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THE

BIRDS

OF

ARISTOPHANES.

WITH NOTES,

AND

A METRICAL TABLE.

BY C. C. FELTON,
ELIOT PROFESSOR OF GREEK LITERATURE IN HARVARD COLLEGE,
CAMBRIDGE, MASS.

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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 Poetæ 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 endeavoured 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 prominent and 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. 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.

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 supposed to be unknown; 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 most careful observer, 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 especially such remains of dramatic and lyrical poetry as have come down to us, will make all the material points of the comedy of Aristophanes sufficiently clear.

The playful satire of the Birds is more 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 unmercifully ridiculed; the philosophers and men of science are not allowed to pass untouched; while profligates of every class and description are here, as well as in the Clouds, held up to scorn and contempt.

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Much discussion has been held upon the specific object the poet aimed at in his plan. Some have endeavoured to show that the main drift of the piece was to expose the folly of the Athenians in their dreams of universal empire, at the time of the Sicilian Expedition; and they have fancied they could identify, not only the leading parties in the Peloponnesian War, but particular 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, as these critics would have us believe. His Pegasus trod the firm earth, but never bowed his neck to the yoke. Some of the leading ideas were unquestionably suggested by the popular madness which the versatile and profligate genius of Alcibiades had done so much to kindle; but the groundwork only of the play was laid in these political passions and 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.

Cambridge, November 6, 1849.

C. C. F.
"Eulphides and Pisthetærus, 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 any thing 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 Eops, 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. Eops, during this, is asleep within, after having dined upon a dish of beetles and berries: their noise wakens him, and he comes out of the grove.

"At the strangeness of his figure, they are divided between 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 Pisthetærus, a shrewd old fellow, proposes a scheme to improve it, and make them a far more powerful and considerable nation. Eops 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 Pisthetærus,
ARGUMENT.

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 Phænicians 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
ARGUMENT.

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. Pithytesius 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 Nephelococcagia, and partly to a new pair of shoes, of which he is in extreme want. Pithytesius 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 bad 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 every body 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."
"Pisthetærus 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 Pisthetærus. He examines her, Where is her passport? Whether she had leave from the watch? What is her business? Who she is?—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. Pisthe-
ARGUMENT.

tærus 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 Nephelococcyygians, Pithetærus 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 Pithetærus 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 Pithetærus, 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 Pithetærus 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 Pithetærus busy in giving orders about a dish of wild fowl, (i.e. of birds which had been guilty of high misdemeanours, 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 Pithetærus, 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. Pithetærus, 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. Hercules, 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. Pithetærus 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 Pithetærus 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 every thing during his lifetime. Pithetærus 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 Pithetærus 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 Pithetærus 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.
ΑΡΙΣΤΟΦΑΝΟΣ ΟΡΝΙΘΕΣ.
ΤΑ ΤΟΤ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΕΥΘΕΙΔΗΣ.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
ΤΡΟΧΙΔΟΣ, θεράπων Ἐποπός.
ΕΠΟΥ.
ΧΟΡΟΣ ΟΡΝΙΘΩΝ.
ΦΟΙΝΙΚΟΠΤΕΡΟΣ.
ΚΗΡΥΚΕΣ.
ΙΕΡΕΥΣ.
ΠΟΙΗΤΗΣ.
ΧΡΗΣΜΟΛΟΓΟΣ.
ΜΕΤΩΝ γεωμέτρης.
ΕΠΙΣΚΟΠΟΣ.
ΨΗΦΙΣΜΑΤΟΠΩΛΗΣ.
ΑΓΓΕΛΟΙ.
ΙΡΙΣ.
ΠΑΤΡΑΔΟΙΑΣ.
ΚΙΝΗΣΙΑΣ διθυραμβοποιεῖ.
ΣΥΚΟΦΑΝΤΗΣ.
ΠΡΟΜΗΘΕΥΣ.
ΠΟΣΕΙΔΩΝ.
ΤΡΙΒΑΔΔΟΣ.
ΗΡΑΚΛΗΣ.
ΟΙΚΕΤΗΣ Πεισθεταίρου.
ΤΠΟΘΕΣΙΣ.

Δύο εἶσον Ἀθηναῖοι ἐκκεχωρηκότες πρεσβύται διὰ τὰς δίκες. Πο-
ρεύονται δὲ πρὸς τὸν Τηρέα ἐποπα γενόμενον, πευσόμενοι παρ' αὐτοῦ
ποία ἐστὶ πόλις εἰς κατοικισμὸν βελτίστη. Χρώνηται δὲ τῆς ὁδοῦ καθη-
γεμόσιον ὄρνεος, ὃ μὲν κόρων, ὃ δὲ κολοφώ. Ὀνομάζονται δὲ ὁ μὲν
Πεισθέαρος, ὁ δὲ Ἑυελπίδης, δὲ καὶ πρότερος ἄρχεται. Ἡ σκηνὴ ἐν
Ἀθηναῖς. Τὸ δράμα τούτῳ τῶν ἀγῶν δυνατῶν πεποιημένων.

"Εδιδάξη ἐπὶ Χαβρίου διὰ Καλλιστράτου ἐν ἀστεί, δὲ ἦν δεύτερος
τοῖς "Ορνισ, πρῶτος Ἀμευλίας Κομαστίας, τρίτος Φρύνιχος Μονο-
τρόπη. "Εστὶ δὲ λε. Φοβερὰ δὲ τὰτοῖς Ἀθηναῖοι τὰ πράγματα.
Τὸ τὲ γὰρ ναυτικὸν ἀπόλεσε περὶ Σικελίαν, Λάμαχος οὐκ ἔτι ἦν, Νυκιάς
ἔτεθνηκε, Δεκέλεια ἦσαν τείχισάντες Δακεδαμόνων, Αγία ὁ Δακε-
δαιμονίων στρατεύετο περικάθητο τῆς 'Αττικῆς, Ἀκιβάδης τὰς Δακ-
δαιμόνιων ἐφρόνει καὶ ἐκκεχωρημένων συνεβούλευε τὰ χρηστὰ Δακε-
δαιμονίως. Ταῦτα αἱ Ἀθηναίοι συμφορά, διὰ ταῦτα αἱ Ἀθηναίοι φυγαί.
Καὶ ὁμως οὐκ ἀπείρουτο τοῦ κακοπράγμονες καὶ συκοφαντέιν.

ΑΛΛΩΣ.

Τῆς τῶν Ἀθηναίων πολιτείας τὸ μέγιστον ἦν κλέος αὐτόχθονι γενέ-
σθαι, καὶ αὕτη φιλοτιμία πρώτη τὸ μηδέπο μηδεμίας πόλεως φανέρης
αὕτην πρῶτον ἀναβλάστησαι. Ἀλλὰ τὸν χρόνῳ ύπὸ προεστῶν
πολιτών καὶ πολιτῶν δυσχέρων ἀνετέρατο, καὶ διωρητοῦ πύλω.
Ἐπὶ οὖν τοῦ Δεκέλεικου πολέμου, ποιημένων τῶν πράγματα ἐγχει-
ρισθέντων, ἐπισφαλῆς γέγονεν ἡ παρ' αὐτῶν κατάστασις. Καὶ ἐν μὲν
ἅλλους δράμασι διὰ τῆς καμῳρικῆς ἀδείας Ἰλεγέχει Αριστοφάνης τούς
κακῶς πολιτευμένους, φανερῶς μὲν οὐδαμῶς, οὐ γὰρ ἐπὶ τούτῳ ἦν,
λειτυθέντων δὲ, δοὺν αὐτῶν ἀπὸ καμῳρίας προσκρούειν. Ἐν ὕπ' ἄτοις
"Ορνισ καὶ μέγα τοῦ διανειμό ναί. Ὅσ γὰρ αἰδιόρθωτον ἦθελ νόσον τῆς
πολιτείας νοσούς καὶ δεισδαμένης ὑπὸ τῶν προεστῶν, ἀλλὰ τινὰ
πολιτείαν αἰνίτηται, ὀσανεὶ συγκεκριμένων τῶν καθεστῶτων· οὐ μάν
δὲ τούτῳ, ἀλλὰ καὶ τὸ σχῆμα διὰ καὶ τὴν φύσιν, εἰ δέοι, συμβουλεύει
μετατίθεσθαι πρὸς τὸ ἱρεύμαις βιῶν. Καὶ ἦ μὲν ἀποτάσεως αὐτῆ. Τὰ
δὲ κατὰ θεῶν βλάσφημα ἐπιτυγχάνει φιλοκράτια. Καίνων γὰρ φησι
τὴν πόλιν προσδείσθαι θεῶν, ἀφρονιστούντων τῆς κατοίκιας Ἀθηνῶν
τῶν δυτῶν καὶ παντελῶς ἡλλοτριωκότων αὐτοῦς τῆς χώρας. Ἀλλ’ ἄλλ’ μὲν καθολοῦ στίχος τοιοῦτος. Ἐκαστὸν δὲ τῶν κατὰ μέρος οὐκ ἔληκε, ἀλλ’ ἀντικροὺς Ἀθηναίων καὶ τῶν παρ’ αὐτοῖς ἐγχειρισμένων τὰ κοινὰ ἐλέγχει τὴν φαύλην διάθεσιν, ἐπιθυμοῦν ἐγκαταστείρων τοῖς ἀκούοντοιν ἀπαλλαγῆς τῆς ἑνστός τε μοιχηρᾶς πολιτείας. Ἡ ποτίσεται γὰρ περὶ τῶν ἀέρα πόλειν, τῆς γῆς ἀπαλλάσσων· ἀλλὰ καὶ βουλῶς καὶ συνόδους ὅρισθαι, ταῖς Ἀθηναίων δυσχεραίων. Ἀλλὰ καὶ ὅσα παῖ-ζει, ἐπίσκοπον, ἡ ψηφισματογράφον, ἡ τούτως λοιποὺς εἰσάγων, οὔτε ἄπλος, ἀλλὰ γυμνοὶ τάς πάντως προαιρέσεις, ὡς αἰσχροκερδεῖας ἐνεκεν χρησματίζονται. Εἰθ’ οὕτων καὶ τὸ θεῖον εἰς ἀπρονοησίαν κομιδεῖ. Τά δὲ ὅνωμα τῶν γερότων πεποίηται, ὡς εἰ πεποιθῇ ἔτερος τῷ ἑτέρῳ καὶ ἑκτίσσι ἐσσχάθη εὐ βελτιώσει. Τινὲς δὲ φασὶ τὸν ποιήτη τὰς ἐν ταῖς πραγματέστω ἐπαθολογίας εἰς μὲν ἄλλους διελέγχειν, εἰ δὲ τοῖς νῦν τῆς τῆς Συγκομιαίας συμπλοκὴν ἐσωλ ἀποφαίνων, ὅρνισιν ἐδώκε διαφέρεσθαι πρὸς θεοὺς περὶ τῆς ἀρχῆς.

Ἐπὶ Χαβρίου τὸ δράμα καθήκην εἰς ἄστριν διὰ Καλλιστράτου· εἰς δὲ Λήμνα τὸν Ἀμφιάραον ἐθίβαξε διὰ Ψιλωνίδου. Λάθοι δ’ ἂν τοὺς χρόνους εἰς τῶν πέρυσι γενομένων ἐπὶ Ἀριστομηνίτου τοῦ πρὸ Χαβρίου. Ἀθηναίοι γὰρ πέμπουσι τὴν Σαλαμίνα, τὸν Ἀλκεβιάδθων μεταστελλόμενοι ἐπὶ κρίσει τῆς τῶν μυστηρίων ἐκμημήσεως. Ὁ δὲ ἀχρεῖον θεοῦ ἐπετο τοῖς μεθήκουσιν, ἐκεῖθεν δὲ δρασμον ποιησά-μενος εἰς Πελοπόννησον ἐπεραιάθη. Τῆς δὲ μετακλήσεως μέμηται καὶ Ἀριστοφάνης, ἀποκρύπτων μὲν τὸ δύομα, τὸ δὲ πράγμα δηλῶν ἐν ὅλῃ γέ φησι.

Μηδαμῶς

'Ἡμῖν παρὰ δάλατταν, ἵνα ἀνακίνηται
Κλητήρ' ἄγουν' ἐσθεν ἡ Σαλαμίνα.

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ΑΡΙΣΤΟΦΑΝΟΣ ΓΡΑΜΜΑΤΙΚΟΣ.

Διὰ τὰς δίκας φείγουσιν 'Αθήνας δύο τινές·
Οἱ πρὸς τὸν ἔποτα, τὸν λεγόμενον Τήρεα,
'Ελθόντες ἄρτων οἰκίαφοι πόλειν
Εἰς δ’ ὅρνις ἐποίησι συμπαραν μετὰ πλείονων.
Πετρῶν διδάσκει, τῇ δύνατ’ ὅρνίθοις γένος,
Καὶ πῶς, ἐὰν περ κατὰ μέσον τῶν ἀέρα
Πόλει κτίσασις, τῶν θεῶν τὰ πράγματα.
Αὐτοὶ παραλήψαντες. Ἐκ δὲ τούδε φάρμακον
Πτέρυγας τ’ ἔποιοὺν· ἦξίσωσιν δ’ οἱ θεοὶ,
'Επιθέσειν οὐ μικρὰν ὅρνίσας γενομένην.
ΟΡΝΙΘΕΣ.

ΕΥΕΛΠΙΔΗΣ.
'Ορθὴν κελεύεις, ὑ τὸ δένδρον φαίνεται;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Διαρραγεῖς. ἦδε δ' αὐτοῦ κρόζει πάλιν.

ΕΥΕΛΠΙΔΗΣ.
'Tί, ὃ πονῆρ', ἀνω κάτω πλανύττομεν;
'Ἀπολούμεθ' άλλως τὴν οὐδὲν προφορομένω.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τὸ δ' ἐμὲ κορώνη πειθόμενον τῶν άθλιων
'Οδοὺ περιελθεῖν στάδια πλεῖν ἡ χίλια.

ΕΥΕΛΠΙΔΗΣ.
Τὸ δ' ἐμὲ κολοφὸ πειθόμενον τῶν δύσμορον
'Αποσποδήσαι τοὺς οὐνχας τῶν δακτύλων.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Αλλ' οὖδ' ὅπου γῆς ἐσμὲν αὖ' ἔγωγ' ἔτι.

ΕΥΕΛΠΙΔΗΣ.
'Εντευθενὶ τὴν πατρίδ' ἀν ἔξευροις σὺ ποῦ;
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐδὲ δὲν μὰ Δία γ’ ἑντεύθεν Ἐξηκεστίδης.
ΕΥΕΛΠΙΔΗΣ.
Οἴμοι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Σὺ μὲν, ὃ τὰν, τὴν ὅδον ταύτην ἢθι.
ΕΥΕΛΠΙΔΗΣ.

Ἡ δεινὰ νῦ ἐδέρακεν οὐκ τῶν ὄρνεὼν,
Ὁ πυκνοπόλης Φιλοκράτης μελαγχολών,
Όσ τῶδ’ ἔφασκε νῦν φράσειν τὸν Τηρέα,
Τὸν ἔποφ’, ὃς ὄρυν ἐγένετ’ ἐκ τῶν ὄρνεών.
Κάπεδοτο τὸν μὲν Θαρρέλειδου τουτοῦ
Κολοῦν ὁβολοῦ, τηρεῖτι τρωβόλου.
Τῷ δ’ οὐκ ἄρ’ ἤστην οὐδὲν ἀλλο πλὴν δάκνειν.
Καὶ νῦν τὸ κέχηνας; ἐσθ’ δπει κατὰ τῶν πετρῶν
Ἡμᾶς ἐτ’ ἁξείς; οὐ γὰρ ἐστ’ ἑνταῦθα τις
Ὀδός.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐδὲ μὰ Δί’ ἑνταῦθα γ’ ἀτραπὸς οὐδαμοῦ.
ΕΥΕΛΠΙΔΗΣ.

Ἡ δ’ ἥ κορώνη τῆς ὅδοῦ τι λέγει πέρι;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὔ ταῦτα κρὸξει μὰ Δία νῦν τε καὶ τότε.
ΕΥΕΛΠΙΔΗΣ.
Τῇ δ’ λέγει περὶ τῆς ὅδοῦ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τῇ δ’ ἀλλο γ’ ἢ

Βρύκους ἀπεδεσθαί φησί μου τοὺς δακτύλους;
ΕΥΕΛΠΙΑΝΗ.

Οὐ δεινὸν οὐν δῆτ’ ἐστὶν ἡμᾶς δεομένους
'Εσ κόρακας ἐλθεῖν καὶ παρεσκευασμένους,
'Επειτα μὴ ἤχυρεῖν δύνασθαι τὴν ἄδον;
'Ημεῖς γὰρ, ἄνδρες οἱ παρόντες ἐν λόγῳ,
Νόσον νοσοῦμεν τὴν ἑναντίαν Σακᾶ.
’Ο μὲν γὰρ οὐν οὐκ ἄστος εὐσβιάζεται,
'Ημεῖς δὲ φυλῇ καὶ γένει τιμῶμενοι,
'Ἀστοὶ μετ’ ἄστων, οὐ σαβωμένος οὐδενὸς
'Ανεπτομεσθ’ ἐκ τῆς πατρίδος ἄμφοις ποδοῖς,
Αὐτὴν μὲν οὐ μυσωντ’ ἐκείνην τὴν πόλιν
Τὸ μὴ οὐ μεγάλῃ εἶναι φύσει κευδάμονα
Καὶ πᾶσι κοινῇ ἐναποτίσαι χρώματα.
Οἱ μὲν γὰρ οὐν τέτυναν ἕνα μὴν’ ἡ δύο
'Επὶ τῶν κραδῶν ἁδοῦ', 'Ἀθηναῖοι δ’ ἀεὶ
'Επὶ τῶν δικῶν ἁδουσι πάντα τὸν βίον.
Διὰ ταῦτα τόνδε τὸν βάδον βαδίζομεν,
Κανοῦν δ’ ἐχοντε καὶ χύτραν καὶ μυρίνας
Πλανώμεθα ξητούμε τόπου ἀπράγμονα,
"Οποι καθιδρυθέντε διαγενοίμεθ’ ἂν.
’Ο δὲ στόλος νῦν ἐστὶ παρὰ τὸν Τηρέα
Τὸν ἐποτα, παρ’ ἐκείνου πυθέσθαι δεομένω,
Εἰ που τοιαύτην εἰδε πόλιν ἢ ’πέπτατο.

ΠΕΙΣΘΕΤΑΙΡΩΣ.

Οὗτος.

ΕΥΕΛΠΙΑΝΗ.

Τί ἔστιν ;
ΑΡΙΣΤΟΦΑΝΟΥΣ

ΠΕΙΣΘΕΤΑΙΡΟΣ.
‘Η κορώνη μοι πάλαι

’Ανω τι φράξει.

ΕΥΕΛΠΙΔΗΣ.
Χω κολοιδός ούτοσι

’Ανω κέχηνεν ὁππερ’ δεικνύς τί μοι.
Κοῦκ ἔσθ’ ὡπως οὐκ ἔστιν ἐνταῦθ’ ὄρνεα.
Εἰσόμεθα δ’ αὐτίκ’, ἧν ποιήσωμεν ψόφον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
’Αλλ’ οἰσθ’ ὃ δράσον; τῷ σκέλει θένε τὴν πέτραν.

ΕΥΕΛΠΙΔΗΣ.
Σὺ δὲ τῇ κεφαλῇ γ’, ἵν’ ᾑ δυπλάσιος ὁ ψόφος.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Σὺ δ’ οὖν λίθον κόψον λαβῶν.

ΕΥΕΛΠΙΔΗΣ.
Πάνν γ’, εἰ δοκεῖ.

Παὶ παῖ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τί λέγεις, οὕτως; τὸν ἐποτα παὶ καλεῖς;
Οὐκ ἀντὶ τοῦ παιδὸς σ’ ἔχρην ἐποτοῖ καλεῖν;

ΕΥΕΛΠΙΔΗΣ.
’Εποποῖ. Ποιήσεις τοι με κόπτειν αὐθίς αὐ;
’Εποποῖ.

ΤΡΟΧΙΑΟΣ.
Τίνες οὐτοί; τίς ο βαῶν τὸν δεσπότην;

ΕΥΕΛΠΙΔΗΣ.
’Απολλον ἀποτρόπαιε, τοῦ χασμήματος.
ΤΡΟΧΙΔΟΣ.

Οὔμοι τάλας, ὄρνιθοθύρα τούτων.

ΕΥΕΛΠΙΔΗΣ.

Οὗτος τι δεινὸν οὐδὲ κάλλιον λέγειν;  

ΤΡΟΧΙΔΟΣ.

'Απολείπον.

ΕΥΕΛΠΙΔΗΣ.

'Αλλ' οὐκ ἐσμὲν ἀνθρώπω.

ΤΡΟΧΙΔΟΣ.

Τί δαί;  

ΕΥΕΛΠΙΔΗΣ.

Τποδεδιῶς ἔγαγε, Διβυκὼν ὄρνεον. 65

ΤΡΟΧΙΔΟΣ.

Οὐδὲν λέγεις.

ΕΥΕΛΠΙΔΗΣ.

Καὶ μὴν ἔροῦ τὰ πρὸς ποδῶν.  

ΤΡΟΧΙΔΟΣ.

'Οδὶ δὲ δὴ τίς ἐστίν ὄρνις; οὐκ ἑρεῖς;  

ΠΕΙΣΘΕΤΑΙΡΩΣ.

'Επικεχοδῶς ἔγαγε Φασιανικός.  

ΕΥΕΛΠΙΔΗΣ.

'Ατὰρ σὺ τι θηρίων ποτ' εἶ πρὸς τῶν θεῶν;  

ΤΡΟΧΙΔΟΣ.

'Ορνὶς ἔγαγε δούλος.  

ΕΥΕΛΠΙΔΗΣ.

'Ἡττήθης τινὸς 70

'Αλεκτρυόνος;
ΑΡΙΣΤΟΦΑΝΟΥΣ

ΤΡΟΧΙΔΟΣ.

Οὐκ, ἀλλ’ ὅτε περ ὁ δεσπότης
'Εποψ ἐγένετο, τότε γενέσθαι μ’ ἡμὶ
'Ορμν, ἵν’ ἀκόλουθον διάκονον τ’ ἐχῃ.

ΕΥΕΛΠΙΔΗΣ.

Δεῖται γὰρ ὅρνις καὶ διακόνου τιμᾶς;

ΤΡΟΧΙΔΟΣ.

Οὗτός γ’, ἀτ’, οἴμαι, πρῶτερον ἄνθρωπός ποτ’ ὄν,
Τοτὲ μὲν ἔρα φαγεῖν ἄφυς Φαληρικας.
Τρέχω π’ ἄφυς ἐγὼ λαβὼν τὸ τρυπλίον.
'Ετούς δ’ ἐπιθυμεῖ, δεῖ τορύνης καὶ χύτρας.
Τρέχω π’ τοῖ τορύνην.

ΕΥΕΛΠΙΔΗΣ.

Τροχίλος ὅρνις οὗτος.
Οἷοθ’ οὖν ὁ δρᾶσον, ἢ τροχίλε; τὸν δεσπότην
Ἡμῖν κάλεσον.

ΤΡΟΧΙΔΟΣ.

'Αλλ’ ἀρτίως νὴ τὸν Δία
Εἶδει καταφαγὼν μύρτα καὶ σέρφους τινᾶς.

ΕΥΕΛΠΙΔΗΣ.

'Ομος ἐπέγειρεν αὐτὸν.

ΤΡΟΧΙΔΟΣ.

Οἶδα μὲν σαφῶς
'Οτι ἀχθήσεται, σφῶν ὁ’ αὐτὸν οὐνεὶ ἐπεγερῶ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Κακῶς σὺ γ’ ἀπόλοι, ὡς μ’ ἀπέκτεινας δέει.
ΕΥΕΛΠΙΔΗΣ.
Οίμοι κακοδαίμων, χώ κολοιός μ' οἴχεται
Τπὸ τοῦ δέους.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ω δειλότατοι σὺ θηρίον,
Δείσας ἀφῆκας τὸν κολοίον ;

ΕΥΕΛΠΙΔΗΣ.
Εἰπέ μοι,
Σὺ δὲ τὴν κορώνην οὐκ ἀφῆκας καταπεσόν ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Μὰ Δί' οὐκ ἔγχυε.

ΕΥΕΛΠΙΔΗΣ.
Ποῦ γὰρ ἔστων ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Απέπτατο. 90

ΕΥΕΛΠΙΔΗΣ.
Οὐκ ἄρ' ἀφῆκας· ἀγάθ', ὡς ἀνδρείος εἰ.

ΕΠΟΥ.
"Ανοιγε τὴν ὑλην, ἵνα ἐξέλθω ποτέ.

ΕΥΕΛΠΙΔΗΣ.
"Ω Ἡράκλεις, τοιτὶ τὶ ποτ' ἐστὶ θηρίον ;
Τίς ἡ πτέρωσις; Τίς ὁ τρόπος τῆς τριλοφίας ;

ΕΠΟΥ.
Τίνες εἰσὶ μ' οἱ ξητοῦντες ;

ΕΥΕΛΠΙΔΗΣ.
Οἱ δώδεκα θεοὶ

Εἶξαςι ἐπιτριψάλ σε.
ΑΡΙΣΤΟΦΑΝΟΥΣ

ΕΠΟΨ.
Μῶν μὲ σκῶπτετον
'Ορῶντε τὴν πτέρωσιν ; ἢ γὰρ, ὦ ξένοι,
'Ανθρώποι.

ΕΥΕΛΠΙΔΗΣ.
Οὐ σοῦ καταγελῶμεν.

ΕΠΟΨ.
'Αλλὰ τοῦ ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τὸ ράμφος ἢμῖν σου γέλοιον φαίνεται.

ΕΠΟΨ.
Τοιαῦτα μεντοι Σοφοκλῆς λυμαίνεται
'Εν ταῖς τραγῳδίαισιν ἐμὲ τὸν Τηρέα.

ΕΥΕΛΠΙΔΗΣ.
Τηρεύει γὰρ εἶ σὺ ; πότερον ὄρνις ἢ ταῦς ;

ΕΠΟΨ.
'Ορνις ἐγκεφαλίζει.

ΕΥΕΛΠΙΔΗΣ.
Κατὰ σοι ποῦ τὰ πτερὰ ;

ΕΠΟΨ.
'Εξειρρύθηκε.

ΕΥΕΛΠΙΔΗΣ.
Πότερον ὑπὸ νόσου τίμοις ;

ΕΠΟΨ.
Οὕκ, ἀλλὰ τὸν χειμῶνα πάντα τάρνεα
Πτερορρίμει τα καθήκες ἐτερα φύομεν.
'Αλλ' εὖπατόν μοι, σφὼ τίν' ἐστὸν ;
ОРНИΘΕΣ.

ΕΥΕΛΠΙΔΗΣ.

Nω; βροτό.

ΕΠΟΨ.

Ποδαπώ τὸ γένος δ';

ΕΥΕΛΠΙΔΗΣ.

"Όθεν αἱ τριήρεις αἱ καλαί.

ΕΠΟΨ.

Μῶν ἡλιαστά;

ΕΥΕΛΠΙΔΗΣ.

Μάλλα θατέρου τρόπου,

'Ἀπηλιαστά.

ΕΠΟΨ.

Σπείρεται γὰρ τοῦτ' ἐκεῖ

Τὸ σπέρμ';

ΕΥΕΛΠΙΔΗΣ.

'Ολγον ξητῶν ἀν ἐξ ἀγροῦ λάθους.

ΕΠΟΨ.

Πράγαν δὲ δὴ τοῦ δεομένω δεύρ' ἠλθετον;

ΕΥΕΛΠΙΔΗΣ.

Σοὶ ξυγγενέσθαι βουλομένῳ.

ΕΠΟΨ.

Τίνος πέρι;

ΕΥΕΛΠΙΔΗΣ.

"Οτι πρῶτα μὲν ἤσοθ' ἀνθρωπος, ὡσπερ νῶ, ποτὲ,
Κάργυριον ὀφείλησας, ὡσπερ νῶ, ποτὲ,
Κοῦκ ἀποδιδοὺς ἔχαιρες, ὡσπερ νῶ, ποτέ·
Εἰτ' αὕτης ὄρνιθων μεταλλάξας φύσων,
Καὶ γὴν ἐπεπέτου καὶ θάλατταν ἐν κύκλῳ.
Καὶ πάνθ᾽ ἄσπατερ ἀνθρώπος ὅσα τ᾽ ὀρνις φρονεῖς.
Ταῦτ᾽ οὖν ἴκεται νῦ πρὸς σε δεῦρ᾽ ἀφίγμεθα,
Εἰ τινά πόλιν φράσεις ἡμῖν εὔερον.
"Ωσπερ σισύραν ἐγκατακλινῆαι μαλθακῆν.

ΕΠΟΨ.
"Επειτα μεῖξυ τῶν Κραναῶν ζητεῖς πόλιν;

ΕΥΕΛΠΙΔΗΣ.
Μεῖξυ μὲν οὐδὲν, προσφορωτέραν δὲ νῦν.

ΕΠΟΨ.
"Ἀριστοκρατεῖσθαι δήλος εἰ ζητῶν.

ΕΥΕΛΠΙΔΗΣ.
"Εγώ;

"Ηκιστα· καὶ τὸν Σκελλίου βδελύττομαι.

ΕΠΟΨ.
Ποιαν των οὖν ἰδιοτ᾽ ἂν οἰκοῦτ᾽ ἂν πόλιν;

ΕΥΕΛΠΙΔΗΣ.
"Οπου τὰ μέγιστα πράγματ᾽ εἰπ τοιαίτεν.
"Επὶ τὴν θύραν μου πρὸ τις ἐλθὼν τῶν φίλων
Λέγοι ταῦτ᾽· πρὸς τὸν Δίως τούλυμπτον,
"Οπως παρέσει μοι καὶ σὺ καὶ τὰ παίδια
Λουσάμενα πρὸς· μέλλω γὰρ ἐστίναν γάμονς.
Καὶ μηδαμῶς ἄλλος ποιήσῃ· εἰ δὲ μή,
Μή μοι τότε γ᾽ ἐλθῆς, ὅταν ἐγὼ πράττων κακῶς.

ΕΠΟΨ.
Νὴ Δία ταλαπτώρων γε πραγμάτων ἐρᾶς.
Τί δαὶ σὺ;
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τοιούτων ἐρῶ κἀγώ.
ΕΠΟΥ.
Τίνων;
ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Οποιον ξυναντῶν μοι ταδί τις μέμψεται
"Λοσπερ ἁδικηθεῖς παιδὸς ὡραίου πατήρ.
Καλῶς γέ μου τὸν νῦν, ὃ Στιλβωνίδη,
Εὐρῶν ἀπιόντι ἀπὸ γυμνασίου λελουμένου
Οὐκ ἔκυσας, οὐ προσεῖπας, οὐ προσηγάγου,
Οὐκ ὀρχιππέδησας, ἃν ἐμοὶ πατρικὸς φίλος.
ΕΠΟΥ.
'Ω δειλακρίνων σὺ τῶν κακῶν οίων ἔρης.
'Ατὰρ ἐστὶ γ'/ ὅποιαν λέγετον εὐδαίμονον πόλις
Παρὰ τὴν ἐρυθρᾶν θάλατταν.
ΕΥΕΛΠΙΑΝΗΣ.
Οὐμοι, μηδαμῶς
'Ημῖν γε παρὰ θάλατταν, ἵνα ἀνακύψεται
Κλητῆρ' ἁγοῦσ' ἐσθεν ἡ Σαλαμανία.
'Ελληνικὴν δὲ πόλιν ἔχεις ἡμῖν φράσαι
ΕΠΟΥ.
Τί οὗ τὸν 'Ηλείον Δέπρεον οἰκίζεστον
'Ἐλθώνθ';
ΕΥΕΛΠΙΑΝΗΣ.
'Οτιὴν νῆ τοὺς θεῶς, ὃς οὐκ ἴδων
Βδελύττομαι τὸν Δέπρεον ἀπὸ Μελανθίου.
ΕΠΟΨ.
'Αλλ' εἰσίν ἄτεροι τῆς Δοκρίδου 'Ὅπούντιοι,
"Ἰνα χρῆ κατοικεῖν.

ΕΥΕΛΠΙΔΗΣ.
'Αλλ' ἐγὼν 'Ὅπούντιος
Οὐκ ἀν γενοίμην ἐπὶ ταλάντῳ χρυσίῳ.
Οὗτος δὲ δὴ τίς ἔσθ' ὁ μετ' ὀρνίθων βίος ;
Σὺ γὰρ οἶσθ' ἄκριβῶς.

ΕΠΟΨ.
Οὐκ ἄχαρις ἐς τὴν τριβήν.
Οὗ πρῶτα μὲν δεῖ ζην ἄνευ βαλαντίου.

ΕΥΕΛΠΙΔΗΣ.
Πολλὴν γ' ἄφείλες τοῦ βίου κιθήλιαν.

ΕΠΟΨ.
Νεμόμεσθα δ' ἐν κῆποις τὰ λευκὰ σήσαμα
Καὶ μύρτα καὶ μῆκωνα καὶ σισύμβρια.

ΕΥΕΛΠΙΔΗΣ.
Τρεῖς μὲν ἄρα ζῆτε νυμφίων βίον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Φεῖ φεῖ.
"Ἡ μέγ' ἐνωρῶ βούλευμ' ἐν ὀρνίθων γένει,
Καὶ δύναμιν ἡ γένοιτ' ἂν, εἰ πίθοισθε μοι.

ΕΠΟΨ.
Τῇ σοι πιθώμεσθ' ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ὁ τι πίθησθε ; πρῶτα μὲν
Μὴ περιπέτευσθε πανταχῇ κεχυμφές.
ὈΡΝΙΘΕΣ.

'Ως τοῦτ' ἀτιμὸν τούργον ἔστιν. Δινίκα.
'Εκεῖ παρ' ἡμῖν τοὺς πετομένους ἦν ἔρη.
Τὶς ὄρνις οὗτος; ὁ Τελέας ἐρεῖ ταῦτα.
"Ἀνθρωπος ὄρνις ἀστάθμητος πετόμενος,
'Ατέκμαρτος, οὐδὲν οὐδέποτ' ἐν ταύτῃ μένῳ.

ΕΠΟΥ.

Νη τὸν Διόνυσον, εὐ γε μοιᾷ ταυταγί.
Τί ἂν οὖν ποιώμεν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οἰκίσατε μίαν πόλιν.

ΕΠΟΥ.

Ποίαν δ' ἂν οἰκίσαμεν ὄρνιθες πόλιν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

"Ἄληθες, ὃ σκαίνωταν εἴρηκως ἐπός,
Βλέψον κάτω.

ΕΠΟΥ.

Καὶ δὴ βλέπω.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Βλέπε νῦν ἄνω.

ΕΠΟΥ.

Βλέπω.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Περίαγε τὸν τράχηλον.

ΕΠΟΥ.

Νη Δία,

'Απολαυσομαι τι δ', εἰ διαστραφήσομαι.
ΔΡΙΣΤΟΦΑΝΟΥΣ

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Εἰδές τι:

ΕΠΟΥ.
Τὰς νεφέλας γε καὶ τὸν οὐρανόν.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οἶχος οὗτος οἷν δῆπον ὅστιν ὀρυκθῶν πόλος:

ΕΠΟΥ.
Πόλος; τίνα τρόπον;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ωσπερ εἰποι τις τόπος.
"Ότι θὰ πολεύσαν τούτο καὶ διάρχεται
"Ἀπάντα, διὰ τούτο γε καλεῖται νῦν πόλος.
"Ἡν δὲ οἰκίσσετε τούτο καὶ φράξηθ' ἀπαξ,
"Εκ τοῦ πόλου τούτου κεκλήσαται πόλις.
"Ωστ' ἀρξετ' ἀνθρώπων μὲν ὀσπερ παρυότων,
Τοὺς δ' αὐθεὸς ἀρπολείτε λυμῷ Μηλίρ.

ΕΠΟΥ.
Πῶς;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ἐν μέσῳ δῆποι θεῦ ἐστι γῆς.
Εἰς' ὀσπερ ἡμεῖς, ἦν ἑιαὶ βουλώμεθα
Πυθώδε, Βοιωτοῦς διόδον αὐτούμεθα,
Ὅτως, ὧταν θύσωσιν ἀνθρώποι θεοὶ,
"Ἡν μὴ φόρον φέρωσιν ύμῖν οἱ θεοὶ,
Διὰ τῆς πόλεως τῆς ἀλλοτρίας καὶ τοῦ χάους
Τῶν μηρίων τὴν κυίσαν οὐ διαφρήσετε.
ΕΠΟΥ.

Τὸν ἰοῦν.
Μὰ γῆν, μὰ παγίδας, μὰ νεφέλας, μὰ δίκτυα,
Μὴ γὰρ νόημα κομψότερον ἦκουσά πω "Οστὺ ἂν κατοικίζομη μετὰ σοῦ τὴν πόλιν,
Εἰς ξυνδοκοῖς τοῖσιν ἄλλοις ὁρνέοις.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τὸς ἄν οὖν τὸ πρᾶγμ' αὐτοῖς διηγήσαντο;

ΕΠΟΥ.

Σὺ.

Ἐγὼ γὰρ αὐτοὺς βαρβάρους ὄντας πρὸ τοῦ ἔδιδαξι τὴν φωνὴν ἐπὶ τὸν χρόνον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Πῶς δὴν ἂν αὐτοὺς ἐνγκαλέσειτας;

ΕΠΟΥ.

Ῥαδίως.

Δειρὶ γὰρ ἐμβᾶς αὐτῖκα μᾶλ' ἐς τὴν λόχην,
"Επειτ' ἀνεγείρας τὴν ἐμὴν ἄγδονα,
Καλοὶς αὐτοὺς ὁ δὲ νῦν τοῦ φθέγματος ἔαντερ ἐπακούσωσι, θεύσονται δρόμῳ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ω φίλτατ' ὠρνίθων σὺ, μὴ νυν ἔστασθι ἂν 'Αλλ' ἀντιβολῶ σ', ἀγ' ὡς τάξιστ' ἐς τὴν λόχην ἔσβαινε κανέγειρε τὴν ἄγδονα.

ΕΠΟΥ.

"Αγε σύννομε μοι, παῦσαι μὲν ὕπνοιν,
Δύσον δὲ νόμους ἱερῶν ὑμνῶν,
Οὖς διὰ θείου στόματος θρηνεῖς,
Τὸν ἐμὸν καὶ σὸν πολύδακρων Ἰτυν
'Ελευθομένη διεροίς μέλεσιν
Γέννος ξούθης.
Καθαρὰ χωρεῖ διὰ φυλλοκόμου
Μήλακος ἤχω πρὸς Διὸς ἔδρας,
"Ἰν' ὁ χρυσοκόμας Φοῖβος ἀκούων
Τοῖς σοῖς ἑλέγοις ἀντιψάλλων
'Ελεφαντόδετον φόρμυγγα, θεῶν
"Ιστησι χορούς.
Διὰ δ' ἀθανάτων στομάτων χωρεῖ
Ξύμφωνος ὁμοῦ
Θεία μακάρων ὀλολυγή.
(Αὐλεί.)

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ὤ Ζεύ βασιλεῦ, τοῦ φθείρατος τοῦρνιθίου.
Οἶον κατεμελέτωσε τὴν λόχμην ὄλην.
ΕΥΕΛΠΙΔΗΣ.
Οὗτος.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τί ἔστιν;
ΕΥΕΛΠΙΔΗΣ.
Οὐ σωτήρει;
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τί δαῖ;
ΕΥΕΛΠΙΔΗΣ.
Οὔποτε μεληδεῖν αὖ παρασκενάζεται.
ΕΠΟΦ.

Ἐποτοποποποποποποποποποπoὶ,
Ἰω ἵω, ἵτω ἵτω ἵτω ἵτω ἵτω
Ἱτω τις ὁδε τῶν ἐμῶν ὦμοπτέρων.
Ὁσοι τ’ εὐσπόρους ἀγροῖκως γύας
Νέμεσθε, φῦλα μυρία κριθοτράγων
Σπερμολόγων τε γένη
Ταχὺ πετόμενα, μαλθακὴν ἵέντα γῆρυν.
Ὅσα τ’ ἐν ἄλοκι θαμὰ
Βῶλον ἀμφίττυπβιζεθ’ ὁδε λεπτὸν
Ἡδομένα φωνᾶ.
Τιὸ τιὸ τίὸ τιὸ τιὸ τιὸ τιὸ τιὸ τιὸ.
Ὅσα θ’ ύμὸν κατὰ κήπους ἐπὶ κισσοῦ
Κλάδεσι νομὸν ἔχει,
Τά τε κατ’ ὄρεα, τά τε κοτινοτράγα, τά τε κομαρο-

φάγα,

Ἀνύσατε πετόμενα πρὸς ἐμῶν ἄοιδάν.
Τριωτὸ τριωτὸ τοτοβρῖξ.
Ὁ’ θ’ ἐλείας παρ’ αὐλῶνας ἄευστόμους
Ἐμπίδας κάπτεθ’ ὃσα τ’ εὐδρόσους γῆς τόπους
Ἐχετε λειμὼνα τ’ ἔροεντα Μαραθῶνος,
Ὀρνις τε πτερόποικιλος

Ἀπταγὰς ἀπταγάς.

Ὡν τ’ ἐπὶ πόντιον οἴδμα θαλάσσης
Φῦλα μετ’ ἀλκυόνεσσι ποτάται,
Δεῦρ’ ἵτε πευσόμενοι τά νεώτερα,
Πάντα γὰρ ἐνθάδε φῦλ’ ἀθροῖζομεν.
Οίωνὸν ταναδείρων.
"Ηκεί γάρ τις δριμὸς πρέσβυς,
Καίνος γνώμην,
Καίνον ἔργων τ' ἐγχειρήσεις.
'Αλλ' ἵν' ἐσ' λόγους ἀπαντα,
Δεύρο δεύρο δεύρο δεύρο.
Τοροτοροτοροτοροτίξ.
Κικκαβαύ κικκαβαύ.
Τοροτοροτοροτολλιλίξ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ορᾶς τιν' ὄρην;

ΕΥΕΛΠΙΔΗΣ.
Μὰ τὸν Ἀπόλλων γὰρ μὲν οὖν ἥν. 265

Καὶ τοῖς κέχηνα γ' ἐν τῶν οὐρανῶν βλέποιν.
"Αλλ' ἄρ' οὕτως, ὡς τοι', ἐν τῶν λόχμην
'Εμβὰς ἐπ' ὅξε, χαραδρὸν μμούμενον.

ΦΟΙΝΙΚΟΠΤΕΡΟΣ.

Τοροτίξ τοροτίξ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ωγάθ', ἀλλὰ χούτοσι καὶ δὴ τίς ὄρνις ἔρχεται. 270

ΕΥΕΛΠΙΔΗΣ.
Νὴ Δὲ γὼν δῆτα. Τίς ποτ' ἐστὶν; Οὐ δῆτοι ταῦτα;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὕτως αὐτὸς νῦν φράσει· τίς ἐστίν ὄρνις οὕτος;

ΕΠΟΥ.
Οὕτως οὐ τῶν ἡθάδων τῶν' ὅν ὅραθ' ὑμεῖς ἀεί,
'Αλλὰ λεμναῖος.
ΟΡΝΙΘΕΣ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Βασιλεί, καλὸς γε καὶ φοινικοις.

ΕΠΟΥ.

Εἰκὸνις· καὶ γὰρ ὅνυμόν ἀυτὸς ἤ' ἐστὶ φοινικόπτερος. 275

ΕΥΕΛΠΙΔΗΣ.

Οὗτος, ὦ σε τοι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τί βωστρεῖς]

ΕΥΕΛΠΙΔΗΣ.

"Ετερος οἵνοις οὖτοςι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Νὴ Δι' ἐτερος δὴτα χοῦτος ἢξεδρον χώραν ἢχων.

Τὶς ποτ' ἔσθ' ὁ μουσώματις ἀτωπος ὅρνις ὀμβλάτης;

ΕΠΟΥ.

"Ονομα τούτῳ Μῆθδος ἐστι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

· Μῆθδος· Ἡμαξ' Ἡράκλεις·

Εἶτα πῶς ἄνευ καμῆλου Μῆθδος ὁν εἰσέπτατο; 290

ΕΥΕΛΠΙΔΗΣ.

"Ετερος αὖ λόφοις κατειληφῶς τις ὅρνις οὖτοσι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τὶ τὸ τέρας τούτῳ ποτ' ἐστὶν; Οὐ σὺ μόνος ἢρ' ἢσθ' ἐποψ,

'Αλλὰ χοῦτος ἐτερος;

ΕΠΟΥ.

'Αλλ' οὗτος μὲν ἐστὶ Φιλοκλέους

'Εξ ἐποπος, ἐγὼ δὲ τούτων πᾶππος, ὀσπερ εἰ λέγουσ
'Ιππόνικος Καλλίου καὶ 'Ιππόνικου Καλλίας.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Καλλίας ἃρ' οὗτος οὕρνυ ἐστίν· ὡς πτεροφρνεῖ.

ΕΠΟΥ.
"Δε τε γὰρ δι' ἐνεναιὸς ἔπο τῶν συκοφαντῶν τιλλεται,
Αἱ τε θῆλεια προσκετίλλουσιν αὐτοῦ τὰ πτερά.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ω Πόσειδον, ἐτερος αὐ τις βαπτός ὀρνις οὕτοι.
Τὴς ὀνομάζεται ποθ' οὕτος;

ΕΠΟΥ.
Οὗτοι κατωφαγᾶς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Εστι γὰρ κατωφαγὰς τις ἄλλος ἢ Κλεώνυμος;

ΕΥΕΛΠΙΔΗΣ.
Πῶς ἀν οὖν Κλεώνυμος γ' ἄν οὐκ ἀπέβαλε τὸν λόφον;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ἀλλὰ μέντοι τὸς ποθ' ἢ λόφωσις ἢ τῶν ὄρνεων;
"Ἡ π' τὸν διαυλον ἠλθον;

ΕΠΟΥ.
"Ὡσπερ οἱ Κάρες μὲν οὖν
"Επὶ λόφων οἰκοῦσιν, ὁγάθ', ἀσφαλείας οὔνεκα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ω Πόσειδον, οὐχ ὀρᾶς ὡς οὖν συνειλεκται κακὸν
"Ορνέων;

ΕΥΕΛΠΙΔΗΣ.
"Οναξ Ἀπολλον, τοῦ νέφους. Ἡ οὖν οὖ.
Οὐδ' ἰδεῖν ἐτ' ἐσθ' ὑπ' αὐτῶν πετομένων τὴν εἰσοδον.
ΟΡΝΙΘΕΣ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὕτως πέρδιξ, ἐκεῖνοι δὲ νὴ Δι' ἀπταγᾶς,
Οὕτως δὲ τηνέλοψ, ἐκεῖνοι δὲ γ' ἀλκινών.

ΕΥΕΛΠΙΔΗΣ.
Τὸς γὰρ ἐσθ' οὕπωσθεν αὐτής;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Οστὶς ἐστί; Κειρύλος.

ΕΥΕΛΠΙΔΗΣ.
Κειρύλος γὰρ ἐστιν ὅρνις;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐ γὰρ ἐστι Σποργύλος;

Χαύτη ἐς γαλαῦξ.

ΕΥΕΛΠΙΔΗΣ.
Τί φῆς; Τὸς γαλαῦκ' Ἀθηνᾶς ἤγαγε;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Κίττα, τρυγῶν, κορυδός, ἔλεασ, ὑποθυμίσ, περιστερά,
Νέρτος, ἱέραξ, φάττα, κάκκυξ, ἐρυθρόπους, κεβλήπυ-

Πορφυρός, κερχυῆς, κολυμβῖς, ἀμπέλις, φήνη, δρῦοψ.

ΕΥΕΛΠΙΔΗΣ.
Ἰοῦ ἵον τῶν ὅρνεών,
Ἰοῦ ἵον τῶν καψίχων.
Οῖα πιπτέκουσι καὶ τρέχουσι διακεκραγότες.
"Ἀρ' ἀπειλοῦσιν γε νῦν; Οἴμοι, κεχήνασιν ἃ τοι
Καὶ βλέπουσιν εἰς σὲ κάμε.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τότῳ μὲν κάμοι δοκεῖ.
ΧΟΡΟΣ.
Ποποποποποποποπού μ’ ἄρ’ ὃς ἐκάλεσε; τίνα τόπον ἄρα νέμεται;
ΕΠΟΥ.
Οὕτως πάλαι πάρειμι κοίκ ἀποστατῶ φίλων.
ΧΟΡΟΣ.
Τιτιτιτιτιτιτιτινά λόγον ἄρα ποτὲ πρὸς ἐμὲ φίλων ἔχων;
ΕΠΟΥ.
Κοινῶν, ἀσφαλῆ, δίκαιων, ἡδίνι, ὁφελήσιμων. 315
"Ανδρε γὰρ λεπτῶ λογιστὰ δεῦρ ἀφίχθον ὅσ ἐμὲ.
ΧΟΡΟΣ.
Ποῦ; Πᾶ; Πῶς φης;
ΕΠΟΥ.
Φήμ’ ἀπ’ ἀνθρώπων ἀφίχθαι δεῦρο πρεσβύτα δύο.
"Ηκετον δ’ ἔχοντε πρέμιου πράγματος πελώριον.
ΧΟΡΟΣ.
"Ω μέγιστον ἐξαμαρτῶν ἐξ ὅτου τράφην ἐγὼ, 320
Πῶς λέγεις;
ΕΠΟΥ.
Μήπω φοβηθῆς τὸν λόγον.
ΧΟΡΟΣ.
Τί μ’ εἰργάσω;
ΕΠΟΥ.
"Ανδρε ἑδεξάμην ἑραστὰ τῆς τῆς ἔννοιας.
ΧΟΡΟΣ.
Καὶ δέδρακας τούτῳ τούργον;
ΕΠΟΨ.
Καὶ δεδρακὼς γ’ ἥδομαι.
ΧΟΡΟΣ.
Κάστον ἦδη που παρ’ ἡμῖν;
ΕΠΟΨ.
Εἰ παρ’ ἡμῖν εἶμ’ ἐγώ.
ΧΟΡΟΣ.
Στροφή.

"Εα ἐα,
Προδεδόμεθ’ ἀνόσια τ’ ἐπάθομεν.
"Οσ γὰρ φίλος ἦν, ὅμότροφα θ’ ἡμῖν
'Ενέμετο πεδία παρ’ ἡμῖν
Παρέβη μὲν θεσμοὺς ἀρχαίους,
Παρέβη δ’ ὅρκους ὀρνιθῶν.
'Ες δὲ δόλου ἐκάλεσε, παρέβαλε τ’ ἐμὲ παρὰ
Γένος ἀνόσιων, ὅπερ ἔχοτ’ ἐγένετ’ ἐπ’ ἐμοὶ
Πολέμοιν ἑτράφη.

'Αλλὰ πρὸς τούτον μὲν ἡμῖν ἐστὶν ὄστερος λόγος.
Τὸ δὲ πρεσβύτα δοκεῖ μοι τὸ δεδομὸν τὴν δίκην
Διαφορηθήναι θ’ ύφ’ ἡμῶν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

"Ως ἀπωλόμεσθ’ ἄρα.

ΕΥΕΛΠΙΔΗΣ.
Αὐτὸς μέντοι σὺ νῦν εἰ τῶν κακῶν τούτων μόνοις.
'Επὶ τί γὰρ μ’ ἐκείθεν ἤγες;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

"Ιν’ ἀκολουθοῖς ἐμοὶ.
ΣΥΕΛΠΙΔΗΣ.

"Ινα μὲν οὖν κλάσομεν μεγάλα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τούτῳ μὲν ληπρώς ἔχων
Κάρτα· πῶς κλαυσθεὶ γὰρ, ἢν ἀπαξ γε τῶφθαλμῷ
ἐκοπῆς;

ΧΟΡΟΣ.

'Αντιστροφὴ.

'Ιδὼ ιό,

"Ἐπαγ', ἐπιθ', ἐπίφερε πολέμων
Ορμῖαν φοιῖαν, πτέρυγα τε παντὰ
Περίβαλε περὶ τε κύκλωσαι·

'Ὡς δεῖ τὸδ' οἰμώζειν άμφω
Καὶ δούναι ῥύγχει φορβάν.
Οὔτε γὰρ ὄρος σκιεῖρον οὔτε νέφος αἰθέριον
Οὔτε πολιῶν πέλαγος ἐστιν ὁ τε δέξεται
Τῶδ' ἀποφυγόντε με.

'Αλλὰ μὴ μέλλωμεν ἥδη τῶδε τίλλεων καὶ δάκνειν.

Ποῦ 'σθ' ὁ ταξιάρχος; 'Επαγέτω τὸ δεξίουν κέρας.

ΣΥΕΛΠΙΔΗΣ.

Τούτῳ ἔκεινο· ποὶ φύγω δύστηνς;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ὅτος, οὐ μενεῖς;

ΣΥΕΛΠΙΔΗΣ.

"Ιν' ὑπὸ τούτων διαφορήθω;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ὡς γὰρ ἀν τούτους δοκεῖς

'Εκφυγεῖν;
ΕΥΕΛΑΠΙΔΗΣ.
Οὐκ οἶδ᾽ ὅπως ἂν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Αλλ᾽ ἐγὼ τοῖς σοι λέγω
"Οτι μένοντε δεῖ μάχεσθαι λαμβάνειν τε τῶν χυτρῶν. 355

ΕΥΕΛΑΠΙΔΗΣ.
Τί δὲ χύτρα νῦν γ᾽ ὀφελήσει;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Πλαύξ μὲν οὐ πρόσεις νῦν.

ΕΥΕΛΑΠΙΔΗΣ.
Τοῖς δὲ γαμψώνυξι τοιοδ᾽;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τὸν ὀβελίσκον ἄρπάσας
Εἶτα κατάπηξον πρὸς αὐτόν.

ΕΥΕΛΑΠΙΔΗΣ.
Τοῖς δ᾽ ὄφθαλμοισι τί;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Οξύβαφον ἐντευθὲν πρὸς θον λαβὼν ἢ τρυμβίων.

ΕΥΕΛΑΠΙΔΗΣ.
"Ὡσοφάτατ᾽, εὐ γ᾽ ἀνέφες αὐτὸ καὶ στρατηγικῶς. 360
"Ὑπερακοντίζεις σὺ γ᾽ ἡδη Νικίαν ταῖς μηχαναῖς.

ΧΟΡΟΣ.
"Ελελελεῦ, χώρει, κάθες τὸ ρύγχος· οὐ μένεις ἐχρῆν.
"Ελκε, τιλλε, παίε, δείρε, κόπτε πρῶτην τὴν χύτραν.

ΕΠΟΦ.
Εἰπέ μοι τι μέλλετ', ὡ πάντων κάκιστα σηρίων,
"Ἀπολέσαι, παθόντες οὐδὲν, ἀνδρε καὶ διαστάσαι 365

39
Τῆς ἐμῆς γυναικὸς ὄντε ξυγγενῆ καὶ φυλέτα;

ΧΟΡΟΣ.

Φεισόμεσθα γὰρ τι τῶνδε μᾶλλον ἡμεῖς ἢ λύκων;
'Ἡ τίνας τισάιμεθ' ἄλλους τῶνδ' ἀν ἐχθίους ἦτι;

ΕΠΟΨ.

Εἴ δὲ τὴν φύσιν μὲν ἐχθροί, τὸν δὲ νοῦν εἰσιν φίλοι, Καὶ διδάζοντες τι δεύρ' ἤκουσιν ύμᾶς χρήσιμοι;

ΧΟΡΟΣ.

Πῶς δ' ἄν οἶδ' ἡμᾶς τι χρήσιμον διδάξειαν ποτε,
'Ἡ φράσειαν, ὄντες ἐχθροὶ τοῖς πάπποις τοῖς ἐμοῖς;

ΕΠΟΨ.

'Ἀλλ' ἀπ' ἐχθρῶν δήτα πολλὰ μανθάνουσιν οἱ σοφοί.
'Ἡ γὰρ εὐλάβεια σώζει πάντα. Παρὰ μὲν οὐν φίλοι
Οὐ μᾶθοι ἄν τοῦθ', ὅ δ' ἐχθρὸς εὐθὺς ἐξηνώγκασεν. 375
Αὐτίχ' αἱ πόλεις παρ' ἀνδρῶν γ' ἐμαθον ἐχθρὸν κοι
φίλων
'Ἐκπονεῖν θ' ὑψηλά τείχη ναῦς τε κεκτήσαται μακράς.
Τὸ δὲ μάθημα τούτο σώζει παιδας, οἶκον, χρήματα.

ΧΟΡΟΣ.

'Ἑστι μὲν λόγων ἀκούσαι πρῶτον, ὡς ἡμῖν δοκεῖ,
Χρήσιμον· μάθοι γὰρ ἄν τις κατ' τῶν ἐχθρῶν σο-
φόν.

380

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οἴδε τῆς ὀργῆς χαλάν ἐξασιν. 'Ἀναγ' ἐπὶ σκέλος.

ΕΠΟΨ.

Καὶ δίκαιον γ' ἐστί, καμοὶ δεὶ νέμειν ύμᾶς χάριν.

ΧΟΡΟΣ.

'Ἀλλὰ μὴν οὖν ἄλλο σοί πω πράγμ' ἐνπτιώμεθα.
ΟΡΝΙΘΕΣ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Μάλλον εἰρήνην ἂγουσιν ἦμιν· ὡστε τὴν χύτραν
Τώ τε τρυβλίω καθεὶ; 385
Καὶ τὸ δόρυ χρῆ, τὸν ὀβελίσκον,
Περιπατεῖν ἔχοντας ἢμᾶς
Τῶν ὀπλῶν ἑτῶς, παρ’ αὐτὴν
Τὴν χύτραν ἀκραν ὀρῶντας
'Εγγύς· ὡς οὐ φευκτέον νῦν.

390

ΕΥΕΛΠΙΔΗΣ.
'Ετέον, ἢν δ’ ἅρ’ ἀποθάνομεν,
Κατορυχησόμεθα ποῦ γῆς ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Ο Κεραμεικὸς δέξεται νῦ.
Δημόσια γὰρ ἕνα ταφῶμεν,
Φήσομεν πρὸς τοὺς στρατηγοὺς 395
Μαχομένω τοῖς πολεμίοισιν
'Αποθανεῖν ἐν Ὄρνεαις.

ΧΟΡΟΣ.
'Αναγ’ ἐς τάξιν πάλιν ἐς ταυτόν,
Καὶ τὸν θυμὸν κατάθου κύριας
Παρὰ τὴν ὀργὴν ἄσπερ ὀπλίτης . 400
Καὶ παυτόν ὀρὰς ὀρὰς,
Καὶ πόθεν ἔμολον,
'Επὶ τῖνα τ’ ἐπίνοιαν.
'Ιώ ἐποψ, σ’ τοι καλῶ.

405

ΕΠΟΨ.
Καλεῖς δὲ τοῦ κλυεῖν θέλων ;
ΧΟΡΟΣ.
Τίνες ποθ' οίδε καὶ πόθεν;
ΕΠΟΥ.
Ξένω σοφῆς ἀφ᾽ Ἑλλάδος.
ΧΟΡΟΣ.
Τύχῃ δὲ ποιὰ κομὶ—
ζει ποτ' αὐτῷ πρὸς ὀρ—
υθας ἐλθεῖν;
ΕΠΟΥ.
"Ερως
Βίον διαίτης τε καὶ
Σοῦ ξυνοικεῖν τε σοι
Καὶ ξυνεῖναι τὸ πᾶν.
ΧΟΡΟΣ.
Τλ' φής;
Ξέγουσι δὲ δὴ τίνας λόγους;
ΕΠΟΥ.
"Ἀπιστα καὶ πέρα κλύειν.
ΧΟΡΟΣ.
"Ορᾷ τι κέρδος ἐνθάδ' ἄξιον μονῆς,
"Ὅτω πέποιθε μοι ξυνῶν
Κρατεῖν ἂν ἄ τὸν ἐχθρὸν ἤ
Φίλουσιν ὀφελεῖν ἐχεῖν;
ΕΠΟΥ.
Δέγει μέγαν τὼν ὄλβον οὐ—
τε λεκτὸν οὐτε πιστὸν, ὡς
Σὰ ταύτα πάντα καὶ
Τὸ τῆδε καὶ τὸ κεῖσε, καὶ
Τὸ δεύορ προσβιβάζα λέγων.

ΧΟΡΟΣ.

Πότερα μαινόμενος;

ΕΠΟΨ.

Ἄφατον ὡς φρόνιμος.

ΧΟΡΟΣ.

Ἐνι σοφῶν τι φρενί;

ΕΠΟΨ.

Πυκνότατον κίναδος,
Σόφιομα, κύριμα, τρίμμα, παιπάλημι δίλυν.

ΧΟΡΟΣ.

Δέγειν λέγειν κέλευε μοι.
Κλώνω γὰρ ὅν σύ μοι λέγεις
Δόγμων ἀνεπτέρωμαι.

ΕΠΟΨ.

Ἄγε δή σὺ καὶ σὺ τὴν πανοπλίαν μὲν πάλιν
Ταῦτην λαβόντε κρεμάσατον τύχαγαθὴ
Εἰς τὸν ἴπτὼν έίσω, πλησίον τοῦτοιστάτου.
Σὺ δὲ τούσδι' ἐφ' οίσπερ τοὺς λόγους συνέλεξ' ἐγώ,
Φράσων, δίδαξον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Μὰ τὸν Ἀπόλλων' ὑπὸ μὲν οὖ,

Ἄννυ μὴ διαθωνταί γ' οἶδε διαθήκην ἐμοὶ

Ἦντερ ὁ πίθηκος τῇ γυναικὶ διέθετο,

Ὁ μαχαιροποιός, μήτε δάκνειν τοῦτος ἐμὲ
Μὴ ὀρχίτεθεν ἐλκειν μητ' ὀρύττειν
Τὸν; Οὐδαμῶς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐκ, ἀλλὰ τῶφθαλμῶ λέγω.

ΧΟΡΩΣ.

Διατίθεμαι γάρ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Κατόμωσόν νυν ταῦτά μοι.

ΧΟΡΩΣ.

"Ὅμως ἐπὶ τούτοις πᾶσιν νικᾶν τοῖς κριταῖς. 445
Καὶ τοῖς θεαταῖς πᾶσιν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Εσται ταυταγή.

ΧΟΡΩΣ.

Εἰ δὲ παραβαίνῃ, ἐνὶ κριτῇ νικᾶν μόνον.

ΚΗΡΥΧ.

"Ἀκούετε λεπτὸς τοὺς ὀπλίτας νυμφεῖν ἔναλος τοῦς ἀνθρώπους, οὕτως ἀπείναι πάλιν οὐκ αἰκάδε, 450
Σκοπεῖν δὲ τὸ ἀν προφήταμεν ἐν τοῖς πισταῖς καὶ ἀνθρώπους.

ΧΟΡΩΣ.

Στροφή.

Δολερῶν μὲν ἀεὶ κατὰ πάντα δὴ τρόπον
Πέφυκεν ἀνθρώπος· σὺ δὲ ὦμος λέγε μοι.
Τάχα γὰρ τοὺχος ἄν
Χρηστὸν ἐξεπίπτων δὲ τὶ ποι παρορᾶς, ἢ
Δύναμιν τινα μεῖζω 455
Παράλειπομένην ὑπ' ἐμῆς φρενὸς ἀξιωνέτου·
Σὺ δὲ· τοῦθ' ὀρᾶς. Δέγ' εἰς κοίνων.
"Ὁ γὰρ· ἂν σὺ τύχῃς μοι
Ἄγαθον πορίσασι, τούτο κοίνον ἔσται.

'Αλλ' ἔφ' ὅταν πράγματι τὴν σὴν ἥκεις γνώμην
ἀναπείσας,
Δέγε· ἃρρήσας· ὅς τὰς σπονδὰς οὐ μὴ πρῶτον παραβῶμεν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Καὶ μὴν ὄργῳ νη τὸν Δία καὶ· προπεφύραται λόγος εἰς
μοι,
"Ον διαμάττειν οὐ κωλύει· φέρε παί· στέφανον· κατα-
χείσθαι.
Κατὰ χειρὸς ὑδωρ φερέτω ταχύ τις.

ΧΟΡΟΣ.
Δευτησίσειν μέλλομεν, ἢ τί;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Μᾶ Δι', ἀλλὰ λέγειν ξητῶ τι πάλαι μέγα καὶ λαρινὸν
ἐπος τί,
"Ο τι τὴν τούτων θραύσει ψυχήν· οὕτως ὑμῶν ὑπερ-
αλγῶ,
Οὕτως ὀντες πρῶτον βασιλῆς

ΧΟΡΟΣ.
"Ἡμεῖς βασιλῆς; Τίνος;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Τμεῖς
Πάντων ὅπως ἔστων, ἕμοι πρῶτον, τουδί, καὶ τοῦ Διὸς αὐτοῦ,
Ἄρχαυτεροὶ πρῶτεροι τε Κρόνου καὶ Τιτάνων ἐγένεσθε.
Καὶ γῆς.

ΧΟΡΟΣ.

Καὶ γῆς;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Νὴ τὸν Ἀπόλλω.

ΧΟΡΟΣ.

Τουτὶ μὰ Δι' οὐκ ἐπεπόσμην. 470

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Αμαθῆς γὰρ ἐφυς κοῦ πολυπράγμων, οὐδ' Δίσωτον
πεπάτηκας,

"Οσ ἔφασκε λέγων κορυδῶν πάντων πρῶτην ὄρμηθα
gενέσθαι,

Πρωτέαν τῆς γῆς, πάπεται νόσφο τὸν πατέρ' αὐτῆς
ἀποθνησκεῖν·

Γὴν δ' οὐκ εἶναι, τὸν δὲ προκεῖσθαι πεμπταῖον. τὴν δ',
ἀποροῦσαν

'Τπ' ἀμηχανίας τὸν πατέρ' αὐτῆς ἐν τῇ κεφαλῆ κατο-
ρύζαι. 475

ΕΥΕΛΠΙΔΗΣ.

'Ο πατὴρ ἀρά τῆς κορυδὸν νυνὶ κεῖται τεθνεὼς Καφα-
λήσων.

ΕΠΟΨ.

Οὐκον δὴ τε πρῶτεροι μὲν γῆς, πρῶτεροι δὲ θεῶν
ἐγένοντο,
Ός πρεσβυτάτων αὐτῶν ὄντων ὀρθῶς ἔστ', ἡ βασιλεία:

ΕΥΕΛΠΙΑΝΗ.

Νῆ τοῦ Ἀπόλλωνι πάνυ τοίνυν χρή μύχος βόσκει σε τὸ λοιπὸν.

Οὕκ ἀποδώσει ταχέως ο Ζεὺς τὸ σκῆπτρον τῷ ὄρυκο-λάπτῃ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ως εἰχή θεών τοίνυν ἥρχον τῶν ἀνθρώπων τὸ παλαιόν,
'Αλλ' ὄρνθες, κάβασίλευον, πάλλε' ἐστι τεκμήρια τούτων.
Διότι δ' ὑμῖν πρῶτ' ἐπιδείξω τὸν ἀλέκτρων', ὡς ἐτυράννει.

'Αρχέ τε Περσῶν πρῶτον πάντων, Δαρείου καὶ Μεγα-βάζου,

'Ωστε καλείται Περσικὸς ὄρμω ἀπὸ τῆς ἄρχης ἐτ' ἐκείνης.

ΕΥΕΛΠΙΑΝΗ.

Διὰ ταῦτ' ἄρ' ἔχων καὶ νῦν ὁστερ βασίλευς ὁ μέγας διαβάσκει

'Επὶ τῆς κεφαλῆς τῆς κυρβασίαν τῶν ὄρνθων μόνοι ὀρθῶν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὕτω δ' ἔσχεν τε καὶ μέγας ἐν τότε καὶ πολὺς, ὡστ' ἐτὶ καὶ νῦν

Τοῦ τῆς ρόμης τῆς τότ' ἐκείνης, ὅποιαν μένων ὀρθρίων ἔσχε,

Ἀναπηδῶσι πάντες ἐπ' ἔργοι, χαλκῆς, κεραμῆς, σκυ-λοδέψαι,
Σκυτῆς, βαλανῆς, ἀλφυαμοῦβοι, τορυεντολυρασπιδο-πηγοὶ.
Οἱ δὲ βαδίζοντ’ ὑποδησάμενοι νύκτωρ.

ΕΥΕΛΠΙΔΗΣ.

'Εμὲ τοῦτὸ γ’ ἑρῶτα.
Χλαῖναν γὰρ ἁπάλεσ’ ὁ μοχθηρὸς Φρυγίων ἑρίων διὰ τοῦτον.
'Ες δεκάτην γὰρ ποτὲ παιδαρίου κληθεὶς ὑπέπινον ἐν ἀστεί,
Κάρτι καθεῦδον· καὶ πρὶν δειπνεῖν τοὺς ἄλλους, οὗτος ἀρ’ ἤσε,
Κάγὼ νομίσας ὁρθὸν ἐχώρον ' Ἀλμοῦντάδε, κάρτι προκύπτω
'Εξ’ω τείχους, καὶ λασποδύτης παλεῖ ῥοπάλῳ μὲ τὸ νῦτον.
Κάγὼ πίπτω, μέλλω τε βοῶν· ὁ δ’ ἀπέβλεψε θοιμα-τίων μου.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ικτίνος δ’ οὖν τῶν 'Ελλήνων ἤρχεν τότε κάβασίλευε.

ΕΠΌΥ.

Τῶν 'Ελλήνων;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Καὶ κατεδεξίζεν γ’ οὗτος πρῶτος βασιλεύων 500
Προκυλινδείσθαι τῶν ἰκτίνων.

ΕΥΕΛΠΙΔΗΣ.

Νὴ τῶν Διόνυσον, ἐγὼ γοῦν
'Εκυλινδούμην ἰκτίνων ἱδὼν· καθ’ ὑπτυός ὁν ἀναχάσκων
'Οβολὸν κατεβρόχθισαν τὰ κενὰ τῶν θύλακων εὖκαλ' ἀφείλκον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Διγύπτου δ' αthenReturn καὶ Φοίνικης πάσης κόκκυς βασιλεὺς ἦν· Χωπόθ' ὁ κόκκυς εἰποι κόκκυ, τότε ἦ γ' ὁ Φοίνικες ἀπαντες
Tois πυροίς ἄν καὶ τὰς κριθῶς ἐν τοῖς πεδίους ἑθέριζων.

ΕΥΕΛΠΙΔΗΣ.
Τοῦτ' ἄρ' ἐκεῖν' ἢν τούτος ἄληθώς· κόκκυ, ψωλοὶ πε- δίονδε.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Ἡρῴν δ' οὖτω σφόδρα τὴν ἄρχην, ὅστ' εἴ τις καὶ βασιλεύοι
'Ἐν ταῖς πόλεσι τῶν 'Ελλήνων, 'Αγαμέμνων ἡ Μενέλαος,
'Ἐπὶ τῶν σκήπτρων ἐκάθητ' ὄρνη, μετέχων δ' τι δωρο- δοκοῖς.

ΕΥΕΛΠΙΔΗΣ.
Τοῦτὶ τοίνυν οὐκ ἤδη 'γων· καὶ δῆτα μ' ἐλάμβανε θαῦμα,
'Οπότ' ἐξέλθοι Πρίαμος τις ἔχων ὄρνην ἐν τοῖς τραγῳ- δοῖς.
'Ο δ' ἄρ' εἰστήκει τὸν Δυσικράτη τηρῶν δ' τι δωροδο- κοῖς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Ο δὲ δεινότατόν γ' ἐστίων ἀπαντῶν, ὁ Ζεὺς γὰρ ὁ νῦν βασιλεύων
'Δετὸν ὄρνην ἔστηκεν ἔχων ἐπὶ τῆς κεφαλῆς, βασιλεὺς ὅν.
'Η δ' ἀεὶ θυγάτηρ γλαυκ', ὁ δ' Ἀπόλλων ὡσπερ θεράπων ἰέρακα.
ELYEANIDHE.
Νὴ τὴν Δήμητρ' εὖ ταύτα λέγεις. Τίνος οὖνεκα ταῦτα ἄρ' ἔχουσιν;
PEISOETAIROU.
"Ἰν' ὅταν θύων τὸς ἐπειτ' αὐτοῦς εἰς τὴν χεῖρ', ὡς νόμος ἐστί,
Τὰ σπλάγχνα διδῷ, τοῦ Διὸς αὐτοὶ πρῶτεροι τὰ σπλάγχνα λάβοσιν.
"Ωμνὺ τ' οὐδεὶς τὸτ' ἄν ἀνθρώπων θεόν, ἀλλ' ὄρνιθας ἀπαντεῖς.
Δάμπων δ' ὀμνυό' ἐτι καὶ νυνὶ τὸν χρῆν, ὅταν ἔξα-πατῆ τι.
Οὕτως ὑμᾶς πάντες πρῶτερον μεγάλους ἁγίους τ' ἐνόμ-μικος,
Νῦν δ' ἀνθρώποδ', ἠλθίον, Μανᾶς.
"Ωσπερ δ' ἔδη τοὺς μανομένους
Βάλλουσ' ὑμᾶς, καὶ τοῖς ἱεροῖς
Πᾶς τις ἕφ' ὑμῖν ὄρνιθευτής
"Ιστηθι βρόχους, παγίδας, ῥάβδους,
"Ἐρη, νεφέλας, δίκτυα, πηκτάς.
Εἶτα λαβόντες πωλοῦσ' ἄθροος.
Οἱ δ' ὄνοινται βλημάζοντες.
Κοῦν' οὖν, εἴπερ ταύτα δοκεῖ δρᾶν,
'Οππισάμενοι παρέθενθ' ὑμᾶς,
'Ἀλλ' ἐπικυκώσων τυρόν, ἐλαιον,
Σίλφιον, άξον, καὶ τρίγυαντες
Κατάχυσμ' ἄτερον γλυκὺ καὶ λυπαρόν,
Κάπεται κατεσκέδασαν θερμὸν
Τοῦτο καθ' ἕμων
Αὐτῶν ὥσπερ κενθρεῖων.

ΧΟΡΟΣ.

'Ἀντιστροφή.

Πολὺ; δὴ πολὺ δὴ χαλέπωτάτους λόγους
"Ἄνεγκας; ἀνθρωπής· ὡς ἐδάκρυσα γ' ἕμων
Πατέρων κάκην, δὴ
Τάσδε τᾶς τιμᾶς προγόνων παραδόντων,
'Ἐπ' ἕμοι κατέδυσαν.

Σὺ δὲ μοι κατὰ δαίμονα καὶ κατὰ συντυχίαν
'Ἄγαθὴν ἥκεις ἕμοι σωτήρ.
'Ἀναθεῖς γὰρ ἐγὼ σοι
Τά τε νοτία κάμαυτῶν σοικήσω.

'Ἀλλ' ὅ τι χρὴ δρῶν, σὺ δίδασκε παρῶν· ὡς ἥν οὐκ ἄξιον ἤμων,
Εἰ μὴ κομιούμεθα παντὶ τρόπῳ τὴν ἡμετέραν βασιλείαν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Καὶ δὴ τούν τῶν πρῶτα διδάσκω μίαν ὀρνίθων πόλων
eίναι,
Κάπεται τὸν ἀέρα πάντα κύκλῳ καὶ πᾶν τούτι τὸ
μεταξὺ
Περιτειχίζειν μεγάλας πλήθοις ὑποταῖς ὥσπερ Βαβυ-
λῶνα.
ΕΠΟΥ.

'Ω Κεβριόνα καὶ Πορφυρίων, ός σμερδαλέον τὸ πόλισμα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Κάπειτ' ἰν τοῦτ' ἐπανεστήκη, τὴν ἀρχὴν τὸν Δί' ἀπαιτεῖν.

Κἂν μὲν μὴ φη μηδ' ἐθελήσῃ μηδ' εὐθὺς γνωσιμαχῆσῃ, 555

Ἰερὸν πόλεμον προωδάν αὐτῷ, καὶ τοῖσι θεοῖσι ἀπειπεῖν

Διὰ τῆς χώρας τῆς ύμετέρας ἐστυκόσι μὴ διαφοράτων,

"Ωσπερ πρότερον μοιχεύσοντες τὰς 'Αλκμήνας κατέβαινον

Καὶ τὰς 'Αλόπας καὶ τὰς Σεμέλας ἠπίστως, ἐπιβάλλειν

Σφραγιδ' αὐτοῖς ἐπὶ τὴν ψωλὴν, ἵνα μὴ βιωθῇ ἔτέκεινας. 560

Τοῖς δ' ἁνθρώποις ὅρνην ἔτερον πέμψαι κήρυκα κελεύων,

'Ὡς όρνίθων βασιλεινόντων θέους ὅρνισι τὸ λοιπὸν

Κάπειτα θεοῖς ὑπερον αὖθις προσνείμασθαι δὲ πρεπόντως

Τοίσι θεοῖσιν τῶν όρνίθων δὲ ἂν ἄρμόξῃ καὶ' ἔκαστον.

"Ἡν Ἂφροδίτη θύῃ, πυροῦς ὀρνιθι φαληρίδι θύειν. 565

"Ἡν δ' Ποσειδώνι τις ὅλθ' θύῃ, νῆττῃ πυροῦς καθαρίζειν.

"Ἡν δ' Ἡρακλέει θύῃ τις βοῦν, λάφρο ναστῶν μελητοῦττας.

Κἂν Δί θύῃ βασιλεὶ κριόν, βασιλείς ἐστ' ὀρχίλος ὄρνις,
Ων προτέρρο δεῖ τοῦ Δίος αὐτοῦ σέρφων ἐνόρχην σφαγιάζειν.

ΕΥΕΛΠΙΔΗΣ.

"Ησθην σέρφω σφαγιαζομένη. Βροντάτω νῦν ὁ μέγας Ζάν.

ΕΠΟΥ.

Καὶ πῶς ἡμᾶς νομοῦσι θεοὺς ἀνθρώπους κοῦχὶ κολούοις, ὦ πετόμεσθα πτέρυγάς τ' ἕχομεν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Δηρεῖς· καὶ νὴ Δ' ὦ ὡ Ἐρμῆς. Πέτεται θεὸς ὁ πτέρυγας τε φορεί, κἀλλοι γε θεοὶ πάνω πολλοί.

Αὐτίκα Νίκη πέτεται πτερύγων χρυσαίν, καὶ νὴ Δ' ὡ Ἐρως γε.

"Ἰρίν δὲ ὡ ὡ ὁμήρος ἐφασει ἱκέλην εἶναι τρήρων πε- λείη.

ΕΠΟΥ.

"Ο Ζεὺς ὦ ὡ ἡμῖν οὐ βροντήσας πέμπει πτερόεντα κεραυνῶν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

"Ἡν ὦ οὖν ἡμᾶς μὲν ὡ τοῦ ἀγνοίας εἶναι νομίσωσι τὸ μυθέν,
Τούτους δὲ θεοὺς τοὺς ἐν ὁλύμπῳ, τότε χρῆ στροφῶν νέφος ἀρθεῖν
Καὶ σπερμολόγων ἐκ τῶν ἀγρῶν τὸ σπέρμα αὐτῶν ἀνακάψαι.
Κάπειτ' αὐτοῖς ἡ Δημήτηρ πυρὸς πεινώσαι μετρεῖτο. ποο
ΕΥΣΕΒΙΑΘΕΣ.
Οίκε ἐθέλησε μᾶ Δις, ἀλλ’ ὅφει προφάσεις αὐτὴν πα-
ρέχοντας.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οἱ δ’ αὖ κάρακες τῶν ξεναγαρίων, οἰσὶν τὴν γῆν κατα-
ροῦσιν,
Καὶ τῶν προβόσκων τοὺς ἀφθαλμοὺς ἐκαψύχτων ἐπὶ
πεῖρα.
Εἰθ’ ὁ γ’ Ἀπόλλων ἰατρός γ’ ἐν ἰάσθω· μισθοφορεῖ δὲ.

ΕΥΣΕΒΙΑΘΕΣ.
Μή, πρὶν γ’ ἄν ἐγὼ τὸ βωλαρίῳ τῷ μῶς πρῶτιστ’ ἀπο-
δώμαι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Ἡν δ’ ἤγονται σὲ θεόν, σὲ βίον, σὲ δὲ Γῆν, σὲ Κρόνον,
σὲ Ποσειδῶν,
'Ἀγάθ’ αὐτοῖσιν πάντα παρέσται.

ΕΠΟΤ.
Δέγη δ’ μοι τῶν ἀγαθῶν ἐν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Πρῶτα μὲν αὐτῶν τὰς οἰκύνθας οἱ πάρνοπες οὐ κατέ-
δονται,
'Αλλ’ γλαυκών λόχος εἰς αὐτοὺς καὶ κερχήδων ἐπι-
τρίψει.
Εἰθ’ οἱ κυπές καὶ γῆνες ἀεὶ τὰς συκᾶς οὐ κατέδω-
νται,
'Αλλ’ ἀναλέξει πάντας καθαρῶς αὐτούς ἀγέλη μία δι
cιχλῶν.
ΕΠΟΨ.
Πλούτειν δὲ πόθεν δώσομεν αὐτοῖς; καὶ γὰρ τούτου
σφόδρα ἐρώσι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τὰ μέταλλ’ αὐτοῖς μαντευομένους οὕτοι δώσουσι τὰ
χρηστὰ
Τόσα τ’ ἐμπορίας τὰς κερδαλέας πρὸς τὸν μάντιν κατε-
ροῦσιν,
"Ωστ’ ἀπολεῖται τῶν ναυκλήρων οὐδείς.

ΕΠΟΨ.
Πῶς οὖν ἀπολεῖται; 596

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Προερεῖ τις ἀεὶ τῶν ὄρνιθων μαντευομένως περὶ τοῦ
πλοῦ.
Νῦν μὴ πλεῖς, χειμῶν ἔσται· νῦν πλεῖς, κέρδος ἐπέσται.

ΕΥΕΛΠΙΔΗΣ.
Γαύλον κτῶμαι καὶ ναυκληρῶ, κοῦκ ἄν μείναμι παρ’
ὑμῖν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τοὺς θησαυροὺς τ’ αὐτοῖς δείξον μοι ὤν όι πρῶτον κα-
τέθεντο
Τῶν ἀργυρίων, οὕτοι γὰρ ἰσασι· λέγουσι δὲ τοι τάδε
πάντες,
Οὐδεὶς οἶδεν τὸν θησαυρὸν τὸν ἐμὸν πλὴν εἰ τῖς ἄρ’
ὄρνη.

ΕΥΕΛΠΙΔΗΣ.
Πωλῶ γαύλον, κτῶμαι σμικρύν, καὶ τὰς ὑδρίας ἀνο-
ρύττω.
ΕΠΟΨ.
Πῶς δ’ ἤγειραν δόσοντοι αὐτοῖς, οὕτων παρὰ τούτοις θεοῖσιν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ἡν εὖ πράττωσ', οὐχ ἤγειρε μεγάλη τούτ' ἐστὶ; σάφε 
Ἰσθι, 
Ὡς ἄνθρωπος γε κακῶς πράττων ἀτεχνῶς οὐδεὶς ἤγειρε 
νεὶ.

ΕΠΟΨ.
Πῶς δ' εἰς γηρᾶς ποτ' ἀφίξουται; Καὶ γὰρ τοῦτ' ἐστ' 
ἐν 'Ολύμπῳ.
"Ἡ παιδάρι' οὖν' ἀποθνήσκειν δεῖ; 

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Μὰ Δί', ἀλλὰ τριακόσι' αὐτοῖς 
"Ετὸ προσθήσουσα' ὅρνθες ἔτη.

ΕΠΟΨ.
Παρὰ τοῦ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Παρὰ τοῦ; Παρ' ἑαυτῶν. 
"Οὐκ οἶκοθ' ὅτι πέντε ἄνδρῶν γενεὰς ζώει λακέρυξα κο-


ΕΥΕΛΠΙΔΗΣ.
Αἰβοῖ, ὡς πολλῷ κρείττους οὕτως τοῦ Δίος ἡμῖν βασι-
λεύειν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐ γὰρ πολλῷ; . . . .
Καὶ πρῶτα μὲν οὐχὶ νεὼς ἡμᾶς
ΟΙΚΟΔΟΜΕΙΝ ΔΕΙ ΛΥΘΙΝΟΥΣ ΑΥΤΟΙΣ,
ΟΥΔΕ ΘΥΡΩΣΑΙ ΧΡΥΣΑΪΟΙ ΘΥΡΑΙΣ,
'ΑΛΛ' ὙΠΟ ΘΑΜΝΟΙΣ ΚΑΙ ΠΡΙΝΙΔΙΟΙΣ
ΟΙΚΗΣΟΝΤΩΝ. ΤΟΙΣ Δ' ΑΥ ΣΕΜΝΟΙΣ
ΤΩΝ ὈΡΝΙΘΩΝ ΔΕΥΔΡΟΝ ἘΛΑΑΣ
'Ο ΝΕΩΣ ἜΣΤΑΙ· ΚΟΙΝ ΕΙΣ ΔΕΛΦΟΥΣ
ΟΥΔ' ΕΙΣ 'ΑΜΜΩΝ ἘΛΘÓΝΤΕΣ ἘΚΕΙ
ΘΥΣΟΜΕΝ, ἈΛΛ' ἐΝ ΤΑΪΣ ΚΟΜΑΡΟΙΣ
ΚΑΙ ΤΟΙΣ ΚΟΤΙΝΟΙΣ ΣΤΑΝΤΕΣ ἘΧΟΝΤΕΣ
ΚΡΙΘΑΣ, ΠΥΡΟΥΣ, ΕΥΧΟΜΕΘ' ΑΥΤΟΙΣ
'ΑΝΑΤΕΙΝΟΝΤΕΣ ΤΩ ΧΕΙΡ' ἈΓΑΘΩΝ
ΔΙΔΟΝΑΙ ΤΙ ΜΕΡΟΣ· ΚΑΙ ΤΑῊΘ' ἩΜῖΝ
ΠΑΡΑΧΡΗΜ' ἜΣΤΑΙ
ΠΥΡΟΥΣ ὍΛΟΥΝ ΠΡΟΒΑΛΟΝΤΙΝ.

ΧΟΡΟΣ.
'Ω ΦΙΛΤΑΤ' ΕΜΟΙ ΠΟΛ' ΠΡΕΣΒΥΤΩΝ ΕΞ ΕΧΘΩΣΤΟΥ ΜΕΤΑ-
πίττων;
ΟΥΚ ἜΣΤΙΝ ὡΤΕΙΣ ἌΝ ἘΓΩ ΠΟΘ' ΕΚΩΝ ΤΗΣ ΣΗΣ ΓΝΩΜΗΣ ΕΤ'
ἀΦΕΪΜΗ.
'ΕΠΑΥΧΗΣΑΣ ΔΕ ΤΟΙΣΙ ΣΟΙΣ ΛΟΓΟΥΣ
'ΕΠΗΠΕΙΛΗΣΑ ΚΑΙ ΚΑΤΟΜΟΣΑ,
'ΗΝ ΣΟΥ ΠΑΡ' ΕΜΕ ΘΕΜΕΝΟΣ
'ΟΜΑΡΡΟΝΑΣ ΛΟΓΟΥΣ ΔΙΚΑΙΟΥΣ,
'ΑΘΩΛΟΥΣ, ὍΣΙΟΥΣ,
'ΕΠΙ ΘΕΟΥ ΙΗΣ,
'ΕΜΟΙ ΦΡΟΝΩΝ ΞΥΝΨΩΔΑ, ΜΗ
ΠΟΛ' ΧΡΟΝΟΝ ΘΕΟΥΣ ΕΤΙ

615
620
625
630
635
Σκήπτρα τάμα τρόψεων.
'Αλλ' ὃσα μὲν δεῖ ῥώμη πράττειν, ἐπὶ ταῦτα τεταξομέθ' ἡμεῖς.
"Ὁσα δὲ γνώµη δεῖ βουλεύειν, ἔπι σοὶ τάδε πάντι ἀνάκειται.
ΕΠΟΥ.
Καὶ μὴν μὰ τὸν Δί' οὐχὶ νυστάξειν γ' ἔτε
"Ὄρα ὅστιν ἢμῖν οὐδὲ μελλοντικῶν,
'Αλλ' ὡς τάχιστα δεῖ τι δρᾶν· πρῶτον δὲ τε
Εἰσελθεὶ εἰς νεοτιάν γε τὴν ἐμὴν
Καὶ τάμα κάρφη καὶ τὰ παρόντα φρύγανα,
Καὶ τούνομ' ἡμῖν φράσατον.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Αλλὰ ῥίδιον.
ΕΠΟΥ.
"Εμοὶ μὲν ὄνομα Πεισθέταιρος,
ΕΠΟΥ.
Τριδεῖ;
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Εὐελπίδης Κριῶθεν.
ΕΠΟΥ.
"Αλλὰ χαῖρετον
"Ἀμφω.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Δεχόμεσθα.
ΕΠΟΥ.
Δεῦρο τοῖνυν ἔσιτον.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ἰομεν· εἰσηγοῦ σὺ λαβὼν ἡμᾶς.
ΟΡΝΙΘΕΣ.

ΕΠΟΥ.
"Ιθά.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Ατάρ τὸ δεῖνα δεῦρ' ἐπανάκρουσαν πάλιν. 650
Φέρ' ἵδω, φράσον νῦν, πῶς ἐγὼ τε χοῦτοςι
Εὐνεσόμεθ' ὑμῖν πετομένοις οὐ πετομένω;

ΕΠΟΥ.
Καλῶς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ορα νῦν ὡς ἐν Δισώτων λόγως
'Εστὶν λεγόμενον δὴ τι, τὴν ἀλώπεχ', ὡς
Φλαύρως ἐκοινώνησεν ἀετῷ ποτὲ.

ΕΠΟΥ.
Μηδὲν φοβηθῆσαι· ἐστὶ γὰρ τι ρίζων,
"Ὁ διατραγώνω· ἔσεσθον ἐπτερωμένω.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐτω μὲν εἰσίωμεν. "Λγε δὴ, Ξανθίᾳ
Καὶ Μανόδωρε, λαμβάνετε τὰ στρώματα.

ΧΟΡΟΣ.
Οὔτως, σὲ καλῶ σὲ καλῶ.

ΕΠΟΥ.
Τί καλεῖς;

ΧΟΡΟΣ.
Τούτους μὲν ἄγων μετὰ σαυτοῦ 660
'Ἀριστίσου εὖ· τὴν δ' ἑδυμελὴ ἐξυμφωνοῦν ἀγδόνα Μοῦσας
Κατάλειφ' ἕμιν δεῦρ' ἐκβιβάσας, ἵνα παίσωμεν μετ' ἐκείνης.
ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ω τούτο μέντοι νὴ Δι' αυτοίσων πιθοῦ.
'Εκβίβασον ἐκ τοῦ βουτόμου τούρνιθιον,
'Εκβίβασον αὐτῷ πρὸς θεῶν αὐτὴν, ἵνα
καὶ νωθεσάμεσθα τὴν ἁγνόνα.

ΕΠΟΥ.

'Αλλ' εἰ δοκεῖ σφῶν, ταῖτα χρὴ δρᾶν. 'Η Πρόκυπη
'Εκβαινε, καὶ σαυτὴν ἐπιδείκνυ τοῖς ξένοις.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ω Ζεύ πολυτίμωθ', ὡς καλὸν τούρνιθιον,
'Ως δ' ἀπαλῶν, ὡς δ' ἱεροκόμων.

ΕΥΕΛΠΙΔΗΣ.

'Αρά γ' οἶσθ' ὦτι

'Εγὼ διαμηρίζομέν ἄν αὐτὴν ἥδεως;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Οσον δ' ἔχει τὸν χρυσόν, ὡσπέρ παρθένοισ.

ΕΥΕΛΠΙΔΗΣ.

'Εγὼ μὲν αὐτὴν καὶ φιλήσαι μοι δοκῶ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Αλλ', ὡ κακόδαιμοι, ρύγχος ὀβελίσκωιν ἔχει.

ΕΥΕΛΠΙΔΗΣ.

'Αλλ' ὡσπέρ φῶν νη Δι' ἀπολέψατα χρὴ
'Απὸ τῆς κεφαλῆς τὸ λέμμα καθ' οὕτω φιλεῖν.

ΕΠΟΥ.

'Ιωμεν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ἡγοῦ δὴ σὺ νῦν τυχάγαθή.
ΧΟΡΟΣ.

'Ω φίλη, δ' ξουθή,
'Ω φίλτατον ὄρνεων,
Πάντων ξύννομε τῶν ἐμῶν
"Τμων ἕντροφ' ἄρδαί,
'Ηλθες ἦλθες, ἁφθης,
'Ἡδὺν φθόγγον ἐμοὶ φέρουσα'.
'Αλλ' δ' καλλιβάν κρέκουσ' Αὐλὸν φθέγμασιν ἡρωίς,
"Ἀρχον τῶν ἀναπαύστων.
"Δει γ' φύσιν ἄνδρες ἀμαυρόβιοι, φύλλων γενεὰ προ-
σόμοιον,
'Ολυγοδρανξες, πλάσματα πηλοῦ, σκιοειδέα φυλ' ἀμε-

νηνά,
'Ἀπτῆνες ἐφημέριοι, ταλαί βροτοί, ἄνερες εἰκελόνειροι,
Πρόσχετε τῶν νοῦν τοῖς ἀθανάτοις ἡμῖν, τοῖς αἰῶν
ἐόν,
690
Τοῖς αἰθερίοις, τοῖς ἀγήροις, τοῖς ἀφθιτα μηδομένουσιν.
"Ἰν' ἀκούσαντες πάντα παρ' ἡμῶν ὀρθῶς περὶ τῶν με-
τεώρων,
Φύσιν οἰωνῶν γένεσίν τε θεῶν ποταμῶν τ' Ἑρέβους τε
Χάους τε
Εἰδότες ὀρθῶς παρ' ἐμοὶ Προδίκη κλάειν ἐπτήτε τοῦ
λοιποῦ.
Χάος ἦν καὶ Νῦξ Ἐρέβος τε μέλαν πρῶτον καὶ Τάρ-
ταρος εὐρύς.
695
Γῇ δ' οὐδ' ἄηρ οὐδ' οὐρανὸς ἦν. Ἐρέβους δ' ἐν ἀπει-
ροσι κόλπων
Τίκτει πρώτιστον ὑπηνέμου Νῦξ ἡ μελανόπτερος φῶν,
Ἤξ οὖν περιτελλομέναι ὄρας ἐβλαστεῖν Ὁρὸς ὁ ποθεινός,
Στιλβὼν νῶτον πετρύγων χρυσάιν, εἰκὼς ἀνεμώκεσι δίναις.
Οὗτος δὲ Χάει περόεντι μυγεῖς νυχίῳ κατὰ Τάρταρον εὐρίν
Ἔνεστευσεν γένος ἡμέτερον, καὶ πρῶτον ἀνήγαγεν ἐς φῶς.
Πρότερον δ' οὖκ ἦν γένος ἀδανάτων, πρὶν Ὅρως ξυνέμεν ἀπαντά.
Συμμεγανυμένων δ' ἐτέρων ἐτέρους γενεῖτ' οὐρανὸς ἀκεάνος τε
Καὶ γῆ πάντων τε θεῶν μακάρων γένος ἀφθινον. Ὅδε
μέν ἐσμεν
Πολὺ πρεσβύτατοι πάντων μακάρων. Ἡμεῖς δ' ὁς ἐσμὲν Ὅρωτος
Πολλοὶς δῆλοις πετόμεσθα τε γὰρ καὶ τοίς ἐρῶι σύνεσμεν.
Πολλοὶς δὲ καλοῖς ἀπομαμοκότας παίδας πρὸς τέρμασιν ὄρας
Διὰ τὴν ἰσχὺν τὴν ἡμετέραν διεμήρισαν ἄνδρες ἔρασται,
"Ο μὲν ὀρτυγα δοὺς, ὁ δὲ πορφυρίων, ὁ δὲ χῦν, ὁ δὲ
Περσικὸν ὄριν.
Πάντα δὲ θυμοῖς ἐστίν ἀφ' ἡμῶν τῶν ὀρνύθων τὰ μεγίστα.
Πρῶτα μὲν ὄρας φαίνομεν ἡμεῖς ἰρος, χειμώνος, ὀπώτρας.
Σπείρεων, μέν, ὅταν γέρανος κρόξουσ’ ἐς τὴν Διβύνην μεταχωρῆ, 
Καὶ πηδάλιον τὸτε ναυκλήρῳ φράζει κρεμάσαντι καθεύδειν, 
Εἶτα δ’ ὸρέστη χλαίναν ὑφαίνειν, ἵνα μὴ ῥυγῶν ἀποδύῃ.
’Ικτῖνος δ’ αὖ μετὰ ταύτα φανεὶς ἔτέραν ὅραν ἀποφαίνει,
’Ηνίκα πεκτείν ὃρα προβάτων πόκον ῥωνόν. εἶτα χειλιδίων,
"Οτε χρῆ χλαίναν πωλείν ἡδη καὶ ληδάριον τι πρίασθαι. 
’Εσμὲν δ’ ὑμῖν Ἀμμων, Δελφοί, Δωδώνη, Φοῖβος Ἀπόλλων.
’Ελθόντες γὰρ πρῶτον ἐπ’ ὀρνις, οὔτω πρὸς ἀπαντα τρέπεσθε,
Πρὸς τ’ ἐμπορίαν καὶ πρὸς βιατόν κτῆσιν καὶ πρὸς γάμον ἀνδρός.
"Ορνιν τε νομίζετε πάνθ’ ὀσπαρε περὶ μαντείας διακρίνει.
Φήμη γ’ ὑμῖν ὀρνις ἐστὶ, πταρμόν τ’ ὀρνιθα καλείτε,
Ἀύμβολον ὀρνι, φωνὴν ὀρνι, θεράπου ὀρνι, ὅνον ὀρνιν.
’Αρ’ οὐ φανερῶς ἴμηετ ὑμῖν ἐσμὲν μαντεῖος Ἀπόλλων;
’Ην οὖν ἡμᾶς νομίζητε θεοῦς, 
"Εξετε χρῆσθαι μάντεσι Μούσαις, 
Ἀύραις, ὀραις, χειμῶνι, θέρει, 
Μετρίφ πτυγεί. κοὺκ ἀποδράτες

5∗
Καθεδούμεθ' ἁνω σεμννόμενοι
Παρὰ ταῖς νεφέλαις ὄσπερ χω Ζεὺς.
'Αλλὰ παρόντες δώσομεν ὑμῖν,
Αὐτοῖς, παισίν, παίδων παισίν,
Πλούθυγιείαν,
Εὐδαμονίαν, βίον, εἰρήνην,
Νεότητα, γέλωτα, χορούς, θαλίας,
Γάλα τ' ὀρνίθων.
"Ωστε παρέσται κοπιάν ὑμῖν
Τιπὸ τῶν ἀγαθῶν.
Οὕτω πλούτησετε πάντες.

Στροφή.

Μοῦσα λοχμαία,
Τιὸ τιὸ τιὸ τιὸ τιὸ τιὸ τιωτίγξ,
Ποικίλη, μεθ' ὅς ἐγὼ
Νάπασι καὶ κορυφαῖς ἐν ὀρείας,
Τιὸ τιὸ τιὸ τιωτίγξ,
'Iξόμενος μελίας ἐπὶ φυλλοκόμοιν,
Τιὸ τιὸ τιὸ τιωτίγξ,
Δἰ ἐμῆς γένους ξουθῆς μελέων
Παῦν νόμους ἱεροὺς ἀναφαίων
Σεμνά τε μητρὶ χορεύματ' ὀρεία,
Σειστοτοστοστοστοστοστίγξ,
"Ενθεν ὄσπερ ἡ μέλιττα
Φρύνιχος ἀμβροσίων μελέων ἀπεθόσκετο καρπῶν, ἀεὶ

φέ-

ρων γλυκεῖαν φιδάν.
ΟΡΝΙΘΕΣ.

Τι ς τι τι ς τιτίγις.
Εἰ μετ’ ὀρνίθων τις ὑμῶν, ὁ θεατά, βούλεται 766
Διαπλέκειν ξῶν ἦδεως τὸ λουτόν, ὡς ἡμᾶς ἵτω.
"Ὅσα γὰρ ἔστιν ἐνθάδ’ αἰσχρὰ τῷ νόμῳ κρατούμενα,
Ταῦτα πάντα ἔστιν παρ’ ἦμῖν τοῖς ὀρνίσιν καλά.
Εἰ γὰρ ἐνθάδ’ ἔστιν αἰσχρὸν τῶν πατέρα τύππειν νόμῳ,
Τούτ’ ἐκεῖ καλὸν παρ’ ἦμῖν ἔστιν, ἣν τις ὑπὸ πατρὶ 760
Προσδραμῶν ἐπὶ πατάξας, αἱρε πλήκτρον, εἰ μάχει.
Εἰ δὲ τυγχάνει τις υμῶν δραπέτης ἐστυγμένος,
'Ατταγάς ὀφθος παρ’ ἠμῖν ποικίλος κεκλησεται.
Εἰ δὲ τυγχάνει τις ὅν Φρυξ μηδὲν ἵττον Σπινθάρου,
Φρυγίλος ὀρνίς ἐνθάδ’ ἔσται, τοῦ Φιλήμονος γένους. 765
Εἰ δὲ δουλός ἐστι καὶ Κύρ ὁσπερ 'Εξηκεστίδης,
Φυσάτω πάππους παρ’ ἦμῖν, καὶ φανοῦται φράτορες.
Εἰ δ’ ὁ Πισίον προδούνα τοῖς ἀτίμοις τὰς πύλας
Βούλεται, πέριδε γενέσθω, τοῦ πατρὸς νεοτίον.
'Ως παρ’ ἦμῖν οὕδεν αἰσχρόν ἔστιν ἐκπερδικίςα.
770
'Ἀντιστροφή.

Τοιάδε, κύκνοι,
Τί πι τι τι τι πι τι τι τιτίγις.
Συμμυχή βοὴν ὁμοῦ
Πτεροῖς κρέκοντες ιαχον 'Απόλλων,
Τί τι τι τι τιτίγις. 775
'Οχθω ἐφεξήμενοι παρ’ Ἐβρον ποταμῶν,
Τί τι τι τι τιτίγις,
Διὰ δ’ αἰθέριον νέφος ἠλθε βοά·
Πτήξε δὲ ποικίλα φολά τε θηρῶν,
Κύματά τ' ἔσβησε νύνεμος αἰθρή, 780
Τοτοτοτοτοτοτοτοτοτίγξ.
Πᾶς δ' ἐπεκτύπητο 'Ολυμπὸς.
Εἴλε δὲ θάμβος ἀνακτάς 'Ολυμπιάδες δὲ μέλος Χά- 785
ρίτες Μοῦ-
σαί τ' ἐπωλόλυξαν.
Τιὸ τὸ τιὸ τιοτίγξ.
Οὐδὲν ἐστ' ἄμεινον οὐδ' ἤδιον ἢ φῦσαι πτερά.
Ἄντίχ' ὑμῶν τῶν θεατῶν εἶ τις ἢν ὑπόπτερος,
Εἶτα πεινῶν τοῖς χοροῖσι τῶν τραγῳδῶν Ἑκθετο,
'Eκπτόμενος δὲ ὁ ὥστεν ἡρίστησεν ἐλθὼν οἴκαδε,
Καὶ τ' ἀν ἐμπλησθεῖς ἐφ' ὡμᾶς αὐθις αὖ κατέπτατο. 790
Εὗ τε Πατροκλείδης τις ὑμῶν τυγχάνει χειριστῶν,
Οὐκ ἂν ἐξίδουσεν ἐσθ' θοιμάτων, ἀλλ' ἀνέπτατο,
Κάτωπαρδὼν καναπνεύσας αὖθις αὖ κατέπτατο·
Εὗ τε μοιχεύων τις ὑμῶν ἐστιν ὅστις τυγχάνει,
Καθ' ὁρᾷ τὸν ἀνδρα τῆς γυναικὸς ἐν βουλευτικῷ, 795
Οὕτως ἂν πάλιν παρ' ὑμῶν πτερυγίσας ἀνέπτατο,
Εἶτα βίωσας ἐκεῖθεν αὖθις αὖ καθέζετο.
'Ἀρ' ὑπόπτερον γενέσθαι παντός ἐστιν ἄξιον;
'Ὡς Διοτρέφης γε πυτιναία μόνον ἔχων πτερὰ 800
'Ηνρέθη φύλαρχος, εἶθ' ἵππαρχος, εἰτ' ἐξ σφυδέος
Μεγάλα πράττει, κάστε νυνὶ ξοθὸς ἵππαλεκτρικῶν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Ταυτὶ τοιαύτῃ: μὰ Δί' ἐγὼ μὲν πράγμα πω
Γελοώτερον οὐκ ἐιδον οὐδεπώποτε.
ΟΡΝΙΘΕΣ.

ΕΥΕΛΠΙΔΗΣ.

'Επὶ τῷ γελᾶς;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Επὶ τοῖς σοῖς ὕκυπτέροις.
Οἶσθ' φ' μάλιστ' ἐσωκας ἐπτερωμένος;
Εἰς εὐτέλειαν χημὴ συγγεγραμμένῳ.

ΕΥΕΛΠΙΔΗΣ.
Σὺ δὲ κοψίχῳ γε σκάφιον ἀποτετιλμένῳ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Ταυτὶ μὲν ἡκάσμεσθα κατὰ τὸν Διονύσιον.
Τάδ' οὖχ ὑπ' ἄλλων, ἀλλὰ τοὺς αὐτῶν πτεροῖς.

ΕΠΟΥ.

'Αγε δὲ τῷ χρῆ δραν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Πρῶτον ὄνομα τῇ πόλει
Θέσθαι τι μέγα καὶ κλεινὸν, εἰτα τοὺς θεοῖς
Θύσαι μετὰ τούτο.

ΕΥΕΛΠΙΔΗΣ.
Ταῦτα κάμοι συνδοκεῖ.

ΕΠΟΥ.

Φέρ' ἑδώ, τὶ δ' ἡμῖν τὸνομ' ἔσται τῇ πόλει;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Βουλεσθε τὸ μέγα τοῦτο τοὺς Δακεδαῖμονος,
Σπάρτην ὄνομα καλῶμεν αὐτήν;

ΕΥΕΛΠΙΔΗΣ.

'Ἡράκλεις.

Σπάρτην γὰρ ἀν θείμην ἐγὼ τῇ πόλει;
ΑΡΙΣΤΟΦΑΝΟΥΣ

Οὐδὲ ἀν χαμείνη πάννυ γε κειρίαν ἦ ἕχων.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τί δήτ', ὄνομα' αὐτῇ θησόμεςθ';

ΕΥΕΛΠΙΔΗΣ.

Ἐντευθεὶς

Ἐκ τῶν νεφελῶν καὶ τῶν μετεώρων χωρίων
Χαῦνον τι πάννυ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Βουλεῖ Νεφελοκοκκυγίαν;

ΕΠΟΥ.

Ἰον Ἰοῦ.

Καλὸν γὰρ ἀτεχνῶς καὶ μέγ' εὗρες τούνομα.

ΕΥΕΛΠΙΔΗΣ.

Ἄρ' ἐστὶν αὐτηγι Νεφελοκοκκυγία,

Ἰνα καὶ τὰ Θεογένους τὰ πολλὰ χρήματα
Τά τ' Δισχίνου γ' ἄπαντα;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Καὶ λάφυτον μὲν οὖν

Τὸ Φλέγρας πεδίον, ἓν' οἱ θεοὶ τοὺς Γηγενεῖς

Ἤλαξονομένου καθυπερηκόντισαν.

ΕΥΕΛΠΙΔΗΣ.

Διπαρόν τὸ χρήμα τῆς πόλεως. Τίς δαὶ θεὸς
Πολιοῦχος ἔσται; τῷ ἕανοῦμεν τὸν πέπλον;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τί δ' οὐκ Ἀθηναίαν ἔωμεν πολιάδα;

ΕΥΕΛΠΙΔΗΣ.

Καὶ τῶς ἀν ἄτι γένοιτ' ἀν εὐτακτὸς πόλις,
"Οποιοι θεώς, γυνὴ γεγονυῖα, πανοπλίαν
"Εστηκε' ἐχούσα, Κλεισθένης δὲ κερκίδα;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τής δὲ καθέξει τῆς πόλεως τὸ Πελαργικὸν;

ΕΠΟΦ.
"Ορνις ἀφ' ἡμῶν τοῦ γένους τοῦ Περσικοῦ,
"Οσπερ λέγεται δεινότατος εἶναι πανταχοῦ
"Ἀρεώς νεοτέρος.

ΕΥΕΛΠΙΔΗΣ.
"Ὡς νεοτέρ ἀδεσποτα·
'Ὡς δ' ὁ θεὸς ἐπιτίθεναι οἰκεῖον ἐπὶ πετρῶν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ἀγε νυν, σὺ μὲν βαδίζει πρὸς τὸν ἀέρα,
Καὶ τοὺς υἱοὺς τειχίζουσι παραδιακόνει,
Χάλκον παραφόρει, τηλὸν ἁπλὸν θρόνων,
Δεκάνην ἀνέγερε, κατάρεων ἀπὸ τῆς κλύμακος,
Φύλακας κατάστησαι, τὰ πῦρ ἔγκρυπτ' ἀεί,
Καδωνοφόρον περίτρεχε, καὶ κάθεν ἐκεῖ·
 sperma δὲ πέμψων τὸν μὲν εἰς θεοὺς ἄνω,
"Ετερον δ' ἀνωθὲν αὐτ' ἀνθρώπους κάτω,
Κάκειθεν αὖθις παρ' ἑμέ.

ΕΥΕΛΠΙΔΗΣ.
Σὺ δὲ γ' αὐτοῦ μένων
Οἶμοι παρ' ἑμ'.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ιθ', ὁγάθ', οἱ πέμπω σ' ἐγώ.
Οὐδὲν γὰρ ἀνευ σοῦ τῶν ἔλεγο πεπράξεται.
'Εγὼ δ' ἦν θύσω τοῖς κανοίσιν θεοῖς,
Τον ιερεά πέμψοντα τὴν πομπὴν καλῶ.
Παί παί, τὸ κανοῦν αἰρεσθε καὶ τὴν χέρνυβα.

ΧΟΡΟΣ.

Στροφή.

'Ομορόθω, συνθέλω,
Συμπαραμένεσας ἔχω
Προσόδια μεγάλα
Σεμνὰ προσιέναι θεοῖσιν·
"Αμα δὲ προσέτι χάριτος ένεκα
Προβάτιον τι θύειν.
"Ιτω ιτω, ιτω δὲ Πυθώς βοά·
Συναδέω δὲ Χαϊρις φίδαν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Παῦσαι σὺ φυσῶν. 'Ἡράκλεισ, τουτὶ τί ἦν;
Τουτὶ μὰ Δί' ἐγὼ πολλὰ δὴ καὶ δεῖν ἰδὼν,
Οὐτω κόρακ' εἴδον ἐμπεφορβιωμένον.
'Ιερεῦ, σὸν ἔργου, θὰ τοῖς κανοῖς θεοῖς.

ΙΕΡΕΥΣ.

Ἀράσω τάδ'. ἀλλὰ ποῦ 'στιν ὁ τὸ κανοῦν ἔχων;
εἴχεσθε τῇ 'Εστίᾳ τῇ ὄρνιθείῳ, καὶ τῷ ἤκτινῳ τῷ
ἔστινχρω, καὶ ὄρνισω 'Ολυμπίαοι καὶ 'Ολυμπίησι
πᾶσι καὶ πάσησιν,

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ω Σουνιέρακε, χαῖρ' ἀναξ Πελαργικέ.
ΘΡΙΟΣ.

ΙΕΡΕΥΣ.
Καὶ κύκνῳ Πυθίῳ καὶ Δηλίῳ, καὶ Δητοῖ 'Ορτυγομήτρα, καὶ 'Αρτέμιδι 'Ακαλανθίδι,

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐκέτι Κολάνας, ἀλλ' 'Ακαλανθίς 'Αρτεμις.

ΙΕΡΕΥΣ.
Καὶ φρυγίλῳ Σαβαζίῳ, καὶ στροφῳ-μεγάλῃ μητρὶ θεῶν καὶ ἀνθρώπων,

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Δέσποινα Κυθέλη, στροφέ, μήτερ Κλεοκρίτων.

ΙΕΡΕΥΣ.
Διδόναι Νεφελοκοκκυγεύσιν ὕγειαιν καὶ σωτηρίαν, αυτοῖς καὶ Χίοιςι,

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Χίοισιν ἡσθην πανταχοῦ προσκεμένοις.

ΙΕΡΕΥΣ.
Καὶ ἡρωσι [καὶ ὅρμον] καὶ ἡρώων παισί, πορφυρών, καὶ πελεκάντι, καὶ πελεκίνφ, καὶ φλεξίδι, καὶ τέτρακι, καὶ ταὼν, καὶ ἐλεφ, καὶ βάσκα, καὶ ἑλάσφ, καὶ ἑρωδιφ, καὶ καταράκτη, καὶ μελαγκορύφφ, καὶ αἰγυθάλλω.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Παῦ' ἐς κόρακας· πλάνσαι καλὼν ἱοῦ ἱοῦ.
Ἐπὶ ποίον, ὁ κακόδαιμον, ιερεῖον καλεῖς Ἀλιαέτους καὶ γύπας; Οὐχ ὅρας ὅτι Ἰκτίνος εἰς ἄν τοῦτό γ' οὐχοῦθ' ἄρπάσας; Ἀπελθ' ἀφ' ἡμῶν καὶ σὺ καὶ τὰ στέμματα.
'Εγώ γὰρ αὐτὸς τουτογίθι θύσω μόνος.

ΙΕΡΕΥΣ.

'Αντιστροφή.

Εἰτ’ αὕθις αὐ τὰρα σοι
Δεῖ με δεύτερον μέλος
Χέρνιβι θεοσεβῆς
"Οσιόν ἐπιβοῶν, καλεῖν δὲ
Μάκαρας, ἔνα τινὰ μόνον, εἶπερ
'Ικανὸν ἔξετ' ὁφον.

Τὰ γὰρ παρόντα θύματ' οὐδὲν ἄλλο πλὴν
Γένειόν ἐστι καὶ κέρατα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Θόντες εὐξάμεσθα τοῖς πτερίνους θεοῖς.

ΠΟΙΗΤΗΣ.

Νεφελοκοκκυγιάν τὰν εὐδαίμονα
Κλῆσον, ὦ Μοῦσα,
Τεαῖς ἐν ὑμνῶν ἀοιδαῖς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τουτὶ τὸ πράγμα ποδαπὸν; Ἐνπέ μοι, τίς εἶ;

ΠΟΙΗΤΗΣ.

'Εγὼ μελυγλώσσων ἐπέων ίεῖς ἀοιδάν,
Μουσάων θεράτων ἀτρηπός,
Κατὰ τὸν "Ομηρον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

"Επειτα δὴτα δούλος ὅν κόμην ἔχεις;

ΠΟΙΗΤΗΣ.

Ὄν, ἀλλὰ πάντες ἐσμὲν οἱ διδάσκαλοι.
Μουσάων θεράπωντες ὄτρησαί,
Κατὰ τὸν Ὁμήρου.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὕνεκ ἐτὸς ὄτρησαί καὶ τὸ λῃθάριον ἔχεις.
Ἀτὰρ, ὦ ποιητή, κατὰ τὶ δεύτερ’ ἀνεφθάρης;

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

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Ταυτὶ σὺ πότ’ ἐποίησας ἀπὸ πολὺ χρόνον;

ΠΟΙΗΤΗΣ.
Πάλαι πάλαι δὴ τήρδ’ ἐγὼ κλήεσι πόλισ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐκ ἄρτι θῶ τὴν δεκάτην ταύτης ἐγώ,
Καὶ τούνοιμ’ ὅσπερ παιδίφι νῦν δὴ θέμην;

ΠΟΙΗΤΗΣ.
Ἀλλὰ τὶς ὁκεία Μουσάων φάτις
Οὐάπερ ἵππων ἁμαρνύα.
Σὺ δὲ πάτερ κτίστωρ Αἴτνας,
Ζαθέων ἱερῶν ὀμώνυμε,
Δῶς ἐμῖν ὃ τι περ
Τεξίκεφαλὰ θέλεις
Πρόφρων δόμεν ἐμῖν τῇ

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Ταυτὶ παρέξει τὸ κακὸν ἡμῖν πράγματα,
Εἰ μὴ τι τούτῳ δόντες ἀποφευξούμεθα.
Οὗτος, σὺ μὲντοι σπολάδα καὶ χιτῶν’ ἔχεις,
Ἀπόδυθι καὶ ὅσ τῷ ποιητῇ τῷ σοφῷ.
"Ἐξῄ τὴν σπολάδαν· πάντως δὲ μοι ῥυγὸν δοκεῖς. 930

ΠΟΙΗΤΗΣ.
Τόδε μὲν οὐκ ἀέκουσα φίλα
Μοῦσα τόδε δῶρον δέχεται.
Τῦ δὲ τεῖ φρενὶ μάθε
Πινδάρειον ἐπος.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ἀνθρώπος ἡμῶν οὐκ ἀπαλλαχθῆσεται. 935

ΠΟΙΗΤΗΣ.
Νομάδεσσι γὰρ ἐν Σκύθαις
'Ἀλάται Στράτων,
"Ος ὕφαντοδόντητον ἔσθος οὐ πέπαται·
'Ἀκλείς δ' ἔβα σπολάς ἄνευ χιτῶνος.
Εὖνες δ’ τοι λέγω. 940

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Εὐνύμη' ὧτι βούλει τὸν χιτωνίσκον λαβεῖν.
'Ἀπόδυθι· δεῖ γὰρ τὸν ποιητὴν ὧφελεῖν.
"Ἀπελθὲ τοιτούν λαβῶν.

ΠΟΙΗΤΗΣ.
"Ἀπέρχομαι,
Καὶ τὴν πόλιν γ’ ἐλθὼν ποιήσω δὴ ταῦδ’.
Κλήρον, ὁ χρυσόφρονε, τῶν
Τρομερῶν, κρυερῶν.
Νυφόβολα πεδία πολύσπορα τ’
"Ἤλυθον ἀλαλάβη.
ΟΡΝΙΘΕΣ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Νὴ τὸν Δἰ', ἀλλ' ἦδη πέφευγας ταυταγῇ
Τὰ κρυπτὰ τοιώδὲ τὸν ἱερωνίσκον λαβών.
Τούτῳ μὰ Δἰ' ἐγὼ τὸ κακὸν οὐδὲνον' ἤλπισα,
Οὕτω ταχεῖς τούτου πεπύθαμε τὴν πόλιν.
Αὕθις σὺ περικόρεις λαβὼν τὴν χέριβα.

ΙΕΡΕΥΣ.

Εὐφημία ῥ' ὅτω.

ΧΡΗΣΜΟΛΟΓΟΣ.
Μὴ κατάρξῃ τοῦ τράγου.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Σὺ δ' ἐλ τίς;

ΧΡΗΣΜΟΛΟΓΟΣ.
"Οστὶς; Χρησμολόγος.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οἴμοιξ' ὄνν. 955

ΧΡΗΣΜΟΛΟΓΟΣ.

"Ω δαμόνε, τὰ θεία μὴ φαύλωσ φέρε.
'Πέτε ἦστι Βάκιδος χρησμῶς ἀντικρὺς λέγων
'Εσ τὰς Νεφελοκοκκυγίας.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Κάπειτα τὰς
Ταῦτ' ὡς ἔχρησμολόγεις σὺ πρὶν ἐμὲ τὴν πόλιν
Τὴνδ' οἰκίσαι;

ΧΡΗΣΜΟΛΟΓΟΣ.

Τὸ θείον ἐνεπόδιζέ με. 960
ἈΡΙΣΤΟΦΑΝΟΥΣ

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'ΔΛΛ' οὔδὲν οἴον ἐστ' ἀκούσαί τῶν ἐπών.

ΧΡΗΣΜΟΛΟΓΟΣ.

'ΔΛΛ' ὅταν οἰκήσωσι λύκοι πολλαὶ τε κορώναι
'Eν ταῦτῳ τὸ μεταξὺ Κορίνθου καὶ Σικυώνος,

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τί σοι προσήκει δήτ' ἐμοὶ Κορινθίων;

ΧΡΗΣΜΟΛΟΓΟΣ.

'Ἡνίξαθ' ὁ Βάκις τούτο πρὸς τὸν ἀέρα.

Πρῶτον Πανδώρα θύσαι λευκότριχα κριόν.

"Ως δὲ κ' ἐμὸν ἐπέων ἔλθη πρώτωστα προφήτης,
Τῷ δόμεν ἰμάτιον καθαρὸν καὶ κατὰ πέδιλα,

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ἐνεστι καὶ τὰ πέδιλα;

ΧΡΗΣΜΟΛΟΓΟΣ.

Δαβὲ τὸ βιβλίον.

Καὶ φιάλην δοῦναι, καὶ σπλάγχνων χείρ' ἐπιπλήσαι. 970

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Καὶ σπλάγχνα διδόν' ἐνεστὶ;

ΧΡΗΣΜΟΛΟΓΟΣ.

Δαβὲ τὸ βιβλίον.

Κἂν μὲν, θέστις κουρῆ, ποιῆς ταῦθ' ὡς ἐπιτέλλω,
Αἰετὸς ἐν νεφέλησι γενήσεαι· αἰ δὲ κε μὴ δῦσ,
Οὐκ ἔσει οὐ τρυγὼν οὐδ' αἰετός, οὐ δρυκολάττης.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Καὶ ταῦτ' ἐνεστ' ἐνταῦθα;
ΟΡΝΙΘΕΣ.

ΧΡΗΣΜΟΛΟΓΟΣ.
Δαβί τὸ βιβλίον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὔδεν ἃρ γιμωσ ἐσθ’ ὁ χρησμὸς τουτῷ,
"Ον ἐγὼ παρὰ τῶν πόλυλλων ἀξεγγραφάμην.
Αὐτὰρ ἐπὴν ἀκιλητὸς ἰὼν ἄνθρωπος ἀλαζὼν
Ἀντὴ θύνοντας καὶ σπλαγχνεύειν ἐπιθυμῇ,
Ἀὴ τότε χρὴ τύπτειν αὐτὸν πλευρῶν τὸ μεταξὺ,

ΧΡΗΣΜΟΛΟΓΟΣ.
Οὔδεν λέγειν οἴμαι σε.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Δαβί τὸ βιβλίον.
Καὶ φείδου μηδὲν μηδ’ αἰετοῦ ἐν νεφέλῃ,
Μὴ τῇ Ἰάμπου Ἡ μὴ Ἰ ὁ μέγας Διοπείθης.

ΧΡΗΣΜΟΛΟΓΟΣ.
Καὶ ταῦτ’ ἐνεστ’ ἐνταῦθα;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Δαβί τὸ βιβλίον.
Οὐκ εἰ θύρατ’ ἐς κόρακας;

ΧΡΗΣΜΟΛΟΓΟΣ.
Οὐμοι δεῖλαιος.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὔκουν ἐτέρωσε χρησμολογήσεις ἐκτρέχων;

ΜΕΤΩΝ.
"Ἡκω παρ’ οὐμᾶς

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ετερον αὐ τούτὶ κακὸν.
Τί δ’ αὐ τὶ σῦ δράσαν; τίς δ’ ἰδέα βουλήματος; 
Τίς ἡ πίνουσα, τίς ὁ κάθορος, τίς ὁ ὁδός;

ΜΕΤΩΝ. —
Γεωμετρήσαι βουλομαι τὸν ἀέρα
‘Τμῶν, διελεῖν τε κατὰ γύνας.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Πρὸς τῶν θεῶν,

Σὺ δ’ εἰ τίς ἀνδρῶν;

ΜΕΤΩΝ.
"Οστις εἰμ’ ἐγώ; Μέτων,
"Ον οἶδεν Ἔλλας χῶ Κολωνός.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Εἰπέ μοι,

Ταυτὶ δὲ σοι τί ἄστι;

ΜΕΤΩΝ.
Κανόνες ἀέρος.
Αὐτίκα γὰρ ἀὴρ ἄστι τὴν ἰδέαν ὅλος
Κατὰ πυγία μάλιστα. Προσθείς οὖν ἐγὼ
Τὸν κανὸν ἄνωθεν τοὺτοι τὸν καμπύλου,
"Ενθείς διαβήτην — μανθάνεις;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐ μανθάνω.

ΜΕΤΩΝ.
"Ορθῶ μετρήσω κανόνι προστιθεῖς, ἢν
"Ὁ κύκλος γενήται σοι τετράγωνος, κἂν μέσφ
"Ἀγορά, φέρουσαι δ’ ὅσιν εἰς αὐτὴν ὁδοῖ
"Ορθαὶ πρὸς αὐτὸ τὸ μέσον, ὀσπερ δ’ ἀστέρος,
Αὐτοῦ κυκλοτεροῦς ὅντος, ὅρθαὶ πανταχῇ Ἄκτινας ἀπολάμψωσιν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ἀνθρωπὸς Θαλῆς.

Μέτων,

ΜΕΤΩΝ.

Τί ἢστιν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οἶσθ' ὁτὴ φίλῳ σ' ἐγώ; 1005
Κάμοι πιθώμενος ὑπαποκίνει τῆς ὀδοῦ.

ΜΕΤΩΝ.

Τί δ' ἢστὶ δεινόν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ωσπερ ἐν Δακεδαιμονὶ Ἑνηλατούνται καὶ κεκίνηται τινες
Πληγαὶ συχναὶ κατ' ἄστυ.

ΜΕΤΩΝ.

Μῶν στασιάζετε;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Μὰ τὸν Δι' οὐ δῆτ'. 1010

ΜΕΤΩΝ.

Ἀλλὰ πῶς;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ομοθυμαδῶν Ἑποδεῖν ἄπαντας τοὺς ἀλαζόνας δοκεῖ.

ΜΕΤΩΝ.

'Ὑπόγομι τὰρ' ἄν.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Νὴ Δὶ', ὡς οὐκ ὁδὴ ἀρ' εἰ
Φθαῖσι ἄν· ἐπίκειναι γὰρ ἐγγὺς αὐταί.
ΜΕΤΩΝ.
Οἶμοι κακοδαίμον.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐκ ἔλεγον ἐγὼ πάλαι;
Οὐκ ἀναμετρῆσεις σαυτὸν ἀπὶῶν ἄλλαχή;
ΕΠΙΣΚΟΠΟΣ.
Ποῦ πρόζενοι;
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τὶς ὁ Σαρδανάπαλλος οὗτος;
ΕΠΙΣΚΟΠΟΣ.
Ἑπίσκοπος ἦκω δεύρῳ τῷ κυάμῳ λαχῶν
Ἑς τὰς Νεφελοκοκκυγίας.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Ἑπίσκοπος;
Ἑπέμψε δὲ τὶς σε δεύρῳ;
ΕΠΙΣΚΟΠΟΣ.
Φαῦλον βιβλίον
Τελέου.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τὶ; βούλει δῆτα τὸν μισθὸν λαβὼν
Μὴ πράγματ' ἔχεις, ἀλλ' ἀπειέαι;
ΕΠΙΣΚΟΠΟΣ.
Νὴ τοὺς θεοὺς.
Ἑκκλησιάσαι δ' οὖν ἐδεόμην οἰκοί μένων.
"Εστιν γὰρ ἃ δὲ ἔμου πέπρακται Φαρνάκη.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Απειθεὶς λαβὼν ἔστιν δ’ ὁ μισθὸς οὕτος.

ΕΠΙΣΚΟΠΟΣ.

Τουτε τί ἦν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ἐκκλησία περὶ Φαρνάκου.

ΕΠΙΣΚΟΠΟΣ.

Μαρτύρομαι τυπτόμενος δὲν ἐπίσκοπος.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκ ἀποσβῆσεις; Οὐκ ἀποιήσεις τὸ κάδω; Οὐ δεινά; Καὶ πέμπτονσιν ἤδη πισκόπονς οἴμοι πόλιν, πρὶν καὶ τεθύσαι τοῖς θεοῖς.

ΨΗΦΙΣΜΑΤΟΠΟΛΗΣ.

'Εἰών δ’ ὁ Νεφελοκοκκυγιεὶς τῶν Ἀθηραίων 1030

ἀδικὴ

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τουτε τί ἔστιν αὕτω κακῶν τὸ βιβλίον;

ΨΗΦΙΣΜΑΤΟΠΟΛΗΣ.

Ψηφίσματοπώλης εἰμί, καὶ νόμους νέους Ἡκώ παρ’ ὑμᾶς δεύρῳ πωλήσων.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Το τί;

ΨΗΦΙΣΜΑΤΟΠΟΛΗΣ.

Χρῆσθαι Νεφελοκοκκυγιάς τοῦδε τοῖς μέτροις καὶ σταθμοῖς καὶ ψηφίσμασι, καθὰπερ Ὀλο-

φύξιοι.
ΑΡΙΣΤΟΦΑΝΟΥΣ

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Σὺ δὲ γ' ὀδυπερ ὀτοτύξιοι χρήσει τάχα.

ΦΗΣΙΣΜΑΤΟΠΟΛΗΣ.
Οὗτος, τί πάσχεις;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐκ ἀποίσεις τοὺς νόμους;
Πικροὺς ἐγὼ σοι τίμερον δείξω νόμους.

ΕΠΙΣΚΟΠΟΣ.
Καλοῦμαι Πεισθέταιρον άβρεως ἐς τὸν μουντχιῶνα μήνα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Αληθείς, οὗτος; 'Ετι γὰρ ἐνταῦθ' ἴσθα σύ;

ΦΗΣΙΣΜΑΤΟΠΟΛΗΣ.
'Εὰν δὲ τις ἐξελεύνη τοὺς ἀρχοντας, καὶ μὴ
dέχηται κατὰ τὴν στῆλην,

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οἴμοι κακοδαίμων, καὶ σὺ γὰρ ἐνταῦθ' ἴσθα ἐτί;

ΕΠΙΣΚΟΠΟΣ.
'Απολῶ σε, καὶ γράφω σε μυρίας δραχμὰς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Εγὼ δὲ σοù γε τὸ κάδω διασκεδᾶ;

ΕΠΙΣΚΟΠΟΣ.
Μέμνηστε τῆς στῆλης κατετίθας ἐσπέρας;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Αἶβοι· λαβέτω τις αὐτῶν. Οὗτος, οὖ μενεῖς;

'Απιώμεν ἡμεῖς ὡς τάχιστ' ἐντευθεῖν·
Θυσοντες εισω τοις θεοις την τραγου.

ΧΟΡΟΣ.

Στροφή.

'Ηδη μοι τῷ παντόπτῳ
Καὶ παντάρχῃ θνητοί πάντες
Θύσουσκε εὐκταῖας εὐχαίς.
Πᾶσαν μὲν γὰρ γὰν ὀπτεῦω,
Σώζω δὲ εὐθαλεῖς καρποὺς,
Κτείνων παμφύλων γένναν
Θηρῶν, ὅ πάντ' ἐν γαίᾳ.

Ἐκ κάλυκος αὐξανόμενα γέννασιν πολυφάγους,
Δένδρεσι τῇ ἐφεξόμενα καρπὼν ἀποβόσκεται.
Κτείνω δ' ὅ κηπους εὐώδεις
Φθειρούσιν λύμας ἔχθισταις.

'Ερπετά τε καὶ δάκτα πάνθ' ὅσαπερ
'Εστιν ὑπ' ἐμᾶς πτέρυγος ἐν φοναῖς ὀλυταί.
Τῇδε μέντοι θῆμέρα μάλιστ' ἐπαναγορεύεται,
' Ἡν ἀποκτείνῃ τις ὑμῶν Διαγόραν τῶν Μῆλων,
Δαμβάνει τάλαντον, ἢν τε τῶν τυράννων τίς τῶν
Τῶν τεθυματον ἀποκτείνῃ, τάλαντον λαμβάνειν.
Βουλόμεσθ' οὖν νῦν ἀνεπείως τάυτα χήμεις ἐνθάδε.
' Ἡν ἀποκτείνῃ τις ὑμῶν Φιλοκράτη τὸν Στρούβιον,
Δήχεται τάλαντον ὅ ὅς ξώντ' γ' ἀγάγη, τέτταρα,
"Οτι συνείρον τοὺς σπίνους πωλεὶ καθ' ἐπτὰ τοῦβολοῦ,
Εἶτα φυσῶν τὰς κίχλας δείκνυσι καὶ λυμαίνεται,
Τοῖς τε κοψάκουσιν εἰς τὰς ὑμᾶς ἐγχεὶ τὰ πτερά,
Τὰς περιστερὰς ὅμοιοις ξυλλαβῶν εἰρξαὶ ἐχει,
Κάπαναγιάζει παλεύειν δεδεμένας ἐν δικτύφ.
Ταύτα βουλόμεσθ’ ἀνειπεῖν· κεῖ τις ὄρνιθας τρέφει
Εἰργημένοις ὡμῶν ἐν αὐλῇ, φράζομεν μεθιέναι.
'Ἡν δὲ μὴ πείθησθε, συλληψθέντες ὑπὸ τῶν ὄρνεών 1080
Αὕτης ὑμεῖς αὖ παρ’ ἡμῖν δεδεμένοι παλέύσετε.

'Ἀντιστροφή.

Ἐνδιαμον φύλον πτηνῶν
Οἶωνὼν, ὦ θειμόνως μὲν
Χλαίνας οὐκ ἀμπισχοῦνται·
Οὐδ’ αὖ θερμὴ πνίγους ἡμᾶς
'Ακτίς τηλαυγής θάλπει·
'Ἀλλ’ ἀνθηρὸν λεμόνων
Φύλλων ἐν κόλποις ναίῳ,
'Ἡνὶκ’ ἄν ὁ θεσπεσίως ὡξ’ μέλος ἀχέτας
Θάλπεσι μεσημβρινοῖς ἠλομανής βοᾷ.
Χειμάζω δ’, ἐν κοῖλοις ἄντροις,
Νῦμφαις οὐρείας ἐξυμπαίξων·
'Ἡμιά τε βοσκόμεθα παρθένα
Δευκότροφα μύρτα, Χαρίτων τε κηπεύματα.
Τοῖς κρυαῖς ἐπείν τι βουλόμεσθα τῆς νύκης πέρι, 1095
"Οσ’ ἀγάθ’, ἢν κρίνωσιν ἡμᾶς, πᾶσιν αὐτοῖς δώσομεν,
"Ὡστε κρέιττας δῶρα πολλὰς τῶν Ἀλεξάνδρου λαβεῖν.
Πρῶτα μὲν γὰρ οὐ μάλιστα πᾶς κρυτῆς ἐφείται,
Γλαύκης ὡμᾶς οὕποτ’ ἐπιλέψονι Λαυρωτικαὶ.
'Ἀλλ’ ἐνοικήσουσιν ἔνδον, ἐν τε τοῖς βαλαντίοις
Ἐννοοττεύουσι κάκλεψονι μικρὰ κέρματα.
Εἶτα πρὸς τούτοις ὁσπερ ἐν ἱεροῖς οἰκήσετε.
Τὰς γὰρ υμῶν οἰκίας ἐρέψωμεν πρὸς ἀετὸν·
Καὶ λαχὸντες ἀρχίδιον εἰδ' ἀρπάσαι βούλησθε τι,
"Οξιν Ιερακίσκον ἐς τὰς χεῖρας ὑμῶν δώσομεν.
"Ην δὲ που δειπνήτη, πρηγορῶνας ὑμῶν πέμψομεν.
"Ην δὲ μὴ κρίνητε, χαλκεύεσθε μηνίσκους φορεῖν
"Ωσπερ ἀνδριάντες· ὡς υμῶν ὅς ἀν μὴ μὴν' ἔχη,
"Ὅταν ἔχητε χλανίδα λευκήν, τότε μᾶλλοθ' οὕτω δίκην
Δώσεθ' ὑμῖν, τάσι τοῖς ὀρνίσι κατατιλώμενοι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τὰ μὲν ἕρ' ὑμῖν ἔστιν, ἀρνηθε, καλά·
"Αλλ' ὡς ὄπο τοῦ τείχους πάρεστιν ἄγγελος
Οὐδεὶς ὅτου πευσόμεθα τάκει πράγματα.
"Αλλ' οὕτως τρέχει τις 'Αλφείδων πινέων.

ΑΓΓΕΛΟΣ Α.
Ποῦ ποῦ 'στι, ποῦ ποῦ ποῦ 'στι, ποῦ ποῦ ποῦ 'στι,
Ποῦ
Ποῦ Πεισθεταιρός ἐστιν ἄρχων;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὕτως.

ΑΓΓΕΛΟΣ Α.
"Εξορκοδόμηται σοι τὸ τείχος.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Εὖ λέγεις.

ΑΓΓΕΛΟΣ Α.
Κάλλιστον ἔργον καὶ μεγαλοπρεπέστατον·
"Ωστ' ἂν ἐπάνω μὲν Προξεύηδης ὁ Κομπασευς
Καὶ Θεογένης ἐναντίω δύ' ἀρματε,
"Ιππων ύπόντων μέγεθος ὤσον ὁ δούριος,
Τὸ τοῦ πλάτος ἂν παρελασαίην.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ἡράκλεις.

ΑΓΓΕΛΟΣ Α.
Τὸ δὲ μῆκος ἐστι, καὶ γὰρ ἐμέτρησί αὐτὸ ἐγώ,
Εκατοντορόγυιοι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ω Πόσειδον, τοῦ μάκρους.
Τίνες φικοδόμησαν αὐτὸ τηλικούτοιν;

ΑΓΓΕΛΟΣ Α.

'Ὅρνιθες, οὐδὲις ἄλλος, οὐκ Ἀιγύπτιος
Πλυνθοφόρος, οὐ λιθουργός, οὐ τέκτων παρήν,
Ἀλλ' αὐτόχειρας, ὥστε θαυμάζειν ἐμέ.
Ἐκ μέν γε Διβάς ἦκον ὡς τρισμύριαι
Γέρανου, θεμελίους καταπετακώναι λίθους.
Τούτους δ' ἐτύκιζον αἱ κρέκες τοῖς ῥύγχεςιν.
"Ετεροι δ' ἐπιλυνθοποίον πελαργοὶ μύριοι.
"Τῶροι δ' ἐφόρουν κάτωθεν ἐς τὸν ἀέρα
Οἱ χαραδροὶ καὶ τάλλα ποτάμι ὀρνεα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Επιλοφόφοροι δ' αὑτοὶς τίνες;

ΑΓΓΕΛΟΣ Α.

'Ερωδιοὶ.

Δεκάναιι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τὸν δὲ πηλὸν ἐνεβάλλοντο πᾶς;
ΑΓΓΕΛΟΣ Α.
Τοῦτ', δογάθ', ἐξεύρητο καὶ σοφῶτατα·
Οἱ χίνες ὑποτύπτοντες ὄσπερ ταῖς ἀμαίς
'Ἐς τὰς λεκάνας ἐνέβαλλον αὐτὸν τοῖν ποδοῖν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τί δήτα πόδες ἂν οὐκ ἂν ἐργασαίατο ;

ΑΓΓΕΛΟΣ Α.
Καὶ νὴ Δι' αἰ ὑήτατι γε περιεξωσμέναι
'Ἐπλινθοφόρουν· ἄνω δὲ τὸν ὑπαγωγέα
'Ἐπέτοντ' ἔχουσαι κατόπιν, ὄσπερ παιδία,
Τὸν πηλὸν ἐν τοῖς στόμασιν αἱ χελιδόνες.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τί δήτα μισθωτοῖς ἂν ἐτί μισθοῖτο τοὺς ;
Φέρ' ὅδω, τί δαί; Τὰ ξύλινα τοῦ τείχους τίνες
'Απειργάσαντ';

ΑΓΓΕΛΟΣ Α.
'Ὁρνιθεὶς ἦσαν τέκτονες
Σοφῶτατοι πελεκάντες, ὦ τοῖς ῥύγχεσιν
'Απεπελέκησαν τὰς πύλας· ἦν δ' ὁ κτύπος
Αὐτῶν πελεκόντων ὄσπερ ἐν ναυπηγийς.
Καὶ νῦν ἀπαντ' ἐκεῖνα πεπύλωται πύλαις,
Καὶ βεβαλάνωται καὶ φυλάττεται κύκλῳ,
'Ἐφοδεύεται, κωδωνοφορεῖται, πανταχῆ
Φυλακαί καθεστήκασι καὶ φρυκτωρίαι
'Ἐν τοῖς πύργοις. 'Ἀλλ' ἐγὼ μὲν ἀποτρέχων
'Απονύφομαι· σὺ δ' αὐτὸς ἄδη τᾶλλα δρα.
7*
ΧΟΡΟΣ.
Οὗτος, τί ποιεῖς; Ἄρα θαυμάζεις ὅτι
Οὗτω τὸ τεῖχος ἐκτετείχισται ταχύ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Νὴ τοὺς θεοὺς ἔχωγε· καὶ γὰρ ἂξιον·
Ἰσα γὰρ ἀληθῶς φαίνεται μοι ψεῦδεσων.
'Αλλ' ὅδε φύλαξ γὰρ τῶν ἐκείθεν ἀγγελος
'Εσθεὶ πρὸς ἡμᾶς δεῦρο, πυρρίχην βλέπων.

ΑΓΓΕΛΟΣ Β.
Ἰοῦ ἰοῦ, ἰοῦ ἰοῦ, ἰοῦ ἰοῦ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τί τὸ πρᾶγμα τούτι;

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

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ο δεινὸν ἔργον καὶ σχέτλιον εἰργασμένος.
Τίς τῶν θεῶν;

ΑΓΓΕΛΟΣ Β.
Οὐκ ἵσμεν· ὅτι δ' εἶχε πτερά,
Τοῦτ' ἵσμεν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐκαυν δῆτα περιπόλους ἐχρῆν
Πέμψαι κατ' αὐτὸν εὐθὺς;
ОРНИΘΕΣ.

АΡΓΕΛΟΣ Β.

'Αλλ' ἐπέμψαμεν

Τρισμυρίους ἰέρακας ἱπποτοξώτας,
Χωρεῖ δὲ πᾶς τις ἄνυχας ἡγκυλωμένος,
Κερχηνή, τριόρχης, γύψι, κύμνδις, ἄετός·
'Ρύμη τε καὶ πτερόις καὶ ῥοξήμασιν

Αἴθηρ δουεῖται τοῦ θεοῦ ξητούμενον·
Κατ' ὦ μακρὰν ἀπωθεὶ, ἄλλ' ἐνταῦθα ποιν

"Ηδη 'στίν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκοῦν σφενδόνας δεὶ λαμβάνειν

Καὶ τόξα· χωρεῖ δεύρο πᾶς ὑπηρέτης·
Τόξευε, παῖε, σφενδόνην τίς μοι δότω.

ΧΟΡΟΣ.

Στροφή.

Πόλεμος αἱρεται, πόλεμος οὐ φατὸς
Πρὸς ἐμὲ καὶ θεοῦ. Ἄλλα φύλαττε πᾶς
'Αέρα περινεφελοῦ, διὶ 'Ερεβος ἐτέκετο,
Μῇ σε λάθη θεῶν τις ταύτη περῶν·

'Αθρεὶ δὲ πᾶς κύκλῳ σκοπῶν * *,

'Ως ἔγγυς ἢδη δαίμονος πεδαρσίον
Δίνης πτεροτόσ φθόγγος ἐξακούεται.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἀτη σὺ ποῦ ποὶ ποὶ πέτει; Μέν' ἠσυχος,
"Ἐχ' ἀπέρας· αὐτοῦ στῆθ'· ἐπίσχες τοῦ δρόμου.
Τίς εἰ; Ποδαπή; Δέγευν ἑχρὴν ὀπόθεν ποτ' εἰ.

1175

1180

1185

1190
Παρὰ τῶν θεῶν ἔγγυη τῶν Ὀλυμπίων.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ονομα δὲ σοι τί ἐστιν, πλοῖον, ἡ κυνή;

ΙΡΙΣ.
"Ιρις ταχεῖα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Πάραλος, ἡ Σαλαμνία;

ΙΡΙΣ.
Τί δὲ τούτο;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Ταυτήν τις οὐ ξυλλήψεται
"Ἀναπτάμενος τρίορχος;

ΙΡΙΣ.
"Ἐμὲ συλλήψεται; 1195

Τί ποτ’ ἐστὶ τούτῳ τὸ κακὸν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οἰμάζει μακρά.

, ΙΡΙΣ.
"Ἀτοπὸν γε τούτῳ πράγμα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Κατὰ πολές πύλας
Εἰσῆλθες εἰς τὸ τεῖχος, ὡς μαρατήτη;

ΙΡΙΣ.
Οὐκ οἶδα μὰ Δι' ἔγγυη κατὰ πολές πύλας.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ὀκουσας αὕτης οἷον εἰρωνεύεται; 1200
Προς τοὺς κολονάρχους προσήλθες; Οὔ λέγεις;
Σφραγίδ' ἔχεις παρὰ τῶν πελαργῶν;

ΙΡΙΣ.

Τί τὸ κακὸν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκ ἔλαβες;

ΙΡΙΣ.

Τημαίνεις μὲν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐδὲ σύμβολον

Ἐπέβαλεν ὀρνιθαρχὸς οὐδεὶς σοι παρὼν;

ΙΡΙΣ.

Μὰ Δί' οὐκ ἐμοῦ' ἐπέβαλεν οὐδεὶς, ὡ μέλε.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Κἀπείτι δὴ οὗτοι σιωπῆ διαπέτει
Διὰ τῆς πόλεως τῆς ἄλλοτρίας καὶ τοῦ χάους;

ΙΡΙΣ.

Πολὺ γὰρ ἄλλῃ χρὴ πέτεσθαι τοὺς θεοὺς;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκ οἶδα μὰ Δί' ἔγωγε· τῆδε μὲν γὰρ οὐ.

'Αδικεῖ δὲ καὶ νῦν. 'Αρά γ' οἴσθα τοῦθ', ὅτι
Δικαιότατ' ἐν λῃσθείσα πασῶν Ἰρίδων
'Απέθανες, εἰ τῆς αξίας ἐπύγχανες;

ΙΡΙΣ.

'Αλλ' ἀθάνατός εἰμ'.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Αλλ' ὁμοὶ ἀν ἀπέθανες.
Δευτέρα γάρ τοι πεισόμεσθ', ἔμοι δοκεῖ,
Εἰ τῶν μὲν ἄλλων ἄρχουμεν, ὡμεῖς δ' οἱ θεοὶ
'Ακολαστανείτε, κοὐδέπω γνώσεσθ', διὰ
'Ακροατέον ὑμῖν ἐν μέρει τῶν κρειττόνων.
Φράσων δὲ τοί μοι, τῶ πτέρυγε τοῖς ναυστολεῖς;

ΙΡΗΣ.
'Εγώ; Πρὸς ἀνθρώπους πέτομαι παρὰ τοῦ πατρὸς
Φράσουσα θύειν τοῖς Ὀλυμπίοις θεοῖς
Μηλοσφαγέων τε βουθύτων ἐπ' ἐσχάρας
Κυνάν τ' ἀγνιάς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τί σὺ λέγεις; ποίοις θεοῖς;

ΙΡΗΣ.
Ποίοισιν; Ἡμῖν, τοῖς ἐν οὐρανῷ θεοῖς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Θεοὶ γάρ ὡμεῖς;

ΙΡΗΣ.
Τίς γάρ ἐστιν ἄλλος θεός;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Ορμηθεὶς ἀνθρώπους νῦν εἰσίν θεοὶ,
Οἶς θυτέον αὐτούς, ἀλλὰ μὰ Δί' οὐ τῷ Διί.

ΙΡΗΣ.
'Ω μάρε μάρε, μὴ θεῶν κύνει φρένας
Δεινάς, ὡπως μὴ σου γένος πανόλεθρον
Δίος μακέλλη πάν ἀναστρέψῃ Δίκη.
Διγνός δὲ σῶμα καὶ δόμων περιπτυχας
Καταβαλώσῃ σου Δικυμνίαις βολαῖς.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Άκουσον αὐτὴν. πανε τῶν παφλασμάτων.
'Εξ' ἀτρέμα. Φέρ' ἰδω, πότερα Δυδόν ἢ Φρύγα
Ταυτὶ λέγουσα μορμολύττεσθαι δοκεῖς;
'Ἔρ' οἰςθ' ὅτι Ζεῦς εἴ με λυπήσει πέρα,
Μέλαθρα μὲν αὑτοῦ καὶ δόμους Ἀμφίνοος
Καταθαλάσσω πυρφόρουσιν ἄστοις,
Πέμψω δὲ πορφυρίωνας ἐς τὸν οὐρανὸν
'Ορνυ ἐπ' αὑτοῦ, παρδαλᾶς ἐνημένους,
Πλεῖν ἐξακοσίους τὸν ἁριθμόν; Καὶ δὴ ποτὲ
Εἶς Πορφυρίων αὐτῷ παρέσχε πράγματα.
Σὺ δ' εἴ με λυπήσεις τι, τῆς διακόνου
Πράσιθα ἀνατείνας τῶ σκέλη διαμηριῶ
Τὴν Ἰριν ἀὑτήν, ὡςτε θαυμάζειν ὅπως
Οὗτοι χέρων ὅν στύομαι τριέμβολον.

ΑΙΡΙΣ.
Διαφόραγείς, ὃ μέλ', αὑτοῖς ἰήμασιν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐκ ἀποσοβῆσεις; Οὐ ταχέως; Εὐρᾶξ πατᾶξ.

ΑΙΡΙΣ.
'Ἡ μὴν σε παύσει τῆς ἔβρεως οὐμὸς πατήρ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οἶμοι τάλας. Οὐκοιν ἐτέρωσε πετομένη
Καταθαλάσσείς τῶν νεωτέρων τινά; 1250

ΧΟΡΟΣ.
'Αντιστροφή.
'Αποκεκλήκαμεν δισεγενεῖς θεοῦς
Μηκέτι τὴν ἐμὴν διαπερὰν πόλιν,
Μηδὲ τιν' ἱερόθυτον ἀνὰ δάπεδον ἐτι
Τῇδε βροτὸν θεοῖς πέρμπειν καπνόν.

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

ΚΗΡΥΧ.
"Ο Πεισθεταίρ', ὃ μακάρ', ὃ σοφότατε,
"Ο κλεινότατ', ὃ σοφότατ', ὃ γλαφυρότατε,
"Ο τρισμακάρ', ὃ κατακέλευσον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τί σὺ λέγεις;

ΚΗΡΥΧ.
Στεφάνῳ σε χρυσῷ τῇδε σοφίας οὖνεκα
Στεφανοῦσι καὶ τιμῶσιν οἱ πάντεσ λεψ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Δέχομαι. Τί δ' οὕτως οἱ λεψς τιμῶσι με;

ΚΗΡΥΧ.
"Ο κλεινοτάτην αὐθέριον οἰκίσας πόλιν,
Οὐκ οἶσθ' ὅσην τιμὴν παρ' ἀνθρώποις φέρει,
"Οσοὺς τ' ἐραστὰς τῷδε τῆς χώρας ἔχεις.
Πρὶν μὲν γὰρ οἰκίσαι σε τήνδε τῆν πόλιν,
'Ἐλακωνομάνουν ἀπαντεῖς ἀνθρώποι τότε,
'Ἐκάμων, ἐπείνων, ἔρρυπων, ἐσοκράτων,
Σκυτάλη ἔφορον· νυνὶ δ' ὑποστρέψαντες αὐθ'
'Ορνιθομανοῦσι, πάντα δ' ὑπὸ τῆς ἢδονῆς
Ποιοῦσιν ἀπερ ὅρνυθες ἐκμομούμενοι,
Πρῶτον μὲν εὖθὺς πάντες ἔξ ἐνῆς ἄμα
'Επέτουθ' ἐσθεν ὅσπερ ἡμεῖς ἐπὶ νομὸν·
Κάπες τ' ἁν ἄμα κατήραν ἐς τ' ἄπιθλια·
Εἴτε ἀπενέμοντ' ἐνταῦθα τ' ὕψησσματα.
'Ορνιθομάνον δ' ὀντω περιφανῶς ὅπετε καὶ
Πολλοῖς ὀρνήθων ὀνόματ' ἂν κείμενα.
Πέριδε μὲν εῖς κάπηλος ᾧνομάζετο
Χωλός, Μενίππῳ δ' ἂν χελιδῶν τούνομα,
'Οπονυτίφ δ' ὀφθαλμὸν ὁυκ ἔχων κόραξ,
Κορυδὸς Φιλοκλείει, χηναλώτῃς Θεογένει,
'Ιβις Δυκούργῳ, Χαιρεφῶντι νυκτερίς,
Συρακοσίῳ δὲ κίττα· Μειδίας δ' ἐκεῖ
'Ορτυξ ἐκαλεῖτο· καὶ γὰρ ἥκεν ὄρτυγι
'Τῳ στυφοκόπῳ τῇ κεφαλῇ πεπληγμένῳ.
'Ηδον δ' ὑπὸ φιλορυθίας πάντες μέλη,
'Οποῦ χελιδῶν ἢν τις ἐμπεποιημένη
'Η πηνέλου θ' χή τις ἢ περιστερὰ
'Η πτέρυγης, ἢ πτεροῦ τι καὶ σμικρὸν προσῆν.
Τουαῦτα μὲν τάκειθεν. "Εὐν δὲ σοι λέγω·
"Ηξουσ' εκεῖθεν δεύορ πλεῖν ἢ μύριον
Πτερῶν δεόμενοι καὶ τρόπων γαμφωνύχων·
"Ωστε πτερῶν σου τοῖς ἐπόικοις δεῖ ποθεῖν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐκ ἂρα μᾶ Di' ἤμιν ζε' ἔργον ἑστάναι.
'Αλλ' ὡς τάχιστα σὺ μὲν ἣν τάς ἀρρίχους
Καὶ τοὺς κοφίνους ἀπαντᾶς ἐμπύπηλη πτερῶν.
Μανῆς δὲ φερέτω μοι θύραζε τὰ πτερά·
'Εγὼ δ' ἐκείνων τοὺς προσιόντας δέξομαι.

ΧΟΡΟΣ.
Στροφή.
Ταχὺ δ' ἄν πολυάνορα τὰν πόλιν
Καλοὶ τις ἀνθρώπων.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τύχη μόνον προσείη.

ΧΟΡΟΣ.
Κατέχουσι δ' ἔρωτες ἐμᾶς πόλεως.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Θάττων φέρειν κελεύω.

ΧΟΡΟΣ.
Τί γὰρ οὐκ ἐνι ταύτῃ
Καλὸν ἄνδρι μετοικεῖν;
Σοφία, Πόθος, ἀμβρόσιαι Χάριτες,
Τὸ τε τῆς ἀγανόφρονος Ἡσυχίας
Εὐάμερον πρόσωπον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Ως βλακικῶς διακοινεῖς·
Οὐ θάττων ἐγκονήσεις;

ΧΟΡΟΣ.
'Αντιστροφή.
Φερέτω κάλαθον ταχὺ τις πτερῶν,
Σὺ δ' αὖθις ἄξορμα,
Τύπτων γε τοῦτον ὁδί.
Πάνω γὰρ βραδὺς ἔστι τις ὅσπερ ὄνος.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Μανῆς γὰρ ἔστι δειλός.
ΧΟΡΟΣ.
Σὺ δὲ τὰ πτερὰ πρῶτον
Διάθεσις τάδε κόσμον·
Τὰ τε μοναστὴρι όμοι τὰ τε μαντικὰ καὶ
Τὰ θαλάττι. Ἑπείτα δὲ ὅπως φρονίμως
Πρὸς ἄνδρ’ ορῶν πτερώσεις.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐ τοι μὰ τὰς κερχυρὰς ἔτι σοῦ σχῆσομαι,
Οὐτως ορῶν σε δειλὸν ὄντα καὶ βραδὸν.

ΠΑΤΡΑΔΟΙΑΣ.
Γενοῖμαι ἄετος ὑψιπέταις,
Ὡς ἀν ποιαθεῖν ὑπὲρ ἀτρυγετον γλαύ-
κᾶς ἐπ’ οἶδμα λίμνας.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Ἐοικον οὐ ψευδαγγελής εἰν’ ἀγγελος.
᾿Διδὼν γὰρ ὅσο τοῖς ἄετοις προσέχεται.

ΠΑΤΡΑΔΟΙΑΣ.

Αἰθαί.
Οὐκ ἐστὶν οὐδὲν τοῦ πέτεσθαι γλυκύτερον·
Ἔρω τ’ ἑγωγὶ τῶν ἐν ὀρνισιν νόμουν.
Ὁρυθομανὸν γὰρ καὶ πέτομεν, καὶ βοῦλομαι
Οἰκεῖν μεθ’ ὑμῶν, κάπισθυμῷ τῶν νόμων.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Ποίον νόμον; Πολλοὶ γὰρ ὄρνιθων νόμοι.

ΠΑΤΡΑΔΟΙΑΣ.
Πάντων· μάλιστα δ’ ὧτι καλὸν νομίζεται
Τὸν πατέρα τοῖς ὀρνισίν ἂγχειν καὶ δάκνειν.
ΠΕΙΣΘΗΤΑΙΡΟΣ.
Καὶ νῇ Δί’ ἀνδρεῖον γε πάνυ νομίζωμεν,
"Όσ ἂν πεπλῆγη τὸν πατέρα νεοτὸς ὡν.

ΠΑΤΡΑΔΟΙΑΣ.
Διὰ ταῦτα μέντοι δεῦρ’ ἀνοικισθεὶς ἐγὼ
"Διχεῖν ἐπιθυμῶ τὸν πατέρα καὶ πάντ’ ἔχειν.

ΠΕΙΣΘΗΤΑΙΡΟΣ.
"Ἀλλ’ ἔστιν ἡμῖν τοὺς ὅρνισιν νόμος
Παλαιὸς ἐν ταῖς τῶν πελαργῶν κύρβεσιν.
"Επὶ δὲ πατὴρ ὁ πελαργὸς ἐκπτενήσιμος
Πάντας ποιήσῃ τοὺς πελαργιδῆς τρέφων,
Δεῖ τοὺς νεοτὸς τὸν πατέρα πάλιν τρέφειν.

ΠΑΤΡΑΔΟΙΑΣ.
"Ἀπέλαυσά τάρ’ ἄν νῇ Δί’ ἐλθὼν ἐνθάδε,
Εἴπερ γέ μοι καὶ τὸν πατέρα βοσκητέον.

ΠΕΙΣΘΗΤΑΙΡΟΣ.
Οὐδεν γ’. "Επειδήπερ γὰρ ἦλθες, ὥ μέλε,
Εὑνοοῦς, πτερῶσω σ’ ὅσπερ ὅρνιν ὀρφανὸν.
Σοὶ δ’, ὥ νεανίσκ’, οὕτως ὑποθῆσομαι,
"Ἀλλ’ οἴαπερ αὐτὸς ἔμαθον ὡτε παῖς ἦν. Σὺ γὰρ
Τὸν μὲν πατέρα μὴ τύπτε· ταυτηρὶ λαβὼν
Τὴν πτέρυγα, καὶ τοῦτο τὸ πλῆκτρον θάτερα,
Νομίσας ἀλεκτρυόνος ἔχειν τοῦδ’ λόφου.
Φρούρει, στρατεύου, μυσθοφορῶν σαυτὸν τρέφε, Τὸν πατέρ’ ἐὰν ἔχῃ· ἀλλ’ ἐπειδὴ μάχιμος εἰ,
Εἰς τὰπ’ Θράκης ἀποσπήτου, κάκει μάχου.
ΟΡΝΙΘΕΣ.

ΠΑΤΡΑΔΟΙΑΣ.
Νη τὸν Διόνυσον, ευ γε μοι δοκεῖς λέγειν,
Καὶ πείσομαι σοι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Νοῦν ἀρί ἔξεις νὴ Δία.

ΚΙΝΗΣΙΑΣ.
Ἔναπέτομαι δὴ πρὸς Ὄλυμπον πτερύγεσσι κούφαις.
Πέτομαι δ' ὁδὸν ἄλλοτ' ἐπ' ἄλλαν μελέων

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τοιτὶ τὸ πρᾶγμα φορτίον δεῖται πτερῶν.

ΚΙΝΗΣΙΑΣ.
Ἄφοβῳ φρενὶ σῶματι τε νέαν ἐφέπων

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Ἄσπαζόμεσθα φιλήρων Κινησίων.
Τί δεύτερο πόδα σοῦ κυκλὸν ἀνὰ κύκλον κυκλεῖς;

ΚΙΝΗΣΙΑΣ.
"Ορνις γενέσθαι βούλομαι
Δινῦφθογγος ἅγιῶν.

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

ΚΙΝΗΣΙΑΣ.
Τοῦ σοῦ πτερωθεῖς βούλομαι μετάρρυσιος
Ἀναπτόμενος ἐκ τῶν νεφελῶν κακῶς λαβεῖν
Ἄεροδοντοὺς καὶ νυφοβόλους ἀναβολάς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Εἴ τῶν νεφελῶν γὰρ ἂν τὶς ἀναβολὰς λάβοι;
ΚΙΝΗΣΙΑΣ.
Κρέμαται μὲν οὖν ἐνεύθεν ἢμῶν ἡ τέχνη.
Τῶν διθυράμβων γὰρ τὰ λαμπρὰ γίγνεται
'Δεριά τινα καὶ σκότια καὶ κυναγυέα
Καὶ πτεροδόντητα· σὺ δὲ κλύων εἴσει τάχα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὔ δὴ τ' ἔγωγε.

ΚΙΝΗΣΙΑΣ.
Νὴ τὸν 'Ηρακλέα σὺ γε.
"Απαντᾷ γὰρ διειμί σοι τὸν ἄερα
Εἴδωλα πετεινῶν
Διθεροδρόμων,
Οἰωνῶν τανασδείρων.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Ωτίπ.

ΚΙΝΗΣΙΑΣ.
Τὸν ἁλάδρομον ἄλαμενος
"Αμ' ἀνέμων πνοαίσπι βαιην.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Νὴ τὸν Δί' ἢ γέω σου καταπαύσω τᾶς πνοᾶς.

ΚΙΝΗΣΙΑΣ.
Τοτὲ μὲν νοτίαν στείχων πρὸς ὅδον,
Τοτὲ δ' αὖ βορέα σῶμα πελάξων
'Αλίμενον αἰθέρος αὖλακα τέμνων.
Χαρίεντά γ'̧, ὁ πρεσβύτ', ἐσοφίσοι καὶ σοφά.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐ γὰρ σὺ χαίρεις πτεροδόντητος γενόμενος;
ΚΙΝΗΣΙΑΣ.
Ταυτὶ πεπολῆκας τῶν κυκλωδοδάσκαλου,
"Ος ταῖς φυλαῖς περιμαχήτως εἰμὶ ἀεῖ ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Βούλει διδάσκειν καὶ παρ’ ἡμῖν ὅσιον μένων
Δεστροφίδη χορὸν πετομένων ὀρνέων
Κεκροπίδα φυλὴν ;

ΚΙΝΗΣΙΑΣ.
Καταγελᾶς μου, δήλος εἰ.
"Ἄλλ’ οὖν ἔγωγ’ οὐ παύσομαι, τοῦτ’ ἵσθ’ ὅτι,
Πρὶν ἄν πτερωθεῖς διαδράμω τὸν ἄερα.

ΣΥΚΟΦΑΝΤΗΣ.
"Ορνιθὲς τινες οὖν ὄψιν ἔχοντες πτεροπολκίλοι,
Ταυνσίπτερε ποικίλα χειλιδοὶ .

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τουτὶ τὸ κακὸν οὐ φαίλον ἐξεγρήγορεν.
"Οδ’ αὐ μινυρίζων δεῦρό τις προσέρχεται.

ΣΥΚΟΦΑΝΤΗΣ.
Ταυνσίπτερε ποικίλα μᾶλ’ αὖθις.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Εσ θοιμάτιον τὸ σκόλιον ἄδειοι μοι δοκεῖ,
Δεῖσθαι δ’ ἐοικεν οὐκ ὁλῖγων χειλιδώνων.

ΣΥΚΟΦΑΝΤΗΣ.
Τίς ὁ πτερῶν δεῦρ’ ἐστὶ τοὺς ἀφικνουμένους ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Οδ’ πάρεστιν · ἄλλ’ ὅτου δεῖ χρῆ λέγειν.

ΣΥΚΟΦΑΝΤΗΣ.
Πτερῶν πτερῶν δεῖ · μὴ πύθη τὸ δεύτερον.
ΑΡΙΣΤΟΦΑΝΟΥΣ

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Μῶν εὐθὺ Πελλήνης πέτεσθαι διανοεῖ;  
ΣΥΚΟΦΑΝΤΗΣ.
Μὰ Δι’, ἀλλὰ κλητήρ εἰμι νησιωτικὸς  
Καὶ συκοφάντης,

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Ω μακάριε τῆς τέχνης.  
ΣΥΚΟΦΑΝΤΗΣ.
Καὶ πραγματοδήφης. Εἶτα δέομαι πτερὰ λαβῶν  
Κύκλῳ περισσοβείν τὰς πόλεις καλούμενος. 1410

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τῷ πτερύγῳ τῷ προσκαλεῖ σοφότερον;  
ΣΥΚΟΦΑΝΤΗΣ.
Μὰ Δι’, ἀλλ’ ἵν’ οἱ λησταὶ γε μὴ λυπῶσι με,  
Μετὰ τῶν γεράνων τῇ ἑκείθεν ἀναχωρῶ πάλιν,  
'Ανθ’ ἔρματος πολλὰς καταπεπωκῶς δίκαιος.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τοιτὶ γὰρ ἐργάζει σὺ τούργον; Εἰπέ μοι, 1415  
Νεανίας ὅν συκοφαντεῖς τοὺς ξένους;  
ΣΥΚΟΦΑΝΤΗΣ.
Τί γὰρ πάθω; Σκάπτεων γὰρ οὐκ ἐπίσταμαι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Αλλ’ ἕστιν ἑτερα νὴ Δι’ ἔργα σώφρονα,  
'Αφ’ ὅν διαζύ̃ν ἀνδρα χρῆν τοσοῦτον  
'Εκ τοῦ δικαίου μᾶλλον ἡ δικορράφειν. 1420  
ΣΥΚΟΦΑΝΤΗΣ.
'Ω δαιμόνιε, μὴ νουθετεί μ’, ἀλλὰ πτέρου.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Νῦν τοῖς λέγων πτερῷ σε.

ΣΥΚΟΦΑΝΤΗΣ.
Καὶ πῶς ἂν λόγοις

'Ανδρα πτερώσεις σύ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Πάντες τοῖς λόγοις

'Αναπτεροῦνται.

ΣΥΚΟΦΑΝΤΗΣ.
Πάντες;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Ούκ ἀκῆκοας,

'Ὅταν λέγωσιν οἱ πατέρες ἐκάστοτε
Τοῖς μειρακίοις ἐν τοῖς κουρείοις ταῦτα.
Δεινῶς γέ μου τὸ μειράκιον Αυτρέφης
Δέχων ἀνεπτέρωκεν ὡς θ' ἵππηλατεῖν.
'Ὁ δὲ τις τὸν αὐτοῦ φησιν ἐπὶ τραγῳδία
'Ανεπτερώσθαι καὶ πεποτήσθαι τὰς φρένας.

ΣΥΚΟΦΑΝΤΗΣ.
Δόγμοι τὰρα καὶ πτεροῦνται;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Φήμ' ἐγώ.

'Τοῦ γὰρ λόγων ὁ νοῦς τε μετεωρίζεται
'Επαίρεται τ' ἀνθρωπος. Ὁβιτω καὶ σ' ἐγώ
'Αναπτερώσας βοῦλομαι χρηστοῖς λόγοις
Τρέψαι πρὸς ἐργον νόμιμον.

ΣΥΚΟΦΑΝΤΗΣ.
'Ἀλλ' οὐ βοῦλομαι.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τί δαὶ ποιήσεις;

ΣΥΚΟΦΑΝΤΗΣ.
Τὸ γένος ὦ κατασχυνῶ.
Παππέρος ὁ βίος συκοφαντεῖν ἐστί μοι.
Ἄλλα πτέροι με ταχέσι καὶ κούφοις πτεροῖς
Ιέρακος, ἡ κερυχήδος, ὥς ἂν τοὺς ξένους
Καλεσάμενος, κἀτ' ἐγκεκληκὼς ἐνθαδὲ,
Κἀτ' αὐ̣ πέτωμαι πάλιν ἐκεῖσε.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Μανθάνω.
’Οδί λέγεις ὅπως ἂν ὁφλήκη δίκην
’Ἐνθάδε πρὶν ἤκειν ὁ ξένος.

ΣΥΚΟΦΑΝΤΗΣ.
Πάνω μανθάνεις.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Κάπειθ’ ὁ μὲν πλεῖ ἐνυρῷ, σὺ δ’ ἐκεῖο’ αὐ̣ πέτει
’Αρπασόμενος τὰ χρήματ’ αὐτοῦ.

ΣΥΚΟΦΑΝΤΗΣ.
Πάντ’ ἔχεις.

Βέμβικος οὐ̣δὲν διαφέρειν δεῖ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Μανθάνω
Βέμβικα καὶ μὴν ἐστὶ μοι νὴ τὸν Δία
Κάλλιστα Κορκυρᾶ ποιαντὶ πτερᾶ.

ΣΥΚΟΦΑΝΤΗΣ.
Οἴμοι τάλας μάστυ̣ν ἔχεις.
ΟΡΝΙΘΕΣ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Πτερώ μὲν οὖν,
Οἰσὶ σε ποιήσω τήμερον βεμβικιᾶν.

ΣΥΚΟΦΑΝΤΗΣ.

Οὐμοι τάλας.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐ πτερυγιεῖς ἐντευθεῖ;
Οὐκ ἀπολιβάξεις, ὃ κάκιστ' ἀπολούμενος;
Πικρὰν τὸχ' ὄψει στρέψωδικοπανουργίαν.
'Απίωμεν ἡμεῖς ξυλαβόντες τὰ πτερά.

ΧΟΡΟΣ.

Στροφῆ.

Πολλὰ δὴ καὶ καυὰ καὶ θαυ-
μάστ' ἐπεπτόμεσθα, καὶ
Δεινὰ πράγματ' εἶδομεν.
'Εστι γὰρ δένδρον πεφυκὸς
'Εκτοπόν τι, καρδίας ἀ-
πωτέρω, Κλεώνυμος,
Χρήσιμον μὲν οὐδέν, ἄλ-
λως δὲ δειλὰν καὶ μέγα.
Τούτο τοῦ μὲν ἢρος ἅει
Βλαστάνει καὶ συκοφαντεῖ,
Τοῦ δὲ χείμωνος πάλιν τῶς
'Ασπίδας φυλλορροεῖ.

'Αντιστροφῆ.

'Εστι δ' αὖ χώρα πρὸς αὐτῷ
Τῷ σκότῳ πόρρῳ τις ἐν
Τῇ λύχνων ἐρημίᾳ,
"Ενθα τοῖς ἦρωσιν ἀνθρώποις ἐπεξεργάσθη καὶ ἔστησε, πλὴν τῆς ἐσπέρας.
Τηνικάῦτα δ’ ὅλκετ’ ἦν.
'Ασφαλές ἔντυνταί τὰς ὥρας.
Εἰ γὰρ ἑντύχοι τις ἡρῴ
Τῶν βροτῶν νῦκτωρ Ὀρέστης,
Γυμνὸς ἦν πληγεὶς ὑπ’ αὐτοῦ
Πάντα τὰ πείδεια.

ΠΡΟΜΗΘΕΥΣ.
Οἶμοι τάλας, ὦ Ζεὺς ὅπως μή μα ὦφεται.
Ποῦ Πεισθεταῖρος ἐστιν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Εα, τοιτεί τί ἦν;

Τῆς οὐγκαλυμμοῦ;

ΠΡΟΜΗΘΕΥΣ.
Τῶν θεῶν ὀρᾶς τῶν
ὅμοι κατόπων ἐνταῦθα;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Μὰ Δι’ ἔγὼ μὲν οὐ.
Τῖς δ’ εἰ σὺ;

ΠΡΟΜΗΘΕΥΣ.
Πηνίκ’ ἐστὶν ἄρα τῆς ἡμέρας;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Οπηνίκα; Σμικρόν τι μετὰ μεσημβρίαν.
"Αλλὰ οὖ τῖς εἰ;
ΠΡΟΜΗΘΕΥΣ.
Βουλυτός, Ἦ περαιτέρω ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐμ’ ὡς βδελύττωμαι σε.

ΠΡΟΜΗΘΕΥΣ.
Τί γὰρ ὁ Ζεὺς ποιεῖ ;

'Απαιθριάζει τὰς νεφέλας, ἡ ξυννεφεὶ ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐμωζέ μεγάλε.'

ΠΡΟΜΗΘΕΥΣ.
Οὗτο μὲν ἐκκεκαλύψομαι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ω φίλε Προμηθεῦ.

ΠΡΟΜΗΘΕΥΣ.
Παῦε παῦε, μη βόα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τί γὰρ ἐστι ;

ΠΡΟΜΗΘΕΥΣ.
Σίγα, μη κάλει μου τοῦνα.

'Απὸ γὰρ ὅλει μ’, εἰ μ’ ἐνθάδ’, ὁ Ζεὺς ὀφεταί.

Ἀλλ’ ἵνα φράσω σοι πάντα τὰν πράγματα.

Τοιτὶ λαβῶν μου τὸ σκιάδειον ὑπέρεχε

'Ἀνωθεν, ὅσ ἐν μη μ’ ὀρῶσιν οἱ θεοὶ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ἰοῦ ἰοῦ .

Εὖ γ’ ἐπενόησας αὐτὸ καὶ προμηθικὸς.

'Τπόδυθι ταχὺ δῆ, κάτα θαρρήσας λέγε.
ΑΡΙΣΤΟΦΑΝΟΥΣ

ΠΡΟΜΗΘΕΥΣ.

"Ακοῦε δὴ νῦν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ως ἀκούοντος λέγε.

ΠΡΟΜΗΘΕΥΣ.

'Απόλωλεν ὁ Ζεὺς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Πηνίκ' ἀπ᾽ ἀπώλετο;

ΠΡΟΜΗΘΕΥΣ.

'Εξ οὖσπερ ὑμεῖς φύκιστε τὸν ἀέαρα. 1500
Θύει γὰρ οὐδὲς οὔδὲν ἀνθρώπων ἔτι
Θεοῦσιν, οὔδὲ κωπα μηρίων ἀπὸ
'Ανήλθεν ὡς ἡμᾶς ἀπ᾽ ἐκεῖνου τοῦ χρόνου,
'Αλλ' ὡσπερεὶ Θεσμοφορίας νηστεύομεν
"Ανευ θυγνὼν· οἴ δὲ βάρβαροι θεοὶ 1505
Πείσωντες ὡσπερ Ἰλλυριοὶ κεκρηγότες
'Ἐπιστετεύσειν φάσι ἄνωθεν τῷ Διὶ,
Εἰ μὴ παρέξεις τὰμπόρι ἀνεφγμένα,
"Ἰν' εἰσάγωντο σπλάγχνα κατατετμημένα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Εἶσον γὰρ ἐτεροὶ βάρβαροι θεοὶ τίνες
"Ανωθεν υμῶν;

ΠΡΟΜΗΘΕΥΣ.

Οὐ γὰρ εἰσι βάρβαροι,
"Οθεν ο πατρῴος ἐστιν 'Εξηκεστίδη;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

"Ονομὰ δὲ τοῦτοι τοὺς θεοὺς τοὺς βαρβάρους
Τί ἐστίν;
ΟΡΝΙΘΕΣ.

ΠΡΟΜΗΘΕΥΣ.
"Ο τι ἐστίν; Τριβαλλοί.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Μανθάνω.

'Εντεῦθεν ἄρα τοῦπτριβείης ἐγένετο.

ΠΡΟΜΗΘΕΥΣ.
Μᾶλλιστα πάντων. "Ἐν δὲ σοι λέγω σαφές.
"Ἡξούσι πρέσβεις δεύρο περὶ διαλλαγῶν
Παρὰ τοῦ Δίως καὶ τῶν Τριβαλλῶν τῶν ἄνω.
'Tμεῖς δὲ μὴ σπένδεσθ', ἔναν μὴ παραδίδῃ
Τὸ σκῆπτρον ὁ Ζεὺς τοῖς ὀρνισὶν πάλιν,
Καὶ τὴν Βασίλειαν σοι γυναίκ' ἔχεις διδό.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τίς ἐστιν ἡ Βασίλεια;

ΠΡΟΜΗΘΕΥΣ.
Καλλίστη κόρη,
"Ἡπερ ταμεύει τὸν κεραυνὸν τοῦ Δίως
Καὶ τάλλῳ ἀπαξάπαντα, τὴν εὔβουλιαν,
Τὴν εὐνομίαν, τὴν σωφροσύνην, τὰ νεώρια,
Τὴν λοιδορίαν, τὸν κολακρέτην, τὰ τριώβολα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ἀπαντά τάρ' αὐτῷ ταμεύει.

ΠΡΟΜΗΘΕΥΣ.
Φημ' ἐγώ.
"Ἡν γ' ἢν σὺ παρ' ἐκείνου παραλάβῃς, πάντ' ἔχεις.
Τούτων ἔνεκα δεύρ' ἴλθου, ἵνα φράσασί σοι.
'Δεί ποτ' ἀνθρώποις γὰρ εὔνους εἰμ' ἐγώ.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Μόνον θεῶν γὰρ διὰ σ’ ἀπανθρακίζομεν.
ΠΡΟΜΗΘΕΥΣ.
Μισῶ δ’ ἄπαντας τοὺς θεούς, ὡς οἶσθα σύ.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Νὴ τὸν Δί’ ἀεὶ δῆτα θεομοσίης ἔφυς.
ΠΡΟΜΗΘΕΥΣ.
Τίμων καθαρός. 'Ἀλλ’ ὡς ἄν ἀποτρέχω πάλιν,
Φέρε τὸ σκιάδειον, ἵνα με κἀν ὁ Ζεὺς ἴδῃ
'Ανωθεν, ἀκολουθεῖν δοκῶ κανηφόρῳ.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Καὶ τὸν δίφρον γε διφροφόρει τοιοὶ λαβὼν.
ΧΟΡΟΣ.
Στροφῆ.
Πρὸς δὲ τοὺς Σκιάποσιν λιμᾷ τις ἔστ’, ἄλογος οὕς
Ψυχαγωγεί Σωκράτης·
'Ἐνθα καὶ Πείσανδρος ἤλθε
Δεόμενος ψυχὴν ἰδεῖν, ἢ
Ζώντ’ ἐκείνον προύλυπε,
Σφάγι’ ἔχων κάμηλον ἀ-

ΠΡΟΜΗΘΕΥΣ.

1535

1540

1545
ΠΟΣΕΙΔΩΝ.
Το μὲν πόλισμα τῆς Νεφελοκοκκυγίας
Όραν τοὺς πάρεστιν, οἱ πρεσβεύομεν.
Οὔτος, τί δρᾶς; 'Επ' ἀριστέρ' οὔτως ἀμπέχει;
Οὐ μεταβαλεῖς θοιμᾶτον δέ' ἐπὶ δεξιάν;
Τί, ὥ κακοδαιμόν; Δαισποδίας εἰ τὴν φύσιν.
'Ο δημοκρατία, ποὺ προβεβηκές ἡμᾶς ποτε,
Εἰ τούτοι γ' ἐχειροτόνησαν οἱ θεοὶ;

ΤΡΙΒΑΛΛΟΣ.

'Εξεις ἀτρέμας;

ΠΟΣΕΙΔΩΝ.
Οὔμωξε· πολὺ γὰρ δὴ σ' ἐγὼ
'Εφάρακα πάντων βαρβαρώτατον θεῶν.
'Αγε δὴ τί δρῶμεν, 'Ηράκλεις;

ΗΡΑΚΛΗΣ.

'Ακήκοας
'Εμοῦ γ' ὅτι τὸν ἄνθρωπον ἄγχειν βούλομαι,
'Οστίς ποτ' ἐσθ' ὁ τοὺς θεοὺς ἀποτευχίσας.

ΠΟΣΕΙΔΩΝ.

'Αλλ', δογάθ', ὕρημεσθα περὶ διαλλαγῶν
Πρέσβεις.

ΗΡΑΚΛΗΣ.

Διπλασίως μᾶλλον ἄγχειν μοι δοκεῖ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τὴν τυράκιστιν μοι δότω· φέρε σῖλφιον
Τυρῶν φερέσω τυς· πυρπολεῖ τοὺς ἄνθρακας.
ΗΡΑΚΛΗΣ
Τὸν ἀνδρὰ χαίρειν οἱ θεοὶ κελεῦομεν
Τρεῖς ὄντες ἤμεῖς.

ΠΕΙΣΘΕΤΑΙΡΟΣ
'Αλλ' ἐπικυρὶ τὸ σίλφιον.

ΗΡΑΚΛΗΣ
Τὰ δὲ κρέα τοῦ ταύτ' ἐστὶν;

ΠΕΙΣΘΕΤΑΙΡΟΣ
'Ορνιθές τινες
'Ἐπανιστάμενοι τοῖς δημοτικοῖς ὄρνεοις
'Εδοξαν ἠ텔εῖν.

ΗΡΑΚΛΗΣ
Εἶτα δήτα σίλφιον
'Ἐπικὺς πρῶτερον αὐτοῖσιν;

ΠΕΙΣΘΕΤΑΙΡΟΣ
'Ω χαίρ', Ἡράκλεις.

Τί ἐστιν;

ΗΡΑΚΛΗΣ
Πρεσβεύοντες ἤμεῖς ἤκομεν
Παρὰ τῶν θεῶν περὶ πολέμου καταλλαγῆς.

ΟΙΚΕΣΗΣ
'Ἐλαιον οὐκ ἐνεστὶν ἐν τῇ ληκύθῳ.

ΠΕΙΣΘΕΤΑΙΡΟΣ
Καὶ μὴν τὰ γ' ὄρνιθεια λυπάρειν πρέπει.

ΗΡΑΚΛΗΣ
'Ἡμεῖς τε γὰρ πολεμοῦντες ὦ κερδαίνομεν,
'Tμεῖς τ' ἀν ἤμιν τοὺς θεοῖς ὄντες φίλοι
"Ομβριον ὑδωρ ἄν εὑχετ' ἐν τοῖς τέλμασιν,
'Ἄλκινονίδας τ' ἄν ἡγεθ' ἡμέρας ἂεί.
Τούτων περὶ πάντων αὐτοκράτορες ἠκομεν. 1580

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Αλλ' ὡστε πρὸτερον πάτοποθ' ἡμεῖς ἡρξαμεν
Πολέμου πρὸς ὑμᾶς, νῦν τ' ἐθέλομεν, εἰ δοκεῖ,
'Εάν τὸ δίκαιον ἀλλὰ νῦν ἑθέλητε ὄραν,
Σπουδᾶς ποιεῖσθαι. Τὰ δὲ δίκαι' ἐστὶν ταῦτ'.
Τὸ σκῆπτρον ἡμῖν τοῖς ὀρνισὶ πάλιν
Τὸν Δί' ἀποδοῦναι· καὶ διαλαττώμεθα.
'Επὶ τοῖς τοὺς πρέσβεις ἐπ' ἄριστον καλῶ.

ΗΡΑΚΛΗΣ.
"Εμοὶ μὲν ἀπόχρη ταῦτα, καὶ ψηφίζομαι/

ΠΟΣΕΙΔΩΝ.
Τ', ὁ κακόδαιμον; Ἄλλθιος καὶ γάστρις εἶ.
'Αποστερεῖσ τὸν πατέρα τῆς τυραννίδος ; 1590

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ἀληθὲς; Ὁ γὰρ μεῖξιν ὑμείς οἱ θεοὶ
'Ισχύσετ', ἂν ὀρνίθες ἄρξοσίν κάτω;
Νῦν μὲν γ' ὑπὸ ταῖς νεφέλαισιν ἐγκεκρυμένοι
Κύψατες ἐπιτυρκοῦσιν ὑμᾶς οἱ βροτοὶ·
'Εάν δὲ τοὺς ὄρνις ἔχετε συμμάχους,
"Οταν ὁμνύῃ τις τὸν κάρακα καὶ τὸν Δία,
'Ὁ κόραξ παρελθὼν τοῦπιπυρκοῦντος λάθρα
Προσπτάμενος ἐκκόψει τὸν ὀφθαλμὸν θεών.

ΠΟΣΕΙΔΩΝ.
Νῆ τὸν Ποσειδῶ, ταῦτα γἐ τοι καλῶς λέγεις.
ΑΡΙΣΤΟΦΑΝΟΥΣ

ΗΡΑΚΛΗΣ.

Κάμοι δοκεῖ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τ’ δαί σ’ φής;

ΤΡΙΒΑΛΛΟΣ.

Ναβασατρεῖ. 1600

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ορᾶς; 'Επαινεῖ χοῦτος. ’Έτερον νῦν ἔτι
'Ακούσαθ' ὅσον ύμᾶς ἀγαθὸν ποιήσομεν.
’Εάν τις ἀνθρώπων ἱερεῖόν τῷ θεῷ
Εὐξάμενος, εἶτα διασοφίζῃται λέγων.
Μενετοὶ θεοὶ, καὶ μάποτιδ’ μισητίαν,
’Αναπράξομεν καὶ ταύτα.

ΠΟΣΕΙΔΩΝ.

Φερ’ ἵδω, τῷ τρόπῳ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

"Οταν διαριθμῶν ἀργυρίδιον τὴν ἡμικυκλοχοῦσαν στένον καὶ διαλείμματος οὖν ἔχων, Καταγόνοις πρὸ τῆς ἑλέτου, Προβάτων δυνάμει τῷ θεῷ Ἀρχαίοι." 1610

ΗΡΑΚΛΗΣ.

Τὸ σκήττρον ἀποδοῦναι πάλιν ψηφίζομαι.
Τούτως ἔγω.

ΠΟΣΕΙΔΩΝ.

Καὶ τὸν Τριβαλλόν νῦν ἔρωτ,

ΗΡΑΚΛΗΣ.

'Ὁ Τριβαλλός, οἰμώξειν δοκεῖ σοι;
ΟΡΝΙΘΕΣ. 105

ΤΡΙΒΑΛΛΟΣ.

Σαννάκα

Βακταρικροδσα.

ΗΡΑΚΛΗΣ.

Φησίν εὐ λέγειν πάνυ.

ΠΟΣΕΙΔΩΝ.

Εἰ τοι δοκεῖ σφῶν ταῦτα, κάμοι συνδοκεῖ.

ΗΡΑΚΛΗΣ.

Οὗτος, δοκεῖ δρᾶν ταῦτα τοῦ σκηντροῦ πέρι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Καὶ νὴ Δι' ἔτερον γ' ἐστίν οὐ 'μυνήσθην ἐγὼ.
Τὴν μὲν γὰρ Ἦραν παραδίδωμι τῷ Διῷ,
Τὴν δὲ Βασίλειαν τὴν κόρην γυναῖκ' ἐμοὶ
'Εκδοτέον ἐστίν.

ΠΟΣΕΙΔΩΝ.

Οὐ διαλλαγῶν ἐρᾶς.

'Απλῶμεν οἰκαδ' αὖθις.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ολύγον μοι μέλει.
Μάγειρε, τὸ κατάχυσμα χρῆ ποιεῖν γλυκύ.

ΗΡΑΚΛΗΣ.

'Ω δαιμόνι ἀνθρώπων Πόσειδον, ποῖ φέρει;
'Ημεῖς περὶ γυναικὸς μᾶς πολεμήσομεν;

ΠΟΣΕΙΔΩΝ.

Τί δαὶ ποιῶμεν;

ΗΡΑΚΛΗΣ.

"Ο τί; Διαλλαττάμεθα." 1635
ΠΟΣΕΙΔΩΝ.
Τί, φύσ'; Οὐκ οἶδ' ἐξαπατώμενος πάλαι;
Βλάπτεις δὲ τού σὺ σαντών. Ἡν γὰρ ἀποθάνῃ
'Ο Ζεύς, παραδοὺς τούτους τὴν τυραννίδα,
Πένθος ἔσει σὺ. Σοῦ γὰρ απαντα γλύγεται
Τὰ χρήμαθ', δο' ἂν ὁ Ζεὺς ἀποθνῄσκων καταλέπῃ. 1630

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οἶμαι τάλας, οἳν σε περισσόφιξεται.
Δεῦρ' ὡς ἐμ' ἀποχώρησον, ἵνα τί σοι φράσω.
Διαβάλλεται σ' ὁ θεῖος, δ' πονηρ' σὺ.
Τὸν γὰρ πατρώον οὐδ' ἀκαρη μέτεστι σοι
Κατὰ τοὺς νόμους· νόθος γὰρ εἶ κοι γνήσιος. 1635

ΗΡΑΚΛΗΣ.
'Εγὼ νόθος; Τί λέγεις;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Σὺ μέντοι νὴ Δία,
"Ομν γε ξενὴς γυναικός. "Η πῶς ἂν ποτε
'Επίκληρον εἶναι τὴν Ἀθηναίαν δοκεῖς,
Οὐσαν θυγατέρ', ὑπὸν ἄδελφῶν γνησίων;

ΗΡΑΚΛΗΣ.
Τί δ', ἂν ὁ πατὴρ ἐμοὶ διδὸ τὰ χρήματα 1640
Νόθος ἀποθνῄσκων;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Ο νόμος αὐτὸν οὐκ ἔδ'.
Οὗτος ὁ Ποσειδών πρῶτος, δς ἐπαιρεῖ σε νῦν,
'Ἀνθέξεται σου τῶν πατρῶν χρημάτων
Φάσκων ἄδελφος αὐτὸς εἶναι γνήσιος.
'Ερω δε δὴ καὶ τὸν Σόλωνός σοι νόμον.
"Νόθθρ δὲ μὴ εἶναι ἀγχιστείαν, παίδων ὄντων γυνησίων. Ἐὰν δὲ παίδες μὴ ἄσι γυνήσιοι, τοῖς ἐγχυτάτω γένους μετείναι τῶν χρημάτων."

ΗΡΑΚΛΗΣ.
'Εμοὶ δ' ἄρ' οὐδὲν τῶν πατρῴων χρημάτων
Μέτεστιν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐ μέντοι μὰ Δία. Δέξου δὲ μοι.
"Ἡδη σ' ὁ πατὴρ εἰσῆγαγ' ἐς τοὺς φράτορας;"

ΗΡΑΚΛΗΣ.
Οὐ δὴ τ' ἐμὲ γε. Καὶ δὴ τ' ἔθαύμαζον πάλαι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τὴ δὴτ' ἀνω κέχηνας αἰκίαν βλέπων;
'Αλλ' ἂν μεθ' ἥμων ἄρ, καταστήσω σ' ἐγὼ
Τύραννον, ὀρνίθων παρέξω σοι γάλα.

ΗΡΑΚΛΗΣ.
.Δικαί' ἐμοιγε καὶ πάλαι δοκεῖσ λέγειν
Περὶ τῆς κόρης; κἀγωγε παραδίδωμί σοι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τὶ δαὶ σῦ φῆς;

ΠΟΣΕΙΔΩΝ.
Τὰναντία ψηφίζομαι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Ἐν τῷ Τριβαλλῷ πᾶν τὸ πράγμα. Τὶ σῦ λέγεις;

ΤΡΙΒΑΛΛΟΣ.
Καλάνει κόρανα καὶ μεγάλα βασιλιναὶ
"Ορνιτο παραδίδωμι.
�ΡΑΚΛΗΣ.
Παραδούναι λέγει.

ΠΟΣΕΙΔΩΝ.
Μὰ τὸν Δι’ οὐχ οὐτός γε παραδούναι λέγει,
Εἰ μὴ βαδίζειν ὡσπερ αἱ χελιδόνες.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Ὅκοιν παραδούναι ταῖς χελιδόσιν λέγει.

ΠΟΣΕΙΔΩΝ.
Σφῶ νῦν διαλλάττεσθε καὶ ξυμβαλλετε.
'Εγὼ δ’, ἐπειδὴ σφόν δοκεῖ, συγήσουμαι.

�ΡΑΚΛΗΣ.
'Ἡμῖν δ’ λέγεις οὐ πάντα συγχωρεῖν δοκεῖ.
'Αλλ’ ἰθεὶ μεθ’ ἡμῶν αὐτὸς ἐκ τοῦ οὐρανοῦ,
"Ἰνα τὴν Βασίλειαν καὶ τὰ πάντα ἐκεῖ λάβησ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Εσ καιρὸν ἄρα κατεκόπτησαν οὕτω τοῦ.
'Εσ τοὺς γάμους.

�ΡΑΚΛΗΣ.
Βούλεσθε δὴτ’ ἐγὼ τέως
'Οπτῶ τὰ κρέα ταυτὶ μένων; 'Τμεῖς δ’ ἵτε.

ΠΟΣΕΙΔΩΝ.
'Οπτῶς τὰ κρέα; Πολλὴν γε τευθείαν λέγεις. 
Οὐκ εἰ μεθ’ ἡμῶν;

�ΡΑΚΛΗΣ.
Εἶ γε μὲν τὰν διετέθην.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Αλλὰ γαμμικὴν χλανίδα δότω τις δευρὸ μοι.
ΟΡΝΙΘΕΣ.

ΧΟΡΟΣ.

'Αντιστροφή.

'Εστι δ' ἐν Φανάρι πρὸς τῇ
Κλεψύδρᾳ πανούργου ἐγ-
γλωττογαστόρων γένος,
Οὐθερίζουσίν τε καὶ σπεί-
ρουσί καὶ τρυγώσι ταῖς γλώτ-
taσι συκάζουσί τε.

Βάρβαροι δ' εἰσὼν γένος,
Γοργίαι τε καὶ Φιλίσπποι.
Κάπο τῶν ἐγγλωττογαστό-
ρων ἑκείνων τῶν Φιλίσππων

Παυταχοῦ τῆς Ἀττικῆς ἴ
Γλώττα χωρὶς τέμνεται.

ΑΓΓΕΛΟΣ.

'Ω πάντ' ἀγαθὰ πράττοντες, ὃ μεῖξο λόγου,
'Ω τρισμακάριον πτηνὸν ὀρνίθων γένος,
Δέχεσθε τῶν τύραννων ὄλβιοι δόμωι.
Προσέρχεται γὰρ οἶος οὕτε παμφαῖς
'Αστήρ ἱδεῖν ἐλαμψε χρυσαυγηδόμῳ,
Οὐθ' ἤλιον τηλαιγῆς ἀκτίνων σέλας
Τοιοῦτον ἐξέλαμψεν, οἶον ἔρχεται,
'Εχον γυναικὸς καλλος οὗ φατὼν λέγειν,
Πάλλων κεραυνόν, πτεροφόρον Δίως βέλος·
'Οσμή δ' ἀνωνύμαστος ἐσ βάθως κύκλον
Χωρεῖ, καλὸν θέαμα· θυμιμάτων δ'
Αὖραι διαψαίρουσι πλεκτάνην κατ τοῦ.
'Οδι δὲ καυτός ἐστιν. Ἀλλὰ χρὴ θεῶς
Μούσης ἀνοίγειν ἱερὸν εὐφημοὺς στόμα.

ΧΟΡΟΣ.

"Αναγε, δίσε, πάραγε, πάρεξε,
Περιπέτεσθε
Μάκαρα μάκαρι σὺν τύχα.

"Ω φεῦ φεῦ τῆς ὁρᾶς, τοῦ κάλλους.

"Ω μακαριστῶν σὺ γὰρ τὸν τίδε πόλει γῆμας.
Μεγάλαι μεγάλαι κατέχουσι τύχαι
Γένος ὀρνίθων
Διὰ τόνδε τὸν ἀνδρ’. Ἀλλ’ ὑμεναιόν
Καὶ νυμφιδίουσι δέχεσθ’ φώδαις
Αὐτὸν καὶ τὴν Βασίλειαν.

"Ηρα ποτ’ Ὀλυμπία
Τῶν ἠμβάτων θρόνων
"Ἀρχοῦντα θεῶς μέγαν
Μοίραι ἔνεκοιμησαν

"Ἐν τοιῷδ’ ὑμεναῖο.

'Τμὴν ὃ, 'Τμέναι’ ὃ.

'Ὁ δ’ ἀμφιθαλῆς Ἑρώς
Χρυσόττερος ἡμῖς
Εὐθύνε παλιώτονοι,
Πηνὸς πάροχος γάμων
Τῆς τ’ εὐδαιμονος Ἔρας.

'Τμὴν ὃ, 'Τμέναι’ ὃ.

ΠΝΕΣΘΕΤΑΙΡΟΣ.

'Ἐξάρην ὑμνοῖς, ἐχάρην φώδαις."
"Αγαμαί δὲ λόγων. "Αγε νῦν αὐτοῦ
Καὶ τὰς χθονίας κλήσατε βροντάς,
Τὰς τε πυρόδεις Δίος ἀστεροπάς,
Δεινὸν τ' ἀργήτα κεραυνὸν.

ΧΟΡΟΣ.
"Ω μέγα χρύσεου ἀστεροπῆς φάος,
"Ω Δίος ἁμβροτον ἔγχος πυρφόρον,
"Ω χθόνιαι βαρναχέες
'Ομβροφόροι θ᾽ ἄμα βρονταί,
Δίς οδός νῦν χθόνα σείει.
Διὰ σὲ τὰ πάντα κρατήσας,
Καὶ πάρεδρον Βασίλειαν ἔχει Δίος.
'Tμὴν ὦ, 'Τμέναι ὦ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Επεσθε νῦν γάμωσιν, ὦ
Φύλα πάντα συννόμων
Πτεροφόρ', ἐπὶ πέδουν Δίος
Καὶ λέχος γαμῆλιμων.
"Ορεξον, ὦ μάκαιρα, σήν
Χείρα, καὶ πτερων ἐμῶν
Δαβοῦσα συγχόρευσον • αἰ-
ρων δὲ κοιφῶ σ' ἐγὼ.

ΧΟΡΟΣ.
'Αλαλαλαί, ὦ Παιών,
Τήνελλα καλλίνικος, ὦ
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. Ὀπθήν. This agrees with ὅδε, to be constructed with ένω, 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. Διαφράγματις. 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, ωθ ἢ δὲν διαφράγματις ψευδόμενος, "not even if you split with lying." Translate here, May you split.—ηδε, i. e.
κορώνη, but this raven. — πάλω, back, in the opposite direction.

3. πλανόττομεν. 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. ἄλως = μάτην, to no purpose.

5, 6. Τὸ . . . περιελθεῖν. For the construction of the infinitive in sentences expressing exclamation, see Kühner, § 308, Rem. 2. See also Clouds, 268, note.

11. οὖν . . . 'εξεκεστίδης, Not even Exekestides could perceive the country hence. 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 ὄρνισθ, he of the birds; i.e. the bird-seller or poulterer. The expression is like that 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 Orneæ, in Argolis, which, according to a Scholiast, had suffered severely during the campaign which ended, B.C. 418, in the battle of Mantinea. See Thirlwall, Vol. III. p. 349, seq.

14. ὢ . . . μελαγχολῶν, 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.
NOTES.

16. ὑς . . . ὅρνεων. 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 Huppo, 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 Huppo, 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 Picæ; 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. "Cristà visenda plicatili, contrahens eam subrigensque per longitudinem capitis," whose annotator, Dalecamius, mentions another curious particular of this bird: "Nidum ex stercore humano præcipuè 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 Dalecampius 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 ὅρνεών, in this place, has been a question. The Scholiast explains it παρ' ἑπόνωμαν· ἐδε γὰρ ἐκ τῶν ἄνθρωπων; 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 ὅρνη metaphorice significare homines superbos aut leves et inconstantes; hoc sensu: ex homine superbo, aut levi et inconstante, factus est ailes superbus, aut levis et inconstans." Brunck rejects this, and constructs "ὅς ἐφασε τῶδε (μόνο) ἐκ τῶν ὅρνεων φράσει τῶν Τηρεία τῶν Ἑποπα, ὅς ὅρνη ἐγένετο." 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 general bearing of the play is to be explained by the circumstances and relations of Athenian affairs.

17. Ὁαρρελείδου, i.e. viót, 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. ἐβολοῦ . . . τριῳβολοῦ. Genitive of price.

19. ἄρ. For the conclusive signification of ἄρα, 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. κέχνας, addressed to the jackdaw. — κατὰ τῶν πετρῶν, down the rocks.

22. ἄραπτος, a track, or path; ὁδὸς is a road, way, or street.

28. Ἐς κόρακας ἀλείων. 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. Ἐπιτα. For the use of this particle in questions of astonishment, see Kühner, § 344. 5 (e).

30. ἄνδρες . . . . λόγοι. 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. Νόσον νοοῦμεν. The common Greek construction of intransitive verbs taking an accusative of nouns with similar signification. — Σακί. 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 Cyropædia it is the name of the cupbearer of King Astyages.

32. εἰσβάζειν, 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, Smyth’s Dict. Gr. and Rom. Antiq., art. Civitas.
NOTES.

33. φυλῇ καὶ γένει. For the political meaning of these terms, see Hermann's Political Antiquities.

34. σοφοίντος. This participle applies particularly to the scaring away of birds, though used metaphorically to express the act of frightening off, in general. Ἀντίς τῶν ἀεί, in the following line, is also used in a similar way; and ἄμφω τῶν ποδῶν is a comic inconsistency with the previous expression. He could say, using language metaphorically, We flew 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. ἐκείνη, emphatically, “that great city.”

37. μην, ὅβ. For the use of this double negative, “when oβ or another word which may be considered a negative” occurs in a preceding clause, see K. § 318. 10; also Matthæ, § 543, who supplies, to complete the sense, some such word as νομίζων, not hating that city, as considering it not to be great and happy.

38. Καὶ . . . ἰμαγορίσατ, And common to all — to pay away their money in; i. e. to waste money in lawsuits, which is the more specific meaning of ἰμαγορίσατ. The poet ingeni-ously 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 oration of Pericles in Thucydides, Lib. II., and the Panegyricus of Isocrates, pp. 15, 16, and notes, pp. 78, 79, Felton's edition), 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. τέττιγες. The chirping of the cicadæ or τέττιγες 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,— and in this is followed by Anacreon, Od. 43. 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 peculiaribus, nostro auris tympano similibus, quae durum ope cartilaginum lunatarum percussa, aerem ita vibrant ut sonitus inde reddatur.” Bibl. Nat., p. 504. Cited by Camus, Vol. II. p. 230.

40. Ἐνὶ τῶν κραδῶν ἄδουσι. Aristotle, Lib. V. 30, says of the cicadæ, “οὐ γίνονται δὲ τέττιγες ὅπου μὴ δένθρα ἰστίν”; 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. ἀπράγμανα, free from trouble, particularly vexatious lawsuits.

45. καθεδρυθεῖτε διαγενοίμεθα. For the construction of the participle, see Kühner, § 310. Here the participle and the verb are in the aorist, and both, in themselves, express the several acts as completed. See also Mtt. §§ 567, 568. Dawes proposed the present διαγενοίμεθα; but when we consider that the idea of the verb may be conceived either as continuous or as completed, 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. ἃ, used adverbially, where he has flown; i. e. if he has ever seen such a city in all his travels.
49, 50. οἶλα...φράσει. 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.

51. ὧσπερ δεικνύς, as if he were showing.

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

53. ποιήσωμεν. Observe the force of the aorist in the subjunctive to express a single act. The present here would imply a repetition.

54. οἶσθ' ὰ δρᾶσον. For a full and accurate explanation of this idiom, see Mt. § 511. 4. It occurs frequently in the Attic writers, especially the tragic poets. See Soph ÆEd. Tyr., 543; Eurip. Med., 605, &c. "The phrase," says Matthiae, "seems to have arisen from a transposition." Here, for instance, Δρᾶσον οἶσθ' ὰ; Do it,—dost know what? The third person of the imperative is also used in the same way. See the same expression, v. 80.—σκέλει...πέτραν. The Scholiast, cited by Bothe, says there was a proverbial expression among the boys, Ἀδὸς τὸ σκέλος τῇ πέτρᾳ καὶ πεσοῦται 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.

57. τί...οὖς; What do you say, fellow?—παῖ, the common form of addressing a servant, and therefore considered as disrespectful to Epops.

58. ἐχρῆν...καλέων. The impersonal verb being in the past transfers the whole expression to the past, although the infinitive is present, therefore implying, perhaps, repeated calling.

61. τῷ χασμήματος, what a yaw! For genitive of exclamation, see K. § 274. c. Comp. also Clouds, v. 153, and note to the passage.
63. Οὔτως .... λέγειν; Bothe punctuates the line without the interrogation, — Οὔτω καλλιάν ἐστὶ λέγειν τι οὔτω 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 οὔτω conflicts with the interpretation. Several other explanations are given. The Scholiast says, — "Οὔτωσι τι δεινὸν οὔτω καλλιάν λέγειν, τοιτέστιν, οὔτω δεινὸν ἔχομεν ἐκ τῆς ὅψεως, ὡστε ὅμισθήραι νομίζεσθαι. Οὔτω λέγειν σε τούτό ἐστι καλλιάν, ὅτι ἐγών ὅμισθήραι"; 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, interrogatively, Is there any thing so dreadful (i. e. in our appearance) and not handsomer to say? i. e. Are we so frightful that you have nothing better to say to us than that?

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

66. Οὔτω λέγεις, You say nothing to the purpose. You talk nonsense. For this sense of the phrase, see Clouds, v. 644. — ἐροῦ .... ποδῶν. "Roga illa qua vides in cruribus meis, quae testabuntur me esse avem timidam." Bergler. The Scholiast says, — "Δέγει δὲ ὡς ἵππο τοῦ δεόν ἐναλεικόν."

68. Ἐπικεχοδῶς. Another name, similarly formed. "Καὶ τοῦτο ὡς δρυιδος ἤταξε παρὰ τὸ φαινεσθαι αὐτοῦ τὸ σκάρ." Sch. "Qui insuper etiam cacavit præ timore, ut prior ille." Bergler.

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

70, 71. 'Ηττήθης .... Ἀλεκτρυώνος; 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. Vöes, 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 ἡσσω, which is implied by the verb. The Scholiast says, — “Φυσκαν τοῦτο ἐν ταῖς συμβολαῖς τῶν ἀλεκτρυόνων, τοὺς ἦττηβαν ἄπεσθαι τοῖς νεκρακόσι.”

74. γὰρ. 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, Eops certainly, as having once been a man, cannot do without a servant.

76. ἀφώας. 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, 3. According to Archestratos, in Athenæus, those produced in the neighbourhood 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. ὑρχιλός. There is here a play upon the name, in reference to τρίχω in the preceding lines,— the running bird.

80. Οἴοθ’ ὤν ὥ δρασον. See note to line 54.

84. “Οτι . . . ἐπεγερθ. After uttering these words, the Trochilos disappears in the woods to wake up Eops, and the dialogue continues between the two friends.

85. Κακοὶ . . . δεῖς. Addressed to the Trochilos as he
goes away. The *fear*, in this and in the reply of Euelpides, is caused by the tremendous opening of the beak of Trochilos.

86. *μ᾽ ὀίχερα, i. e. μοι ὀίχερα, unless, indeed, ὀίχομαι 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. ἂρ is to be understood as spoken in an ironical tone. — ὡς . . . ἐι, what a brave fellow you are!

92. *Ἀνονγε . . . ποτε.* 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. *οἴ . . . σε.* 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 Euelpides the exclamation, that the twelve gods must have been afool of him. *Εἴξαω = ἐοίκασω.* See Clouds, 341.

97. γάρ. 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 ἰάμφος.* The jest consists in saying, “We are not laughing at you; your beak seems to us ridiculous.”

100, 101. *Τοῦαίρα . . . Τηρία.* The subject of the metamorphosis of Tereus and Procris 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 Poetæ Scenici, Fragmenta 511–526. The poet, who was an ardent admirer of Æschylus and Sophocles, yet takes occasion to make a good-humored hit at both of them.

102. ὅρνη ἡ ταῦτα; 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 ἄνθρωπος ἐξελέλυθε, μὴ ἔχων πτερὰ πλῆν τῆς κεφαλῆς ἐπερωμένης ὅρνηθε,” referring to the manner in which the actor personated Epops.

108. ὁθεν .... καλάλ. 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 Peiræus.

109, 110. ἔλαιατά, Ἀντηλαιατά. The Heliastic court was the most important among the judicial institutions of Athens. For a particular account of it, see Hermann’s Political Antiquities, p. 265; Clouds, 863, note; Champlin’s Demosthenes de Corona, Notes, pp. 109, 110; Schömann’s Assemblies of the Athenians, § 92; also, Antiquitates Juris Publici Græcorum, pp. 262, seq. 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 ἀντήλαιατά expresses the opposite of ἔλαιατά, 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
NOTES.

jurymen?" "No; but, on the other tack, ex-jurymen."
—$\lambda \lambda \lambda = \mu \ldots \lambda \lambda \lambda$. The elliptical use of $\mu$ occurs generally with the article. Another reading here is $\Lambda \Delta \lambda \cdot \Theta \alpha \varepsilon \rho \rho \rho \rho \rho \rho \rho \rho$, &c.

110. γάρ, 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.

115—118. ὠφελησας, ἱχαρές, ἐπετέου. Observe the change from the aorist, expressing the completed fact, to the imperfect, indicating the habit or general fact.

120. ταῦτα. A common construction — διὰ ταῦτα. See Clouds, 319.

\$ 122. ἔγκατακλίνῃ, μαλακήν, soft to repose in. The idiom of the Greek here corresponds exactly with the English.

123. Κραναῖ. The epithet here applied to Athens has been variously explained:—1. As derived from the ancient mythical king, Kranaeus. 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 . . . βδελύττομαι. 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. 39, Woolsey's ed. 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 to death after the battle of Arginusai. He is mentioned by Demosthenes, Contra Theocrin., 1343, by Xenophon, Hellenica, L. 4. 5 – 7, and by many others.

127. ποιάν τιν'. The interrogative and indefinite thus combined mean, *What sort of a city, &c.*

129. πρό, early.

131. ὁποίος παρέσει. For the elliptical use of ὁποίος with the future indic. in the sense of the imperative, see Kühner, § 330, R. 4. Botte remarks, — "Hac formula vel simili apud Graecos utebantur illi, qui aliquem invitabant ad convivium quo sensu Latini quoque dicere solebant *hodie apud me sis volo*, vel *una simus.*"

132. μέλλω . . . 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. Isæus, De Civ. Hered., has the expression, "καὶ γάμους εἰ διπτόν ὑπὲρ ταύτης εἰσοίασεν ἢ μῆ," in speaking of the proofs of a marriage.

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 μου τότε ἔλθησιν, δότων ἐγώ πρῶτον κακῶς, "Do not come to me then, when I am doing well."

135. ταλαιπώρων, miserable, ironically applied.

136. δαί. 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, "Ο μὲν τὰς τῆς γαστρὸς τρυφᾶς
ōβολετο, ὅ δὲ τὰς αλοχρᾶς 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 both Greece and Rome. The subject is partially illustrated in Becker’s Charicles. It is also discussed in its bearings upon the population of the ancient states by Zumpt, in an able essay entitled, “Über den Stand der Bevölkerung und die Volkvermehrung im Alterthum,” pp. 13–17. See also, in the Classical Studies, pp. 314–354, Frederick Jacobs on the “Moral Education of the Greeks,” and note, pp. 411–413.

143. τῶν κακῶν. Genitive of exclamation.

145. Ἡμῖν . . . . Σαλαμῖνια. 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 Athens, p. 240.) 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. See Thirlwall’s History of Greece, Vol.
III. pp. 390, seq. — Κλητήρ. This officer acted usually as the witness to the fact, that the prosecutor in a case had personally served the summons upon the other party to make his appearance on a certain day in court. Special summonses were issued in cases where the accused party was beyond the sea; and these, as here, were served by the αλητορες or κλητήρες, probably in their official character as servants of the courts. For the ordinary duties of these officers, see Clouds, 495, 496, note; also Hermann’s Political Antiquities, § 140. Platner (Attische Process, Lp. 116) says that both the sacred triremes were employed for the purpose of summoning absent persons against whom a criminal process was to be brought. “That Alcibiades was thus summoned to Athens to answer the accusation is sufficiently evident from Plutarch, Isocrates, and Thucydides.” See the passage, with the authorities there cited.

149. Ἡλεῖου Δέπρεου. 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 He-lots 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.

151. τῶν Δέπρεου... 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 (λεπρὸς). He is also said to have been a native of the Elean city.

152, 153. Ὅποντίου, Ὅποντίου. 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.
NOTES.

154. ἐνι τάλάντη, at the rate of a talent. See Mt. § 583. b. β.

157, 158. βαλαντίου ... καθηλα. 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 καθηλα is naturally used in a metaphorical sense for fraud or dishonesty.

159–161. Νεμόμεθα ... βίων. For an account of the festivities and rejoicings in celebration of marriage, see St. John's work above cited, Vol. II. pp. 18, seq. Bothe quotes, in illustration, from Ovid, Fasti IV. 869, “Cumque sua domice date grata Sisymbria myro.”

164. πιθονοθή. 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.

167. Ἀνάλημα, for example. “Οἶνον εὐθέως,” says the Scholiast.

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

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

170. Ἀνθρωπος ἄρμος, according to Bothe = ἄρνθεος ἄνθρωπος, a man-bird.

175. Ἀλήθες, Ha! sayest thou so? See Clouds, 841.

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. εἰ διασπραφήσωμε, if I shall get a twist; either a twisted neck or a squinting eye.
180. πόλος. 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 πόλος, πόλις, and πολείωσαν, in this and the following lines.

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

187. λιμῷ Μηλίφ. For the particulars of the transaction here alluded to, see Thucydides, Lib. V. It took place B.C. 416. See Isocrates, Panegyricus, p. 32, and note, pp. 96, 97, Felton's edition.

190. Βοιωτοῦς . . . αλτούμεθα. 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. τοὐ 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. — υφέλας. According to a Scholiast, a very light species of net was so called.—Μῆ. 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 ἐκενλάγη vel cujusdam similis, vereor ut unquam callidius commentum andiverim." 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; whereas Epops clearly wishes to say, with more or less directness, that he never heard a better scheme. This would require the addition of ὧν to the construction. Matthiae (Gr. Gr., Vol. II. p. 886), to whom Bothe refers for the explanation of the use of the preterite indicative, only explains that usage in connection with δίδουκα or some such word, which is the same construction as that suggested by Bothe, but which gives the wrong sense. Sophocles (Gr. Gr. § 229, N. 3) remarks, — “Not unfrequently ἦ is used where ὧν might be expected; on the other hand, ὧν is sometimes used where ἦ would be more logical.” The first part of the remark applies to the present case. The question that remains to be decided is, why one negative is substituted for another and the usual one. The radical difference between the two negatives is, that ὧν expresses a direct negation,— the certain non-existence of a thing or act; ἦ, on the contrary, is hypothetical and subjective, expressing the opinion of the speaker that a thing or act is not, or intimating what others also may suppose not to be the case. With a participle, for instance, ὧν declares an absolute negation; as, Αesch. Ag., 39, ὧν μαθοῦσι, to those who have not learned, as a matter of fact; whereas, v. 248, ἦ δολω-σαντος θεο, on the supposition that God did not deceive.

Now, bearing in mind this distinction, and considering the state of mind into which the poet intends to throw Epops, we shall see perhaps a reason for the use of ἦ where ὧν would at first sight have appeared more logical. Epops is suddenly struck with the mighty plan, and having been, as a quondam king, a schemer and warrior, runs rapidly over the projects of his life, and, comparing them with the present, doubts if any one of them was equal to it. This doubt, amounting to almost a negative certainty, may aptly be expressed by the hypothetical negative ἦ. The ellipsis is not, then, ἐξεπλάγην or δίδουκα, or any similar verb; for that, as
has been shown, would express the opposite meaning to the true one; but it must be some one implying doubt or deliberation, as ἀφιεμόμοι or ἀπορῶ:—I doubt whether I have ever heard a finer scheme, or I should not wonder if I never heard a cleverer idea.

199. Εἰ ξυνδοκοῖ οὐκ ἄρνεοι, If the other birds should agree to it. Note the force of ξυν in composition.

201. βαρβάρος, 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. Æsch. Ag., 974, 975, where Clytemnestra likens an unknown speech to the twittering of the swallow.

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

206. καλοῦμεν, 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 ἀγγέλεσα are those of Epops alone; but in the subject of καλοῦμεν, Epops is included, together with the nightingale.


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

233. τὼς. Used indefinitely for many a one, or every one, who is present or within hearing. For this sense, see Mtt. § 487. 2.—δυσπτέρων, birds of a feather, of the same feather with myself; my companions or kindred.
239. ἀπομομφικήθη, twitter about. It is an imitative word, expressing particularly the twittering of swallows, but also the voices of other birds; λεπτῶν qualifies it.

245. Ἀνύσατε πετόμενα. The imperative and the participle of ἄνω 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.

247. δεύοτομος. This epithet of the ἔμνικες is explained by the Scholiast = δεύδοσις, 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 precise species of insect intended here is not known. The name appears to have been applied, without exact discrimination, to several kinds. It may be called, with sufficient correctness, a gnat. It is mentioned several times in Aristotle’s Hist. An.

251. Ἀτταγάς. 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. ἄρμισ, sharp, crafty. It is used in a comic sense.

267, 268. ἄρ... ματούμενος. 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 harsh and disagreeable, and perhaps the *imitating* mentioned by Euælpides is a back-handed compliment to the singing of Epops; this is also supported by the word ἔνωξ, which does not describe a melodious sound.

270. ἀλλὰ .... ἰπχεταῦ. 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 phœnicopteros excited astonishment not only by his brilliant plumage. He was a rare bird, hardly ever seen in the latitude of Greece. "Fuit inter rarissimas Atheniavves." Bothe. Von der Mühle (in his monograph, cited above, upon the birds of Greece, p. 118) states that he was unable to learn any thing of the existence of the phœnicopteros 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 phœnicopteros among the birds of Greece. Heliodorus (Æthiopica, Lib. VI. c. 3) introduces one of the personages in the story carrying, by command of Isias, his mistress, a phœnicopteros of the Nile (ἐργυί τινὰ τοῦτον, ὡς ὅρας, Νειλότον [Νειλότητι?] φοινικόπτερον).

271. οὗ .... 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. λυραῖος. 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. φοινικίως ... φοινικόπτερος. The pun here may be preserved by rendering φοινικόπτερος 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. Νῆ ... ὀρυφότης; 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 Æschylus. The Μήδως is the same as the Περσικὸς ὄρνις in v. 485.— ἵχαρον χάρων ἵχων, a bird from foreign parts. — μουσώματις.

"Ο κομψόθης τοιοῦτοι γὰρ οἱ μάντεις καὶ οἱ ποιηταί." Sch. The description, originally applied to a character in Æschylus, is here transferred to the strutting cock.

280. ἄνευ καμῆλου. The Scholiast says, "Ὡς τῶν Μήδων ὡς ἐπὶ τὸ πολὺ ἐπὶ καμῆλων ὄχουμένων ἐπὶ τῇ τῶν πολέμων ἐξόδῳ." — εἰσίστηται, flew in.

281. Ἐτερός .... οὕτως. The pun here turns upon the military meaning of λόφον κατειληφὼς, having occupied a hill; and here, having got a crest.

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 produces 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, Cleinias.” 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 Cleinias, 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 Cleinias, 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 ἀληθήριος,* or evil genius of his family. His character was drawn by Andocides in very forbidding colors.* Plato also gives some traits of his character. See the Protagoras, the scene of which is laid at the house of Cal-

* Andocides, p. 277. Ἰππόνικος ἐν τῇ οἰκίᾳ ἀληθήριον τρέφει, δὲ αὐτοῦ τὴν τράπεζαν ἀνατρέπει. . . . Οἶδομενος γὰρ Ἰππόνικος ύπὸ τρέφειν, ἀληθήριον αὐτῷ ἐτρέφειν, δὲ ἀνατρέψειν ἐκεῖνον τῶν πλούτων, τὴν σωφροσύνην, τὸν ἄλλον βιὸν ἀπαντά, κ. τ. λ.
NOTES.

lias. 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 Athens, pp. 484, 485). See also Xenophon's Hellenica, IV. 5. 6; 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.

286. πτεροφρεῖ, 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. Ἀτε...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. — ὧλεια. The allusion here is to the licentiousness which notoriously marked the life of Callias (see above).

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 Euelpides asks why he did not cast off his crest (v. 292).

293, 294. Ἀλλὰ...ἡλθον; Peisthetairos wonders at
the crests of the birds, and immediately calls to mind the fashion the young Athenians had of engaging in the διαυλος, or double course, armed with crested helmets. A great variety of races were run over the διαυλος. 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, with a large round shield in his left hand; the right is in violent motion, as elsewhere both hands are in runners; the head is covered with a helmet. On the shield is a runner 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.

295. Ἐπὶ . . . οἰκονομ. The Carians are said to have been the first to use the crest; whence Alcæus “λόφον στενον Καρικών.” And, second, they occupied, when driven out by the Ionians, the mountain fastnesses in the interior of that country, they, together with the Leleges and other barbarian tribes, having once occupied the greater part of Asia Minor and many of the islands near the coast. See Herod. I. 171; Thucydides, I. 4. 8; Strabo, XIV. p. 661. “After the Ionian settlement,” says Clinton (Fasti Hellenici, Vol. I. p. 39), “the Carians appear to have been confined to the province called Caria from them. . . . . . In the time of the Trojan war, the Carians, like the Pelasgi and Leleges, had already been partly expelled from their original seats, and inhabited the neighbourhood of Miletus. They were early considered as barbarians; and yet in a late period it was remarked that many Greek terms were found in their language.”
296, 297. ἰσον . . . ὁφνίων; Of the use of κακών here Bothe says it is "comice dictum pro πλήθος"; 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 devil of a flock 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. 133, 134.

299–306. 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 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, —

'Ἰὸν ἰον τῶν ὄρνεων,
'Ἰὸν ἰον τῶν κοψίχων.

Οὐα πιπτίξουσι καὶ τρέχουσι διακεκραγότες.

A manifest proof that the Parodos was sporadic."

The male birds, according to this arrangement, are πέριδεξ, ἀπαγάσ, πενελοψ, κηρύλος, κορυδός, ἑλέας, νίτρος, ἱέραξ, κόκκος, ἐρυθρόπους, κερκυρῆς, θρύψ; the females, ἄλκων, γλαύξ, κίττα, τρυγών, ἱποθυμιᾶ, περιστερά, φάττα, κεβληπυρίς, πορφυρίς, κολυμβίς, ἄμπελις, φήνη.

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

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

316. λογιστά. With regard to the use of this word, Bothe says, "Exquisitus est λογιστά, et erant Athenis 10 λογιστά, ad quos magistratus abeuntes munere rationem referre oportebat, et alii duo λογιστά, qui videbant, ne fues committeretur ab iis, qui rempublicam gerebant." Upon the special duties of these and other similar officers, see Boeckh's Public Economy of Athens, pp. 189, seq.; Hermann's Po-
NOTES. 143

litical 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 Ædipus 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 Ædipus at Colonus was a specimen.

319. Ἡκετον ... πελωρίων. A comic imitation of tragic pomp of expression. — πρέιμων, the bottom, or the root.

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

321. φοβηθῆς. The aorist with the prohibitive negative μή limits the act to the single case.

322. τῆσε ... εὐνοούσιας, this society here; the society of the birds.

323. γ' has an emphasizing force.

326. Προδεδόμεθ' ... 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, "'Ως τοῦτον νεομοθετήμενον αὐτῷ τὸ μὴ συνείναι ἄνθρωποι." The thesmai were the laws of Draco; but the word is also applied to other ancient laws. 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. δοκεῖ. The aorist infinitive is used here, as often
elsewhere where the act expressed belongs to the future, the aorist limiting it to the single instance, and the time to be inferred from the general connection. For the same construction, see Clouds, 1141.

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

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

339. κλάωμι. The idiomatic use of this specific word, in a general sense, gives occasion to the joke in the next line. — ληπεῖς ἧξων. See Kühner, Gr. Gr., § 313, R. 9.

340. τῷ φθαλμῳ ἐκοπῆς. The accusative construction here is the same as in the Clouds, 24: ἔξεκόπη τῶν ὀφθαλμῶν.


345, 346. οἰμώζειν, δοῦναι. 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 . . . . κιρᾶς. The taxiarharchs, in the military system of the Athenians, were the next grade to the στρατηγός, being ten in number, one for each tribe. Each tribe furnished a τάξις of infantry, and the τάξις were severally under the command of these officers; the right wing — τὸ δεξιῶν κιρᾶς — 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 Græcorum, pp. 251–256.

353. γάρ implies an answer to the previous question; here, yes, for how, &c.
354. Ἰδικεῖ δὴ to qualify some word to be mentally supplied, — I don't know how I can escape.

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

356. Ῥααῖξ. The owl, Peisthetairos thinks, will not attack them, because it is, like them, Athenian.

357. Τοῖς. The dative is to be constructed with an expression to be supplied, — What shall we protect ourselves with against these crooked claws?

358. πρὸς αὐτῶν. The reading and interpretation are uncertain here. Bothe says, "Verum arrepto alites illos conliges, quamadmodum πηγήναι τι ἐπὶ κοττῶν et similia dicuntur." And the Scholiast, cited by Bothe, gives an explanation which seems to imply the reading αὐτῆν, instead of αὐτῶν, 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 substantially with the interpretation of Blaydes, who adopts the reading πρὸς οὐνα: — Sibi ut hastam prætendere. 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 articles 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. — ὀφθαλμοῖν, and for our eyes, what? i.e. what shall we do for the protection of our eyes? Construction, dative of indirect object.

359. Ὄξοβαφον, 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 customary 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. Gr. and Rom. Antiq., Art. Acetabulum, where there is a figure of the cup. See also Athenaeus, II. p. 67: "τὸ δεξιόμενον αὐτῷ (i. e. τὸ δίκος) ἄγγελον δεξιόβαφον." The vinegar-cup was to be used as a sort of shield for the eyes.

360, 361. "Ω . . . . μηχαναῖς. 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 Minoe, 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.— ὑπερακονίζεις, you overshoot; surpass, by the same figure of speech which we constantly use in English.

362. ἔλειλευ . . . . ἐχρῆν. The first word the Scholiast calls ἐπιφθεγμα πολεμικόν, a warlike shout.— κάθες, lower, or present, beak; i. e. like a spear. The impersonal ἐχρῆν, being in the imperfect, carries the whole into past time; translate, we should not have waited, not we should not wait.

366. τῆς γυναικὸς, i. e. Procris, or the nightingale, daughter of the mythical Pandion, king of Athens. — φυλήτα, tribesmen. The division of the Athenians into clans, boroughs, and tribes 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 certified to by the legalized 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.”

370. διδάξωτες. Future expressing purpose.

372. πάπποι, grandfathers. For the sake of comic effect, put for ancestors in general, as in serious discourse fathers is used.

373–378. Ἄλλα . . . 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. — ἐξυπάγκασεν. For the idiomatic use of the aorist, see Clouds, 520, note, in the new edition. — Ἀντίχ, for example. — Ἐκμενείν. “Exempla sunt ex historia Atheniensium petita, apud quos, Xerxe fugato, Themistocles effecit, ut urbs muris cingeretur, ædificaretur Peiræus, et quotannis 20 triremes construerentur.” Bothe. — νῶς μακρός, aves longas; i.e. ships of war. — μάθημα τοῦτο, this lesson.

379. ἀκούσα. 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. χαλάω, to be yielding, the proper meaning of the present infinitive. — Ἀναγ’ ἐπὶ σκέλος = ἐπὶ πόδα, retreat, fall back.

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

386. δεσθήσκων. In apposition with δόρυ.

388. ἐπίλων ἐντός, 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.
391. ἦν δ' ἄρ', and if then. ἄρα here is a slightly inferential particle. If then, i.e. in consequence of what you propose.

393. Κεραμεικὸς. Those who fell in battle were buried with public honors, and at the public expense, in the burying-ground called the Kerameicos, 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, Antiq. Jur. Pub. Græc., pp. 251; seq.; 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 Arginousai, on the charge of neglecting those who had perished in the engagement. See Hellenica, Lib. I. c. 7.

397. Ὀρνεάς, at Orneai. The jest turning upon the name of an ancient town in Argolis, which had suffered in the Peloponnesian war (Bird-town). The name is mentioned by Homer.

398-400. Ἀναγ' ... ὀπλίτης. The language is a parody upon the terms of military command: Ἀναγ' ἐσ τάξιν, fall back in line; τὸν θύμον κατάθου, lay down your wrath, instead of spear; Πάρα τὴν ὀργὴν, beside your anger, instead of shield.

403. Ἔπι τίνα τ' ἐπινοοῖ, And for what purpose, or on what scheme?

412. Σου. " Tui ipsius, non solum tuae, i.e. avium, vitæ
sub dio et in silvis campisque, quemadmodum vivunt etiam
venatores, pastores, milites; sed hi senes Athenienses ipsa-
rum avium commercium et societatem expetunt." Bothe.

416. "\textit{Απιστα . . . κλώειν}, \textit{Incredible, and more to hear :}
\textit{περά τῶν ἀπίστων}. The infinitive depends on \textit{ἀπιστα}, and not
on \textit{πέρα}, as the Scholiast constructs it.

417. 'Oρφ. Although the two have been spoken of be-
fore, the chorus here uses the singular, referring to one only
of the old Athenians.

419. \textit{Κρατεῖν . . . ἔχθρόν}. \textit{Κρατεῖν} with the accusative
means \textit{to conquer} by force; with the genitive, \textit{to be mas-
ter of}.

421, 422. \textit{Δέγει . . . ɵετε 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. \textit{ἀνεπτέρωμαι}. The Scholiast says, — "\textit{Οἰκεῖον ὅρνισι}
tô \textit{ἀνεπτέρωμαι}, ὁν μετεφύσαμαι."

435, 436. \textit{κρεμάσατων . . . τοῦπιστατόν}. Bothe says,—
"\textit{Hæc ex communi Atheniensium vita sunt explicanda, qui}
finito bello arma suspendere solemant ad furnum vel cami-
num."

The Scholiast describes the \textit{ἐπιστάτης} as a \textit{χαλκοῖς}
τρίπους, \textit{χυτρόποδος ἐκτελόν χρείαν}; and he adds,— "\textit{Ωί δέ,}
πήλινον Ἡφαιστον πρὸς τὰς ἐστίας ἱδρυμένον, ὡς ἐφορὸν τοῦ
πυρός, ἄναι δέ καὶ ξύλον ἐπίημες πεπασαλωμένον, ὅθεν ἐξαι-
tῶσι τὰ μαγειρικά σκεύη."

It seems plain, from the kind of
armour with which the Athenians had equipped themselves,
that these allusions to the kitchen are not wholly to be ex-
plained 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 \textit{ἰπνός} is the chimney, but here put for the
fire-place or oven, or perhaps it may be called the \textit{chimney-}
place; as the Scholiast says,—"Ἰπνῦς μὲν ὁ κάμινος, κατα-
χρηστικῶς δὲ ἡ ἐσχάρα." Of the ἐπιστάτης, Boeckh, Corpus
sensu [i.e. the same with ὑποστάτω and ὑποστάτη] ἐπιστατον
sive ἐπιστάτην, dixerint. . . . Aristophanes, Av. 436, rem
conficit, licet ibi, quid sit ὁ ἐπιστάτης, sive τὸ ἐπιστατον
dubitetur. Tria enim Scholiastæ proponunt, Vulcanum ex
luto fictum, qui quasi Lar familiaris sit: . . . tradem vel
asserem ad caminum, unde ex clavis vasa culinaria suspens-
dantur; . . . postremo basin sive tripodem, in quo ollæ
et lebetes igni apponuntur." He prefers the last, remarking,
—"Nihil enim in illo loco hac significatiané aptius: nam
Upupa jubet arma suspendi 伊始 τὸν ἵππον εἶσον πλησίον τοῦ
'πιστάτου, hoc est in camino, non prope tradem, ex qua sus-
pendetur vasa, sed in ipsa trabe, prope tripodem ibidem
suspendum, ut etiam nunc mulierculæ tripodes ibi suspen-
dunt."

439, 441. Ην . . . . εμέ. The person here designated
as the monkey sword-maker is said to have been one
Panaitios, who, according to the Scholiast, was also satir-
ized in the piece called The Islands. The Scholiast adds,
—"Μικροφυης ἦν· διαβάλλει δὲ αὐτῶν ὡς καταλαβότα τὴν
γυναῖκα ἑαυτῷ μοιχευμένην· ἐδυναστεύετο γὰρ ὑπ' αὐτῆς με-
γάλης οὐσὴς μικροφυης αὐτὸς ὕπνων." "Duxerat uxorem, cum
qua quum sæpius rixaretur, tandem convenit, ut se invicem
nec morderent, nec plagis afficerent." Bothe.

443. Τῶν; The broken sentence, according to the Scho-
liast, is to be filled out by a gesture,—You don't mean the
— No, surely. Striking the part of the body alluded to,
πρωκτῶν δεικνύος φησιν οὕτω πόνον. "Videtur ipse Panætius
adultero adulterorum pænam dedisse ῥαφανιδώσεως, eodem-
que modo ne iterum plecteretur cavisse." Bothe.

445–447. "Ομνυμ' . . . μονον. 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. Dicht., T. III. pp. 147, 148. See also Schneider, Das Attische Theaterwesen, pp. 169 – 174. Ἐπὶ πᾶσι τοῖς κριταῖς νικᾶν signifies, “to gain the dramatic victory by a unanimous vote of the judges,” and ἐνὶ 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.

448 – 450. 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. The heavy-armed are only the two Athenians, with their pots and pans and spits.—προγράφωμεν . . . πινακίους. This refers to the mode of giving public notice of the subjects to be discussed in a public assembly, namely, by exposing in public places, streets, and squares, tablets fastened on columns, with the matters inscribed upon which the assembly was convened to debate.

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

461. οὐ μή. *The analysis of the double negative is made by supplying the ellipsis of some such expression as there is no fear with the first, and translating μή lest.

462, 463. προπεφώραται, διαμάττεω. 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 the 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.—οἱ κολυεῖν. The doubts of Dindorf and the suggestion of a various reading by Bothe are unnecessary here. κολυεῖν is used impersonally, hinders not. The same usage occurs in Thucydides, Lib. I. c. 144: — "Οὔτε γὰρ ἐκεῖνο κολυεῖν εἵν ταῖς σπονδαῖς οὔτε 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 Thucydidæs, p. 432. — 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. λαρωδον ἐπος, a fat word. The epithet is suggested by the allusions to feasting.

467. βασιλής. 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. — πεπάθηκας. The fables of Αësop, 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 cur-
rent 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 apologues, 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 Phædo: — "'Αλλὰ μὴν τῶν γε τειχίων πεπάτηκας ἀκριβῶς."

474. προκείσθαι πεπταῖον, 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. Κεφαλῆςιν. A pun on Κεφαλαί, the name of one of the δήμοι of the tribe Acamantis.

478. Ὠς . . . . ὑπάτων. The particle Ὠς, constructed with the genitive absolute, expresses a ground or reason of something.

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

481. ἥρχον. Force of the imperfect, were rulers.

483. τῶν . . . . ἔρυπανες. A frequent idiomatic construc-
tion of the accusative, instead of the subject nominative, = ὡς ὁ ἀλεκτρυῶν ἑυρήκει.

484. Darius and Megabyzos 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 . . . ὥρθην. "Reges Persarum gestabant, etiam serioribus temporibus, tiaram rectam, ut ceteri Persæ retro flexam . . . atque ea ὥρθη τάσα dicebatur proprio 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, Herculaneum und Pompeii, Vol. IV. pl. 3.

489. ὥρθριον ἀση, crow at dawn. 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. ἐποδησάμενοι. 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 – 498. δεκάτην. 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 neighbours 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 occupations, when it was a girl. Athenæus, 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 Ephippus, 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 'tis 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 Æschylus. 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 Peithetairos saying, —

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


— ἑπταπτώ, I was taking a drop. "Simili euphemismo Latini subbibere, Germani dicunt sich ein Räuschen trin-ken." Bothe.—ἐν ἀστείῳ, in town. He had come in from the country on the occasion of solemnizing the naming of a
friend's child. — Κάριν καθεύδων, and was just dropping asleep.
— ὄτρος ἀρ', this fellow then; the cock. — ἐχώρον 'Ἀλμοῦν-
τάζε, I set out for Alimus. Observe the force of the imper-
fect tense. Alimus was a deme of the tribe of Leontis, par-
ticularly famous as being the birthplace of Thucydides, the
historian.

501. Προκυλλείσθαι τοῖς ἱκτίνοις. The allusion is to the
custom of prostrating when the kite first appeared in spring,
signifying joy at the return of that season. “Ἐφ' ἤ
ἡδόμενοι κυλίνδονται ὡς ἐπὶ γόνων. Παῖξας οὖν ὡς βασιλεῖ φησι
tο κυλλείσθαι ὑπὸ ἀνθρώπων.” Scholast.

502, 503. Ἐκυλλοῦμην . . . ἀφελκοῦν. 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, προκυλλεῖτο; on the contrary,
he was on his back. — Ὄβολον κατεβρόχωσα, I gulped down
an obolos. The custom of carrying coins in the mouth is
several times alluded to in Aristophanes, as Eccles. 817,
818:

“Πολὼν γὰρ βότρυς
Μεστὴν ἀπήρα τὴν γυνάβουν χαλκῶν ἐχων,
Κάπετι ἐχώρον εἰς ἄγοραν ἐτ' ἄλφιτα.
"Επεθ' ὑπέχοντο ἄρτι μου τὸν θυλακοῦν," etc.

See also Vespes, 790, seq.

507. κόκκυ. The rite of circumcision was practised by
many Oriental nations, as the Egyptians, Phœnicians, and
Syrians; and as the cry of the cuckoo was the signal to begin
harvesting among the people of these countries, the proverb
quoted by Euelpides came into use, — Cuckoo, afield!

510. Ἔπι . . . ὅρνις. 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 Olym-
pien, pp. 306, seq. See also Pindar, Pyth., I.
512. ἐξέλθω, here, is a word belonging to the vocabulary of the stage: should come forth, i.e. should enter 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. Δυσικράτης. Of this individual the Scholiast says,—“Ὁ οὗτος στρατηγὸς ἐγένετο Ἀθηναίων κλέιτης τε καὶ πανούργος. Διεβάλλετο δὲ (ἀς) δαριοδόκος.”

515. Ἀετῶν . . . κεφαλῆς. The words here used apply to the statue of Zeus, ἐπτήκευν 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. Ἄμυν . . . ἄν. For the use of ἄν with the indicative, see K. § 260. 2. The Scholiast cites from Socrates, the historian, the following passage:—“Ῥαδάμανθις δοκεὶ διαδεξάμενος τὴν βασιλείαν δικαίωτας γεγενήσθαι πάντων ἀνθρώπων. Δέγεται δὲ, αὐτῶν πρῶτον οὐδένα ἕν ὄρκους ποιεῖσθαι κατὰ τῶν θεῶν, ἀλλ’ ὄμνυναι κελεύσαι χήμα, καὶ κῦνα, καὶ κριόν, καὶ τὰ ὄμοια.” 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. Δάμπτων. This is the same Lampon—a soothsayer, 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.

522. ἐνόμιζον, used to think.


524. ἕδη. According to Bothe, this particle is to be rendered here etiam, like the German sogar: "Imo velut insanos vos feriunt." But perhaps it is better to construct it with βάλλοντες, and to consider it as falling under the well-known idiom of a present verb, combined with a particle relating to the past, to express what has been done and is still doing.

525. ἵπποις. "Nam in templis tute debebant esse aves, tanquam diis supplices; nefas autem violare supplices. Hinc cum Aristodicus Cumæus in templum apud Branchidas nidos avium detraxisset et pullos exemisset, ex adyto talis vox audita furtur: 'Ἀνοικώτατε ἀνθρώπων, τί τάδε τοιμᾶς ποιεῖτε; Τοὺς ἰκέτας μου ἐκ τοῦ νησίου κεραίετε. Ut est ap. Herodotum 1, 159, ap. Euripidem tamen Ion aeditus Apollinis Delphici pellit aves e templo in cognomini dramate 106, etc." Bergler.


532. παρέθεσθε. The frequentative aorist. For a full discussion of this usage, see Clouds, v. 520, note in Felton’s edition. Κατεσκέδασαν, v. 536, is another example of the same idiom.

541. κάκην = κακίαν.

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

543. Ἐν ἓμοι, 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."

552. Βαβυλῶνα. For a full account of Babylon, see Herod., I.

553. Ὡ . . . πολιεύμα. 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. ἵππον πολεμοῦ πρωδᾶν, 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 his strokes upon the follies of the Hellenic religion, as well as the politics of the time.

563–570. προσπέλμασθαι, to distribute or assign. The meaning of the passage is, to apportion the birds individually to the gods, according to some real or 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,—"'Επει οἱ ἐφθοῖ πυροὶ πρὸς συννοσίαν ἐγερτικοί." The sheep is one of the victims sacrificed to Neptune in the Odyssey, and the duck is connected with Poseidon, because he is a water bird. The λάρσος is
assigned to Hercules, on account of his gluttonous propensities. The *ναστοὶ* were a large species of cake, eaten at Athens with honey. With regard to Zeus and the wren, the Scholiast says,—"*Ἔσει κατωφερηθή θ Ζεύς καὶ μοιχός, διὰ τούτο ὑγίλιον παρέλαβε, διὰ τούς ἄρχεις. Τὸ δὲ σέρφων ἕνορχης ὡς κριῶν ἕνορχης."

570. *Βροντάτω* . . . *Ζάν*. These words are probably quoted from some old lyric poet. Bothe cites from the epitaphs,—"*Ὀ Ζεύς πρὸς τὸν Ἐρωτα. Βέλη τὰ σὰ πάντ᾽ ἀφελοῦμαι. Χῶ πτανός. Βρόντα, καὶ πάλι κύκνος ἔσομ.*"

572—575. Several of the deities were always 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 were discovered in excavating, within a few years, 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 corruption of the text, i. e. the substitution of *Ἅρω* for *Ἥραν.*

577. τὸ μηδὲν. The article gives emphasis to the expression, and probably refers it to the phraseology of the philosophers. The subject of the preceding verb is *μὲν*, ἄρδρες, to be supplied.

580. *Καίνει* . . . *μετρεῖν*. 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 (στροφοσίας) 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 Peisthetairos, in the present passage, doubtless alludes to this practice. Connected with the administration of the market, there were public officers called Μετρόνομοι and Προμετρηταλ. The poet ludicrously makes Demeter the measurer, and represents her as finding excuses, in the famine, for her inability to distribute corn.

583. ἐπὶ πείρα. The Scholiast says,—"'Επὶ βλάβη, ἢ ἣνα πειραθῶν ἡμῶν, εἰ θεοὶ ἔσμεν." 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 μυσθοφορεῖ, the Scholiast says, "Τούτο δὲ εἰπεν, ἐπὶ Δαυμέδουτα τῆς τειχοδομίας μυσθῶν ἤτησεν." 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. The celebrated Hippocrates held this position at Athens.

585. Μή. Supply ἐκκοψάντων.

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

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

591. ἄγελα. Perhaps the word here refers to the ἄγέλαια, 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.
NOTES.

593. *μαντευομένοις, consulting auguries.

595. *ναυκλήρων. The *ναυκλήροι 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 *ναυκλήροι sometimes went himself upon the voyage, but not necessarily so.

598. This must be understood to be an *aside of Euclidides. Upon *γαῖλος the Scholiast says,—“Φοινικίκον δὲ τοῦ ἀγγεινός ἐξυτώκως. Καλλίμαχος· Κυπρόθε Σιδόνιος μὲ κατήγαγεν ἐνθάδε γαῖλος. Ἀλλας. Γαῖλος, πλοῖον τι φορτικῶν ὡς καὶ σκαφῆ (σκαφῖς) ἄπο τῶν σκευῶν. Ὑμηρος· Γαῖλοι τε σκαφίδες τε. Ὅς αἱρετωτέρον δὲ ὠντος καὶ ἀκυδόνων τῶν ἄλλων πάντων τοῦτο φησι.” And Bothe,—“*Γαύλος dicebatur navis rotundior, mercibus vehendis apta, quam plurimis primi construxisse leguntur.”

599–601. This passage shows that the Athenians were as credulous about buried treasures as the moderns, and perhaps with better reason. The language in the last line refers to the proverb, “Οὐδείς με θεωρεῖ πλὴν ὁ παριστάμενος ὅρμως.” “Τούτῳ ἐλέγετο ἐπὶ τῶν ἀγνώστων.” Sch.

602. *ὕδριας. 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. *ὑγείαν. Upon this word Bothe has the following note:—“Hæc est illa *πλουδυγίεα, quam infra dicit 698, item Equ. 1100, et Vesp. 647, h. e. quasi *πλούτου ὑγεία, non opes et sanitas, ut Br. reddidit Equ. v. 1, siquidem sanctatam donare nemo potest, divitiias omnisque generis opes potest, quas complectitur ἡ *πλουδυγίεα, ut pulcre intelligitur e Vesperum v. 1, ὑγείεινα δὲ θέλον 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 ἐκ τῆς κορώνης; The saying quoted by Plutarch (De Orac. Def.) from Hesiod was, that the crow lives nine generations of man. The epithet λακέρων occurs in Hesiod's Works and Days, 747.

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

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

616. σεμνοῖς = τοῖς τυμλοῖς. Sch.

618, 619. Δελφοῦς . . . "Αμμών, 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. 'Ω . . . μετατίπτων. Φιλταρ' is the masculine adjective in the vocative. It is constructed with the participle, expressing the result (in this respect resembling the construction in Æsch. Ag. 628, "Επίκρατεν δὲ γάμον πικρᾶς τελευτάς") of μετατίπτων, changing from the most hated to the most beloved.

629. 'Επανχήσας, having confidence in.

638. τεταξόμεθα, we will take our post.

641. μελλονικιάν. A pun upon the name of Nikias, the famous general, whose hesitancy of conduct was more than once ridiculed by the poet. The Scholiast says, — "Μελλονικίαν, τὸ βραδὺνεν καὶ ἀναβάλλεσθαι. Νικίας γὰρ ύπε
NOTES. 165


647. Κριόθεν. The Scholiast explains,—"'Κριός δῆμος τῆς Ἀντιοχίδος φυλῆς, ἀπὸ Κριοῦ τινος ὄνομασμένος. Γράφεται δὲ καὶ Θριήθεν, οἶνον ἀπὸ δῆμου τῆς Οἰνηθίδος φυλῆς."

650. 'Αταρ... τάλιω. But bless my soul! here, hold back again. τὸ δεῖνα, 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 δείνα. Ἐπανάκροναι is thus explained by the Scholiast:—"'Ἡ μεταφορὰ ἀπὸ τῶν τὰς ἤνθροι ἀνακρούομενον, ἡ τὰς ναῦς. Ἀλλα. ἑποὶτρεψον, ἐπανάβηθι. Ἐπανάκροναι δὲ ἐστὶ κυρίος τὸ ἐπισχεῖν τὴν ἐπιρχομένην ναῦν καὶ μεθορμίσαι εἰς τῶν ὄρμων, ἵνα μὴ προσελθοῦσα θραυσθῇ."

653—655. Αλοώσαν... ποτέ. The fable here referred to is said to belong, not to Οἰσοπ, but to Archilochos. It does occur, at least a part of it, in the fragments of this poet. See particularly Liebel's edition, p. 166. The fact seems to have been, that the ancients were accustomed to attribute to Οἰσοπ all fables that were composed in his manner. See note to v. 471.

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

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

673. μοι δοκῶ, I have a fancy.

674. ἥγχος... ἡκεῖ, 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. λίμμα, the shell.
686. "Αρχον ... διαβαίστων, lead off the anapasts.

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


697. ύπνείμων ... φῶν. The Scholiast says, — “Ὑπνέμια καλεῖται τά δίχα συννοιοίς καὶ μίξωις.”

698. περιτελλομέναι. This is an Homeric word, often applied to the revolutions of the seasons.

NOTES. 167

Ovid. Am. 2. 9. 49, De Amore: *Tu levis es multoque tuis ventosior alis.* B. Voss.: *Der am Rücken mit zwei Goldfüt- tigen glänzt, von Natur wie die wirbelnde Windsbraut.* Bothe. See ante, note to v. 574.

701. Ἐναύτευσεν, hatched.

705, 706. Ἦμεις . . . 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. ᾠρας, the seasons, of which mention is made here according to the earliest and simplest division of the year into three portions.

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

"Ἄψα κε πηδάλιον μὲν ὑπὲρ καπνὸν καταδεῖον."


716. χλαῖναι, ληθάριον. 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.

721. Ὄρνυ. Here and in the following lines, there is a play on the word Ὄρνυς, 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 appear-
ing, an ass. Upon the last a Scholiast says, — "Δέγεται γάρ τι τουούτων, ὡς συμβολικὸς ἐρωτόμενος περὶ ἀρρήθητον εἰδεν ὃν ἐκ πτώματος ἀναστάτα, ἀκήκοε δὲ ἄπεον λέγοντος. Βλέπε, οῖς ὄνοσ ὁν ἀνέστη. Ὄ οὔ ἐφη· Ὄ 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. σεμνυνόμενοι, putting on haughty airs.

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

752. Ψάρχω. "Ὅς ἐπὶ μελωποίας ἐθανάτευτο. . . . Πεντῆς ἕδε 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.

761. ἀπε πλήκτρον, 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 στιγματια, a common term of abuse in the popular language of Athens.


766. Καρ. "Cares, ex quibus plurimi serviebant, barbaros atque agrestes, militiaeque mercenariae, qua despecta

767. Φυσάω πάππος. According to Euphronius, as quoted by Ælian, 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 a tribe, 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,—“Φύσαι πάππος est facere, ut sibi avi sint, adscire avos; qui enim Athenis peregrinitatis accusabantur, avos et tribules nominare debebant, ut appareret, cives ipsos esse.”

768. ὁ Πισίλιος. "Οδδὲν σαφὲς ἔχομεν, τίς ὁ Πισίλιος, οὗτε περὶ τῆς προδοσίας. ὅτι δὲ τῶν λιαν πονηρῶν ἐστι, δηλοὶ Κρατίνος ἐν Χείροσι, Πυλαίας, Ὄραμα.—"Αλλος. Οἱ μὲν, τὸν Πισίλιον ἔνα τῶν ἐρμοκοιτίδων εἶναι, οἱ δὲ τὸν υἱὸν αὐτοῦ. "Εὖροντο δὲ οὗτος, ὅπως ἀν δοιεῖν τῆς περικοπῆς τομῶριαν. Εἰ δὲν, φησίν, ὁ υἱὸς αὐτοῦ τοῦ Πισίλιου δῆμος βούλεται εἶναι τῷ πατρί, γενέσθω πέρδιξ πανούγγος." Sch.—τοῖς ἀτιμῶι. The political relations of the ἀτιμοὶ are explained by Hermann (Political Antiquities, pp. 242, 243) as follows:—"Even the genuine Athenian citizen enjoyed his rights and immunities as such only so long as he continued ἐπιτίμως, that is, incurred no kind of ἀτιμία; and here the distinction is to be observed between a total and an only partial ἀτιμία. Total ἀτιμία was incurred by bribery, embezzlement, cowardice, perjury, neglect of parents, insults to public officers in the discharge of their duties, partiality in arbitration, prostitution, and similar cases; it excluded from all the attributes of citizenship.
By partial átpula, on the other hand, only particular rights were forfeited; a vexatious litigant, for instance, could be prohibited from instituting a particular suit; public debtors were, in like manner, suspended only from exercising their rights of citizenship till they had discharged their obligations. Our idea of dishonor is not applicable to these cases; the term átpom strictly implying rather that the individual was politically dead, the state refusing to recognize him as within the pale of its laws. This punishment, however, seldom extended beyond the person of the delinquent, affecting neither his property nor his family; the fact that protracted delay on the part of a public debtor entailed confiscation of his property, and extended to his heirs after his death, was merely incidental to such cases. The átpom, properly so called, could not, however, be reinstated in their rights by any legal process, nor expect a public pardon. Reinstatements of átpom did indeed take place, but only in cases when danger was apprehended to the state from their numbers."

770. ἐκπερδικίσαι. 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 round-about way, the meaning of the Greek. The Scholiast remarks further, — "Διαβάλλει δὲ ὁς κατεγνωσμένων καὶ φυγῇ ζημιωθέντα. Οἱ δὲ πέρικες πανούργοι δυντες εὐχερῶς δια-διδράσκουσι τοὺς θηρετάς, πολλάκις ὑπτοι γενόμενοι καὶ ἐπι-βάλλοντες ἑαυτοῖς κάρφη. Ψησὶν οὖν, ὅτι καὶ παρ’ ἡμῖν γενόμενοι δύναται πάλιν φεύγειν."

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

787. Ἀντίχ’, for example.

788–790. Εἶτα . . . κατέστατο. These lines, and the freer ones which follow, must be considered in reference to the mode of dramatic representation at Athens, for a partic-
ular account of which, see the 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. Both 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 achoris tragicis post prandium
redire posse ait ἐφ’ ἡμᾶς, ad nos, comœdos, ni fallor."
It may be presumed that the arrangements differed at differ-
et times.

795. ΒΟΥΛΕΥΤΙΚΟ. The theatre was divided, and some of
the seats were set apart for the several functionaries of the
state, for the ἐφηβοί, for foreign ministers, &c. The por-
tion here alluded to was that which was occupied by the
members of the Senate of Five Hundred. As the Scholiast
says,—"Οὗτος τόπος τοῦ θεάτρου ἀνεμένος τοῖς Βουλευταῖς,
ὡς καὶ ὅ 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 accom-
plished thus much, it seems he aspired to the high offices
of state. The φύλαρχοι were ten officers of cavalry, elect-
ed one from each tribe, but in the general assemblies of the
people. They were subordinate to the ἰππαρχοι, who were
two in number, also chosen to exercise the general com-
mand in the cavalry service; so that Diotrephes, in passing
from one office to the other, rose a grade in military dignity.
— ἐξ οὐδενὸς μεγάλα πράττει, from nothing (or nobody) he
is flourishing greatly. — ἰππαλεκτρων. "Βούλευτής. Ὁ γὰρ


802. Ταυτί τουατί. 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. Eis . . . . συγγεγραμμένα, to a cheaply (or badly) painted goose. “Contrarium eis κάλλος. Αἴνεας Soph., Epist. 25: Μή ταυτόν πάθομεν, διστερ ἐν εἴ τις σωγράφος τὴν Ἐλένην εἰς κάλλος (elegant) γράφων τῆς κεφάλης ἐπιλάθαιο.” Bergler.

809. Τάδ’ . . . . πτεροῖς. This refers to a passage found in the fragments of the Myrmidons of Αἰσχylus. It is numbered 123 in the Poetæ Scenici. The Scholiast says, — “Εἰκόνος γὰρ Διβυστικῆν αὐτὴν καλεὶ παρομίαν.

'Ως δ' ἐστι μύθων τῶν Διβυστικῶν λόγωι,
Πληγέντω ατράκτῳ τοξίκῳ τὸν ἄστου
Εἰπεῖν ἱδόντα μηχανὴν πτερώματος.
Τάδ’ οὐχ ἄλλων, ἀλλὰ τοῖς αὐτῶν πτεροῖς
'Αλισκόμεσθα.'

Πεποίηκε γὰρ ὁ Δισχύλος ἄστου τρωνύμενον καὶ λέγοντα ταῦτα, ἐπειδὴ εἶδε τὸ βέλος ἐπτερωμένον καὶ ἐμπεπαρμένον αὐτῷ. Καὶ ἡμεῖς οὖν, φησίν, οὐχ ὑπ’ ἄλλων πᾶσχομεν ταῦτα, ἀλλὰ τῇ ἔαυτῶν γυρώμη.” The idea was made use of by Waller, as quoted by Porson and Wheelwright: —.
NOTES.

"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."

816, 817. Σπάρτην . . . κειρίαν. 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 κειρία 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 hit that we are unable to feel. This passage is referred to by Eustathius in the commentary on Il. I.

820. Χαίνων τι πάντι, something very grand, or pompous.
— Νεφελοκοκκόγιαν, Cloud-cuckootown. Lucian, in his amusing work, Verse Historiæ, (the original of Gulliver's Travels,) refers to this place.

824, 825. Θεσίνους, Αλιγίνου. Of the former of these personages, both of whom were boasters of wealth which they did not possess, the Scholiast says, — "Δέγεται, ὃτι μεγαλέμπορος τις ἐβούλετο εἶναι, περαιτέρα ἀλαζόν, ψευδότοντος. Ἐκαλεῖτο δὲ Κανύος, ὃτι πολλὰ ὑπαυχνούμενοι συδέν ἐτέλει. Ἐυπόλις ἐν Δῆμοις"; and of the latter, — "Οὗτος πένης, θρυπτόμενος καὶ αὐτὸς ἐπὶ πλούτῳ."
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, Phlegra was the ancient name of Pallene (VII. 123), with which the statement of Strabo agrees.

829. Πολιούχος. Patron deity of the city, as Athena was at Athens. — πέπλον. This was the sacred shawl, or mantle, borne in the Panathenaic procession up the Acropolis to the Parthenon. 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. According to Smith, there is a figure of Athena in the Dresden Museum, wearing a peplos which represents the Olympic gods conquering the giants. The allusion to the peplos in such close connection with this fable makes it probable that the poet had seen the very subject preserved thus in a work of art.

830. πολιάδα. The epithet of Athena as the goddess of the city.

832, 833. πανοπλιαν... κλεισθήνε. The circumstance that Athena Polias was represented with a complete suit of armour gave the poet an opportunity for a sarcasm upon the effeminacy of this noted profligate.

834. Πελαργικόν. There was a portion of the ancient wall of the Acropolis called, according to Herodotus and Thucydides, the Pelasgic wall, and possibly, also, the Pelargic, as the Πελαιγοί seem also to have been sometimes known under the name of Πελαργοί. At any rate, the poet 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 Birdtown.

837. Ἄρεως νεοτός, the chicken of Ares.

838. ἐπὶ πετρῶν. The Pelasgic wall was on the precipitous side of the rocky Acropolis. The Scholiast says,—“Διδυμὸς φησὶ τὸ Πελασγικὸν τεῖχος 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 and mix the mortar (πηλῶν ἀποδὸς ὅργανον), to carry up the hod (λεκάνη), and, for the sake of a little variety, to tumble down the ladder. “Quia,” says Blaydes, “aliquando 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. Οἶμοζε παρ’ ἐμ’. Euelpides is vexed at these orders. He gives utterance to his vexation jocosely, by repeating the last words of Peisthetairos, παρ’ ἐμ’, in a different sense; and instead of the usual form of polite leave-taking, χαίρε, he grumbles out, Οἶμοζε, groan, = Devil take you, παρ’ ἐμ’, for all I care.

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

852. Παῖ . . . . χέρνιβα. The servants are directed to

853 – 860. According to the Scholiast, these lines of the chorus are a parody upon a passage in the Peleus of Sophocles. — Πυθικά βοά, the Pythian cry; that is, the Ρεαν. — χαἰρε. This was a poor Theban piper. The Scholiast says, — "Ως αὐτομάτως ἐπίνυτος αὐτοῦ ταῖς εὐωχίαις. Ἦν δὲ ὁ χαï- ρες οὖτος κιθαριδέος, καὶ γέγονεν αὐλητής. Μνημονεύει δὲ αὐτοῦ καὶ Φερεκατῆς ἐν Ἀγροῖς φέρ' ἵδω, κιθαριδός τις κάκιστος ἐγένετο (ὁ) Πεισίου Μέλης, μετὰ Μέλητα. β'. "Εχ' ἀτρέμας ἐγ' ἵδα χαἰρες.'"

863. κόρακ' . . . ἐμπεφορβωμένων. The piper was a crow, i. e. the actor represented a crow by decking 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 Ἑστία (Bird-Vesta), and applying to the birds epithets parodied from the solemn designations of the deities. One can scarcely imagine a more unsparing attack upon the religion of the state.

869. Σουνῖέρακε. This is taken from Σουνῖέρατος, an epithet of Poseidon.
NOTES.

870. Ἰοβίφ. “Epitheta Apollinis tribuit cycno, qui Apollini sacër est. Latina autem in Ortygia insula, quae ἀπὸ τῶν ὄρνηγων, a coturnicibus dicta est, Apollinem peperit et Dia-
nam.” Bergler. To which Blaydes adds,—“Latona igitur, quoad mulier est, ὄρνυγωμήτρα dicitur, ut quae in Ortygia insula pepererit; quoad avis est, quia coturnix ingens.”

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

873. ψευγίδεφ Σαβαζίφ. Sabazius was the name of the
Phrygian Bacchus. Ψευγίδεφ, a chaffinch, is a punning allu-
sion to the Phrygians.

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

877. αἰτῶν καὶ Χίους. 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, Χίους τε διδώναι ἀγαθὰ
cal σφίων αἰτῶν, to bestow blessings on the Chians and on
themselves. See Thucyd. IV. 51. Eupolis, also quoted by
the Scholiast, has the following lines:—

“Aἰτὴ Χίος, καλὴ πόλις.
Πέμπει γὰρ ύμῖν ναῦς μακράς, ἄνδρας ὅταν δεήσῃ
Καὶ τᾶλα πειθαρχεῖ καλῶς, ἀπληκτος ὀσπερ ἵππος.”

878. Χίους . . . προσκευμένοις. 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 porphyron (purple water-fowl). — πελεκάνη, pelican, still called in Greece πελεκάνι (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 especially the lakes and swamps). — πελεκίωφ, the spoon or shovel-bill (Platalea leucoderia, 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 serinus, 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.) — τίτρακα, the heathcock. — ταύρι, the peacock. — ἄεια, 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. — βάσικα, the teal; probably the Anas crecca, described by Von der Mühle as being found pretty frequently in Greece, in the winter. — ἀλασχητ, 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 ἀλασχω. 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. — ἱροδόφος, the heron. — καραφάκης, 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 ganet. It is a diver and may be called shearwater, or storm-petrel. — μελαγκορόφος, the black-headed warbler, or black cap (Sylvia melanoccephala), whose habits are described by Von der Mühle (p. 71), and mentioned several times by Aristotle; sometimes called the monk. — ἀλιβάλλων, the titmouse, of which Aristotle mentions three species (Hist. An. VIII. 5. 3), probably Aegithallus pendulinus. See Von der Mühle, p. 48.

884. Παῦ, παῦσα. Observe that the active and middle forms are used apparently without distinction. — ἐς κόπακας, a ludicrous introduction of a common imprecation, suggested here by the invocation of so many birds.

885. λεπέων, the victim which the priest is about to sacrifice; the same as the προβατίου 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 Pisthetæro mandata, ipse nullam extorum partem habiturus sit. Sacerdoti enim victimæ reliquœ ut et pellis solebant dari."

897. Γένιου και 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.

906. κόμην ἕχεις. It was the fashion among the young
gentlemen at Athens to wear long hair. See Clouds. 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 διδά-
σκαλος 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. ὄρηρον ληδάριον. Brunck says,—"Poete amiculum
ὄρηρον jocose vocat, quia erat ῥετρημένων." 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 ... ἄνεφθαρης; A jocose perversión, in-
stead of ἄνεφτης, equivalent to "What the devil brought
you up here?" Bothe, however, shows that ἕθερεσθαι is
also used, though in a somewhat different sense, where no
such play upon the word is intended. He cites from De-
mosthenes, Contra Mid.:—"Ἀλλὰ δεινὸν τινες εἰσιν, δ ἄνδρες
Ἄθηναῖοι, ἥθερεσθαι πρὸς τοὺς πλουσίους."

912–914. Μίλη, κύκλια, παρθένεια, Συμωνίδου. 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 ex-
cellent account of the different species of Greek lyrical
composition, see Müller’s History of Greek Literature,
Chapters XIV., XV.
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, Phædrus, p. 236. D.

924. τεθα κεφαλά, "nutu tui capitis." Blaydes.


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

927. Εἰ ... ἀποφευκόμεθα, Unless we shall get rid of him by giving him something.

928. οὖτος. Addressed to an attendant. — σπολάδα. 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.

"Νομάδεσσι γὰρ ἐν Σκύθαις ἀλάται Στράτων,
δὲ ἀμαξοφύρητοι οἶκον οὐ πέπατοι.
ἀκλῆς δὲ ἦσα.

"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 Stratton, and Pindar here "begs, in a roundabout way, that he will give Stratton the chariot also: 'Stratton is like a person wandering among the Scythians with horses only, and no chariot to live in.'" The point of the application and the

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

949, 950. τανγαγι τὰ κρυπῆ . . . λαβών, But you 've escaped these chills now you 've got a coat.

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 auspicaturus siletium imperat (ἐφημαί ἔτω: vide Ran. 340, Plut. 753, et a B. laudatum Spanh. ad Callim. h. in Apoll. 17), aquam lustralem dispersit et aram circumit; affirmur hircus immolandus, cum oraculorum interpres, epularum cupidus, accurrat per medias aves, et eum mactari vetat." Bothe.

954. κατάρεφη 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.

957. Βάκιδος χρησμός, an oracle of Bacis. Bacis was an ancient Bœotian prophet, supposed to have given oracles at Heleon in Bœotia, under the inspiration of the Corycian nymphs. His oracles, some of which are preserved by Herodotus and Pausanias, were in hexameter verse. 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 Lam-
pon, 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.

962, 963. λύκου. Referring to the λύκοφιλλα, 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, ὄρνεα, 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.

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

970. σώλαγχυν, the entrails, i. e. of the victim about to be offered.

977. ἔγραψάμην, I have had copied. Observe the force of the middle voice.

983. Δάμπων, Διστιθῆς. 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 δριστος ἀστρονόμος καὶ γεωμέτρης. Τούτων ἐστὶν ὁ ἐνιαυτὸς ὁ λεγόμενος Μέτων. Ψηφὶ δὲ Καλλίστρατος ἐν Κολωνῳ ἀνάθεμα τι εἶναι αὐτοῦ ἀστρολογικόν. Ἐνθύρων δὲ, ὅτι τῶν δήμων ἴν ἐκ Κολωνοῦ.”

993. Ἑλλᾶς χῶ 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. πυγία. The sky is compared to a πυγής, or extinguisher, in the Clouds. See Clouds, 96, and note, with the references there given. The whole passage is made purposely nonsensical.

1000. ὁ κύκλος . . . . τετράγωνος, that the circle may be squared.

1004. Ἀνθρώπος Θαλής, The fellow is a Thales.

1007. Ευπλεκτοῦσα. 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. σταυρώσει; are you at feud?

1010, 1011. Ὀμοθυμαδὼν . . . . δοκεῖ, We are of one mind, to thrash all the rascals.

1012, 1013. ἕ . . . . ἄν, Yes, by Zeus, you had better; for I don’t know that you can be too quick.—αὖται, 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.

1016. πρόξενοι. Boeckh (Public Economy of Athens) 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, φόλακες), 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. κνάμφ, 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, § 149. The Episcopus was doubtless represented as an effeminate young fellow, like many individuals employed in diplomacy now-a-days.

1019. Φαῦλον βιβλίον. The βιβλίον 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. Φαῦλον 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. μὴ 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 Xeno-
phon's Hellenica, and referred to in the discourses of Isocrates.

1024. οὖροι, this, giving him a blow.

1027. τω 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. 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.

1038. οὐροχείων, i.e. oi οὐροχείων. A ludicrous name, formed from οὐροχεῖα, to lament, in imitation of the name of the Olophyxians. 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. Καλούμαι, &c., I summon Peisthetairos for the month Munychion, to answer for wrong. For the forms of summoning, see Clouds, v. 495, and note. The γραφῆ ζητεῖν was an action specifically provided for in Attic law. The month Munychion 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. στήλην. The στήλη was the 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 . . . δραχμὰς, I lay the damages at ten thousand drachmas. The γραφή ὑβρεῶς was one of the actions technically called ἀγώνες τιμητοὶ, 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.


1050. οὖτος. 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 go. Peisthetairos and the others follow him, leaving the Chorus alone. Bergler, however, remarks, — “Excusationem hanc faciunt intus sacruscandi, ne hircus immoletur. In Pac. 1021, Trygæus ingenue id fatetur:

'Αλλ’ εἰσω φέρων,
Θῶσας τὰ μηρί’ ἐξελῶν δεύρ’ ἐκφερέ.
Χοῦτω 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. παντότητα. In this and the following lines, the birds now assume the dignity, attributes, and epithets of the gods.

1059 – 1061. οτ . . . ἀποβόσκεται. The construction is this: the relative οτ refers to Θηρᾶν, and has for its verb ἀποβόσκουσα, to be supplied from ἀποβόσκεται; ἐφεξῆς-μένα applies to the insects which consume the fruits of the trees, and which are devoured by the birds.

1067. Διαγόρασ. Diagoras, the Melian, is often mentioned 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 rousing the popular feeling against him, by connecting his name with the doctrines of the Melian philosopher. 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 affectations 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 Hermæ, 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.
NOTES.


1074. κίλλας, thrushes. The Turdus musicus probably; it is still called in Greece τζήλα.

1075. κόσιχωμ. 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, according to Von der Mühle, p. 63, κοσιφός.

1077. παλεύω, to decoy. The Scholiast says,—"Θρεύω, προκαλέομαι. Εἰσάγων ἐκτυφλοῦντες των ὀρνεων ἱεράναι ἐν δικτυῷ, ὅταν τῇ φωνῇ προσκαλεῖ τὰ ὀρνιθοενή." Decoy-birds were called by the Greeks παλεύτριαι.

In the antistrophe, other privileges of the birds are very poetically set forth.

1089. ἀχέτας, the chirper, is the τέττις, or cicada, which delights in the sunshine (ήλιομανής, sun-mad).

1093, 1094. παρθένα... κηπεύεσσα, 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 anapæstic tetrameters, occasionally mixed up with other long verses; it began with a short opening song (in anapæstic or trochaic verse), which was called *kommation*, and ended with a very long and protracted anapæstic system, which, from its trial of the breath, was called *pnicos* (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 anapæsts 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 epirrhema, are repeated antistrophically. It is clear that the lyrical piece, with its antistrophe, arose from the phallic song; and the epirrhema, with its antepirrhema, 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
NOTES.

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 anapæstical introduction be separated from the choral song; there may even be a second parabasis (but without the anapæstic march), in order to mark a second transition in the action of the piece."

1096. κρίνομεν ἡμᾶς, adjudge us victors. Supply μὲν.

1097. Ἀλεξάνδρου, Paris; who, being appointed judge of beauty between the rival goddesses, received from Aphrodite, to whom he had adjudged the palm, the gift of Helen.

1099. Πλαῦκες Λαυριωτικαὶ, Laurian owls, i. e. coins bearing the figure of an owl. Laurian, because the Attic coinage was supplied from the silver mines of Laurion, for an account of which see Boeckh's Public Economy of Athens, Appendix. 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. ἐρέσωμεν 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. ἄρχιδιον, a petty office.

1106. πτηγορῶνας, birds' crops.

1107. μενίσκους. These 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.

Peisthetairos, having completed the sacrifices, reappears upon the scene, and at the same moment a messenger hurries in, out of breath, to announce the completion of the city wall.

1114. Ἄλφειών πνεών, breathing Alpheus. The allusion is to the races at Olympia, near the banks of the Alpheus.

1116. ἄρχων = ὄ ἄρχων.

1119. Προξενίδης ὁ Κομπασέως, Proxenides of Bragtown. The person here referred to as a braggart is spoken of also in the Wasps. Κομπασέως, formed from κόμπος, as if there were a dême bearing that name. Carey translates it of Bragland. For Theagenes, see ante, v. 824.

1120—1122. ἀρματε...παρελασαίην, might have driven their chariots past each other, with horses harnessed as large as the Wooden; alluding to the δούριος or δουράτιος ἄττος, 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. Ἀγυπτιος. "Πλινθοφόρος. Οἱ Αγυπτιοι ἐκ-μυθούντο ὡς ἄχθοφοροι. Καὶ ἐν Βατράχωι (1332), ὅσον οὐκ ἄραιντ' ἄν ἢ ἄραιντ' ἄν [ἄν ἄραιντ'] οὖθ' ἐκατόν Αγυπτιοι.—Sch. notum est ex Herodoti Euterpe, ut plerique reges assidue coēgerint eos cæmenta portare ad exstruendas præcipue pyramides." Bergler. The labors of the Egyptians in building the Pyramids are referred to, a full account of which is given by Herodotus. The reader will also remember the tasks imposed upon the Israelites during their enslavement in Egypt.

1130. λίθους. Perhaps the popular notion, that the cranes carried in their beaks, or swallowed, stones, to steady them-
selves 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. κρέξες, 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. ἵπτοντοντες, spading; i. e. the geese used their web-feet as spades to shovel the cement into the hods of the herons.

1141. περίεξωσῳνα. “Præcinctas eás esse facette fingit comicus, quia hujus avis plumarum dispositio albae zonae speciem refert.” Blaydes. The Scholiast makes a similar remark,—“Τινὲς τῶν νησσῶν ἐξοιηῶν ὡς ἑόρη ἐν κύκλῳ λευκῇ.” 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 exact adaptation of the habits of the birds to the parts they perform in the building of the new city. The herons, geese, and ducks, not being good at flying, are the diggers and carriers, like the Irish laborers on a railroad. The geese, with their web-feet, remain in the mud, shovelling it upon the broad bills of the herons, which are the hods (*Λεκωνα*). 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 of all
upon the wing, and who carry it up in their beaks, and
then work it over as described in the following note. The
additional fact that the swallow, when making its own nest,
picks up mud only after rains, makes this division of labor
natural and necessary.

1142 - 1144. ἀνω . . . χελίδων, 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 builders. Besides this, the poet had
observed that the swallow uses its tail for the very pur-
pose that a mason uses his trowel. It also carries the
mud in its beak, as here represented; like little boys,
“ut pueruli,” as explained by Blaydes, “qui gaudent ali-
quid a tergo trahere, et baculo ligneo equi instar insidentes
cruribus divaricatiss curriere.” Something is wanting to
make the grammatical construction of the text complete;
as it stands now, there is an asyndeton.

1156. Ἀπονίψομαι, I’ll wash myself. He had come in
great haste, and was still covered with dirt.

1157. οὖν. Addressed to Peisthetairos, who stands in
silent amazement at what he has just heard.

1162. πυρρίχων βλέπων. The allusion is to a war-dance,
called the pyrrhic,—looking full of fight; like βλέπων
“Ἀρη, in Ἀeschylus, Sept. contr. Thebas.
The second messenger now comes running in, out of
breath. Some one has passed through the gates without
permission of the authorities.

1170. περιπόλους. The young men of Athens were
classed under the designation of ἔφηβοι, when they reached
the age of eighteen. The two following years they were
sent into the country to guard the strongholds and military
posts, and for the general protection of the Attic territory. During this period they were called \( \text{περίπολοι} \), or *roamers*. The allusion and application here are obvious. See Hermann, Polit. Antiq., § 123.

1171–1174. The \( \text{περίπολοι} \), 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, and 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.

1192. \( \text{πλοῖον}, \text{ κυνή} \); Blaydes has the following note: — "*Navis an petasus?* Navem esse eam putat, aut quia vestis ejus impetu volandi veli instar sinuosa facta erat, aut propter alas quas habebat; habent enim et naves quasi alas quasdf 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. \( \text{Πάραλος}, \text{ Σαλαμωνία} \); For an account of these fast-sailing public vessels of the Athenians, see note to vv. 146, 147.
1201. κολοιάρχων. "Prefectos excubiarum. Κολοιάρχης
enim custodia novae urbis commissa erat." Blaydes. See
v. 1167.
1202. Σφραγίδ'. Lit. the seal, i. e. the passport, which,
it seems, was employed in ancient times, stamped with the
official seal of the proper authorities. On the general use
of seal rings, see Becker's Charicles, p. 163, n. 6. This
particular instance of their use for passports seems to have
escaped Becker's notice, and that of the ingenious writer in
the Dictionary of Antiquities.
1204. Επέβαλεν, tendered.
1210. Αδικεί, 2d pers. pass., Justice is not done you.
You ought to have been already punished for your audacity.
1211. 'Ιρίδων, genitive after δικαιώνατε'.
1217. 'Ακροατίων . . . κρειττόνων, You have got to obey
your betters in turn.
1218. ναυτολέις. The idea of the ship is still kept up.
1220. Φράσοναι θέει, to bid them sacrifice. Fut. part.
expressing purpose. The sacrificial forms, in the following
lines, are borrowed from the religious language of the Athe-
nians.
1224. Θεόλ γάρ. The use of the particle here is ellip-
tical, and it may be rendered, What! are you —, and,
in the next clause, To be sure, for —.
1226. θυήσεται αὐτούς. The verbal in τί όν is equivalent in
sense to the infinitive with δεί; here, then, = δεί θύειν αὐτούς,
it is their duty to sacrifice. The construction is ad sensum,
since verbs usually take the dative of the agent.
1228, 1229. The language here is a parody upon Ἀeschy-
lus, Ag. 581, 584.
1231. Δικυμνιάς βολαίς, with Likymnian bolts. The
allusion is to a lost play of Euripides, called Likymnios, in
which one of the personages was struck by a thunderbolt.
The whole speech of Iris is an amusing parody on the obli-
gato loftiness of the tragic style.
NOTES.

1233. Λυδόν, Φρύγα. Here is a parody upon some lines in the Alcestis of Euripides, v. 675, Woolsey's edition, and note to the passage.

1236. δόμους Ἀμφίωνος. This phrase is borrowed from the Niobe of Aeschylus.

1238. πορφυρίωνας. See ante, vv. 553, 709.

1239. παρδαλᾶς, panther-skins; in allusion to the coloring of their plumage.

1241. Εἷς Πορφυρίων, one Porphyrian; referring to the giant of that name.

1250. νεωτέρων τών, 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 Birdstown has had among mortals.

1259. κατακλευσον. According to the Scholiast, this means order silence. Cary renders it, "Ο, bid all here give hearing." Properly, it is used of the κελευστής, "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 κελευστής 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 κελευστής. The fashions of Birdstown 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 Æschines grew out of a proposition to crown the former.

1264. φέρει, 2d pers. mid., thou receivest for thyself.

1267, seq. Ἐλακωνομάιον, were Spartan-mad. This affectation of imitating the Lacedæmonian modes of life, their way of speaking, and their manners, seems at times to have been pretty extensively prevalent at Athens, and is often spoken of the ancients. See Plutarch, Life of Alcibiades; Demosthenes against Conon; and Plato's Gorgias. 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.

1269. Σκυταλὶ ἐφόρων, 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 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."

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 βιβλιοσ, or papyrus plant. κατάφευξ ἵστ to come ashore, to land; translate, they would land, or alight, upon the leaves, meaning, they flew at once to the law cases. "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. Πέρδικ. 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. Μενίππω. 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 Ἀeschylus, v. 974. The Scholiast has another, but quite too far-fetched an explanation.

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), "Ἀλοχρῶς δὲν ἄλοχρως ποιεῖ." Probably there is also some allusion to the debauched character of Philocles. — χτυμλώπης. The nickname of goose-fox is given to Theagenes on account of his rogueries. The same person has been mentioned before.
NOTES.

1282. Ἱβές. 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. κιττα. 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. "Ορτους. Meidias was called the Ortus, or quail, because he was like a quail struck in the head by a gamester. The allusion here is to a play called ὀρτυγοκοπία, or quail-striking, which is described by Pollux. The gamesters themselves were called ὀρτυγοκόποι, or στυφοκόποι. 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, however, quotes from Plato the Comedian, "χρηστὸν μὴ κατὰ Μειδίαν ὀρτυγοκόπον," which confirms the interpretation of Blaydes.

1287. χελιδὼν ἐμπεποιημένη, a swallow introduced into poetry, as in the swallow-song of Simonides.
NOTES.

1294. οὐκ...ισότανα, It is not, then, our business longer to stand. ἔργον is used here just as ὅρα 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.

1312. Σύ. Addressed to Peisthetairos.

1313. τοῦτον. Pointing to Manes, the slave, who forthwith brings out the wings.

1316. Σύ δέ. Again addressed to Peisthetairos.

1317–1320. Διάδεσ...περόσεις. 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 cycni, lusciniae, &c.; μαντικά, ut corvi, aquilae et reliquarum avium, ex quibus omina capiuntur; θαλάττα, 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, Kinias, 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.

1327. ἀειδών ἀεωδός, singing of eagles.

1339. Ἀγχειῶ...εἰχω, I desire to throttle my father and have all.

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 was a column on which the laws were published, and so naturally put for the statutes themselves. See Clouds, v. 448, and note to vv. 445 - 451.

1344. πάλιν, in turn.

1345, 1346. Ἀπέλαυσα ... βοσκητίον, I should get a deal of good, by Zeus, by coming here, if I must feed my father too. Observe the force of the particle ἄν with the indicative.

1348. ὥρων ὄρπανῶν, "Tanquam avem orbam, qua non patrem alendum habeat." Blaydes.

1349. ὅ... ὑποθήσωμαι, I'Il suggest a good thing. ὅκακὸς 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 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 Lacedæmonians. 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 Athenæus, he was so tall and thin, that he was obliged to wear stays made of linden-wood. To this the epithet φίλορησαν, v. 1363, refers. His life was dishonored by gross impiety and low vices.

1364. τι ... κυκλεῖς; κυκλεῖν πόδα is a tragic expression, occurring in the Orestes of Euripides. Kinesias is said to have been lame. κύκλον also refers to his Cyclic compositions. Translate, Why dost thou turn thy halting foot hitherward?
1367. *Παύσαι . . . μοι, Cease your singing, and tell me what you mean. Give up poetry, and let us have prose and decency.

1370. *ἀναβιβάζοις, preludes. All this is in ridicule of the frigid bombast of the dithyrambic poets.

1376. οὐ δὴ ἐγώ εἰ, Not I, in faith. To which Kinesias replies, Yes, you shall too, by Hercules.

1381. *ὡς. The Scholiast explains this as a cry to stop the rowing of the oarsmen. But it is elsewhere used to encourage and stimulate them. — ἀλάθρωμον 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. *Ἀλάμενον . . . τέμνων, cutting the harbourless furrow of the air. “Mira et audacissima metaphorarum conjunctione, more dithyrambicorum.” Blaydes.

1389, 1390. *ταύρι . . . ἅλι; 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. *Λεοτροφίδης, for Leotrophides, i.e. as choragus. The choragus 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 Nephelococcygia. He is mentioned in a fragment of the comic poet Hermippus, preserved by Athenæus. 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 *Κεκροπίδας. He thinks it is
partly because Leotrophides belonged to that tribe, and partly in the way of a punning allusion to the bird κρέας, as if he had said κρηκοπίδα φυλή, 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 φυλή. It seems to me to be in apposition with χορός; the Chorus then is the Kecropid tribe. And why the Kecropid 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 Kecropians, from King Kecrops. 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.

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 barretor, informer, pettyfogger, busybody, rogue, liar, and slanderer. The Athenian law permitted any citizen (τῶν βουλόμενων) 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 confiscations 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 χελιδών ἵππον ποιεῖ,” One swallow does not make a spring.

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 ψησωτικός, 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.

1409. πραγματοδίφης, a hunter-up of lawsuits.

1410. καλούμενος, summoning to court.

1411. ἵππο πτερύγων . . . σοφότερον; (erroneously printed σοφότερον in the text.) Like the expression ἐκ αὐλητήρος, cited by the Scholiast from Archilochus. Do you serve citations any wiser with the wings?

1414. ἰματός, 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.
1418. ἔργα σώφρονα, honest callings.
1419. ἄνδρα τοσοῦτοι, a man of such an age.
1422. λέγων. Participle expressing the method.
1426. κουρεῖοι, 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. Δευτέρως . . . Ἰππηλατέως, Diitropheos has dreadfully 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.
1429, 1430. ὁ δὲ . . . φρένας, And another says, that his son is set on the wing and is all of a flutter in his mind for tragedy.
1436. Αἰτ always expresses surprise or indignation, in a question. What the deuce will you do?—οὐ κατασχεῖν, 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.
1440. Καλεσάμενος, ἐγκεκληκὼς. The first means having summoned; the second, having entered a complaint against. See notes to Kennedy's Demosthenes.
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. ἔφημν ἔδην ὀψεῖν was the phrase in Attic law. The advantage which the Sycophant expects to gain by his wings is, that the unfortunate party against whom the suit is
NOTES.

commenced will be unable to equal his rapid mode of doing business.

1446. Βέμβυκος, a whirligig, or top.

1448. Κορκυραία 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. ἀπολιθάξεις, (from λιθάς, a drop,) will you not drop off?

1453. στρεφόμενον αυτοῦ, 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. — δινόρο. They describe Cleonymus, the Sycophant and Shield-dropper, as a strange tree. "Apte autem arboris mentionem faciunt aves." Blaydes. — καρδίας ἀπωρέω. 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 ἤπος, 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. — Πάρα τὰ νοῦντα, 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. ὅπως μὴ (elliptical), I hope that Zeus will not see me.

1483. Πήνυκ' . . . ἡμέρας; What time o' day is it?

1485. Βουλυτός, ἡ περαιτέρω; The time expressed by Βουλυτός, according to its etymology, is that of unyoking the
cattle; therefore, after the agricultural work of the day was over; towards evening.

1486. βδελύγματα. 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. οὐτω μὲν. Blaydes has the following note upon this expression: — "Sch.: ὡς ἐν κομῳδίᾳ, ὡς καλῶν τι ἀκούσας τὸ οἴμως, ἀποκάλυπτες φανερῶν αὐτὸν δεικνύως. Festive, quasi dicat: Sic quidem, benigna tua 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. σκιάδειον, parasol. He has come provided with this shelter, under cover of which he may safely unfold his errand.

1498. ὡς ἀκοῦσας λέγει, Say, for I am listening. Const. ὡς with genitive absolute.

1499. Πῶς ἄρτι; about what time? ἄρτι = ἄνω.

1504. Θεσμοφορίας. 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, Thesmoph.

1505. βάρβαροι θεοί, the barbarian gods, who, living farther 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. ἄνωθεν, from above, or beyond.

1512. παρφός. The Exekestides here mentioned is the
same person who has been already satirized as an intrusive citizen. 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 πατρός, or patrial deity, and that he was legally under the protection of Zeus Herkeios; that he was an Athenian on both sides, and from the third generation. Blaydes, giving the substance of Brunck's note, says,—"Excecestidem igitur, qui, ut peregrina origine et servili, Apollinem illum πατρός Atheniensium vindicare sibi non poterat, ridicule fingit comicus habere, ut barbarum, πατρός seu Tutelarem deum aliquem ex barbaris illis, de quibus nunc agitur."

1514. Τριβαλλοι. The Triballi were a Moesian tribe.

1515. τοποτριμβεῖς. There is a play upon the resemblance in sound between ἔμπριμβεῖς and Τριβαλλοί. Cary gives as an equivalent, "Trouble"; "Tribulation" would be nearer. We might, perhaps, make something like it out of the Chocawas: —"Ah, yes! that's where You be choked came from."

1526. κολακρέτης. This was the officer who paid out the judicial fees. See Smith's Dict. of Gr. and Rom. Antiq.; also Hermann's Political Antiquities. —τριβάλλα. The τριβάλλα 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 καβαρός, 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, 809), and Antiphanes made him the subject of a comedy. The student will remember Shakspeare's Timon of Ath-
ens, and the manner in which the great English dramatist has worked out the hints of the ancients respecting this eccentric character.

1536. κανηφόροι. 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 Σκιάτροδες, or Shade-feet, were a fabulous tribe in Libya, mentioned by Strabo, and by Ktesias (according to Harpocrate), who compares the feet to the web-feet of geese. They are described as walking τετραποδήδων, 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 ψχοντιστεργε are represented in a variety of absurd attitudes and positions. — Ψυχαγωγεῖ 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 evoke spirits at the lake of the Shade-feet. He is the necromancer of that marvellous tribe. — Πεισανθήρος 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 allu-
sion, readily taken by the audience, but now lost. At any rate, the whole scene is a parody upon the *nekymanteia*, in Odyssey XI. — ἀπῆλθε, 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.— ἦν θυτερίς, the bat. See ante, v. 1282. He is said to 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. 'Εσ' . . . . ἀμφίχει; Do you wear your dress so awkwardly? Literally, to wear it very, 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 of 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. Δαυσποδίας. 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.

1563. Δισκλασίως. 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 ἄδυκεῖν, have been adjudged guilty. A technical expression in Attic law.

1571. *Θ... *Ηράκλεις. Peisthetairos pretends to see Heracles now for the first time: — Ah! how do you do, Heracles?

1574. *Ελαυν... ἀηκίδως, There is no oil in the cruet. The servant comes running in with this message from the kitchen.

1578, 1579. *Ομβριον... ἀεί, 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. αἰτωκράτορες, plenipotentiary.

1583. διόλα νῦν is elliptical. Supply "though not before," yet now, i. e. if you are at last willing to do what is right.

1587. Επι... καλῶ, On these conditions, I will invite the ministers to dinner.

1592. ἀρξῶν, gain the power. The force of the aorist, in the oblique moods, is to express the action as single and completed, not frequent or continuous. Therefore, here, not rule, but get power.

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. Μεντοι . . . μουτιαν, 'The gods can wait; and not repay in full. μακοδοδη = μη ἀροδοδη. μουτια is luxury, lust, &c.; also abundance, wastefulness; here, perhaps, to be constructed as synecdochical, and used adverbially.

1606. 'Αναπράξομεν, we will exact.
1610. τι νῦν, the value.
1613. οἰμόκεν δοκεί 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. Φησίω . . . πάνω, He says that I talk quite right. The subject of λέγεν 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.

1620. οὗ . . . ἐρᾶς, You are not fond of reconciliation; your demands are so extravagant, that there is no hope of coming to terms with you.

1621, 1622. 'Ολίγον . . . 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. δαιμόνων ἄνθρωποι, my dearest fellow. The comic force of the phrase is heighten by addressing a familiar form of speech among men to a god.

1624. Ημεῖς . . . πολεμῆσομεν; There is an allusion to Helen and the war of Troy:—Shall we wage a war for one woman?

1631. οὗν σε περισσοφιεταί, how he is tricking you. Peisthetairos now expounds the Athenian law of inheritance, according to which Heracles, not being the son of Zeus in lawful wedlock, cannot become his heir.
NOTES.

1634. οὐδ’ ἄκαρι, not a penny.
1638. Ἐμπληκών, successor to an inheritance. A technical term. The argument is drawn from the principle of the Athenian law that excluded illegitimate sons from the property, in favor of a legitimate daughter. Athena, being the protecting goddess of Athens, is pronounced the heiress of her father, Zeus.

1643. Ἀριστεραῖ ... χρημάτων, Will take precedence of you in the paternal property. Whereupon he pretends to quote a law of Solon.

1646. ἄχριστωλα, rights by nearness of relationship.
1651. Ἡδη ... φράγρας; 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 φραγρας were called φραγρας. See ante, p. 169. See also Hermann, Political Antiquities, pp. 192–194.

1653. αἰκλαῖον εἰς τοὺς, looking assault, like Shakspeare’s speaking daggers.

1659. Ἐν ... ψραγμα, The whole thing now depends on Triballops. He has the casting vote.

1660, 1661. Καλάνω ... παραδίδωμι. Triballops tries to give his decision in Greek. The effect of his barbarous pronunciation is conveyed by Cary thus:—

"De beautiful gran damsels Basilau
Me give up to de fool."

1663. Εἰ ... χελίδωνes, 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. Ἐς ... γάμους, In good time, then, these fellows (the rebel birds) have been put to death for the nuptials.—twos, in the mean time.
1673. τενθείαν. The expression is in reference to the tasters, προτεθεία, and means ravenousness.

1674. διετέθη, I should be well disposed of, indeed!

1676 – 1687. In this antistrophe the tribe of sycophants (see ante) is again satirized.—Φανὰῖς, 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 Κλεψύδρα was the water-clock used to measure time in the courts; also the name of a hidden spring near the Acropolis. The poet makes it a stream in Phanae.—τέμενα. 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. 'Ο πάντ', &c. A messenger comes in to herald the arrival of Peisthetaires, 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. Ἄλμψε... δόμφ, shine upon the golden-beaming house.

1695. οὖ... λέγειν, unutterable to describe.

1699. πλεκτάνη καννοῦ, a wreath of smoke.

1702. A parody on Euripides, Troades, 302, translated by Cary,

"Above, below, beside, around,
Let your veering flight be wound."

1704. Μάκαρα, the happy one, Peisthetaires.

1705. Ω... καλλοῦς, O the grace, and the beauty!

Genitive of exclamation.

1712. Ἡρᾶ. The Chorus, in enthusiastic strains, compares the marriage of Peisthetaires with that of Zeus and Hera.
1718. ἀμφιθαλής Εἵρως, blooming Eros.
1720. παλμετόνος, drawn back, or tightened.
1721. πάροχος, companion in the chariot, groomsman.
1725. Ἄγε. Peisthetairos, assuming the attributes of Zeus, calls upon them now to celebrate the thunder, the lightning, and the blazing bolt.
1735. παρεδρον, side judge, assessor. One who shares with another the judicial seat.
1741. ὃ μάκαρα, O blessed one. Addressed to Basileia.
1742, 1743. πτερών . . . 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 |
TABLE OF RHYTHMS AND METRES.

[In the following Table, the letter M. stands for Munk's Metres, American edition, translated from the German.]

PROLOGUS, vv. 1–264.

Verses 1–210. Iambic trimeter acatalectic, with comic license. See Munk, pp. 76, 162, 171, seq.


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. Iambic tripod, anapaestic monometer. M. 78 (3).

236. Dactylic.

237. Trochaic trimeter acatalectic. Longs of the first metre resolved.

238. Dochmiac monometer, 239. Trochaic trimeter acatalectic.

240. Choriambic dimeter catalectic. M. 141 (2).

242. Ionici a minore, trimeter acat., 242. Ionici a minore, trimeter acat.,
222 TABLE OF RHYTHMS AND METRES.

243. Dochmiac monometer, ☐ ☐ ☐ ☐.
244. Proceleusmatici.
245. Iambic hexameter catalectic. M. 80 (6).
248. " " with the last long of second foot resolved, ⊱ ☐ ☐.
249. Cretic tetram. cat., ☐ ☐ ☐ ☐, ⊱ ☐ ☐, ⊱ ☐ ☐ ☐.
250. Dactylic.
252 – 255. Dactylic tetramer.
256. This verse is marked by Dindorf as a parœmiac,  ⊱ ⊱ ⊱, ☐ ☐ ⊱. But the first syllable of τανακαλείπων is never long. The proper notation, perhaps, is ⊱ ⊱, ⊱ ☐ ⊱, ⊱ ⊱, spondee, pæon primus spondee.
260, 261. Trochaic dimeter.
265 – 268. Iambic trimeter.
307, 308. Iambic dimeter.
309 – 324. Trochaic tetramer catalectic, except 312 and 314, which may be read as dochmiac dimeters.

CHORUS.

331 – 333. Cretics, with longs resolved.
385 – 397. Trochaic dimeter.
398 – 403. Anapæstic.
408 – 413. Cretics, with anacrusis in 408 and 411.
414 – 425. Iambic systems.
426 – 429. Trochaic, dactylic, ☐ ☐ ☐, ⊱ ☐ ☐ ☐ ☐.
431 – 433 Iambic.
434 – 450. Iambic trimeter.
TABLE OF RHYTHMS AND METRES. 223

CHORUS.


451. Logacædic anapaests, \( \ldots \uparrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \ldots \).

452. Iamb. anap. or iambelegus, \( \uparrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \ldots \).

453. Anapæstic, iambic, penthemim, \( \ldots \uparrow \downarrow \downarrow \downarrow \ldots \).

454. Trochaic monometer, dactylic trimeter.

455. Anapæstic.

456. Anapæstic.

457. Anapæstic, iambic, antispast. In the antistrophe, the corresponding verse consists of an anapæstic dimeter and antispast.

458. Anapæstic.

459. Anap., trochaic dipody, \( \ldots \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \ldots \).

But the verse is defective. The corresponding line in the strophe is an anapaest and antispast, \( \ldots \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \ldots \).


523 – 538. Anapæstic system.


611 – 626. Anapæstic system.

627, 628. Anapæstic tetramerter catalectic.

629, 630. Basis, iambic dimeter, \( \ldots \downarrow \downarrow \downarrow \downarrow \downarrow \ldots \).

631. Dochmiac, \( \ldots \downarrow \downarrow \downarrow \ldots \).

632. Trochaic, \( \ldots \downarrow \ldots \).

633. Anapæstic.

634. Dochmiac, \( \ldots \downarrow \downarrow \ldots \).

635, 636. Iambic.

637. Ithyphallic, \( \uparrow \ldots \downarrow \ldots \).

638, 639. Anapæstic tetramerter catalectic.


663 – 667. Iambic trimeter.

678. Choriambic, \( \uparrow \downarrow \downarrow \downarrow \ldots \).

679. Glyconic, \( \downarrow \uparrow \ldots \).

680. \( \uparrow \downarrow \downarrow \downarrow \ldots \).

681. \( \uparrow \downarrow \downarrow \ldots \).
224 TABLE OF RHYTHMS AND METRES.


CHORUS.

Strophe, 740 - 754 = Antistrophe, 771 - 782.
740. Dactylic.
741. Not metrical. Imitation of the notes of birds.
742. Trochaic.
743. Amphibrach, dactylic, \( \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \). 744. Birds’ notes.
745. Dactylic.
746. Birds’ notes.
747. Anapæstic 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, \( \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \). 854. Trochaic.
855. Dochmiac, \( \_ \_ \_ \_ \_ \_ \_ \). 856, 857. Trochaic dimeter catalectic, longs resolved.
859. Iambic trimeter.
860. Iambic.
861 - 889. Iambic trimeter acatalectic, excepting the formulæ uttered by the priest, which are not rhythmical.
TABLE OF RHYTHMS AND METRES.

898. Iambic trimeter acatalectic.
899. Basis, dochmiacs, \( \cdot \), \( \cdot \), \( \cdot \), \( \cdot \), \( \cdot \), \( \cdot \), \( \cdot \), \( \cdot \), \( \cdot \), \( \cdot \).
900. Cretic, trochaic, \( \cdot \), \( \cdot \), \( \cdot \).
901. Iambic, two Bacchii, \( \cdot \), \( \cdot \), \( \cdot \), \( \cdot \).
902. Iambic trimeter.
903. Anacrusis, chor., iam., \( \cdot \), \( \cdot \), \( \cdot \), \( \cdot \), \( \cdot \), \( \cdot \), \( \cdot \), \( \cdot \), \( \cdot \), \( \cdot \).
904. Dactylic, trochaic, \( \cdot \), \( \cdot \), \( \cdot \), \( \cdot \), \( \cdot \), \( \cdot \).
905. Iambic, \( \cdot \), \( \cdot \), \( \cdot \).
906, 907. Iambic trimeter.
908. Dactylic.
909. Iambic.
910–918. Iambic trimeter.
919. Dactylic, trochaic, \( \cdot \), \( \cdot \), \( \cdot \), \( \cdot \), \( \cdot \), \( \cdot \).
920. Choriambic, \( \cdot \), \( \cdot \), \( \cdot \), \( \cdot \).
921. Cretic, \( \cdot \), \( \cdot \), \( \cdot \).
922. Anapæstic, iambic.
923. Trochaic, longs resolved.
924. Iambic, anapæstic, Iambic.
925. Iambic, trochaic, \( \cdot \), \( \cdot \), \( \cdot \), \( \cdot \), \( \cdot \), \( \cdot \).
926–930. Iambic trimeter.
931. Trochaic, dactylic, \( \cdot \), \( \cdot \), \( \cdot \), \( \cdot \), \( \cdot \), \( \cdot \).
932. Troch., anap., choriambic, \( \cdot \), \( \cdot \), \( \cdot \), \( \cdot \), \( \cdot \), \( \cdot \), \( \cdot \), \( \cdot \), \( \cdot \), \( \cdot \).
933. Fourth pæon, \( \cdot \), \( \cdot \), \( \cdot \), \( \cdot \), \( \cdot \), \( \cdot \).
934. Trochaic, dactylic, \( \cdot \), \( \cdot \), \( \cdot \), \( \cdot \).
935. Iambic trimeter.
936. Anapæstic, iambic, \( \cdot \), \( \cdot \), \( \cdot \), \( \cdot \), \( \cdot \), \( \cdot \).
937. Iambic.
938. Anapæstic, iambic, \( \cdot \), \( \cdot \), \( \cdot \), \( \cdot \), \( \cdot \), \( \cdot \), \( \cdot \).
939. Iambic, trochaic, \( \cdot \), \( \cdot \), \( \cdot \), \( \cdot \), \( \cdot \), \( \cdot \).
940. Trochaic penthemim, \( \cdot \), \( \cdot \), \( \cdot \), \( \cdot \).
941–944. Iambic trimeter.
945. Trochaic, dactylic, \( \cdot \), \( \cdot \), \( \cdot \), \( \cdot \).
946. Anapæstic.
947. Procel., dactylic; probably \( \cdot \), \( \cdot \), \( \cdot \), \( \cdot \), \( \cdot \), \( \cdot \).
948. Dactylic, anapæstic.
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.
1053—1059. Spondaic, anapaestic.
1060. Two pæones primi, and two pæones quarti,

1061. Pæons, \( \frac{\text{\(1\)}}{\text{\(2\)}} \frac{\text{\(1\)}}{\text{\(2\)}} \frac{\text{\(1\)}}{\text{\(2\)}} \frac{\text{\(1\)}}{\text{\(2\)}} \frac{\text{\(1\)}}{\text{\(2\)}} \frac{\text{\(1\)}}{\text{\(2\)}} \frac{\text{\(1\)}}{\text{\(2\)}} \frac{\text{\(1\)}}{\text{\(2\)}} \frac{\text{\(1\)}}{\text{\(2\)}} \frac{\text{\(1\)}}{\text{\(2\)}} \). 

1062, 1063. Spondaic, anapaestic.
1064. Pæons, \( \frac{\text{\(1\)}}{\text{\(2\)}} \frac{\text{\(1\)}}{\text{\(2\)}} \frac{\text{\(1\)}}{\text{\(2\)}} \frac{\text{\(1\)}}{\text{\(2\)}} \frac{\text{\(1\)}}{\text{\(2\)}} \frac{\text{\(1\)}}{\text{\(2\)}} \frac{\text{\(1\)}}{\text{\(2\)}} \frac{\text{\(1\)}}{\text{\(2\)}} \frac{\text{\(1\)}}{\text{\(2\)}} \frac{\text{\(1\)}}{\text{\(2\)}} \frac{\text{\(1\)}}{\text{\(2\)}} \frac{\text{\(1\)}}{\text{\(2\)}} \).

1065. Pæons, cretics, \( \frac{\text{\(1\)}}{\text{\(2\)}} \frac{\text{\(1\)}}{\text{\(2\)}} \frac{\text{\(1\)}}{\text{\(2\)}} \frac{\text{\(1\)}}{\text{\(2\)}} \frac{\text{\(1\)}}{\text{\(2\)}} \frac{\text{\(1\)}}{\text{\(2\)}} \frac{\text{\(1\)}}{\text{\(2\)}} \frac{\text{\(1\)}}{\text{\(2\)}} \frac{\text{\(1\)}}{\text{\(2\)}} \frac{\text{\(1\)}}{\text{\(2\)}} \).

1066—1081. Trochaic tetrameter catalectic.
1111—1180. Iambic trimeter.

CHORUS.

Strophe, 1181—1184 = Antistrophe, 1251—1254.
1181—1184. Dochmiac dimer with longs resolved.
1185—1250. Iambic trimeter.
1255—1298. Iambic trimeter.

CHORUS.

Strophe, 1299—1308 = Antistrophe, 1311—1320.
1299. Anapaestic, iambic.
1300. Iambic, antispast, \( \frac{\text{\(1\)}}{\text{\(2\)}} \frac{\text{\(1\)}}{\text{\(2\)}} \frac{\text{\(1\)}}{\text{\(2\)}} \frac{\text{\(1\)}}{\text{\(2\)}} \).
TABLE OF RHYTHMS AND METRES.

1301. Iambic.
1302. Anapæstic.
1303. Iambic.
1308. Iambic.
1309, 1310. Iambic.
1321, 1322. Iambic trimeter.
1323. Iambic, dactylic, \( \underline{\_} \underline{\_} \underline{\_} \), \( \underline{\_} \underline{\_} \underline{\_} \underline{\_} \).
1324. Anacrusis, troch., dact., \( \_ \_ \_ \_ \_ \_ \_ \), \( \underline{\_} \underline{\_} \underline{\_} \underline{\_} \underline{\_} \underline{\_} \underline{\_} \).
1325. \( \underline{\_} \underline{\_} \underline{\_} \underline{\_} \underline{\_} \).
1359. Choriambic, \( \underline{\_} \underline{\_} \underline{\_} \underline{\_} \underline{\_} \underline{\_} \underline{\_} \underline{\_} \underline{\_} \).
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 \( \underline{\_} \underline{\_} \).
1380. Spondee peon primus, spondee, \( \_ \_ \_ \_ \_ \_ \).
1381. Iambic.
1382. Trochaic, \( \underline{\_} \underline{\_} \underline{\_} \underline{\_} \underline{\_} \).
1383. Iambic trimeter.
1384 – 1386. Anapæsts, with proceleusmatici.
1387 – 1454. Iambic trimeter.
1396. Basis, choriambic, \( \underline{\_} \underline{\_} \underline{\_} \underline{\_} \underline{\_} \underline{\_} \underline{\_} \underline{\_} \underline{\_} \).
1397. Anapæstic, iambic, \( \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \).

CHORUS.

Strophe, 1455 – 1466 = Antistrophe, 1467 – 1478.
Trochaic system.
1479 – 1537. Iambic trimeter.
TABLE OF RHYTHMS AND METRES.

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, \( \overset{\leftarrow}{\downarrow} \), \( \overset{\leftarrow}{\downarrow} \), \( \overset{\leftarrow}{\downarrow} \).
1706. Choriambic.
1707 - 1711. Anapaestic system.
1717 - 1722. Glyconic system. M. 258 and 263.

The forms are

\[
\overset{\leftarrow}{\downarrow} \Rightarrow, \overset{\leftarrow}{\downarrow} \overset{\leftarrow}{\downarrow} \overset{\leftarrow}{\downarrow} \overset{\leftarrow}{\downarrow},
\]
and

\[
\overset{\leftarrow}{\downarrow} \overset{\leftarrow}{\downarrow} \overset{\leftarrow}{\downarrow} \overset{\leftarrow}{\downarrow}.
\]

1724 - 1728. Anapaests.
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.
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