα, κεβλήπυρις, πορφυρίς, κολυμβίς, ἀμπελίς, φηνή.

303. Τίς γλαύκ 'Αθήναξ ἤγαγε; The Scholiast says: Παρομία ἐπὶ τῶν μάθην ἐπισωρευόντων τινὰ ἐπὶ τοῖς προῦπάρχοντος οἷον εἵ τε ἐν Διήγημα σύτον ἐπαγάγω, ἥ ἐν Κιλικίᾳ κρόκον. So in English, to carry coals to Newcastle. The poet alludes also to the owl upon the Attic coins, whence the expression γλαύκες Δαυριωτικαί. See v. 1099, and note.

308. τῶν κοψίχων. Genitive of exclamation. This bird is singled out in the exclamation on account of its clamorous chattering.

312. Ποτοποποποποποποῦ. The chirping of the birds is intended to be expressed by this stammering pronunciation; and so in the next line but one.

313. πάλαι πάρεμι. G. § 10, 1, N. 3.

316. λεπτὰ λογιστά, τιον acute reasoners. There is also a reference to the board of λογισταί at Athens, to whom the magistrates on leaving office must render their accounts. On the duties of the λογισταί and their relations to the similar board of εὐθυνοί, see Boeckh’s Public Economy of the Athenians, Book II. Chap. 8; Hermann’s Political Antiquities of Greece, § 154; Schömann’s Assemblies of the Athenians, p. 279.

317. Ποῦ; The questions of the chorus, and indeed the
whole tone of the dialogue, will remind the reader of the opening scenes in the Oedipus at Colonus of Sophocles. Perhaps the poet intended a slight raillery upon the somewhat melodramatic mannerism of the tragic choruses on their first appearance in a piece, of which that of the Oedipus at Colonus was a specimen.

319. "Ἡκτον .... πελωρίου. A comic imitation of tragic pomp of expression.—πρέμνον, the bottom, or the root.

320. Ὠ .... ἐξαμαρτών. Observe the construction of the participle after an exclamation, — O thou who hast done wrong! — ἐτράφην. Bothe says: "Dixit significanter et ridicule, quia vita avium et animantium nihil aliud esse videtur quam nutritus." The word, however, is supposed in the same way where no ridicule is to be supposed.

321. φοβηθῇς. The aorist with the prohibitive negative μή limits the act to the single case. G. § 86.

322. τῆςδε .... ἐννουσίας, this society here; the society of the birds.

323. γ' has an emphasizing force.

326. Προθέδομεθ' .... ἐπάθομεν. Observe the interchange of the tenses, passing in the same construction from the perfect to the aorist, according as the act or state is to be more or less precisely limited.

329. θεσμοὺς ἀρχαίους. The Scholiast says: "'Ὡς τοῦτον νενομοδετημένου αὐτοῖς τὸ μὴ συνείναι ἄνθρώποις." Θεσμοὶ seems to have been an older expression than νόμοι, hence it is generally applied to the laws of Draco: even these, however, are sometimes called νόμοι. The chorus give a mock gravity to their charge against Epops by employing a word associated with the ancient traditions of the Athenian legislature.

334. τοῦτον, this one; i.e. Epops.

335. ὁδιναί. The aorist infinitive here refers to the future, and not to the past; as δοκεῖ μοι means it pleases me,
and not it seems to me. See G. § 23, 2, N. 4. (Compare Clouds, v. 1141; and G. § 23, 2, N. 3.)

336. ἀρα, therefore; expressing the logical inference from the threatening language of the birds. We are dead men, then.

338. έκειδεν, thence; i.e. from Athens.—ἀκολουθοῖς The present here implies, not the single act of following from Athens, but the permanent condition of an attendant.

339. κλάομι. The idiomatic use of this specific word, in a general sense, gives occasion to the joke in the next line.—ληρεῖς ἔχων. See G. § 109, N. 8.

340. τῶφθαλμῶν ἱκοτῆς. The accusative construction here is the same as in the Clouds, 24: ἔξεκότη τῶν ὄφθαλμῶν.

342. ἔπαιγ', &c. Expressions borrowed from military language in drawing out an army for attack.

345, 346. οἰμώζειν, δοίναι. Observe the change of tense in the infinitives; the present indicating the continued or repeated act, the aorist limiting the signification to the single thing. The groaning is naturally continuous and repeated; the giving food to the beak is viewed as a single and finished transaction.

351. Ποῦ . . . . κέρας. The taxiarchs, in the military system of the Athenians, were of the next grade to the στρατηγοί, being ten in number, one for each tribe. Each tribe furnished a τάξις of infantry, and the τάξεις were severally under the command of these officers; the right wing—τὸ δεξίων κέρας—was the post of honor in battle (see Herod. VI. 111), and as such originally it was the right of the polemarch to hold it. For the general discussion of the subject, see Schömann, Antiquitatis Juris Publici Graecorum, pp. 251 - 256.—ποῦ φύγω; G. § 88.

353. γάρ implies an answer to the previous question here, yes, for how, &c.—For ἄν ἐκφυγεῖν, see G. § 42, 2. Note; § 41, 3; § 73, 1.
354. οὐ qualifies some word to be mentally supplied, —
I don’t know how I can escape.

355. λαμβάνειν . . . . χυτρόν, to take hold of the pots.
Genitive of the thing laid hold of.

356. Γάνος. The owl, Peisthetairos thinks, will not at-
tack them, because it is, like them, Athenian.

357. τοῖς. The dative is to be constructed with an ex-
pression to be supplied,— What shall we protect ourselves
with against these crooked claws?

358. πρὸς αὐτὸν. The reading and interpretation are
uncertain here. Bothe says: “Veru arrepto alites illos con-
fige, quemadmodum παραφερέω τι ἔπι κοῦτον et similia dicuntur.”
And the Scholiast, cited by Bothe, gives an explanation
which seems to imply the reading αὐτόν, instead of αὐτῆν,
viz. Seize the spit and fix it by the pot, to make as it were a
palisade. Taking the present reading, it may be translated,
Take the spit and fix it near yourself. This agrees substan-
tially with the interpretation of Blaydes, who adopts the
reading πρὸς σαυτόν: Sibi ut hastam praetendere. I think
the explanation of Bothe and the translation of Cary —
“Take a spit and have at them” — are scarcely consistent
with the connection. The old men are not meditating an
assault; they are taking measures of defence, and their
engines consist of the pots, the spits, and a few other arti-
cles which they packed up and brought away with them
from Athens. With these they prepare to make the stoutest
defence they can; but they scarcely think of offensive
measures.— ἔθηλμος, and for our eyes, what? i. e. what
shall we do for the protection of our eyes? Construction,
dative of indirect object.

359. ὄξυβαφον, vinegar-cup. “Among the various ways
in which the Greeks and Romans made use of vinegar in
their cookery and at their meals, it appears that it was cus-
tomary to have upon the table a cup containing vinegar
into which the guests might dip their bread, lettuce, fish, or other viands before eating them.” See Smith’s Dict. of Gr. and Rom. Antiq., Art. Acetabulum, where there is a figure of the cup. See also Athenaeus, Π. p. 67: “τὸ δεξιόντως αὐτὸ (i. e. τὸ δίκος) ἀγγείον δεξιόσαφον.” The vinegar-cup was to be used as a sort of shield for the eyes.

360, 361. Ὁ . . . μηχανάς. Aristophanes never loses an opportunity to make a jest at the expense of Nicias. According to Thucydides (Lib. III. c. 51) Nicias was sent against the island of Minoa, near Megara, to cut off the Peloponnesians from the use of this port. He accomplished the object by the skilful application of military engines. In the siege of Melos he is said also to have resorted to similar measures. He thus became famous more for this species of strategy than for boldness of conduct in the field.— ἀνέπακοντες, you overshoot, surpass; by the same figure of speech which we constantly use in English.

362. Ἐλελελεῦ . . . ἔχρην. The first word the Scholiast calls ἐπιθέμα ταῖς πολεμικῶν, a warlike shout. — κάθεσ, lower or present beak; i. e. like a spear.— οὐ μένειν ἔχρην. G. § 49, 2, N. 3.

366. τῆς γυναϊκός, i. e. Procne, or the nightingale, daughter of the mythical Pandion, king of Athens.— φυλήτα, tribesmen. The division of the Athenians into tribes, phratriae, and gentes is familiar to all. It was common to designate individuals by words expressive of their relations, both for the purpose of identification, and because the rights of citizenship were legally certified to by the registers.

367. λύκων. According to Petit, there was an ancient law providing for the killing of wolves; much like modern laws in new countries, offering bounties for scalps and skins of wild beasts, and sometimes of men. St. John (Vol. I. p. 227) says: “The wolf, though a sacred animal in Attica, had by the laws a price set upon his head, at which Menage
wonders, though the Egyptians also slaughtered their sacred crocodiles when they exceeded a certain size."


372. πάππους, grandfathers. For the sake of comic effect, put for ancestors in general, as in serious discourse fathers is used. — φράσειαν (sc. ἄν). G. § 42, 4.

373—378. Ἀλλὰ . . . χρήματα. Epops, like a wise bird, quotes the maxims of the philosophers. "Fas est et ab hoste doceri," is the Latin commonplace to the same point. — γάρ introduces the general reflection, which contains the justification of the previous remark, in the abstract; and then the principle involved is shown practically by the instances. — εἰςνύγκασεν. For the idiomatic use of the aorist, see Clouds, 520, note, in the new edition. G. § 30, 1. — Αὐτίκα, for example. See v. 167. — Ἐκπονεῖν. "Exempla sunt ex historia Atheniensium petita, apud quos, Χερσεν fugato, Themistocles effecit, ut urbs muris cingeretur, aedificaretur Peiraeus, et quotannis viginti triremes construerentur." Bothe. — ναῦς μακρᾶς, naves longas; i. e. ships of war. — μάθημα τοῦτο, this lesson.

379. ἀκούσας. The aorist infinitive is properly used here on account of the action intended to be expressed being a single one, i. e. limited to the hearing in the present case.

381. χαλάν, to be yielding, the proper meaning of the present infinitive. — *Αναγ' ἐπί σκέλος = ἐπί τόδα, retreat, fall back.

385. καθιεί, lower; there being no longer any need of such defences.

386. ὄθελίσκον. In apposition with δόρυ.

388. ὄπλων ἔντος, within the arms; i. e. the pot and the bowls, being placed on the ground, form as it were a camp, within the line of which Peisthetairos deems it expedient that they should still keep themselves. This he thinks will be a sufficient security, provided they still keep a sharp eye.
upon the troops of the birds by watching over the edge of the pot.

390. οὐ φευκτέον νῦν. G. § 114, 2.

391. ἴν δ῾ αὖ, and if then. ἀρα here is a slightly inferential particle. If then, i. e. in consequence of what you propose.

393. Κεραμεικός. Those who fell in battle were buried with public honors, and at the public expense, in the burying-ground called the Κεραμεικός, without the city. It was customary to appoint some distinguished citizen to pronounce a eulogy. The well-known example of the discourse pronounced by Pericles, on the Athenians who fell in the first campaign of the Peloponnesian war, will occur to the reader. See Thucydides, Lib. II. cc. 34 – 46, where all the ceremonies are carefully described.

395. πρὸς τοὺς στρατηγοὺς. For the general duties of the board of generals (ten in number), see Schömann, Griech. Alterthümer, I. 422; Hermann, Pol. Antiq., §§ 152, 153. Besides the civil and military duties there enumerated, it belonged to them to make and superintend the arrangements for the public burials. The reader will remember Xenophon's account of the trial of the generals after the battle of Arginousae, on the charge of neglecting to bury those who had perished in the engagement, and of leaving those who remained upon the wrecks to perish. See Hellenica, Lib. I. c. 7. See also Grote, Vol. VIII. Chap. 64.

397. Ὀρναίς, at Orneae. The jest turns upon the name of an ancient town in Argolis, which had suffered in the Peloponnesian war (Bird-town). See v. 13, and note. The name is mentioned by Homer, II. II. 571.—ἀποθανεῖν. G. § 23, 2.

398–400. Ἀγγα: . . . ὄπλιτης. The language is a parody upon the terms of military command: "Ἀγγα ἐς ταξιν, fall back in line; τὸν βίμον κατάθου, lay down your wrath."
instead of spear; Παρὰ τὴν ὀργὴν, beside your anger, instead of shield.

403. 'Επὶ τίνα τή ἐπίνοιαν, And for what purpose, or on what scheme?

405. τοῦ = τίνος.

412. Σοῦ. "Τι εἰπίσιον, non solum tuae, i.e. avium, vitae sub dio et in silvis campisque, quemadmodum vivunt etiam venatores, pastores, milites; sed hi senes Athenienses ipsarum avium commercium et societatem expetunt." Bothe.

416. "Ἀπιστα... κλέειν, Incredible, and more, to hear: περά τῶν ἀπίστων. The infinitive depends on Ἀπιστα, and not on πέρα, as the Scholiast constructs it.

417. Ὀρᾶ. Although the two have been spoken of before, the chorus here uses the singular, referring to one only of the old Athenians.

419. Κρατεῖν... ἓχθρόν. Κρατεῖν with the accusative means to conquer by force; with the genitive, to be master of. — Κρατεῖν ἂν represents κρατοῖν ἂν, and ἓχειν (sc. ἂν) represents ἓχοι ἂν, of the direct discourse. G. § 73, 1; § 41, 1.

421, 422. Λέγει... οὔτε λεκτόν. Observe the comic exaggeration, running into something not unlike an Irish bull.

429, 430. For a similar series of words implying all kinds of craft and roguery, see Clouds, 260, and note.

433. ἀνεπτέρωμαι. The Scholiast says: "Οἶκεῖον ὄρνισι τὸ ἀνεπτέρωμαι, οἶον μετέφρωμαι."

435, 436. κρεμάσατον... τοῦπιστάτον. Bothe says: "Haec ex communi Atheniensium vita sunt explicanda, qui finito bello arma suspendere solet ad furnum vel caminum. The Scholiast describes the ἐπιστάτης as a χαλκοῦς τρίπους, χυτρόποδος ἐκτελῶν χρείαν; and he adds: "Οἶ δὲ πῆλιν Ἡφαίστου πρὸς τὰς ἑστίας ἱδρυμένων, ὡς ἐφορῶν τοῦ πυρὸς, ἐννοεῖ δὲ καὶ ἔνθελν ἐπίμηκες πεπασμαλωμένου, οἴδεν ἐξαρτῶσι τὰ μαγειρικὰ σκεύη." It seems plain, from the kind of
armor with which the Athenians had equipped themselves, that these allusions to the kitchen are not wholly to be explained by the usages of common life. The expressions contain rather jocose references to the pots, the bowls, and the skewers which constituted their luggage and means of defence. The ἵππων is the chimney, but here put for the fire-place or oven, or perhaps it may be called the chimney-place; as the Scholiast says: "Ἰππών μὲν ὁ κάμινος, καταχρηστικῶς δὲ ἡ ἐσχάρα." Of the ἐπιστάτης, Bocckh, Corpus Inscriptionum, Vol. I. p. 20, says: "Idem Attici, eodem sensu [i.e. the same with ὑποστάτῳ and ὕποστάτῳ] ἐπιστάτων sive ἐπιστάτης, dixerint. . . . Aristophanes, Av. 436, rem conficit, licet ibi, quid sit ὁ ἐπιστάτης, sive τὸ ἐπιστάτων dubitetur. Tria enim Scholiastae proponunt, Vulcanum ex luto ficitum, qui quasi Lar familiaris sit: . . . trabem vel asserem ad caminum, unde ex clavis vasa culinaria suspenderunt; . . . postremo basin sive tripodem, in quo ollae et lebetes igni apponantur." He prefers the last, remarking: "Nihil enim in illo loco hac significazione aptius: nam Upupa jubet arma suspendi εἰς τὸν ἵππον εἰσώ πλησίον τοῦπιστάτου, hoc est in camino, non prope trabem, ex qua suspendentur vasa, sed in ipsa trabe, prope tripodem ibidem suspensum, ut etiam nunc mulierculae tripodes ibi suspendunt."

439, 441. Ἡν . . . ἐμέ. The person here designated as the monkey sword-maker is said to have been one Panaetius, who, according to the Scholiast, was also satirized in the piece called The Islands. The Scholiast adds: "Μικροφυῆς Ἡν· διαβάλλει δὲ αὐτὸν ὡς καταλαβόντα τὴν γυναίκα ἐαυτοῦ μουχενομένην· ἐδυναστεύετο γὰρ ὑπ᾿ αὐτῆς μεγάλης οὖσας μικροφυῆς αὐτὸς ὥν." "Duxerat uxorem, cum qua quum saepius rixaretur, tandem convenit, ut se invicem nec mordeerent, nec plagis afficerent." Bothe.

443. Τὸν; The broken sentence, according to the Scholiast, is to be filled out by a gesture,—You don't mean
the — No, surely: — striking the part of the body alluded to, πρωκτόν δεικνύς φησιν οὕτι πον. "Videtur ipse Panaetius adultero adulterorum poenam dedisse ῥαφανίδωσεως, eodem-que modo ne iterum plecteretur cavisse." Bothe.

445–447. "Ομνυμ... μόνον. The allusion here is to the mode of deciding in competitions for the dramatic prize. In tragic representations, the number of judges appointed was ten, one for each tribe. It seems that, in the contests of the comedians, only five were called upon to judge. See Bode, Gesch. d. Hellen. Dichtkunst, III. pp. 147, 148. See also Schneider, Das Attische Theaterwesen, pp. 169–174. Πάσι τοῖς κριταῖς νικάν signifies, "to gain the dramatic victory by a unanimous vote of the judges," and εἰ κριτῇ νικᾶν μόνον is "to gain the victory by only one vote"; giving a turn to his expression from what might naturally have been expected, namely, to be conquered, to a mere diminution of the number of voices, being victorious still.—Επὶ τούτοις, on these terms.—εἰ παραβαιν. G. § 54, 2 (a).

448–450. G. § 103. The herald now, in solemn form, proclaims the truce, and orders the heavy-armed to depart to their several homes. This appears to have been the customary rite on the conclusion of a treaty of peace. It is here applied in the spirit of parody.

450. προγράφωμεν...πωκίοις. G. § 61, 3. This refers to the mode of giving notice of the subjects to be discussed in a political assembly, namely, by exposing in public places, streets, and squares tablets fastened on columns, with the matters inscribed upon which the assembly was summoned to debate.

453. τάχα γὰρ τύχοις ἀν ἐξείπών, for perhaps you might chance to speak of (not, to have spoken). G. § 112, 2; for the Aorist Participle, § 24, N. 1.

454. μοι παρορᾶς, you see in me, or in my case.
NOTES.

461. ὅσ ὀὖ μὴ παραβδομεν. G. § 89, 1, with N. 1.
462, 463. προσεφύραται, διαμάτευν. The language is borrowed from the baker's art; both words, however, are translated in the lexicons as if they were nearly synonymous, and as if both meant to knead. But they probably refer to different stages in the process of bread-making. The first obviously describes the putting together of the materials, and mixing them up; the second, the careful and elaborate kneading of the dough. For a curious account of the whole matter, see St. John, Vol. III. pp. 109, seq. It may be added, that Athenian bakers had a high reputation; for, as St. John says (l. c.), "The bread sold in the marketplace of Athens was esteemed the whitest and most delicious in Greece; for the Rhodians, speaking partially of the produce of their own ovens, supposed they were bestowing on it the highest compliment when they said it was not inferior to that of Athens." It was, therefore, quite natural for the old Athenian, in announcing his excellent schemes, to borrow a figure from the bakehouse. — ὁ ἄλκυει. The doubts of Dindorf and the suggestion of a various reading by Bothe are unnecessary here. ἄλκυει is used impersonally, hinders not. The same usage occurs in Thucydides, Lib. I. c. 144: "Οὗτε γὰρ ἐκεῖνο ἄλκυει ἐν ταῖς σπουδαῖς οὗτε τόδε,— For in the truce there hinders not (there is no hindrance to) either that or this." See note on the passage in Owen's Thucydides, p. 432. For the various constructions with the Infinitive allowed after ὁ ἄλκυει, see G. § 95, 2, with N. 1; and § 95, 3. — στέφανον. It was customary to wear a chaplet at feasts, and before reclining at the table to have water poured over the hands. For the particulars, see Becker's Charicles, Excursus to Scene VI.

465. λαρυνὸν ἐπος, a fat word. The epithet is suggested by the allusions to feasting.
NOTES.

466. ὅ τι θραύσει. G. § 65, 1.

467. βασιλῆς. The speech of Peisthetairos is here interrupted by the chorus, who, astonished to hear of their former dignity, cannot wait until the sentence is completed.

471. πολυπράγμων. This generally is used in a bad sense,—a busy-body,—but here only knowing many things; observant and experienced in many things.—πεπάτηκας. The fables of Aesop, in some form, were as familiar to the Athenians of Aristophanes's age as similar compositions are to the children of modern times. What they were precisely, and whether they were written or not, are questions among the learned; but it is certain that the current jests, drolleries, and odd stories at Athens were generally palmed upon the old fabulist. Aristophanes has several other allusions to him; Socrates versified some of his apalogues, and, afterwards, Demetrius Phalereus; but none of these metrical essays are preserved. At a much later period, Babrius versified them in choliambics. Some of these are extant, and have high merit. But the collections of prose fables now in existence under the name of Aesop were proved by Bentley to be forgeries; and no person at all accustomed to discriminate between the styles of different ages in Greek literature can doubt the justness of his decision. The phrase used in the cited line, you have not trodden, is a comic equivalent to you are not familiar with; perhaps selected here in allusion to the birds, who would be obliged to use their claws in the place of hands, for holding a book. The same expression is cited by Blaydes, from Plato's Phaedo: "Ἄλλα μὴν τὸν γε Τισίαν πεπάτηκας ἄκριβῶς."

473, 474. ἀποθνῄσκειν and προκεῖσθαι are in the Imperfect Infinitive, representing the Imperfect Indicative of the direct discourse; as γενέσθαι (v. 472) and κατορύξαι (v. 475) represent the Aorist. G. § 15, 3; § 23, 2; § 73, 1.—
προκείσθαι περπταίον, was lying out for the fifth day. In Greece, the body of the dead, after having been washed and anointed, was laid out in the vestibule of the house, with the feet towards the door, as a symbolical intimation that it was about to take its last journey.

476. Κεφαλήσων. A pun on Κεφαλαί, the name of one of the δῆμοι of the tribe Acamantis. Κατορόζαί. "Επεῖ λόφον ἔχει ἡ κορυδᾶς." Schol.

478. Ὅς . . . ὄντων. For Ὅς with a causal Participle, see G. § 109, N. 4.

480. δρυκολάπτης. The reason why Zeus would be slow to restore the sceptre to this bird is, that the oak is sacred to him.

481. ἄρχον, were rulers. G. § 19, Notes 1 and 2.

484. Darius and Megabazos are named here as representing the Persians, because their names were notorious from their connection with the first Persian invasion of Greece. See Herod., V.

487. κυρβασίαν . . . ὀβήν. "Reges Persarum gestabant, etiam senioribus temporibus, tiaram rectam, ut ceteri Persae retro flexam . . . atque ea ὀβή τιάρα dicebatur prōprie κυρβασία." Bothe. This upright head-dress of the Persian monarchs may be seen in the mosaic of the battle of Issus, found in one of the houses of Pompeii, and engraved in most of the works upon the ruins of that city. See particularly the German work, Herculanum und Pompeii, Vol. IV. pl. 3.

489. ὁπόταν ὀρθριον ἁγη, whenever he sings his morning song. G. § 62. With ὀρθριον understand νόμον, song: Porson indeed reads (by conjecture) ὁπόταν νόμον ὀρθριον ἁγη. So Meineke. For an account of the handicrafts enumerated in the following lines, and for a valuable summary of Athenian industry in general, see St. John, Vol. III. pp. 96–214.
492. ὑποδησάμενοι. This word originally described the tying on of the simple sandal, such as is seen in many ancient statues. But in the progress of luxury, a great variety of shoes and boots, some richly adorned (see Hope's Costumes), came into use, and the same word was still employed to describe the act of putting them on, though its etymological signification was partly lost sight of. See St. John, Vol. II. pp. 64, seq.

493. Φρυγίων ἐρίων. The fine wool of Phrygia is mentioned among the exports of that country. The Phrygian dyers were particularly skilful in the practice of the art of coloring wool.

494. δεκάτης. Upon this word it is worth while to read the following passage: "While the poor, as we have seen, were driven by despair to imbrue their hands in the blood of their offspring, their more wealthy neighbors celebrated the birth of a child with a succession of banquets and rejoicings. Of these, the first was held on the fifth day from the birth, when took place the ceremony called Amphidromia, confounded by some ancient authors with the festival of the tenth day. On this occasion the accoucheuse, or the nurse, to whose care the child was now definitively consigned, having purified her hands with water, ran naked with the infant in her arms, and accompanied by all the other females of the family, in the same state, round the hearth, which was regarded as the altar of Hestia, the Vesta of the Romans. By this ceremony the child was initiated in the rites of religion, and placed under the protection of the fire-goddess, probably with the same view that infants are baptized among us.

"Meanwhile the passer-by was informed that a fifth-day feast was celebrating within, by symbols suspended from the street-door, which, in case of a boy, consisted in an olive crown; and of a lock of wool, alluding to her future occu-
pations, when it was a girl. Athenaeus, apropos of cabbage, which was eaten on this occasion, as well as by ladies 'in the straw,' as conducing to create milk, quotes a comic description of the Amphidromia from a drama of Ephippos, which proves they were well acquainted with the arts of joviality.

How is it
No wreathed garland decks the festive door,
No savory odor creeps into the nostrils
Since 't is a birth-feast? Custom, sooth, requires
Slices of rich cheese from the Chersonese,
Toasted and hissing; cabbage too in oil,
Fried brown and crisp, with smothered breast of lamb.
Chaffinches, turtle-doves, and good fat thrushes
Should now be feathered; rows of merry guests
Pick clean the bones of cuttle-fish together,
Gnaw the delicious foot of polypi,
And drink large drafts of scarcely mingled wine.'

"A sacrifice was likewise this day offered up for the life of the child, probably to the god Amphidromos, first mentioned, and therefore supposed to have been invented by Aeschylus. It has moreover been imagined that the name was now imposed, and gifts were presented by the friends and household slaves.

"But it was on the seventh day that the child generally received its name, amid the festivities of another banquet; though sometimes this was deferred till the tenth. The reason is supplied by Aristotle. They delayed the naming thus long, he says, because most children that perish in extreme infancy die before the seventh day, which being passed, they considered their lives more secure. The eighth day was chosen by other persons for bestowing the name, and this, considered the natal day, was solemnized annually as the anniversary of its birth, on which occasion it was customary for the friends of the family to assemble together,
and present gifts to the child, consisting sometimes of the polypi and cuttle-fish to be eaten at the feast. However, the tenth day appears to have been very commonly observed. Thus Euripides:

'Say, who delighting in a mother's claim
'Mid tenth-day feasts bestowed the ancestral name?

"Aristophanes, too, on the occasion of naming his Bird-city, which a hungry poet pretends to have long ago celebrated, introduces Peisthetairos saying, —

'What! have I not but now the sacrifice
Of the tenth day completed and bestowed
A name as on a child?"


— ὑπέπων, I was taking a drop. "Simili euphemismo Latini sabbibere, Germani dicunt sich ein Raüschchen trinken." Bothe.—ἐν ἄστει, in town. He had come in from the country on the occasion of solemnizing the naming of a friend's child.

495. κάρτι καθεδόν, and was just dropping asleep.—πρὶν δειπνεῖν. πρὶν usually takes the Infinitive in Attic Greek when the leading verb is affirmative. G. § 67; § 106.

496. οὖτος ἀρ, this fellow then; the cock.—ἐξώρουν Ἀλι-μοῦνταδε, I set out for Halimus. Observe the force of the imperfect tense. Halimus was a deme of the tribe of Leon-tis, particularly famous as being the birthplace of Thucydides, the historian, whose epitaph is said to have been, Θουκυδίδης Ὀλόρου Ἀλιμοῦσιος ἐνθάδε κεῖται.

499. For the Imperfects, see v. 481.

501. Προκυλινδείσθαι τοῖς ικτίνοις. The allusion is to the custom of prostrating when the kite first appeared in spring, signifying joy at the return of that season. "Ἐφ᾽ ὃ ἑδόμενοι κυλινδονται ὡς ἐπὶ γόνυ. Παῖς ὡς βασιλεῖ φησί τὸ κυλιν-δείσθαι ὑπὸ ἀνθρώπων." Scholiast.
502, 503. 'Εκυλινδούμην.... ἀφεῖλκον. Euelpides makes a sly allusion to the cause of his rolling over, in the oath by Dionysos, which is quite in keeping with the story of the frolic in town, related a few lines back. Then he does not say that he bowed forward, προύκυλινδεῖτο; on the contrary, he was on his back.—'Οβολῶν κατεβρῶχθισα, I gulped down an obolos. The custom of carrying coins in the mouth is several times alluded to in Aristophanes, as Eccles. 817, 818:—

"Πωλῶν γὰρ βότρυς Μεστὴν ἀπήρα τὴν γυνάθον χαλκῶν ἔχων, Κάπεταν ἔχωρον εἰς ἀγορὰν ἐπ' ἄλφιτα.
"Επειθ' ὑπέχωντος ἄρτι μον τὸν θύλακον," etc.

See also Vesp. 790, seq.

505. ὅποτε εἰπτο. G. § 62.

506. ἐθερμίζον ἄν. G. § 30, 2.

507. κόκκυ. The rite of circumcision was practised by many Oriental nations, as the Egyptians, Phoenicians, and Jews; and as the cry of the cuckoo was the signal to begin harvesting among the people of these countries, the proverb came into use,—Cuckoo! Afield, ye circumcised!

508. εἰ τις βασιλεύοι. G. § 51.

510. Ἑπὶ.... ὅρνι. They placed upon the head of the kingly sceptre the figure of some bird. This is often alluded to by the poets, and may be seen on coins, medals, and other works of art. See Quatremère de Quincy's Jupiter Olympien, pp. 306, seq. See also Pindar, Pyth. I. 9.—For δωροδοκοῖν, see G. § 62; also for the optatives in v. 512 and 513.

512. ἐξέλθωσι, here, is a word belonging to the vocabulary of the stage; came forth, i. e. entered the scene through the royal gate, or central entrance at the back of the stage.

—ἐν τοῖς τραγῳδοῖς, at the tragic representations; literally, in the tragedians; the person being put for the time or the occasion of their appearance. This interpretation is more
accordant with the Greek idiom than that of Bothe,—
"Inter actores tragicos."

513. Δυσκράτης. Of this individual the Scholiast says:
"Οὗτος στρατηγὸς ἐγένετο Ἀθηναίων κλέπτης τε καὶ πανούργος.
Διεβάλλετο δὲ (ἂς) δωροδόκους."

515. 'Αετὸν . . . . . κεφαλῆς. The words here used apply
to the statue of Zeus, ἔστηκεν being constantly thus used by
the Attic writers. According to a Scholiast, the head is put
for the sceptre; or, he adds, because they were accustomed
to place on the heads of the statues of the gods the images
of the birds consecrated to them.

516. θυγάτηρ, i. e. Athena, the patron goddess of the
city to whom the owl was consecrated. All this passage is
in ridicule of the Athenian superstition, which consecrated
to each god some particular bird.

520. "Ωμυν . . . . ἄν. For this use of ἄν with the indica-
tive, see G. § 30, 2. The Scholiast cites from Socrates, the
historian, the following passage: "Ἀδάμανθος δοκεῖ διαδεξά-
μενος τὴν βασιλείαν δικαιότατος γεγενήσθαι πάντων ἄνθρωπων.
Δεύτερα δὲ, αὐτῶν πρῶτον οὐδένα ἔαν ὁρκοὺς ποιεῖσθαι κατὰ τῶν
θεῶν, ἀλλ' ὁμοίως κελεύσαι χήμα, καὶ κύνα, καὶ κριόν, καὶ τὰ ὠμοια."
Socrates, according to Plato and Xenophon, used to swear
by the dog, or by the goose, and sometimes simply by "the
——." See Plato's Gorgias, cap. 22, and Woolsey's note.

521. Λάμπων. This is the same Lampon—a sooth-
sayer, juggler, and impostor—who is often mentioned
elsewhere, and who, according to the Scholiast, obtained
the honor of being entertained in the Prytaneum. See
Clouds, 331—334, and note upon the passage. It is said
that he used to swear by the goose because that bird was
of a prophetic character. — ὅταν ἔξωπατα. G. § 51.

522. ἐνόμιζον, used to think.

523. Μανάς. "Οὗτω γὰρ ἐκάλουν τοὺς οἰκέτας πελλάκις.'
Scholiast.

14 *
525. 

"Nam in templis tutae debebant esse aves, tanquam diis supplices; nefas autem violare supplices. Hinc cum Aristodicus Cumaeus in templo apud Branchidas nidos avium detraxisset et pullos exemisset, ex adyto talis vox audita furtur: 'Aνοσιώτατε ἀνθρώπων, τί τάδε τολμᾶς ποιέων; Τοὺς ἰκέτας μοι ἐκ τοῦ ἤμοι κεραίεσι. Ut est ap. Herodotum I. 159; ap. Euripidem tamen Ion aedituus Apollinis Delphici pellit aves e templo in cognomini dramate 106, etc." Bergler.

530. 


532. 

παρέθενθ'. The frequentative aorist. For a full discussion of this usage, see Clouds, v. 520, note in Felton's edition. ᾿Ακτεσκέδασαν, v. 536, is another example of the same idiom. G. § 30, 1.

541. 

κάκην = κακίαν.

542. 

προγόνων παραδόντων, genitive absolute, ancestors having handed them down.

543. 'Εν' ἐμοὶ, in my case, i. e. here, to my harm.

547. 

οἰκήσω, I will dwell. Upon this expression, Cary remarks: "The word dwell, in our language, according to the old use of it, answers precisely to οἰκήσω, 'do good, and dwell for evermore,' Psalm xxxvii. 27, meaning simply to abide, or live."

549. 

εἰ μὴ κοιμούμεθα. § 50, 1, N. 1.

552. 

Βαβυλώνα. For a full account of Babylon, see Herod. I.

553. 

Ὤ . . . πόλισμα. The names here are those of two of the giants. The second is also the name of a bird, which offers an occasion for a jest below (1241). They are brought in here on account of the designed hostilities against the gods, as if another giants' war should disturb the peace of Olympus.
556. ἵππων πόλεμον προδον, to proclaim a sacred war; like the wars against the Phocians for violating the sacred precincts and the temple of Pythian Apollo. The following lines give a ludicrous and satirical history of the mythical amours of the gods, and show, with many other passages, the freedom with which the poet dealt with the Hellenic religion, as well as with the politics of the time.

563–570. προσνείμασθαι, to distribute or assign. The meaning of the passage is, to apportion the birds individually to the gods, according to some fanciful analogy, so that, whenever a sacrifice is offered to a god, the corresponding bird may receive also an appropriate gift. The Scholiast and commentators have taken great pains to give the reasons why the particular selections and adaptations of gods, birds, and articles of food were adopted by the poet. Thus the name φαληρίς contains an allusion to the φάλλος, and of πυροί the Scholiast says: "Ἐπεί οἱ ἐφθοὶ πυροί πρὸς συννομίαν ἐγερτικοὶ." The sheep is one of the victims sacrificed to Poseidon in the Odyssey, and the duck is connected with Poseidon, because he is a water bird. The λάρος is assigned to Hercules, on account of his gluttonous propensities. The ναστοῖ were a large species of cake, eaten at Athens with honey. With regard to Zeus and the wren, the Scholiast says: "Ἐπεί κατωφερῆς ὁ Ζεύς καὶ μοιχὸς, διὰ τὸῦ ὁρχίλου παρέλαβε, διὰ τοὺς ὀρχεῖς. Τὸ δὲ σέρφος ἐνορχίν ὡς κριῶν ἐνορχίν." 570. ἕσθην. G. § 19, N. 5.—Βροντάτω . . . Ζάν. These words are probably quoted from some old lyric poet. Bothe cites from the epigrams: "Ὁ Ζεύς πρὸς τὸν Ἔρωτα· Βέλη τὰ σὰ πάντ' ἀφελοῦμαι. Χῶ πτανός· Βρόντα, καὶ τάλι κύκνος ἔση." 572–575. Several of the deities were represented with wings. Hermes, as mentioned here, thus appears. The more ancient forms of the goddess Nike, or Victory, were
without wings. To her a temple was dedicated, standing, according to Pausanias, near the entrance to the Acropolis. The ruins of this temple of Nike Ἀπτερος were discovered in excavating, in the year 1836, on the spot indicated by Pausanias, and it has been almost entirely restored. But Nike was generally represented, in works of art, with wings, and sometimes with golden or gilded ones; a figure of this kind was held in the right hand of the Olympian Zeus. (See Quatremère de Quincy, Jupiter Olympien; also Boetticher's Schriften, B. II. pp. 173, seq.) Especially was Eros, or Cupid, so represented. In alluding to Homer, the poet's memory failed him, the comparison to the timid dove being in a description of the flight of Hera and Athena (II. V. 778), or there has been a change in the text, i. e. the substitution of ἐνω for Ἡραν.

577. τὸ μηθέν. The article gives emphasis to the expression, and probably refers it to the phraseology of the philosophers. The subject of the preceding verb is men, ἀνδρες, to be supplied. Μηθέν (not οἶδεν) is used, because the Infinitive depends on a Protasis. The Infinitive after νομίζω usually takes οὐ as its negative, since it stands in indirect discourse.

580. Καπετεί... μετρεῖτω. The importation of corn was one of the most important public interests at Athens, and was carefully superintended by the municipal authorities. At certain times, distributions of corn (σιτοδοσίαι) took place among the people, — particularly, of course, in periods of scarcity, — each citizen receiving a certain measure. For a minute examination of this subject, see Boeckh's Public Economy of Athens, Book I. cap. 15. The language of Peisthetetarios, in the present passage, doubtless alludes to this practice. Connected with the administration of the market, there were public officers called Μετρόνομοι and Προμετρηταί. The poet ludicrously makes Demeter the meas-
urer, and represents her as finding excuses, in the famine, for her inability to distribute corn.

583. ἐπὶ πείρα. The Scholiast says: "Ἐπὶ βλάβῃ, ἡ ἵνα πειραθῶσιν ἡμῶν, εἰ θεοὶ ἐσμέν." The latter is doubtless correct; the idea being, that the birds shall peck out the eyes of the cattle to give a proof of what they can do if their power is called in question.

584. Apollo was the god of medicine, as well as of poetry. With regard to the word μισθοφορεῖ, the Scholiast says: "Τοῦτο δὲ εἴπεν, ἐπεὶ Δαομέδουτα τῆς τειχοδομίας μισθῶν ἤπησεν." But there is also an allusion to the support of certain physicians at the public charge, for an account of whom see Boeckh, Book I. cap. 21. Hippocrates held this position at Athens.

585. Ἑ. Supply ἐκκυψάντων. For πρὶν ἄν, see G. § 67.

586. σὲ δὲ Γῆν. The particle is used here to single out the clause.

589. λόχος εἰς. In the Athenian army, the λόχος was a small subdivision of soldiers, consisting of twenty-four besides the officer, or one fourth of a τάξις. The smallness of the number makes the expression more emphatic.

591. ἀγέλη. Perhaps the word here refers to the ἀγίλαι, or bands into which the youth were divided in Crete and Sparta, though it is also used in a general sense of a flock of birds. See Manso's Sparta.

592. πλοοτεῖν is the object of δώσωμεν. G. § 92, 1.

593. μαντευομένως, consulting auguries.

595. ναυκληροῖς. The ναυκληροί at Athens were the owners of ships, and their business was with the shipping interest. The word was also applied to the owners of houses. In this passage the former meaning is the true one. The ναυκληροῖς sometimes went himself upon the voyage, but not necessarily so.—ὡστε. G. § 65, 3.
598. This must be understood to be an asiae of Eupipedes. Upon γαύλος the Scholiast says: "Φοινικικὸν δὲ τοῦ ἀγγείου ὡξυώνως. Καλλίμαχος. Κυπρόθε Σιδώνιός με κατῆγαγεν ἐνθάδε γαύλος. "Athens. Γαύλος, πλοῖον τι φορτικόν ὦ καὶ σκάφη (σκαφίς) ἄπο τῶν σκευῶν. Ὄμηρος. Γαύλοι τε σκαφίδες τε. Ὁς αἰρέταιρον δὲ ὄντος καὶ ἁκινδύνου τῶν ἀλλων πάντων τοῦτο φησι." And Bothe: "Γαύλος dicebatur navis rotundior, mercibus vehendis apta, qualem Phoenices primi construxisse leguntur." — Οὐκ ἐν μείναιμ. G. § 53, 2, N.

599–601. The Athenians were as credulous about buried treasures as the moderns, and made use of superstitious means in the search for them. The language in the last line refers to the proverb, "Οὐδεὶς μὲ θεώρει πλῆν ὁ παριτάμενον ὄρνις." "Τούτῳ ἐλέγετο ἐπὶ τῶν ἀγνώστων." Sch.

602. ὑδρίας. Literally, water-vessels, but also any urn or vessel such as might be used to hold the coins which were to be concealed in the earth.

603. ιγίειαν. Upon this word Bothe has the following note:—"Haec est illa πλουθυγίεα, quam infra dicit 698, item Equ. 1100, et. Vesp. 647, h. e. quasi πλούτου ιγίεα, non opes et sanitas, ut Br. reddidit Equ. v. 1, siquidem sanitaratem donare nemo potest, divitias omnisque generis opes potest, quas complectitur ἡ πλουθυγίεα, ut pulcre intelligitur e Vesparum v. 1, ἱγίεντα ὄλβον serio dixit Pindarus, Ol. V. 55." It may be remarked in addition, that health was more sedulously studied by the ancient Greeks than by any of the moderns. Their gymnastic system formed an important and integral part of their education, and vigorous muscular exercise was not given up at any period of life. The national games also tended to keep alive a high, perhaps an exaggerated, idea of the importance of bodily health and strength. See the Panegyricus of Isocrates.

609. Οὐκ . . . κορώνῃ; The saying quoted by Plu-
tarch (De Orac. Def.) from Hesiod was, that the crow lives nine generations of man. The epithet λακέρνα occurs in Hesiod's Works and Days, 747.

613. λίθινος, stone, i.e. marble, that being the principal material used in Athens for temples and other public buildings.

614. θυρώσαν ... θύρας, to furnish the temples with golden doors.

616. σεμνοὶς = τοῖς τιμίοις. Sch.

618, 619. Δελφοῦς ... Ἀμμών, i.e. to the oracle of Apollo at Delphi, and of Zeus in Libya.

626. προβαλόντων, having thrown out to them. A burlesque upon the popular notion that the gods were to be conciliated only by gifts. The argument is, that it will be much more economical to have the birds for gods than to worship the gods themselves.

627. Ὡ ... μεταπίπττων. Ψίλτατ' is the masculine adjective in the vocative. It is constructed with the participle, expressing the result of μεταπίπττων, changing from the most hated to the most beloved. In this respect it resembles the construction in Aesch. Ag. 628, Ἐπέκρανεν δὲ γάμου πικρᾶς τελευτάς.

629. Ἑπαυχήσας, having confidence in.

638. τεταξόμεθ', we will take our post.

641. μελλονικίαν. A pun upon the name of Nikias, the general in the Scilalian Expedition whose hesitancy of conduct was more than once ridiculed by the poet. The Scholiast says: "Μελλονικίαν, τῷ βραδύνεω καὶ ἀναβάλλεσθαι. Νικιάς γὰρ υῖός Νικηράτου, ὅς ἀναβάλλετο ἀπελθεῖν εἰς Σικελίαν. Βραδὺς γὰρ ἦν περὶ τὰς ἔξοδους." See Thucyd. VI. 25.

647. Κριῶθεν. The Scholiast explains: "Κριῶς δήμος τῆς Ἀντιαχίδος φυλῆς, ἀπὸ Κριῶν τυνος ἀναμασμένος. Γράφεται δὲ καὶ Θριήθεν, οἷον ἀπὸ δήμου τῆς Οινηίδος φυλῆς.

650. Ἀτὰρ ... πάλιν, But bless my soul! here, hold
back again. Τὸ δὲινα, says Pape (Lexicon in verb.), is from the language of the people, used when one immediately utters a sudden thought, in order not to forget it, atat! — or when one cannot immediately recall something. In this passage it has suddenly occurred to Peisthetairos that there will be some practical difficulty in two men without wings holding intercourse with winged birds; and this sudden idea is intimated by τὸ δὲινα. Ἐπανάκρουσαι is thus explained by the Scholiast: "Ἡ μεταφορὰ ἀπὸ τῶν τὰς ἡμῖν ἀνακρουομένων, ἦ τὰς ναῶς. Ἀλλως. Ἰτπόστρεψον, ἐπανάβηθο. Ἐπανάκρουσις δὲ ἐστὶ κυρίω τὸ ἐπισχέω τὴν ἐπερχόμενη ναῶν καὶ μεθορμίατα εἰς τὸν ὄρμον, ἵνα μὴ προσελθοῦνα θραυσθῆ."  

653—655. Αἰσώπου . . . . ποτέ. The fable here referred to is probably the same as that of which we find the first few lines in a fragment of Archilochus (No. 86, Bergk): Αἰνὸς τις ἀνθρώπων ὁδε, ὡς ὕπ οί λόπης καὶ ὕπ τὸς ἐνυφώνη ἐμέαν. It must be remembered, that the ancients were accustomed to attribute to Aesop all fables that were composed in his manner. See note to v. 471.

658, 659. Ξανθία, Μανθώρα. Names of servants.

672. ὄσπερ παρθένος, like a maid. An imitation of Homer, Il. II. 872. For an account of the ornaments worn by Grecian ladies, see St. John, Vol. II. pp. 50, seq.

673. μω δοκῶ, I have a fancy.

674. ὕγχος . . . . ἕχει, she has a beak with two points, or literally, two spits. The actor representing this character wore a mask in imitation of the beak of a bird.

676. λέμμα, the shell.

686. Ἀρχον . . . . ἀναπαίστων, lead off the anapaests.

687—689. This description of the life of man is an imitation of the noble passage in Homer, Il. VI. 146. See also Aeschyl. Prom. 549, seq.

692—694. Upon this passage, Bothe has the following note: "Ridet poetas, qui de rerum originibus cecinerant

694. κλαίειν εἰπεῖν. G. § 15, 2, N. 3. Εἶπον seldom takes the Infinitive, unless it has the force of a verb of commanding, as here. In its ordinary sense, introducing indirect quotations, it takes ὅτι or ὡς. Φησί, on the other hand, takes only the Infinitive, while λέγω, to say, takes either ὅτι, ὡς, or the Infinitive. Δέιγω may also mean to tell, to command.

aguntur (interpp. Thomae Mag. p. 241), hoc loco *turbines.*
Bothe. See ante, note to v. 574.

701. *Eneoptenes, hatched.*

705, 706. *Ἡμεῖς ... δῆλον, And that we are children of Eros is plain by many proofs.* They proceed to enumerate the aids they render to lovers, in a way that shows what sort of presents were considered by the Greeks the most acceptable to the objects of passion, namely, *quails, geese, poultry,* and the like.


711. *ἀρας, the seasons,* of which mention is made here according to the earliest and simplest division of the year into three portions.

712. *σφίρειν, οὕτω, κ. τ. λ., i. e. in each year, when, &c.* G. § 62;

713. *Καὶ ... καθεύδειν.* The rudder was taken from the ship in winter. See Hesiod, Works and Days, 45:—

"Ἄλφά κε πηδάλιον μὲν ὑπὲρ καπνοῦ καταδείκνυμι."


716. *Χλαίναν, λῃδάριον.* The former was a thick outside garment, the second a light summer garment. For a minute explanation of Grecian dress, see Becker’s Charicles, Scene XI. Excursus I., and St. John, Vol. II. cap. 25; also Hope’s Costumes.—*ήφικα.* G. § 59.—*πεκτεῖν.* G. § 92, 1, N. 2.
NOTES.

721. ὁπίνων. Here and in the following lines, there is a play on the word ὁπίνων, bird, which is often used for any omen whatever. The things or acts mentioned were all significant to the mind of the Greek,—a word, a sneeze, an accidental meeting, a sound, a servant suddenly appearing, an ass. Upon the last a Scholiast says: "Δέγεται γὰρ τι τοιούτων, ὡς συμβολικὸς ἐρωτώμενος περὶ ἀφρόστου εἴδεν ὄνον ἐκ πτώματος ἀναστάντα, ἀκόης δὲ ἐτέρου λέγοντος· Βλέπε, πῶς ὄνος ὄν ἀνέστην. 'Ο δὲ ἔβη· 'Ὁ νοσῶν ἀναστήσεται."

725–728. The oracles of the gods could not be consulted at all seasons of the year; but substituting the birds for the gods, men will have the advantage of being able to consult them at all seasons alike.

729. σεμνωνόμενοι, putting on haughty airs.

736. γάλα τ' ὄρνιθων, and milk of birds; a proverbial expression. "Ἐν παρομία δὲ ἐπὶ τῶν λίαν εὐδαιμονούντων καὶ πάντα κεκτημένων," Sch.

752. Φρύνιχος. "Ὡς ἐπὶ μελοποιίαις ἑθανάξετο.... Ποιητὴς ἔδει ἐν τοῖς μέλεσι." Sch. See Darley's Grecian Drama, Ch. II. The comparison of the poet to a bee gathering sweets from every flower is a very common one.

759. εἰ.... εὐστὶν. G. § 49, 1.

760, 761. ἤν εἶπη. G. § 50, 1.—εἰ μαχεῖ, if you want to fight. G. § 49, 1, N. 3 (not § 50, 1, N. 1).

761. αἴρε πληκτρον, lift the spur. The expression is borrowed from cock-fighting.

762. δραπέτης ἐστιγμένος, a branded runaway; in allusion to the custom of burning upon the persons of fugitive slaves a mark which designated them as στυγματίαν, a common term of abuse in the popular language of Athens.


767. Φυσάτω πάππους. According to Euphronius, as quoted by Aelian, a certain species of bird was called πάππος. There is, therefore, a pun upon the expression, besides the ludicrous inversion of the order of nature which the literal meaning implies. In the rest of the line, the terms refer to the distribution of the Athenians, according to which the φρατρία was a third part of one of the four Ionic tribes, and the members of this division were called φράτορες. These divisions had their registers, in which the names and families of the individuals composing them were required to be entered. Bothe says: "Φυσαί πάππους est facere, ut sibi avi sint, adsciscere avos; qui enim Athenis peregrinitatis accusabantur, avos et tribules nominare debebant, ut appareret, cives ipsos esse."

768. ο Πισίόν. "Οὐδὲν σαφές ἔχομεν, τίς ο Πισίον, οὔτε περὶ τῆς προδοσίας ὁτι δὲ τῶν λινὸν πουηρῶν ἐστιν, δηλοί Κρατίνος ἐν Χείροσι, Πυλαίας, "Οραις.—"Ἀλλως. Οἱ μὲν, τὸν Πισίαν ἐνα τῶν ἐρμοκοστιδῶν εἶναι, οἱ δὲ τῶν νῦν αὐτῶν. 'Ετηροῦντο δὲ οὗτοι ὅπως ἄν δοιεν τῆς περικοπῆς τιμωρίαν. Εἰ οὖν, φησίν, ο νῦν αὐτῶ τοῦ Πισίον ὁμοιος βούλεται εἶναι τῷ πατρί, γενέσθω πέρδιξ πανοργος." Schol.—"Τοῖς ἄτιμοις. The force of this term is not adequately expressed by our word dishonored or by disfranchised. An Athenian citizen in full possession of all his rights (τιμαῖ) was called ἐπίτιμος; and so soon as he lost all of these rights
or any one or more of them, he became ἄτυμος, and was said to be under ἄτυμια. ἄτυμια could therefore be either partial or complete. 1. Partial ἄτυμια deprived a citizen of some particular right or τιμή, and was quite common as a punishment for abusing a right or privilege. For example, any prosecutor who, in a public suit, did not receive one fifth of the votes of the judges (usually 100 out of 501), was fined a thousand drachmas and prohibited from bringing a similar public suit for the future. This prohibition was called ἄτυμια. Others were prohibited from entering temples or the market-place; others from speaking in the public assembly; others from being members of the Senate or from holding office; others again from visiting certain places in the Athenian dominions. All these were ἄτυμοι; but their ἄτυμια was partial, and their other rights were not affected. 2. Complete ἄτυμια, on the other hand, deprived a man of all the rights and privileges which he had enjoyed as a citizen of Athens, and left him in a sort of negative condition, in which the state simply refused to recognize him as a part of itself. As Lysias says, it made men ἄντι πολιτῶν ἄπολιδας. Demosthenes (in Mid. p. 544, 10) speaks of it as καὶ νόμων καὶ δικών καὶ πάντων στέρησις. It left him like a foreigner, without civic rights, dependent entirely upon the good-will or mercy of his neighbors for protection to his life and property. He could enter no public temple, and of course could sue or be sued in no court of law. See the striking description given by Demosthenes (in Mid. p. 544, 545), who calls a man who is under ἄτυμια before the court, while he narrates his story; the man, however, must stand speechless. This kind of ἄτυμια was inflicted as a punishment by law for various offences, such as corruption, embezzlement, cowardice or desertion in war, perjury, neglect or abuse of parents, prostitution (ἐπαίρησις), insult to officers of the state, abuse of confidence (as in the case of an arbitrator), and similar offences.

15 *
Public debtors of all kinds were under complete ἀτυμία until their debts were paid. Ἀτυμία in itself included neither confiscation of property nor a descent of the father’s disgrace by inheritance to the children: either or both of these could, however, be added to ἀτυμία in special cases. Those guilty of murder, treason, or gross sacrilege, if they left the country before actual conviction, were condemned to perpetual banishment and confiscation of property. (Demosth. in Mid. p. 528, 7; Xen. Hell. I. 7, 22.) So for the offence mentioned by Demosth. in Neaer. p. 1363, 5. See also Dem. in Lept. p. 504, 22. In other cases the ἀτυμία is to descend to posterity, as is provided in the laws quoted by Demosth. in Aristocr. p. 640, 1; in Mid. p. 551, 25: here the confiscation of property seems always to have been included. Public debtors, although they were wholly ἀτυμοῦ so long as they remained debtors, could yet regain their rights by payment of the debt; on the other hand, if they died indebted to the state, their ἀτυμία descended with the debt, as a part of the inheritance, to the children. Those who suffered ἀτυμία as a punishment for a crime remained ἀτυμοῦ through life: they could be reinstated only by an extraordinary act of grace, which was always looked upon as exceptional and illegal. Such reinstatements occurred only when the state was in extreme danger, as, for example, after the battle of Chaeronea. (See Grote, Vol. XI. p. 694.) See Hermann, Staatsalterthümer, §§ 124 and 52; Privatalterth. § 70; with the authorities quoted in the notes: also Meier, De Bonis Damnatorum, passim. An important classical passage is found in Andocides, De Myster. §§ 73–76.” Goodwin.

770. ἐκπερδωκίσαι. This word alludes to the shy habits of the partridge, and the dexterity of the bird in avoiding pursuit. To dodge like a partridge would express, in a roundabout way, the meaning of the Greek. The Scholiast remarks further: “Διαβάλλει δὲ ὃς κατεγνωσμένον καὶ φυγ
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ξημωθέντα. Οἱ δὲ πέρδικες πανόργοι ὄντες εὐχερῶς διαδιδράσκοντες τοὺς θρηνότας, πολλάκις ὑπτιοὶ γενόμενοι καὶ ἐπιβάλλοντες ἐνυτῶς κάρφη. Φησίν οὖν, ὅτι καὶ παρ' ἥμιν γενόμενος δύναται πάλιν φεύγειν."

783. ἀνακτάς, kings, i. e. here, according to the Homeric usage, the gods.

787. Ἀντίχ', just for example.

788–790. Εἶτα . . . . κατέπτατο. These lines, and the freer ones which follow, must be considered in reference to the mode of dramatic representation at Athens, for a particular account of which, see Donaldson's Theatre of the Greeks. We may say here, in general, that these representations were limited to a few successive days, several dramas being brought out, one after the other, beginning early in the morning. The long exhibitions of the tragedians could not fail to be bantered by the license of the comedians. Bothe thinks it probable that the tragedies were acted in the morning, having the precedence on account of their superior dignity, and the comedies in the afternoon; "cum para-tiores ad jocos essent animi spectatorum; quo pertinere dicas, quod avolantem illum a choris tragicis post prandium redire posse ait ἐφ' ἥμας, ad nos, comoedos, mi fallor." It may be presumed that the arrangements differed at different times.

795. βουλευτικός. The theatre was divided, and some of the seats were set apart for the several official bodies of the state, for the ἐφηβοι, for foreign ministers, &c. The portion here alluded to was that which was occupied by the members of the Senate of Five Hundred. As the Scholiast says: "Ὅτος τόπος τοῦ θεάτρου ἀνειμένος, τοῖς βουλευταῖς, ὡς καὶ δ τοῖς ἐφηβοῖς ἐφηβικός. Παρ' ὑμῶν δὲ ἀντὶ ἀπὸ τοῦ θεάτρου."

799–801. The Diotrephes mentioned here is said by the Scholiast to have acquired wealth by the manufacture of
willow wicker-baskets for wine-flasks. Having accomplished thus much, it seems he aspired to the high offices of state. The φύλαρχοι were ten officers of cavalry, elected one from each tribe, but in the general assemblies of the people. They were subordinate to the ἵπποι, who were two in number, also chosen to exercise the general command in the cavalry service; so that Diitrephes, in passing from one office to the other, rose a grade in military dignity. — εἷς οὐδενὸς μεγάλα πράττει, from nothing (or nobody) he is flourishing greatly. — ἵπποι ἀλεξίτινων ἐν τοῖς ὄρναι τιμώτεροι. Navis hoc insigne fuisset, ex Ran. 883, intelligitur. Praeterea monuit B., fictae avis nomen usurpari, quo significetur, Diitrephem istum superbe et cum fastu quodam incedere, itaque manere Comicum in metaphoram de avibus et volatu. Posse etiam ἵπποι ἀλεξίτινων esse magnum gallinaceum secundum Sch., quae vis est τοῦ ἱπποῦ in multis compositis; qua de re laudat Fischeri annot. ad Weller. III. 1, p. 237.” Bothe.

802. Ταύρι τοιαύτη. A colloquial expression = Well, this will do. Peisthetairos and Euelpides come out of the house of Epops, having partaken of the root which should furnish them with a growth of wings. They cannot help laughing at each other’s ridiculous appearance.

806. Εἰς . . . συγγεγραμένη, to a cheaply (or badly) painted goose. “Contrarium εἰς κάλλος. Aeneas Soph., Epist. 25: Μὴ ταύτων πάθωμεν, ὡσπερ ἄν εἴ τις ζωγράφος τὴν Εὐέλην εἰς κάλλος (eleganter) γράφων τῆς κεφάλης ἐπιλάθοιτο.” Bergler.

809. Τάδ’ . . . πτεροῖς. This refers to a passage found in the fragments of the Myrmidons of Aeschylus. (No. 123, Dind.; No. 135, Nauck.) The Scholiast says: “’Εκείνος γὰρ Διβυστικὴν αὐτὴν καλεὶ παρομιῶν:’ Ως δ’ ἐστι μόθων τῶν Διβυστικῶν λόγος, Πληγέντ’ ἀτράκτῳ τοξικό τὸν ἄγαν.
The idea was made use of by Waller, as quoted by Porson and Wheelwright:

"That eagle's fate and mine are one,
Who on the shaft that made him die
Espied a feather of his own,
Wherewith he went to soar so high."

And by Byron, also, in his "English Bards and Scotch Reviewers," in the beautiful lines on Kirke White:

"So the struck eagle, stretched upon the plain,
No more through rolling clouds to soar again,
Viewed his own feather on the fatal dart,
And winged the shaft that quivered in his heart;
Keen were his pangs, but keener far to feel
He nursed the pinion that impelled the steel;
While the same plumage that had warmed his nest
Drank the last life-drop of his bleeding breast."

815. καλώμεν. G. § 88.
816, 817. Σπάρτην . . . κερίαν. It is not easy to give an English equivalent for the pun in this passage. Besides being the name of the city, Σπάρτη meant a rope made of spartum, or broom, and used for bed-cords, while κερία was also the cord, stouter than the other, for a bedstead. The whole is, probably, an expression of the Athenian dislike of Sparta, conveyed in a joke. It is likely the words had some association, now lost, which gave a pungency to the allusion that we are unable to feel. This passage is referred to by Eustathius in the commentary on II. I.—οὐδ' ἂν χαμεένη (sc. θείμην), I would not put one even on my bedstead.—εἰχών = εὶ ἐχομι. G. § 109, 6; § 52, 1.
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820.  Χαῦνον τι πάν, something very grand, or pompous. — Νεφελοκοκκυίαν, Cloud-cuckootown. Lucian, in his amusing work, Verae Historiae (the original of Gulliver's Travels), refers to this place.

824, 825.  Ἐγγένους, Αἰσχίνου. Of the former of these personages, both of whom were boasters of wealth which they did not possess, the Scholiast says: "Δέγεται, ὅτι μεγαλέμπορός τις ἐβούλετο ἄναι, περαιτῆς ἄλαζων, ψευδόπλουτος. Εκαλεῖτο δὲ Καπνός, ὅτι πολλὰ ύπισχυόμενος οὐδὲν ἐτέλει. Ἐθοπλις ἐν Δήμοις"; — and of the latter: "Οὗτος πένης, θρυπτόμενος καὶ αῦτὸς ἐπὶ πλοῦτον."

826, 827. The bragging is imputed jestingly, and in a humorous shifting of the construction, to the gods, instead of to the giants. The plain of Phlegra was in Thrace, where the poets laid the scene of the mythical conflict between the gods and giants. According to Herodotus (VII. 123), Phlegra was the ancient name of Pallene, with which the statement of Strabo (VII. frag. 27) agrees.

829.  Πολιοῦχος. Patron deity of the city, as Athena was at Athens. — πέπλον. This was the sacred shawl, or mantle, borne in the Panathenaic procession to the Acropolis, and placed on the statue of Athena. It was wrought by the Athenian maidens, and covered with figures representing incidents in the mythical accounts connected with the history of the goddess herself. Representations of the procession still exist in the remains of the friezes of the Parthenon, which have been often published. There is a figure of Athena in the Dresden Museum, wearing a peplos which represents the Olympic gods conquering the giants. (See Müller's Denkmäler der alten Kunst, Pl. X. No. 36.) The allusion to the peplos in such close connection with this fable makes it probable that the poet had seen this very representation of the subject.

830.  πολιάδα. The epithet of Athena as the goddess of the city.
832, 833. πανοπλίαν . . . κλεισθείης. The circumstance that Athena Polias was represented with a complete suit of armor gave the poet an opportunity for a sarcasm upon the effeminacy of this noted profligate.

834. Πελαργικῶν. There was a portion of the ancient wall of the Acropolis, called the Pelasgic wall, which the Athenians believed to have been built by a wandering band of Pelasgians, who were said to have appeared in Athens about 1100 B.C. (Herod. VI. 137; Pausan. I. 28, 23.) The poet here seems to allude to a fanciful derivation of the name Πελασγοί from πελαργοί, storks, to which Strabo refers (V. p. 221), speaking of the compiler of the 'Αρθίδ as narrating, in regard to the Pelasgian race, διὰ τὸ πλανήτας εἶναι καὶ δίκην ὅρνεών ἐπιφοιτᾶν ἐφ' ὅς ἐτυχε τόπους Πελαργοῦς ὑπὸ τῶν Ἀττικῶν κληθήματι. See also Dion. Hal. Ant. I. 28. At any rate, he has a chance, seldom neglected, of punning upon the resemblance of the name to the word πελαργός, stork; a name, therefore, well suited to the walls of Bird-town.

837. Ἄρεως νεοτός, the chicken of Ares.

838. ἐπιτήδειος οἰκεῖν. G. § 93, I, N. 2 (b).—ἐπὶ πετρῶν. The Pelasgic wall was on the precipitous side of the rocky Acropolis. The Scholiast says: "Δίδυμος φησι τὸ Πελασγικῶν τείχος ἐπὶ πετρῶν κεῖσθαι." Here the Persian bird, the cock, as being martial and pugnacious, was to dwell and defend the citadel.

839–847. Peisthetairos now bids his companion to mount the air, and help the builders. He is to carry the rubble-stone (χάλικας), to strip himself and mix the mortar (πηλὼν ἀποδοὺς ὀργασοῦ), to carry up the hod (λεκάνην), and, for the sake of a little variety, to tumble down the ladder.

"Quia," says Blaydes, "alienando id aedificantibus in ascendendo eam (i.e. scalam) et descendendo accidit." Then he is to see to having the sentries stationed; to take care.
and cover the embers, so that the workmen may always have fire within reach; to run round, with a little bell, to keep the sentinels alert. This was the duty of the officers. See Thucyd. IV. 135. Then, by way of relief, he is told to get a nap whenever he can. He is also to despatch a herald up to the gods, and another down to men; and, having attended to these various orders, he is to come back for fresh directions.

848. οὖμοξε παρ’ ἐμ’. E uelpides is vexed at these orders. He gives utterance to his vexation jocosely, by repeating the last words of Peisthetairos, παρ’ ἐμε, in a different sense; and instead of the usual form of polite leave-taking, χαῖρε, the grumbles out, οὖμοξε, groan, = Devil take you, παρ’ ἐμ’, for all I care.

851. πεψοντα τὴν πομπῆν, who shall conduct the procession, i. e. the religious ceremonies connected with the organization of the commonwealth, and its consecration to the gods.

852. Παί... χέρνβα. The servants are directed to take up the basket and the ewer. Says Bothe: “Monuit B. secundum Abresch. Anim. ad Aeschylum t. 1, p. 503, seq., et Dawes. Misc. Crit., p. 235, αἱρεῖν κανοῦν esse afferre canistrum, sed αἱρεσθαι ε. id portandum in pompa suscipere, et παί, παί, etc., dici pro hoc δ παῖδες (servi), ἤμων δ μὲν αἱρέσθω τὸ κανοῦν, δ δὲ ἔτερος τὴν χέρν ωα. — Sch.: τὴν χέρνβαι. Τὸ ξύδωρ. — B.: τὴν χέρνβα ap. Hom. esse aquam ad abluendas manus, χέρνβον autem vas, quo aqua illa continetur, docuerunt interpp. Pollucis, p. 1292, hoc tamen loco χέρνψ pro χέρνβα poni videtur (per synecdochen).”

853–860. According to the Scholiast, these lines of the chorus are a parody upon a passage in the Peleus of Sophocles. (See Nauck. Frgm. No. 446, 447.) — Πυθιᾶς βοά, the Pythian cry; that is, the Paean. — χαῖρε. This was a poor Theban piper. The Scholiast says: “‘Ως αὐτομάτως
The piper was a crow, i.e., the actor represented a crow by deck- ing himself with a crow's head. He also wore a mouthpiece, like any other piper, and so astonished Peisthetairos by the oddity of the combination.

The scene that follows is a daring burlesque upon the sacrificial ceremonies of the Athenians in building the foundation of a new city. The priest lays the offerings upon the altar, and then invokes the new gods, beginning, according to custom, with 'Εστία (Bird-Vesta), and applying to the birds epithets parodied from the solemn designations of the deities. The comic poets were allowed to use great freedom in dealing with the popular religion.

869. Σουνάρακε. This is taken from Σουνάρατος, an epithet of Poseidon. See Aristoph. Eq. 560, and Σουνάρατος in Liddell and Scott.

870. Πυθώ. "Epitheta Apollinis tribuit cycno, qui Apollini sacer est. Latona autem in Ortygia insula, quae ἀπὸ τῶν ὀρτύγων, a coturnicibus dicta est, Apollinem peperit et Dianam." Bergler. To which Blaydes adds: "Latona igitur, quoad mulier est, ὀρτυγομήτρα dicitur, ut quae in Ortygia insula pepererit; quoad avis est, quia coturnix ingens."

872. Κολανίς. A name under which Artemis was worshipped by the inhabitants of Myrrhinus, an Athenian deme of the tribe Pandionis. Pausanias speaks of a wooden statue of the goddess, under this appellation, which existed in the district of Myrrhinus in his day. The joke upon the
paronomasia between Κολανίς and Ἀκαλανθίς, a goldfinch, is not very pointed.

873. φυγίλφ Σαβζίφ. Sabazius was the name of the Phrygian Bacchus. Φυγίλος, a chaffinch, is a punning allusion to the Phrygians.

875. κλεοκρίτου. This individual is mentioned in the Frogs (1437) as a large, heavy person, and this is the reason why Peisthetairos makes the ostrich mother Cybele and mother of Cleocritus.

877. αὐτόίς καὶ Χίοις. The Chians were useful allies to the Athenians at the beginning of the Peloponnesian war, and at other times. Wherefore, according to the statement of the historian Theopompus, quoted by the Scholiast, they were accustomed to pray to the gods, Χίος τε διδόναι ἀγαθὰ καὶ σφίσων αὐτοῖς, to bestow blessings on the Chians and on themselves. See Thucyd. IV. 51. Eupolis, also quoted by the Scholiast, has the following lines:

"Αὕτη Χίος, καλὴ πόλις.
Πέμπει γὰρ ὑμῖν ναῦς μακρὰς, ἀνδρὰς δ’ ὅταν δεήσῃ
Καὶ τὰλα πειθαρχεῖ καλῶς, ἀπληκτός ὃσπερ ἵππος."

878. Χίοισιν . . . προσκεκεμένοις. The manner in which Peisthetairos speaks of the custom of always adding the Chians in public prayers shows, as the commentators well remark, that their fidelity was a subject of ironical commendation. And, in point of fact, immediately after the disasters of the Sicilian expedition, the Chians, together with the Erythraeans, went over to the Lacedaemonians. See Thucyd. VIII. 4.

879–883. The birds joined as heroes in the invocation are:—πορφυρίων, the porphyrion (purple water-fowl).—πελεκάνης, pelican, still called in Greece πελεκάνη (the Pelecanus crispus; see Von der Mühle, p. 132, who says this was the only pelican known to the ancient Greeks, and that it is very common in Greece through the whole year, frequenting
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especially the lakes and swamps). — πελεκίνω, the spoon or shovel-bill (Platalea leucorodia, Von der Mühle, p. 118).
— φλεξίδα. This is considered an unknown bird. The name does not occur in Aristotle. From its etymology, however, it must have been bright-colored. I venture to suggest that it may be one of the bloodfinches, and probably the Pyrrhula serinii, of which Von der Mühle says: "It is very common in Greece, wherever there are fruit-trees. It assumes there an external fiery" (φλεξίς) "or intense coloring. In autumn and winter, it wanders about the solitary fields in company with linnets and greenfinches." (p. 46.)
— τέτρακτη, the heathcock. — ταῶν, the peacock. — έλεφ, a bird mentioned by Aristotle, Hist. An. IX. 16. 2, as having a pleasant voice. Its habits, as described by him, correspond with those of the dipper, or water-ousel, which it probably is.
— βάσκα, the teal; probably the Anas crecca, described by Von der Mühle as being found pretty frequently in Greece, in the winter. — έλασφ, another unknown bird; but from the company which he keeps here, he must have affinities with the teal. The name would seem to mean the marcher, or driver, from έλανω. Probably it is the bittern (Ardea stellaris), which, according to Von der Mühle (p. 116), is found in Greece all the year round. Its attitudes and movements are stiff, like those of a soldier on the march. — έρωδιαφ, the heron. — καταπάκτη, a bird described by Aristotle, Hist. An. IX. 12, 1, as living on the sea, and diving and remaining long under water; commonly, but incorrectly, translated gannet. It is a diver, and should be called shear-water, or storm-petrel. — μελαγκόρφυφ, the black-headed warbler, or black-cap (Sylvia melanocephala), whose habits are described by Von der Mühle (p. 71), and mentioned several times by Aristotle; sometimes called the monk. — αλγιθάλλωφ, the titmouse, of which Aristotle mentions three species (Hist. An. VIII. 5, 3), probably Aegithalorus vendulimus. See Von der Mühle, p. 48.
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884. Παι', παίσαι. Observe that the active and middle forms are used apparently without distinction.—καλῶν. G. § 112, 1.—ἐς κόρακας, a ludicrous introduction of a common imprecation, suggested here by the invocation of so many birds.

885. ἰερέων, the victim which the priest is about to sacrifice; the same as the προβάτιον in v. 858.

887. τοῦτο, i.e. the victim.

890. The priest, ordered away by Peisthetairos, changes his tune, and promises to invoke only one of the gods. "Sollicitus nimirum," says Blaydes, "ne, cura sacri peragendi Pisthetaero mandata, ipse nullam extorum partem habiturus sit. Sacerdoti enim victimae reliquia ut et pellis solebant dari."

894, 895. εἰπὲρ ἔξετε, at least, if you are to have, &c. G. § 49, 1, N. 3. (See above, v. 761, and note.)

897. ἕνειον καὶ κέρατα. Like the English skin and bone.

899. In the entertaining scene which follows, the poet indulges in a pleasant vein of satire at the expense of the lyric and dithyrambic poets. The reader of the Clouds will remember several passages in the same spirit in that play. Before the consecrating ceremonies are fairly completed, one of these ballad-mongers arrives, with dithyrambic verses cut and dried in honor of the new city. The reader will note the amusing mockery by which the poet introduces the Doric peculiarities of style, and, in general, the lyrical movements even of Pindar himself. Peisthetairos meets him with astonishment and contempt.

904. Μουσάων θεράπων οὔτηρός. The poet perhaps alludes to such passages in Homer as Odys. IV. 23:—

Οὔτηρός θεράπων Μενελάου κυδωλίμου.

Perhaps he had also in mind the lines preserved from the Margites:—
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* Ἡλβε τις εἰς Κολοφῶνα γέρων καὶ θείος ἀοιδός,
Μουσάων θεράτων καὶ ἐκηβόλου Ἀπόλλωνος,
Φίλης ἔχων ἐν χερσίν εὐφθογγον λύρη.

Compare also Archilochus, Frag. 1 (52):

Εἰμὶ δ’ ἐγὼ θεράτων μὲν 'Ευναλίου ἀνακτος,
Καὶ Μουσέων ἔρατον δώρον ἐπιστάμενος.

906. κόμην ἔχεις. It was the fashion among the young gentlemen at Athens to wear long hair. See Clouds, v. 348. But, of course, the slaves could not be allowed to imitate them. The poet calls himself “the busy slave of the honey-tongued Muses.”

907. διδάσκαλοι, teachers. In dramatic affairs, the διδάσκαλος was properly the one who trained the chorus and the actors, and, as this was done mostly by the poet himself, it also meant the poet.

910. ὀτρηρὸν λῃδάριον. Brunck says: “Poetae amiculum ὀτρηρὸν jocose vocat, quia erat τετρημένον.” Cary translates the line, “Troth, and thy jacket has seen service, too.” It is as if the poet had called himself the holy servant of the Muses, and Peisthetairos had replied, “Thou hast a holy jacket, too.”

911. κατὰ . . . ἀνεφθάρης; A jocose perversion, instead of ἀνέπτης, equivalent to “What the devil brought you up here?” Bothe, however, shows that φθείρεσθαι is also used, though in a somewhat different sense, where no such play upon the word is intended. He cites from Demosthenes, in Mid. p. 560, 8: Ἀλλὰ δεινοὶ τινές εἶσιν, δῶ ἄνδρες Ἀθηναῖοι, φθείρεσθαι πρὸς τοὺς πλουσίους, i.e. in joining themselves to the rich to their own hurt.

912—914. Μέλη, κύκλια, παρθένεια, Σιμωνίδον. Cyclic songs, that is, songs sung by circular choruses round the altars of the gods, generally in honor of Dionysos; and songs sung in the same manner by choruses of maidens, in the composition
of which Simonides excelled. For an excellent account of the different species of Greek lyrical composition, see Müller’s History of Greek Literature, Chapters XIV., XV.

916. τάλαι κλήζω. G. § 10, 1, N. 3.

917. δεκάτην. See note to 494.

919–925. This poetical flight is in imitation of one of Pindar’s Hyporchemes. See Donaldson’s Pindar, pp. 356, 357. The words are also alluded to by Plato, Phaedrus, p. 236 D.

924. τεῖ κεφαλά, “nutu tua capitis,” Blaydes.


926. παρέξει .... πράγματα, will give us trouble.

927. Εἰ .... ἀποφευξούμεθα, Unless we shall get rid of him by giving him something. G. § 50, 1, N. 1.

928. Οὕτως. Addressed to an attendant.—σολάδα. This was an outside garment made of skin.

931–940. The words of the poet are still a parody upon Pindar. See Donaldson’s Pindar, p. 357.

“Νομάδεσοι γὰρ ἐν Σκύθων ἀλάται Στράτων,
Οὐ δαμαξοφόρητον οἶκον οὐ πέπαται.
Ἀκλήθ ὸς ἐβά.

“This fragment is part of the same Hyporcheme as the preceding, and is derived from the same source (Schol. Aristoph. Av. 925). It is stated that Hiero had given the mules, with which he had won the Pythian victory in question, to his charioteer, who seems to have been one Straton, and Pindar here begs, in a roundabout way, that he will
give Straton the chariot also: ‘Straton is like a person wandering among the Scythians with horses only, and no chariot to live in.’” The point of the application and the parody is evident. As the Scholiast says: “Δὴλον ὅτι χιτῶνα αἴτει πρὸς τῇ σπολάδῇ.” Blaydes adds: “De Scyti;is, qui hiberno tempore propter frigoris inclementiam bona sua in plaustra conferentes in aliam regionem migrabant. Vid. Herodot. IV. 11–19; Aeschyl. Prom. 710; Diod. Sic. II. 43. Schol.: ‘Ὁ μὴ ἔχων δὲ ἐκεῖσε ἄμαξαν ἄτιμως παρ’ αὐτοῖς κρίνεται.”

943–948. The poet, grateful for the double gift he has just received, promises to celebrate the “fearful,” “chilling” city.

949, 950. τανταγι τὰ κρυερὰ . . . λαβῶν, But you’ve escaped these chills now you’ve got a coat.

951, 952. οὐδέποτ' ἥλπισα τοῦτον πεπύσθαι, I never dreamed of this, that this fellow had heard, &c. Here πεπύσθαι represents οὗτος πέπνυσται in the oratio recta. G. § 73, 1.

953. σὺ. Addressed to the priest, who is now to resume the ceremonies. But before he has had time to get fairly started again, another speculator, a dealer in oracles, appears. “Dicit haec sacerdoti, qui jam sacra denuo auspiciatur silentium imperat (ἐφημία ἔστω: vide Ran. 352, et a B. laudatum Spanh. ad Callim. h. in Apoll. 17), aquam lustralem dispergit et aram circumit; affertur hircus immolandus, cum oraculorum interpres, epularum cupidus, accruirit per medias aves, et eum mactari vetat.” Bothe.

954. κατάρφη is a religious word, used of the preliminary ceremonies of sacrifices, particularly of plucking the hair from the head of the victim, and burning it upon the altar. Compare μὴ κατάρφη with μὴ φέρε in v. 956. G. § 86.

957. Βάκιδος χρησμός, an oracle of Bacis. Bacis was an ancient Boeotian prophet, supposed to have given oracles at Heleon in Boeotia, under the ‘inspiration of the Corycian
Eyniphs. His oracles, some of which are preserved by Herodotus and Pausanias, were in hexameter verse. See, for example, Hdt. VIII. 20, 77. He is mentioned also in the Knights and Peace of Aristophanes. There was a collection of his oracles, like the Sibylline books at Rome. These oracles are here burlesqued, as well as the superstition of consulting soothsayers, like Lampon, for instance, before engaging in any enterprise of moment. The temper of mind which led the Athenians to find some ancient oracle applicable to any remarkable event which happened may be illustrated from Thucydides, in his account of the commencement of the Peloponnesian war. But the disposition exists everywhere among men. Scarcely a day passes without some ancient prediction appearing in the newspapers, by which present events have been foretold. But the whole race of soothsayers, and their tricks and evasions, are mercilessly dealt with more than once by Aristophanes.

959, 960. For πρὶν οἰκλοῦν after a negative sentence, see G. § 106, N. 2.

962, 963. λύκου. Referring to the λυκοφιλία, the wolf-friendship, and intended as a hit at the two Athenians, who are designated by the wolves, that have founded a city with the crows (see ante, ὃπει, Bird-town, which was placed between Corinth and Sicyon), μεταξύ, &c.

966. Πανδώρα, Pandora, i. e. the all-giver. The purpose of the soothsayer being to extort gifts from the founders of the new city, he significantly repeats an oracle commanding them to sacrifice to the all-giver. This is pleasantly brought out in the following lines.

967. δε δέ κε. G. § 61, 3. Notice the Epic forms κε and δομέν (v. 968), as well as the dactylic hexameter.

969. βιβλίον, the book, i. e. the book containing the oracles of Bacis.

970. σπλάγχνων, the entrails, i. e. of the victim about to be offered.
977. ἐξεγραψάμην, I have had copied. Observe the force of the middle voice.

983. Δάμπων, Διοπείθης. Both noted soothsayers. The former is mentioned in the Clouds.

987, seq. A new character now arrives in the city. Meton, the celebrated observer and astronomer, who devised the cycle of nineteen years. See Dict. of Antiq., under Calendar. Gr.; also, Fasti Hellenici, p. 304. Meton is also the subject of the jests of Aristophanes elsewhere. See Clouds, 615, seq., and note. The Scholiast says: "Μέτων ἄριστος ἀστρονόμος καὶ γεωμέτρης. Τοῦτον ἔστιν ὁ ἐναυτὸς ὁ λεγόμενος Μέτων. Φησὶ δὲ Καλλίστρατος ἐν Κολωνῷ ἀνάδεμα τι εἶναι αὐτοῦ ἀστρολογικόν. Εὐφρόνοις δὲ, ὅτι τῶν δήμων ἢν ἐκ Κολωνοῦ."

988. τι δράσων (sc. ἤκεισ); G. § 109, 5.

993. Ἐλλᾶς χ' ἐκ Κολωνός. Besides the explanation of the reference to Colonos, given by the Scholiast, the jest intended is much the same as if, in speaking of some famous personage, we should say of him that he was "known to America and to Hull."

996. πυγέα. The sky is compared to a πυγεύς, or extinguisher, in the Clouds. See Clouds, 96, and note, with the references there given. The whole passage is made purposely nonsensical.

1000. 'Ο κύκλος ... τετράγωνος, that the circle may be squared.

1004. Ἀνθρώπους Ῥάλης, The fellow is a Thales.

1007. Ξενηλατοῦνταί. Strangers were sometimes driven out in a body from Sparta. The general inhospitality of Sparta is touched upon by Isocrates (Panegyricus), and contrasted with the liberality of Athens.

1009. στασιάζετε; are you at feud?

1010, 1011. Ὀμοθυμαδὸν ... δοκεῖ, We are of one mind, to thrash all the rascals.
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1012, 1013. ἵπαγομε τὰρ ἀν. G. § 52, 2. — ἀν, Yes, by Zeus, you had better; for I don't know whether you could be too quick. — αὑταί, they, i. e. the blows.

1015. ἀναμετρήσεις. The word is used, of course, in allusion to Meton's offer to survey and lay out the town. He now orders him to make tracks (ἀδοίς) in another sense.

1016. πρόξενος. Boeckh, Public Economy of the Athenians (Book I. Chap. 9), says: "The Greeks tolerated a species of consul in the person of the Proxenus of each state, who was considered as the representative of his country, and was bound to protect the citizens who traded at the place. If, for example, an inhabitant of Heraclea died at any place, the Proxenus of Heraclea was, by virtue of his office, obliged to make inquiries concerning the property which he left behind him. On one occasion, when an inhabitant of Heraclea died at Argos, the Proxenus of Heraclea received his property." Upon the ἐπίσκοποι the same writer says: "As the Spartans had their Harmosts, so had the Athenians officers named Episcopi (ἐπίσκοποι, φύλακες), as inspectors in the tributary states; Antiphon had mentioned them in his oration concerning the tribute of the Lindians, but we are not informed whether they were in any way concerned with the collection of the tributes." He afterwards adds, that the Episcopi, who were sent to subject states, received a salary, probably at the cost of the cities over which they presided. See also Dict. of Antiq., Πρόξενος and Ἐπίσκοποι.

1017. κνάμῳ, by the bean. Alluding to the mode of appointing certain officers at Athens, beans being used in drawing the lots. For the various modes of election, see Hermann's Political Antiquities, § 148 (formerly § 149). The Episcopus was doubtless represented as an effeminate young fellow, like many individuals employed in diplomacy now-a-days.
1019. Φαυλον βιβλιον. The βιβλιον is the credentials, or commission,—the certificate of his appointment, or perhaps his official instructions. Teleas, the person mentioned under that name in v. 169, is here represented as the archon, or magistrate in whose department fell the public business of the Birds. Φαυλον is applied to the document, because it sent him away from the city, where he might have made a figure in the courts and the assembly.

1021. Μη πράγματι ἔχειν, not to get into trouble.

1023. Φαρνάκη. A satirical allusion to the intrigues frequently carried on between the Greek states and the Persian court. Pharmaces was the name of a Persian satrap. The kind of intrigues here alluded to is described in Xenophon’s Hellenica, and referred to in the discourses of Isocrates.

1024. οὕτως, this, giving him a blow.

1027. τῶ κάδω, the two urns; i. e. the urns used in the courts and assemblies for casting the votes for and against a person or a measure. The Episcopus has come provided with the apparatus necessary for organizing judicial and political proceedings on the Athenian model; but on receiving the sort of pay which Peisthetairos gives him, he makes off.

The next character who appears upon the scene is a vender of decrees and resolutions. He comes in reading one of them, dressed out in all the formalities of Athenian legislation.

1034. πωλήσων, for the purpose of selling. G. § 109, 5.

The object of the psephism is to require the Nephelococcygians, as being an Athenian colony, founded by two Athenian citizens, to use the same weights and measures with the Athenians. But, instead of mentioning the name of Athens, he inserts the Olophyxians, an insignificant dependency of Athens in Thrace.
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1038. ὥτοτύξιοι, i.e. οἱ ὥτοτύξιοι. A ludicrous name, formed from ὥτοτύξω, to lament, in imitation of the name of the Olophryxians. As if the decree ran, "All Californians shall use the same weights and measures with the Greenlanders;" and Peisthetairos replied, "But you shall speedily use the same with the Groanlanders."

1041. Καλοῆμαι, &c., I summon Peisthetairos for the month Munychion, to answer for outrage. For the forms of summoning, see Clouds, v. 495, and note. The γραφὴ ἵβρεως was an action specifically provided for in Attic law. See Meier and Schömann's Attic Process, Book III. 1, Chap. 2, § 5. The month Munychion (April) was the month in which cases between Athenians and foreigners came up for trial, that being the time when strangers, and particularly deputies from the tributary states, were present in Athens to pay the annual tax.

1045. στῆλην. Α στῆλη was a column set up in some public place, on which were engraved laws, treaties, decrees, and other documents of public concern. According to the column is, then, according to law.

1047. γράφω ... δραχμᾶς, I lay the damages at ten thousand drachmas. The γραφὴ ἵβρεως was one of the actions technically called ἄγωνες τιμητοί, i.e. cases in which the court had to decide the penalty. But, in so doing, the prosecutor was required to fix his estimate of the crime, and the other party, when found guilty, also was called upon to do the same. The question to be decided by the court was, which of the two estimates should be adopted as a legal sentence. See Notes to Kennedy's Demosthenes; Meier and Schömann, Book III., Introd. § 2.

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1050. Ὅτος. The priest, apparently out of patience with the numerous delays, is starting to go away and offer his sacrifice in some more quiet place. This is addressed to him as he turns to depart. Peisthetairos and the others follow him, leaving the Chorus alone. Bergler, however, remarks: "Excusationem hanc faciunt intus sacrificandi, ne hircus immoletur. In Pac. 1021, Trygaeus ingenuel id fatetur:—

'Αλλ' εἰσω φέρων,
Θύσας τὰ μηρὶ ἐξελῶν δεύρ' ἐκφερε
Χούτω τὸ πρόβατον τῷ χορηγῷ σώζεται."

Upon this, the Chorus sings a song of exultation in the pride of their new-found dignities, looking forward to the honors which their exalted position and great services are to bring them. While they are thus employed, the sacrificial rites are elsewhere performing; and at the close of the chorus, the official personages return, announcing that all the auspices are favorable.

1053. παντόπτα. In this and the following lines, the birds now assume the dignity, attributes, and epithets of the gods.

1059–1061. οἷ ᾧ ... ἀποβόσκεται. The construction is this: the relative οἷ refers to Ἐπρῶν, and has for its verb ἀποβόσκονται, to be supplied from ἀποβόσκεται; ἐψεζόμενα applies to the insects which consume the fruits of the trees, and which are devoured by the birds.

1067. Διαγόραν. Diagoras, the Melian, is often alluded to as an atheist. Lysias, in the oration against Andocides, mentions a price having been set upon his head, on account of his having thrown ridicule upon the religion of the Athenians. In the Clouds, Socrates is called the Melian, for the purpose of casting reproach or ridicule upon him, by connecting his name with the doctrines of the Melian unbeliever. For an excellent and candid account of this
person, see the article in Smith’s Dict. of Greek and Roman Biography.

1068, 1069. This is intended as a pleasant satire upon the Athenian exaggerations in expressing their hatred of tyranny, and the affectation of the orators of excessive zeal for the democracy. Here is an offer of a talent for any one who shall kill any of the dead tyrants. Blaydes thinks the poet alludes indirectly to the mutilators of the Hermae, the Hermocopidae, who were regarded by the Athenians in the light of tyrants, and for killing whom a reward was offered. (See Thucydides, VI. 61.) In imitation of these Attic proclamations, the Chorus proceeds forthwith to offer rewards for slaying certain persons who may be considered the natural enemies of the republic of the birds. Philocrates is the poulterer mentioned early in the play. Στρούθιον is formed, in imitation of gentile names, from Στρούθος, a sparrow.


1074. κίχλας, thrushes. The Turdus musicus probably; it is still called in Greece τζηχιλα.

1075. κοψίχουν. See vv. 308 and 806. Usually called the blackbird, but very different from the English or American bird known under that name. It is the Turdus merula, still called in Greece κοτζιφός. See Von der Mühle, p. 63.


1077. παλεύειν, to decoy. The Scholiast says: “Ὁπρείειν, προκαλείοσθαι. Εἰδὼλασίν ἐκτυφλοῦντες των τῶν ὁρνέων ἱστάναι ἐν δικτύῳ, ὅπως τῇ φωνῇ προκαλεῖτο τὰ ὄμοιογενῆ." Decoy-birds were called by the Greeks παλεύτριαι.

In the antistrophe, other privileges of the birds are very poetically set forth.
1089. ᾖχτας, the chirper, is the τετρίς, or cicada, which delights in the sunshine (ἀλωμανής, sun-mad).

1093, 1094. παρθένα ... κηπεύματα, delicate, rich, white myrtle-berries, and fruits that grow in the gardens of the Graces, i.e. the sweetest and most delicious. The Scholiast thinks the epithet παρθένα was applied to myrtle-berries because maidens were fond of eating them.

The lines that follow form a parabasis, or address to the audience, in which the poet makes the Chorus his mouth-piece, and communicates through it his opinions, wishes, or feelings to the public. The judges are those appointed to decide upon the merits of the rival pieces. See Clouds, vv. 518, seq. For the peculiarities of a parabasis, see Munk's Metres, p. 336, to which may be added the following extract from Müller's History of Greek Literature:—"It was not originally a constituent part of comedy, but improved and worked out according to rules of art. The chorus, which up to that point had kept its place between the thymele and the stage, and had stood with its face to the stage, made an evolution, and proceeded in files towards the theatre, in the narrower sense of the word; that is, towards the place of the spectators. This is the proper parabasis, which usually consisted of anapaestic tetrameters, occasionally mixed up with other long verses; it began with a short opening song (in anapaestic or trochaic verse), which was called kommation, and ended with a very long and protracted anapaestic system, which, from its trial of the breath, was called pnigos (also makron). In this parabasis the poet makes his chorus speak of his own poetical affairs, of the object and end of his productions, of his services to the state, of his relation to his rivals, and so forth. If the parabasis is complete, in the wider sense of the word, this is followed by a second piece, which is properly the main point, and to which the anapaests only serve as an introduction. The chorus, namely, sings a
lyrical poem, generally a song of praise in honor of some god, and then recites, in trochaic verses (of which there should, regularly, be sixteen), some joking complaint, some reproach against the city, some witty sally against the people, with more or less reference to the leading subject of the play: this is called the epirrhema, or 'what is said in addition.' Both pieces, the lyrical strophe and the epi-
 rhema, are repeated antistrophically. It is clear that the lyrical piece, with its antistrophe, arose from the phallic song; and the epirrhema, with its antepiirrhema, from the gibes with which the chorus of revellers assailed the first persons they met. It was natural, as the parabasis came in the middle of the whole comedy, that, instead of these jests directed against individuals, a conception more significant and more interesting to the public at large should be substituted for them; while the gibes against individuals, suitable to the original nature of comedy, though without any reference to the connection of the piece, might be put in the mouth of the chorus whenever occasion served.

“As the parabasis completely interrupts the action of the comic drama, it could only be introduced at some especial pause; we find that Aristophanes is fond of introducing it at the point where the action, after all sorts of hindrances and delays, has got so far that the crisis must ensue, and it must be determined whether the end desired will be attained or not. Such, however, is the laxity with which comedy treats all these forms, that the parabasis may even be divided into two parts, and the anapaestical introduction be separated from the choral song; there may even be a second parabasis (but without the anapaestic march), in order to mark a second transition in the action of the piece.”

1096. κρίνοσιν ἡμᾶς, adjudge us victors. Supply νικᾶν.
1097. Ἀλέξανδρος, Paris; who, being appointed judge of beauty between the rival goddesses, received from
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Aphrodite, to whom he had adjudged the palm, the gift of Helen.

1099. ἀπεκέφαλεν Ἀυριωτικαῖ, Laurian owls, i. e. coins bearing the figure of an owl. See note to v. 303. Laurian, because the Attic coinage was supplied from the silver mines of Laurion, for an account of which see Boeckh's Public Economy of the Athenians, Book III. Chap. 3. See also Herodotus, VII. 144; Thucyd. III. 55. The Laurian owls are to make their nests in the purses of the judges, and hatch small change.

1103. ἐρέψωμεν πρὸς ἄετῶν. There is a play upon the word ἄετῶν, which, besides signifying an eagle, is also an architectural term, like ἄετωμα, the pediment.

1104. ἀρχίδον, a petty office.

1106. πρωγορίωνas, birds' crops.

1107. ἢν δὲ μὴ κρίνητε (sc. ἡμᾶς νικάν). See v. 1096. — ἄλκακεύσθε is Imperative middle. — Μηνίσκοι were crescent-shaped coverings, to protect the statues from being soiled by the birds. The rainbow, or glory, encircling the heads of saints in Christian statuary and painting, was borrowed from the custom of the Greek artists of placing these crescents over their statues.— φορεῖν. G. § 97. The chorus tells them that they had better make themselves bronze μηνίσκοι to wear.

1108. δὲ ἄν μὴ ἔχων = ἔων τις μὴ μὴν ἔχων. G. § 60; § 61, 8.

Peisthetairos, having completed the sacrifices, reappears upon the scene, and at the same moment a messenger hurry in, out of breath, to announce the completion of the city wall.

1113. δοῦν πενσόμεθα. G. § 65, 1.

1114. Ἀλφεῖων πνιῶν, breathing Alpheus. The allusion is to the races at Olympia, near the banks of the Alpheus.

1116. ἄρχων = ὁ ἄρχων.
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1119. Προξενίδης ὁ Κομπασεύς, Proxenides of Bragtown.

The person here referred to as a braggart is spoken of also in the Wasps. Κομπασεύς, formed from κόμπος, as if there were a deme bearing that name. Carey translates it of Bragland. For Theagenes, see ante, v. 824. For ἄν, see G. § 42, 3.

1120–1122. ἀρματε...παρελασαίτην, might drive two chariots past each other, with horses harnessed as large as the Wooden; alluding to the δούριος or δουράτιος ἵππος, in the capture of Troy. The allusion was the more amusing to the audience, from the circumstance that a brazen statue of the Trojan horse stood on the Acropolis, perhaps in full sight of the theatre.

1124. τοῦ μάκρους, genitive of exclamation.

1126. Αἰγύπτιος. “Πλινθοφόροι. Οἱ Αἰγύπτιοι ἐκῳμφοδοῦντο ὡς ἀχθοφόροι. Καὶ ἐν Βατράχιοι (1832), οὐς οὐκ ἄραιντ’ ἄν [ἄν ἄραιντ’] ουδ’ ἐκατόν Αἰγύπτιοι.—Sch. notum est ex Herodoti Euterpe, ut plerique reges assidue coegerint eos caementa portare ad exstruendas praecipue pyramides.” Bergler. The labors of the Egyptians in building the Pyramids are referred to, a full account of which is given by Herodotus, Lib. II. 124, seqq. The reader will also remember the tasks imposed upon the Israelites during their enslavement in Egypt.

1130. λίθοις. Perhaps the common notion, that the cranes carried in their beaks, or swallowed, stones, to steady themselves in their flight,—a notion which Aristotle remarks upon in his History of Animals,—may have arisen from observing that some birds swallow gravel as a kind of digester. It appears in several forms in the Scholiasts. One story is, that the cranes carry stones, so that, when wearied with flying, they may ascertain by dropping one whether they are over land or water. At any rate, this popular error is very happily employed by the poet in the present passage.
1131. *kreîkes, the rails.* The species here intended is the *Rallus aquaticus*, described by Von der Mühle as being very abundant in the moors of Greece, pp. 91, 92. The other birds here mentioned have already occurred.

1138. *τοσιπτοντες, spading;* i. e. the geese used their web-feet as spades to shovel the cement into the hods of the herons.

1141. *περιεξωσμέναι.* "Praecinctas eas esse facete fingit comicus, quia hujus avis plumarum dispositio albae zonae speciem refert." Blaydes. The Scholiast makes a similar remark: "Των τὰν πηγοσῶν ἐχουσιν ὃς ζωνήν ἐν κύκλῳ λευκήν." Probably the *Anas boschas.* (See Von der Mühle, p. 126.) Bothe quotes from Wilmsen part of a description of this wild duck: "In front, on the under part of its neck, there is a white semicircle."

The scene described by the messenger I conceive to be this,—and the humor of it consists in the ingenious adaptation to the habits of the birds of the parts they perform in the building of the new city. The herons, geese, and ducks, not being good flyers, are the diggers and carriers. The geese, with their web-feet, remain in the mud, shovelling it upon the broad bills of the herons, which are the hods (Δεκάναι). The herons do not carry it to the city, for their haunts are in muddy places, but hand it over to the swallows, who are the best and swiftest of all upon the wing, and who carry it up to the city in their beaks, and then work it over as described in the following note. The additional fact that the swallow, when building its own nest, picks up mud only after rains, makes the division of labor natural and necessary. In this way the busy builders readily and easily accomplish their work.

1142—1144. *ἀνω . . . χελιδόνες, and the swallows flew up with the trowel behind them, like little boys, and carrying the cement in their mouths.* The swallows are selected for
this office on account of their skill in lining their nests with mud. The trowel is the swallow's tail, which bears some resemblance to the broad, flat trowel used by the ancient masons. Besides this, the poet had observed that the swallow uses its tail for the very purpose that a mason uses his trowel. It also carries the mud in its beak, as here represented; like little boys, "ut puerruli," as explained by Blaydes, "qui gaudent alicuni atergo trahere, et baculo ligneo equi instar insidentes curvibus divaricatis currere." Something is wanting to make the grammatical construction of the text complete; as it stands now, there is an asyndeton.

1156. Ἀπονῖψαμαι, I'll wash myself. He had come in great haste, and was still covered with dirt.

1157. οὗτος. Addressed to Peisthetairos, who stands in silent amazement at what he has just heard.

1162. πυρρίχην βλέπων. The allusion is to a war-dance, called the pyrrhic, — looking full of fight; like φόνον βλέπων, Aesch. Sept. 478, and Ἀρη δεδορκότων, Id. 53.

The second messenger now comes running in, out of breath. Some one has passed through the gates without permission of the authorities.

1170. οὖκ οὐκ ἔχρην πέμψαι; ought they not to have sent? G. § 49, 2, N. 3. A protasis is implied, if they had done their duty, or something similar. περιπόλους. The young men of Athens were classed under the designation of ἐφηβοί, when they reached the age of eighteen. The two following years they were sent to the frontiers to guard the strongholds and military posts, and for the general protection of the Attic territory. During this period they were called περιπόλους, or roamers. The allusion and application here are obvious. See Hermann, Polit. Antiq. § 121 (formerly 123).

1171–1174. The περιπόλους, who are sent in pursuit, are the swiftest and strongest of the birds of prey; all with crooked talons,—the hawks, falcons, vultures, carrion-crows,
ana eagles. All the birds here mentioned are described by Von der Mühle. The tumult in the air is doubtless a parody on a passage in some play; very likely one of Aeschylus.

After a few strains of lyric verse, Iris, the messenger of the gods, is brought. She is the interloper, who, being sent on an embassy to the earth, has rashly entered the city, and now appears in the august presence of Peisthetairos.

1179, 1180. χώρει πᾶς. G. § 84, N. 2.
1190. λέγειν ἐχρήν, you ought to tell. (See v. 1170.) G. § 49, 2, N. 3.

1192. πλοίον, ἦ κυνή; Blaydes has the following note: "Navis an petasus? NAVem esse eam putat, aut quia vestis ejus impetu volandì veli instar sinuosa facta erat, aut propter alas quas habebat; habent enim et naves quasi alas quasdam remos: petasum eam putat propter alas vel pinnas." But perhaps the best illustration of the text is the passage in Milton’s Samson Agonistes, where the appearance of Dalilah is described:

"But who is this? what thing of sea or land?
Female of sex it seems,
That so bedecked, ornate, and gay,
Comes this way sailing,
Like a stately ship
Of Tarsus, bound for the isles
Of Javan or Gadire,
With all her bravery on, and tackle trim,
Sails filled, and streamers waving."

1193. Πάραλος, ἦ Σαλαμνία; For an account of these fast-sailing public vessels of the Athenians, see note to vv. 146, 147.


1202. Σφραγῖς. Lit. the seal, i.e. the passport, which, it
seems, was employed in ancient times, stamped with the official seal of the proper authorities. See Becker's Chari- cles, Note 15 to Scene I., and the authorities there quoted.

1204. 'Επεθαλευ, tendered.
1210. 'Αδίκεις δε και νῦν, and even now you are a trespasser.
1211. 'Ιπίδων, genitive after δικαιότατη.
1215, 1216. εἰ belongs to ἄρχομεν, and also to ἀκολαστα- νεῖτε and γνώσεσθε, as is shown by the use of μέν and δὲ. G. § 54, Remark.
1217. Ἀκροατέον ... κρειττόνων, You have got to obey your betters in turn. G. § 114, 2. (See v. 1226.)
1218. ναυστολεῖς. The idea of the ship is still kept up.
1220. Φράσονσα θύεων, to bid them sacrifice. Fut. part. expressing purpose. The sacrificial forms, in the following lines, are borrowed from the religious rites of the Athe-

1224. Θεοὶ γὰρ. The use of the particle here is elliptical, and it may be rendered, What! are you —, and, in the next clause, To be sure, for —.

1226. θυτέων αὐτοῦς. The verbal in τέων is equivalent in sense to the infinitive with δέ; here, then, = δέι θύεων αὐτοῖς, it is their duty to sacrifice. The construction is ad sensum, since verbs usually take the dative of the agent. (See v. 1217.) G. § 114, 2.

1228, 1229. The language here is a parody upon Aeschy- lus, Agam. 525, 526: —

Τροιαν κατασκάψαντα τοῦ δικηφόρου
Δίος μακέλλη, τῇ κατείργασαι πέδον.

1231. Λικυμνίαις βολαῖς, with Likymnian bolts. The allusion is to a lost play of Euripides, called Likymnios, in which one of the personages was struck by a thunder- bolt. The whole speech of Iris is an amusing parody on the obligato loftiness of the tragic style.

1233. Λυδόν, Φρύγα. Here is a parody upon some lines
in the Alcestis of Euripides, v. 675. See Woolsey's note to the passage.

1236, 1237. δόμους Αμφιόνος . . . δερόις. This passage is borrowed from the Niobe of Aeschylus. See Nauck, Frag. No. 155.

1238. πορφυρίωνας. See ante, vv. 553, 709.

1239. παρδαλᾶς, panther-skins; in allusion to the coloring of their plumage.

1241. Εἰς Πορφυρίων, one Porphyriun; referring to the giant of that name.

1246. διαρραγείης. See note to v. 2.

1250. νεωτέρων τινά, some of the younger ones. I am too old to be frightened by such stuff.

1257, seq. The herald who had been despatched to earth now returns, exulting at the brilliant success Birdtown has had among mortals.

1259. κατακέλευσον. According to the Scholiast, this means order silence. Cary renders it, "O, bid all here give hearing." Properly, it is used of the κέλευσθης, "whose business it was," says Arnold (Thucyd. II. 84, note), "to make the rowers keep time by singing to them a tune or boat-song; and also to cheer them to their work, and encourage them by speaking to them." "It was also," according to a Scholiast on the Acharnians, "the business of the κέλευσθης to see that the men baked their bread, and contributed their fair share to the mess, that none of the rations issued to each man might be disposed of improperly." The word is doubtless used here in allusion to these functions of the κέλευσθης. The fashions of Birdtown are all the rage at Athens, and multitudes are on the point of migrating thither. Under these circumstances, it will be necessary that some one should exert himself to keep order among such a miscellaneous crew, and that one must be Peisthetairos. Translate, then, issue orders.
1260, 1261. Στεφάνῳ χρυσῷ. One of the most noted among the honors bestowed for eminent public services was the conferring of a golden crown. Perhaps this is the best known from the fact, that the great contest of oratory between Demosthenes and Aeschines grew out of a proposition to crown the former.

1264. φέρε, 2d pers. mid., thou receivest for thyself.

1267, seq. Ἠλακωνομάνων, were Spartan-mad. This affectation of imitating the Lacedaemonian modes of life, ways of speaking, and manners, seems at times to have been pretty extensively prevalent at Athens, and is often spoken of the ancients. See Plutarch, Life of Alcibiades, Chap. 23, τῇ διαίτῃ λακωνίζων; Demosthenes against Conon, p. 1267, 22, ἐσκυθρωπάκασε καὶ λακωνίζειν φυσί; and Plato, Protag. 342 B, Gorg. 515 E. The particular modes in which the affectation manifested itself are described in the lines which follow. With respect to the whims charged upon Socrates, see the Clouds, passim.

1269. Σκυτάλι ἐφάρων, carried Spartan canes. The allusion here is to the scytale, by means of which the government of Sparta corresponded with the generals or kings when absent on some foreign enterprise. Smith (Dict. of Gr. and Rom. Ant.) thus briefly describes it:—“When a king or general left Sparta, the ephors gave to him a staff of a definite length and thickness, and retained for themselves another of precisely the same size. When they had any communications to make to him, they cut the material upon which they intended to write into the shape of a narrow ribbon, wound it round their staff, and then wrote upon it the message which they had to send to him. When the strip of writing material was taken from the staff, nothing but single letters appeared, and in this state the strip was sent to the general, who, after having wound it round his staff, was able to read the communication.”
NOTES.

1273. νομόν. There is a play upon the double meaning νομός, pasture, and νόμος, law.

1274. κατήραν ἐς τὰ βιβλία. Here again is a play upon the word βιβλίον, which naturally suggests the βιβλος, or papyrus plant. καταλρεῖν is to come ashore, to land; translate, they would land, or alight, upon the leaves, meaning, they flew at once to the law cases. For κατήραν ἀν, see G. § 30, 2. “The whole of this,” as Cary remarks: “is intended to represent the eagerness of the Athenians for legislation and law disputes; a never-failing topic of ridicule with Aristophanes.”

The reasons why the poet attaches names of birds to certain individuals cannot, in all these cases, be certainly made out. Doubtless there were personal peculiarities belonging to all these individuals, which gave the application a point highly amusing to the audience who were familiar with them.

1278. Πέρδιξ. According to the Scholiast, this was the name of a lame innkeeper; but the poet pretends it was given him on account of his craft and dishonesty.

1279. Μενίππος. Menippus, of whom nothing is known, was called the swallow, probably on account of some imperfection of speech; since the Greeks compared such defects to the twittering of swallows. See Agamemnon of Aeschylus, v. 974. The Scholiast has another explanation, quite too far-fetched.

1280. κόραξ. The one-eyed Opuntius was called the crow, according to the Scholiast, because he had a large, beak-shaped nose.

1281. Κορυδός. Philocles was called the tufted lark, on account of the peculiar shape of his head, as the Scholiast says. He is elsewhere mentioned as deformed (see Thesm. 168), “Ἀίσχρος ὁν αἴσχρος ποιεῖ.” Probably there is also some allusion to the debauched character of Philocles. —
The nickname of *goose-fox* is given to Theagenes on account of his roguries. The same person has been mentioned before.

1282. Ίβις. Lycurgus (not the orator of that name) is said to have been called the Ibis, either on account of his having been born in Egypt, or because he had lived there. Pherecrates, as quoted by the Scholiast, called the Egyptians the countrymen of Lycurgus. It is quite as likely, however, to have been some peculiarity of his personal appearance, — as the length and small size of his legs, — which suggested the nickname. This is the view adopted by Blaydes. — νυκτερίς. Chairephon is the well-known disciple of Socrates, mentioned often by Plato and Xenophon, and ridiculed in the Clouds. He was called the *Bat*, on account of his dark color, melancholy temperament, and thin voice.

1283. κίττα. Syracusius is said to have been a prating orator, hanging about the bema, and seizing every opportunity to harangue the people. So he is compared to the pigeon, sitting and cooing upon the roof-tree.

1284. Ὀρτυξ. Meidias was called the *Ortux*, or quail, because he was like a quail struck in the head by a gamester. The allusion here is to a play called *ὄρτυγοκοπία*, or *quail-striking*, which is described by Pollux. The gamesters themselves were called *ὄρτυγοκόπουι*, or *στυφοκόπουι*. The sport consisted in throwing or striking at a quail, set up as a mark, and perhaps was not unlike the shooting-matches of our day. See Becker's Charicles, Scene V., note 6; Julius Pollux, VII. 136; Meursius, De Ludis Graecorum, *ὀρτυγοκοπία*. Meidias is supposed by Blaydes to have been called a quail because he was a gamester and cock-fighter. But it is more likely, I think, from the turn of the phrase here, that the point of resemblance was some singularity in the shape of the head. The Scholiast, how-
ever, quotes from Plato the Comedian, "χρηστῶν μὴ κατὰ Μεδιάν ὁρτυγοκόπον," which confirms the interpretation of Blaydes.

1287. χελιδῶν ἐμπεποιημένη, a swallow introduced into poetry, as in the swallow-song of Simonides.

1294. οὐκ ἔσται, It is not, then, our business longer to stand. ἔργον is used here just as ὥρα is in other places. Peisthetairos, hearing that so many emigrants are to come to his new city, orders that Manes, a servant, shall bring baskets and boxes full of all kinds of wings, with which to furnish the new-comers. A short dialogue between Peisthetairos and the Chorus sets forth the blessings that belong to the Nephelococcygians.

1301. προσείη. G. § 82.

1305. μετοικεῖν, to live as a μιτοικὸς or resident foreigner. The μιτοικοὶ at Athens formed a large class, chiefly of trades-people, who enjoyed certain rights in return for their μετοικιόν, or annual fee to the state of twelve drachmas. According to Boeckh (Public Economy of the Athenians, Book I. Chap. VII.) the μιτοικοὶ with their families amounted to about 45,000, or to nearly half the number of the free Athenians.

1312. Σὺ. Addressed to Peisthetairos.

1313. τοῦτον. Pointing to Manes, the slave, who forthwith brings out the wings.

1316. Σὺ δ'. Again addressed to Peisthetairos.

1317–1320. Διάθες . . . πτερώσεις, Arrange them (the wings) in order; the singing ones by themselves, and the prophetic, and aquatic. Then, see that you wing each man, wisely looking to his character. Blaydes says: "μουσικά, ut cychni, luscinae, &c.; μαντικά, ut corvi, aquilae et reliquarum avium, ex quibus omena capiuntur; θαλάττια, ut mergi, lari, ossifragae."

1321. σοῦ, you, i. e. Manes
The scene that follows is amusing, and closely related, as are all the scenes in Aristophanes, to the peculiarities of Hellenic society. The three personages, Parricide, Kinesthes, and Sycophant, who arrive in succession, each with his characteristic purposes, and all singing in lofty dithyrambic strains, at once embody the deepest satire on the private and political vices of the times, and throw the gayest ridicule upon the empty verbosity of the popular poets.

1323. γενοίμαν. G. § 82.
1324. ὡς ἄν. G. § 44, 1, N. 3 (b).
1327. "Αἰδων ἄετους, singing of eagles.
1329. τοῦ πέτεσθαι. G. § 95, 1.
1337. ὡς ἄν πεπλήγη. G. § 18, 1.
1340, seq. Peisthetairos quotes to the Parricide the law of the storks, because, says Blaydes, "inter ciconias et pullos earum summus existit amor."

1341. κύρβεσιν. The κύρβεσι were columns on which laws were published, especially those which contained the laws of Solon, and which were also called ἀξόνεσ. See Plut. Sol. 25. See Clouds, v. 448, and note.
1344. πάλιν, in turn.
1345, 1346. Ἀπέλαυσα . . . βοσκητέον, it would be a deal of good, by Zeus, that I got by coming here, if I must feed my father, too.
1348. ἔρων ἐφανόν, "Tanquam avem orbam, quae non patrem alendum habeat." Blaydes.
1349. οὐ . . . ἵπτοθήσομαι, I'll suggest a good thing. οὐ κακός is used exactly like the French pas mal.

1350–1356. The plan of Peisthetairos is to arm the Parricide like a fighting bird, with wing, and spur, and crest, and send him off to Thrace, bidding him to enlist in that service, to support himself by his pay, and let his father live. The sending him to Thrace is an allusion to the numerous expeditions which the Athenians sent for a series of years
into the North, to act against the Macedonians and the Lacedaemonians. See Thirlwall's History of Greece, Vols. III. and IV.; Thucyd. IV. 75, seq.; Grote, Vol. IV.

1359. The poet Kinesias, who is satirized in the Clouds also, now makes his appearance, singing appropriate strains. He was a dithyrambic poet, of no great ability, but one of the corrupters of the poetical and musical style of the time. Besides this, according to Athenaeus, he was so tall and thin, that he was obliged to wear stays made of linden-wood. To this the epithet φιλόρωμος, v. 1363, refers. His life was dishonored by gross impiety and low vices.

1364. Τι... κυκλείς; κυκλείν ποθα is a tragic expression, occurring in Euripides, Orest. 632. Kinesias is said to have been lame. κύκλον also refers to his Cyclic compositions. Translate, Why dost thou turn thy halting foot hitherward?

1367. Παῦσαι... μοι, Cease your singing, and tell me what you mean. Give up poetry, and let us have prose and decency. G. § 112, 1.

1370. ἀναβολάς, preludes. All this is in ridicule of the frigid bombast of the dithyrambic poets.

1375. κλύων. § 109, 6; § 52, 1.

1376. οὐ δὴ τ' ἔγωγε, Not I, in faith. To which Kinesias replies, Yes, you shall too, by Hercules.

1381. ἌΩη. The Scholiast explains this as a cry to stop the rowing of the oarsmen. But it is elsewhere used to encourage and stimulate them. — ἀλαδρομον ἀλάμενος, having leaped the sea-course. Blaydes very justly remarks of this and what follows: "Obscuritatem dithyrambicorum irridet poeta, qui constructionibus verborum obscuris et figuris exquisitis gaudent."

1386. Ἀλιμένον... τέμων, cutting the harborless furrow of the air. "Mira et audacissima metaphorarum conjunctio, more dithyrambicorum." Blaydes.

1389, 1390. Ταυρί... ἄι; These lines refer to the
arrangements for the poetical and musical festivities. The tribes rivalled each other in the splendor of their preparations for the dithyrambic, tragic, and comic contests. Kinesias represents himself as an object of contention to the tribes, as a trainer of the Cyclic chorus.

1392. Δευτροφίδη, for Leotrophides, i.e. as choregus. The choregus was the individual whose turn it was to furnish the entertainment. He is said to have been a person of a very slight figure, for which reason the poet makes him a citizen of Nephelococcgigia. He is mentioned in a fragment of the comic poet Hermippus, preserved by Athenaeus. Bothe gives a different interpretation,—Will you stay here with us, and train a chorus of birds, light as Leotrophides.

1393. Κεκροπίδα φυλήν. Blaydes discusses the question why the poet names the tribe Κεκροπίς. He thinks it is partly because Leotrophides belonged to that tribe, and partly in the way of a punning allusion to the bird κρέκα, as if he had said κρεκοπίδα φυλήν, and suggests that this may be the true reading. There is a question of construction which the commentators have not touched, namely, that of the accusative φυλήν. It seems to me to be in apposition with χορών; the Chorus then is the Cecropid tribe. And why the Cecropid tribe? First, one of the tribes of Athens bore this name; and secondly, there is a play on the word, as the Athenians themselves were called Cecropians, from King Cecrops. The chorus of flying birds, then, is nothing more than a satirical description of the Athenians, who are elsewhere ridiculed for their levity and fickleness by similar comparisons to birds.

1395. πρὶν ἀν διαδράμω. G. § 67, 1.

1396. The Sycophant now makes his appearance, complaining that the winged birds have nothing. "Συκοφάντης," says Smith (Dict. of Antiq.), "in the time of Aristophanes
and Demosthenes, designated a person of a peculiar class, not capable of being described by any single word in our language, but well understood and appreciated by an Athenian. He had not much in common with our sycophant, but was a happy compound of the common harretor, informer, pettifogger, busybody, rogue, liar, and slanderer. The Athenian law permitted any citizen (τὸν βουλόμενον) to give information against public offenders, and prosecute them in courts of justice. It was the policy of the legislature to encourage the detection of crime, and a reward (such as half the penalty) was frequently given to the successful accuser. Such a power, with such a temptation, was likely to be abused, unless checked by the force of public opinion, or the vigilance of the judicial tribunals. Unfortunately, the character of the Athenian democracy, and the temper of the judges, furnished additional incentives to the informer. Eminent statesmen, orators, generals, magistrates, and all persons of wealth and influence, were regarded with jealousy by the people. The more causes came into court, the more fees accrued to the judges, and fines and confiscation enriched the public treasury. The prosecutor, therefore, in public causes, as well as the plaintiff in civil, was looked on with a more favorable eye than the defendant, and the chances of success made the employment a lucrative one.”

1397, seq. The Sycophant addresses himself especially to the swallow, perhaps in allusion to the swallow-song of Simonides; but as he repeats the salutation, Peisthetairos imagines he is singing a song to his old and worn-out robe, which stands in need of many swallows, that is, of the coming of spring; according to the proverb, “Μία χελίδων ἐαρ οὐ ποιεῖ,” One swallow does not make a spring.

NOTES.

1406. Πελλήνης. A city of Achaia, where cloths of peculiar excellence were manufactured. The idea of going to Pellene is suggested by the shabby garments of the informer.

1407. κλητήρ πησωτικός, an island summoner. Many classes of lawsuits the inhabitants of the islands and the confederated cities were obliged to bring up for adjudication in the courts of Athens. For κλητήρ, see note on v. 146.

1409. πραγματοδίφης, a hunter-up of lawsuits.
1410. καλούμενος, summoning to court.
1411. 'Υπὸ πτερύγων . . . σοφότερον; Like the expression ἐν' αὐλητήρος, cited by the Scholiast from Archilochus. Do you serve summonses any wiser on account of wings?
1414. ἔρμαρος, ballast. This alludes to the notion, that the cranes swallow stones to steady themselves in their flight. See ante.—δίκας, law cases. He compares himself, returning from a tour among the islands and cities with a long list of cases to be tried at Athens, to the cranes laden with a ballast of stones.

1417. τι πάθω; Yes, to be sure, for what would become of me? G. § 88, N. 2.—σκάπτειν ὅθεν ἐπίσταμαι, I know not how to dig. Blaydes appropriately quotes Luc. Evang. xvi. 3: "Σκάπτειν ὅθεν ἴσχυο, ἐπιστείν αἰσχύνομαι," I cannot dig, to beg I am ashamed.
1418. ἐργα σώφρονα, honest callings.
1419. ἀνδρα τοσοῦτοι, a man of such an age.
1422. λέγων. Participle expressing the means. G. § 109, 2.

1426. κουρείοις, the barbers' shops, which were the lounging-places of the idle and gossiping, called by Theophrastus "symposia without wine." See Becker's Charicles, Excursus III. to Scene XI.

1427, 1428. Δεινὸς . . . ἵππηλατεῖν, Diitrophes has dread-
fully set my boy on the wing for horse-driving, by his talk. The person here mentioned has already been alluded to as having made a fortune. The passion for horses naturally led to extravagant expenditure among the fashionable young fellows at Athens. See Clouds, v. 74.

1429, 1430. 'O dē . . . φένας, And another says, that his son is set on the wing and is all of a flutter in his mind for tragedy.

1436. Δαι always expresses surprise or indignation, in a question. What the deuce will you do? — οὗ κατασχινῶ, I will not dishonor my race, as the money-changer says in the Clouds. The phrase seems to have grown so trite, that it had become slang.

1439. ὥσ ἄρ. G. § 44, 1, N. 2.

1440. Καλεσάμενος, ἐγκεκληκὼς. The former means having summoned to appear in court on a certain day; the latter here means having brought a suit against. According to Meier and Schömann (Attic Process, Book IV. Cap. 2), ἐγκαλεῖν means strictly to call upon one's opponent for restitution or satisfaction in the presence of witnesses, and refers to a ceremony which usually preceded the formal summons (πρόσκλησις); the term seems, however, to be used also in a general sense (as here), meaning simply to bring a suit. See note to v. 147.

1442, 1443. ὅπως . . . ξένος, that the stranger may have lost his suit before arriving here, i. e. by his failure to appear on the appointed day, the suit would go against him by default. ἔρήμην δίκην ὁφλείν (or simply ἔρημην ὁφλείν) was the phrase in Attic law, signifying to lose a suit by default; while ἔρημην δίκην ἐλείν (or ἔρημην ἐλείν) meant to gain a case through the absence of one's opponent. The advantage which the Sycophant expects to gain by his wings is, that the unfortunate party against whom the suit is commenced will be unable to equal his rapid mode of doing business. —
δια σάν. See ὁις ἃν, v. 1439.—For the Perfect Subjunctive ὁμλήκω, see G. § 18, 1.

1446. Βέμβικος, a whirligig, or top.

1448. Κορκυρών πτερά. The Corcyrean wings are whips from Corcyra, or such as were used in Corcyra, which are mentioned in a passage of Phrynichus cited by the Scholiast. See also Thucydides, IV. 47.

1452. οὐκ ἀπολμβάξεις (from λιβάς, a drop), will you not drop off?

1453. στρεψοδικαπανωργίαν, justice-twisting rascality.

1455–1466. The Chorus now describe the wondrous things they have seen in flying over the earth. The poet, by ingenious turns, makes it the occasion of sly and amusing satire.—δὲνδρον. They describe Cleonymus, the Sycophant and Shield-dropper, as a strange tree. "Apte autem arboris mentionem faciunt aves." Blaydes. —καρδίας ἄπωτέρω. There is here a play upon the words, the phrase meaning without heart, i.e. cowardly, or, looking upon Cleonymus as a tree,—and the Scholiast says he is so called, either because he was tall or stupid as a stick,—remote from Cardia.—τοῦ μὲν ἡρῶς, in spring it shoots forth and plays the informer; alluding to the fact, that in the month Munychion the cases of foreigners were adjudged, as the Scholiast explains it. But Blaydes thinks spring is used here for the time of peace, as winter is applied (v. 1465) metaphorically to war. This tree, the sycophant, puts forth in spring, and in winter sheds the shields; that is, in time of peace Cleonymus busies himself as an informer, and in time of war he runs away from the enemy, and drops his shield in his flight. This is our old acquaintance, the shield-dropper of the Clouds.

1467–1478. These lines are occupied with Orestes, the robber, who is also mentioned before, and whom he classes with the heroes, on account of his name. According to the
Scholiast, some of the heroes were supposed to walk by night, and to strike with blindness or apoplexy those whom they met. The haunt of Orestes is described as a place hard by darkness itself in the solitude of lamps.—εἰ γὰρ ἐνύχω. G. § 51.—Πᾶντα τὰ ποιήματα, all the noble parts. The language is double-meaning, applying either to the being struck with apoplexy in the nobler parts, i.e. the head and right side, or to being stripped by Orestes of the most valuable articles of dress.

The scene that follows is one of the most humorous in the play. Prometheus, the natural friend of man, and still more the natural enemy of Zeus, comes hurrying in, to give secret information to Peisthetairos and the birds of the sad condition to which the gods have been reduced, and to advise Peisthetairos to accept no propositions that will be offered by the ambassadors already on their way, unless Zeus shall surrender the sceptre, and give Basileia, or Royalty, in marriage to Peisthetairos. The ambassadors are Poseidon, Heracles, and Triballos, a barbarian god. Heracles is gained over to assent to the demands of the birds by the prospect of a good dinner, which is to be made of certain rebellious birds who have paid the penalty of their treason, and are now cooking in the kitchen. To a Greek, accustomed to this representation of Heracles,—as, for instance, in the Alcestis of Euripides,—no small part of the amusement of the piece would flow from the manner in which the scruples of the doughty hero are overcome. A legal view of his rights of inheritance, as affected by the illegitimacy of his birth, has some weight, but not so much as the smell of the roasting birds.

1479. òποι μὴ (elliptical), I fear that Zeus will see me. G. § 46, N. 4.

1483. Πὴνεκ... ἡμέρας; What time o' day is it?
1485. ἐμπυτός, ἔπειτα. The time expressed by ίπειτα, according to its etymology, is that of unyoking the cattle; therefore, after the agricultural work of the day was over; towards evening.

1486. βδελύττομαι. Peisthetairos is out of all patience with Prometheus, whose mind, intent upon his own situation, pays no heed to what the other says: — How I hate you.

1488. οὖτω μὲν. Blaydes has the following note upon this expression: — “Sch.: ὅς ἐν κομωδία, ὅς καλὸν τι ἀκούσα τὸ ὀμφαζ, ἀποκαλυπτείς φανερὸν αὐτὸν δείκνυς. Festive, quasi dicat: Sic quidem, benigna compellatione victus, qui me in malam rem abire jubeas, omnem animo tuo dubitationem eximam et caput meum detegam.” But I am inclined to think that Prometheus, still inattentive to what Peisthetairos is saying, refers in these words to his question, Is Zeus clearing the clouds away, or gathering them? or, Is it fair weather or foul? because, if it is foul, I’ll uncover. Upon which he throws off his disguise, and stands revealed as Prometheus.

1493. ῥιάδειον, parasol. He has come provided with this shelter, under cover of which he may safely unfold his errand.

1494. οἶς ἀν. G. § 44, 1, N. 2. (See v. 1439.)

1498. 'Ως ἀκούοντος λέγε. G. § 109, N. 4; § 110, 1, N. 1. ἀκούοντος is the ordinary causal Participle (G. § 109, 4), modified in its force by ὅς, and put in the genitive absolute with μοῦ understood.

1499. Πνεύμα ἀττα; about what time? ἀττα = τινα.

1504. Θεσμοφορίως. The ceremonies of the Thesmophoria lasted five days, one of which was spent in fasting. See Smith’s Dict. of Gr. and Rom. Antiq.; also Aristophanes, Thesmophoriazusae.

1505. θάρσαρος θεοί, the barbarian gods, who, living far-
ther off from men than the Olympian, are also sufferers from
the stoppage of sacrificial supplies, and threaten war upon
Zeus unless he will throw open the ports, so that the entrails
of the victims may be imported.

1507. \( \text{ἀνωθεν, from above, or beyond.} \)

1509. \( \text{\'ο} \) \( \varepsilon\iota\sigma\alpha\gamma\omicron\omicron \). G. § 44, 2, N. 2 (b). The Optative
dePENDs on the idea implied in the leading sentence, that
the gods threatened war.

1512. \( \pi\alpha\tau\rho\phi\omicron \). The Exekestides here mentioned is the
same person who has been already satirized as an intrusive
citizen. (See note to v. 11.) The constitution of Athens
required a scrutiny to be made into the birth of any citizen
before he could assume the functions of office. He must be
able to show that Apollo was his \( \pi\alpha\tau\rho\phi\omicron \), or patrial deity,
and that he was legally under the protection of Zeus \( \text{Herm-} \)
keios; that he was an Athenian on both sides, and from the
third generation. See Demosth. in Eubul. p. 1315, 15:
\( \pi\alpha\delta\iota\nu \ \omicron\epsilon \varepsilon\iota\beta\omicron\iota\upsilon \ \nu\gamma\omicron\nu \ \epsilon\iota\upsilon\upsilon\upsilon \ \tau\omicron\upsilon\upsilon\upsilon \ \nu\theta\omicron\upsilon \ \varepsilon\iota\upsilon\upsilon\upsilon \ \nu\sigma\tau\omicron\upsilon\upsilon\upsilon \ \iota\upsilon\upsilon \ \nu\alpha\lambda\lambda\alpha \ \iota\upsilon\upsilon \). So p. 1319, 26, the speaker
alludes to the members of his \( \gamma\epsilon\nu\nu \) as \( \text{\'Απολλωνος} \ \pi\alpha\tau\rho\phi\omicron \ \nu\gamma\omicron\nu \), \( \epsilon\iota\upsilon \ \tau\alpha\lambda\lambda\alpha \ \iota\epsilon\rho\alpha \). Blaydes, giving the substance of
Brunck's note, says: "Execestidem igitur, qui, ut peregrina origine et servili, Apollinem illum \( \pi\alpha\tau\rho\phi\omicron \) Athenianum vindicare sibi non poterat, ridicule fingo comicus habere, ut barbarum, \( \pi\alpha\tau\rho\phi\omicron \) seu \( \text{Tutelarem} \) deum aliquem ex barbaris illis, de quibus nunc agitur."

1514. \( \text{Triballi.} \) The Triballi were a Moesian tribe.

1515. \( \tau\omicron\upsilon\nu\pi\tau\rho\beta\iota\epsilon\iota\nu \). There is a play upon the resemblance in sound between \( \epsilon\pi\tau\mu\beta\iota\epsilon\iota\nu \) and \( \text{Triballi.} \) Cary
gives as an equivalent, "Trouble"; "Tribulation" would
be nearer. We might, perhaps, make something like it out
of the Choctaws: — "Ah, yes! that's where You be choked
came from."

1526. \( \kappa\omega\lambda\alpha\kappa\rho\epsilon\tau\pi\eta \). This was the officer who paid out the
judicial fees. See Smith's Dict. of Gr. and Rom. Antiq.; also Hermann's Political Antiquities. — τριώβολα. τριώβο-λον was the fee or sum paid daily to each dicast.

1531. ἀπανθρακίζομεν, we roast, i. e. cook; referring to the myth according to which Prometheus bestowed fire upon mortals, having stolen it from the gods.

1534. Τίμων καθώρος, a pure (mere) Timon. Timon the misanthrope is here meant. This personage was a contemporary of Alcibiades, with whom he continued his intimacy after having secluded himself from the rest of the world. He is mentioned in another place by Aristophanes (Lysistrata, 808), and Antiphanes made him the subject of a comedy. The student will remember Shakespeare's Timon of Athens, and the manner in which the great English dramatist has worked out the hints of the ancients respecting this eccentric character.

1535. ὃς ἄν. See v. 1439.

1536. κανηφόρος. The κανηφόροι were high-born Athenian maidens, who carried on their heads baskets containing the materials and implements of sacrifice at the great festivals, such as the Panathenaic, Dionysiac, &c. They were usually attended by persons holding sun-shades over their heads.

1538–1549. The Σκιάποδες, or Shade-feet, were a fabulous tribe in Lybia, mentioned by Strabo, and by Ktesias (according to Harpocration), who compares the feet to the web-feet of geese. They are described as walking τετραποδη-δόν, or on all fours; or rather on all threes, using one foot, spread out like an umbrella, to protect themselves from the heat of an African sun. In this place the poet designates the philosophers, and especially, as is shown by v. 1540, the disciples of Socrates. The spirit of the passage is like that of the ludicrous scene in the Clouds, where the disciples of the phrontistery are represented in a variety of absurd atti-
tudes and positions. — \( \psi χαγωγεί \) signifies either to conduct souls, as Hermes guided the spirits of the departed; or to evoke spirits, as was done at Lake Avernus; or to allure the mind, as Socrates was accused of doing to the young men of Athens, corrupting them by his new doctrines. Here it is used ambiguously. Socrates evokes spirits at the lake of the Shade-feet. He is the necromancer of that marvellous tribe. — \( \Pi είσανδρος \). This is the person mentioned in Thucydides (VIII. 65, seq.) as having been active in subverting the democracy, in the time of the Peloponnesian war. On account of his cowardice, he is represented as coming to Socrates in search of his soul, which has left him during his life. He brings with him for a victim a camel-lamb, either a young camel or a huge sheep. The precise meaning is uncertain. Doubtless there was some sarcastic allusion, readily taken by the audience, but now lost. At any rate, the whole scene is a parody upon the \( \text{Nekyomanteia} \), in Odyssey XI. — \( \delta πηλθε \), went off; i.e. like Odysseus in the scene above referred to, withdrew from the sacrifice that the shades of the dead might not be disturbed. — \( \text{η νυκτός} \), the bat. See ante, v. 1282. He is said have come up from Hades, on account of his ghostly appearance.

The gods now arrive. Poseidon is giving lessons in manners to the barbarian god, who has never before been in good society.

1552. \( 'Εψ \ldots \delta μπίχει \); Do you wear your dress so awkwardly? Literally, to wear it awry, upon the left; to put it, therefore, on the wrong side. The cloak, when properly put on, was so arranged as to leave the right arm at liberty. At least, that was originally the case when the garment was worn in its simplest form. “In nothing,” says Hope (Costume of the Ancients, Vol. I. p. 24), “do we see more ingenuity exerted, or more fancy displayed, than in
the various modes of making the peplum form grand and contrasted draperies. Indeed, the different degrees in simplicity or of grace observable in the throw of the peplum were regarded as indicating the different degrees of rusticity or of refinement inherent in the disposition of the wearer.”

1554. Δαισποδίας. Laispodias was a general, mentioned in Thucydides (VI. 105). He had a defect in the legs, which he concealed by the length of his garments.

1555. δημοκρατία. “Ludit quasi etiam apud deos sit democratia, ut Athenis.” Blaydes. Other democracies besides that of the Grecian gods are open to the ridicule of sending incompetent barbarians on foreign embassies.

1559. τι δρόμεν. G. § 88.

1563. Διπλασίως. Heracles, as Bergler remarks, is made at the outset so fierce for vengeance on the audacious mortal who has intercepted the sacrifices from the gods, whereby they live, in order to heighten the comic effect of his sudden conversion by the appetizing smell of the roasting birds. Peisthetairos, at this moment, is heard giving directions to the cook, as if unaware of the presence of Heracles.

1570. Εδοξαν ἀδικεῖν, have been adjudged guilty. A technical expression in Attic law.

1571. Ὡ...Ηράκλεις. Peisthetairos pretends to see Heracles now for the first time: Ah! how do you do, Heracles?

1574. Ἐλαιον...ληκίθῳ. There is no oil in the cruets. The servant comes running in with this message from the kitchen.

1577. ὅτες φίλοι, if you were friendly to us. G. § 52, 1. See also § 42, 3, N. 1.

1578, 1579. Ὀμβρων...ἀτε, You would have rain-water always in your marshes (instead of tanks, “ut ad aves”; the Greeks ordinarily used either spring-water
directly from the fountains, or rain-water caught in the tanks), and you would always pass halcyon days. Halcyon days are the supposed seven fair days in winter in which the halcyon was accustomed to make his appearance.

1580. ἀυτοκράτορες, plenipotentiary.

1583. ἀλλὰ νῦν is elliptical. Supply "though not before," yet now, i.e. if you are at last willing to do what is right.

1587. ἕπλεε... καλῶ, On these conditions, I will invite the ministers to dinner.

1592. ἀξίωσον, gain the power. The force of the aorist is to express the action as single and momentary, not frequent or continuous. Therefore, here, not rule, but get power. G. § 19, Notes 1 and 2.

1596. οὖν ὅμνη. G. § 61, 3.

1597. παρελθὼν, coming up, or passing along. The advantage promised to the gods is, that, if any mortal swear falsely by them, the crow will pounce upon him and pluck out his eyes.

1600. The barbarian god, unable to speak Greek, utters some unintelligible sounds, which Peisthetairos interprets into giving his consent.

1605. Μενετοὶ... μυητίαν, saying, "The gods can wait," and shall not repay in full. μάστοδιδὸ = μὴ ἀποδιδὸ. μυητία is luxury, lust, &c.; also abundance, wastefulness; here, perhaps, used adverbially by synecdoche.

1606. Ἀναπράξομεν, we will exact.

1610. τιμήν, the value.

1613. οἶμοξεῖν δοκεῖ σοι; have you a fancy for a beating? Intimating that, unless he is willing to yield the point, he must expect a beating. "Hercules," says Cary, "trusting that Triballus will not understand, says this for the sake of raising a laugh at the barbarian god." He translates: "Triballus, what think you—of being cursed?"
1614. Ἐφισόν...πάνα, He says that I talk quite right. The subject of λέγειν must be gathered from the context; otherwise it would be the same as that of the finite verb. Again he construes the unintelligible sounds of the barbarian god into an assent to the demand.

1618. παραδίδωμι, I offer to give up. G. § 10, 1, N. 2.
1620. ἐκδοτέων (sc. τῶ Διί). G. § 114, 2. — οὗ...ἐρᾶς, So you don’t want a reconciliation; your demands are so extravagant, that there is no hope of coming to terms with you.

1621, 1622. Ὅληγον...γλυκό, I care but little. Cook, you must make the sauce sweet. Peisthetairos puts on an indifferent look, but counts with certainty upon the effect of the order to the cook upon Heracles.

1623. δαμῶν ἀνθρώπων, my dearest fellow. The comic force of the phrase is heightened by addressing a familiar form of speech among men to a god.

1624. Ἡμεῖς...πολεμήσουμεν; There is an allusion to Helen and the war of Troy: Shall we wage a war for one woman?

1626. ἐξαπατώμενος πάλαι. G. § 10, 1, N. 3; § 73, 2.
1631. οἷον σε περισσοφιξεταί, how he is tricking you. Peisthetairos now expounds the Athenian law of inheritance, according to which Heracles, being the son of Zeus by a foreign woman (ἂν γε ἡνης), cannot become his heir.

1634. οὖθ' ἀκαρή, not a penny.

1638. ἐπίκληρον. "A technical term, signifying a daughter who, having no brother, succeeds as heiress to her father's estate. The Attic law made all the legitimate sons equally heirs to their father's estate, not allowing a man with such sons to dispose of his property by will. The daughters in this case had a right only to their dowry (προῖς), and were called on that account ἐπίπροικοι. Where there were no sons at the time of the father's death, the whole estate (κληρος)
descended to the daughters, if there were any,—each of whom was called an ἐπίκληρος. The law, however, looked upon such an ἐπίκληρος rather as a means of transmitting the property to the proper male heir, than as an actual heirress in her own right. The father was allowed, if he left no sons, to dispose of his property by will; but he was obliged to adopt as sons those whom he made his heirs, and the latter assumed with their inheritance all the rights which would have belonged to them if they had been born in the testator’s family. If now the testator left a daughter (ἐπίκληρος), he could leave his property to such an adopted heir only on condition of his marrying the daughter, and thus assuming the property. If he left several daughters, he could dispose of each, with her portion of his estate, in the same way. If the father of an ἐπίκληρος died without a will, the nearest male relative had a right to claim her in marriage with her property; and if she was poor, he was obliged by law either to marry her himself or to give her a dowry bearing a certain proportion to his own estate. (See the law relating to poor ἐπίκληροι, quoted in Demosth. in Macart. p. 1067, 27.) The father could dispose of an ἐπίκληρος in marriage before his death, by adopting her husband as his son. If a daughter had married while her brothers were still living, and afterwards by the death of her brothers found herself an ἐπίκληρος at the time of her father’s death, the person who could have claimed her in marriage, had she been still single, could even then oblige her to desert her husband and to marry him; and even if he had a wife himself, he could divorce her for that purpose. This illustrates the position which women held in the political system of Athens. The speaker in Demosth. in Eubulid. (p. 1311, 17) describes a pleasant little family scene from his mother’s history: Ὅ Πρωτόμαχος πένυς ἦν· ἐπίκληρον δὲ κληρονομή-σας εἶπόρου, τὴν μητέρα Βουληθεῖς ἐκδοῦναι πείθει λαβεῖν αὐτὴν.
NOTES.

Θικριτον τον πατερα τον εμων, οντα έαυτον γνφριμον, i.e. Protomachos (the speaker's mother's husband) was a poor man; and on inheriting a rich ἐπίκληρος, wishing to dispose of my mother, he induces Thucritos, my father, who was an acquaintance of his, to take her in marriage. (See the law quoted in Demosth. in Macart. p. 1067, 27.) See Meier and Schömann, Attic Process, Book III. 2, Chap. 2, § 2 (pp. 468-470); Hermann, Staatsalterth. §§ 119, 120; Privatalterth. § 63; with the passages quoted in the notes. Peisthetairos here asks Heracles how Athena could be an heiress of Zeus in her own right (as everybody knew her to be), if Zeus had any legitimate children. He seems to imply that the independent position of Athena, as protecting goddess of Athens, entitles her to the rank of ἐπίκληρος of Zeus.” — Goodwin.

1639. ουνων . . . γνησιων, if there were legitimate brothers. G. § 52, 1.

1641. ὁ νόμος οὐκ ἐγ. Heracles asks why Zeus could not bequeath his estate to him. He is reminded of the law which prohibited νόμος from succeeding to an inheritance. A νόμος at Athens was the child of an Athenian father and a foreign mother: such a child was illegitimate in the eye of the law, that is, he was excluded from the rights of an Athenian citizen. Heracles is jestingly called a νόμος, or illegitimate God, being the son of Zeus and a mortal woman, Alcmene, who stands in the relation of a ξένη to the Gods. A νόμος, not being a citizen, could not be adopted as a son, and therefore could not inherit property by will. (See note to v. 1638.) He must be content with the share of his father's property which the law allowed him; this was called νοβεια, and could not exceed 1000 drachmas. See Harpocration, s. v. νοβεια; and Hermann, Polit. Antiq. § 118, with the notes.

1643. ἀνβεξεται σου . . . χρημάτων, will take precedence
*of you as an heir to the paternal property.* Whereupon he proceeds to quote to Heracles a law of Solon, showing that, even if Athena were not in his way, his uncles, and especially Poseidon, would have the next claim. This law of Solon was renewed in the archonship of Eucleides (403 B.C.), and is quoted by Isaeus, de Hered. Philoct. § 47. The whole law which regulated the succession to property where there were no sons is quoted (at least in substance) in Demosth. in Macart. p. 1067, 1: it contains a clause at the end similar to the one quoted by Peisthetairos.

1646. ἀγχιστείαν, rights by nearness of relationship.—

1651. "Ὢδ ... φράτορας; Did your father ever introduce you to your kith and kin? It was required by law that all legitimate sons should be enrolled in the registers of the tribe, deme, and phratria; those of the same φρατρία were called φράτορες. See notes on v. 767 and 1512. See also Hermann's Political Antiquities, §§ 98, 99.

1653. αἰκίαν βλέπων, looking assault, like Shakespeare's speaking daggers.

1659. Ἐν ... πράγμα, The whole thing now depends on Triballos. He has the casting vote.

1660, 1661. Καλάν ... παραδίδωμι. Triballos tries to give his decision in Greek. The effect of his barbarous pronunciation is conveyed by Cary thus:

"De beautiful gran damsel Basilan
Me give up to de fool."

1661. παραδοῦναι λέγει. G. § 23, 2, N. 4. λέγει here means *he commands, he tells us*; otherwise the sentence would mean, *he says that he once gave up.* (G. § 23, 2.)

1663. Εἰ ... χελιδόνες, unless to go as the swallows do; i.e. unless he means to bid her become a bird. Swallows are singled out for birds in general, because the Greeks
always compared the speech of barbarians to that of swallows.

1670, 1671. 'Es . . . γάμους, In good time, then, these fellows (the rebel birds) have been put to death for the nuptials.—τεῶς, in the mean time.

1672. βούλεσθε ὀπτῶ, do you wish that I should roast, &c. G. § 88.

1673. τενθείαν. The expression is in reference to the tasters, προενθαί, and means ravenousness.

1674. εἰ δὲν δειτίθην, I should be well disposed of, indeed! G. § 49, 2, N. 5.

1676–1687. In this antistrophe the tribe of sycophants (see above) is again satirized. —Φανάις, at Phanae. There was a promontory of that name in Chios; but here it is the pretended residence of the sycophants, or informers, in allusion to the legal action called φάσις. The κλεψίδρα was the water-clock used to measure time in the courts; also the name of a hidden spring at the Acropolis. The poet makes it a stream in Phanae.—τέμνεται. In allusion to the custom of cutting out the tongue of the victim. Here Attica is the victim of this race of belly-tongued,—the Philippoi and Gorgiai,—who by the arts of speech obtained a subsistence.

1688. Ω πάντρ', &c. A messenger comes in to herald the arrival of Peisthetairos, who is on his way, in regal state accompanied by his bride Basileia, whom he has received from the hand of Zeus. He makes his proclamation in the lofty style of sublime lyric and tragic poetry.

1692. ταμφαῖς ἀστήρ ἰδέων. G. § 93, 2.—εἰλαμψὲ . . . δόμῳ, shone upon the golden-beaming house.

1695. οὖ . . . λέγειν, unutterable to describe. G. § 93, 2.

1699. πλεκτάνων κατ'νο, a wreath of smoke.

1702. A parody on Euripides, Troades, 308, seqq., translated by Cary:

"Above, below, beside, around,
Let your veering flight be wound."

"Above, below, beside, around,
NOTES.

1704.  Μάκαρι, the happy one, Peisthetairos.
1705.  Ὥ... κάλλος, O the grace, and the beauty! Genitive of exclamation.
1712.  Ἡρα. The Chorus, in enthusiastic strains, compares the marriage of Peisthetairos with that of Zeus and Hera.
1718.  ἀμφιθαλῆς Ἐρως, blooming Eros.
1720.  παλιντόνοις, drawn back, or tightened.
1721.  πάροχος, companion in the chariot, groomsman; — not to be confounded with πάροχος (parochus), from παρέχω.
1725.  Ἀγέ. Peisthetairos, assuming the attributes of Zeus, calls upon them now to celebrate the thunder, the lightning, and the blazing bolt.
1735.  πάρεδρον, side judge, assessor. One who shares with another the judicial seat.
1741.  ὁ μάκαρ, O blessed one. Addressed to Basileia.
1742, 1743.  πτερῶν... Λαβοῦσα, having taken hold of my wings.
1745, seq. These lines, according to the Scholiast, are a parody upon Archilochus,— a strain of victory, with which this gayest and most entertaining of the comedies of Aristophanes ends.
TABLE OF RHYTHMS AND METRES.

[In the following Table, the letter M. stans for Munk's Metres, American edition, translated from the German by Beck and Felton.]

PROLOGUS, vv. 1 - 264.

Verses 1 - 210. Iambic trimeter acatalectic, with comic license. See Munk, pp. 76, 162, 171, seq.
211 - 225. Anapaests.
217 - 221. Anapaestic dimeter acatalectic.
222. Anapaestic monometer.
223. Anapaestic dimeter acatalectic.
224. Anapaestic monometer.
231, 241, 246, 262 - 264, are not intended to be rhythmical, as they are only imitations of the notes of birds.
232, 233. Iambic trimeter acatalectic.
234. Dochmiac dim. M. 11, 225, \( \ldots \ldots \ldots \). 234. Iambic tripody, anapaestic monometer. M. 78 (3).
236. Dactylic.
237. Trochaic trimeter acatalectic. Longs of the first metre resolved.
238. Dochmiac monometer, \( \ldots \). 239. Trochaic trimeter acatalectic.
240. Choriambic dimeter catalectic. M. 141 (2).
242. Ionici a minore, trimeter acat., \( \ldots \downarrow \downarrow \downarrow \), \( \ldots \downarrow \downarrow \downarrow \), \( \ldots \downarrow \downarrow \downarrow \). M. 151 (3).

243. Dochmiac monometer, \( \downarrow \downarrow \downarrow \downarrow \downarrow \).

244. Proceleusmatici.

245. Iambic hexameter catalectic. M. 80 (6).


248. " " with the last long of second foot resolved, \( \downarrow \downarrow \).

249. Cretic tetram. cat., \( \downarrow \downarrow \downarrow \downarrow \downarrow \), \( \downarrow \downarrow \downarrow \downarrow \downarrow \), \( \downarrow \downarrow \downarrow \downarrow \downarrow \).

250. Dactylic.


252 - 255. Dactylic tetrameter.

256. This verse is marked by Dindorf as a paroemiac, \( \downarrow \downarrow \downarrow \downarrow \), \( \downarrow \downarrow \downarrow \downarrow \). But the first syllable of \( \tau \nu \alpha \alpha \delta \epsilon \iota \rho \sigma \nu \) is never long. The proper notation, perhaps, is \( \downarrow \downarrow \downarrow \downarrow \downarrow \), \( \downarrow \downarrow \downarrow \downarrow \downarrow \), \( \downarrow \downarrow \), spondee, paeon primus spondee.

257 - 259. Spondaic anapaests.

260, 261. Trochaic dimeter.

265 - 268. Iambic trimeter.


307, 308. Iambic dimeter.

309 - 324. Trochaic tetrameter catalectic, except 312 and 314, which may be read as dochmiac dimeters.

CHORUS.

Strophe, 325 - 333 = Antistrophe, 341 - 349.

326 - 330. Anapaests, with spondees and proceleusmatici.

331 - 333. Cretics, with longs resolved.


385 - 397. Trochaic dimeter.

398 - 403. Anapaestic.

404 - 407. Iambic dimeter.

408 - 413. Cretics, with anacrusis in 408 and 411.

414 - 425. Iambic systems.
TABLE OF RHYTHMS AND METRES.

426–429. Trochaic, dactylic, \( \text{\ldots} \), \( \text{\ldots} \), \( \text{\ldots} \).


434–450. Iambic trimeter.

CHORUS.


451. Logaoedic anapaests, \( \text{\ldots} \), \( \text{\ldots} \), \( \text{\ldots} \), \( \text{\ldots} \), \( \text{\ldots} \).

452. Iamb. anap. or iambelegus, \( \text{\ldots} \), \( \text{\ldots} \), \( \text{\ldots} \).

453. Anapaestic, iambic, penthemim, \( \text{\ldots} \), \( \text{\ldots} \).

454. Trochaic monometer, dactylic trimeter.

455. Anapaestic.

456. Anapaestic.

457. Anapaestic, iambic, antispast. In the antistrophe, the corresponding verse consists of an anapaestic dimeter and antispast.

458. Anapaestic.

459. Anap., trochaic dipody, \( \text{\ldots} \), \( \text{\ldots} \), \( \text{\ldots} \), \( \text{\ldots} \).

But the verse is defective. The corresponding line in the strophe is an anapaest and antispast, \( \text{\ldots} \), \( \text{\ldots} \), \( \text{\ldots} \).


523–538. Anapaestic system.


611–626. Anapaestic system.

627, 628. Anapaestic tetrameter catalectic.

629, 630. Basis, iambic dimeter, \( \text{\ldots} \), \( \text{\ldots} \), \( \text{\ldots} \), \( \text{\ldots} \).

631. Dochmiac, \( \text{\ldots} \), \( \text{\ldots} \), \( \text{\ldots} \).

632. Trochaic, \( \text{\ldots} \), \( \text{\ldots} \).

633. Anapaestic.

634. Dochmiac, \( \text{\ldots} \), \( \text{\ldots} \).

635, 636. Iambic.

637. Ithyphallic, \( \text{\ldots} \), \( \text{\ldots} \).

638, 639. Anapaestic tetrameter catalectic.


663–667. Iambic trimeter.
678. Choriambic, \( \underline{\text{-}} \underline{-} \underline{-} \underline{-} \).
679. Glyconic, \( \underline{-} \underline{-} \underline{-} \underline{-} \).
680. " \( \underline{\text{-}} \underline{-} \underline{-} \underline{-} \underline{-} \).
681. " \( \underline{\text{-}} \underline{-} \underline{-} \underline{-} \underline{-} \).
682. Ithyphallic, \( \underline{-} \underline{-} \underline{-} \underline{-} \).
683 - 685. Glyconic, \( \underline{-} \underline{-} \underline{-} \underline{-} \underline{-} \).
686. Glyconic, \( \underline{-} \underline{-} \underline{-} \underline{-} \underline{-} \).
687 - 724. Anapaestic tetrameter catalectic.
725 - 739. Anapaestic systems.

**CHORUS.**

Strophe, 740 - 754 = Antistrophe, 771 - 782.

740. Dactylic.

741. Not metrical. Imitation of the notes of birds.

742. Trochaic.

743. Amphibrach, dactylic, \( \underline{-} \underline{-} \underline{-} \underline{-} \underline{-} \).

744. Birds' notes.

745. Dactylic.

746. Birds' notes.

747. Anapaestic dimeter.

748. Dactylic.

749. Dactylic.

750. Birds' notes.

751. Trochaic.

752. Dactylic heptameter catalectic in dissyllabum.

753. Ithyphallic.

750 - 770. Trochaic tetrameter catalectic.

786 - 801. Trochaic tetrameter catalectic.

802 - 852. Iambic trimeter.

**CHORUS.**

Strophe, 853 - 860 = Antistrophe, 890 - 897.

853. Anacrusis, cretics, \( \underline{-} \underline{-} \underline{-} \underline{-} \underline{-} \underline{-} \).

854. Trochaic.

855. Dochmiae, \( \underline{-} \underline{-} \underline{-} \underline{-} \underline{-} \underline{-} \).

856, 857. Trochaic dimeter catalectic, longs resolved.
TABLE OF RHYTHMS AND METRES

859. Iambic trimeter.
860. Iambic.
861 - 889. Iambic trimeter acatalectic, excepting the formulae uttered by the priest, which are not rhythmical.
898. Iambic trimeter acatalectic.
899. Basis, dochmiac, \( \underline{\underline{\sim}} \), \( \underline{\underline{\sim}} \underline{\underline{\sim}} \underline{\underline{\sim}} \).
900. Cretic, trochaic, \( \underline{\underline{\sim}} \underline{\underline{\sim}} \).
901. Iambic, two Bacchii, \( \underline{\underline{\sim}} \), \( \underline{\underline{\sim}} \underline{\underline{\sim}} \).
902. Iambic trimeter.
903. Anacrusis, chor., iam., \( \underline{\underline{\sim}} \underline{\underline{\sim}} \underline{\underline{\sim}} \underline{\underline{\sim}} \).
904. Dactylic, trochaic, \( \underline{\underline{\sim}} \underline{\underline{\sim}} \underline{\underline{\sim}} \).
905. Iambic, \( \underline{\underline{\sim}} \underline{\underline{\sim}} \).
906, 907. Iambic trimeter.
908. Dactylic.
909. Iambic.
910 - 918. Iambic trimeter.
919. Dactylic, trochaic, \( \underline{\underline{\sim}} \underline{\underline{\sim}} \).
920. Choriambic, \( \underline{\underline{\sim}} \underline{\underline{\sim}} \).
921. Cretic, \( \underline{\underline{\sim}} \).
922. Anapaestic, iambic.
923. Trochaic, longs resolved.
924. Iambic, anapaestic, Iambic.
925. Iambic, trochaic, \( \underline{\underline{\sim}} \).
926 - 930. Iambic trimeter.
931. Trochaic, dactylic, \( \underline{\underline{\sim}} \underline{\underline{\sim}} \underline{\underline{\sim}} \).
932. Trochaic, anap., choriambic, \( \underline{\underline{\sim}} \).
933. Fourth paeon, \( \underline{\underline{\sim}} \).
934. Trochaic, dactylic, \( \underline{\underline{\sim}} \).
935. Iambic trimeter.
936. Anapaestic, iambic, \( \underline{\underline{\sim}} \underline{\underline{\sim}} \underline{\underline{\sim}} \).
937. Iambic.
938. Anapaestic, iambic, \( \underline{\underline{\sim}} \underline{\underline{\sim}} \underline{\underline{\sim}} \).
939. Iambic, trochaic, \( \underline{\underline{\sim}} \underline{\underline{\sim}} \).
940. Trochaic penthemim, \( \underline{\underline{\sim}} \).
941–944. Iambic trimeter.
945. Trochaic, dactylic, \( \underline{\_ \_ \_} \), \( \underline{\_ \_ \_} \).
946. Anapaestic.
947. Procel., dactylic; probably \( \underline{\_ \_ \_} \underline{\_ \_ \_} \underline{\_ \_ \_} \underline{\_ \_ \_} \).
948. Dactylic, anapaestic.
949–961. Iambic trimeter.
962, 963. Dactylic hexameter.
964, 965. Iambic trimeter.
966–968. Dactylic hexameter.
969. Iambic trimeter.
970. Dactylic hexameter.
971. Iambic trimeter.
972–974. Dactylic hexameter.
975–977. Iambic trimeter.
978–980. Dactylic hexameter.
981. Iambic trimeter.
982, 983. Dactylic hexameter.
984–1052. Iambic trimeter, excepting 1030, 1031, 1035–1037, 1041, 1042, 1044, and 1045, which, being imitations of legislative and legal procedures, are not rhythmical.

CHORUS.
Strophe, 1053–1081 = Antistrophe, 1082–1110.
1060. Two paeones primi, and two paeones quarti, \( \underline{\_ \_ \_ \_} \), \( \underline{\_ \_ \_ \_} \), \( \underline{\_ \_ \_ \_} \), \( \underline{\_ \_ \_ \_} \).
1061. Paeons, \( \underline{\_ \_ \_ \_} \), \( \underline{\_ \_ \_ \_} \) \( \underline{\_ \_ \_ \_} \), \( \underline{\_ \_ \_ \_} \).
1062, 1063. Spondaic, anapaestic.
1064. Paeons, \( \underline{\_ \_ \_ \_} \), \( \underline{\_ \_ \_ \_} \) \( \underline{\_ \_ \_ \_} \), \( \underline{\_ \_ \_ \_} \).
1065. Paeons, cretics, \( \underline{\_ \_ \_ \_} \), \( \underline{\_ \_ \_ \_} \) \( \underline{\_ \_ \_ \_} \), \( \underline{\_ \_ \_ \_} \).
1066–1081. Trochaic tetrameter catalectic.
1111–1180. Iambic trimeter.

CHORUS.
Strophe, 1181–1184 = Antistrophe, 1251–1254.
1181–1184. Dochmiac dimeter with longs resolved.
| 1185 – 1250 | Iambic trimeter |
| 1255 – 1298 | Iambic trimeter |

**CHORUS.**

Strophe, 1299 – 1308 = Antistrophe, 1311 – 1320.
1299. Anapaestic, iambic.
1300. Iambic, antispast, \( \_ - \_ - \_ - \_ - \_ - \_ - \).  
1301. Iambic.
1302. Anapaestic.
1303. Iambic.
1308. Iambic.
1309, 1310. Iambic.
1321, 1322. Iambic trimeter.
1323. Iambic, dactylic, \( \_ - \_ - \_ - \_ - \_ - \_ - \_ - \_ - \).
1324. Anacrusis, troch., dact., \( \_ - \_ - \_ - \_ - \_ - \_ - \_ - \_ - \).
1325. \( \_ - \_ - \_ - \_ - \_ - \_ - \).
1326 – 1358. Iambic trimeter
1359. Choriambic, \( \_ - \_ - \_ - \_ - \_ - \_ - \_ - \_ - \).
1360. Anap., choriamb., \( \_ - \_ - \_ - \_ - \_ - \_ - \_ - \_ - \).
1361. Iambic trimeter.
1362. Basis, two dactyls, two anap., \( \_ - \_ - \_ - \_ - \_ - \_ - \_ - \_ - \).
1363, 1364. Iambic trimeter.
1365. Iambic.
1366. Glyconic, \( \_ - \_ - \_ - \_ - \_ - \_ - \_ - \_ - \_ - \).
1367 – 1377. Iambic trimeter.
1378. Dactylic, \( \_ - \_ - \_ - \_ - \_ - \_ - \_ - \_ - \_ - \).
1379. Iambic, \( \_ - \_ - \_ - \_ - \_ - \_ - \).
1380. Spondees paeon primus, spondee, \( \_ - \_ - \_ - \_ - \_ - \_ - \_ - \_ - \_ - \).
1381. Iambic.
1382. Trochaic, \( \_ - \_ - \_ - \_ - \_ - \_ - \_ - \_ - \).
1383. Iambic trimeter.
1384 – 1386. Anapaests, with proceleusmatici.
1387 – 1454. Iambic trimeter.
TABLE OF RHYTHMS AND METRES

1896. Basis, choriambic, \( \overline{\underline{\text{L}}} \text{L} \text{L} \text{L} \text{L} \text{L} \text{L} \).
1897. Anapaestic, iambic, \( \text{L} \text{L} \text{L} \text{L} \text{L} \text{L} \).

CHORUS.

Strophe, 1455 – 1466 = Antistrophe, 1467 – 1478
Trochaic system.
1479 – 1537. Iambic trimeter.

CHORUS

Strophe, 1538 – 1549 = Antistrophe, 1676 – 1687.
Trochaic systems.
1550 – 1675. Iambic trimeter.
1688 – 1701. Iambic trimeter.
1702 – 1704. Trochaic, with longs resolved.
1705. Molossus trimeter, \( \text{L} \text{L} \text{L} \text{L} \).
1706. Choriambic.
1707 – 1711. Anapaestic system.
1717 – 1722. Glyconic system. M. 258 and 263.

The forms are

\( \overline{\underline{\text{L}}} \text{L} \text{L} \text{L} \text{L} \text{L} \text{L} \text{L} \)
and

\( \text{L} \text{L} \text{L} \text{L} \).

1729 – 1735. Dactylic.
1736. Glyconic.
1737. Iambic.
1738 – 1740. Trochaic.
1741. Iambic.
1742. Trochaic.
1743. Iambic.
1744. Trochaic.
1745, 1746. Iambic.
1747. Trochaic.

THE END.