GRAND CHORUS OF BIRDS FROM ARISTOPHANES
ATTEMPTED IN ENGLISH AFTER THE ORIGINAL
METRE.

I was allured into the audacity of this experiment by
consideration of a fact which hitherto does not seem to have
been taken into consideration by any translator of the half
divine humourist in whose incomparable genius the highest
qualities of Rabelais were fused and harmonized with the
supremely gifted of Shelley; namely that his marvellous
metrical invention of the anapestic heptameter was almost
exactly reproducible in a language to which all variations
and combinations of anapestic, iambic, or trochaic metre
are as natural and pliable as all dactylic and spondaic forms
of verse are unnatural and abhorrent. As it happens, this
highest central interlude of a most adorable masterpiece is
as easy to detach from its dramatic setting, and even from its
lyrical context, as it was easy to give line for line of it
in English. In two metrical points only does my version
vary from the verbal pattern of the original. I have of
course added rhymes, and double rhymes, as necessary
makeweights for the imperfection of an otherwise inadequate
language; and equally of course I have not attempted the
impossible and undesirable task of reproducing the rare
exceptional effect of a line overcharged on purpose with a
preponderance of heavy-footed spondees; and this for the
obvious reason that even if such a line—which I doubt—
could be exactly represented, foot by foot and pause for
pause, in English, this English line would no more be a
verse in any proper sense of the word than is the line I am
writing at this moment. And my main intention, or at
least my main desire, in the undertaking of this brief advent
ure was to renew as far as possible for English ears the
music of this resonant and triumphant metre, which goes
ringing at full gallop as of horses who
dance as 'twere to the music
Their own hoofs make.
I would not seem over curious in search of an apt or inapt
quotation; but nothing can be fitter than a verse of Shak
peare's to praise at once and to describe the most typical
verse of Aristophanes.

(The Birds, 683-723.)

COME on then, ye dwellers by nature in darkness,
and like to the leaves' generations,
That are little of might, that are moulded of mire,
unending and shadowlike nations,
Poor plumeless ephemerals, comfortless mortals, as
visions of shadows fast fleeting,
Lift up your mind unto us that are deathless, and
dateless the date of our being:
Us, children of heaven, us, ageless for aye, us, all of
whose thoughts are eternal;
That ye may from henceforth, having heard of us
all things aright as to matters supernal,
Of the being of birds and beginning of gods, and of
streams, and the dark beyond reaching,
Truthfully knowing aright, in my name bid Proclus
pack with his preaching.
It was Chaos and Night at the first, and the black
ness of darkness, and Hell's broad border;
Earth was not, nor air, neither heaven; when in
depths of the womb of the dark without order 10
First thing first-born of the black-plumed Night was
a wind-egg hatched in her bosom,
Whence timely with seasons revolving again sweet
Love burst out as a blossom,
Gold wings gleaming forth of his back, like whirl-
winds gustily turning.
He, after his wedlock with Chaos, whose wings are
of darkness, in Hell broad-burning,
For his nestlings begat him the race of us first, and
upraised us to light new-lighted.
And before this was not the race of the gods, until
all things by Love were united:
And of kind united with kind in communion of
- nature the sky and the sea are
Brought forth, and the earth, and the race of the
gods everlasting and blest. So that we are
Far away the most ancient of all things blest. And
that we are of Love's generation
There are manifest manifold signs. We have wings,
and with us have the Loves habitation;
And manifold fair young folk that forswore love
once, ere the bloom of them ended,
Have the men that pursued and desired them sub-
dued, by the help of us only befriended,
With such baits as a quail, a flamingo, a goose, or a
cock's comb staring and splendid.
All best good things that befall men come from
us birds, as is plain to all reason;
For first we proclaim and make known to them
spring, and the winter and autumn in season:
Bid sow, when the crane starts clanging for Afric,
in shrill-voiced emigrant number,
And calls to the pilot to hang up his rudder again
for the season, and slumber;
And then weave cloak for Orestes the thief, lest he
strip men of theirs if it freezes.
And again thereafter the kite reappearing announces
a change in the breezes,
And that here is the season for shearing your sheep
of their spring wool. Then does the swallow
Give you notice to sell your greatcoat, and provide
something light for the heat that's to follow.
Thus are we as Ammon, or Delphi, unto you, Dodona,
nay, Phebus Apollo.
For, as first ye come all to get auguries of birds,
even such is in all things your carriage,
Be the matter a matter of trade, or of earning your
bread, or of any one's marriage.
And all things ye lay to the charge of a bird that
belong to discerning prediction:
Winged fame is a bird, as you reckon: you sneeze,
and the sign's as a bird for conviction:
All tokens are "birds" with you—sounds too, and
lackeys, and donkeys. Then must it not follow
That we are to you all as the manifest godhead
that speaks in prophetic Apollo?

ALGERNON CHARLES SWINBURNE.
Bequeathed to

The Library

of the

University of Toronto

by

Professor W. S. Milner
THE

BIRDS

OF

ARISTOPHANES.

WITH NOTES,

AND

A METRICAL TABLE.

By C. C. Felton,
Eliot Professor of Greek Literature in Harvard College,
Cambridge, Mass.

Cambridge: Published by John Bartlett, Bookseller to the University.
1849.
Entered according to Act of Congress, in the year 1849, by
John Bartlett,
in the Clerk’s Office of the District Court of the District of Massachusetts.

CAMBRIDGE:
METCALF AND COMPANY,
PRINTERS TO THE UNIVERSITY.
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 unsparingly 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.

a*
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.
ARGUMENT.*

"Euepides 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 Eops, 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 Epops, appears above; he is frightened at the sight of two men, and they are much more so at the length of his beak and the fierceness of his aspect. He takes them for fowlers; and they insist upon it, that they are not men, but birds. In their confusion, their guides, whom they held in a string, escape and fly away. Epops, during this, is asleep within, after having dined upon a dish of beetles and 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 Pisthæræus, a shrewd old fellow, proposes a scheme to improve it, and make them a far more powerful and considerable nation. Epops is struck with the project, and calls up his consort, the nightingale, to summon all his people together with her voice. They sing a fine ode.

"The birds come flying down, at first one by one, and perch here and there about the scene; and at last the Chorus, in a whole body, come hopping, and fluttering, and twittering in. At the sight of the two men they are in great tumult, and think that their king has betrayed them to the enemy. They determine to tear the two old men to pieces, draw themselves up in battle array, and are giving the word to fall on. Euelpides and Pisthæræus,
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. Pithetæurus, upon the authority of Æsop’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 Phœnicians set about their harvest as soon as the cuckoo is heard; that all kings bear an eagle on their sceptre, and many of the gods carry a bird on their head; that many great men swear by the goose, &c., &c. When he has revived in them the memory of their ancient empire, he laments their present despicable condition, and the affronts put upon them by mankind. They are convinced of what he says, applaud his oration, and desire his advice. He proposes that they shall unite, and build a city in the mid-air, whereby all commerce will effectually be stopped between heaven and earth: the gods will no longer be able to visit at ease their Semeles and Alcmenas below, nor feast on the fume of sacrifices daily sent up to them, nor men enjoy the benefit
of the seasons, nor the fruits of the earth, without permission from those winged deities of the middle region. He shows how mankind will lose nothing by this change of government; that the birds may be worshipped at a far less expense, nothing more than a few berries or a handful of corn; that they will need no sumptuous temples; that, by their great knowledge of futurity, they will direct their good votaries in all their expeditions, so as they can never fail of success; that the ravens, famed for the length of their lives, may make a present of a century or two to their worshippers; and, besides, the birds will ever be within call, when invoked, and not sit pouting in the clouds, and keeping their state so many miles off. The scheme is highly admired, and the two old men are to be made free of the city, and each of them is to be adorned with a pair of wings at the public charge. Epops invites them to his nest-royal, and entertains them nobly. The nightingale in the mean time joins the Chorus without, and the parabasis begins.

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

"The old men, now become birds, and magnificently fledged, after laughing awhile at the new and awkward figure they make, consult about the name which they shall give to their rising city, and fix upon that of Ne- phelococcygia, or Cuckoocloudland; and while one goes to superintend the workmen, the other prepares to sacrifice for the prosperity of the city, which is growing apace.
"They begin a solemn prayer to all the birds of Olympus, putting the swan in the place of Apollo, the cock in that of Mars, and the ostrich in that of the great mother Cybele, &c.

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

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

"Meto, the famous geometrician, comes next, and offers a plan which he has drawn for the new buildings, with much importance and impertinence: he meets with as 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-
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 Nephelococcycians, 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 Pisthetærus 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 Pisthetærus, 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. Pisthetærus, 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. Pisthetærus 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 everything 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 ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΕΥΕΛΠΙΔΗΣ.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
ΤΡΟΧΙΛΟΣ, θεράπων Ἐποπος.
ΕΠΟΨ.
ΧΟΡΟΣ ΌΡΝΙΘΩΝ.
ΦΟΙΝΙΚΟΠΤΕΡΟΣ.
ΚΗΡΥΚΕΣ.
ΙΕΡΕΥΣ.
ΠΟΙΗΤΗΣ.
ΧΡΗΣΜΟΔΟΓΟΣ.
ΜΕΤΩΝ γεωμέτρης.
ΕΠΙΣΚΟΠΟΣ.

ΨΗΦΙΣΜΑΤΟΠΩΛΗΣ.
ΑΓΓΕΛΟΙ.
ΙΡΙΣ.
ΠΑΤΡΑΛΩΙΑΣ.
ΚΙΝΗΣΙΑΣ διθυραμβοποιός.
ΣΥΚΟΦΑΝΤΗΣ.
ΠΡΟΜΗΘΕΥΣ.
ΠΟΣΕΙΔΩΝ.
ΤΡΙΒΑΛΛΟΣ.
ΗΡΑΚΛΗΣ.
ΟΙΚΕΤΗΣ Πεισθεταιρου.
ΤΠΟΘΕΣΙΣ.

Δύο εἰσὶν Ἀθηναίδες ἐκκεχωρηκότες πρεσβύται διὰ τὰς δίκας. Πορεύονται δὲ πρὸς τὸν Τηρέα ἔποτα γενόμενου, πενυσομενο παρ’ αὐτοῦ ποία ἐστὶ πόλις εἰς κατοικισμὸν βελτίστη. Χρώνται δὲ τῆς ὅδου καθηγεμόσι ὀρνέως, ὁ μὲν κορώνη, ὁ δὲ κολοιφ. Ὁ νομάζονται δὲ ὁ μὲν Πεισθέταρος, ὁ δὲ Εὐθελίδης, ὁς καὶ πρότερος ἄρχεται. Ἠ σκηνὴ ἐν Ἀθηναίς. Τὸ δράμα τούτο τῶν ἄγαν θυνατῶς πεποιημένων.

Ὁ Ἐὐδαίμων ἐπὶ Χαβρίου διὰ Καλλιστράτου ἐν ἀστείῳ, ὃς ἦν δεύτερος τοῖς ὂργιοι, πρῶτος Ἀμενίας Κωμασταῖς, τρίτος Φρύνιχος Μονοτρόπῳ. Ἡ ἐστὶ δὲ λεί. Φοβερὰ δὲ τότε τοῖς Ἀθηναίοις τὰ πράγματα. Τὸ τέ γὰρ ναυτικὸν ἀπόλεσθε περὶ Σικελίαν, Λάμαχος οὐκ ἐτί ἦν, Νικίας ἐτεθνῆκε, Δεκελειῶν ἢσαν τεῖχισαντες Λακεδαιμονίων, Ἀγιὸς ὁ Λακεδαιμονίων στρατηγὸς περιεκαθόδη τὴν Ἀττικὴν, Ἀλκιβιάδης τὰς Λακεδαιμονίων ἐφρόνει καὶ ἐκκλησιάζουσιν συνεβούλευε τὰ χρηστὰ Λακεδαιμονίων. Ταῦτα αἱ Ἀθηναίων συμφοραὶ, διὰ ταῦτα αἱ Ἀθηναίων φυγαί. Καὶ ὃμως οὐκ ἀπείχοντο τοῦ κακοπραγμομενῶν καὶ συκοφαίτεων.

ΑΛΑΩΣ.

Τῆς τῶν Ἀθηναίων πολιτείας τὸ μέγιστον ἦν κλέος αὐτόχθονι γενέσθαι, καὶ αὕτη φιλοτιμία πρώτῃ τὸ μηδέποτε μηδεμία πόλεως φανείσης αὐτῆς πρῶτον ἀναβλαστήσαι. Ἀλλὰ τῷ χρόνῳ ὑπὸ προεστώτων πονηρῶν καὶ πολιτῶν δυναμένων ανέτραπτο, καὶ διωρθοῦτο πάλιν. Ἐπὶ οὖν τοῦ Δεκελεικοῦ πολέμου, πονηρῶν τῶν τὰ πράγματα ἐγχειρισθέντων, ἐπισφαλῆς γέγονεν ἡ παρ’ αὐτῶν κατάστασις. Καὶ ἐν μὲν ἄλλοις δράμαπα διὰ τῆς κομφικῆς ἀδείας ἢλεγχεν Ἀριστοφάνης τοῖς κακῶς πολιτευομένους, φανερῶς μὲν οὐδαμῶς, οὐ γὰρ ἐπὶ τούτῳ ἦν, λεληθότως δὲ, ὅσον ἄνηκεν ἀπὸ κομφικᾶς προσκρούειν. Ἐν δὲ τοῖς Ὀρνισι καὶ μέγα τι διανενήθηται. Ὁς γὰρ ἀδιάρθρωτον ἦδη νόσον τῆς πολιτείας νοσοῦσης καὶ διεφθαρμένης ὑπὸ τῶν προεστῶτων, ἀλλὰ τῶν πολιτείαν αἰνίττεται, ὡσανεὶ συγκεχυμένων τῶν καθεστῶτων· οὐ μόνον δὲ τοῦτο, ἀλλὰ καὶ τὸ σχῆμα ὅλων καὶ τὴν φύσιν, εἰ δέοι, συμβουλεύει μετατίθεσθαι πρὸς τὸ ἱρεμαίος βιοῦν. Καὶ ἡ μὲν ἀπότασις αὐτῆ. Τὰ δὲ κατὰ θεῶν βλάσφημα ἐπιτηθείως ὅκουρμαίται. Καίνον γάρ φησι τὴν πόλιν προσδείσθαι θεῶν, ἀφρονιστοῦντων τῆς κατοικίας Ἀθηνῶν
τῶν ὄντων καὶ παντελῶς ἠλλοτριωκότων αύτούς τῆς χώρας. 'Αλλ' ὁ μὲν καθόλου στίχος τοιούτος. "Εκαστὸν δὲ τῶν κατὰ μέρος οὐκ εἰκῆ, ἀλλ' ἀντικρὺς 'Αθηναίων καὶ τῶν παρ' αὐτοῖς ἐγχειριζομένων τὰ κουλὰ ἐλέγχει τὴν φαύλην διάθεσιν, ἐπιθυμῶν ἐγκαταστήσῃ τοὺς ἀκούονσιν ἀπαλαγηγῆ τῆς ἐνεστώτας μοχθηρᾶς πολιτείας. 'Υποτίθεται γὰρ περὶ τῶν ἀέρα πόλιν, τῆς γῆς ἀπαλλάσσων· ἀλλὰ καὶ βουλᾶς καὶ συνόδους ὀρνίθων, ταῖς 'Αθηναίοις δυσχεραίνων. 'Αλλὰ καὶ ὅσα παῖ-ζει, ἐπίσκοπον, ἡ ψηφισματογράφου, ἢ τοὺς λοιποὺς εἰσάγων, οὐχ ἀπλῶς, ἀλλὰ γυμνοὶ τὰς πάνων προαρέσεις, ὡς αἰσχροκερδεῖας ἐνεκεν χρηματίζονται. Εἴθ' ὑστερον καὶ τὸ θείον εἰς ἀπρονοησίαν κωμῳδεῖ. 
Τὰ δὲ ὄνομα τῶν γερώνων πεποίθη, ὡς εἰ πεποιθοῦ έτερος τὸ ἐτέρῳ καὶ ἐλπίζω ἐσεσθαί εὖ βελτίωσι. Τινὲς δὲ φρασὶ τῶν ποιητὴν τάς ἐν ταῖς τραγῳδίαις τερατολογίαι ἐν μὲν ἄλλοις διελέγχει, ἐν δὲ τοῖς νῦν τῆς Γεγανομαχίας συμπλοκήν ἐνωλόν ἀποφάινων, ὀρνισὶν ἐνωκε διαφέρεσθαι πρὸς θεοῦ περὶ τῆς αρχῆς.

'Επὶ Χαβρίου τὸ ὄρμα καθῆκεν εἰς ἄστυ διὰ Καλλιστράτου· εἰς δὲ Δήμαι τῶν 'Αμφάραων ἐδίδαξε διὰ Φιλωνιδοῦ. Δάβοι δ' ἂν τοὺς χρόνους ἐκ τῶν πέρυσι γενομένων ἐπὶ 'Αριστομηνῆτον τοῦ πρὸ Χα-βρίου. 'Αθηναίοι γὰρ πέμπουν τῇ Σαλαμίνα, τῶν 'Αλκιβιάδην μεταστέλλομενον ἐπὶ κρίσει τῆς τῶν μυστηρίων ἐκμιμήσεως. Ὁ δὲ ἄχρι μὲν Θορύφων ἐπίτετο τοῖς μεθήκουσιν, ἐκείθεν δὲ δρασμόν ποιήσα- 
μενος εἰς Πελοπόννησον ἐπεραιώθη. Τῆς δὲ μετακλήσεως μέμνηται καὶ 'Αριστοφάνης, ἀποκρύπτων μὲν τὸ ὄνομα, τὸ δὲ πράγμα δῆλον ἐν ὦς γ' φησι.

Μηδαμῶς

'Ἡμῖν παρὰ θάλατταν, ἵν' ἀνακύψεται
Κλήτηρ' ἀγους' ἐωθεν ἡ Σαλαμίνα.

ΑΡΙΣΤΟΦΑΝΟΣ ΓΡΑΜΜΑΤΙΚΟΤ.

Διὰ τὰς δίκας φεύγουσιν 'Αθήνας δύο τινές·
Οἱ πρὸς τὸν ἔποπο, τὸν λεγόμενον Υερέα,
Εἰς δ' ὀρνίς ἐποτις συμπαρών μετὰ πλειώνων
Πτηνῶν διδάκτες, τί δύνατ' ὀρνίθων γένος,
Καὶ πᾶς, εάν περ κατὰ μέσον τὸν ἄερα
Πόλιν κλίουσι, τῶν θεῶν τὰ πράγματα
Ἀυτοὶ παραδίψοντες. 'Εκ δὲ τούτως ψάρμακον
Πτέρυγας τὸ ἐποίους· ἥξιον δ' οἱ θεοί,
Επιθεσιν οὐ μικρῶν ὀρνίθης γενομένην.
ΟΡΝΙΘΕΣ.

ΕΥΕΛΠΙΔΗΣ.
'Ορθὴν κελεύεις, ὣ τὸ δένδρον φαίνεται;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Διαρραγεῖς· ἂδε δ' αὖ κρόζει πάλιν.

ΕΥΕΛΠΙΔΗΣ.
Τί, ὦ πονηρ', ἀνω κάτω πλανύττομεν;
'Απολουμέθ' ἄλλος τὴν ὄδον προφορομένω.

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

ΕΥΕΛΠΙΔΗΣ.
Τὸ δ' ἐμὲ κολοιφὶ πειθόμενον τὸν δύσμορον
'Αποστοδῆσαι τοὺς ὄνυχας τῶν δακτύλων.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Αλλ' οὐδ' ὅπου γῆς ἐσμὲν οἴδ' ἐγὼ μὲν ἐτι.

ΕΥΕΛΠΙΔΗΣ.
Εντευθενὶ τὴν πατρίδ' ἀν ἐξεύροις σὺ που;
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐδ’ ἀν μὰ Δία γ’ ἐντεῦθεν Ἐξηκεστίδης.
ΕΥΕΛΠΙΔΗΣ.
Οὐμοι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Σὺ μὲν, ὦ τὰν, τὴν ὀδὸν ταῦτην ἤθι.
ΕΥΕΛΠΙΔΗΣ.

Ἡ δεινὰ νῦν δέδρακεν οὐκ τῶν ὀρνέων,
Ὁ πινακοτώλης Φιλοκράτης μελαγχολῶν,
"Οσ τῶδ’ ἐφασκε νῦν [φράσει] τὸν Τηρέα, ἓ
Τὸν ἐποφ’, ὦς ὀρνις ἐγένετ’ ἐκ τῶν ὀρνέων.
Καπέδωτο τῶν μὲν Θαρρελείδου τοιτού
Κολοῖον ὀβολοῦ, τηρεδὶ τριωβόλου.
Τὸ δ’ οὐκ ἄρ’ ἱστην οὐδὲν ἄλλο πλὴν δάκνειν.
Καὶ νῦν τῇ κέχηνας; ἐσθ’ ὅποι κατὰ τῶν πετρῶν
Ἡμᾶς ἐτ’ ἄζεις; οὐ γὰρ ἐστ’ ἐνταύθα τις
Ὁδός.

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

Ἡ δ’ ἢ κορώνη τῆς ὀδοῦ τι λέγει πέρι;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐ ταυτὰ κράζει μὰ Δία νῦν τε καὶ τότε.
ΕΥΕΛΠΙΔΗΣ.
Τί δὴ λέγει περὶ τῆς ὀδοῦ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τί δ’ ἄλλο γ’ ἢ
Βρύκουσ’ ἀπεδεσθαί φησί μου τοὺς δακτύλους;
ΕΥΕΛΠΙΔΗΣ.

Οὐ δεινὸν οὖν δὴ τ' ἐστίν ἡμᾶς δεομένους,
'Εσ κόρακας ἐλθεῖν καὶ παρεσκευασμένους,
"Επειτα μὴ ἔχειρεῖν δύνασθαι τὴν ὄδον;
'Ἡμεῖς γὰρ, ὅρδες οἳ παρῶντες ἐν λόγῳ,
Νόσουν νοσοῦμεν τὴν ἐναντίαν Σακᾶ.
'O μὲν γὰρ οὖν οὐκ ἀστὸς εἰσβιώζεται,
'Ἡμεῖς δὲ φυλὴ καὶ γένει τιμώμενοι,
'Αστοὶ μετ' ἀστῶν, οὐ σοβούντος οὐδενὸς
'Ανεπτομεσθ' ἐκ τῆς πατρίδος ἀμφοῖν ποδοῖν,
Αὐτὴν μὲν οὖν μισοῦντ' ἐκείνην τὴν πόλιν.
Τὸ μὴ οὐ μεγάλην εἶναι φύσει κενδαίμονα
Καὶ πᾶσι κοινὴν ἐναποτίσαι χρήματα.
Οἱ μὲν γὰρ οὖν τέττιγες ἕνα μῆν' ἡ δύο
'Επὶ τῶν κραδῶν ἄδουσ', 'Αθηναῖοι δ' ἀεὶ
'Επὶ τῶν δικῶν ἄδουσι πάντα τὸν βίον.
Διὰ ταῦτα τόνδε τὸν βαύδου βαδίζομεν,
Κανοῦν δ' ἔχουντε καὶ χύτραν καὶ μυρίνας
Πλανώμεθα ζητοῦντε τὸπον ἀπράγμονα,
"Οποὺ καθιδρυθέντε διαγενούμεθ' ἂν.
'O δὲ στόλος νῦν ἐστὶ παρὰ τὸν Τηρέα
Τὸν ἐποτα, παρ' ἐκείνου πυθεσθαί δεομένω,
Εἰ ποὺ τοιαύτην εἴδε πόλιν ἡ 'πέπτατο.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὗτος.

ΕΥΕΛΠΙΔΗΣ.

Τί ἐστιν ;
ΠΕΙΣΘΕΤΑΙΡΟΣ.
'H κορώνη μοι πάλαι

"Ανω τι φράζει.

ΕΥΕΛΠΙΔΗΣ.
Χώ κολοίδος ούτοσι

"Ανω κέχηνεν ὤςπερεί δεικνύς τί μοι·
Κοῦκ ἐσθ' ὡπως οὔκ ἔστιν ἑνταύθ' ὄρνεα.
Εἰσόμεθα δ' αὐτίκ', ἥν ποιήσωμεν ψόφον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Αλλ' οἴσθ' ο δράσον; τῷ σκέλει θένε τήν πέτραν.

ΕΥΕΛΠΙΔΗΣ.
Σὺ δὲ τῇ κεφαλῇ ἡ', ἵν' ἡ διπλάσιον ὁ ψόφος.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Σὺ δ' οὖν λίθῳ κύψουν λαβὼν.

ΕΥΕΛΠΙΔΗΣ.
Πάνυ γ', εἴ δοκεὶ.

Παί παί.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τὶ λέγεις, οὕτος; τὸν ἔποπτα παί καλεῖς;
Οὔκ ἀντὶ τοῦ παιδὸς σ' ἔχρην ἐποποί καλεῖν;

ΕΥΕΛΠΙΔΗΣ.
'Εποποί. Ποιήσεις τοῖ με κόπτειν αὖθις αὖ;
'Εποποί.

ΤΡΟΧΙΛΟΣ.
Τίνες οὕτοι; τίς ὁ βοῶν τὸν δεσπότην;

ΕΥΕΛΠΙΔΗΣ.
"Ἀπολλον ἀποτρόπαιε, τοῦ χασμήματος.
ΤΡΟΧΙΔΟΣ.
Οὔμοι τάλας, ὁρνιθοθῆρα τουτώ.

ΕΥΕΛΠΙΔΗΣ.
Οὔτως τι δεινόν οὐδὲ κάλλιον λέγειν;

ΤΡΟΧΙΔΟΣ.
'Απολείσθην.

ΕΥΕΛΠΙΔΗΣ.
'Άλλ' οὐκ ἐσμὲν ἀνθρώπω.

ΤΡΟΧΙΔΟΣ.
Τί δαί;

ΕΥΕΛΠΙΔΗΣ.
'Υποδηδιῶς ἐγωγε, Διβυκόν ὀρνεον.

ΤΡΟΧΙΔΟΣ.
Οὔδεν λέγεις.

ΕΥΕΛΠΙΔΗΣ.
[Kαι μήν ἐροῦ τὰ πρὸς ποδῶν.]

ΤΡΟΧΙΔΟΣ.
'Οδί δὲ δὴ τὶς ἐστὶν ὀρνις; οὐκ ἐρεῖς;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Επικεχοδῶς ἐγωγε Φασιανικός.

ΕΥΕΛΠΙΔΗΣ.
'Ατὰρ σὺ τὶ θηρίον ποτ' εἰ πρὸς τῶν θεῶν;

ΤΡΟΧΙΔΟΣ.
"Ορνις ἐγωγε δοῦλος.

ΕΥΕΛΠΙΔΗΣ.
'Ηττήθης τινὸς

Αλεκτρυώνος;
ΤΡΟΧΙΛΟΣ.
Οὐκ, ἀλλʼ ὅτε περ ὁ δυσπότης
"Εποψ ἐγένετο, τότε γενέσθαι μ᾽ ἡμῖν
"Ορμιν, ἵν τὰ ἀκόλουθον διάκονον "έχῃ.

ΕΥΕΛΠΙΔΗΣ.
Δείται γὰρ ὅρνις καὶ διακόνου τινὸς;

ΤΡΟΧΙΛΟΣ.
Οὖτὸς γ', ἀτ', οἴμαι, πρὸτερον ἀνθρωπός ποτ' ὅν,
Τοτὲ μὲν ἐρὰ φαγεῖν ἀφύας Φαληρικᾶς·
Τρέχω τ' ἀφύας ἐγὼ λαβὼν τὸ τρυβλίον.
"Ετνοὺς δ' ἐπιθυμεῖ, δεὶ τορύνης καὶ χύτρας·
Τρέχω τ' πει τορύνην.

ΕΥΕΛΠΙΔΗΣ.
Τροχίλος ὅρνις οὗτοι.
Οἶσθ'. οὖν ὁ δρᾶσον, ὁ τροχίλε; τὸν δεσπότην
'Ήμίν κάλεσον.

ΤΡΟΧΙΛΟΣ.
"Αλλ. ἀρτῖως νὴ τὸν Δία
Εὕδει καταφαγῶν μῦρτα καὶ σέρφους τινὰς.

ΕΥΕΛΠΙΔΗΣ.
"Ομος ἐπέγειρον αὐτὸν.

ΤΡΟΧΙΛΟΣ.
Οἴδα μὲν σαφῶς
"Οτι ἀχθέσται, σφῶν δ' αὐτὸν οὖν εἰ ἐπεγερῶ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Κακῶς σὺ γ' ἀπόλοι, ὥς μ' ἀπέκτεινας δέει.
ΕΥΕΛΠΙΔΗΣ.
Οἱ μοι κακοδαίμον, χῶ κολοιός μ' οἶχεται
Τῶ τοῦ δέονσ.

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

ΕΥΕΛΠΙΔΗΣ.
Εἰπέ μοι,
Σὺ δὲ τὴν κορώνην ὦκ ἀφήκας καταπεσών;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Μὰ Δί' ὦκ ἐγώγε.

ΕΥΕΛΠΙΔΗΣ.
Ποῦ γὰρ ἔστιν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Ἀπέπτατο. 90

ΕΥΕΛΠΙΔΗΣ.
Οὐκ ἂρ' ἀφήκας· ἰγυάθ', ὡς ἄνδρείος εἰ.

ΕΠΟΨ.
'Ανουγε τὴν ὑλὴν, ἵν' ἐξέλθω ποτὲ.

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

ΕΠΟΨ.
Τῖνες εἰσὶ μ' οἱ ξητούντες;

ΕΥΕΛΠΙΔΗΣ.
Οἱ δώδεκα θεοὶ 95

Εἴξασιν ἐπιτρίψαι σε.
ἘΠΟΨ.
Μῶν με σκάπτετον
‘Ωρῶντε τὴν πτέρωσιν; ἦ γὰρ, ὦ ἥλιος.
’Ἀνθρωπὸς.

ΕΥΕΛΠΙΔΗΣ.
Οὐ σοῦ καταγελῶμεν.
ΕΠΟΨ.
‘Ἀλλὰ τοῦ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τὸ ράμφος ἡμῖν σου γέλωσιν φαίνεται.
ΕΠΟΨ.
Τοιαῦτα μεντοί Σοφοκλέης λυμαίνεται
‘Ἐν ταῖς πραγμαδείαις ἐμὲ τὸν Τηρέα.

ΕΥΕΛΠΙΔΗΣ.
Τηρεὺς γὰρ εἰ σὺ; πότερον ὄρνις ἡ ταῦτα;
ΕΠΟΨ.
‘Ορνις ἐγγαγέ.

ΕΥΕΛΠΙΔΗΣ.
Κατὰ σοι ποῦ τὰ πτερά;
ΕΠΟΨ.
‘Εξερρύηκε.

ΕΥΕΛΠΙΔΗΣ.
Πότερον ὑπὸ νόσου τίνος;
ΕΠΟΨ.
Οὐκ, ἀλλὰ τὸν χειμῶνα πάντα τῶρνεα
Πτεροφορνεῖ τε καθὼς ἑτέρα φύομεν.
‘Ἀλλ’ εἴπατον μοι, σφῶ τίν’ ἔστόν;
ΕΥΕΛΠΙΔΗΣ.
Νώ; βροτώ.

ΕΠΟΨ.
Ποδαπώ τὸ γένος δ';

ΕΥΕΛΠΙΔΗΣ.
"Οθεν αἱ τριήρεις αἱ καλαί.
ΕΠΟΨ.
Μῶν ἠλιαστῶ;

ΕΥΕΛΠΙΔΗΣ.
Μάλλα θατέρου τρόπου,
'Απηλιαστῶ.
ΕΠΟΨ.
Σπείρεται γὰρ τοῦτ' ἐκεῖ

Τὸ σπέρμ';

ΕΥΕΛΠΙΔΗΣ.
'Ολίγον ζητῶν ἄν εἴξ ἀγροῦ λάβουσ.
ΕΠΟΨ.
Πράγους δὲ δὴ τοῦ δεομένῳ δεῦρ' ἠλθετον;

ΕΥΕΛΠΙΔΗΣ.
Σοὶ ἕπιγγενέσθαι βουλομένῳ.
ΕΠΟΨ.
Τῖνος πέρι;

ΕΥΕΛΠΙΔΗΣ.
"Οτι πρώτα μὲν ἤσθ' ἀνθρωπος, ὡσπερ νῶ, ποτὲ,
Κάργυριον ὁφειλήσας, ὡσπερ νῶ, ποτέ;
Κοῦκ ἀποδίδοις ἔχαρις, ὡσπερ νῶ, ποτέ'.
Εἰτ' αὕτης ὀρνίθων μεταλλάξας φύσιν,
Καὶ γῆν ἐπεπέτου καὶ θάλατταν ἐν κύκλῳ,
Καὶ πάνθ’ ὀσαπερ ἀνθρώπος ὅσα τ’ ὥρνης φρονεῖς.
Ταῦτ’ οὖν ἴκεται νῦ πρὸς σὲ δεῦρ’ ἀφίγμεθα,
Εἴ τινα πόλιν φράσειάς ἴμιν εὐερον,
"Ωσπερ σιώραν ἐγκατακλινὴναι μαλθακήν.

ΕΠΟΨ.

"Ἐπειτα μείζω τῶν Κραναῶν ζητεῖς πόλιν;

ΕΥΕΛΠΙΔΗΣ.

Μείζω μὲν οὐδέν, προσφορωτέραν δὲ νῦν.

ΕΠΟΨ.

‘Αριστοκρατείσθαι δῆλος εἰ ζητῶν.

ΕΥΕΛΠΙΔΗΣ.

'Εγώ;

"Ηκιστά· καὶ τὸν Σκελλίου βδελύττομαι.

ΕΠΟΨ.

Πολὺν τιν’ οὖν ἧδιστ’ ἀν οἶκοι τ’ ἀν πόλιν;

ΕΥΕΛΠΙΔΗΣ.

"Οποὺ τὰ μέγιστα πράγματ’ εἴη τοιαίδ’.

'Επὶ τὴν θύραν μου πρὸ τὶς ἐλθὼν τῶν φίλων
Λέγοι ταδί· πρὸς τὸν Δίὸς τοῦλμπτίουν,

"Οπως παρέσει μοι καὶ σὺ καὶ τὰ παιδία
Λουσάμενα πρὸ· μέλλω γὰρ ἐστιάν γάμους.
Και μηδαμῶς ἄλλως ποιήσῃς· εἰ δὲ μὴ,
Μὴ μοι τότε γ’ ἐλθῆς, ὅταν ἐγὼ πρίττω κακῶς.

ΕΠΟΨ.

Νὴ Δία ταλαιπώρων γε πραγμάτων ἐρᾶς.

Τι δαὶ σὺ;
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τοιούτων ἐρῶ καγώ.
ΕΠΟΥ.
Τίνων;
ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ὅπου ξυναντῶν μοι ταύτι τις μέμφεται
"Ὤσπερ ἄδικηθείς παιδὸς ὄραλον πατήρ·
Καλῶς γε μοι τὸν νῦν, ὦ Στιλβωνίδη,
Εὐρὼν ἀπιόντι ἀπὸ γυμνασίου λελουμένον
Οὐκ ἔκυςας, οὐ προσεύπας, οὐ προσηγάγου,
Οὐκ ὀρχυπέδησας, ὅπε ἐμοὶ πατρικὸς φίλος.
ΕΠΟΥ.
"Ω δειλακρίνων σὺ τῶν κακῶν οἶων ἔρας.
'Ατὰρ ἔστι γ' ἔποιαν λέγετον εὐδαίμων πόλις
Παρὰ τὴν ἐρυθρὰν θάλατταν.
ΕΥΕΛΠΙΔΗΣ.
Οἶμοι, μηδαμῶς
'Ημῖν γε παρὰ θάλατταν, ἵν' ἀνακύψεται
Κλητήρ' ἁγιον' ἐσθεν ἡ Σαλαμωνία.
'Ελληνικὴν δὲ πόλιν ἔχεις ἡμῖν φράσαι
ΕΠΟΥ.
Τί οὐ τὸν 'Ηλείου Λέπρεον οἰκίζετον
'Ελθόνθ' ;
ΕΥΕΛΠΙΔΗΣ.
[Ὅτι ἦν τοὺς θεοὺς, ὦς οὐκ ἔδων
Βδελύττομαι τὸν Λέπρεον ἀπὸ Μελανθίου.]
ΕΠΟΥ.
'Αλλ' εἰσὶν ἑτέροι τῆς Δοκρίδου Ὀπούντιοι,
"Ἰνα χρῆ κατοικεῖν.

ΕΥΕΛΠΙΔΗΣ.
'Αλλ' ἐγὼ Ὀπούντιος
Οὐκ ἂν γενοίμην ἐπὶ ταλάντως χρυσίον.
Οὗτος δὲ δὴ τίς ἔσθ' ὁ μετ' ὀρνίθων βίος;
Σὺ γὰρ οἴσθ' ἀκριβῶς.

ΕΠΟΥ.
Οὐκ ἄχαρις ἐς τὴν τριβήν.
Οὗ πρῶτα μὲν δεῖ ζην ἀνευ βαλαντίου.

ΕΥΕΛΠΙΔΗΣ.
Πολλὴν γ' ἀφεῖλε τοῦ βίου κιβδηλίαν.

ΕΠΟΥ.
Νεμόμεσθα δ' ἐν κῆποις τὰ λευκὰ σῆσαμα
Καὶ μῦρτα καὶ μῆκων καὶ σισύμβρια.

ΕΥΕΛΠΙΔΗΣ.
'Τμεῖς μὲν ἀρα ζητε νυμφίων βίον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Φεῦ φεῦ.
"Η μέγ' ἑνρῶ ὑπολευμ' ἐν ὀρνίθων γένει,
Καὶ δύναμιν ἢ γένοιτ' ἂν, εἰ πίθουσθ' μοι.

ΕΠΟΥ.
Τί σοι πιθώμεσθ' ὑπογέλων;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ο τι πίθησθε; πρῶτα μὲν
Μὴ περιπέτεσθε παύταχ' κεχηνοτε.
'Ως τοῦτ' ἄτιμον τούργον ἔστιν. Αὐτίκα
'Εκεῖ παρ' ἕμιν τοὺς πετομένους ἦν ἔρη,
Τὸς ὅρυς ὁμός; ὁ Τελέας ἔρει ταδί.
"Ἀνθρωπὸς ὅρυς ἀστάθμητος πετόμενος,
'Ἀτέκμαρτος, οὔδὲν οὐδέποτ' ἐν ταύτῳ μένων.

ΕΠΟΨ.

Νὴ τὸν Διόνυσον, εὖ γε μωμᾶ ταυταγί.
Τί ἁν οὖν ποιοίμεν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οἰκίσατε μίαν πόλιν.

ΕΠΟΨ.

Ποιὰν δ' ἁν οἰκίσαιμεν ὅρυνθες πόλιν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Αληθεὶς, ὁ σκαῖσιντον εἰρήκως ἔπος,
Βλέψον κατῶ.

ΕΠΟΨ.

Καὶ δὴ βλέπω.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Βλέπε νῦν ἄνω.

ΕΠΟΨ.

Βλέπω.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Περίαγε τὸν τράχηλον.

ΕΠΟΨ.

Νὴ Δία,

'Ἀπολαύσομαι τι δ', εἰ διαστραφήσομαι.
ΠΕΙΣΘΕΣΤΑΙΡΟΣ.

Εἰδές τι;

ΕΠΟΥΣ.

Τὰς νεφέλας γε καὶ τὸν οὐρανὸν.

ΠΕΙΣΘΕΣΤΑΙΡΟΣ.

Οὐχ οὖτος οὖν δῆπον στὶν ὄρνιθων πόλος;

ΕΠΟΥΣ.

Πόλος; τίνα τρόπον;

ΠΕΙΣΘΕΣΤΑΙΡΟΣ.

["Ωσπερ εἶποι τις τόπος,"]

"Οτι ἐν τῷ πολεύτα τοῦτο καὶ διέρχεται
"Ἀπαντὰ, διὰ τοῦτο γε καλεῖται ὑπὸ πόλος;  
"Ἡν γ' οἰκίσητε τοῦτο καὶ φράξηθ' ἀπαξ;  
"Εξ τοῦ πόλου τοῦτου κεκλῆσεται πόλις.  
"Ωστ' ἀρξεῖτ ἀνθρώπων μὲν ὦσπερ παρνότων, 
Τoutil δ' αὖ θεοὺς ἀπολείτε λιμῷ Μηλώ.  

ΕΠΟΥΣ.

Πῶς;

ΠΕΙΣΘΕΣΤΑΙΡΟΣ.

'Εν μέσῳ δῆπονθεν ἀηρ ἐστι γῆς.

Εἰδ' ὦσπερ ἵμεις, ἂν ἰέναι βουλώμεθα
Πυθόδε, Βοιωτοὺς δίοδον αὐτούμεθα,
Οὔτος, ὅταν θύσωσιν ἀνθρωποι θεοῖς,
"Ἡν μὴ φόρον φέρωσιν ὑμῖν οἱ θεοὶ,
Διὰ τῆς πόλεως τῆς ἀλλοτρίας καὶ τοῦ χιόνος 
Τῶν μηρίων τῆν κνίσαν οὐ διαφρήσετε.
ΟΡΝΙΘΕΣ.

ΕΠΟΨ.

'Ιού ιού.
Μὰ γῆν, μὰ παγίδας, μὰ νεφέλας, μὰ δίκτυαν,
Μὴ 'γὼ νόμημα κομψότερον ἦκουσά πω.
"Ωστ' ἀν κατοικίζωμε μετὰ σοῦ τὴν πόλιν,
Εἰ ξυνδοκοίη τοῖσιν ἄλλοις ὄρνεοις.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τίς ἀν ὁὖν τὸ πράγμα αὐτοῖς διηγήσατο;

ΕΠΟΨ.

Σύ.

'Εγὼ γὰρ αὐτοὺς βαρβάρους ὑντας πρὸ τοῦ
'Εδίδαξα τὴν φωνὴν, ξυνὼν πολὺν χρόνον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Πῶς δῆτ' ἀν αὐτοὺς ἐνυκαλέσειας;

ΕΠΟΨ.

Ραδίως.

Δευρὶ γὰρ ἐμβὰς αὐτίκα μιὰς ἔς τὴν λόχην,
"Επείτ' ἀνεγείρας τὴν ἐμὴν ἄγδονα,
Καλοῦμεν αὐτοὺς· οἱ δὲ νῶν τοῦ φθέγματος
'Eάντερ ἑπακούσωσιν, θεύσονται δρόμοι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ω φίλτατ' ὀρνίθων σὺ, μή νυν ἐσταθί.
'Αλλ' ἀντιβολῶ σ', ἀγ' ὡς τάχιστ' ἔς τὴν λόχην
"Εσβαινε κανέγειρε τὴν ἄγδονα.

ΕΠΟΨ.

'Αγε σύνυνομέ μοι, παῦσαι μὲν ὑπνοῦ,
Λύσον δὲ νόμους ἱερῶν ὑμνῶν,
Οὖς διὰ θείου στόματος θρηνεῖς,
Τὸν ἐμὸν καὶ σὸν πολύδακρυν Ἰτυν
ʼΕλευθομένη διεροίς μέλεσιν
Γέννος ξουθῆσι·
Καθαρὰ χωρεῖ διὰ φυλλοκόμου
Μίλακος ἥχῳ πρὸς Δίος ἔδρας,
"Ἰν’ ὁ χρυσοκόμας Φοῖβος ἀκούων.
Τοίς σοῖς ἐλέγοις ἀντιψάλλων
ʼΕλεφαντόδετον φόρμιγγα, θεῶν
"Ἰστησι χοροῦς·
Διὰ δ’ ἀθανάτων στομάτων χωρεῖ
Σύμφωνος ὄμοι
Θεία μακάρων ὀλολυγή.
(Αὐλεί.)

ΠΕΙΣΘΕΤΑΙΡΟΣ.

"Ω Ζεὺς βασιλεὺς, τοῦ φθέγματος τοῦρνιθίου·
Οἶον κατεμελέτωσε τὴν λόχμην ὅλην.

ΕΥΕΛΠΙΔΗΣ.

Οὗτος.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τί ἐστιν;

ΕΥΕΛΠΙΔΗΣ.

Οὐ σιωπήσει;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τί δαί;

ΕΥΕΛΠΙΔΗΣ.

Οὔποψ μελῳδεῖν αὐ ταρασκευάζεται.
ΕΠΟΨ.

'Εποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποπο

'Iò ἵ, ἵτῳ ἵτῳ ἵτῳ ἵτῳ ἵτῳ

'Ητῳ τίς ὡς τῶν ἐμῶν ὡμοπτέρων.

"Οσοὶ τ' εὐσπόρους ἀγροῖκον γύνας

Νέμεσθε, φῦλα μυρία κριθοτράγων

Σπερμολόγων τε γένη

Ταχὺ πετόμενα, μαλθακὴν ἱέντα γῆρνυν.

"Οσα τ' ἐν ἄλοκι θαμὰ

Βόλον ἀμφιτιττυβίζεθ' ὡς λεπτὸν

'Ἡδομένα φωνὰ.

Τίδ τίο τίο τίδ τίδ τίο τίο τίο.

"Οσα θ' ύμῶν κατὰ κῆπους ἐπὶ κυσοῦ

Κλάδεσι νομὸν ἔχει,

Τά τε κατ' ὄρεα, τά τε κοτινοτράγα, τά τε κομαρο-

φάγα,

'Ανύσατε πετόμενα πρὸς ἐμὰν ἄοιδαν.

Τριοτὸ τριοτὸ τοτοβρίξ.

Οἱ θ' ἐλείας παρ' αὐλῶνας ὧξυστόμους

'Εμπίδας κάπτεθ', ὡςα τ' εὐδρόσους γῆς τόπους

'Εχετε λειμῶνα τ' ἑρόεντα Μαραθῶνος,

'Ορνυς τε πτεροποίκιλος

'Ατταγᾶς ἀτταγᾶς.

"Ον τ' ἐπὶ πάντιον οἴδιμα θαλάσσης

Φῦλα μετ' ἄλκυνονεσσι ποτάται,

Δεύρ' ἵτε πευσόμενοι τά νεώτερα,

Πάντα γὰρ ἐνθάδε φῦλ' ἀθροίζομεν
Οἰωνῶν ταναδείρων.
"Ἡκεὶ γὰρ τις δριμὺς πρέσβυς,
Καίνος γνώμην,
Καίνον ἔργων τ’ ἐγχειρητῆς.
'Αλλ᾽ ἵτ᾽ ἐς λόγους ἀπαντα,
Δεῦρο δεῦρο δεῦρο δεῦρο.
Τοροτοτοροτοροτοτιξ.
Κικκαβαῦ κικκαβαῦ.
Τοροτοτοροτορολιλιξ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
‘Ορᾶς τιν’ ὀρνων ;

ΕΥΕΛΠΙΔΗΣ.
Μᾶ τὸν 'Απόλλων γὼ μὲν οὔ'.

Καίτοι κέχηνα γ’ ἐς τὸν οὐρανὸν βλέπων.
"Αλλως ἅρ’ οὐποψ, ὡς ἑοκ’, ἐς τὴν λόχην
'Εμβὰς ἐπώζε, χαραδρίου μμοῦμενος.

ΦΟΙΝΙΚΟΠΤΕΡΟΣ.
Τοροτίξ τοροτίξ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Ωγάθ’, ἀλλὰ χούτοσι καὶ δὴ τὶς ὀρνὶς ἐρχεται.

ΕΥΕΛΠΙΔΗΣ.
Νὴ Δ᾽ ὀρνὶς δῆτα. Τὶς ποτ’ ἐστὶν ; Οὐ δὴπου ταῦς ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὗτος αὐτὸς νῦν φράσει· τὶς ἐστὶν ὀρνὺς οὔτοσι ;

ΕΠΟΨ.
Οὕτως οὐ τῶν ἡθαδῶν τῶν ὅν ὄραθ’ ύμεῖς ἄει,
’Αλλὰ λημναῖος.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Βασαί, καλὸς γε καὶ φοινικιοῦς.
ΕΠΟΥ.
Εἰκότως· καὶ γὰρ ὄνομι αὐτῷ ἕ’ ἐστὶ φοινικόπτερος. 275
ΕΥΕΛΠΙΔΗΣ.
Οὕτος, ὃ σὲ τοι.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τί βωστρεῖς;
ΕΥΕΛΠΙΔΗΣ.
"Ετερος ὄρνις οὕτοςι.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Νὴ Δι’ ἔτερος δήτα χοῦτος ἐξεδρον χώραν ἔχων.
Τίς ποτ’ ἐσθ’ ὁ μουσόμαντις ἀτοπος ὄρνις ὀρυμάτης;
ΕΠΟΥ.
"Ονομα τοῦτῳ Μῆδος ἐστὶ.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Μῆδος; Ἡμάξ Ἡρύκλεις.
Εἶτα πῶς ἀνευ καμὴλον Μῆδος ὅν εἰσεπτατο; 280
ΕΥΕΛΠΙΔΗΣ.
"Ετερος αὖ λόφον κατεληφὼς τις ὄρνις οὕτοςι.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τί τὸ τέρας τουτὶ ποτ’ ἐστὶν; Οὐ σὺ μόνος ἀρ’ ἵστ’ ἐποψ,
Ἀλλὰ χοῦτος ἔτερος;
ΕΠΟΥ.
Ἀλλ’ οὕτος μὲν ἐστὶ Φιλοκλέους Ἐξ ἐποπος, ἐγὼ δὲ τοῦτον πάππος, ὀσπερ εἰ λέγους.
'Ιππόνικος Καλλίου καί 'Ιππονίκου Καλλίας.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Καλλίας ἀρ' οὗτος οὕρνις ἐστίν· ὡς πτεροφένει.

ΕΠΟΥΣ.
"Ατε γὰρ ὅν γενναίος ὑπὸ τῶν συκοφαντῶν τίλλεται,
Αἱ τε θήλειαι προσεκτίλλουσιν αὐτοῦ τὰ πτερά.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ω Πόσειδον, ἕτερος αὕ τις βαπτός ὀρνις οὕτος.
Τὸς ὄνομάζεται ποθ' οὗτος ;

ΕΠΟΥΣ.
Οὗτος κατωφαγᾶς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Εστι γὰρ κατωφαγᾶς τις ἄλλος ἢ Κλεώνυμος ;

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

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ἀλλὰ μέντοι τὶς ποθ' ἢ λόφωσις ἢ τῶν ὀρνεόν;
"Ἡ πτ' τὸν δίαυλον ἦλθον ;

ΕΠΟΥΣ.
"Ωσπερ οἱ Κάρες μὲν οὖν
'Επὶ λόφων οἰκοῦσιν, ὁγάθ', ἀσφαλείας οὖνεκα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ω Πόσειδον, οὖς ὀρᾶς ὄσον συνείλεκται κακῶν
'Ορνεόν ;

ΕΥΕΛΠΙΔΗΣ.
"Ωναξ ἂν Απόλλων, τοῦ νεφοῦς. 'Ιοῦ ἵοῦ.
Οὐδ' ἰδεῖν ἔτ' ἐσθ' ὑπ' αὐτῶν πετομένων τὴν εἰσοδον.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὔτοσι πέρδιξ, ἐκείνοσι δὲ νὴ Δι' ἀτταγάς,
Οὔτοσι δὲ πηνέλοψ, ἐκείνοσι δὲ γ' ἀλκνών. 300

ΕΥΕΛΠΙΔΗΣ.
Τίς γάρ ἐσθ' οὕπισθεν αὐτῆς;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Οστὶς ἐστὶ; Κειρύλος.

ΕΥΕΛΠΙΔΗΣ.
Κειρύλος γάρ ἐστιν ὀρνις;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐ γάρ ἐστι Σποργίλος;
Χαύτηι γε γλαῦξ.

ΕΥΕΛΠΙΔΗΣ.
Τί φῆς; Τίς γλαύκ' Ἀθῆναζ' ἡγαγε;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Κίττα, τρυγῶν, κορυδός, ἔλεας, ύποθυμίς, περιστερά,
Νέρτος, ιέραξ, φάττα, κόκκυξ, ἐρυθρότους, κεβλήτυρις,
Πορφυρίς, κερχυρής, κολυμβής, ἀμπελίς, φίνη, δρύοψ.

ΕΥΕΛΠΙΔΗΣ.
"Ιου ἵον τῶν ὀρνέων,
"Ιου ἵον τῶν κοψίχων.
Οياة πιπηλίκουσι καὶ τρέχουσι διακεκραγότες.
"Ἀρ' ἀπειλοῦσιν γε νῦν; Οἴμοι, κεχήμασιν γε τοι 310
Καὶ βλέπουσιν εἰς σὲ κάμε.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τούτο μὲν κάμοι δοκεῖ.
ΧΟΡΟΣ.
Ποποποποποποποποποποπ άρα ὑπέκαλεσε; τίνα τόπον ἀρά
νεμέται;
ΕΠΟΨ.
Οὗτος πάλαι πάρειμι κούκ ἀποστατῶ φίλων.
ΧΟΡΟΣ.
Τιτιτιτιτιτιτιτιτίνα λόγον ἀρα ποτὲ πρὸς ἐμὲ φίλον
ἐχων;
ΕΠΟΨ.
Κοινόν, ἀσφαλῆ, δίκαιον, ἰδίων, ὁφελήσιμον. 315
"Ανδρε γὰρ λεπτὸ λογιστὰ δεῦρ ἀφίχθου ὡς ἐμὲ.
ΧΟΡΟΣ.
Ποῦ; Πᾶ; Πῶς φης;
ΕΠΟΨ.
Φήμι ἀπ’ ἀνθρώπων ἀφίχθαι δεῦρο πρεσβύτα δῦο.
"Ηκετοῦ δ’ ἐχοντε πρέμινον πρώγματος πελώριον.
ΧΟΡΟΣ.
"Ω μὲγιστον ἐξαμαρτῶν ἐξ ὁτοι τράφην ἐγὼ, 320
Πῶς λέγεις;
ΕΠΟΨ.
Μῆπω φοβηθῆς τὸν λόγον.
ΧΟΡΟΣ.
Τί μ’ εἰργάσω;
ΕΠΟΨ.
"Ανδρ’ ἐδεξάμην ἐραστῶ τῆς τῆς ξυνουσίας.
ΧΟΡΟΣ.
Καὶ δέδρακας τοῦτο τοῦργον;
ΟΡΝΙΘΕΣ.

ΕΠΟΨ.
Καὶ δεδρακῶς γὰρ Ἦδομαι.

ΧΟΡΟΣ.
Καστὸν Ἥδη ποὺ παρ’ ἡμῖν;

ΕΠΟΨ.
Εἰ παρ’ ἡμῖν εἰμ’ ἐγώ.

ΧΟΡΟΣ.
Στροφή.

"Εα ἔα,
Προδεδομέθ᾽ ἀνόσιά τ’ ἐπάθομεν·
"Ος γὰρ φίλος ἦν, ὀμότροφά θ’ ἡμῖν
Ἐνέμετο πεδία παρ’ ἡμῖν
Παρέβη μὲν θεσμοὺς ἀρχαίους,
Παρέβη δ’ ὀρκοὺς ὀρνίθων·
"Εσ δὲ δόλον ἐκάλεσε, παρέβαλε τ’ ἐμὲ παρὰ
Γένος ἀνόσιου, ὅπερ ἐξότ’ ἐγένετ’ ἐπ’ ἐμοὶ
Πολέμιον ἐτράφη.

Ἀλλὰ πρὸς τοῦτο μὲν ἡμῖν ἔστιν ὑστερος λόγος.
Τῶ δὲ πρεσβύτα δοκεῖ μοι τῶδε δούναι τὴν δίκην
Διαφορηθήναι θ’ υφ’ ἡμῶν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

"Ὡς ἀπωλόμεσθ’ ἄρα.

ΕΥΕΛΠΙΔΗΣ.
Αὐτίοις μὲντοι σὺ νῦν εἰ τῶν κακῶν τούτων μόνοις.
"Επὶ τί γὰρ μ’ ἐκεῖθεν ἦγες;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

"Ἰν’ ἀκολουθοῖς ἐμοί.
ΕΥΕΛΠΙΩΣ.

"Ινα μὲν οὖν κλάοιμι μεγάλα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τότῳ μὲν ληρέις ἔχων
Κάρτα: πῶς κλαυσέι γὰρ, ἢν ἀπαξ γε τῷ φθαλμῶ
'κκοτῆς;

ΧΟΡΟΣ.

'Αντιστροφῆ.

'Ἰω ἰώ,  
"Ἐπαγ', ἑπὶθ', ἐπίφερε πολέμιον  
'Ορμών φονίαν, πτέρυγά τε παντᾶ
Περίβαλε περί τε κύκλωσαι.
'Ὡς δεῖ τῶδ' οἰμώξειν ἄμφω 345
Καὶ δοῦναι ρύγχει φορβιᾶν.
Οὔτε γὰρ ὄρος σκιερὸν οὔτε νέφος αἰθέριον  
Οὔτε πολιὼν πέλαγος ἔστιν ο ὁ τι δεξεταί  
Τῶδ' ἀποφυγόντε με.

'Ἀλλὰ μὲν μέλλωμεν ὡς τῶδε τίλλειν καὶ δίκνειν. 350
Ποῦ 'σθ' ὁ ταξίαρχος; 'Ἐπαγέτω τὸ δεξίον κέρας.

ΕΥΕΛΠΙΩΣ.

Τοῦτ' ἐκεῖνο: ποὶ φύγω δύστηνος;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὗτος, οὖ μενεῖς;

ΕΥΕΛΠΙΩΣ.

"Ιν' ὑπὸ τοῦτων διαφορηθῶ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Πῶς γὰρ ἀν τούτους δοκεῖς

'Εκφυγεῖν;
ΕΥΕΛΠΙΔΗΣ.
Οὐκ οἶδ' ὅπως ἂν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Αλλ' ἐγὼ τοῖ σοι λέγω
"Οτι μένοντε δεὶ μάχεσθαι λαμβάνειν τε τῶν χυτρῶν. 355

ΕΥΕΛΠΙΔΗΣ.
Τί δὲ χύτρα νῶ γ' ὥφελήσει;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Γλαυξ μὲν οὖ πρόσεισι νῦν.

ΕΥΕΛΠΙΔΗΣ.
Τοῖς δὲ γαμψώνυξι τοιοδέ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τὸν ὀβελίσκον ἀρπάσας
Εἰτα κατάπηξον πρὸς αὐτόν.

ΕΥΕΛΠΙΔΗΣ.
Τοῖσι δ' ὀφθαλμοῖς τί;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Οξύβαφον ἐντευθεῦν πρόσθου λαβῶν ἥ τρυβλίον.

ΕΥΕΛΠΙΔΗΣ.
"Ω σοφῶτατ', εὐ γ' ἀνεύρεσ αὐτὸ καὶ στρατηγικῶς. 360
"Τπερακοντίζεις σὺ γ' ἡδη Νικίαν ταῖς μηχαναῖς.

ΧΟΡΟΣ.
"Ἐλελελεῦ, χώρει, κάθες τὸ ρύγχος· οὐ μένειν ἔχρην.
"Ἐλκε, τίλλε, παῖε, δεῦρε, κόπτε πρῶτην τὴν χύτραν.

ΕΠΟΨ.
Εἴπε μοι τί μέλλεστ', ὁ πάντων κάκιστα θηρίων,
Ἀπόλεσαι, παθόντες οὐδέν, ἀνδρε καὶ διασπάσαι 365

3
Τῆς ἐμῆς γυναίκος ὄντε ἐνγεγενή καὶ φυλέτα;

ΧΟΡΟΣ.
Φεισόμεσθα γὰρ τι τῶνδε μᾶλλον ἡμεῖς ἡ λύκων;
Ἡ τῖνας τισαίμεθ' ἄλλοις τῶνδ' ἀν ἐχθροὺς ἔτι;

ΕΠΟΨ.
Εἶ δὲ τὴν φύσιν μὲν ἐχθροῖ, τὸν δὲ νοῦν εἰσὶν φίλοι, ἔστε ἐχθροῖ τοῖς πάπποις τοῖς ἐμοῖς; 370

ΧΟΡΟΣ.
Πῶς δ' ἂν οἶδ' ἡμᾶς τι χρῆσιμον διδάξειάν ποτε, Ἡ φρίσειαν, ὄντες ἐχθροὶ τοῖς πάπποις τοῖς ἐμοῖς;

ΕΠΟΨ.
Ἀλλ' ἀπ' ἐχθρῶν δήτα πολλὰ μανθάνουσιν οἱ σοφοὶ.
Ἡ γὰρ εὐλαβεία σώζει πάντα. Παρὰ μὲν οὖν φίλοι
Οὐ μάθοις ἂν τοῦθ', ὃ δ' ἐχθρὸς εὐθὺς ἐξηράγκασεν, 375
Αὐτίχ' αἰ πόλεις παρ' ἀνδρῶν γ' ἔμαθον ἐχθρῶν κοῦ
φίλων ἔκπονεῖν θ' ὑψηλὰ τείχῃ ναῦς τε κεκτῆσθαι μακράς.
Τὸ δὲ μάθημα τοῦτο σώζει παίδας, οἶκον, χρήματα.

ΧΟΡΟΣ.
Ἐστι μὲν λόγων ἀκούσαι πρῶτον, ὡς ἡμῖν δοκεῖ,
Χρῆσιμον μάθοι γὰρ ἂν τις κατὸ τῶν ἐχθρῶν σο-
φόν. 380

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οἴδε τῆς ὁργῆς χαλάν εἰξασιν. Ἡ Ἀναγ' ἐπὶ σκέλος.

ΕΠΟΨ.
Καὶ δικαιών γ' ἔστι, κάμοι δὲ νέμειν ἡμᾶς χάριν.

ΧΟΡΟΣ.
Ἀλλὰ μὴν οὖδ' ἄλλο σοὶ πω πρᾶγμ' ἐνυπτιώμεθα.


ΠΕΙΣΘΕΤΑΙΡΟΣ.

Μάλλον εἰρήνην ἁγουσιν ἱμῖν· ὅστε τὴν χύτραν
Τῶν τε τρυβλῶν καθεὶς.

Καὶ τὸ δόρυ χρῆ, τὸν ὀβελίσκον,
Περιπατεῖν ἔχοντας ἱμᾶς
Τῶν ὀπλῶν ἔντος, παρ᾽ αὐτὴν
Τὴν χύτραν ἀκραν ὀρῶντας

'Εγγύς· ὅσ οὐ φευκτέον νῦν.

ΕΥΕΛΠΙΔΗΣ.

'Ετεόν, ἣν δ᾽ ἀρ᾽ ἀποθάνωμεν,
Κατορυχησόμεσθα ποῦ γῆς;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ὁ Κεραμεικὸς δέξεται νῦ.
Δημόσια γὰρ ἵνα ταφῶμεν,
Φήσομεν πρὸς τοὺς στρατηγοὺς
Μαχομένω τοῖς πολεμίοισιν

'Αποθανεῖν ἐν 'Ορνεάις.

ΧΟΡΟΣ.

"Αναγ᾽ ἐς τάξιν πάλιν ἐς ταυτὸν,
Καὶ τὸν θυμὸν κατάθου κύψας
Παρὰ τὴν ὄργην ὀσπερ ὀπλίτης·
Κάναπυθώμεθα τούσδε, τίνες ποτὲ,
Καὶ πόθεν ἔμολον,

'Επὶ τίνα τ᾽ ἐπίνοιαν.

'Ἰώ ἐποψ, σὲ τοι καλῶ.

ΕΠΟΨ.

Καλεῖς δὲ τοῦ κλύειν θέλων;
ΧΟΡΟΣ.

Τίνες ποθ' οἴδε καὶ πόθεν;

ΕΠΟΥ.

Ξένω σοφῆς ἄφ' Ἑλλάδος.

ΧΟΡΟΣ.

Τύχη δὲ ποία κομί∼
ζει ποτ' αὐτῶ πρὸς ὀρνιθας ἐλθεῖν;

ΕΠΟΥ.

"Ερώς

Βίον διαίτης τε καὶ
Σοῦ ξυνοικεῖν τε σοι
Καὶ ξυνεῖναι τὸ πᾶν.

ΧΟΡΟΣ.

Τί φής;
Λέγουσι δὲ δὴ τίνας λόγους;

ΕΠΟΥ.

"Ἀπιστα καὶ πέρα κλύειν.

ΧΟΡΟΣ.

"Ορᾷ τι κέρδος ἐνθίδ' ἄξιον μονῆς,
"Ὅτω πέποιθέ μοι ξυνῶν
Κρατεῖν ἀν ἦ τὸν ἐχθρὸν ἦ
Φίλουσιν ὣφελεῖν ἔχειν;

ΕΠΟΥ.

Δέγει μέγαν τιν' ὀλβον οὐ-
τε λεκτον οὔτε πιστον, ὡς
Σὰ ταῦτα πάντα καὶ
Το τῆδε καὶ τὸ κεῖσε, καὶ
Τὸ δεῦρο προσβιβάζει λέγων.

ΧΟΡΟΣ.

Πότερα μανόμενος;
ΕΠΟΨ.

"Αφατον ὡς φρόνιμος.

ΧΟΡΟΣ.

"Εϊν σοφόν τι φρενί;
ΕΠΟΨ.

Πυκνώτατον κίναδος,
Σόφισμα, κύρμα, τρίμμα, παυπάλημ' ὄλον.

ΧΟΡΟΣ.

Λέγειν λέγειν κέλευε μοι.
Κλύων γὰρ δών σὺ μοι λέγεις
Λόγων ἀνεπτέρωμαι.
ΕΠΟΨ.

"Αγε δὴ σὺ καὶ σὺ τὴν πανοπλίαν μὲν πάλιν
Ταῦτην λαβόντε κρεμάσατο τὸχάγαθν' 435
Εἰς τὸν ἵππον εἶσω, πλησίον τοῦπιστάτου·
Σὺ δὲ τοῦσδ' ἐφ' ὁδόπερ τοῖς λόγοις συνελεξ' ἐγὼ,
Φράσων, δίδαξον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Μὰ τὸν ἙΠόλλων' ὑὼ μὲν οὖ,

"Ἡν μὴ διαθωνταί γ' οἴδε διαθήκην ἐμοὶ
"Ηνπερ ὁ πίθηκος τῇ γυναικὶ διεθετο,

"Ὁ μαχαιροποιὸς, μήτε διάκυνειν τούτους ἐμὲ
Μήτ' ὀρχύτεδ' ἐλκεῖν μήτ' ὀρῦττειν
ΧΟΡΟΣ.

Οὐ τί ποι

Τόν; Οὕδαμως.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐκ, ἄλλα τῶφθαλμῶ λέγω.

ΧΟΡΟΣ.

Διατίθεμαι γώ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Κατόμοσόν νυν ταῦτά μοι.

ΧΟΡΟΣ.

Ομνυμι ἐπὶ τούτοις πᾶσι νικᾶν τοῖς κριταῖς ἐσται ταυταγή.

ΚΑΙ. Υ. Ν. Υ. Ν. Υ.

Εἰ δὲ παραβαιν, ἐνὶ κριτῇ νικᾶν μόνον.

ΚΗΡΥΣ.

Ἀκούετε λεώ· τοὺς ὀπλίτας νυμμενὶ ἀνελομένους θῶπλι ἀπείναι πάλιν οἴκαδε,
Σκοπεῖν δὲ ο τι ἀν προγράφωμεν ἐν τοῖς πινακίοις.

ΧΟΡΟΣ.

Στροφή.

Δολερὸν μὲν ἄει κατὰ πάντα δὴ τρόπον ἔστειλεν ἀνθρωπος.

Συν οδομως λέγε μοι.

Τάχα γὰρ τύχοις ἄν
Χρηστῶν ἔξευτον ὦ τι ποι παρορᾶς, ἢ
Δύναμιν τινα μείζω

445

450

455
Παραλειπομένην ὑπ’ ἐμῆς φρενὸς ἀξιωνέτου.
Σὺ δὲ τοῦθ’ ὀρᾶσ. Δέγ’ εἰς κοινὸν.
"Ὁ γὰρ ἄν σὺ τύχῃς μοι
Ἀγαθὸν πορίσασ, τούτο κοινὸν ἔσται.

'Αλλ' ἐφ' ὄτως πράγματι τὴν σὴν ἴκεις γνώμην ἀναπείσας,
Δέγε θαρρήσας· ὅσ τὰς σπονδὰς οὐ μὴ πρότερον παραβῶμεν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Καὶ μὴν ὀργῶ νὴ τὸν Δία καὶ προπεφύραται λόγος εἰς μοι,
"Ον διαμάττεων οὐ κωλύει· φέρε παῖ στέφανον· καταχείσθαι
Κατὰ χειρὸς ὑδωρ φερέτω ταχὺ τις.

ΧΟΡΟΣ.
Δευτησίεων μέλλομεν, ἢ τί; 

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Μὰ Δί’, ἀλλὰ λέγεων ξητῶ τι πάλαι μέγα καὶ λαρινὸν ἔπος τι,
"Ὁ τι τὴν τοῦτον θραύσει ψυχήν· οὐτος ὑμῶν ὑπερ
αλγῶ,
Οὕτως ὄντες πρότερον βασιλῆς

ΧΟΡΟΣ.
'Ἡμεῖς βασιλῆς; Τίνος;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Ὑμεῖς
Πάντων ὁπόσον ἔστιν, ἐμοῦ πρῶτον, τουδί, καὶ τοῦ Δίως αὐτοῦ,
Ἀρχαιότεροι πρότεροί τε Κρόνου καὶ Τιτάνων ἐγένεσθε
Καὶ γῆς.

ΧΟΡΟΣ.
Καὶ γῆς;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Νὴ τῶν 'Απόλλων.

ΧΟΡΟΣ.
Τουτί μὰ Δί' οὐκ ἐπεπύσμην. 470

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Αμαθῆς γὰρ ἔφυς κοῦ πολυπράγμων, οὔδ' Ἀἴσωτον
πεπάτηκας,
"Οσ ἔφασκε λέγων κορυδὸν πάντων πρώτην οὔριθα
gενέσθαι,
Προτέραν τῆς γῆς, πᾶπειτα νόσω τὸν πατέρ' αὐτὴς
ἀποθυνήσκειν·
Γῆν δ' οὖκ εἶναι, τὸν δὲ προκεῖσθαι πεμπταῖον· τῆν δ'
ἀποροῦσαι
Τῇ ἄμηχανίας τὸν πατέρ' αὐτῆς ἐν τῇ κεφαλῇ κατο-
ρύξαι. 475

ΕΥΕΛΠΙΔΗΣ.
"Ὁ πατήρ ἄρα τῆς κορυδοῦ νυνὶ κεῖται τεθνεῖος Κεφα-
λῆσιν.

ΕΠΟΨ.
Οὐκον δὴ 'ει πρότεροι μὲν γῆς, πρότεροι δὲ θεῶν
ἐγένοντο,
'Ως πρεσβυτάτων αὐτῶν ὄντων ὁρθῶς ἔσθ' ἡ βασιλεία;

ΕΥΕΛΠΙΔΗΣ.

Νὴ τὸν Ἀπόλλωνον πάνυ τοῖς χρῆς ῥύγχος βόσκειν σε τὸ λοιπὸν.

Οὐκ ἀποδώσει ταχέως ὁ Ζεὺς τὸ σκῆπτρον τῷ ὀρυκτῷ λάπτῃ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ως οὐχὶ θεοὶ τοῖς ἠρχον τῶν ἀνθρώπων τὸ παλαιῶν, Ἀλλ' ὀρυβῆς, καβασίλευον, πόλλ' ἐστὶ τεκμήρια τούτων. Αὔτικα δ' ὕμῖν πρῶτ' ἐπίδειξο τὸν ἀλεκτρυόν', ὡς ἐτυράννει.

'Ἡρχέ τε Περσῶν πρῶτον πάντων, Δαρείου καὶ Μεγαβάζου.

'Ωστε καλεῖται Περσικὸς ὀρνις ἀπὸ τῆς ἄρχης ἐτ' ἐκείνης.

ΕΥΕΛΠΙΔΗΣ.

Ἀ.setItems τὰῦ ἀρ' ἔχων καὶ νῦν ὡστὴρ βασιλεὺς ὁ μέγας διαβάσκει.

'Επὶ τῆς κεφαλῆς τῆς κυρβασίαν τῶν ὀρνίθων μόνος ὁρθὴν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὕτω δ' ῥαχαεὶ τε καὶ μέγας ἥν τότε καὶ πολὺς, ὡστ' ἐτ' καὶ νῦν.

'Ὑπὸ τῆς ρόμης τῆς τῶν ἐκείνης, ὁπόταν μόνον ὀρθρον ἅση.

'Ἀναπηδῶσιν πάντες ἐπ' ἔργον, χαλκῆς, κεραμῆς, σκυλοδέψαι.
Σκυτής, βαλανής, ἀλφιταμοιβὸς, τορνευτολυρασπιδάπηγοι.

Οἱ δὲ βαδίζουσι' ὑποδησίμενοι νῦκτωρ.

ΕΥΕΛΠΙΔΗΣ.

'Εμὲ τούτὸ γ' ἐρώτα.

Χλαίναν γὰρ ἀπώλεσ' ὁ μοχθηρὸς Φρυγίων ἔριον διὰ τούτου.

'Ες δεκάτην γὰρ ποτε παιδαρίου κληθεῖς ὑπέτινον ἐν ἀστεί,

Κάρτι καθεῦδον· καὶ πρὶν δειπνεῖν τοὺς ἄλλους, οὗτος ἀρ' ἤσε,

Καγὼ νομίζας ὁρθρὸν ἐκώρουν Ἀλμοῦντιδε, κάρτι προκύπτω

'Εξω τείχους, καὶ λωποδύτης παίει ῥοπάλῳ με τὸ νότον·

Καγὼ πίπτω, μέλλω τε βοῶν· ὃ δ' ἀπέβλισε θοιματιών μου.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ικτίνος δ' ὄν τῶν 'Ελλήνων ἤρχεν τότε καβασίλευε.

ΕΠΟΨ.

Τῶν 'Ελλήνων;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Καὶ κατεδείξεν γ' οὗτος πρῶτος βασιλεύων 500

Προκυλωδείσθαι τοῖς ἴκτινοις.

ΕΥΕΛΠΙΔΗΣ.

Νη τὸν Διόνυσον, ἐγὼ γοῦν Ἐκυλυδούμην ἴκτινον ἵδων· καθ' ὑπτιοσ ὄν ἀναχύσκων
'Οβολὸν κατεβρόχθισα· κάτα κενὸν τὸν θύλακον οἶκαδ' ἀφεῖλκον. "

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Αἰγύπτου δ' αὐ καὶ Φοινίκης πάσης κόκκυς βασιλεὺς ἦν· Χώποθ' ὁ κόκκυς εἶποι κόκκυ, τότε γ' οἱ Φοινίκες ἀπαντες 505
Τοὺς πυροὺς ἄν καὶ τὰς κρίθας ἐν τοῖς πεδίοις ἑθερίζον.

ΕΥΕΛΠΙΔΗΣ.
Τοῦτ' ἄρ' ἐκεῖν' ἦν τοῦπος ἀληθῶς· κόκκυ, ψωλοὶ πε- δίονε.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Ἡρχον δ' οὕτω σφόδρα τὴν ἀρχήν, ὡστ' εἰ τις καὶ βασιλεύοι 510
Ἐν ταῖς πόλεσιν τῶν 'Ελλήνων, 'Αγαμέμνων ἡ Μενέ- λαος,
Ἐπὶ τῶν σκάπτρων ἐκάθητ' ὄρνις, μετέχων ὃ τι δωρο- δοκοῖ.

ΕΥΕΛΠΙΔΗΣ.
Τοῦτ' τοίμων ὅκ' ἦδη ἁγό· καὶ δῆτά μ' ἐλάμβανε θαύμα, 515
'Οπότ' ἐξέλθοι Πρίμος τις ἔχων ὄρνιν ἐν τοῖς τραγω- δοῖς·
'O δ' ἄρ' εἰστήκει τὸν Λυσικράτη τηρῶν ὃ τι δωροδο- κοῖ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Ο δὲ δεινότατῶν ἡ ἐστὶν ἀπάντων, ὁ Ζεὺς γὰρ ὁ νῦν βασιλεύων
'Αετῶν ὄρνιν ἐστηκεν ἔχουν ἐπὶ τής κεφαλῆς, βασιλεὺς ὅν.
'Η δ' αὖ θυγάτηρ γλαύχ', ὁ δ' Ἀπολλων ὡσπερ θερά-πων ἰέρακα.

ΕΥΕΛΠΙΔΗΣ.
Νῦ τὴν Δημητρ' εὖ ταῦτα λέγεις. Τίνος οὖνεκα ταῦτ' ἄρ' ἐξουσίων;

ΠΕΙΣΟΕΤΑΙΡΟΣ.
"Ἰν' ὅταν θύων τις ἔπειτ' αὐτοῖς εἰς τὴν χεῖρ', ὡς νόμος ἐστί,
Τὰ σπλάγχνα διδῷ, τοῦ Δίὸς αὐτοῖ πρότερον τὰ σπλάγχνα λάβωσιν.

"Ομνυ τ' οὔδεὶς τότ' ἀν ἀνθρώπων θεόν, ἄλλ' ὀρνιθας ἀπαντες. 520
Δάμπων δ' ὦμνυς' ἐτι καὶ νυνὶ τὸν χην', ὅταν ἐξα-πατὰ τι.
Οὐτως ὑμᾶς πάντες πρότερον μεγάλους ἄγιον τ' ἐνό-μιζον,
Νῦν δ' ἀνδράποδ', ἡλιθίους, Μανᾶς.
"Οσπερ δ' ἡδη τοὺς μαινομένους
Βάλλουσ' ὑμᾶς, καὶ τοῖς ἱεροῖς 525
Πᾶς τις ἐφ' ὑμῖν ὀρνιθευτῆς
"Ιστησι βρόχους, παγίδας, ράβδους,
"Ερκη, νεφέλας, δίκτυα, πηκτάς.
Εἶτα λαβὸντες πτωλοὺς' ἄθροον ὑμᾶς.
Οἱ δ' ὁμοῦνται βλιμάζοντες.
Κοῦδ' οὖν, ἐξπερ ταῦτα δοκεὶ ὑρᾶν, 530
'Οπτηςάμενοι παρέθευθ' ὑμᾶς,
'Αλλ' ἐπικυνώσων τυρόν, ἐλαιον,
Σίλφιον, άξος, καὶ τρίψαντες
Κατάχυσμ' ἔτερον γλυκὶ καὶ λιπαρόν,
Κάπειτα κατεσκέδασαν θερμῶν
Τούτο καθ' ύμῶν
Αὐτῶν ὀσπερ κενεβρεῖων.

ΧΟΡΟΣ.

'Αντιστροφή.

Πολὺ δὴ πολὺ δὴ χαλεπωτάτους λόγους
'Ηνεγκας, ἀνθρωφ' · ὡς ἐδάκρυσά γ' ἐμῶν

Πατέρων κάκην, ὅλ
Τάσδε τὰς τιμὰς προγόνων παραδόντων,

'Επι δέ ἐμοὶ κατέλυσαν.

Σὺ δὲ μοι κατὰ δαίμονα καὶ κατὰ συντυχίαν

'Αγαθὴν ἥκεις ἐμοὶ σωτήρ.

'Αναδείς γὰρ ἐγὼ σοι

Τά τε νοττία κάμαυτὸν οἰκήσω.

'Αλλ' ὅ τι χρὴ δράν, σὺ δίδασκε παρὼν· ὡς ξῆν οὐκ ἂξιον ἴμων,

Εἰ μὴ κομιούμεθα παντὶ τρόπῳ τὴν ἠμετέραν βασιλέιαν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Καὶ δὴ τοῖνυν πρώτα διδάσκω μίαν ὄρνιθων πόλιν ἐναι,

Κάπειτα τὸν ἀέρα πάντα κύκλῳ καὶ πάν τοῦτο τὸ

μεταξὺ

Περιτειχίζειν μεγάλαις πλίνθοις ὀπταῖς ὀσπερ Βαβυ-

λῶνα.
ΕΠΟΥ.
"Ω Κεβριώνα καὶ Πορφυρίων, ὡς σμερδαλέου τὸ πόλισμα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Κάπετιτ ἂν τοῦτ ἐπανεστήκη, τὴν ἀρχὴν τῶν Δί' ἀπαιτεῖν.
Κἀν μὲν μὴ φῆ μηδ' ἐθελήσῃ μηδ' εὐθὺς γνωσιμαχήσῃ,
'Ἰερὸν πόλεμον προωδᾶν αὐτῷ, καὶ τοῖς θεοῖσιν ἀπειπεῖν
Διὰ τῆς χώρας τῆς ὑμετέρας ἑστυκόσι μὴ διαφοιτᾶν,
"Ωσπερ πρότερον μοιχεύσοντες τὰς Ἀλκμήνας κατεβαίνω
Καὶ τὰς Ἀλόπας καὶ τὰς Σεμέλας· ἕπειτ' ἔπιοσ',
ἐπιβάλλειν
Σφραγίδ' αὐτοῖς ἔπι τὴν ψωλήν, ἵνα μὴ βινόω ἔτ' ἐκεῖνας.

Τοῖς δ' ἀνθρώποις ὄρνῳ ἔτερον πέμψαι κήρυκα κελεύω,
'Ὡς ὀρνίθων βασιλεύοντων θύειν ὀρνισὶ τὸ λοιπὸν.
Κάπετα θεοῖς ὑστερον αὖθις· προσνείμασθαι δὲ πρεπόντως

Τοῖσι θεοῖσιν τῶν ὀρνίθων ὡς ἄν ἀρμόζῃ καθ' ἑκαστὸν.
*Ἡν 'Αφροδίτη θύη, πυροῦς ὀρνιθι φαληρίδι θύειν.
*Ἡν δ' Ποσειδῶνι τις ὁν θύη, νήττῃ πυροῦς καθαγίζειν.
*Ἡν δ' 'Ἡρακλεί θύη τις βοῦν, λάρῳ ναστοὺς μελιτούττας.

Κἀν Διὰ θύῃ βασιλεῖ κριόν, βασιλεύς ἔστι ὀρχίλος ὄρνις,
"Ωι προτέρφ δεί τοῦ Διὸς αὐτοῦ σέρφον ἐνόρχην σφαγιάζειν.

ΕΥΕΛΠΙΔΗΣ.
"Ησθην σέρφη σφαγιαξομένω. Βροντάτω νῦν ὁ μέγας Ζάν.

ΕΠΟΨ.
Καὶ πῶς ἡμᾶς νομισοῦσι θεοὺς ἀνθρωποι κοῦχὶ κολοιοῦσι, ὧν πετόμεσθα πτέρυγάς τε ἔχομεν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Δηρεῖς· καὶ νῇ Δί' ὁ γ' ᾿Ερμής Πέτεται θεῶς ὃν πτέρυγάς τε φορεί, κάλλοι γε θεοὶ πάνυ πολλοὶ.
Αὐτίκα Νίκη πέτεται πτερύγων χρυσαῖν, καὶ νῇ Δί'
"Ερως γε.
"Ιριν δέ γ' "Ομηρος ἔφασκ' ἰκέλην εἶναι τρήρῳν πε-κείνη.

ΕΠΟΨ.
"Ο Ζεὺς δ' ἡμῖν οὖν βροντήσας πέμπει πτερόεντα κε-ραυνῶν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ην δ' οὖν ἡμᾶς μὲν ὑπ' ἄγροιας εἶναι νομίσωσι τὸ μηδὲν,
Τούτους δὲ θεοὺς τοὺς ἐν Ὀλύμπῳ, τότε χρὶ στροφῶν νέφως ἀρθέν
Καὶ στερμολόγων ἐκ τῶν ἄγρων τὸ σπέρμα αὐτῶν ἀνα-κάψαι.
Κάπετι αὐτοὶ ἡ Δημήτηρ πυροὺς πεινῶσι μετρεῖτω.
ΕΥΕΛΠΙΔΗΣ.
Ούκ ἐθελήσει μὰ Δι', ἀλλ' ὁψει προφύσεις αὐτὴν παρέχουσαν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οἱ δ' αὖ κόρακες τῶν ἕνυγαρίων, οἴσων τὴν γῆν καταρροῦσιν,
Καὶ τῶν προβάτων τοὺς ὀφθαλμοὺς ἐκκοψάντων ἐπὶ πείρα.
Εἶθ' ὁ γ' Ἀπόλλων ἰατρὸς γ' ὄν ἱάσθω· μισθοφορεῖ δὲ.

ΕΥΕΛΠΙΔΗΣ.
Μή, πρίν γ' ἄν ἐγὼ τὸ βοιδαρίῳ τῷ μὼ πρώτιστ' ἀποδῶμαι. 585

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ἡν δ' ἥγωνται σὲ θεών, σὲ βίον, σὲ δὲ Γῆν, σὲ Κρόνου,
σὲ Ποσειδᾶ,
'Αγάθ' αὐτοῖσιν πάντα παρέσται.

ΕΠΟΥ.
Δέγε δή μοι τῶν ἀγαθῶν ἐν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Πρῶτα μὲν αὐτῶν τὰς οἰνώνθας οἱ πάρνοπες οὐ κατέδονται,
'Αλλὰ γλαυκῶν λόχος εἰς αὐτοὺς καὶ κερκυήδων ἐπιτρίψει.
Εἶθ' οἱ κύπτες καὶ ψῆνες ἀεὶ τὰς σφυκὰς οὐ κατέδονται,
'Αλλ' ἀναλέξει πάντας καθαρῶς αὐτοὺς ἀγέλη μία κεχλῶν.
ΕΠΟΨ.
Πλούτειν δὲ πόθεν δῶσομεν αὐτοῖς; καὶ γὰρ τούτου σφόδρῳ ἐρώσι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τὰ μέταλλ' αὐτοῖς μαντευομένους οὔτοι δῶσουσι τὰ χρηστὰ
Τὰς τ' ἐμπορίας τὰς κερδαλεάς πρὸς τὸν μάντιν κατερούσιν,
"Ὡςτ' ἀπολεῖται τῶν ναυκλήρων οὐδείς.

ΕΠΟΨ.
Πώς οὖκ ἀπολεῖται ; 595

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

ΕΥΕΛΠΙΔΗΣ.
Γαύλον κτῶμαι καὶ ναυκληρῶ, κοῦκ ἄν μείναι μί παρ'
ὑμῖν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τοὺς θησαυροὺς τ' αὐτοῖς δεῖξουσι οὓς οἱ πρότερον κατέθεντο
Τῶν ἄργυρίων: οὕτω γὰρ ἵσασι: λέγουσι δέ τοι τίδε
πάντες, 600
Οὐδεὶς οἶδεν τῶν θησαυρῶν τὸν ἐμὸν πλὴν ἐξ τῆς ἄρ
ὀρνις.

ΕΥΕΛΠΙΔΗΣ.
Πωλῶ γαύλον, κτῶμαι σμινύην, καὶ τὰς ὕδριας ἀνορύττων.
ΕΠΟΨ.
Πῶς δ’ υγιείαν δώσομεν αὐτοῖς, οὕσαν παρὰ τοῖς θεοῖς;
ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Hν εὖ πράττωσ', οὐχ ὑγιεία μεγάλη τοῦτ' ἐστί; σάφ' ἵσθι,
Ὡς ἀνθρωπός γε κακῶς πράττων ἀτεχνῶς οὐδεὶς υγιαῖνει.

ΕΠΟΨ.
Πῶς δ’ εῖς γῆρας ποτ' ἀφίεσθαι; Καὶ γὰρ τοῦτ' ἐστ' ἐν Ὀλύμπῳ.
'H παιδάρι ὄντ' ἀποθνῄσκειν δεῖ;
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Μὰ Δῖ', ἀλλὰ τριακόσι' αὐτοῖς.
'Ετὶ προσθησοῦσ' ὀρνιθῖς ἐτή.

ΕΠΟΨ.
Παρὰ τοῦ;
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Παρὰ τοῦ; Παρ' ἑαυτῶν.
Οὐκ οἶσθ' ὅτι πείν' ἀνδρῶν γενεὰς ἥξει λακέρυξα κορώνῃ;
ΕΥΕΛΠΙΔΗΣ.
Αἴβοι, ὡς πολλὸς κρείττους ὦντοι τοῦ Δίως ἡμῶν βασιλεύειν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐ γὰρ πολλῷ; . . . .
Καὶ πρῶτα μὲν οὐχὶ νεῶς ἡμᾶς
Οικοδομεῖν δεῖ λιθίνους αὐτοῖς,
Οὐδὲ θυρώσαι χρυσαῖσι θύραις,
'Αλλ' ὑπὸ θύμνοις καὶ πρινδίοις
Οἰκήσουσιν. Τοῖς δ' αὖ σεμνοῖς
Τῶν ὀρνίθων δένδρον ἐλάπας
'O νεὸς ἔσται· κοῦκ εἰς Δελφοὺς
Οὐδ' εἰς 'Αμμων' ἐλθόντες ἐκεῖ
Θύσομεν, ἀλλ' ἐν ταῖσιν κομάροις
Καὶ τοῖς κοτίνοις στάντες ἔχοντες
Κριθάς, πυρούς, εὔξομεθ' αὐτοῖς
'Ανατείνοντες τὰ τεῖρ' ἀγαθῶν
Διδόναι τι μέρος· καὶ ταῦθ' ἡμῖν
Παραχρήμ' ἔσται
Πυροῦς ὀλίγους προβαλοῦσιν.

ΧΟΡΟΣ.
'Ω φίλτατ' ἐμοὶ πολὺ πρεσβυτῶν ἐξ ἐχθήστου μεταπίπτων,
Οὐκ ἔστιν ὁπως ἅν ἑγὼ ποθ' ἐκὼν τῆς σῆς γνώμης ἔτ' ἀφείμην.
'Επαυχήσας δὲ τοῖσι σοῖς λόγοις
'Επηπείλησα καὶ κατόμοσα,
'Ἡν σὺ παρ' ἐμὲ θέμενος
'Ομοφρονας λόγους δικαίους,
'Αδόλους, ὁσίους,
'Επὶ θεοὺς ἓς,
'Εμοὶ φρονῶν ξυνωδαί, μὴ
Πολὺν χρόνον θεοὺς ἔτι
Σκηπτρα τάμα τρίψειν.
'Αλλ' όσα μὲν δεἳ ρώμη πράττειν, ἐπὶ ταῦτα τεταξόμεθ᾽ ἤμείς.
'Οσα δὲ γνώμη δεῖ βουλεύειν, ἐπὶ σοὶ τάδε πάντ᾽ ἀνακειται.

ΕΠΟΨ.
Καὶ μὴν μὰ τὸν Δί′ οὐχὶ νυστάζειν γ᾽ ἔτι
"Ὡρα ῥεῖ, ἡμῖν υπὲρ μελλοντικῶν,
'Αλλ' ὅσ τάχιστα δεῖ τι δράν· πρῶτον δὲ τε
Εἰσέλθετ' εἰς νεοττιάν γε τὴν ἐμὴν
Καὶ τάμα κάρφη καὶ τὰ παρόντα φρύγανα,
Καὶ τοῦνομ' ἡμῖν φράσατον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Αλλὰ ράδιον.

'Εμοὶ μὲν ὄνομα Πεισθέταιρος.

ΕΠΟΨ.

Τῳδέδι;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Εὐελπίδης Κριῶθεν.

ΕΠΟΨ.
'Αλλὰ χαίρετον

'Αμφω.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Δεχόμεσθ᾽α.

ΕΠΟΨ.
Δεῦρο τοίνυν εἴσιτον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Ιωμεν· εἴσηγοι σὺ λαβὼν ἡμᾶς.
ΕΠΟΨ.

'Ατὰρ τὸ δεῖνα δεῦρ' ἐπανάκρουσαι πάλιν. 650

Φέρ' ἵδω, φρύσου νῦν, πῶς ἔγω τε χούτοι
Συγνόμεθ' ὕμιν πετομένοις οὐ πετομένω;

ΕΠΟΨ.

Καλῶς.

ΝΕΙΣΘΕΤΑΙΡΟΣ.

"Ὄρα νῦν ὡς ἐν Ἀἰσώπου λόγοις
'Εστὶν λεγόμενον δὴ τι, τὴν ἀλώπεχ', ὥσ
Φλαύρως ἐκοινώνησεν ἀετῷ ποτὲ.

ΕΠΟΨ.

Μηδὲν φοβηθῆς· ἔστι γὰρ τι ρίζιν,
"Ὁ διατραγόντ' ἐσεθοῦν ἐπτερωτεύω.

ΝΕΙΣΘΕΤΑΙΡΟΣ.

Οὗτοι μὲν εἰσίωμεν. "Ἄγε δὴ, Ξανθία
Καί Μανόδωρε, λαμβάνετε τὰ στρώματα.

ΧΟΡΟΣ.

Οὗτος, σὲ καλῶ σὲ καλῶ.

ΕΠΟΨ.

Τί καλεῖς;

ΧΟΡΟΣ.

Τούτους μὲν ἄγων μετὰ σαυτοῦ 660
'Ἀρίστισον εὖ· τὴν δ' ἡδυμελῆ ξύμφωνον ἀγῶνα Μοῦσας
Κατάλειψ' ἕμιν δεῦρ' ἐκβιβάζας, ἵνα παίσωμεν μετ' ἐκείνης.
ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ω τοῦτο μέντοι νῆ Δι' αὐτοῖσιν πιθοῦ.
'Eκβιβασον ἐκ τοῦ βουντομοῦ τουρνύθιου,
'Eκβιβασον αὐτοῦ πρὸς θεοὺς αὐτῶν, ῥυα
Καὶ νῦθες ὑμεσθαὶ τῆν ἀπὸδόνα.

ΕΠΟΨ.

'Αλλ' εἰ δοκεῖ σφῶν, ταῦτα χρῆ δρᾶν. 'Η Πρόκυψ
'Eκβαίνε, καὶ σαυτήν ἐπιδείκνυ τοῖς ξένοις.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ω Ζεὺς πολυτίμηθ', ὡς καλὸν τουρνύθιον,
'Ος δ' ἀπαλὸν, ὡς δὲ λευκὸν.

ΕΥΕΛΠΙΔΗΣ.

'Αρά γ' οἶσθ' ὁτι
'Eγὼ διαμηρίζομ' ἀν αὐτῆν ἒδεώς;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Οσον δ' ἔχει τὸν χρυσον, ωσπερ παρθένος.

ΕΥΕΛΠΙΔΗΣ.

'Eγὼ μὲν αὐτὴν καὶ φιλῆσαι μοι δοκῶ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Αλλ', ὡ κακόδαιμον, ρύγχος ὀβελίσκοιν ἔχει.

ΕΥΕΛΠΙΔΗΣ.

'Αλλ' ωσπερ ϕῶν νῆ Δι' ἀπολέψαντα χρῆ
'Απὸ τῆς κεφαλῆς τὸ λέμμα καθ' οὕτω φιλεῖν.

ΕΠΟΨ.

'Ἰωμεν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ἡγοῦ δὴ σὺ νῦν τῦχαγαθῆ.
ΟΡΝΙΘΕΣ.

ΧΟΡΟΣ.

'Ω φίλη, ὑς ξουθή,
'Ω φίλτατον ὄρνεων,
Πάντων ἔψωνος τῶν ἑμῶν
"Τμνων ἔντροφ' ἀγδοί,
'Ηλθες ἡλθες, ὧφθης,
'Ηδὼν φθόγγον ἐμοὶ φέρουσ'.
'Αλλ', ὑ κάλλιβόαν κρέκους'
Ἀυλὸν φθέγμασιν ἡρινοῖς,
"Ἀρχον τῶν ἀναπαίστων.
"Ἀγε δὴ φύσιν ἀνδρεῖς ἀμαυραβιοί, φύλλαν γενεὰ προ-
σόμοιοι,
'Ολγοδρανεῖς, πλάσματα πηλοῦ, σκιοειδέα φύλ' ἀμε-
νηρά,
'Απτήνες ἐφημερίοι, ταλαὶ βροτοί, ἀνέρες εἰκελόνειροι,
Πρόσχετε τὸν νοῦν τοῖς ἀδανάτοις ἡμῖν, τοῖς αἰέν
ἐοῦσι,
Τοῖς αἰθέριοις, τοῖς ἀγήρως, τοῖς ἀφθίτα μηδομένοισιν.
"Ἰν' ἀκούσαντες πάντα παρ' ἡμῶν ὀρθῶς περὶ τῶν με-
τεώρων,
Φύσιν οἰωνῶν γένεσιν τε θεῶν ποταμῶν τ', Ἐρέβους τε
Χάοις τε
Εἰδότες ὀρθῶς παρ' ἐμοῦ Προδίκω κλάειν εἴπητε τὸ
λοιπόν,
Χάος ὑν καὶ Νὺξ Ἐρέβος τε μέλαν πρώτον καὶ Τάρ-
ταρος εὐρύς·
Τῇ δ' οὐδ' ἦρ οὐδ' οὕρανος ὑν·· Ἐρέβους δ' ἐν ἀπει-
ροσὶ κόλποις
Τίκτει πρώτιστον ὑπηνέμων Νῦξ ἡ μελανόπτερος φῶν,
Ἐξ οὐ περιτελλομέναις ὁραὶς ἐβλαστεῖν Ἕρως ὁ ποθεῖνος,
Στίλβων νῶτον πτερύγων χρυσαίν, ἐκὼς ἀνεμάκεσι δύναις.

Οὗτος δὲ Χάει πτερόεντι μυγεῖς νυχίῳ κατὰ Τάρταρον εὐρὺν
Ἐνεόττευσεν γένος ἥμετερον, καὶ πρῶτον ἀνήγαγεν ἐς φῶς.

Πρῶτερον δ’ οὐκ ἦν γένος ἀθανάτων, πρὶν Ἕρως ξυνε-μίζεν ἀπαντά. Ξυμμυγμυμένων δ’ ἐτέρων ἐτέροις γένετ’ οὐρανὸς ὠκεανός τε
Καὶ γῆ πάντων τε θεὸν μακάρων γένος ἀφθιτον. Ἡνὶ μὲν ἔσμεν

Πολὺ πρεσβύτατοι πάντων μακάρων. Ἡμεῖς δ’ ὡς ἔσμεν Ἕρωτος
Πολλοὶς δῆλον· πετόμεσθὰ τε γὰρ καὶ τοῖς ἐρῶσι σύνεσμεν.

Πολλοὺς δὲ καλοὺς ἀπομωμοκότας παιδὰς πρὸς τέρμασιν ὀρας
Διὰ τὴν ἵσχὺν τὴν ἡμετέραν διεμήρισαν ἀνδρεῖς ἐρασταὶ,
Ὁ μὲν ὄρτυγα δοὺς, ὁ δὲ πορφυρῶν’, ὁ δὲ χῦν’, ὁ δὲ
Περσικὸν ὄρυν.

Πάντα δὲ θυγητοῖς ἐστὶν ἄφ’ ἡμῶν τῶν ὄρνιθων τὰ μεγίστα.
Πρῶτα μὲν ὀρας φαίνομεν ἕμεῖς ἱρος, χειμῶνος, ὅπω-ρας.
Σπείρειν μέν, ὅταν γέρανος κρώζουσ' ἐσ' τίνι Διβύτην μεταχωρῇ,
Καὶ πηδάλιον τότε ναυκλήρῳ φράζει κρεμάσαντε καθεύ-
δεν,
Εἴτε δ' ὁρέστῃ χλαίναν ύφαίνεις, ἵνα μὴ ῥυγῶν ἀπο-
δύῃ.
Ἰκτῖνος δ' αὖ μετὰ ταῦτα φανεῖς ἐτέραν ὀραν ἀπο-
φαίνει,
Τούτα πεκτεῖν ὁρα προβάτων πόκων ἦρινόν ὃ ἐίτα χε-
λιδών,
"Οτε χρὴ χλαίναν πωλεῖν ἑδῆ καὶ λῃδαρίων τι πρίασθαι.
'Εσμὲν δ' ύμῖν Ἠμμων, Δελφοῖ, Δωδώνη, Φοίβος Ἀπόλ-
λων.
'Ελθόντες γὰρ πρῶτον ἐπὶ ὄρνης, οὕτω πρὸς ἀπαντα
tρέπεσθε,
Πρὸς τ' ἐμπορίαν καὶ πρὸς βιῶτον κτῆσιν καὶ πρὸς
gύμων ἀνδρός·
"Ορνὶν τε νομίζετε πάνθ' ὀσαπερ περὶ μαντεῖας δι-
κρίνει·
Φήμη γ' ύμῖν ὄρνης ἐστὶ, πταρμόν τ' ὀρνιθὰ καλεῖτε,
Ἐὔμβολον ὄρνην, φωνὴν ὄρνην, θεράποντ' ὄρνην, ὄνον
ἔρημων.
"Ἀρ' οὖ φανερῶς ἤμεῖς ύμῖν ἐσμὲν μαντεῖος Ἀπόλλων;
"Ἡν ὄνων ἦμᾶς νομίζομεθα θεοὺς,
"Εξετε χρῆσθαι μάντεσι Μουσαῖς,
Ἄυραις, ὀραις, χειμῶνι, θέρει,
Μετρίῳ πνεύμει· κοῦκ ἀποδράντες

5"
Καθεδούμεθ' ἄνω σεμνυνόμενοι
Παρὰ ταῖς νεφέλαις ὡσπερ χῶ Ζεύς \ hired
ἲ

Ἀλλὰ παράντες δώσομεν ὑμῖν,
Αὐτοῖς, παισίν, παῖδων παισίν,
Πλουθυγείαν,
Εὐδαιμονίαν, βίον, εἰρήνην,
Νεότητα, γέλωτα, χορούς, θαλίας,
Γάλα τῷ ὄρνιθων.
"Ὡστε παρέσται κοπιάν ὑμῖν
Τῇ τῶν ἄγαθῶν·
Οὕτω πλουτίσετε πάντες.

Στροφή.

Μοῦσα λοχμαία,
Τὸ τῷ τῷ τῷ τῷ τῷ τιτιγξ,
Ποικίλη, μεθ' ἢς ἔγω
Νάπαισι καὶ κορυφαῖς ἐν ὄρείαις,
Τῷ τῷ τῷ τιτιγξ,
"Ϊζόμενος μελίας ἐπὶ φυλλοκόμου,
Τῷ τῷ τῷ τιτιγξ,
Δἰ ἐμῆς γέννους ξούθης μελέων
Πανὶ νόμους ἱεροὺς ἀναφαίων
Σεμνα τῇ μητρὶ χορεύματ' ὀρεία,
Τοτοτοτοτοτοτοτοτίγξ,
"Ενθεν ὡσπερ ἢ μέλιττα
Φρύνιχος ἀμβροσίων μελέων ἀπεβόσκετο καρπόν, ἀεὶ
φέ-
ρων γλυκεῖαν ὀδίων.
Τίδι τίδι τιοτίγξ.
Εἰ μετ' ὀρνίθων τις ὑμῶν, ὡς θεαταῖ, βούλεται 755
Διαπλέκειν ξών ἤδεως τὸ λοιπόν, ὡς ἤμᾶς ἵτω.
"Οσα γὰρ ἐστιν ἐνθάδ' αἰσχρὰ τῷ νόμῳ κρατούμενα,
Ταῦτα πάντ' ἐστιν παρ' ἦμῖν τοῖσιν ὄρνισιν καλά.
Εἰ γὰρ ἐνθάδ' ἐστιν αἰσχρὸν τὸν πατέρα τύπτειν νόμῳ,
Τοῦτ ἐκεῖ καλῶν παρ' ἦμῖν ἐστιν, ἣν τις τῷ πατρὶ 760
Προσδραμὼν ἐὔπη πατάξας, αἱρε πλήκτρον, εἰ μάχει.
Εἰ δὲ τυγχάνει τις ὑμῶν δραπέτης ἐστινμένος,
'Ατταγάς οὐτος παρ' ἦμῖν ποικίλος κεκλησεται.
Εἰ δὲ τυγχάνει τις ὄν Φρύξ μηδὲν ἦττον Σπυρθάρου,
Φρυγίλος ὄρνις ἐνθάδ' ἐσται, τοῦ Φιλήμωνος γένους. 765
Εἰ δὲ δοῦλός ἐστι καὶ Κάρω ὡσπερ Ἐξηκεστίδης,
Φυσάτω πάππους παρ' ἦμῖν, καὶ φανοῦνται φράτορες.
Εἰ δ' ὁ Πισίων προδούναι τοῖς ἀτίμοις τὰς πύλας
Βούλεται, πέρδιξ γενέσθω, τοῦ πατρὸς νεοτίον.'
'Ὡς παρ' ἦμῖν οὐδεν αἰσχρὸν ἐστιν ἐκπερδικίσαι. 770
"Ἀντιστροφή.

Τοιάδε, κύκνοι,
Τίδι τίδι τίδι τίδι τιοτίγξ,
Συμμυγη βοήν ὄμοι
Πτερώς κρέκοντες ἱαχον Ἄπολλω,
Τίδι τίδι τιοτίγξ, 775
"Οχθω ἐφεξόμενοι παρ' Ἐβρον ποταμών,
Τίδι τίδι τιοτίγξ,
Διὰ δ' αἴθεριον νέφους ἤλθε θοά·
Πτήξε δὲ ποικίλα φύλα τε θηρῶν,
Κύματά τ' ἐσβεσε νύνεμος αὖθρη, 780
Τοτοτοτοτοτοτοτοτοτιγξ.
Πᾶς δ' ἐπεκτύπησ' Ὀλυμπὸς.
Εἶλε δὲ θάμβος ἀνακτάς. Ὀλυμπιάδες δὲ μέλος Χύ-
ρίτες Μού-
σαι τ' ἐπωλόλυξαν.
Τιὸ τιὸ τιὸ τιοτιγξ. 785
Οὐδὲν ἔστ' ἀμεινον οὐδ' ἤδιον ἡ φῦσαι πτερά.
Αὐτίχ' ὑμῶν τῶν θεατῶν εἶ τις ἢν ὑπόπτερος,
Εἶτα πεινῶν τοῖς χοροῖσι τῶν τραγουδῶν ἡχθετο,
'Ἐκπτόμενος ἂν οὔτος ἡρίστησεν ἐλθὼν οἴκαδε,
Καὶ δ' ἂν ἐμπλησθεῖς ἐφ' ἴμας αὖθις αὖ κατέπτατο. 790
Εἶ τε Πατροκλείδης τις ὑμῶν τυχχάνει χειριτῶν,
Οὐκ ἂν ἐξίδισεν ἐς θοιμάτιον, ἀλλ' ἀνέπτατο,
Κάποπαρδῶν κάναπνεύσας αὖθις αὖ κατέπτατο.
Εἶ τε μοιχεύων τις ὑμῶν ἐστὶν ὅστις τυχχάνει,
Καὶ θ' ὅρα τὸν ἄνδρα τῆς γυναικὸς ἐν βουλευτικῷ, 795
Οὔτος ἂν πάλιν παρ' ὑμῶν πτερυγίσας ἀνέπτατο,
Εἶτα βινήσας ἐκείθεν αὖθις αὖ καθέζετο.
'Αρ' ὑπόπτερον γενέσθαι παντὸς ἐστὶν ἄξιον;
'Ὡς Διυτρέφης γε πυτιναία μόνον ἔχων πτερὰ
'Ηιρέθη φύλαρχος, εἰδ' ἵππαρχος, εἰτ' ἔξ οὐδενός
Μεγάλα πράττει, κάστι νῦν ξοφόδος ἵππαλεκτρυών. 800

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Ταυτὶ τοιαυτὶ· μὰ Δὶ ἐγὼ μὲν πρᾶγμα πω
Γελοιότερον οὖκ εἶδον οὐδεπῶτοτε.
ΕΥΕΛΠΙΔΗΣ.

'Επὶ τῷ γελᾶς;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Επὶ τοῖς σοῖς ὄκυπτέροις.

Οἶσθ᾽ ὃ μάλιστ᾽ ἔσωκας ἐπτερωμένος;

Εἰς εὐτέλειαν χηνὶ συγγεγραμμένῳ.

ΕΥΕΛΠΙΔΗΣ.

Σῦ δὲ κοψίχῳ γε σκάφιον ἀποτετιλμένῳ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ταυτὶ μὲν ἡκάσμεσθα κατὰ τὸν Ἁισχύλον·

Τάδ’ οὐχ ὑπ’ ἄλλων, ἄλλα τοῖς αὐτῶν πτεροῖς.

ΕΠΟΥ.

'Αγε δὴ τὶ χρὴ δράν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Πρῶτον ὄνομα τῇ πόλει

Θέσθαι τὶ μέγα καὶ κλεινόν, εἴτα τοῖς θεοῖς

Θύσαι μετὰ τούτο.

ΕΥΕΛΠΙΔΗΣ.

Ταῦτα κάμοι συνδόκει.

ΕΠΟΥ.

Φέρ’ ἵδω, τὶ δ’ ἢμῖν τοῦνομ’ ἐσται τῇ πόλει;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Βούλεσθε τὸ μέγα τοῦτο τοῦκ Λακεδαίμονος,

Σπάρτην ὄνομα καλῶμεν αὐτήν;

ΕΥΕΛΠΙΔΗΣ.

'Ἡράκλεις·

Σπάρτην γὰρ ἄν θείμην ἐγὼ τῇμὴ πόλει;
Οὔτ' ἀν χαμεύῃ πάνυ γε κειριάν γ' ἔχων.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τι δήτ' ὄνομ' αὐτῇ θησόμεσθ';

ΕΥΕΛΠΙΔΗΣ.

'Εντευθενί Ἑκ τῶν νεφελῶν καὶ τῶν μετεώρων χωρίων
Χαῦνον τι πάνυ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Βούλει Νεφελοκοκκυγίαν;

ΕΠΟΥ.

'Ἰοῦ 'ἰοῦ.
Καλὸν γὰρ ἄτεχνῶς καὶ μέγ' εύρεσ τούνομα.

ΕΥΕΛΠΙΔΗΣ.

'Αρ' ἔστιν αὐτήγι Νεφελοκοκκυγία,
'Ἰνα καὶ τὰ Θεογένους τὰ πολλὰ χρήματα
Τά τ' Αἰσχίνου γ' ἀπαντά; 820

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Καὶ λόφστον μὲν οὖν

Τὸ Φλέγρας πεδίον, ἵν' οἱ θεοὶ τοὺς Γηγενεῖς
'Αλαζονεύομενοι καθυπερηκόντισαν.

ΕΥΕΛΠΙΔΗΣ.

Ἀπαρὸν τὸ χρῆμα τῆς πόλεως.
Τίς δαῖ θέος
Πολιοῦχος ἔσται;
τῷ ξανοῦμεν τὸν πέπλον;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τι δ' οὖκ Ἀθηναίαν ἐωμεν πολιάδα;

ΕΥΕΛΠΙΔΗΣ.

Καὶ πῶς ἂν ἐτὶ γένοιτ' ἂν εὐτακτος πόλις,
"Οπού θεός, γυνὴ γεγονύια, πανοπλίαν
"Εστηκε ἔχουσα, Κλεισθένης δὲ κερκίδα;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τὶς δὲι καθέξει τῆς πόλεως τὸ Πελαργικὸν;

ΕΠΟΥ.
"Ορνις ἄφ' ἡμῶν τοῦ γένους τοῦ Περσικοῦ,
"Οστερ λέγεσαι δεινότατος εἶναι πανταχοῦ
"Ἀρεως νεοττὸς.

ΕΥΕΛΠΙΔΗΣ.
"Ὡ νεοττὲ δέσποτα·
'Ως δ' ὁ θεὸς ἐπιτήδειος οἰκεῖν ἐπὶ πετρῶν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Αγε νυν, σὺ μὲν βάδιζε πρὸς τὸν ἀέρα,
Καὶ τοῖς πειχίζουσι παραδιακόνει,
Χάλκικας παραφόρει, πηλὸν ἀποδοὺς ὄργασον,
Δεκάνην ἀνένεγκε, κατάπεσε' ἀπὸ τῆς κλίμακος,
Φύλακας κατάστησαι, τὸ πῦρ ἐγκρυπτ' ἄει,
Κωδωνοφόρων περίτρεχε, καὶ κάθευδ' ἐκεῖ·
Κήρυκα δὲ πέμψον τὸν μὲν εἰς θεοὺς ἄνω,
"Ετερον δ' ἀνωθεν αὖ παρ' ἀνθρώποις κάτω,
Κάκειθεν αὖθις παρ' ἐμὲ.

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

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ἰθ', ἀγαθ', οἱ πέμπω σ' ἐγὼ.
Οὐδὲν γὰρ ἀνευ σοῦ τῶν ἄλγω πεπράξεται.
Τον ιερέα πέμψοντα τὴν πομπὴν καλὸ.
Παὶ παὶ, τὸ κανοῦν αἴρεσθε καὶ τὴν χερνιβα.

ΧΟΡΟΣ.
Στροφῆ.

"Ομορρόθω, συνθέλω,
Συμπαραινέσας ἔχω
Προσόδια μεγάλα 855
Σεμνὰ προσιέναι θεοῖσιν.
"Αμα δὲ προσέτι χάριτος ἔνεκα
Προβατίόν τι θύειν.
"Ἰτω ἵτω, ἵτω δὲ Πυθιὰς βοΐ;
Συναδέω δὲ Χαῖρις φῶιν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Παῦσαι σὺ φυσῶν. 'Ηράκλεις, τοῦτι τι ἢν;
Τοῦτ Μὰ Δί' ἐγὼ πολλὰ δὴ καὶ δεῖν ἴδων.
Οὖτω κόρακ ἐίδον ἐμπεφορβιωμένων.
'Ιερεῦ, σὸν ἔργον, θῦε τοῖς καινοίς θεοῖς.

ΙΕΡΕΥΣ.
Δράσω ταῦτ' ἀλλὰ ποὺ στιν ὁ τὸ κανοῦν ἔχων;
εὐχεσθε τῇ 'Εστίᾳ τῇ ὀρνιθεῖᾳ, καὶ τῷ ἱκτίῳ τῷ ἐστιούχῳ, καὶ ὀρνισίν 'Ολυμπίους καὶ 'Ολυμπίησι
πᾶσι καὶ πάσησιν,

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ὡ Σουνιέρακε, χαῖρ' ἀναξ Πελαργική.
ΙΕΡΕΥΣ.
Καὶ κύκνῳ Πυθίῳ καὶ Δηλίῳ, καὶ Δητοῖ 'Ορτυγομήτρᾳ, καὶ Ἁρτέμιδι Ἀκαλανθίδι,
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐκέτι Κολανίς, ἀλλ' Ἀκαλανθίς Ἀρτέμις.
ΙΕΡΕΥΣ.
Καὶ φρυγίλῳ Σαβαζίῳ, καὶ στρουθῷ μεγάλῃ μητρὶ θεῶν καὶ ἀνθρώπων,
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Δέσποινα Κυθέλη, στρουθέ, μήτερ Κλεοκρίτου.
ΙΕΡΕΥΣ.
Διδόναι Νεφελοκοκκυγιεῦσιν ὑγείαν καὶ σωτηρίαν, αὐτοῖσι καὶ Χίουσι,
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Χίουσιν ἡσθην πανταχοῦ προσκειμένοις.
ΙΕΡΕΥΣ.
Καὶ ἤρωςὶ [καὶ ὀρνισὶ] καὶ ἤρων παισὶ, πορφυρίων, καὶ πελεκάντι, καὶ πελεκίων, καὶ φλεξιδι, καὶ τέτρακι, καὶ ταῶν, καὶ ἥλεα, καὶ βάσκα, καὶ ἐλασά, καὶ ἔρωδιῳ, καὶ καταράκτη, καὶ μελαγκορύφῳ, καὶ αὐγιθάλλῳ,
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Παῦ' ἐς κόρακας· παῦσαι καλῶν ἵου ἵου.
Ἐπὶ ποίον, ὥ κακόδαιμον, ιερεῖον καλέσι
'Ἀλιαέτους καὶ γύπας; Οὐχ ὁρᾶς ὅτι
'Ἰκτίνους εἰς ἀν τοῦτο γ' οἰχοθ' ἀρπάσας;
'Απελθ' ἀφ' ἡμῶν καὶ σὺ καὶ τὰ στέμματα;
'Εγὼ γὰρ αὐτὸς τουτοῦ τὸ υἱὸν μόνος.

| ΙΕΡΕΥΣ. |
| 'Αντιστροφῆ. |

Εἰτ' αὕτης αὖ τὰρα σοι 890
Δεῖ με δεύτερον μέλος
Χέρνιβι θεοσέβης
"Οσιον ἐπιβοῶν, καλεῖν δὲ
Μᾶκαρας, ἕνα τινὰ μόνον, εἶτερ
'Iκανὸν '€ξετ' ὤψον. 895
Τὰ γὰρ παρόντα θύματ' οὐδὲν ἄλλο πλὴν
Γένειόν ἔστι καὶ κέρατα.

| ΠΕΙΣΘΕΤΑΙΡΟΣ. |
| Θύσοντες εὐξώμεσθα τοῖς πτερίνοις θεοῖς. |

| ΠΟΙΗΤΗΣ. |
| Νεφελοκοκκυγίαν τὰν εὔδαίμονα |
| Κλῆσον, ὦ Μοῦσα, |
| Τεαῖς ἐν ὑμνων ἄοιδαις. 900 |

| ΠΕΙΣΘΕΤΑΙΡΟΣ. |
| Τούτι τὸ πράγμα ποδατόν; Ἐιπὲ μοι, τίς εἰ; |

| ΠΟΙΗΤΗΣ. |
| 'Εγὼ μελυγλώσσων ἐπέων ἰεῖς ἄοιδάν, |
| Μουσών θεράπτων ὀτρηρός, |
| Κατὰ τὸν Ὄμηρον. 905 |

| ΠΕΙΣΘΕΤΑΙΡΟΣ. |
| Ἐπείτα δῆτα δοῦλος ὁν κόμην ἔχεις; |

| ΠΟΙΗΤΗΣ. |
| Οὐκ, ἀλλὰ πάντες ἐσμὲν οἱ διδάσκαλοι |
ΟΡΝΙΘΕΣ.

Μουσάων θεράποντες ὀτρηροί,
Κατὰ τὸν Ἄμφηρον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκ ἔτος ὀτρηροῦν καὶ τὸ ληθάριον ἔχεις.
'Ατάρ, ὥ πονητά, κατὰ τί δεῦρ' ἀνεφθάρης;

ΠΟΙΗΤΗΣ.

Μέλη πεποίηκα ἐς τὰς Νεφελοκοκκυγίας
Τὰς ύμετέρας κύκλια τε πολλὰ καὶ καλὰ,
Καὶ παρθένεια, καὶ κατὰ τὰ Σιμωνίδου.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ταυτὶ σὺ πότ' ἐποίησας ἀπὸ πολὺν χρόνου;

ΠΟΙΗΤΗΣ.

Πάλαι πάλαι δὴ τὴν ἐγὼ κληξὺ πόλυν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκ ἄρτι θύω τὴν δεκάτην ταύτης ἐγὼ,
Καὶ τούνομ' ὡσπερ παιδίφ νῦν δὴ 'θέμην;

ΠΟΙΗΤΗΣ.

'Αλλὰ τὶς ὀκεῖα Μουσάων φάτις
Οἰάτερ ἱππών ἀμαρυγά.

Σὺ δὲ πάτερ κτίστορ Αἰτνας,
Ζαθέων ἱερῶν ὀμώνυμε,
Δὸς ἐμὲν ὅ τι περ
Τεὰ κεφαλὰ θέλεις
Πρόφρων δῶμεν ἐμὲν τείν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τοντὶ παρέξει τὸ κακὸν ἡμῖν πράγματα,
Εἰ μὴ τι τούτῳ δόντες ἀποφευξούμεθα.
Οὔτος, σὺ μέντοι σπολάδα καὶ χιτῶν’ ἔχεις, Ἀπόδυθι καὶ δὸς τῷ ποιητῇ τῷ σωφῷ. Ἐχε τὴν σπολάδα· πάντως δὲ μοι ῥυγὸν δοκεῖς.

Τόδε μὲν οὐκ ἀέκουσα φίλα, Μοῦσα τόδε δῶρον δέχεται· ἢ δὲ τεὰ φρενί μάθε Πινδάρειον ἔπος.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ἀνθρωπὸς ἡμῶν οὐκ ἀπαλλαχθήσεται.

ΠΟΙΗΤΗΣ.
Νομάδεσσι γὰρ ἐν Σκύθαις, Ἀλάται Στράτων,
"Ος ὕφαντοδόντων ἔσθος οὐ πέπαται· Ἀκλεῖς δ’ ἐβα σπολάς ἀνευ χιτῶνος.
Εὕνες ὁ τοι λέγω.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Εὐνύμη ὅτι βούλει οἱ χιτωνίσκοι λαβεῖν, Ἀπόδυθι· δεῖ γὰρ τὸν ποιητὴν ὄφελεῖν.
"Ἀπεδῆθε τουτούρ λαβών.

ΠΟΙΗΤΗΣ.
"Ἀπέρχομαι,
Καὶ τὴν πόλιν γ’ ἐλθὼν ποιήσω δὴ ταῦτ’.
Κλῆσον, ὦ χρυσόθρονε, τὰν,
Τρομερὰν, κρυερὰν· Νιφόβολα πεδία πολύσπορα τ’, Ἡλυθον ἀλαλάν.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Νὴ τὸν Δι', ἀλλ' ἡδὴ πέφευγας ταυταγῇ
Τὰ κρυφὰ τούδι τὸν χιτωνίσκον λαβῶν.
Τουτὶ μὰ Δι' ἔγω τὸ κακὸν οὐδέποτ' ἤλπισα,
Οὔτω ταχέως τούτον πεπύσθαυ τὴν πόλιν.
Ἀθικὰ σὺ περιχώρει λαβῶν τὴν χέρνιβα.
ΙΕΡΕΥΣ.
Εὐφημία ἵστω.
ΧΡΗΣΜΟΛΟΓΟΣ.
Μὴ κατάρξῃ τοῦ τράγου.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Σὺ δ' εἰ τίς;
ΧΡΗΣΜΟΛΟΓΟΣ.
"Οστὶς; Χρησμολόγος.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οἵμωξ' ὑνν. 955
ΧΡΗΣΜΟΛΟΓΟΣ.
'Ω δαιμόνιε, τὰ θεία μὴ φαύλως φέρε·
'Ως ἦστι Βάκιδος χρησμός ἀντικρὺς λέγων
'Ες τὰς Νεφελοκοκκυγίας.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Κάπειτα πῶς
Ταῦτ' οὐκ ἔχρησμολόγεις σὺ πρὶν ἐμὲ τὴν πόλιν
Τὴνδ' οἰκίσαι;
ΧΡΗΣΜΟΛΟΓΟΣ.
Τὸ θεῖον ἐνεπόδιξε' με.
960
ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Αλλ' οὐδὲν οἶνον ἐστ' ἁκούσαί τῶν ἐπών.

ΧΡΗΣΜΟΛΟΓΟΣ.
'Αλλ' ὅταν οἰκήσωσι λύκοι πολλαί τε κορώναι
'Εν ταῦτῷ τὸ μεταξὺ Κορίνθου καὶ Σικυώνος,

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τί οὖν προσήκει δήτ' ἐμοὶ Κορινθίων;

ΧΡΗΣΜΟΛΟΓΟΣ.
'Ἡνιξάθ' ὁ Βάκις τοῦτο πρὸς τὸν ἀέρα. 965
Πρῶτον Πανδώρα θύσαι λευκότριχα κριόν·
"Οσ δὲ κ' ἐμῶν ἐπέων ἔλθῃ πρώτιστα προφήτης,
Τῷ δόμεν ἰμάτιον καθαρὸν καὶ καινὰ πέδιλα,

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ενεστὶ καὶ τὰ πέδιλα;

ΧΡΗΣΜΟΛΟΓΟΣ.
Δαβὲ τὸ βιβλίον.
Καὶ φιάλην δοῦναι, καὶ σπλάγχνων χείρ' ἐπιπλῆσαι. 970

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Καὶ σπλάγχνα διδόν ἐνεστὶ;

ΧΡΗΣΜΟΛΟΓΟΣ.
Δαβὲ τὸ βιβλίον.
Καὶν μὲν, θέσπιε κούρε, ποιής ταῦθ' ὡς ἐπιτέλλω,
Αἰετὸς ἐν νεφέλης γενήσεαι· αἰ ὅ ὁ ἐκ μὴ δῷς,
Οὐκ ἐσθι αὐ τῷ ὀυδ' αἰετὸς, οὐ δρυκολάπτης.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Καὶ ταῦτ' ἐνεστ' ἐνταῦθα;
ΧΡΗΣΜΟΛΟΓΟΣ.

Δαβέ το βιβλίον. 975

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐδὲν ἄρ’ ὁμοίος ἐσθ’ ὁ χρησμός τούτων,
"Ον ἐγὼ παρά ταπολλωνος ἐξεγραψάμην.
Αὐτὰρ ἐπὴν ἀκλητος ἤων ἀνθρωπος ἀλαζὼν
Ἀντὴ θύουτας καὶ σπλαγχνεύειν ἐπιθυμῆ,
Δὴ τότε χρῆ τύπτειν αὐτὸν πλευρῶν τὸ μεταξὺ,

ΧΡΗΣΜΟΛΟΓΟΣ.

Οὐδὲν λέγειν οἶμαι σε.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Δαβέ το βιβλίον.

Καὶ φείδου μηδὲν μηδ’ αἰετοῦ ἐν νεφέλῃσιν,
Μὴ τ’ ἂν Λάμπτων ἡ μῆτ’ ἂν ὁ μέγας Διοπείθης.

ΧΡΗΣΜΟΛΟΓΟΣ.

Καὶ ταῦτ’ ἐνεστ’ ἐνταῦθα ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Δαβέ το βιβλίον.

Οὐκ εἰ θύραζ’ ἐς κόρακας ;

ΧΡΗΣΜΟΛΟΓΟΣ.

Οὐμοι δείλαιος. 985

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκον ἐτέρωσε χρησμολογήσεις ἐκτρέχων ;

ΜΕΤΩΝ.

"Ἡκω παρ’ ὑμᾶς

ΠΕΙΣΘΕΤΑΙΡΟΣ.

"Ἐτερον αὐ τούτῳ κακόν.
Τ’ δ’ αὖ σὺ δράσων; τίς δ’ ἰδέα βουλήματος; 
Τίς ἵ πίνοια, τίς ὁ κόθορνος, τῆς ὄδοι; 

ΜΕΤΩΝ.
Γεωμετρήσαι βουλομαι τὸν ἀέρα

Τεμίν, διελείν τε κατὰ γύας.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Πρὸς τῶν θεῶν,
Σὺ δ’ εἶ τίς ἀνδρῶν;

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

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Εἰπέ μοι,
Ταυτὶ δὲ σοι τί ἔστι;

ΜΕΤΩΝ.
Κανόνες ἀέρος.
Αὐτικὰ γὰρ ἄηρ ἔστι τῆν ἱδέαν ὄλος
Κατὰ πυγέα μάλιστα. Προσθεῖς οὖν ἐγὼ
Τὸν κανὸν’ ἀνωθεν τοιούτῳ τὸν καμπύλου,
ʼΕνθεῖς διαβῆτην — μανθάνεις;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐ μανθάνω.

ΜΕΤΩΝ.
ʼΟρθὸς μετρῆσω κανόνι προστιθεῖς, ἵνα
’Ο κύκλος γενηται σοι τετράγωνος, κἂν μέσῳ
ʼΑγορά, φέρουσαι δ’ ὠσιν εἰς αὐτὴν ὦδοὶ
ʼΟρθαὶ πρὸς αὐτὸ τὸ μέσον, ὡσπερ δ’ ἀστέρος,
Αὕτου κυκλοτεροῦς ὄντος, ὅρθαὶ πανταχῇ Ἄκτινες ἀπολαμμένως.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ἀνθρωπός Ὁλῆς.

Μέτων,

ΜΕΤΩΝ.

Τί ἐστιν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οἰσθ’ ὅτι θῆτος σ’ ἐγὼ;

Κάρμοι πιθόμενος ὑπακοίνει τῆς ὀδοῦ.

ΜΕΤΩΝ.

Τί δ’ ἐστὶ δεινόν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ωσπερ ἐν Λακεδαιμονί
Ξενήλατοῦνται καὶ κεκινηνται τινες
Πληγαὶ συχναὶ κατ’ ἀστὶν.

ΜΕΤΩΝ.

Μῶν στασιάζετε;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Μὰ τὸν Δι’ οὐ δῆτ’.

ΜΕΤΩΝ.

'Ἔλλα πῶς;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ομοθυμαδὸν

Σποδεῖν ἀπανταὶ τοὺς ἀλαζόνας δοκεῖ.

ΜΕΤΩΝ.

'Ἐπάγομι τὰρ ἀν.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Νη Δι', ώς ούκ οἰδ' ἂρ' εἰ
Φθαίση ἄν· ἐπίκεινται γὰρ ἔγχυς αὐταί.
ΜΕΤΩΝ.
Οἶμοι κακοδαίμον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐκ ἔλεγον ἑγὼ πάλαι;
Οὐκ ἀναμετρήσεις σαυτὸν ἁπτῖῶν ἄλλαχὴ;

ΕΠΙΣΚΟΠΟΣ.
Ποῦ προξενοι;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τίς ὁ Σαρδανάπαλλος οὕτος;

ΕΠΙΣΚΟΠΟΣ.
Ἐπίσκοπος ἦκω δεύρο τῷ κυάμῳ λαχῶν
Ἐς τὰς Νεφελοκοκκυγίας.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Ἐπίσκοπος;
Ἐπεμψε δὲ τίς σε δεύρο;

ΕΠΙΣΚΟΠΟΣ.
Φαύλον βιβλίον
Τελεύω.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τί; βούλει δήτα τὸν μισθὸν λαβῶν
Μὴ πράγματ' ἔχειν, ἀλλ' ἀπιέναι;

ΕΠΙΣΚΟΠΟΣ.
Νὴ τοὺς θεοὺς.
Ἐκκλησιάσαι δ' οὖν ἐδεόμην οἶκοι μένων.
"Έστιν γὰρ ἀ δι' ἐμοῦ πέπρακται Φαρνάκη.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

"Απειθεὶς λαβῶν · ἔστιν δ' ὁ μισθὸς οὗτος.

ΕΠΙΣΚΟΠΟΣ.

Τούτι τί ἦν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Εκκλησία περὶ Φαρνάκου.

ΕΠΙΣΚΟΠΟΣ.

Μαρτύρομαι τυπτόμενος δὲν ἐπίσκοπος.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκ ἀποσοβήσεις; Ὁ πέμπον πάντα ἔρχεται καὶ ἔρχεται καὶ ἐρχόμενος ἔρχεται τὸν Ἀθηναίον ἁδικῷ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τούτι τί ἔστιν αὖ κακῶν τὸ βιβλίον;

ΨΗΦΙΣΜΑΤΟΠΩΛΗΣ.

Ψηφισματοποιώλης εἰμί, καὶ νόμους νέους ἢκω παρ' ὑμᾶς δεύρο πωλήσων.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τὸ τί,

ΨΗΦΙΣΜΑΤΟΠΩΛΗΣ.

Χρησθαι Νεφελοκοκκυγίας τούδε τοῖς μέτροισι καὶ σταθμοῖς καὶ ψηφίσμασι, καθαπερ Ὄλο-φύξιοι.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Σὺ δὲ γ’ οἴσπερ ὀτοτύξιοι χρῆσεὶ τάχα.
ΨΗΦΙΣΜΑΤΟΠΩΛΗΣ.
Οὔτος, τί πᾶσχεις;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐκ ἀποίσεις τοὺς νόμους;
Πικρῶς ἐγὼ σοι τήμερον δεῖξω νόμους.

ΕΠΙΣΚΟΠΟΣ.
Καλοῦμαι Πεισθέταιρον ὑβρεως ἐς τὸν μουνυχίωνα μήνα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ἄληθες, οὕτως; "Ετι γὰρ ἐνταῦθ’ ἦσθα σὺ;
ΨΗΦΙΣΜΑΤΟΠΩΛΗΣ.
'Εάν δὲ τις ἐξελαύνῃ τοὺς ἀρχοντας, καὶ μὴ δέχηται κατὰ τὴν στῆλην,

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οἶμοι κακοδαίμων, καὶ σὺ γὰρ ἐνταῦθ’ ἦσθ’ ἐτι;

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

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Εγὼ δὲ σοῦ γε τῶ κάδῳ διασκεδῶ.

ΕΠΙΣΚΟΠΟΣ.
Μέμνησ’ ὄτε τῆς στήλης κατετίλας ἐσπέρας;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Ἄβδοι· λαβέτω τις αὐτῶν. Οὔτος, οὐ μενεῖς;

ΙΕΡΕΥΣ.
'Ἀπίωμεν ἥμεῖς ὡς τάχιστ’ ἐντευθενὶ
Θύσιντες είσω τοῖς θεοῖς τὸν τρόπον.

ΧΟΡΟΣ.

Στροφή.

"Ήδη μοι τῷ παντόπτῳ
Καὶ παντάρχα θνητοὶ πάντες
Θύσινον εὐκταῖας εὐχαίς.
Πάσαν μὲν γὰρ γὰν ὁπτεύω,
Σώζω δὲ εὐθαλεῖς καρποὺς,
Κτείνων παμφύλων γένναν
Θερῶν, οἱ πάντες ἐν γαῖᾳ.

Εκ κάλυκος αὐξανόμενα γένναν πολυφάγοις,
Δέωρεσί τ᾽ εὐφέρομενα καρπὸν ἀποβόσκεται.
Κτείνω δ᾽ οἱ κύποις εὐώδεις
Φθείρουσιν λύμαις ἐχθήσαται.

Ερπετᾶ τε καὶ δάκετα πάνθ᾽ ὅσαπερ

Έστιν ὡς ἡμῶν πτέρυγος ἐν φοναῖς ὀλλυται.

Τῇδε μέντοι θημέρας μάλιστ᾽ ἐπαναγορεῦται,

"Ἡν ἀποκτείνῃ τις υἱῶν Διαγόραν τὸν Μῆλιον,
Λαμβάνειν τάλαντον, ἢν τε τῶν τυραῖνων τίς τινα
Τῶν τεθυγκότων ἀποκτείνῃ, τάλαντον λαμβάνειν.

Βουλόμεσθ᾽ οὖν νῦν ἀνεπείν ζωίτα χῆμεις ἐνθάδε.

"Ἡν ἀποκτείνῃ τις υἱῶν Φιλοκράτη τὸν Στρούθιον,
Λήψεται τάλαντον. ἢν δὲ ξύντα γ᾽ ἁγάγῃ, τέτταρα,

"Οτι συνείρων τοὺς σπίτους πωλεῖ καθ᾽ ἐπτὰ τοῦβολοῦ,
Εἴτε φυσῶν τὰς κίχλας δείκνυσι καὶ λυμαίνεται,
Τοῖς τε κοψιχοίσιν εἰς τὰς ῥόνας ἐγχεῖ τὰ πτερά,

Τὰς περιστεράς θ’ ὁμοίως ξυλλαβῆ χεῖρας ἔχει,
Καπαναγκάζει παλεύειν δεδεμένας ἐν δικτύῳ.
Ταύτα βουλόμεσθ' ἀνειπέιν· κεῖ τις ὄρνιθας τρέφει
Εἰργμένους ὕμων ἐν αὐλῇ, φράζομεν μεθεναί.

'Ἡν ὁμη πείθησθε, συλληφθέντες ύπο τῶν ὄρνεών 1080
Ἀὕθις ὑμεῖς αὖ παρ' ἡμῖν δεδεμένοι παλεύσετε.

'Ἀντιστροφή.

Εὔδαιμον φύλον πτηνῶν
Οἰωνῶν, ὦ χειμῶνος μὲν
Χλαίνας οὐκ ἀμπισχοῦνται·
Οὐδ' ἀὖ θερμῇ πνέγους ἡμᾶς

'Ακτίς τηλαυγής θάλπει·
'Αλλ' ἀνθρόπων λευμόνων
Φύλου ἐν κόλποις ναίω,

'Ἡνίκ' ἄν ὁ θεσπέσιος ἄξω μέλος ἀκέτας
Θάλπεςι μεσημβρινοῖς ἤλιομανής βοᾶ.
Χειμάζω δ' ἐν κοίλοις ἀντροῖς,
Νύμφαις οὐρείαις ξυμπαῖζων·

'Ἡρωί τε βοσκόμεθα παρθένια
Λευκότροφα μύρτα, Χαρίτων τε κηπεύματα·

Τοῖς κριταίς ἐπιεῖν τοι βουλόμεσθα τῆς νίκης πέρι, 1095
'Oσ' ἀγάθ', ἥν κρίνωσιν ἡμᾶς, πᾶσιν αὐτοῖς δώσομεν,
"Ωστε κρείττω δώρα πολλῷ τῶν Αλεξάνδρου λαβεῖν.
Πρώτα μὲν γὰρ οὐ μάλιστα πᾶς κριτής ἐφέται,
Γλαύκες ἡμᾶς ὑπότοτ ἐπιλείψονσι Λαυριωτικαί·

'Αλλ' ἐνοικῆσουσιν ἐνδον, ἐν τοῖς βαλαντίοις

'Εννεοτεύσουσι κάκλεψονσι μικρὰ κέρματα.

Εἶτα πρὸς τούτοις ὀσπέρ ἐν ἱεροῖς οἰκήσετε.
ΟΡΝΙΘΕΣ. 75

Τὰς γὰρ ύμῶν οἰκίας ἐρέψομεν πρὸς ἁετόν.
Κἂν λαχώντες ἀρχιδιον εἶθ' ἀρτᾶσαι βουλησθέ τι,
'Οξύν ιερακίσκον ἐς τὰς χεῖρας ύμῶν δόσομεν.

* Ἡν δὲ που δειπνήτη, πρηγορώνας ύμῶν πέμψομεν.
* Ἡν δὲ μὴ κρύνητε, χαλκέυσθε μηνύσκον φορεῖ
'Ωσπερ ἀνδριάντες: ὡς ύμῶν ὅς ἂν μὴ μὴν ἔχη,
"Οταν ἔχητε χλανίδα λευκήν, τότε μάλισθ' οὔτω δίκην
Δώσεθ' ὑμῖν, πᾶσι τοῖς ὀρνισι κατατιλώμενοι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τὰ μὲν ἰέρ' ὑμῖν ἑστιν, ὀρνιθες, καλά.
'Αλλ' ὡς ἀπὸ τοῦ τείχους πάρεστιν ἄγγελος
Οὐδεὶς ὅσον πευσόμεθα τάκει πράγματα.
'Αλλ' οὔτοσὶ τρέχει τις 'Αλφείου πνέων.

ΑΓΓΕΛΟΣ Α.
Ποῦ ποὺ ὑστι, ποῦ ποὺ ποὺ ὑστι, ποῦ ποὺ ποὺ ὑστι,
ποῦ

Ποῦ Πεισθέταιρος ἑστιν ἄρχων;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὔτοσὶ.

ΑΓΓΕΛΟΣ Α.
'Εξωκοδόμηται σοι τὸ τείχος.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἐν λέγεις.

ΑΓΓΕΛΟΣ Α.
Κάλλιστον ἐργον καὶ μεγαλοπρεπέστατον.
"Ωστ' ἂν ἐπάνω μὲν Προξενίδης ὁ Κομπασεὺς
Καὶ Θεογένης ἑναντίῳ δῦ' ἄρματε,
"Ιππων υπόντων μέγεθος ὅσον ὁ δούριος,
Τῷ τοῦ πλάτους ἂν παρελασαίτην.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ἡράκλεις.

ΑΓΓΕΛΟΣ Α.
Τῷ δὲ μῆκός ἐστὶ, καὶ ἡ ἁρ ἐμέτρησ' αὐτ' ἐγὼ,
'Εκατοντορόγυιον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ω Πόσειδον, τοῦ μάκρους.

Τίνες ὁκοδόμησαν αὐτὸ τηλικούτοιν;

ΑΓΓΕΛΟΣ Α.
"Ορνιθές, οὐδεὶς ἄλλος, οὐκ Ἀἰγύπτιος
Πλινθοφόρος, οὐ λιθουργός, οὐ τέκτων παρῆν,
'Αλλ' αὐτόχειρες, ὡστε θαυμάζειν ἐμὲ.
'Εκ μὲν γε Διβύης ἦκον ὡς τρισμύριαι
Γέρανοι, θεμελίους καταπεπωκύαι λίθους.

Τούτους δ' ἐτύκιζον αἱ κράκες τοῖς ρύγχεσιν.
"Ετεροι δ' ἐπλινθοποίουν πελαργοὶ μύριοι.
"Τῶρ δ' ἐφόρον κάτωθεν ἐς τὸν ἀέρα

Οἱ χαράδριοι καὶ τάλλα ποτάμι ὀρνεα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Επηλοφόρουν δ' αὐτοῖς τίνες;

ΑΓΓΕΛΟΣ Α.
'Ερωδιοὶ

Δεκάναισι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τῶν δὲ πηλῶν ἐνεβάλλουτο πῶς;
ΑΓΓΕΛΟΣ Α.
Τοῦτ’, ὁγάθ’, ἐξεύρητο καὶ σοφῶτατα.
Οἱ χῆνες ὑποτύπτοντες ὦσπερ ταῖς ἄμαις
'Ἐς τὰς λεκάνας ἐνεβαλλον αὐτὸν τοῖν ποδοῖν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τῇ δῆτα πόδες ἄν οὐκ ἄν ἐργασαίατο ;

ΑΓΓΕΛΟΣ Α.
Καὶ νῇ Δῆ τι αἱ νῆτται γε περιεξωσμέναι
'Επλινθοφόροιν· ἀνὸ ὑ ὑ τὸν ὑ παγωγέα
'Επέτουτ' ἔχοισαι κατόπιν, ὦσπερ παιδία,
Τὸν πηλὸν ἐν τοῖς στόμασιν αἱ χειλιδόνες.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τῇ δῆτα μισθωτοὺς ἄν ἔτι μισθοῦτο τὶς ;
Φέρ' ᾗδω, τὶ δαὶ ; Ἔα τὰ ἕυλων τοῦ τείχους τίνες
'Απειργάσαντ';

ΑΓΓΕΛΟΣ Α.
'Ὀρνθαὶς ἡσαν τέκτονες
Σοφῶται πελεκάντες, οἱ τοῖς ῥύγχεσιν
'Απεπελέκησαν τὰς πύλας· ἤν δ' ὁ κτύπος
Αὐτῶν πελεκώντων ὦσπερ ἐν ναυπηγίῳ.
Καὶ νῦν ἀπαντ' ἐκεῖνα πεπύλωται πύλαις,
Καὶ βεβαλάνωται καὶ φυλάττεται κύκλῳ,
'Εφοδεύεται, κωδωνοφορεῖται, πανταχῇ
Φυλακαὶ καθεστήκασι καὶ φρυκτωρίαι
'Εν τοῖς πύργοις. 'Ἀλλ' ἐγὼ μὲν ἀποτρέχων
'Απονύψωμαι· σὺ δ' αὐτὸς ἦδη τὰλλα δρα.
ΧΟΡΟΣ.
Οὕτος, τί ποιεῖς; Ἄρα θαυμάζεις ὅτι
Οὕτω τὸ τεῖχος ἐκτετείχισται ταχύ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Νὴ τοὺς θεοὺς ἐγωγε· καὶ γὰρ ἄξιον.
Ἰσά γὰρ ἀληθῶς φαίνεται μοι ψεύδεσιν.
Ἄλλῳ ὄδε φύλαξ γὰρ τῶν ἐκείθεν ἄγγελος
Εσθεὶ πρὸς ἡμᾶς δεῦρο, πυρρίχην βλέπων.

ΑΓΓΕΛΟΣ Β.
Ἰού ἱοῦ, ἱοὺ ἱοῦ, ἱοὺ ἱοῦ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τί τὸ πρᾶγμα τούτι;

ΑΓΓΕΛΟΣ Β.
Δεινότατα πεπόνθαμεν.

Τῶν γὰρ θεῶν τις ἄρτυ τῶν παρὰ τοῦ Δίὸς
Διὰ τῶν πυλῶν εἰσῆπτατ' εἰς τὸν ἀέρα,
Λαθῶν κολοιφὸς φύλακας ἵμεροσκόπους.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Ὡς δεινῶν ἔργον καὶ σχέτλιον εἰργασμένος.

Τις τῶν θεῶν;

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

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὕκον δῆτα περιπόλους ἐχρῆν
Πέμψαι κατ' αὐτὸν εὐθὺς;
ΑΡΓΕΛΟΣ Β.

'Αλλ' ἐπέμψαμεν

Τρισμυρίους ἴέρακας ἰπποτοξότας,
Χωρεῖ δὲ πᾶς τις ὄνυχας ἡγκυλωμένος,
Κερυχής, πριόρχης, γόψι, κύμινδις, ἀετός.

'Ρύμη τε καὶ πτερώσι καὶ ῥοξημασιν

Αἰθήρ δονεῖται τοῦ θεοῦ ξητουμένου.

Κάστ' οὖ μακρὰν ἀπωθεν, ἀλλ' ἐνταυθά ποὺ

'Ηδη στῖν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκοῦν σφενδόνας δεῖ λαμβάνειν

Καὶ τόξα· χώρει δεύρο πᾶς ύπηρέτης.

Τόξευε, παίε, σφενδόνην τίς μοι δότω.

ΧΟΡΟΣ.

Στροφή.

Πόλεμος αἴταται, πόλεμος οὐ φατός

Πρὸς ἐμὲ καὶ θεοὺς. ’Αλλὰ φύλαττε πᾶς

’Αέρα περινέφελον, ὅν 'Ερεβος ἐτέκετο,

Μή σε λάθηθεν τις ταύτη περῶν.

’Αθρεὶ δὲ πᾶς κύκλῳ σκοτῶν *, *

’Ως ἐγγὺς ἤδη δαίμονος πεδαρσίον

Δύνης πτερωτός φθόγγος ἐξακούεται.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Αὕτη σὺ ποῖ ποῖ ποῖ πέτει; Μεν' ἤσυχος,

’Εχ’ ἀτρέμας· αὐτοῦ στῆθ’· ἐπίσχες τοῦ δρόμου.

Τίς εἶ; Ποδατή; Λέγειν ἔχρην ὁπόθεν ποτ’ εἰ.
Παρὰ τῶν θεῶν ἔγοιρε τῶν Ὅλυμπίων.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

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

ΙΡΙΣ.

"Ιρις ταχεῖα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Πάραλος, ἡ Σαλαμνία;

ΙΡΙΣ.

Τί δὲ τούτο;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ταυτηνὶ τις οὐ ξυλλήψεται

'Ἀναπτάμενος τρίορχος;

ΙΡΙΣ.

'Εμὲ συλλήψεται;

Τί ποτ' ἐστὶ τούτι τὸ κακὸν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οἰμῶξει μακρά.

ΙΡΙΣ.

"Ατοπὸν γε τούτι πράγμα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Κατὰ πολὰς πύλας

Εἰσῆλθες εἰς τὸ τείχος, ὡς μιαρωτάτη;

ΙΡΙΣ.

Οὐκ οἶδα μὰ Δί' ἔγοιρε κατὰ πολὰς πύλας.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

"Ἡκουσας αὕτης οἶον εἰρωνεύεται;"
Πρὸς τοὺς κολοιάρχους προσήλθες; Οὐ λέγεις;
Σφραγίδ' ἔχεις παρὰ τῶν πελαργῶν;

ΙΡΙΣ.

Τι τὸ κακὸν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκ ἔλαβες;

ΙΡΙΣ.

Τιγαινεις μέν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐδὲ σύμβολον

Ἐπέβαλεν ὀρνιθαρχὸς οὐδεὶς σοι παρὼν;

ΙΡΙΣ.

Μὰ Δὶ ὦκ ἐμοίγε' ἐπέβαλεν οὐδεὶς, ὁ μέλε.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Καπεῖτα δὴ οὕτω σιωπῆ διαπέτει
Διὰ τῆς πόλεως τῆς ἀλλοτρίας καὶ τοῦ χάος;

ΙΡΙΣ.

Ποία γὰρ ἄλλη χρὴ πέτεσθαι τοὺς θεοὺς;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκ οἴδα μὰ Δὶ' ἐγὼγε· τῇδε μὲν γὰρ οὐ.
'Αδικεῖ δὲ καὶ νῦν. Ἡ ἀρά γε' οἴσθα τοῦθ', ὅτι
Δικαίωτατ' ἂν ληφθεῖσα πασῶν Ἰρίδων
'Απέθανες, εἰ τῆς ἄξιας ἐτύγχανες;

ΙΡΙΣ.

'Αλλ' ἀθάνατός εἰμί'.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Αλλ' ὁμως ἂν ἀπέθανες.
Δεινότατα γὰρ τοι πεισόμεσθ’, ἐμοὶ δοκεῖ, Ἐι τῶν μὲν ἄλλων ἄρχομεν, ὑμεῖς δ’ οἱ θεοὶ ἀκολαστανεῖτε, κοὐδέπω γνώσεσθ’ ὅτι ἀκροατέον ὑμῖν ἐν μέρει τῶν κρειττόνων. Φράσον δὲ τοί μοι, τῷ πτέρυγε ποί ναυστολεῖς;

ΙΡΙΣ.

'Εγώ; Πρὸς ἀνθρώπους πέτομαι παρὰ τοῦ πατρὸς Φράσουσα θύει τοῖς 'Ολυμπίοις θεοῖς Μηλοσφαγεῖν τε βουθύτοις ἐπ’ ἐσχάραις Κυσάν τ’ ἀγνίας.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τί σὺ λέγεις; ποίοις θεοῖς;

ΙΡΙΣ.

Ποίοισιν; 'Ημῶν, τοῖς ἐν οὐρανῷ θεοῖς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Θεοὶ γὰρ υμεῖς;

ΙΡΙΣ.

Τίς γὰρ ἐστ’ ἄλλος θεὸς;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

"Ορνιθες ἀνθρώποισι νῦν εἰσιν θεοὶ, Οἰς θυτεον αὐτούς, ἄλλα μὰ Δί’ οὐ τῷ Δί.

ΙΡΙΣ.

'Ω μᾶρε μᾶρε, μὴ θεῶν κίνει φρένας Δεινάς, ὅπως μὴ σου γένος πανόλεθρον Δίῳ μακέλλῃ τὰν ἀναστρέψῃ Δίκη, Διγνὴς δὲ σῶμα καὶ δόμων περιπτυχαὶς Καταδιδόσῃ σου Δικυμνίαις βολαίς.
ΠΕΙΣΘΕΤΑΙΡΟΣ.

"Ακούσον αὕτη· παῦε τῶν παφλασμάτων·
"Εχ' ἄτρέμα. Φέρ' ἵδω, πότερα Ἀυδὸν ἡ Φρύγα Ἔνθελον μορμολύττεσθαι δοκεῖς;
"Αρ' οἴσθ' ὅτι Ζεὺς εἴ με λυπῆσει πέρα,
Μέλαθρα μὲν αὐτοῦ καὶ δόμους Ἀμφίωνος Ἐκοινωνίων πυρφόροισιν ἀετοῖς,
Πέμψω δὲ πορφυρίωνας ἐς τὸν οὐρανὸν "Ορνις ἐπ' αὐτοῦ, παρδαλᾶς ἐνημιμένους,
Pλεῖν ἐξακοσίους τὸν ἀριθμὸν; Ἐκαὶ δὴ ποτε Ἔις Πορφυρίων αὐτῷ παρέσχε πράγματα.
Σὺ δ' εἴ με λυπῆσεις τι, τῆς διακόνου Πρώτης ἀνατείνας τῷ σκέλῃ διαμηριῶν Ἐριν Αὐτῷ, ὡςτε θαυμάζειν ὡπως Ὀὐτω γέρων ὃν στύομαι τριέμβολον.

ΙΡΙΣ.

Διαρράγγετος, ὅ μελ', αὐτοῖς ῥήμασιν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκ ἀποσοβήσεις; Οὐ ταχέως; Εὐράξ πατάξ.

ΙΡΙΣ.

"Η μὴν σε παυσει τῆς ὑβρεως οὐμὸς πατήρ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οἱμοι τάλας. Οὐκοιν ἐτέρωσε πετομένη Ἐκοινωνίων πυρφόροισιν ἀετοῖς τῶν νεωτέρων τινὰ;

ΧΩΡΟΣ.

"Ἀποκεκλήκαμεν διογενεῖς θεοὺς.
Μηκέτι τὴν ἐμὴν διαπερὰν πόλιν,
Μηδὲ τιν’ ιερόθυτον ἀνὰ δάπεδον ἔτι
Τῆδε βροτὸν θεοὶσι πέμπειν καπνὸν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Δεινόν γε τὸν κήρυκα τὸν παρὰ τοὺς βροτοὺς
Οἰχόμενον, εἰ μηδέποτε νοστήσει πάλιν.

ΚΗΡΥΞ.
'Ω Πεισθέταιρ', ὁ μακάρι', ὁ σοφώτατε,
'Ω κλεινότατ', ὁ σοφῶτατ', ὁ γλαφυρώτατε,
'Ω τρισμακάρι', ὁ κατακέλευσον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τί σὺ λέγεις;

ΚΗΡΥΞ.
Στεφάνῳ σε χρυσῷ τῶδε σοφίας οὔνεκα
Στεφανοῦσι καὶ τιμῶσιν οἱ πάντες λείφ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Δέχομαι. Τί δ’ οὕτως οἱ λείφ τιμῶσί με;

ΚΗΡΥΞ.
'Ω κλεινοτάτην αἰθέριον οἰκίσας πόλιν,
Οὐκ οἶσθ’ ὅσην τιμήν παρ’ ἀνθρώποις φέρει,
"Οσοὺς τ’ ἐραστᾶς τῆς τῆς χώρας ἔχεις.
Πρὶν μὲν γὰρ οἰκίσαι σε τήν τήν πόλιν,
'Ελακώνομάνουν ἀπαντεῖς ἀνθρώποι τότε,
'Εκόμων, ἐπείνων, ἐρρύπων, ἐσωκράτων,
Σκυτάλῃ εφόρουν: νυνὶ δ’ ὑποστρέψαντες αὐ'
'Ορυθομανοῦσι, πάντα δ’ ὑπὸ τῆς ἱδονῆς
Ποιοῦσιν ἄπερ ὀρνιθες ἑκμυμούμενοι,
Πρώτον μὲν εὐθὺς πάντες ἐξ εὐνόης ἡμα.
’Επέτουθ' ἐωθὲν ὁσπερ ἡμεῖς ἐπὶ νομὸν.
Κάπειτ' ἂν ἡμα κατηραν ἐς τὰ βιβλία.
Εἶτ' ἀπενέμοιτ' ἐνταῦθα τὰ ψηφίσματα.
’Ορνιθομάνου δ’ οὗτο περιφανῶς ὡστε καὶ
Πολλοὶσιν ὀρνίθων ὁνόματ' ἦν κείμενα.
Πέρδιξ μὲν εἰς κάπηλος ὄνομάζετο
Χωλός, Μενίππῳ δ' ἦν χελιδῶν τοῦνομα,
’Οπουντίφ δ’ ὀφθαλμῶν οὐκ ἔχων κόραξ,
Ορνιθός Φιλοκλέει, χηναλώτης Θεογέειι,
Ιβίς Λυκούργῳ, Χαίρεφώντι νυκτερίς,
Συρακοσίῳ δὲ κιττα· Μειδίας δ’ ἐκεῖ
Ορτυξ ἐκαλεῖτο· καὶ γὰρ ἦκεν ὁρτυγι
Τῳ στυφοκόπτου τὴν κεφαλὴν πεπληγμένῳ.
’Ηδόν δ’ ὑπὸ φιλορυθίας πάντες μέλη,
’Οπου χελιδῶν ἦν τις ἐμπεποημένη
’Η πηνέλοψ ἢ χήν τις ἢ περιστερὰ
’Η πτέρυγες, ἢ πτεροῦ τι καὶ σμικρὸν προσήν.
Τοιαῦτα μὲν τάκειθεν. Ἄν δὲ σοι λέγω·
’Ηξους’ ἐκεῖθεν δεύρο πλεῖν ἢ μύριοι
Πτερῶν δεόμενοι καὶ τρόπων γαμψαυτύχων.
’Ωστε πτερῶν σοι τοῖς ἐποίκοις δεῖ ποθέν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐκ ἣρα μὰ Δί’ ἦμιν ἐτ’ ἐργὸν ἔστάναι.
’Αλλ’ ὡς τάχιστα σὺ μὲν ἰὼν τὰς ἀρρίχους
Καὶ τοὺς κοφίνους ἀπαντας ἐμπιπλη πτερῶν.
Μαυρῆς δὲ φερέτω μοι θύραζε τὰ πτερῶν.
'Εγώ δ' ἔκεινων τοὺς προσιώντας δέξομαι.

ΧΟΡΟΣ.
Στροφή.

Ταχύ δ' ἀν πολυύπορα τὰν πόλιν
Καλοὶ τις ἀνθρώπων.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τύχη μόνον προσεΐ.

ΧΟΡΟΣ.

Κατέχουσι δ' ἔρωτες ἐμᾶς πόλεως.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Θάττον φέρειν κελεύω.

ΧΟΡΟΣ.

Τι γὰρ οὐκ ἔιν ταύτη
Καλὸν ἀνδρὶ μετοικεῖν;

Σοφία, Πόθος, ἄμβροσιαι Χάριτες,
Τὸ τε τῆς ἀγανόφρονος Ἁσυχίας
Εὐάμερον πρόσωπον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ως βλακικῶς διακονεῖς:
Οὐ θάττον ἐγκονήσεις;

ΧΟΡΟΣ.

'Αντιστροφή.

Φερέτω κάλαθον ταχύ τις πτερῶν,
Σὺ δ' αὖθις ἔξορμα,
Τύπτων γε τοῦτον ὦδι.
Πάντω γὰρ βραδὺς ἐστὶ τις ὠσπερ ὄνος.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Μανῆς γὰρ ἔστι δειλὸς.
ΧΟΡΟΣ.
Σὺ δὲ τὰ πτερὰ πρῶτον
Διάθες τάδε κόσμῳ.
Τά τε μοναὶ δ' ὅμοι τά τε μαντικὰ καὶ
Τὰ θαλάττι. "Επειτα δ' ὅπως φρονίμως
Πρὸς ἀνδρ’ ὅρων πτερώσεις.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐ τοι μὰ τὰς κερχιήδας ἔτι σοῦ σχῆσομαι,
Οὔτως ὅρων σε δειλὸν ὄντα καὶ βραδὺν.

ΠΑΤΡΑΛΟΙΑΣ.
 Γενοίμαν ἀετὸς ψυχέτας,
'Ως ἀν ποταθείην ὑπὲρ ἀτρυγέτου ἕλαυν-
κας ἐπ' οἴδιμα λίμνας.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Εοικεν οὐ ψευδαγγελῆς εἰν' ἀγγελος.
"Αἴδων γὰρ ὅδε τὶς ἀετοὺς προσέρχεται.

ΠΑΤΡΑΛΟΙΑΣ.
Αἶβοι.
Οὐκ ἔστων οὐδὲν τοῦ πέτεσθαι γλυκύτερον.
'Ερῶ δ' ἐγώγε τῶν ἐν ὄρνισιν νόμων.
'Ορνιθομανῶ γὰρ καὶ πέτομαι, καὶ βούλομαι
Οἰκεῖν μεθ' ὑμῶν, κἀπιθυμῶ τῶν νόμων.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Ποίων νόμων; Πολλοὶ γὰρ ὄρνιθων νόμοι.

ΠΑΤΡΑΛΟΙΑΣ.
Πάντων· μάλιστα δ' ὅτι καλὸν νομίζεται
Τὸν πατέρα τοῖς ὄρνισιν ἀγχεῖν καὶ δάκνειν.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Καὶ νῆ Δί' ἀνδρεῖον γε πᾶνυ νομίζομεν,
"Ος ἂν πεπλήγγῃ τὸν πατέρα νεοττὸς ὄν.

ΠΑΤΡΑΛΟΙΑΣ.
Διὰ ταῦτα μέντοι δεῦρ' ἀνοικισθεὶς ἐγὼ
"Αγχειν ἐπιθυμῶ τὸν πατέρα καὶ πάντ' ἔχειν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Αλλ' ἔστιν ἡμῖν τοῖς ὄρνισιν νόμοις
Παλαιὸς ἐν ταῖς τῶν πελαργῶν κύρβεσιν.
"Επὶν ὁ πατὴρ ὁ πελαργός ἐκπετησίμους
Πάντας ποιήσῃ τοὺς πελαργίδης τρέφων,
Δεῖ τοὺς νεοττοὺς τὸν πατέρα πάλιν τρέφειν.

ΠΑΤΡΑΛΟΙΑΣ.
"Ἀπέλαυσά τάρ' ἂν νῆ Δί' ἐλθὼν ἐνθαδί,
Εἴπερ γε μοι καὶ τὸν πατέρα βοσκητέον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὔδὲν γ'. "Επειδὴ πέρ γὰρ ἤλθες, ὢ μέλε,
Εἴνους, πτερόσω σ' ὠσπερ ὄρνιν ὀρφανῶν.
Σοὶ δ', ὦ νεανίσκ', οὐ κακῶς ὑποθήγομαι,
"Αλλ' οἰάπερ αὐτὸς ἐμαθὼν ὅτε παῖς ἦ. Σὺ γὰρ
Τὸν μὲν πατέρα μὴ τύπτε· ταυτηνῦδι λαβὼν
Τὴν πτέρυγα, καὶ τοῦτο τὸ πλήκτρον θάτερα,
Νομίσας ἀλεκτρυνόνοις ἔχειν τοῦδε λόφουν,
Φρούρει, στρατεύου, μισθοφορῶν σαυτὸν τρέφει,
Τοῦ πατέρ' ἔα ξὺν· ἀλλ' ἐπειδὴ μᾶχιμος εἶ,
Εἰς τὰπτ Θράκης ἀποπέτουν, κάκει μάχου.
ΠΑΤΡΑΔΟΙΑΣ.
Νὴ τὸν Διόνυσον, εὕ γε μοι δοκεῖς λέγειν,
Καὶ πείσομαι σοι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Νοῦν ἀρ’ ἐξεῖς νὴ Δία.

ΚΙΝΗΣΙΑΣ.
'Αναπέτομαι ὅπ' ἄρος ὧν ὁμπον πτερύγεσσι κουφαῖς.
Πέτομαι δ’ ὁδὸν ἄλλοτ’ ἐπ’ ἄλλαν μελέων

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τοιτὶ τὸ πρᾶγμα φορτίου δεῖται πτερῶν.

ΚΙΝΗΣΙΑΣ.
'Αφόβω φρενὶ σώματὶ τε νέαν ἐφέτων

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Ασπαζόμεσθα φιλύρινον Κινησίαν.
Τὶ δεύρο πόδα σὺ κυλλὸν ἀνὰ κύκλον κυκλεῖς ;

ΚΙΝΗΣΙΑΣ.
"Ορνις γενέσθαι βούλομαι
Δυσφθογγος ἀνθών.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Παῦσαι μελῳδῶν, ἀλλ’ ὃ τι λέγεις εἶπέ μοι.

ΚΙΝΗΣΙΑΣ.
'Τπὸ σοῦ πτερωθεῖς βούλομαι μετάρσιος
Ἀναπτόμενος ἐκ τῶν νεφελῶν καὶνὰς λαβεῖν
'Αεροδυνήτους καὶ νυφοβολοὺς ἀναβολᾶς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Εκ τῶν νεφελῶν γὰρ ἄν τις ἀναβολᾶς λάβοι ;
ΚΙΝΗΣΙΑΣ.
Κρέμαται μὲν οὖν ἐντεύθεν ἡμῶν ἡ τέχνη.
Τῶν διθυράμβων γὰρ τὰ λαμπρὰ γίγνεται
'Αερία τινα καὶ σκότια καὶ κυνανγέα
Καὶ πτεροδόνητα· σὺ δὲ κλύων εἰσει τάχα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐ δῆτ' ἐγώγε.

ΚΙΝΗΣΙΑΣ.
Νὴ τὸν 'Ἡρακλέα σὺ γε.
"Ἀπαντα γὰρ δείει μι σοί τὸν ἀέρα
Εὐδωλα πετεινῶν
Αἰθεροδρόμων,
Οἰωνῶν ταναδείρων.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Ωπ.

ΚΙΝΗΣΙΑΣ.
Τὸν ἀλάδρομον ἀλάμενος
"Ἀμ' ἀνέμων πνοαῖσι βαίην.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Νὴ τὸν Δι' ἡ ἡγω σου καταπαύσω τὰς πνοάς.

ΚΙΝΗΣΙΑΣ.
Τὸτε μὲν νοτίαν στείχων πρὸς ὅδον,
Τὸτε δ' αὖ βορέα σῶμα πελάξων
'Αλάμενον αἰθέρος αὐλακα τέμνων.
Χαρίεντά γ', ὦ πρεσβύτ', ἐσοφίσω καὶ σοφά.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐ γὰρ σὺ χαίρεις πτεροδόνητος γενόμενος;
ΚΙΝΗΣΙΑΣ.
Ταυτί πεποίηκας τὸν κυκλοδιδάσκαλον,
"Ος ταῖσι φυλαῖς περιμάχητος εἶμι ἄει";

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Βούλει διδάσκειν καὶ παρ’ ἡμῖν οὖν μένων
Λεωτροφίδη χορὸν πετομένων ὄρνεων
Κεκροπίδα φυλῆν;

ΚΙΝΗΣΙΑΣ.
Καταγελᾶς μου, δῆλος εἰ.
'Αλλ' οὖν ἔγωγ' οὐ παύσομαι, τοῦτ' ἵσθ' ὅτι,
Πρὶν ἂν πτερωθεῖς διαδράμω τὸν ἁέρα.

ΣΥΚΟΦΑΝΤΗΣ.
"Ορνιθές τινες οἴδ' οὐδὲν ἔχουτες πτεροποιίκιλοι,
Ταυσίπτερε ποικίλα χελιδοί·

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τούτι τὸ κακὸν οὖ φαύλου ἔξεγρήγορεν.
"Οδ' αὐ μινυρίζων δεύρο τις προσέρχεται.

ΣΥΚΟΦΑΝΤΗΣ.
Ταυσίπτερε ποικίλα μᾶλ' αὕθις.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Ες θομάτιον τὸ σκόλιον ἄδειν μοι δοκεῖ,
Δεῖσθαι δ' ἐοικεῖν οὐκ ὀλίγων χελιδώνων.

ΣΥΚΟΦΑΝΤΗΣ.
Τίς ὁ πτερῶν δεύρ' ἐστὶ τοὺς ἀφικνουμένους;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Οδὶ πάρεστιν· ἀλλ' ὅτου δεὶ χρῆ λέγειν.

ΣΥΚΟΦΑΝΤΗΣ.
Πτερῶν πτερῶν δεὶ· μὴ πῦθη τὸ δεύτερον.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Μῶν εὐθὺ Πελλήνης πέτεσθαι διανοεῖ;
ΣΥΚΟΦΑΝΤΗΣ.
Μᾶ Δῆ', ἀλλὰ κλητὴρ εἰμὶ νησιωτικὸς
Καὶ συκοφάντης,
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Ὡς μακάριε τῆς τέχνης.
ΣΥΚΟΦΑΝΤΗΣ.
Καὶ πραγματοδίφης. Εἶτα δέομαι πτερὰ λαβῶν
Κύκλῳ περισσεῖν τὰς πόλεις καλοῦμενος.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τῷ ποτὶ πτερύγων τί προσκαλεῖ σοφώτερον;
ΣΥΚΟΦΑΝΤΗΣ.
Μᾶ Δῆ', ἀλλ' ἵν' οἱ λησταὶ γε μὴ λυπῶσι με,
Μετὰ τῶν γεράνων τ' ἐκείθεν ἀναχωρῶ πάλιν,
'Ανθ' ἐρματός πολλὰς καταπηπτώκως δίκας.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τοῦτι γὰρ ἐργάζει σὺ τούργου; Εἰπὲ μοι,
Νεανίας ὃν συκοφάντεις τοὺς ἐξένους;
ΣΥΚΟΦΑΝΤΗΣ.
Τί γὰρ πᾶθω; Σκάπτειν γὰρ οὐκ ἐπίσταμαι.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Αλλ' ἐστίν ἔτερα νὴ Δῆ' ἐργα σώφρονα,
'Αφ' ὃν διαξῆν ἀνδρὰ χρῆν τοσοῦτον
'Εκ τοῦ δικαίου μᾶλλον ἤ δικορράφειν.
ΣΥΚΟΦΑΝΤΗΣ.
Ὡς δαίμονε, μὴ νοθέτει μ', ἀλλὰ πτέρου.

1410

1415

1420
ΟΡΝΙΘΕΣ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Νῦν τοι λέγων πτερῶ σε.

ΣΥΚΟΦΑΝΤΗΣ.

Καὶ πῶς ἀν λόγους

"Ανδρα πτερώσειας σὺ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Πάντες τοῖς λόγοις

'Αναπτεροῦνται.

ΣΥΚΟΦΑΝΤΗΣ.

Πάντες;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκ ἄκηκοας,

"Οταν λέγωσιν οἱ πατέρες ἐκώστοτε

Τοῖς μειρακίοις ἐν τοῖς κουρείοις ταῦτ.

Δεινῶς γε μοι τὸ μειράκιον Διατρέφῃς

Λέγον ἀνεπτέρωκεν ὡς θ' ἐπιπηλατεῖν.

'Ο δὲ τις τὸν αὐτοῦ φησιν ἐπὶ τραγῳδία

'Ανεπτερῶσθαι καὶ πεποτησθαι τὰς φρένας.

ΣΥΚΟΦΑΝΤΗΣ.

Δόγμοισὶ τάρα καὶ πτεροῦνται;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Φῆμ' ἐγὼ.

'Τπό γὰρ λόγων ὁ νοῦς τε μετεωρίζεται

'Επαίρεται τ' ἀνθρωπος. Οὕτω καὶ σ' ἐγὼ

'Αναπτερώσως βουλομαι χρηστοῖς λόγοις

Τρέψαι πρὸς ἔργον νόμιμον.

ΣΥΚΟΦΑΝΤΗΣ.

'Αλλ' οὐ βούλομαι.
ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τί δαὶ ποιήσεις;

ΣΥΚΟΦΑΝΤΗΣ.

Τὸ γένος οὐ κατασκούνω.

Παππαῖος ὁ βίος συκοφάντειν ἐστὶ μοι.

'Αλλὰ πτέρου με ταχέσι καὶ κούφοις πτεροῖς

'Iέρακος, ἡ κερχυνήδος, ὡς ἄν τοὺς ἔσονος

Καλεσάμενος, κἀτ' ἐγκεκληκὼς ἐνθαδὲ,

Κἀτ' αὖ πέτωμαι πάλιν ἐκείσε.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Μανθάνω.

'Ὡδὶ λέγεις ὅτι ποὺς ἄν ωφλήκη δίκην

'Ενθάδε πρὶν ἦκειν ὁ ἔσονος.

ΣΥΚΟΦΑΝΤΗΣ.

Πάνυ μανθάνεις.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Καὶ πειθὼ ὁ μὲν πλεῖ ἰεῦρο, σὺ δ' ἐκεῖσ' αὖ πέτει

'Αρπασόμενος τὰ χρήματ' αὐτῶν.

ΣΥΚΟΦΑΝΤΗΣ.

Πάντ' ἐχεῖς.

Βέμβικος οὖδὲν διαφέρειν δεῖ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Μανθάνω.

Βέμβικα· καὶ μὴν ἐστὶ μοι νὴ τὸν Δία

Κάλλιστα Κορκυραῖα τοιαύτε πτερά.

ΣΥΚΟΦΑΝΤΗΣ.

Οὐμοι τάλας· μᾶστιγ' ἐχεῖς.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Πτερώ μὲν οὖν,

Οἴσί σε ποιήσω τήμερον βεμβικιᾶν.

ΣΥΚΟΦΑΝΤΗΣ.

Οὐμοι τάλας.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐ πτερυγιεῖς ἐντευθεῖν;
Οὐκ ἀπολυβάξεις, ὦ κάκιστ' ἀπολούμενος;
Πικρὰν τὰχ' ὦψει στρεψωδικοπανουργίαν.
'Απίωμεν ἥμεις ἄυλλαβόντες τὰ πτερά.

ΧΟΡΟΣ.

Στροφή.

Πολλὰ δὴ καὶ καινὰ καὶ θαν-

ωστ' ἐπεπτόμεσθα, καὶ

Δεινὰ πράγματ' εἴδομεν.

'Εστὶ γὰρ δένδρον πεφυκὸς

'Εκτοπὸν τι, καρδίας αὐ-

πωτέρω, Κλεώνυμος,

Χρήσιμον μὲν οὐδέν, ἄλ-

λος δὲ δειλὸν καὶ μέγα.

Τὸτε τοῦ μὲν ἤρος ἄεὶ

Βλαστάνει καὶ συκοφαντεῖ,

Τοῦ δὲ χειμῶνος πῦλιν τὰς

'Ασπίδας φυλλοφροί.

'Αντιστροφή.

'Εστὶ δ' αὐ χώρα πρὸς αὐτῷ

Τῶ σκότῳ πόρρῳ τις ἐν
Τῇ λύχνων ἐρημία,
'Ενθα τοῖς ἑρωσίν ἀνθρώ-
ποι εὐναριστῶσι καὶ εὐν-
εισι, πλὴν τῆς ἐσπέρας.
Τηνικαίτα δ’ οὐκέτ’ ἦν
'Ασφαλὲς ξυντυγχάνειν.
Εἰ γὰρ ἐντύχου τις ἥρω
Τῶν βροτῶν νῦκτωρ Ὀρέστῃ,
Γυμνὸς ἦν πληγεὶς ὑπ’ αὐτοῦ
Πάντα τάπιδεξια.

ΠΡΟΜΗΘΕΥΣ.
Οὐμοι τάλας, ὁ Ζεὺς ὀπως μὴ μ’ ὀψεται.
Ποῦ Πεισθέταιρος ἐστίν ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Εα, τοῦτ’ τί ἦν ;

Τίς οὐγκαλυμμός ;

ΠΡΟΜΗΘΕΥΣ.
Τῶν θεῶν ὀρᾶς τινα
Εμοῦ κατόπιν ἐνταῦθα ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Μᾶ Δί’ ἐγὼ μὲν οὖ.

Τίς δ’ εἰ σὺ ;

ΠΡΟΜΗΘΕΥΣ.
Πηνίκ’ ἐστὶν ἀρα τῆς ἥμερας ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Οπηνίκα ; Σμικρόν τι μετὰ μεσημβρίαν.
'Αλλὰ σὺ τίς εἰ ;
ΟΡΝΙΘΕΣ.

ΠΡΟΜΗΘΕΥΣ.

Βουλυτός, ἦ περαιτέρω;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὔμ' ὡς βδελύττομαί σε.

ΠΡΟΜΗΘΕΥΣ.

Τί γὰρ ὁ Ζεὺς ποιεῖ;

Ἀπαθριάζει τὰς νεφέλας, ἢ ξυννεφεῖ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὔμωζε μεγάλ'.

ΠΡΟΜΗΘΕΥΣ.

Οὔτω μὲν ἐκκεκαλύφομαι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

*Ω φίλε Προμηθεῦ.

ΠΡΟΜΗΘΕΥΣ.

Παῦε παῦε, μὴ βόα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τί γὰρ ἔστι;

ΠΡΟΜΗΘΕΥΣ.

Σύγα, μὴ κάλει μου τούνομα.

Ἀπὸ γὰρ ὅλει μ', εἰ μ' ἐνθιάδ' ὁ Ζεὺς ὄψεται,

Ἀλλ' ἵνα φράσω σοι πάντα τάνω πράγματα,

Τοῦτ' ἐλαβὼν μου τὸ σκιάδειον ὑπέρεχε

Ἀνωθεν, ὡς ἄν μὴ μ' ὀρῶσιν οἱ θεοί.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἰοῦ ἱοῦ.

Εὖ γ' ἐπενόησας αὐτὸ καὶ προμηθικώς.

Ὑπότθη ταχὺ δῆ, κατὰ θαρρήσας λέγε.
ΑΡΙΣΤΟΦΑΝΟΥΣ

ΠΡΟΜΗΘΕΥΣ.

"Ακούε δή ύσυν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ως ακούόντος λέγε.

ΠΡΟΜΗΘΕΥΣ.

'Απόλολευν ο Ζεύς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Πηνίκ' ἄττ' ἀπώλετο;

ΠΡΟΜΗΘΕΥΣ.

'Εξ οὖσπερ ύμείς φόκαστε τὸν ἥρα.

Θεοί, γὰρ οὔδεις οὔδεν ἀνθρώπων ἔτι

Θεοῖσιν, οὖδ' οὐνσα μηρίων ἂπο

'Ανήλθεν ός ἡμᾶς ἂπτ' ἐκείνου τοῦ χρόνου,

'Αλλ' ὠσπερεὶ Θεσμοφορίους νηστεύομεν

"Ανευ θυηλῶν· οἱ δὲ βάρβαροι θεοὶ

Πεινώντες ὀσπερ τοῦ Κεκρίγοντες

'Ἐπιστρατεύσεων φάσ' ἀνωθὲν τῷ Διί,

Εἰ μὴ παρέξει τάμπτορί ἀνεφυμένα,

"Ἰν εἰσάγωντο σπλάγχνα κατατετμημένα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Εἰσίν γὰρ ἐτεροὶ βάρβαροι θεοὶ τινες

"Ανωθὲν ύμῶν;

ΠΡΟΜΗΘΕΥΣ.

Οὐ γὰρ εἰσὶ βάρβαροι,

"Οθεν ὁ πατριὸς ἐστὶν 'Εξηκεστίδην;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

"Ονομά δὲ τούτωσ τοῖς θεοῖς τοῖς βαρβάροις

Τι ἐστίν;
"Ο τι ἐστίν; Τριβαλλω.  
ΠΕΙΣΘΕΤΑΙΡΟΣ.  
Μανθάνω.  
Εντεύθεν ἀρα τούπιτριβείης ἐγένετο.  
ΠΡΟΜΗΘΕΥΣ.  
Μάλιστα πάντων. "Εν δὲ σοι λέγω σαφές·  
"Ηξουσι πρέσβεις δεύρο περὶ διαλλαγῶν  
Παρὰ τοῦ Δίως καὶ τῶν Τριβαλλῶν τῶν ἄνω·  
'Τμείς δὲ μὴ σπεύδεσθ', ἐὰν μὴ παραδίδῃ  
Τὸ σκῆπτρον ο Ζεὺς τοῖσιν ὀρνισὶν πάλιν,  
Καὶ τὴν Βασίλειαν σοι γυναῖκ' ἔχειν διδᾶ.  
ΠΕΙΣΘΕΤΑΙΡΟΣ.  
Τίς ἐστιν ἡ Βασίλεια;  
ΠΡΟΜΗΘΕΥΣ.  
Καλλίστη κόρη,  
"Ηπερ ταμιεύει τὸν κεφαλινὸν τοῦ Δίως  
Καὶ τάλλι ἀπαξάπαντα, τὴν εὐβουλίαν,  
Τὴν εὐνομίαν, τὴν σωφροσύνην, τὰ νεώρια,  
Τὴν λοιδορίαν, τὸν κωλακρέτην, τὰ τριώβολα.  
ΠΕΙΣΘΕΤΑΙΡΟΣ.  
"Απαντά τάρ' αὐτῷ ταμιεύει.  
ΠΡΟΜΗΘΕΥΣ.  
Φῆμ' ἐγὼ.  
"Ἡν γ' ἦν σὺ παρ' ἐκείνου παραλάβησ, πάντ' ἔχεις.  
Τούτων ἐνεκα δεύρ' ἤλθον, ἵνα φράσαιμι σοι.  
'Αεὶ ποτ' ἀνθρώπους γὰρ εὖνους ἐμ' ἐγὼ.  
1515  
1520  
1525  
1530
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Μόνον θεῶν γὰρ διά σ’ ἀπανθρακίζομεν.

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

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Νὴ τὸν Δι’ ἀεὶ δῆτα θεομισῆς ἤφυς./

ΠΡΟΜΗΘΕΥΣ.
Τίμων καθαρός. Ἡ’ Ἀλλ’ ὡς ἀν ἀποτρέχω πάλιν,
Φέρε τὸ σκιάδειον, ἵνα με κἀν ὁ Ζεὺς ἵδη
"Ανοθεν, ἀκολουθεῖν δοκῶ κανηφόρω.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Καὶ τὸν δίφρον γε διφροφόρει τονδὶ λαβὼν.

ΧΟΡΟΣ.
Στροφῆ.

Πρὸς δὲ τοῖς Σκιάτοις λυ-μνὴ τις ἐστ’, ἀλουτος οὖ
Ψυχαγωγεῖ Σωκράτης.
"Ενθα καὶ Πεισανδρος ἦλθε
Δεόμενος ψυχήν ἱδεῖν, ἦ
Ζῶντ’ ἐκεῖνον προῦλιπε,
Σφάγη’ ἔχων κάμηλον ἀ-μνὸν τιν’, ἂς λαιμοὺς τεμών,
"Ωσπερ οὐδυσσεῖς ἀπῆλθε,
Κᾰτ’ ἀνήλθ’ αὐτῷ κάτωθεν
Πρὸς τὸ λαύμα τῆς καμήλου
Χαίρεθεν ἡ νυκτερίς.
ΠΟΣΕΙΔΩΝ.
Τὸ μὲν πολίσμα τῆς Νεφελοκοκκυγίας ὁρᾷ τοῦτο πάρεστιν, οἱ πρεσβεῦσμεν.
Ὁτόσο, τὶ δρᾶς; Ἕπι’ ἀριστέρ’ οὕτως ἀμπέχει; Ὅν μεταβαλεῖς θοιμάτιον ὀδ’ ἐπὶ δεξιάν; Τί, ὃ κακὸδαιμον; Αἰασποδίας εἶ τὴν φύσιν. Ὁ δημοκρατία, ποι προβιβᾶς ἡμᾶς ποτε, Εἴτε τούτοι γ’ ἐχειροτόνησαν οἱ θεοὶ;
ΤΡΙΒΑΛΛΟΣ.
"Ἐξεις ἀτρέμας; ΠΟΣΕΙΔΩΝ.
Οὔμωζε· πολὺ γὰρ δὴ σ’ ἐγὼ Ἐφρακά πάντων βαρβαρόττατον θεῶν.
"Ἄγε δὴ τὶ δρῶμεν, Ἡράκλεις;
ΗΡΑΚΛΗΣ.
"Ακήκοας Ἑμοῦ γ’ ὅτι τὸν ἀνθρωπὸν ἀγχειν βούλομαι, Ἑστίς ποτ’ ἔσθ’ ὁ τοὺς θεοὺς ἀποτείχίσας.
ΠΟΣΕΙΔΩΝ.
"Ἀλλ’, ἀγάθ’, ἡρήμεσθα περὶ διαλλαγῶν Πρέσβεις.
ΗΡΑΚΛΗΣ.
Διπλασίως μᾶλλον ἀγχειν μοι δοκεῖ.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τὴν τυρόκυνηστίν μοι δότω· φέρε σιλφίον· Τυρὸν φερέτω τις· πυρπόλει τοὺς ἀνθρακάς.
9 *
ΛΡΑΚΛΗΣ.
Τὸν ἄνδρα χαίρειν οἱ θεοὶ κελεύομεν
Τρεῖς ὄντες ἡμεῖς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Ἤλλ’ ἐπικνῷ τὸ σίλφιον.

ΗΡΑΚΛΗΣ.
Τὰ δὲ κρέα τοῦ ταῦτ’ ἔστιν ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ὀρνιθὲς τίνες
Ἐπανιστάμενοι τοῖς δημοτικοῖς ὄρνεοις
"Εδοξαν ἀδικεῖν.

ΗΡΑΚΛΗΣ.
Εἶτα δὴ τὰ σίλφιον

Ἐπικνὼς πρῶτερον αὐτοῖσιν ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ὡ χαῖρ’, Ἡράκλεις.
Τί ἔστι ;

ΗΡΑΚΛΗΣ.
Πρεσβεύοντες ἡμεῖς ἡκομεν
Παρὰ τῶν θεῶν περὶ πολέμου καταλλαγῆς.

ΟΙΚΕΤΗΣ.
"Ελαιον οὖκ ἔνεστιν ἐν τῇ ληκύθῳ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Καὶ μὴν τὰ γὰρ ὄρνιθεια λιπάρ’ εἶναι πρέπει.

ΗΡΑΚΛΗΣ.
"Ημεῖς τε γὰρ πολεμοῦντες οὐ κερδαίνομεν,
"Ὑμεῖς τ’ ἂν ἡμῖν τοῖς θεοῖς ὄντες φίλου
"Ομβριον ύδωρ ἄν εἶχετ' ἐν τοῖς τέλμασιν,
'Δλκυνίδας τ' ἀν ἦγεθ' ἥμερας ἄei.
Τοῦτων περὶ πάντων αὐτοκράτορες ἥκομεν.

**ΠΕΙΣΘΕΤΑΙΡΟΣ.**
'
"Αλλ' οὖτε πρότερον πάποθ' ἡμεῖς ἡρξαμεν
Πολέμου πρὸς ὑμᾶς, νῦν τ' ἐθέλομεν, εἰ δοκεῖ,
'Eϊν τὸ δίκαιον ἀλλὰ νῦν ἐθέλητε δρᾶν,
Σπουδᾶς ποιεῖσθαι. Ῥὰ δὲ δίκαι' ἐστὶν ταδ'·
Τὸ σκηντρυρ ήμῖν τοῖς ὁρνισιν πάλιν
'Tὸν Δί' ἀποδοῦναι καὶ διαλλαττῶμεθα.
'Επὶ τοῖς τοὺς πρέσβεις ἐπ' ἀριστον καλῶ.

**ΗΡΑΚΛΗΣ.**
'Εμοὶ μὲν ἀπόχρη ταῦτα, καὶ ψηφίζομαι,

**ΠΟΣΕΙΔΩΝ.**
'T', ὁ κακόδαιμον; Ὁ Ηλίθιος καὶ γάστρις εἰ.
'Αποστερεῖς τὸν πατέρα τῆς τυραννίδος;

**ΠΕΙΣΘΕΤΑΙΡΟΣ.**
"Αληθεῖς; Ὁ γὰρ μείζον ύμεῖς οἱ θεοὶ
'Iσχύσετ', ἣν ὀρνιθες ἀρξωσιν κάτω;
'Νῦν μὲν γ' ὑπὸ ταῖς νεφέλαισιν ἐγκεκρυμμένοι
'Κύψαντες ἐπιορκοῦσιν ὑμᾶς οἱ βροτοί·
'Eϊν δὲ τοὺς ὁρνὲς ἔχητε συμμάχους,
"Οταν ὀμνύῃ τὸν κόρακα καὶ τὸν Δία,
'Ο κόραξ παρελθὼν τοῦ πιορκοῦντος λάθρα
Προσπτάμενος ἐκκόψει τὸν ὀφθαλμὸν θεών.

**ΠΟΣΕΙΔΩΝ.**
'Νη τὸν Ποσείδῳ, ταῦτα γ' τοι καλῶς λέγεισ.
Καμοὶ δοκεῖ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τί δαί σὺ φῆς;

ΤΡΙΒΑΛΛΟΣ.
Ναβασιατρεύ. 1600

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Ορᾶς; 'Επανεῖ χότος. "Ετερον νῦν ἔτι
'Ακοῦσαθ' ὁσον ὑμᾶς ἅγαθον ποιῆσομεν.
'Εάν τις ἀνθρώπων ἱερεῖον τῷ θεῷν
Εὐξάμενος, εἶτα διασοφίζηται λέγων,
Μενετοὶ θεῖ, καὶ μᾶποδιδῷ μυστίαν,
'Αναπράξομεν καὶ ταῦτα.

ΠΟΣΕΙΔΩΝ.
Φέρ' ὑδω, τῷ τρόπῳ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Οταν διαριθμῶν ἀργυρίδιου τὔχη
"Ἀνθρωπος οὗτος, ἦ καθῆται λούμενος,
Καταπτάμενος ἱκτίνος, ἀρπάζασα λάθρα,
Προβάτων δυνῶν τιμῆν ἀνοίσει τῷ θεῷ. 1610

ΗΡΑΚΛΗΣ.
Τὸ σκῆπτρον ἀποδοῦναι πάλιν ψηφίζομαι
Τούτοις ἐγὼ.

ΠΟΣΕΙΔΩΝ.
Καὶ τὸν Τριβαλλὸν νῦν ἑροῦ.

ΗΡΑΚΛΗΣ.
"Ο Τριβαλλὸς, οἴμοζειν δοκεῖ σοι;
ΤΡΙΒΑΛ∆ΟΣ.

Σαννάκα

Βακταρικρούσα.

ΗΡΑΚΛΗΣ.

Φησίν εὖ λέγειν πάνω.

ΠΟΣΕΙΔΩΝ.

Εἴ τοι δοκεῖ σφῶν ταῦτα, κἀμοι συνδοκεῖ.

ΗΡΑΚΛΗΣ.

Οὕτος, δοκεῖ δρᾶν ταῦτα τοῦ σκῆπτρου πέρι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Καὶ νῆ Δι´ ἑτερὸν γὰρ ἐστίν αὐτοῦ μνήσθην ἐγώ.

Τὴν μὲν γὰρ Εἰρην παραδίδωμι τῷ Δι´,

Τὴν δὲ Βασίλειαν τὴν κόρην γυναῖκα ἐμοὶ

Εκδοτέον ἔστιν.

ΠΟΣΕΙΔΩΝ.

Οὐ διαλλαγῶν ἔρας.

‘Απίωμεν ὁικάδ’ αὐθις.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

‘Ολιγον μοι μέλει.

Μᾶγειρε, τὸ κατάχυσμα χρῆ ποιεῖν γλυκύ.

ΗΡΑΚΛΗΣ.

‘Ω δαμόνι ἀνθρώπων Πόσειδον, ποῖ φέρει;

‘Ημεῖς περὶ γυναικὸς μᾶς πολεμήσομεν;

ΠΟΣΕΙΔΩΝ.

Τί δαί ποιῶμεν;

ΗΡΑΚΛΗΣ.

"Ὁ τί; Διαλλαττώμεθα."
ΠΟΣΕΙΔΩΝ.

Τί, ὃς ὄντε; Οὔκ οἶς ἐξαπατώμενος πάλαι;
Βλάπτεις δὲ τοῦ σὺ σαυτὸν. Ἡν γὰρ ἀποθάνη
'Ο Ζεὺς, παραδοὺς τοῦτοις τὴν τυραννίδα,
Πένης ἔσει σὺ. Σοῦ γὰρ ἀπαντα γίγνεται
Τὰ χρήμαθ', ὥς ἐν ὁ Ζεὺς ἀποθνῄσκων καταλίπῃ.

1630

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οἴμοι τάλας, οἶόν σε περισσοφύτευται.
Δεῦρ' ὡς ἐμὶ ἀποχώρησον, ἵνα τί σοι φράσω.
Διαβάλλεται σ' ὁ θεῖος, ὅ πονηρε σὺ.
Τῶν γὰρ πατρίων οὐδ' ἀκαρή μέτεστὶ σοι
Κατὰ τοὺς νόμους· νόθος γὰρ εἶ κοῦ γνήσιος.

1635

ΗΡΑΚΛΗΣ.

'Εγὼ νόθος; Τί λέγεις;`

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Σὺ μέντοι νὴ Δία,

'Ον γε ἔννης γυναικὸς. Ἡ πῶς ἂν ποτε
'Επίκληρον εἶναι τὴν 'Αθηναίαν δοκεῖς;
Οὕσαν θυγατέρ', ὦτων ἄδελφον γυνησίων;

ΗΡΑΚΛΗΣ.

Τί δ', ἦν ὁ πατὴρ ἐμὸι δίδο ὑπαρχοματα
1640

Νόθῳ ἕκασθιν ἁγιασκών;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ο νόμως αὐτῶν οὐκ ἐξα.

Οὕσαν ὁ Ποσειδῶν πρῶτος, ὦς ἐπαίρει σε νῦν,
'Ανθέξεται σοι τῶν πατρίων χρημάτων
Φάσκων ἄδελφος αὐτὸς εἶναι γνήσιος.
'Ερω δὲ δὴ καὶ τὸν Σόλωνος σοι νόμον:

"Νόθῳ δὲ μὴ εἶναι ἁγχιστείαν, παῖδων οὖν γυνήσων. Ἐὰν δὲ παῖδες μὴ ὃσι γυνήσοι, τοὺς ἐγγυτάτω γένους μετέιναι τῶν χρημάτων."

ἩΡΑΚΛΗΣ.

'Εμοὶ δ' ἄρ' οὔδὲν τῶν πατρῴων χρημάτων Μέτεστιν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐ μέντοι μὰ Δία. Λέξων δὲ μοι,

"Ἡδή σ' ὁ πατὴρ εἰσῆγαγ' ἐσ τοὺς φράτορας;"

· ΗΡΑΚΛΗΣ.

Οὐ δὴ ἐμὲ γε. Καὶ δὴ ἐθαύμαζον πάλαι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τῇ δὴ ἄνω κεχνας αἰκίαν βλέπων;

'Αλλ' ἦν μεθ' ἤμων ἦς, καταστήσω σ' ἐγὼ

Τύραννον, ὀρνίθων παρέξω σοι γάλα.

ΗΡΑΚΛΗΣ.

Δικαί' ἔμοιγε καὶ πάλιν δοκεῖς λέγειν

Περὶ τῆς κόρης; κἀγώγε παραδίδωμι σοι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τῇ δαὶ σὺ φῆς;

ΠΟΣΕΙΔΩΝ.

Τάναντία ψηφίζομαι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Εν τῷ Τριβαλλῷ πᾶν τὸ πράγμα. Τῇ σὺ λέγεις;

ΤΡΙΒΑΛΛΟΣ.

Καλάνι κόραννα καὶ μεγάλα βασιλινάι

"Ορνιτὸ παραδίδωμι."
ΗΡΑΚΛΗΣ.
Παραδούναι λέγει.

ΠΟΣΕΙΔΩΝ.
Μὰ τὸν Διὸς οὐχ οὕτως γε παραδούναι λέγει,
Εἰ μὴ βασίλειον ὅσπερ αἱ χελιδόνες.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐκοῦν παραδούναι ταῖς χελιδόνεσιν λέγει.

ΠΟΣΕΙΔΩΝ.
Σφῶν νῦν διαλλάττεσθε καὶ ἐμβαίνετε·
'Εγὼ δ’, ἐπειδὴ σφῶν δοκεῖ, συγήσομαι.

ΗΡΑΚΛΗΣ.
'Ημῖν ἃ λέγεισ σὺ πάντα συγχωρεῖν δοκεῖ.
'Αλλ’ ἵνα μεθ’ ἡμῶν αὐτὸς ἐσ τὸν οὐρανόν,
"Ινα τὴν Βασίλειαι καὶ τὰ πάντα ἐκεί λάβης.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Εσ καιρὸν ἄρα κατεκόπτησαν οὗτοι
'Εσ τοὺς γάμους.

ΗΡΑΚΛΗΣ.
Βούλεσθε δὴ τ’ ἐγὼ τέως
'Οπτῶ τὰ κρέα ταυτὶ μένων; 'Τιμεῖσ δ’ ἵτε.

ΠΟΣΕΙΔΩΝ.
'Οπτάς τὰ κρέα; Πολλὴν γε τενθείαν λέγεις.
Οὐκ εἶ μεθ’ ἡμῶν;

ΗΡΑΚΛΗΣ.
Εὖ γε μὲν τὰν διετέθην.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Αλλὰ γαμικὴν χλαυίδα δότω τις δευρό μοι.
ΟΡΝΙΘΕΣ.

ΧΩΡΟΣ.

'Αντιστροφή.

"Εστὶ δ' ἐν Φανάισι πρὸς τῇ
Κλεψύδρα πανούργον ἐγ-
γλωττογαστόρων γένος,
Οἳ θερίζουσίν τε καὶ σπει-
ρουσὶ καὶ τρυγῶσι ταῖς γλώτ-
tαισι συκάξουσί τε.
Βάρβαροι δ' εἰσίν γένος,
Γοργίαι τε καὶ Φίλιπποι.
Καπτὸ τῶν ἐγγυλωττογαστό-
ρων ἐκείνων τῶν Φίλιππων
Πανταχοῦ τῆς 'Αττικῆς ἡ
Γλώττα χωρίς τέμνεται.

ΑΓΓΕΛΟΣ.

'Ὡς πάντ' ἀγαθὰ πράττοντες, ὦ μεῖξω λόγου,
'Ὡς τρισμακάριον πτηνὸν ὄρνιθων γένος,
Δέχεσθε τὸν τύραννον ὅλβιος δόμοις.
Προσέρχεσαι γὰρ οἶος οὔτε παμφαῖς
'Αστὴρ ἰδεῖν ἐλαμψῇ χρυσαυγεὶ δόμῳ,
Οὔθ' ἡπλοῦ τῆλαυγῆς ἀκτίνων σέλας
Τουοῦτον ἐξελαμψεν, οἶον ἔρχεται,
'Εχὼν γυναικὸς κάλλος οὐ φατὸν λέγειν,
Πάλλων κεραυνῶν, πτεροφόρουν Δίως βέλος.
'Οσμὴ δ' ἀνωνύμαστος ἐς βάθος κύκλου
Χωρεῖ, καλὸν θέαμα: θυμιαμάτων δ'
Ἀὔραι διαψαίρουσι πλεκτάνην καπνοῦ.
'Οδι δὲ καὐτὸς ἐστιν. Ἀλλὰ χρὴ θεᾶς Ἔνωσις ἄνοιγειν ἱερὸν εὐφημον στόμα.

ΧΟΡΟΣ.

"Αναγε, διέχε, πάραγε, πάρεχε,
Περιπέτεσθε
Μάκαρα μάκαρι σὺν τύχα.
"Ω θεῦ θεῦ τῆς ὑρας, τοῦ κάλλους.
"Ω μακαριστὸν σὺ γάμου τῆς πόλει γῆμας.
Μεγάλαι μεγάλαι κατέχουσι τύχαι
Γένος ὀρυήων
Αἰα τόνδε τὸν ἄνδρ’. Ἀλλ’ ὑμεναῖοις
Καὶ νυμφιδίοις δέχεσθ’ ὀδαῖς
Αὐτὸν καὶ τὴν Βασίλειαν.

"Ἡρα ποτ’ Ὀλυμπία
Τῶν ἠλίβατων θρόνου
"Ἀρχοντα θεὸς μέγαν
Μοῖραι ξυνεκοίμισαν

'Εν τοιῳδ’ ὑμεναίῳ.
'Τμὴν ὁ, 'Τμέναι' ὁ.
'Ο δ’ ἀμφίθαλης 'Ερως
Χρυσόππερος ἡμίας
Εὐθυς παλιντόνους,

Σηνὸς πάροχος γάμων
Τῆς τ’ εὐδαιμονος "Ἡρᾶς.
'Τμὴν ὁ, 'Τμέναι’ ὁ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Εχάρην ὑμνοὺς, ἐχάρην ὀδαῖς.
"Αγαμαί δὲ λόγων. "Αγε νῦν αὐτοῦ
Καὶ τάς χθονίας κλῆσατε βροντᾶς,
Τάς τε πυρώδεις Διός ἀστεροπᾶς,
Δεινόν τ' ἀργήτα κεραυνόν.

ΧΩΡΟΣ.

"Ω μέγα χρύσεων ἀστεροπῆς φῶς,
"Ω Διός ἁμβροτον ἐγχος πυρφόρου,
"Ω χθονιαί βαρναχέες
"Ομβροφόροι θ' ἀμα βρονταῖ,
Αἰς ὁδε νῦν χθόνα σεἰει.
Διὰ σὲ τὰ πάντα κρατήσας,
Καὶ πάρεδρον Βασίλειαν ἔχει Διός.
"Τμήν ὦ, 'Τμέναι' ὦ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

"Επεσθε νῦν γάμουσιν, ὥ
Φύλα πάντα συννόμων
Πτεροφόρ', ἐπὶ πέδου Διὸς
Καὶ λέχος γαμήλιουν.

"Ορεξοῦ, ὥ μάκαιρα, σήν
Χεῖρα, καὶ πτερῶν ἐμῶν
Δαβούσα συγχόρευσον· αἴ-
ρων δὲ κουφιῶ σ' ἐγώ.

ΧΩΡΟΣ.

'Αλαλαλαί, ἵη Παιῶν,
Τήνελλα καλλίνικος, ὥ
Δαιμόνων ὑπέρτατε.
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. ὀρθὴν. This agrees with ὕδων, to be constructed with τέναι, 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. Διαφραγεῖται. 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, οὐδὲ ἂν διαφραγῇς ἑυδόμενος, "not even if you split with lying." Translate here, May you split.—ἦδε, i. e.
NOTES.

κοράνη, but this raven. — πάλιν, back, in the opposite direction.

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

4. ἄλλως = μάρτυς, 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. οὖδὲ . . . ἑκεκέστιθα, 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. οἶκ τῶν ὀρνεῶν, he of the birds; i.e. the bird-seller or poulterer. The expression is like that in the Clouds (1065), οἶκ 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. ὁ . . . 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.
16. ὀς . . . ὄρνεων. This refers, of course, to the fable of the metamorphosis of Tereus into the Eops, or Hoopoo, for which, see Ovid, Metam., VI. 423, seq. With regard to the Hoopoo, or Huppoo, Cary (Preface to Translation of the Birds) has the following note. "As this bird acts a principal part in the play, the reader may not be displeased to see the following description of it: — 'At Penyrhiw, the farm to which this wild, uncultivated tract is a sheep-walk, was lately shot a Huppoo, a solitary bird, two being seldom seen together, and in this kingdom very uncommon; even in Egypt, where common, not very gregarious. Bewick's description of it is very correct. Upupa of Linnæus, la Hupe of Buffon. This bird is of the order of Picae; its length twelve inches, breadth nineteen; bill above two inches long, black, slender, and somewhat curved; eyes hazel; tongue very short and triangular; head ornamented with a crest, consisting of a double row of feathers of pale orange color, tipped with black; highest about two inches long; neck pale reddish brown, breast and belly white; back, scapulars, and wings crossed with broad bars of black and white; lesser coverts of the wings light brown, rump white; the tail consists of ten feathers, each marked with white, which, when closed, assumes the form of a crescent, the horns pointing downwards; legs short and black. Crest usually falls behind on its neck, except when surprised, and then erect, agreeing exactly with Pliny's character of it. "Crista visenda plicati, contrahens eam subrigensque per longitudinem capitis," whose annotator, Dalecampion, mentions another curious particular of this bird: "Nidum ex stercore humano praecipuè 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 Dalecempius 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 ὄρνεων, in this place, has been a question. The Scholiast explains it παρ᾽ ἵππονιαν ἔδει γὰρ ἐκ τῶν ἀνθρώπων; i. e. instead of saying he was changed from a man to a bird, the poet gives an unexpected turn to the words and says, who became a bird from—the birds. Bergler’s opinion is, “Videtur voce ὄρνεα metaphorice significare homines superbos aut leves et inconstantes; hoc sensu: ex homine superbo, aut levi et inconstante, factus est ales superbus, aut levis et inconstans.” Brunck rejects this, and constructs “δο ἐφασκε τῶδε (μόνω) ἐκ τῶν ὄρνεων φράσεων νῦν τὸν Τηρέα τὸν ἔποτα, δο ὄρνις 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. Θαρρελείδου, i. e. νιών, 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. δξολοῦ . . . τριωξολου. Genitive of price.

19. ἄρα. 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. κέχηνας, addressed to the jackdaw. — κατὰ τῶν πετρῶν, down the rocks.

22. ἀπαπός, a track; or path; ὄδος is a road, way, or street.

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

30. δινδρες... λόγφς. 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 νοσοῦμεν. The common Greek construction of intransitive verbs taking an accusative of nouns with similar signification. — Σακά. 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. εἰσβαξεται, is forcing himself in; i. e. is constantly trying to thrust himself into the number of the 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.
33. φυλῇ καὶ γένει. For the political meaning of these terms, see Hermann's Political Antiquities.

34. σοβούντως. This participle applies particularly to the scaring away of birds, though used metaphorically to express the act of frightening off, in general. 'Δνεπτόμεσθα, in the following line, is also used in a similar way; and ἄμφων ποδοῖν 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. ἐκεῖνυ, emphatically, "that great city."

37. μὴ φύ. For the use of this double negative, "when φύ or another word which may be considered a negative" occurs in a preceding clause, see K. § 318. 10; also Matthæe, § 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 . . . ἐνατόκσαι, And common to all — to pay away their money in; i.e. to waste money in lawsuits, which is the more specific meaning of ἐπιτίνευ. 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. 7. Particularly, he speaks of it as living on dew, — τη δρόσος τρέφεται, — and in this is followed by Anaereon, 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 peculiariibus, nostro auris tympano similibus, quæ duarum ope cartilagínium lunatarum percussa, aerem ita vibrant ut sonitus inde reddatur." Bibl. Nat., p. 504. Cited by Camus, Vol. II. p. 230.

40. Ἐπὶ τῶν κραδῶν ἄδουσι. Aristotle, Lib. V. 30, says of the cicadæ, "οὐ γίνονται δὲ τέττιγες ὅπου μὴ δεύδρα ἐστίν"; he adds, "There are none in the plain of Cyrene, but there are many round the city, and chiefly where there are olive-trees."

41. τῶν δικών. See note to line 38.

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

45. καθιδρυθεῖτε 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. ἦ, used adverbially, where he has flown; i. e. if he has ever seen such a city in all his travels.
49, 50. πάλαι ... φράζει. By a common idiom, the present is used with an adverb of the past to mean has been doing and is still doing; here, has been this long time talking up.

51. ὠσπερεῖ δεικνύοσ, as if he were showing.

52. Κοὐκ ... οὐκ. 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. οἰσθ' ὁ δράσσον. 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 Æd. Tyr., 543; Eurip. Med., 605, &c. “The phrase,” says Matthiae, “seems to have arisen from a transposition.” Here, for instance, Δράσσον οἰσθ' ὁ; 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, Δός τὸ σκέλος τῇ πέτρᾳ καὶ πεσοῦνται τὰ ὄρνεα, Give your leg to the rock and the birds will fall; not unlike the modern notion of catching birds by sprinkling salt on their tails.

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

58. ἔχρην ... καλεῖν. 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. τοῦ χασμήματος, what a yawn! For genitive of exclamation, see K. § 274. c. Comp. also Clouds, v. 153, and note to the passage.
63. Οὕτως . . . λέγειν; Bothe punctuates the line without the interrogation, — Οὐδὲ κάλλιον ἐστὶ λέγειν τι οὕτω δεινόν, A li qu id tam terrible ne nominare quidem decet; "'T were better not even to mention so terrible a thing." But the position of the words and the natural construction of δὲ in οὐδὲ conflicts with the interpretation. Several other explanations are given. The Scholiast says, — "Οὕτωσι τι δεινόν οὐδὲ κάλλιον λέγειν, τουτέστων, οὕτω δεινόν ἔχομεν εκ τῆς ὀψεως, ὡστε ὄρνιθοβήραι νομίζεσθαι. Οὐδὲ λέγειν σε τούτο ἐστι κάλλιον, ὡς ἔσμεν ὄρνιθοβήραι"; 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. Ὑποδεδιό. A fictitious name for a bird; further designated as a strange fowl by the following epithet, Δυ-βυκόν.

66. Οὐδὲν λέγεις, You say nothing to the purpose. You talk nonsense. For this sense of the phrase, see Clouds, v. 644. — ἐρωῦ . . . ποδῶν. "Roga illa quae vides in cruribus meis, quae testabuntur me esse avem timidam." Bergler. The Scholiast says, — "Λέγει δὲ ὡς ὑπὸ τοῦ δέους ἐναφείκως."

68. Ἐπικέχοδος. Another name, similarly formed. "Καὶ τούτῳ ὡς ὄρνιθος ἑπαίξε παρὰ τὸ φαινεσθαι αὐτοῦ τὸ σκύρ." Sch. "Qui insuper etiam cacavit præ timore, ut prior ille." Bergler.

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

70, 71. 'Ἡττήθης . . . Ἀλεκτρυνόνος; It is stated by Voss,
that after the Persian wars cock-fighting was introduced into Athens, and that the birds were brought, as an article of commerce, from Ionia. The conquered bird was called the δοῦλος. Voss, cited by Bothe. Becker (Charicles, p. 64, note 6, English translation) touches upon the subject, and gives the authorities. See also St. John’s Manners and Customs of the Ancient Greeks, Vol. I. p. 190, and the references in the note, ib. The construction of the genitive is the same as after the comparative ἥσσων, which is implied by the verb. The Scholiast says,—“Φυσικὸν τούτο ἐν ταῖς σομβολαῖς τῶν ἀλεκτρυνών, τούς ἤτηθέντας ἐπεσθάι τοῖς νενικηκόσι.”

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

75. γε is here an emphasizing particle, implying that, whatever may be the case with others, Epops certainly, as having once been a man, cannot do without a servant.

76. ἀφώς. 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. ὅποιος. There is here a play upon the name, in reference to τρύγω in the preceding lines,—the running bird.

80. ὁ λοθ’ ὁν ὁ δράσον. See note to line 54.

84. ἄτι . . . ἑπεγερᾶ. After uttering these words, the Trochilos disappears in the woods to wake up Epops, and the dialogue continues between the two friends.

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

86. μ' οἴχεται, i. e. μεν οἴχεται, unless, indeed, οἴχομαι 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. - ως .... εἰ, what a brave fellow you are!

92. "Ἀνοιγε .... 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. οἱ .... 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 moulsted, extorts from Euelpides the exclamation, that the twelve gods must have been asoul of him. Εἰξασῶ = 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 ράμφος. The jest consists in saying, “We are not laughing at you; your beak seems to us ridiculous.”

100, 101. Τοιαῦτα .... Τηρέα. The subject of the metamorphosis of Tereus and Procne appears to have been treated by the tragic poets more than once. A Scholiast says that Sophocles employed it first, and Philocles, who is alluded to in the present play (v. 280), handled it afterwards. There are remaining ten or a dozen fragments of the play
of Sophocles, the largest of which contains twelve lines. See Dindorf's 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. ὁρνυς ἡ ταῦς; 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 Eops 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 Eops, the Scholiast says, "Παρ' ὅσον ἀνθρωπος ἐξελήλυθε, μη ἐχὼν πτερὰ πλην τῆς κεφαλῆς ἑπτερωμένης ὁρνυθος," referring to the manner in which the actor personated Eops.

108. "Οὗεν .... καλαί. The allusion is to the boast and pride of the Athenians, — their naval power. It has a special point here, because the splendid armament equipped for the Sicilian Expedition had so recently sailed from the Peiræus.

109, 110. ἡλιαστά, Ἀπηλιαστά. The Heliastic court was the most important among the judicial institutions of Athens. For a particular account of it, see Hermann's Political Antiquities, 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 Graecorum, pp. 262, seq. Eops, as soon as he has heard that his visitors are Athenians, immediately thinks of the most prominent characteristic of an Athenian citizen; namely, his quality of member of a court. The word ἀπηλιαστής expresses the opposite of ἡλιαστής, and seems to have been made for the occasion, — one who is averse to the courts. The point of the reply cannot be given briefly in English. Something like it would be this: — "Are you
jurymen?" "No; but, on the other tack, ex-jurymen." — Μᾶλλα = μᾶ . . . ἀλλα. The elliptical use of μᾶ occurs generally with the article. Another reading here is Μᾶ Δία· θατέρου τρόπου, &c.

110. γὰρ, 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 Eops 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. ὧφειλησας, ἔχαιρες, ἐπεπέτου. Observe the change from the aorist, expressing the completed fact, to the imperfect, indicating the habit or general fact.

120. Ταῦτ᾽. A common construction = διὰ ταῦτα. See Clouds, 319.

122. ἔγκατακλωμηναι μαλθακήν, soft to repose in. The idiom of the Greek here corresponds exactly with the English.

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

125, 126. Ἀριστοκρατεῖσθαι . . . 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 Arginousai. He is mentioned by Demosthenes, Contra Theocrin., 1343, by Xenophon, Hellenica, I. 4. 5 – 7, and by many others.

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

129. πρψ, early.

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

132. μέληκω . . . 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 δίττους ὑπὲρ ταύτης εἰστίασεν ἡ 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 μοι τὸν' ἐλθῆς, οἷαν ἐγὼ πράττω καλῶς, "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, "Ὣ μὲν τὰς τῆς γαστρῶς τρυφᾶς
NOTES.

129

εὐσφυλεῖον, ὁ δὲ τὰς αἰσχρὰς ἰδιωτάς.” 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 Volkovermehrung 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. Παρὰ . . . θάλατταν. There is probably here some allusion to the profligate manners of the Orientals, like those of Sodom and Gomorrah. Bothe cites, in illustration of this view, Herod. III. 101, and adds, — “Id quidem certe significare voluit (i. e. Aristophanes), amores istos nefandos barbaris digniores esse quam Græcis.”

146, 147. Ἡμῖν . . . Σαλαμίνια. 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. 12*
III. pp. 390, seq. — "κλητήρ." This officer acted usually as
the witness to the fact, that the prosecutor in a case had per-
sonally served the summons upon the other party to make
his appearance on a certain day in court. Special sum-
monses were issued in cases where the accused party was
beyond the sea; and these, as here, were served by the
κλητορες 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 Politi-
says that both the sacred triremes were employed for the
purpose of summoning absent persons against whom a crim-
inal process was to be brought. "That Alcibiades was thus
summoned to Athens to answer the accusation is sufficient-
ly evident from Plutarch, Isocrates, and Thucydides." See
the passage, with the authorities there cited.

149. 'Ηλείον Λέπρεων. This city is mentioned in Pausa-
nias, Eliaca, I. c. 5. Four years before this comedy was
brought upon the stage, the town was occupied by the Lac-
dæmonians, 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 opportu-
nity for a pun in the following lines.

151. τοῦ Λέπρεων . . . . Μελανθίον. 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 lep-
rosy (λεπρός). He is also said to have been a native of the
Elean city.

152, 153. 'Οπούντιοι, 'Οπούντιος. The name of the Lo-
crian Opuntians appears to have been selected merely for
the opportunity of a punning sarcasm upon a man bearing
the name of Opountios, said by the Scholiast to have been a
stupid fellow with only one eye.
154. ἐπὶ ταλάντῳ, at the rate of a talent. See Mtт. § 585. b. β.

157, 158. βαλαντίον ... κεβδηλίαν. 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 κεβδηλία is naturally used in a metaphorical sense for fraud or dishonesty.

159–161. Νεμόμεσθα ... βίον. 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 domiae date grata Sisymbria myrto."

164. πεδοσθέ. 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. Αἰτίκα, for example. "Οἷον εἴθέως," says the Scholiast.

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

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

170. Ἀνθρωπός ὤρνης, according to Bothe = ὄρνιθειος ἄνθρωπος, a man-bird.

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

176. Καὶ δῆ. 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 διαστραφήσομαι, *if I shall get a twist*; either a twisted neck or a squinting eye.
180. *ποιος*. 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 *ποιος, πόλις, and πολέμωσαν*, in this and the following lines.

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


190. *Βοιωτός ... αὐτούμεθα*. The principal route from Attica to the northern parts of Greece lay through Bœotia. Without the permission of the Bœotians, the Athenians could not easily consult the oracle of the Pythian Apollo.

193. *τόν 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. *Μά ... πω*. 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 *μά*, followed by a sentence which also implies a negative; for which see Kühner, § 317. 4. — *νεφέλαις*. According to a Scholiast, a very light species of net was so called. — *Μη*. 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 ἔξεπλάγγυν 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 Epop's clearly wishes to say, with more or less directness, that he never heard a better scheme. This would require the addition of oū 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 δέδοικα 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 μὴ is used where oū might be expected; on the other hand, oū is sometimes used where μὴ 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 oū expresses a direct negation,—the certain non-existence of a thing or act; μὴ, 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, oū declares an absolute negation; as, ΛEsch. Ag., 39, oū μαθοῖσι, to those who have not learned, as a matter of fact; whereas, v. 248, μὴ δολωσαντος θεοῦ, 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 Epop's, we shall see perhaps a reason for the use of μὴ where oū would at first sight have appeared more logical. Epop's 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 μὴ. The ellipsis is not, then, ἔξεπλάγην or δέδοικα, 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 ἀμφισβήτω 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 ξυνδοκοθῇ . . . ὀρνέως, If the other birds should agree to it. Note the force of ξύν in composition.

201. ἑπραδόρους, 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 ἐμην ἄδονα, 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 Mt. Gr. Gr., § 562. 1. The acts expressed by the participles ἐμβάς and ἀνεγείρας 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 (αὐλεῖ, i.e. τις), by which the song of the nightingale, according to the statement of the Scholiast, is represented.

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

245. Ἀνύσατε πετόμενα. The imperative and the participle of ἀνώ 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. δινοστόμος. This epithet of the ἐμπίδεσ is explained by the Scholiast = δεινοδούσας, 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. δρμύς, sharp, crafty. It is used in a comic sense.

267, 268. ἀρ' . . . μυούμενος. 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 Euelpides is a back-handed compliment to
the singing of Epos; this is also supported by the word
\( \ddot{e}p\ddot{o}\ddot{\zeta}e \), which does not describe a melodic sound.

270. \( \dddot{a}l\dot{l}a \ldots \dddot{e}p\dot{\chi}e\tau\alphai \). 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 phœnicopte-
ros excited astonishment not only by his brilliant plumage.
He was a rare bird, hardly ever seen in the latitude of
Greece. “Fuit inter rarissimas Athenis aves.” Bothe. Von
der Mühle (in his monograph, cited above, upon the birds
of Greece, p. 118) states that he was unable to learn 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 (\( \ddot{o}rn\nu t\dot{n}a t\ddot{o}\ddot{u}t\nu, \ddot{o}s \ddot{\dot{r}}\ddot{p}\ddot{a}s, N\ddot{e}î-
l\ddot{o}t\nu[ N\ddot{e}îl\dot{l}\ddot{\omega}t\nu ? \]) *fo\ddot{i}n\ddot{i}k\ddot{o}p\tau\nu e\nu*).

271. \( \omicron \ldots \tau\acute{a}\ddot{d}\ddot{o}s \); *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 Epos is in the
spirit of one who is determined to make the most of a great
curiosity.

272. \( \ddot{O}\ddot{\ddot{i}}t\nu s \ddot{a}i\dot{\nu}t\nu s \), i. e. Epos, *this one himself*; pointing
to the bird.

274. \( \lambda_{i}m\nu\nu\nu\nu s \). 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. φοινικώς . . . . 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. Νη . . . . ὀριζάτης; 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 Ἀeschylus. The Μῆδος is the same as the Περσικὸς ὄρνις in v. 485. — ἐξε-δρον χώραν ἔχον, a bird from foreign parts. — μονοφωμάτις. "Ο κομπώδης τοιούτου γὰρ οἱ μάντεις καὶ οἱ ποιηταὶ." Sch. The description, originally applied to a character in Ἀeschylus, is here transferred to the strutting cock.

280. ἁνευ καμῆλον. The Scholiast says, "'Ως τῶν Μῆδων ὡς ἐπὶ τὸ πολὺ ἐπὶ καμῆλων ὄχουμένων ἐπὶ τῇ τῶν πολέμων ἐξόδῳ.' — εἰσέπτατο, flew in.

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

283–285. 'Ἀλλ' . . . . Καλλιασ. In answer to the question of Peisthetairos, whether there is another Epops, — the question being put in a tone of some surprise, — the poet takes occasion to make a hit at several persons. Philocles, the poet, who imitated Sophocles in his play of Tereus, has already been mentioned. Epops means to say that the present bird is not the genuine Epops, but only an imitation, like that in Philocles; and as he himself is, as it were, the father of the Epops in Sophocles, so he may be said to be, in the same way, the grandfather of this one. And this suggests the Athenian mode of naming children, upon which
St. John (Ancient Greeks, Vol. I. p. 131) says: — "The right of imposing the name belonged, as hinted above, to the father, who likewise appears to have possessed the power afterwards to alter it, if he thought proper. They were compelled to follow no exact precedent; but the general rule resembled one apparently observed by nature, which, neglecting the likeness in the first generation, sometimes reproduces it with extraordinary fidelity in the second. Thus the grandson, inheriting often the features, inherited also very generally the name of his grandfather; and precisely the same rule applied to women, the granddaughter nearly always receiving her grandmother's name. Thus Andocides, son of Leagoras, bore the name of his grandfather; the father and son of Miltiades were named Cimon; the father and son of Hipponicos, 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 ἀλιτήριος,* 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. Ἰππώνικος ἐν τῇ οἰκίᾳ ἀλιτήριον τρέφει, ὃς αὐτοῦ τὴν τράπεζαν ἀνατρέπει . . . . Οἰόμενος γὰρ Ἰππώνικος ύιὸν τρέφειν, ἀλιτήριον αὐτοῦ ἔτρεφεν, ὃς ἀνατρέφειν ἐκεῖνον τὸν πλούτον, τὴν σωφροσύνην, τὸν ἄλλον βίον ἀπαντα, κ. τ. λ.
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. πτεροδρύει, 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. Ἀρτε... 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. — θυλεια. 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... ἔλθων; Peisthetairos wonders at
the crests of the birds, and immediately calls to mind the fashion the young Athenians had of engaging in the δίαυλος, or double course, armed with crested helmets. A great variety of races were run over the δίαυλος. 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 . . . ὕκωσιν. The Carians are said to have been the first to use the crest; whence Alcæus "λόφον σείων Καρικῶν." 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."
NOTES.

296, 297. ὅσον . . . ὄρνεον; Of the use of ἀκόν 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 εἰσόδου, 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,—

'Ιού ίου τῶν ὄρνεων,
'Ιού ίου τῶν κοψίχων.

Οἷα πιπιζοῦσι καὶ τρέχουσι διακεκραγότες.

A manifest proof that the Parodos was sporadic.”

The male birds, according to this arrangement, are πέρδιξ, ἀτταγάς, πενέλωψ, κηρύλος, κορυδός, ἔλεας, νίτρος, ἱέραξ, κόκκυξ, ἐρυθρόπους, κερχυρίς, δρύωψ; the females, ἄλκυών, γλαύξ, κίττα, τρυγών, ὑποθυμίς, περιστερά, φάττα, κεβλήτυρις, πορφυρίς, κολυμβησ, ἀμπελίς, φήνη.

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

312. Ποτοποποποποποῦ. 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, “Exquisitius est λογιστά, et erant Athenis 10 λογισται, ad quos magistratus abeuntes munere rationem referre oportebat, et aliuii duo λογισται, qui videbant, ne fraus 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.

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 ΟEdipus 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 ΟEdipus at Colonus was a specimen.

319. "Ηκετων . . . πέλωρίου. A comic imitation of tragic pomp of expression. — πρέμουν, the bottom, or the root.

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

321. φοβηθήσες. The aorist with the prohibitive negative μὴ limits the act to the single case.

322. τῆσδε . . . ἕννουσιας, this society here; the society of the birds.

323. γ' has an emphasizing force.

326. Προδεδώμεθα . . . 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. θεσμοῖς ἀρχαῖοις. The Scholiast says, "'Ος τούτων νενομοθετημένου αὐτοῖς τῷ μη συνεῖναι ἀνθρώπους." The θεσμοί 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 Εpops by employing a word associated with the ancient traditions of the Athenian legislature.

334. τούτων, this one; i.e. Εpops.

335. δοῦναι. 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. εἰκείθεν, thence; i. e. from Athens. — ἄκολουθοι. The present here implies, not the single act of following from Athens, but the permanent condition of an attendant.

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

340. τῶφθαλμῶν ἐκκόπης. The accusative construction here is the same as in the Clouds, 24: ἔξεκόπη τὸν ὀφθαλμὸν.

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

345, 346. οἱμώξεσθαι, 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 . . . . κέρας. The taxiarachs, in the military system of the Athenians, were the next grade to the στρατηγοί, being ten in number, one for each tribe. Each tribe furnished a τάξις of infantry, and the τάξεις were severally under the command of these officers; the right wing — τὸ δεξιῶν κέρας — was the post of honor in battle (see Herod. VI. 111), and as such originally it was the right of the polemarch to hold it. For the general discussion of the subject, see Schömann, Antiquitatis Juris Publici Græcorum, pp. 251–256.

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

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

356. τὰ αἰχέλα. 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, “Veru arrepto alites illos confige, quemadmodum πηγγώνωι τι ἐπὶ κοντοῦ 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 πρὸ τοῦ σαυτοῦ: — 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. — ὑποθαλμωίσι, and for our eyes, what? i.e. what shall we do for the protection of our eyes? Construction, dative of indirect object.

359. ὀξύβαφον, 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 δεχόμενον αὐτὸ (i. e. τὸ ὄξος) ἀγγείον δεξίβαφον.” The vinegar-cup was to be used as a sort of shield for the eyes.

360, 361. Ὡ... 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 Minoa, near Megara, to cut off the Peloponnesians from the use of this port. He accomplished the object by the skilful application of military engines. In the siege of Melos he is said also to have resorted to similar measures. He thus became famous more for this species of strategy than for boldness of conduct in the field. — Ὑπερακοντίζεις, you overshoot; surpass, by the same figure of speech which we constantly use in English.

362. ἑλελελαὶ... ἐχρῆν. The first word the Scholiast calls ἐπίσθεγμα 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 γυναίκος, i. e. Proene, or the nightingale, daughter of the mythical Pandion, king of Athens. — φυλέτα, 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. διδάξοντες. Future expressing purpose.

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

373–378. 'Ἀλλ' . . . . χρῆματα. 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. — εξηνάγκασεν. For the idiomatic use of the aorist, see Clouds, 520, note, in the new edition. — Ἀντίχ', for example. — Ἐκπονεῖν. "Exempla sunt ex historia Atheniensium petita, apud quos, Xerxe fugato, Themistocles effecit, ut urbs muris cingeretur, ædificaretur Peiræus, et quotannis 20 triremes construerentur." Bothe. — ναῦς μακράς, aves longas; i. e. ships of war. — μάθημα τοῦτο, this lesson.

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

381. χαλάν, to be yielding, the proper meaning of the present infinitive. — Ἀναγ' ἐπί σκέλος = ἐπὶ πόδα, retreat, fall back.

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

386. ὀβελίσκον. In apposition with δόρυ.

388. ὄπλων ἐντὸς, 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. ἵν δ᾿ ἄρα, 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. Ὀρνεάις, 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; Παρὰ τὴν ὀργήν, beside your anger, instead of shield.

403. Ἐπὶ τίνα τ' ἐπινοοῦν, And for what purpose, or on what scheme?

412. Σοῦ. "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 ipsarum avium commercium et societatem expetunt.” Bothe.

416. "Απιστα . . . κλέειν, Incredible, and more to hear: περὰ τῶν ἄπιστων. The infinitive depends on ἄπιστα, and not on πέρα, as the Scholiast constructs it.

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

419. Κρατεῖν . . . ἐχθρόν. Κρατεῖν with the accusative means to conquer by force; with the genitive, to be master of.

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

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

433. ἀνεπτέρωμαι. The Scholiast says,—“Οἰκεῖον ὀρνισι τό ἀνεπτέρωμαι, οἴνον μετεφρίσμαι.”

435, 436. κρεμάσατον . . . τοῦπιστάτον. Bothe says,—“Hæc ex communi Atheniensium vita sunt explicanda, qui finito bello arma suspendere solebant ad furnum vel caminum.” The Scholiast describes the ἐπιστάτης as a χαλκοῦς τρίπους, χυτρόποδος ἐκτελῶν χρείαν; and he adds,—“Οἱ δὲ, πῆλυνον Ἡφαίστου πρὸς τὰς ἑστίας ἓρεμόνον, ὡς ἐφορὸν τοῦ πυρὸς, ἐνιοὶ δὲ καὶ ἄνυλον ἐπίμηκες πεπασαλωμένον, ὕθεν ἐξορ- τώσι τὰ μαγειρικὰ 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 explained by the usages of common life. The expressions contain rather jocose references to the pots, the bowls, and the skewers which constituted their luggage and means of defence. The ἵπνος is the chimney, but here put for the fire-place or oven, or perhaps it may be called the chimney-
place; as the Scholiast says,—"'Ιπνός μὲν ὁ κάμνος, κατα-
χρηστικῶς δὲ ἡ ἐσχάρα." Of the ἐπιστάτης, Boeckh, Corpus
Inscriptionum, Vol. I. p. 20, says: — "Iadem Attici, codem
sensu [i. e. the same with ὑποστάτῳ and ὑποστάτῃ] ἐπιστατὸν
sive ἐπιστάτην, dixerint. . . . Aristophanes, Av. 436, rem
conscit, licet ibi, quid sit ὁ ἐπιστάτης, sive τὸ ἐπιστατὸν
dubitetur. Tria enim Scholiastae proponunt, Vulcanum ex
luto fictum, qui quasi Lar familiaris sit: . . . trabem vel
asserem ad caminum, unde ex clavis vasa culinaria suspen-
duntur; . . . postremo basin sive tripodem, in quo ollae
et lebetes igni apponuntur." He prefers the last, remarking,
—"Nihil enim in illo loco hac significatone aptius: nam
Upupa jubet arma suspendi εἰς τὸν ἱππὸν εἰσὶν πλεῖσιον τοῦ
πιστατοῦ, hoc est in camino, non prope trabem, ex qua sus-
penduntur vasa, sed in ipsa trabe, prope tripodem ibidem
suspendum, ut etiam nunc mulierculēe tripodes ibi suspen-
dunt."

439, 441. 'Ην . . . . ἐμέ. 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,
—"Μικροφυὴς ἦν· διαβάλλει δὲ αὐτὸν ὡς καταλαβόντα τὴν
γνώμα ἐαντοῦ μοιχευμένη· ἐδυναστεύετο γὰρ ἵπτ' αὐτῆς με-
γάλης οὐσίας μικροφυὴς αὐτὸς ὡν." "Duxerat uxorem, cum
qua quum sāpius rixaretur, tandem convenit, ut se invicem
nec morderent, nec plagis afficerent." Bothe.

443. τὸν; The broken sentence, according to the Scholi-
ast, is to be filled out by a gesture,—You don't mean the
—— No, surely. Striking the part of the body alluded to,
πρωκτὸν δεικνύει φησιν ὁυτί ποιν. "Videtur ipse Panætius
adultero adulterorum pænam dedisse ῥαφανεδωσεως, codem-
que modo ne iterum pleceteretur cavisse." Bothe.

445—447. 'Ομνυμ' . . . . μόνον. The allusion here is
to the mode of deciding in competitions for the dramatic
prize. In tragic representations, the number of judges appointed was ten, one for each tribe. It seems that, in the contests of the comedians, only five were called upon to judge. See Bode, Gesch. d. Hellen. 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 . . . πινάκιοις. 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. προπεφύραται, διαμάττευν. 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. — οὐ καλύει. The doubts of Dindorf and the suggestion of a various reading by Bothe are unnecessary here. καλύει is used impersonally, hinders not. The same usage occurs in Thucydides, Lib. I. c. 144: — "Οὐτε γὰρ ἐκεῖνο καλύει ἐν ταῖς σπονδαῖς οὐτε τόδε, — For in the truce there hinders not (there is no hindrance to) either that or this." See note on the passage in Owen's Thucydides, p. 432. — 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. λαρινῶν ἐπος, a fat word. The epithet is suggested by the allusions to feasting.

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

471. πολυπράγμων. This generally is used in a bad sense, — a busy-body, — but here only knowing many things; observant and experienced in many things. — πεπάτηκας.

The fables of ἈEsop, 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 Æsop 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: — "'Ἀλλὰ μὴν τόν γε Τισίαν πεπάτηκας ἀκριβῶς."

474. προκείσθαι πεμπτάιον, was lying out for the fifth day. In Greece, the body of the dead, after having been washed and anointed, was laid out in the vestibule of the house, with the feet towards the door, as a symbolical intimation that it was about to take its last journey.

476. Κεφαλήσων. A pun on Κεφαλαί, the name of one of the δῆμοι of the tribe Λκαμαντις.

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

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

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

483. τόν . . . ἐπιράννει. A frequent idiomatic construc-
tion of the accusative, instead of the subject nominative, $\text{δο}$ $\text{δαικτρων}$ $\text{ετυπάω}$.  

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 $\ldots$ ὅρθην. "Reges Persarum gestabant, etiam serioribus temporibus, tiaram rectam, ut ceteri Persæ retro flexam $\ldots$ atque ea ὅρθη τιάρα 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, Herculanum und Pompeii, Vol. IV. pl. 3.  

489. ὅρθριον ἄση, 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. ὑποδησάμενοι. This word originally described the tying on of the simple sandal, such as is seen in many ancient statues. But in the progress of luxury, a great variety of shoes and boots, some richly adorned (see Hope's Costumes), came into use, and the same word was still employed to describe the act of putting them on, though its etymological signification was partly lost sight of. See St. John, Vol. II. pp. 64, seq.  

493. Φρυγίων ἐριῶν. 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. δεκάτη. 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 Ephippos, which proves they were well acquainted with the arts of joviality.

'How is it
No wreathed garland decks the festive door,
No savory odor creeps into the nostrils
Since 't is a birth-feast? Custom, sooth, requires
Slices of rich cheese from the Chersonese,
Toasted and hissing; cabbage too in oil,
Fried brown and crisp, with smothered breast of lamb.
Chafinches, 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 poetpretends to have long ago celebrated, introduces Peisthetairos saying,

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


— ἐπικινδυνεῖ, I was taking a drop. "Simili euphemismo Latini subbibere, Germani dicunt sich ein Räuschchen trinken." Bothe. — ἐν ὁστεῖ, in town. He had come in from the country on the occasion of solemnizing the naming of a
friend's child. — Kάρτι καθεύδου, and was just dropping asleep.
— ὦτος ἄρ, this fellow then; the cock. — ἐχώρων Ἀλιμὸν- τάδε, I set out for Alimus. Observe the force of the imperfect tense. Alimus was a deme of the tribe of Leontis, particularly famous as being the birthplace of Thucydides, the historian.

501. Προκυλλινδεῖσθαι τοῖς ἰκτίνοις. The allusion is to the custom of prostrating when the kite first appeared in spring, signifying joy at the return of that season. "Εφ' ὁ ἱδόμενι κυλινδόταν ὡς ἐπί γόνη. Παίξας οὖν ὅσ βασιλεὶ φησι τὸ κυλλινδεῖσθαι ὑπὸ ἀνδρόπων." Scholiast.

502, 503. Ἐκυλλινδούμην . . . ἀφεῖλκον. Euplididas 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, προκυλλινδεῖτο; on the contrary, he was on his back. — Ὥβολον κατεβρόχθισα, I gulped down an obolos. The custom of carrying coins in the mouth is several times alluded to in Aristophanes, as Eccles. 817, 818:

"Πωλῶν γὰρ βότρυς
Μεστήν ἀπήρα τὴν γυνάθον χαλκῶν ἔχων,
Κάπειτ ἐχώρων εἰς ἀγορὰν ἐπ᾽ ἀλφίτα.
"Επειθ' ὑπέχοντος ἄρτι μου τὸν θυλακον," 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 Euplididas came into use, — Cuckoo, afield!

510. Ἐπὶ . . . ὁρνις. 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 Quatremerde de Quincy's Jupiter Olympien, 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 πραγματείς, 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 ac ores tragicos.”

513. Λυσικράτη. Of this individual the Scholiast says,—"Οὗτος στρατηγὸς ἐγένετο Ἀθηναίων κλέπτης τε καὶ πανοῦργος. Διεβάλετο δὲ (ὡς) δωροδόκος.”

515. Ἀετὸν . . . κεφαλῆς. The words here used apply to the statue of Zeus, ἐπτηκευ 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. "Ωμοι . . . ἄν. For the use of ἄν with the indicative, see K. § 260. 2. The Scholiast cites from Socrates, the historian, the following passage:—“Ῥαδάμανθος δοκεῖ διαδεξάμενος τὴν βασιλείαν δικαιώτατος γεγενήσθαι πάντων ἄνθρωπων. Λέγει τε, αὐτὸν πρῶτον οὐδένα ἔξω ὅρκους ποιεῖσθαι κατὰ τῶν θεῶν, ἀλλ’ ὄμων κελεύσαι χήνα, 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. Λάμπων. 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. ἡδή. According to Bothe, this particle is to be rendered here etiam, like the German sōgar: "Imo velut insanos vos feriunt." But perhaps it is better to construct it with βάλλουσι, 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.


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

541. κάκην = κακίαν.

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

543. 'Επ' ἐμοῦ, 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. Ὅ... πόλισμα. The names here are those of two of the giants. The second is also the name of a bird, which offers an occasion for a jest below (1241). They are brought in here on account of the designed hostilities against the gods, as if another giants’ war should disturb the peace of Olympus.

556. Ἄρην πόλεμον πρωθάν, 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. προσνεώμασθαι, 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 ἕλλος, and of πυρόι the Scholiast says,—“Επεὶ οἱ ἐφθαντι πυροί πρὸς συνόντων ἐγερτικοῦ.” 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 λάρος is
assigned to Hercules, on account of his gluttonous propensities. The *vastol* were a large species of cake, eaten at Athens with honey. With regard to Zeus and the wren, the Scholiast says, — "'Επει θατωφερής ο Ζεύς καὶ μοιχός, διὰ τούτο ὅρχιλον παρέλαβε; διὰ τοὺς ὅρχεις. Τὸ δὲ σέρφον ἐνορχεῖ εἰν ὃς κριὸν ἐνορχεῖ.""

570. Βροντάτω ... Ζάν. These words are probably quoted from some old lyric poet. Bothe cites from the epigrams, — "Ο Ζεύς πρὸς τὸν Ἕρωτα· Βέλη τὰ σὰ πάντ᾽ ἀφελοῦμαι. Χῶ πτανός· Βρόντα, καὶ πάλι κύκνος ἐσθύ.""

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 Quatremèrè 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 *Ιρων* for "Ηραν.

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

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

583. ἐπὶ τειρά. The Scholiast says,—"'Επὶ βλάβη, ἥ ἱνα τειραθῶσιν ἡμῶν, εἰ θεοὶ ἐσμεν." 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, "Τότο δὲ εἶπεν, ἐπεὶ Λαομέδοντα τῆς τειχοδομίας μισθὸν ἔτησεν." 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 τὴν. The particle is used here to single out the clause.

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

591. ἀγέλη. Perhaps the word here refers to the ἀγέλαι, 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. 163

593. μαντευομένωις, consulting auguries.

595. ναυκλήρων. The ναύκληροι 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 ναύκληρος sometimes went himself upon the voyage, but not necessarily so.

598. This must be understood to be an aside of Euellpides. Upon γαύλος the Scholiast says, — "Φοινικικόν δὲ τοὐ ἄγγελον ὄξυτόνως. Καλλίμαχος. Κυπρόθε Σιδώνιός μὲ κατήγαγεν ἐνθάδε γαύλος. Ἀλλος. Γαύλος, πλοῖον τι φορτικόν ὡς καὶ σκάφη (σκαφῖς) ἀπὸ τῶν σκευῶν. Ὄμηρος. Γαύλοι τε σκαφίδες τε. Ὅς αἰρετωτέρον δὲ ὄντος καὶ ἀκυνθόνον τῶν ἄλλων πάντων τούτο φησι." And Bothe, — "Γαύλος dicebatur navis rotundior, mercibus vehendis apta, quam Phœnices primum 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, "Οὐδεὶς μὲ θεωρεῖ πλῆν ὁ ποριπτάµενος ὃρυς." "Τοῦτο ἐλέγετο ἐπὶ τῶν ἄγνωστων." Sch.

602. ὄριας. 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. ὑγίειαν. Upon this word Bothe has the following note: — "Hæc est illa πλουθυγιεία, quam infra dicit 698, item Equ. 1100, et Vesp. 647, h. c. quasi πλοῖον ὑγίεια, non opes et sanitas, ut Br. reddidit Equ. v. 1, siquidem sanitatem donare nemo potest, divitiæ omnisque generis opes potest, quas complectitur ἡ πλουθυγιεία, ut pulvere intelligitur e Vesparum v. 1, ὑγίεια τοῦσ πάρσου 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 . . . κορώνη; The saying quoted by Plutarch (De Orac. Def.) from Hesiod was, that the crow lives nine generations of man. The epithet λακέρυξα occurs in Hesiod’s Works and Days, 747.

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

614. θυρῶσαι . . . θύραις, to furnish the temples with golden doors.

616. σεμνοὶς = τοῖς τιμίωσ. Sch.

618, 619. Δελφοὺς . . . "Αμμων', i. e. to the oracle of Apollo at Delphi, and of Zeus in Libya.

626. προβαλοῦσιν, 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 . . . μεταπίπτων. Φιλτατ' is the masculine adjective in the vocative. It is constructed with the participle, expressing the result (in this respect resembling the construction in Ἀesch. Ag. 628, "'Επέκρανεν δὲ γάμου πικράς τελευτάς") of μεταπίπτων, changing from the most hated to the most beloved.

629. Ἐπανχήσας, having confidence in.

638. τεταξόμεθα', we will take our post.

641. μελλονικίαν. 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 βραδύνειν καὶ ἀναβάλλεσθαι. Νικίας γὰρ υἱὸς
NOTES. 165

Nicηρατον, δος ανεβάλλετο ἀπελθείν εἰς Σικελίαν. ἐκαίτις γάρ ἦν
περὶ τὰς ἕξιδους." See Thucyd., Lib. VI. cap. 25.

647. Κριώθεν. The Scholiast explains,—"Κριῶς δήμος τῆς
Ἀντιοχίδος φυλῆς, ἀπὸ Κριώ τῶν ωνομασμένος. Γράφεται δὲ
καὶ Ἡρὶθεν, οὖν ἀπὸ δῆμου τῆς Οἰμηδος φυλῆς."

650. Ἀτὰρ . . . τάλι, But bless my soul! here, hold
back again. Το δείνα, 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. Ἐπανάκρουσις is thus explained by
the Scholiast: —"Ἡ μεταφορά ἀπὸ τῶν τῶν ἡνίας ἀνακρουομένως,
ἡ τὰς ναύς. Ἀλλως. Ὑπόστρεφον, ἐπανάβηθι. Ἐπανάκρουσις ἐδὲ ἐστὶ κυρίως τὸ ἑπισκεῖν τὴν ἑπερχομένη ναῦν καὶ με-
θορμίσαι εἰς τὸν ὄρμον, ἣν μὴ προσελθοῦσα θραυσθῇ."

653–655. Αἰσώπου . . . ποτε. The fable here re-
ferred to is said to belong, not to Ἐσωπ, 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 Ἐσωπ all fables that were composed in his
manner. See note to v. 471.

658, 659. Ζανθία, Μανόδωρε. Names of servants.

672. ὁσπερ παρθένος, like a maid. An imitation of Ho-
mer, 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. ῥύγχος . . . ἔχει, she has a beak with two points,
or, literally, two spits. The actor representing this charac-
ter wore a mask in imitation of the beak of a bird.

676. λέμμα, the shell.
686. "Δρχον . . . . ἀναπαίστων, lead off the anapasts.

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


697. ὑπρέμιον . . . . φῶν. The Scholiast says, — "'Υπερη- νέμια καλείται τὰ δίχα συννοσίας καὶ μίζως."

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

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

701. 'Ενεώπτευσεν, hatched.

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

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

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

"Ἄψα κε πηδάλιον μὲν ὑπὲρ κατνοῦ 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. Ὀρν. Here and in the following lines, there is a play on the word ὁρνίς, 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 τουώτον, ὡς συμβολικὸς ἐρωτώμενος περὶ ἀρρώστου εἰδεν ὅνον ἐκ πτώματος ἀναστάντα, ἀκῆκοε δὲ ἐτέρων λέγοιτως. Βλέπε, πῶς ὄνος ὧν ἀνέστη. 'Ὁ δὲ ἔφη. 'Ὁ νοσῶν ἀναστήσεται.'"

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

729. σεμιννώμενοι, putting on haughty airs.

736. Γάλα τ' ὀρνίθων, and milk of birds; a proverbial expression. "Ἐν παροιμιᾷ δὲ ἐπὶ τῶν λιαν εὔδαιμονούντων καὶ πάντα κεκτημένων." Sch.

752. Φρύγιχος. "'Οσ ἐπὶ μελοποιώς ἐθανάζετο, . . . Ποιητῆς ἡδὸς εν 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. αἰρε πλήκτρον, lift the spur. The expression is borrowed from cock-fighting.

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


766. Κάρ. "Caies, ex quibus plurimi serviebant, barbaros atque agrestes, militiæque mercenariae, quæ despecta

767. Φυσάτω πάππους. According to Euphronium, as quoted by Ἀεlian, a certain species of bird was called πάππους. 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 φράταρπες. These divisions had their registers, in which the names and families of the individuals composing them were required to be entered. Bothe says,—“Φῦσαι πάππους est facere, ut sibi avi sint, adsciscere avos; qui enim Athenis peregrinitatis accusabantur, avos et tribules nominare debebant, ut appareret, cives ipsos esse.”

768. ὁ Πισίον. “Οἷδέν σαφὲς ἔχομεν, τὸς ὁ Πισίον, οὔτε περὶ τῆς προδοσίας· οὐτὶ δὲ τῶν λιαν ποιηρῶν ἢστι, δηλοὶ Κρατίνος ἐν Χείροσι, Πυκαιαῖς, Ὄραις.—“Ἀλλος. Οἱ μὲν, τῶν Πισίαν ἕνα τῶν ἑρμοκοπικῶν εἶναι, οἱ δὲ τῶν ὦν αὐτοῦ. Ἐπηρούντο δὲ οὕτως, ὅπως ἰν δοιεῖν τῆς περικοπῆς τιμωρίαν. Εἴ οὖν, φησίν, ὃ υἱὸς αὐτοῦ τοῦ Πισίον ὁμοιός βούλεται εἶναι τῷ πατρί, γενέσθω πέρδες πανοῦργος.” Sch.—τοῖς ἀτῖμοις. 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 ἐπιτιμος, 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 ἀτιμία, 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 ἀτιμος 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 ἀτιμοι, properly so called, could not, however, be reinstated in their rights by any legal process, nor expect a public pardon. Reinstatements of ἀτιμοι did indeed take place, but only in cases when danger was apprehended to the state from their numbers."

770. ἐκπερδικίσατι. 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 ὃς κατεγνωσμένον καὶ φυγῇ ζημιωθέντα. Οἱ δὲ πέρδικες πανοῦργοι ὄντες εὐχερῶς διαδιδράσκουσι τοὺς θηρευτάς, πολλάκις ὑπτιοι γενόμενοι καὶ ἐπιβάλλοντες εὐαυτὸς κάρφην. Ψησίν οὖν, ὅτι καὶ παρ' ἡμῖν γενόμενος δύναται πάλιν φεύγειν."

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

787. Ἄντιξ', for example.

788–790. Εἶτα . . . κατέπτατο. These lines, and the freer ones which follow, must be considered in reference to the mode of dramatic representation at Athens, for a 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. Bothe thinks it probable that the tragedies were acted in the morning, having the precedence on account of their superior dignity, and the comedies in the afternoon; "cum paratiore ad jocos essent animi spectatorum; quo pertinere dicas, quod avolantem illum a choris tragicis post prandium redire posse ait ἐφ’ ἡμᾶς, ad nos, comœdos, ni fallor." It may be presumed that the arrangements differed at different times.

795. Βουλευτικός. The theatre was divided, and some of the seats were set apart for the several functionaries of the state, for the ἐφήβους, for foreign ministers, &c. The portion here alluded to was that which was occupied by the members of the Senate of Five Hundred. As the Scholiast says,—"Οὗτος τόπος τοῦ θεάτρου ἀνειμένος τοῖς βουλευταῖς, ὡς καὶ ὁ τοῖς ἐφήβοις ἐφηβικός. Παρ’ ὑμῶν δὲ ἀντὶ ἀπὸ τοῦ θεάτρου."

799–801. The Diotrephes mentioned here is said by the Scholiast to have acquired wealth by the manufacture of willow wicker-baskets for wine-flasks. Having accomplished thus much, it seems he aspired to the high offices of state. The φυλαρχοί were ten officers of cavalry, elected one from each tribe, but in the general assemblies of the people. They were subordinate to the ἵππαρχοι, who were two in number, also chosen to exercise the general command in the cavalry service; so that Diotrephes, in passing from one office to the other, rose a grade in military dignity. — ἐξ οὐδένος μεγάλα πράττει, from nothing (or nobody) he is flourishing greatly. — ἰππαλεκτρών. "Βουλευτής. Ἐ γὰρ
Notes.


802. Tauri tauriti. 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.


809. Τάδ' . . . πτεροῖς. This refers to a passage found in the fragments of the Myrmidons of Αἰschylus. It is numbered 123 in the Poææ Scenici. The Scholiast says, — "Έκείνος γὰρ Διβυστικὴν αὐτὴν καλεῖ παρομῆν.

'Ως δ' ἔστι μύθον τῶν Διβυστικῶν λόγοις,
Πληγέντι ἀτράκτῳ τοξικῷ τῶν ἄετῶν
Εἰπείν ἠδόντα μιχανὴν πτερώματος.
Τάδ' οὐχ ὑπ' ἄλλων, ἀλλὰ τοῖς αὐτῶν πτεροῖς
'Αλισοκόμεσθα.

Πεποίηκε γὰρ ὁ Δισχύλος ἄετῶν τρωμώμενον καὶ λέγοντα ταῦτα, ἐπειδὴ εἰς τὸ βέλος ἐπτερωμένον καὶ ἐμπεπαρμένον αὐτῷ. Καὶ ἥμεις οὖν, φησίν, οὐχ ὑπ' ἄλλων πάσχομεν ταῦτα, ἀλλὰ τῇ ἔαυτῶν γνώμη." The idea was made use of by Waller, as quoted by Porson and Wheelwright: —
"That eagle's fate and mine are one,
Who on the shaft that made him die
Espied a feather of his own,
Wherewith he wont 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 ... κεφίαν. 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 κεφία 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 II. 1.

820. Χαϊνον τι πάνω, something very grand, or pompous.
— Νεφελοκοκκυιαν, Cloud-cuckoo-town. Lucian, in his amusing work, Veræ Historiæ, (the original of Gulliver's Travels,) refers to this place.

824, 825. Θεογένως, Λισχίνως. Of the former of these personages, both of whom were boasters of wealth which they did not possess, the Scholiast says,— "Λέγεται, ὃτι μεγαλεμπορᾶς τις ἐμοῦτε ἐἶναι, περαιτῆρ ἀλαξῶν, ψευδόπλοιος.
 Ἐκαλεῖτο δὲ Καπνῶς, ὃτι πολλὰ ἐπισχυνόμενος οἰδέν ἐτέλει. Εὖπολις ἐν Δῆμοις"; and of the latter,— "Οἴτως πένης, θρυπτόμενος καὶ αὐτὸς ἐπὶ πλοῦτω."
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. Πολωνίχος. *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 peplus which represents the Olympic gods conquering the giants. The allusion to the peplus 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. πανοπλίαν . . . κλεισθένης. 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. Πελαργικών. 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 *Pelasgoi* seem also to have been sometimes known under the name of *Pelargoi*. 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 Bird-town.

837. Ἀρεως νεοτός, the chicken of Ares.

838. ἐπὶ πετρῶν. The Pelasgic wall was on the precipitous side of the rocky Acropolis. The Scholiast says,—

"Δίδυμος 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 (χάλκιας), to strip and mix the mortar (πηλόν ἀποδός ὀργασμοῦ), to carry up the hod (λεκάνην), and, for the sake of a little variety, to tumble down the ladder. "Quia," says Blaydes, "aliquando id ædificantibus 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. Οὔμωζε παρ’ έμ’. Euelpides is vexed at these orders. He gives utterance to his vexation jocously, by repeating the last words of Peisthetarioi, παρ’ έμ’, in a different sense; and instead of the usual form of polite leave-taking, χαίρε, he grumbles out, Οὔμωζε, groan, = Devil take you, παρ’ έμ’, for all I care.

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

852. Παί . . . . χέρνῃ. 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. — Πυθιας βοά, the Pythian cry; that is, the Paean. — Χαιρισ. This was a poor Theban piper. The Scholiast says, — "'Ως αὐτομάτως ἐπιώντος αὐτοῦ ταῖς εἴλοξίαις. Ἡν δὲ ὁ Χαι- ρις αὐτός κιθαροφός, καὶ γέγονεν αὐληθὴς. Μημοιοει δὲ αὐτοῦ καὶ Φερεκράτης ἐν Ἀγροῖς· φέρ' ἵδω, κιθαροφός τες κάκιστος εὐγένετο (ὁ) Πεισίου Μέλης, μετὰ Μέλης. β'. Ἔχ' ἀτρέμας ἐγ' ὅδα Χαιρις."

863. κάρακ'. . . . ἐμπεφορβιωμένον. 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 Peisthetaires by the oddity of the combination.

The scene that follows is a daring burlesque upon the sacrificial ceremonies of the Athenians in building the foundation of a new city. The priest lays the offerings upon the altar, and then invokes the new gods, beginning, according to custom, with 'Εστία (Bird-Vesta), and applying to the birds epithets parodied from the solemn designations of the deities. One can scarcely imagine a more unsparing attack upon the religion of the state.

869. Σουπέρακε. This is taken from Σουπέρατος, an epithet of Poseidon.
NOTES.

870. Πυθιφ. "Epitheta Apollinis tribuit cyeno, qui Apollini sacer est. Latina autem in Ortygia insula, quae ἀπὸ τῶν ὅρτυγων, a coturnicibus dicta est, Apollinem peperit et Diannam." Bergler. To which Blaydes adds,—"Latona igitur, quoad mulier est, ὅρτυγομῆτρα dicitur, ut quae in Ortygia insula pepererit; quoad avis est, quia coturnix ingens."

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

873. φρυγίλαφ Σαβαζίφ. Sabazius was the name of the Phrygian Bacchus. Φρυγίλαφ, a chaffinch, is a punning allusion to the Phrygians.

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

877. αὐτοῖς καὶ Χῖοισ. 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, Χῖοισ τε διδόναι ἅγαθα καὶ σφίσων αὑτοῖς, to bestow blessings on the Chians and on themselves. See Thucyd. IV. 51. Eupolis, also quoted by the Scholiast, has the following lines:—

"Αὕτη Χῖος, καλὴ πόλις.
Πέμπει γὰρ ὑμῖν ναῦς μακρὰς, ἀνδρὰς ὅταν δείσῃ
Καὶ τάλλα πειθαρχεῖ καλῶς, ἀπληκτος ὀσπερ ἵππος."

878. Χῖοισιν . . . προσκείμενοι. 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 Erythreans, went over to the Lacedaemonians. See Thucyd. VIII. 4.

879—883. The birds joined as heroes in the invocation are: — πορφυρίων, the porphyrian (purple water-fowl). — πελεκάνις, pelican, still called in Greece πελεκάν (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). — πελεκίνως, the spoon or shovel-bill (Platalea leucorodia, Von der Mühle, p. 118). — φλεξίδι. 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.) — τέτραξ, the heathcock. — ταῦτον, the peacock. — ζλέγη, 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. — βασκά, the teal; probably the Anas crecca, described by Von der Mühle as being found pretty frequently in Greece, in the winter. — ζλαφά, 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 ζλαφώ. 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. — ἐρωτόφ, the heron. — καταράκτη, 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. — μελαγκορύφφ, the black-headed warbler, or black cap (Sylvia melanocephala), whose habits are described by Von der Mühle (p. 71), and mentioned several times by Aristotle; sometimes called the monk. — αἰγιθάλλω, the titmouse, of which Aristotle mentions three species (Hist. An. VIII. 5. 3), probably Ἐγιθάλλως pendulinus. See Von der Mühle, p. 48.

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

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

887. τοῦτο, i. e. the victim.

890. The priest, ordered away by Peisthetairos, changes his tune, and promises to invoke only one of the gods. "Sollicitus nimirum," says Blaydes, "ne, cura sacri pera- gendi Pisthetae ro mandata, ipse nullam extorum partem habiturus sit. Sacerdoti enim victimâ reliquae ut et pellis solebant dari."

897. τένειον καὶ κέφαλα. 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 ἔχεις. 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. ὄτρηρον λῃσάριον. Brunck says,—“Poetæ amiculum
ὄτρηρον jocose vocat, quia erat τετρημένον.” Cary translates
the line, “Troth, and thy jacket has seen service, too.”
It is as if the poet had called himself the holy servant of
the Musæ, and Peisthetairos had replied, “Thou hast a
holy jacket, too.”

911. κατὰ . . . . ἀνεφθάρης; A jocose perversion, in-
stead of ἀνέπτης, equivalent to “What the devil brought
you up here?” Bothe, however, shows that φησίςσθει 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 δεινοὶ τινὲς εἶσιν, ὃ ἄνδρες
Ἄθηναῖοι, φησίςσθει ἕρει σδαῖ πρὸς τοὺς πλουσίους.”

912–914. Μέλι, κύκλια, παρθένεια, Ἐμωνίδου. 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. Τεά κεφαλα, “nuntu tuæ capitis.” Blaydes.
926. παρεξει . . . πράγματα, will give us trouble.
927. Εἰ . . . ἀποφευξόμεθα, Unless we shall get rid of him by giving him something.
928. οὐτός. Addressed to an attendant. — στολάδα. 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,
ὸς ἀμαξοφόρητον ὀλκον οὐ πέπαται.
ἀκλέως δ’ ἐβα.

“This fragment is part of the same Hyporcheme as the preceding, and is derived from the same source (Schol. Aristoph. Av. 925). It is stated that Hiero had given the mules, with which he had won the Pythian victory in question, to his charioteer, who seems to have been one Straton, and Pindar here begs, in a roundabout way, that he will give Straton the chariot also: ‘Straton is like a person wandering among the Scythians with horses only, and no chariot to live in.’” The point of the application and the
parody is evident. As the Scholiast says,—“Δηλον ὤτι χιτῶνα αἴτει πρὸς τῇ σπολάδι.” Blaydes adds,—“De Scythis, qui hiberno tempore propter frigoris inclementiam bona sua in plaustra conferentes in aliam regionem migrabant. Vid. Herodot. IV. 11, 19; Ἀeschyl. Prom. 715; Diod. Sic. 2, p. 424. Schol.: ‘Ο μὴ ἔχων δὲ ἐκεῖσε ἀμάξαν ἄμεσος παρ’ αὐτοῖς κρίνεται.’

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

949, 950. τανταγε τὰ κρυφέρα... λαβῶν, 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 hæc sacerdoti, qui jam sacra denuo auspicaturus silentium imperat (εὐφημία ἐστω: vide Ran. 340, Plut. 753, et a B. laudatum Spanh. ad Callim. h. in Apoll. 17), aquam lustralem dispergit et aram circumcit; affertur hircus immolandus, cum oraculorum interpres, epularum cupidus, accurrat per medias aves, et eum mactari vetat.” Bothe.

954. κατάρξη 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 Boëtian prophet, supposed to have given oracles at Heleon in Boëotia, 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. Λύκοι. Referring to the λυκοφιλία, the wolf-friendship, and intended as a hit at the two Athenians, who are designated by the wolves, that have founded a city with the crows (see ante, ὅρνεα, 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. σπλάγχνων, 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. Λάμπτων, Διοπείδης. Both noted soothsayers. The former is mentioned in the Clouds.

987, seq. A new character now arrives in the city. Meton, the celebrated observer and astronomer, who devised the cycle of nineteen years. See Dict. of Antiq., under Calendar Gr.; also, Fasti Hellenici, p. 304. Meton is also the subject of the jests of Aristophanes elsewhere. See
Clouds, 615, seq., and note. The Scholiast says,—“Μέτων ἄριστος ἀστρονόμος καὶ γεωμέτρης. Τούτων ἐστὶν ὁ ἐνιαυτὸς ὁ λεγόμενος Μέτωνος. Ψηφὶ δὲ Καλλιστράτος ἐν Κολωνῷ ἀνάθεμα τι εἶναι αὐτοῦ ἀστρολογικῶν. Εὐφρόνιος δὲ, ὅτι τῶν δήμων ἦν ἐκ Κολωνοῦ.”

993. Ἑλλὰς χ' ἐκ τοῦ Κολωνοῦ. 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. πνιγέα. The sky is compared to a πνιγεύς, 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. Ἀνθρωπος Θαλῆς, The fellow is a Thales.

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

1009. στασιάζετε; are you at feud?

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

1012, 1013. Νῦ . . . ἂν, Yes, by Zeus, you had better; for I don't know that you can be too quick.—αὐταί, 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, φύλακες), as inspectors in the tributary states; Antiphon had mentioned them in his oration concerning the tribute of the Lindians, but we are not informed whether they were in any way concerned with the collection of the tributes.” He afterwards adds, that the Episcopi, who were sent to subject states, received a salary, probably at the cost of the cities over which they presided. See also Dict. of Antiq., Πρόξενος and Ἐπίσκοποι.

1017. κνάμω, 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. Φαιλον 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. Φαιλον 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 πράγματ' 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. Pharnaces 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. οἵτως, this, giving him a blow.

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

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

1034. πωλησῶν, 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. ὀτοτισιον, i. e. οἱ ὀτοτισιοι. A ludicrous name, formed from ὀτοτισιο, 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. Καλοσμαί, &c., I summon Peisthetairos for the month Munychion, to answer for wrong. For the forms of summoning, see Clouds, v. 495, and note. The γραφή ἤβρεως 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. ἡ στῆλη. The στῆλη 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 . . . δραχμάς, I lay the damages at ten thousand drachmas. The γράφῃ ὑβρῶς was one of the actions technically called ἀγώνες τιμητοῖ, 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. οὗτος. 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, — "Excusionem hanc faciunt intus sacrificandis, ne hircus immolestur. In Pac. 1021, Trygæus ingenium id fatetur:

"Αλλ' εἶσω φέρων,
Θύσσας τὰ μηρῖ' ἐξελῶν δεῦρ' ἐκφερε' ·
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. παντόπτα. In this and the following lines, the birds now assume the dignity, attributes, and epithets of the gods.

1059 – 1061. οἱ . . . ἀποβόσκεται. The construction is this: the relative οἱ refers to Θερᾶν, and has for its verb ἀποβόσκονται, to be supplied from ἀποβόσκεται; ἐφεξόμενα 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 Hermocopidæ, 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. Στροφίων is formed, in imitation of gentile names, from στροφίως, a sparrow.

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

1075. κοψίχουσιν. 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, κοτζιφός.

1077. παλέειν, to decoy. The Scholiast says,—"Θη-ρεέειν, προκαλείσθαι. Εἰώθασιν ἐκτυφλοῦντές τινα τῶν ὀρνέων ἱστάναι ἐν δικτύω, ὃπως τῇ φωνῇ προσκαλοῖτο τὰ ὀρνιστεῖς." Decoy-birds were called by the Greeks παλέυτριαι.

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

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

1093, 1094. παρθένα . . . κηπεύματα, delicate, rich, white myrtle-berries, and fruits that grow in the gardens of the Graces, i.e. the sweetest and most delicious. The Scholiast thinks the epithet παρθένα was applied to myrtle-berries because maidens were fond of eating them.

The lines that follow form a parabasis, or address to the audience, in which the poet makes the Chorus his mouth-piece, and communicates through it his opinions, wishes, or feelings to the public. The judges are those appointed to decide upon the merits of the rival pieces. See Clouds, vv. 518, seq. For the peculiarities of a parabasis, see Munk’s Metres, p. 336, to which may be added the following extract from Müller’s History of Greek Literature:—"It was not originally a constituent part of comedy, but improved and worked out according to rules of art. The chorus, which up to that
point had kept its place between the thymele and the stage, and had stood with its face to the stage, made an evolution, and proceeded in files towards the *theatre*, in the narrower sense of the word; that is, towards the place of the spectators. This is the proper *parabasis*, which usually consisted of anapaestic tetrameters, occasionally mixed up with other long verses; it began with a short opening song (in anapaestic or trochaic verse), which was called *kommation*, and ended with a very long and protracted anapaestic system, which, from its trial of the breath, was called *pnigos* (also *makron*). In this parabasis the poet makes his chorus speak of his own poetical affairs, of the object and end of his productions, of his services to the state, of his relation to his rivals, and so forth. If the parabasis is complete, in the wider sense of the word, this is followed by a second piece, which is properly the main point, and to which the anapaests only serve as an introduction. The chorus, namely, sings a lyrical poem, generally a song of praise in honor of some god, and then recites, in trochaic verses (of which there should, regularly, be sixteen), some joking complaint, some reproach against the city, some witty sally against the people, with more or less reference to the leading subject of the play: this is called the *epirrhema*, or 'what is said in addition.' Both pieces, the lyrical strophe and the 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
reference to the connection of the piece, might be put in the mouth of the chorus whenever occasion served.

"As the parabasis completely interrupts the action of the comic drama, it could only be introduced at some especial pause; we find that Aristophanes is fond of introducing it at the point where the action, after all sorts of hindrances and delays, has got so far that the crisis must ensue, and it must be determined whether the end desired will be attained or not. Such, however, is the laxity with which comedy treats all these forms, that the parabasis may even be divided into two parts, and the anapaestical introduction be separated from the choral song; there may even be a second parabasis (but without the anapaestical march), in order to mark a second transition in the action of the piece."

1096. κρίνωσιν ἡμᾶς, adjudge us victors. Supply νικᾶν.

1097. Ἀλέξανδρου, 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. Γλαύκες Λαυριωτικαί, 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. ἔρέψομεν 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. πηγαρώνας, birds' crops.

1107. μηνίσκους. 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. Ἀλφείων πνέων, breathing Alpheus. The allusion is to the races at Olympia, near the banks of the Alpheus.

1116. ἀρχων = ὁ ἀρχων.

1119. Προξενίδης ὁ Κομπασέους, Proxenides of Bragton. The person here referred to as a braggart is spoken of also in the Wasps. Κομπασέους, formed from κόμπος, as if there were a deme 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 δούρως or δουράτιος ἱππος, in the capture of Troy. The allusion was the more amusing to the audience, from the circumstance that a brazen statue of the Trojan horse stood on the Acropolis, perhaps in full sight of the theatre.

1124. τοῦ μάκρους, genitive of exclamation.

1126. 'Αἰγύπτιος. "Πλανόφορος. Οἱ Ἀἰγύπτιοι ἐκῳμῳδοῦντο ὡς ἀχθοφόροι. Καὶ ἐν Βατράχως (1332), οὐς οὐκ ἀραιτ' ἀν ἃν ἀραιντ' οὖν ἢ κατὰν Ἀἰγύπτιοι.—Sch. notum est ex Herodoti Euterpe, ut plebiique reges assidue coëgerint eos cæmenta portare ad extruendas 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. κρέκες, 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. ὑποτῆτουντες, spading; i.e. the geese used their web-feet as spades to shovel the cement into the hods of the herons.

1141. περιεξωσμέναι. "Præcinctas eas esse facete fingsit comicus, quia hujus avis plumarum dispositio albae zonae speciem refert." Blaydes. The Scholiast makes a similar remark,—"Τινὲς τῶν ἑσσίσων ἔχουσιν ὅσ ζωνήν ἐν κύκλῳ λευκήν." Probably the Anas boschas. (See Von der Mühle, p. 126.) Bothe quotes from Wilmsen part of a description of this wild duck:—"In front, on the under part of its neck, there is a white semicircle."

The scene described by the messenger I conceive to be this,—and the humor of it consists in the 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 (ἀκάνα). 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. ἄνω . . . ἄνω. 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 purpose that a mason uses his trowel. It also carries the mud in its beak, as here represented; like little boys, “ut puereuli,” as explained by Blaydes, “qui gaudent aliquid a tergo trahere, et baculo ligneo equi instar insidentes cruribus divaricatis currere.” Something is wanting to make the grammatical construction of the text complete; as it stands now, there is an asyndeton.

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

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

1162. πυρρήχην βλέπων. The allusion is to a war-dance, called the pyrrhic,—looking full of fight; like βλέπων Ἄρη, in Ἐσχύλος, 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. περιποιῶν. The young men of Athens were classed under the designation of ὑφηβοι, 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 Æschylus.

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. \( \text{πλοῖον, ἡ κυνή} \); 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 quasdam remos: petasum eam putat propter alas vel pinnas." But perhaps the best illustration of the text is the passage in Milton’s Samson *Agonistes*, where the appearance of Dalilah is described:

"But who is this? what thing of sea or land?  
Female of sex it seems,  
That so bedecked, ornate, and gay,  
Comes this way sailing,  
Like a stately ship  
Of Tarsus, bound for the isles  
Of Javan or Gadire,  
With all her bravery on, and tackle trim,  
Sails filled, and streamers waving."

1193. \( \text{Πάραλος, ἡ Σαλαμνία} \); For an account of these fast-sailing public vessels of the Athenians, see note to vv. 146, 147.
enim custodia novæ urbis comissa erat." Blaydes. See
v. 1167.
1202. Ἐφραγίς'. 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. Ἐπέβαλεν, tendered.
1210. Ἀδίκει, 2d pers. pass., Justice is not done you.
You ought to have been already punished for your audacity.
1211. Ἰριδὼν, genitive after δικαιώτατη.
1217. Ἀκροατέον . . . κρειττόνον, You have got to obey
your betters in turn.
1218. ναυστολείς. The idea of the ship is still kept up.
1220. Φράσονσα θείεω, 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. θυτέον αὐτοῦς. The verbal in τέον is equivalent in
sense to the infinitive with δεῖ; here, then, = δεῖ θυεῖν αὐτοῦς,
it is their duty to sacrifice. The construction is ad sensum,
since verbals usually take the dative of the agent.
1228, 1229. The language here is a parody upon Æschylus,
Ag. 581, 584.
1231. Λικυμνιαῖος βολαῖς, with Likymnian bolts. The
allusion is to a lost play of Euripides, called Likymnios, in
which one of the personages was struck by a thunderbolt.
The whole speech of Iris is an amusing parody on the obli-
gato loftiness of the tragic style.
1233. Λυδών, 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 Æschylus.

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

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

1241. Eἰς Πορφυρίων, one Porphyreon; referring to the giant of that name.

1250. νεωτέρων τινὰ, some of the younger ones. I am too old to be frightened by such stuff.

1257, seq. The herald who had been despatched to earth now returns, exulting at the brilliant success Birdtown has had among mortals.

1259. κατακελευσθον. According to the Scholiast, this means order silence. Cary renders it, "O, bid all here give hearing." Properly, it is used of the κελευσθῆς, "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 κελευσθῆς 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 κελευσθῆς. The fashions of Birdtown are all the rage at Athens, and multitudes are on the point of migrating thither. Under these circumstances, it will be necessary that some one should exert himself to keep order among such a miscellaneous crew, and that one must be Peithetairos. 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. Ἐλακωνομάνων, 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. Σκυτάλι ἐφόρον, carried Spartan canes. The allusion here is to the scytale, by means of which the government of Sparta corresponded with the generals or kings when absent on some foreign enterprise. Smith (Dict. of Gr. and Rom. Ant.) thus briefly describes it: — “When a king or general left Sparta, the ephors gave to him a staff of a definite length and thickness, and retained for themselves another of precisely the same size. When they had any communications to make to him, they cut the material upon which they intended to write into the shape of a narrow ribbon, wound it round their staff, and then wrote upon it the message which they had to send to him. When the strip of writing material was taken from the staff, nothing but single letters appeared, and in this state the strip was sent to the general, who, after having wound it round his staff, was able to read the communication.”

1273. νόμον. There is a play upon the double meaning νομός, pasture, and νόμος, law.
1274. κατηραν ἐς τὰ βιβλῖα. Here again is a play upon the word βιβλίον, which naturally suggests the βιβλος, or papyrus plant. καταίβων is 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. Πέρδιξ. According to the Scholiast, this was the name of a lame innkeeper; but the poet pretends it was given him on account of his craft and dishonesty.

1279. Μενίππως. 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 Æschylus, 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. Κορυνδος. 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), "Ἀλκυρός ὅν ἀλκυρῶς ποεῖ." Probably there is also some allusion to the debauched character of Philocles—χειλάλωπης. The nickname of goose-fox is given to Theagenes on account of his rogueries. The same person has been mentioned before.
NOTES.

1282. Ίβες. Lycurgus (not the orator of that name) is said to have been called the Ibis, either on account of his having been born in Egypt, or because he had lived there. Pherecrates, as quoted by the Scholiast, called the Egyptians the countrymen of Lycurgus. It is quite as likely, however, to have been some peculiarity of his personal appearance,—as the length and small size of his legs,—which suggested the nickname. This is the view adopted by Blaydes. — νυκτερίς. Chairephon is the well-known disciple of Socrates, mentioned often by Plato and Xenophon, and ridiculed in the Clouds. He was called the Bat, on account of his dark color, melancholy temperament, and thin voice.

1283. κίττα. Syracusius is said to have been a prating orator, hanging about the bema, and seizing every opportunity to harangue the people. So he is compared to the pigeon, sitting and cooing upon the roof-tree.

1284. Ὠρτυξ. Meidias was called the Ortux, or quail, because he was like a quail struck in the head by a gamester. The allusion here is to a play called δρτυγοκοπία, or quail-striking, which is described by Pollux. The gamesters themselves were called δρτυγοκόποι, 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, δρτυγοκοπία. 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, "Χρηστῶν μη κατὰ Μειδίαν δρτυγοκόποι," which confirms the interpretation of Blaydes.

1287. χελιδών ἐμπεποιημένη, a swallow introduced into poetry, as in the swallow-song of Simonides.
1294. οὐκ . . . ἐστάναι, It is not, then, our business longer to stand. ἐργον is used here just as ὁρα 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. Σὺ. Addressed to Peisthetairos.

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

1316. Σὺ δὲ. Again addressed to Peisthetairos.

1317—1320. Διάθες . . . περώσεις, 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, — "μονικά, ut cycni, lusciniæ, &c.; μαντικά, ut corvi, aquilæ et reliquarum avium, ex quibus omina capiuntur; θαλάττια, ut mergi, lari, ossifragæ."

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, Kinésias, 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. "Αἴδων ἄτονος, singing of eagles.

1339. "Αγχεῖν . . . ἔχειν, 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. κύρβεσσου. The κύρβις 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. Απελανσά . . . βοσκητέον, 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 ἀν with the indicative.

1348. ὃρνω ὃρφανον, “Tanquam avem orbam, quæ non patrem alendum habeat.” Blaydes.

1349. οὐ . . . ἵππησομαι, I ’ll suggest a good thing. οὐ κακὸς 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 Lacedaemonians. See Thirlwall’s History of Greece, Vols. III. and IV.; Thucyd. IV. 75, seq.; Grote, Vol. IV.

1359. The poet Kinesias, who is satirized in the Clouds also, now makes his appearance, singing appropriate strains. He was a dithyrambic poet, of no great ability, but one of the corrupters of the poetical and musical style of the time. Besides this, according to Athenæus, he was so tall and thin, that he was obliged to wear stays made of linden-wood. To this the epithet φιλόρφων, v. 1363, refers. His life was dishonored by gross impiety and low vices.

1364. Τί . . . 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. ἀναβολάς, preludes. All this is in ridicule of the frigid bombast of the dithyrambic poets.

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

1381. Ὠσπ. The Scholiast explains this as a cry to stop the rowing of the oarsmen. But it is elsewhere used to encourage and stimulate them. — ἀλάδρομον ἀλάμενος, having leaped the sea-course. Blaydes very justly remarks of this and what follows, — "Obscuritate m dithyrambicorum irridet poeta, qui constructionibus verborum obscuris et figuris exquisitis gaudent."

1386. Ἀλίμενον...τέμνων, cutting the harbourless furrow of the air. "Mira et audacissima metaphorarum conjunctio, more dithyrambicorum." Blaydes.

1389, 1390. Ταυτὶ...ἀεὶ; 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. Λεωτροφίδη, for Leotrophides, i. e. as chorasus. 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 Nepheleococcusia. He is mentioned in a fragment of the comic poet Hermippus, preserved by Athenaeus. Bothe gives a different interpretation, — Will you stay here with us, and train a chorus of birds, light as Leotrophides.

1393. Κεκροπίδα φυλή. Blaydes discusses the question why the poet names the tribe Κεκροπίδα. He thinks it is
partly because Leotrophides belonged to that tribe, and partly in the way of a punning allusion to the bird κρέκα, as if he had said κρεκοτίδα φυλήν, and suggests that this may be the true reading. There is a question of construction which the commentators have not touched, namely, that of the accusative φυλήν. It seems to me to be in apposition with χορὸν; 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, pettifogger, busybody, rogue, liar, and slanderer. The Athenian law permitted any citizen (τὸν βούλομενον) 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 χελιδῶν ἐστὶν οἷς 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. κλητὴρ νησιωτικὸς, 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. πραγματοδίψης, a hunter-up of lawsuits.
1410. καλούμενος, summoning to court.
1411. 'Υπὸ πτερύγων ... σοφότερον; (erroneously printed σοφότερον in the text.) Like the expression ἐπὶ αύλητήρας, cited by the Scholiast from Archilochus. Do you serve citations any wiser with the wings?
1414. ἐρματος, ballast. This alludes to the notion, that the cranes swallow stones to steady themselves in their flight. See ante.—δίκας, law cases. He compares himself, returning from a tour among the islands and cities with a long list of cases to be tried at Athens, to the cranes laden with a ballast of stones.
1417. Τι ... ἐπισταμαι. Yes, to be sure; for what would become of me? I know not how to dig. Blaydes appropriately quotes Luke xvi. 3,—"Σκάπτειν οὐκ ἰσχύω, ἐπαίτεῖν αἰσχύνομαι," I cannot dig, to beg I am ashamed.
1418. ἔργα σώφρονα, honest callings.
1419. ἄνδρα τοσοῦτον, a man of such an age.
1422. λέγων. Participle expressing the method.
1426. κουρέων, the barbers' shops, which were the lounging-places of the idle and gossiping, called by Theophrastus "symposia without wine." See Becker's Charicles, Ex-cursus III. to Scene XI.
1427, 1428. Δεινός ... ἵππηλατεῖν, Diotrephes 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. 'Ο 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. Δαι always expresses surprise or indignation, in a question. What the deuce will you do? — ὁ κατασχενω, 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. ὁτως ... ξίνος, 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. Ερήμην δίκην ὀφλεῖν 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
commenced will be unable to equal his rapid mode of doing business.

1446. Βέμβικος, a whirligig, or top.

1448. Κορυφαία 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. ἀπολύβαξες, (from λιβάς, a drop,) will you not drop off?

1453. στρεψανοξαποιστημιαν, 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. — δεινόροιν. They describe Cleonymus, the Sycophant and Shield-dropper, as a strange tree. “Aptem autem arboris mentionem faciunt aves.” Blaydes. — καρδίας ἀπωτέρω. 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 ἱπος, 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. — Πάντα
πάντα γείτονα, all the noble parts. The language is double-mean-
ing, 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. He-
racles 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. ὁποῖς μή (elliptical), I hope that Zeus will not see
me.

1483. Πήνυκ’ . . . ἡμέρας; What time o’ day is it?
1485. Βουλντός, ἡ περαιτέρω; The time expressed by
Βουλντός, according to its etymology, is that of unyoking the
cattle; therefore, after the agricultural work of the day was over; towards evening.

1486. βεθελύττομαι. 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. οὔτω μέν. Blaydes has the following note upon this expression: — "Sch.: ὃς ἐν κωμῳδίᾳ, ὃς καλὸν τι ἀκούσας τὸ οἴμωξε, ἀποκαλύπτεται φανερὸν αὐτὸν δεικνύσ. 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. ὃς ἀκούοντος λέγε, Say, for I am listening. Const. ὃς with genitive absolute.

1499. Πηνίκι άττί; about what time? ἄττα = τινά.

1504. Θεσσαλοφορίως. 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. πατρέως. 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 πατρῶος, or patriarchal 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,—

"Execestidem igitur, qui, ut peregrina origine et servili, Apollinem illum Πατρῶον Atheniensium vindicare sibi non poterat, ridicule fingit comicus habere, ut barbarum, Πατρῶον seu Tutelarem deum aliquem ex barbaris illis, de quibus nunc agitur."

1514. τριβαλλοί. The Triballii were a Maeanian tribe.

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

1526. κωλακρέτην. This was the officer who paid out the judicial fees. See Smith's Dict. of Gr. and Rom. Antiq.; also Hermann's Political Antiquities. — τριφθόλα. The τριφθόλος 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 καθαρός, 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. κανηφόρος. The κανηφόροι were high-born Athenian maidens, who carried on their heads baskets containing the materials and implements of sacrifice at the great festivals, such as the Panathenaic, Dionysiac, &c. They were usually attended by persons holding sun-shades over their heads.

1538-1549. The Σκιάπωδες, or Shade-feet, were a fabulous tribe in Lybia, mentioned by Strabo, and by Ktesias (according to Harpocration), who compares the feet to the web-feet of geese. They are described as walking τετραποδηδών, or on all fours; or rather on all threes, using one foot, spread out like an umbrella, to protect themselves from the heat of an African sun. In this place the poet designates the philosophers, and especially, as is shown by v. 1540, the disciples of Socrates. The spirit of the passage is like that of the ludicrous scene in the Clouds, where the disciples of the phrontistery are represented in a variety of absurd 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 evokes spirits at the lake of the Shade-feet. He is the necromancer of that marvellous tribe. — Πεισανδρός 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 *nekyomanteia*, in Odyssey XI. — ἀπηλθε, 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. — ἡ νυκτερίς, 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. 'Επ' . . . ἀμπέχει; Do you wear your dress so awkwardly? Literally, to wear it awry, upon the left; to put it, therefore, on the wrong side. The cloak, when properly put on, was so arranged as to leave the right arm at liberty. At least, that was originally the case when the garment was worn in its simplest form. “In nothing,” says Hope (Costume of the Ancients, Vol. I. p. 24), “do we see more ingenuity exerted, or more fancy displayed, than in the various modes of making the peplum form grand and contrasted draperies. Indeed, the different degrees 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. Λαισποδις. 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. Δίπλασίως. 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 direc-
tions to the cook, as if unaware of the presence of Heracles.

1570. ἐδοξάω ἄδικείν, have been adjudged guilty. A
technical expression in Attic law.

1571. Ὅ... Ὂ ῥάκλεις. Peisthetairos pretends to see
Heracles now for the first time: — Ah! how do you do, 
Heracles?

1574. Ἔλαιον ... ἀνκύδως, There is no oil in the cruet.
The servant comes running in with this message from the 
kitchen.

1578, 1579. ὁμβριών ... ἂεί, 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. αὐτοκράτορες, plenipotentiary.

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

1587. Ἐπί ... καλῶ, On these conditions, I will in-
vite 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 ad-
vantage promised to the gods is, that, if any mortal swear 
falsely by them, the crow will pounce upon him and pluck 
out his eyes.

1600. The barbarian god, unable to speak Greek, utters 
some unintelligible sounds, which Peisthetairos interprets 
into giving his consent.
1605. Μενετοὶ . . . μυστίαν, 'The gods can wait,' and not repay in full. μάτποδιδό = μὴ ἀποδιδό. μυστία is luxury, lust, &c.; also abundance, wastefulness; here, perhaps, to be constructed as syncedochical, and used adverbially.

1606. Ἀναπράξομεν, we will exact.

1610. τιμή, the value.

1613. οἶμοξέω δοκεῖ σοι; have you a fancy for a beating? Intimating that, unless he is willing to yield the point, he must expect a beating. "Hercules," says Cary, "trusting that Triballus will not understand, says this for the sake of raising a laugh at the barbarian god." He translates,—"Triballus, what think you—of being cursed?"

1614. Ψησόν . . . πάνω, He says that I talk quite right. The subject of λέγεις 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. ὦ . . . ἔρας, You are not fond of reconciliation; your demands are so extravagant, that there is no hope of coming to terms with you.

1621, 1622. Ὄλιγον . . . 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. δαμών ἄνθρωπων, my dearest fellow. The comic force of the phrase is heightened by addressing a familiar form of speech among men to a god.

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

1631. οἶνον σε περισσοφίζεται, 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.
1634. οἶδ᾽ ἄκαρη, not a penny.

1638. Ἐπίκληρον, 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. Ἀνθέγεται . . . χρημάτων, Will take precedence of you in the paternal property. Whereupon he pretends to quote a law of Solon.

1646. ἄγγαρείαν, rights by nearness of relationship.

1651. Ἡθη . . . φράτορας; Did your father ever introduce you to your kith and kin? It was required by law that all legitimate sons should be enrolled in the registers of the tribe, deme, and phratria; those of the same φρατρία were called φράτορες. See ante, p. 169. See also Hermann, Political Antiquities, pp. 192–194.

1653. αἰκίαν βλέπων, looking assault, like Shakspeare's speaking daggers.

1659. Ἠν . . . πράγμα, The whole thing now depends on Triballois. He has the casting vote.

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

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

1663. Εἴ . . . χελίδώνες, 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.—τέως, in the mean time.
1673. τενθείαν. The expression is in reference to the tasters, προενδαί, and means ravenousness.

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

1676 – 1687. In this antistrope the tribe of sycopants (see ante) is again satirized. — Φανάωι, at Phanae. There was a promontory of that name in Chios; but here it is the pretended residence of the sycopants, or informers, in allusion to the legal action called φάνοις. The κλεψκόβα 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. — τέμνεται. In allusion to the custom of cutting out the tongue of the victim. Here Attica is the victim of this race of belly-tongued, — the Philippi and Gorgiai, — who by the arts of speech obtained a subsistence.

1688. Ὠ πάντ', &c. A messenger comes in to herald the arrival of Peisthetairos, who is on his way, in regal state, accompanied by his bride Basileia, whom he has received from the hand of Zeus. He makes his proclamation in the lofty style of sublime lyric and tragic poetry.

1692. Ἑλαμψε ... δῶμιν, shone upon the golden-beaming house.

1695. οὐ ... λέγειν, unutterable to describe.

1699. πλεκτάνην καπνῶν, 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, Peisthetairos.

1705. ὦ ... κάλλως, O the grace, and the beauty! Genitive of exclamation.

1712. Ὡρα. The Chorus, in enthusiastic strains, compares the marriage of Peisthetairos with that of Zeus and Hera.
1718. ἀμφιθάλης Ἐρως, blooming Eros.
1720. παλιντόνος, drawn back, or tightened.
1721. πάροχος, companion in the chariot, groomsman.
1725. Ἀγέ. Peisthetairos, assuming the attributes of Zeus, calls upon them now to celebrate the thunder, the lightning, and the blazing bolt.

1735. πάρεδρον, side judge, assessor. One who shares with another the judicial seat.
1741. ὃ μάκαρα, O blessed one. Addressed to Basileia.
1742, 1743. πτερῶν . . . Λαβοῦσα, having taken hold of my wings.

1745, seq. These lines, according to the Scholiast, are a parody upon Archilochus,—a strain of victory, with which this gayest and most entertaining of the comedies of Aristophanes ends.
TABLE

OF

RHYTHMS AND METRES.
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.

211-225. Anapaests.


217-221. Anapaestic dimeter acatalectic.

222. Anapaestic monometer.

223. Anapaestic dimeter acatalectic.

224. Anapaestic monometer.


231, 241, 246, 262-264, are not intended to be rhythmical, as they are only imitations of the notes of birds.

232, 233. Iambic trimeter acatalectic.

234. Dochmiac dim. M. 11, 225, \( \frac{1}{2} \text{ } \frac{1}{2} \text{ } \frac{1}{2} \), \( \frac{1}{2} \text{ } \frac{1}{2} \text{ } \frac{1}{2} \).

234. Iambic tripody, anapaestic monometer. M. 78 (3).

236. Dactylic.

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

238. Dochmiac monometer, \( \text{ } \frac{1}{2} \text{ } \frac{1}{2} \text{ } \frac{1}{2} \).

239. Trochaic trimeter acatalectic.

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

242. Ionici a minore, trimeter acat., \( \text{ } \text{ } \text{ } \frac{1}{2} \text{ } \), \( \text{ } \text{ } \text{ } \frac{1}{2} \text{ } \), \( \text{ } \text{ } \text{ } \frac{1}{2} \text{ } \). M. 151 (3).
222  TABLE OF RHYTHMS AND METRES.

243. Dochiac monometer, \( \cdot \quad \cdot \quad \cdot \).

244. Proceleusmatici.

245. Iambic hexamer catalectic.  M. 80 (6).


248. " " with the last long of second foot resolved, \( \perp \quad \cdot \).

249. Cretic tetram. cat., \( \cdot \quad \cdot \quad \cdot \quad \cdot \), \( \perp \quad \cdot \cdot \cdot \cdot \cdot \cdot \).

250. Dactylic.


252–255. Dactylic tetrameter.

256. This verse is marked by Dindorf as a paraemia, \( \perp \quad \cdot \cdot \cdot \cdot \cdot \) \( \perp \quad \cdot \). But the first syllable of \( \tau \alpha \nu \alpha \delta \epsilon \iota \rho \omega \nu \) is never long. The proper notation, perhaps, is \( \perp \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \), \( \perp \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \
TABLE OF RHYTHMS AND METRES. 223

CHORUS.

Strophe, 451 - 459 = Antistrophe, 539 - 547.

451. Logaædic anapaests, \( \quad \| \quad \| \quad \| \quad \| \quad \| \quad \| \quad \| \quad \| \quad \| \).  
452. Iamb. anap. or iamb.legus, \( \| \| \| \quad \| \quad \| \| \).  
453. Anapaest, iambic, penthemim, \( \| \| \| \| \).  
454. Trochaic monometer, dactylic trimer.

455. Anapaest.

456. Anapaest.

457. Anapaest, iambic, antispast. In the antistrophe, the corresponding verse consists of an anapaest dimeter and antispast.

458. Anapaest.

459. Anap., trochaic dipody, \( \| \quad \| \quad \| \quad \| \).  
But the verse is defective. The corresponding line in the strophe is an anapaest and antispast, \( \| \| \| \quad \| \quad \| \).  

523 - 538. Anapaest system.

548 - 610. Anapaest tetramer catalectic.

611 - 626. Anapaest system.

627, 628. Anapaest tetramer catalectic.

629, 630. Basis, iambic dimeter, \( \| \| \| \| \).  
631. Dochmiac, \( \| \| \| \| \).  
632. Trochaic, \( \| \| \| \).  
633. Anapaest.

634. Dochmiac, \( \| \| \| \).  
635, 636. Iambic.

637. Ithyphallic, \( \| \| \| \).  
638, 639. Anapaest tetramer catalectic.

640 - 659. Iambic trimer.

660 - 662. Anapaest tetramer.

663 - 667. Iambic trimer.

678. Choriambic, \( \| \quad \| \quad \| \quad \| \).  
679. Glyconic, \( \| \quad \| \| \).  

680. " \( \| \quad \| \| \).  
681. " \( \| \| \).  


682. Ithyphallic, \( \ldots \ldots \ldots \ldots \).
683-685. Glyconic, \( \ldots \ldots \ldots \ldots \ldots \ldots \)\).
686. Glyconic, \( \ldots \ldots \ldots \ldots \ldots \ldots \).
687-724. Anapæstic tetrameter catalectic.
725-739. Anapæstic systems.

**CHORUS.**

Strophe, 740-754 = Antistrophe, 771-782.
740. Dactylic.
741. Not metrical. Imitation of the notes of birds.
742. Trochaic.
743. Amphibrach, dactylic, \( \ldots \ldots \ldots \ldots \ldots \ldots \).
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, \( \ldots \ldots \ldots \ldots \ldots \ldots \).
854. Trochaic.
855. Dochmiac, \( \ldots \ldots \ldots \ldots \ldots \ldots \).
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.
898. Iambic trimeter acatalectic.
899. Basis, dochmiacs, \( \), \( \), \( \), \( \), \( \).  \( \), \( \), \( \).
900. Cretic, trochaic, \( \), \( \), \( \).
901. Iambic, two Bacchii, \( \), \( \), \( \), \( \).
902. Iambic trimeter.
903. Anacrusis, chor., iam., \( \), \( \), \( \), \( \), \( \), \( \).
904. Dactylic, trochaic, \( \), \( \), \( \), \( \).
905. Iambic, \( \), \( \), \( \).
906, 907. Iambic trimeter.
908. Dactylic.
909. Iambic.
910-918. Iambic trimeter.
919. Dactylic, trochaic, \( \), \( \), \( \), \( \).
920. Choriambic, \( \), \( \), \( \), \( \).
921. Cretic, \( \), \( \), \( \).
922. Anapæstic, iambic.
923. Trochaic, longs resolved.
924. Iambic, anapæstic, Iambic.
925. Iambic, trochaic, \( \), \( \), \( \), \( \), \( \).
926-930. Iambic trimeter.
931. Trochaic, dactylic, \( \), \( \), \( \), \( \), \( \), \( \).
932. Troch., anap., choriambic, \( \), \( \), \( \), \( \), \( \), \( \).
933. Fourth pæon, \( \), \( \), \( \), \( \), \( \).
934. Trochaic, dactylic, \( \), \( \), \( \).
935. Iambic trimeter.
936. Anapæstic, iambic, \( \), \( \), \( \), \( \), \( \).
937. Iambic.
938. Anapæstic, iambic, \( \), \( \), \( \), \( \), \( \), \( \), \( \), \( \).
939. Iambic, trochaic, \( \), \( \), \( \), \( \), \( \), \( \).
940. Trochaic penthemim, \( \), \( \), \( \).
941-944. Iambic trimeter.
945. Trochaic, dactylic, \( \), \( \), \( \).
946. Anapæstic.
947. Procel., dactylic; probably \( \), \( \), \( \), \( \), \( \), \( \).
948. Dactylic, anapæstic.
TABLE OF RHYTHMS AND METRES.

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 rhythmic.

CHORUS.

Strophe, 1053 - 1081 = Antistrophe 1082 - 1110.
1053 - 1059. Spondaic, anapæstic.
1060. Two pæones primi, and two pæones quarti, ㄥ ㄥ ㄥ ㄥ, ㄥ ㄥ ㄥ ㄥ, ㄥ ㄥ ㄥ ㄥ, ㄥ ㄥ ㄥ ㄥ.
1061. Pæons, ㄥ ㄥ ㄥ ㄥ, ㄥ ㄥ ㄥ ㄥ, ㄥ ㄥ ㄥ ㄥ, ㄥ ㄥ ㄥ ㄥ.
1062, 1063. Spondaic, anapæstic.
1064. Pæons, ㄥ ㄥ ㄥ ㄥ, ㄥ ㄥ ㄥ ㄥ, ㄥ ㄥ ㄥ ㄥ.
1065. Pæons, cretics, ㄥ ㄥ ㄥ ㄥ, ㄥ ㄥ ㄥ ㄥ, ㄥ ㄥ ㄥ ㄥ.
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. Anapæstic, iambic.
1300. Iambic, antispast, ㄥ ㄥ ㄥ ㄥ ㄥ ㄥ.
TABLE OF RHYTHMS AND METRES.

1301. Iambic.
1302. Anapæstic.
1303. Iambic.
1308. Iambic.
1309, 1310. Iambic.
1321, 1322. Iambic trimeter.
1323. Iambic, dactylic, \( \underline{\text{\ldots\ldots}} \).
1324. Anacrusis, troch., dact., \( \underline{\text{\ldots\ldots}} \).
1325. \( \underline{\text{\ldots\ldots}} \).
1359. Choriambic, \( \underline{\text{\ldots\ldots}} \).
1360. Anap., choriamb., \( \underline{\text{\ldots\ldots}} \).
1361. Iambic trimeter.
1362. Basis, two dactyls, two anap., \( \underline{\text{\ldots\ldots\ldots\ldots\ldots}} \).
1363, 1364. Iambic trimeter.
1365. Iambic.
1366. Glyconic, \( \underline{\text{\ldots\ldots}} \).
1367–1377. Iambic trimeter.
1378. Dactylic \( \underline{\text{\ldots\ldots}} \).
1379. Iambic \( \underline{\text{\ldots\ldots}} \).
1380. Spondee pæon primus, spondee, \( \underline{\text{\ldots\ldots\ldots\ldots\ldots\ldots\ldots}} \).
1381. Iambic.
1382. Trochaic, \( \underline{\text{\ldots\ldots\ldots\ldots\ldots\ldots\ldots}} \).
1383. Iambic trimeter.
1384–1386. Anapæsts, with proceleusmatici.
1387–1454. Iambic trimeter.
1396. Basis, choriambic, \( \underline{\text{\ldots\ldots}} \).
1397. Anapæstic, iambic, \( \underline{\text{\ldots\ldots\ldots\ldots\ldots}} \).

CHORUS.

Strophe, 1455–1466 = Antistrophe, 1467–1478.
Trochaic system.
1479–1537. Iambic trimeter.
CHORUS.

Strophe, 1538 - 1549 = Antistrophe, 1676 - 1687.
Trochaic systems.
1550 - 1675. Iambic trimeter.
1688 - 1701. Iambic trimeter.
1702 - 1704. Trochaic, with longs resolved.
1705. Molossus trimeter, — — —, — — —, — — —.
1706. Choriambic.
1707 - 1711. Anapaestic system.
1717 - 1722. Glyconic system. M. 258 and 263.

The forms are
\[ \begin{align*}
\text{1724 - 1728. Anapaests.} \\
\text{1729 - 1735. Dactylic.} \\
\text{1736. Glyconic.} \\
\text{1737. Iambic.} \\
\text{1738 - 1740. Trochaic.} \\
\text{1741. Iambic.} \\
\text{1742. Trochaic.} \\
\text{1743. Iambic.} \\
\text{1744. Trochaic.} \\
\text{1745, 1746. Iambic.} \\
\text{1747. Trochaic.}
\end{align*} \]

THE END.