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Birds
Feather
None
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THE

BIRDS

OF

ARISTOPHANES.

WITH NOTES,

AND

A METRICAL TABLE:

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P R E F A C E.

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

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

In addition to the critical apparatus just mentioned, I have 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 "Beiträge 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 perver-
sions. The dithyrambic poets in general are unsparing-
ly 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.
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.*

"Euelpides and Pisthetaerus, two ancient Athenians, thoroughly weary of the folly, injustice, and litigious temper of their countrymen, determine to leave Attica for good and all; and having heard much of the fame of Erops, 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.

ARGUMENT.

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 Pisthetærus, 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 Pisthetærus,
ARGUMENT.

in all the terrors of death, after upbraiding each the other for bringing him into such distress, and trying in vain to escape, assume courage from mere despair, seize upon the kitchen furniture which they had brought with them, and, armed with pipkins for helmets, and with spits for lances, they present a resolute front to the enemy’s phalanx. On the point of battle, Eops 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. Pithetærus, 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 Semele and Alcmenas below, nor feast on the fume of sacrifices daily sent up to them, nor men enjoy the benefit
of the seasons, nor the fruits of the earth, without permission from those winged deities of the middle region. He shows how mankind will lose nothing by this change of government; that the birds may be worshipped at a far less expense, nothing more than a few berries or a handful of corn; that they will need no sumptuous temples; that, by their great knowledge of futurity, they will direct their good votaries in all their expeditions, so as they can never fail of success; that the ravens, famed for the length of their lives, may make a present of a century or two to their worshippers; and, besides, the birds will ever be within call, when invoked, and not sit pouting in the clouds, and keeping their state so many miles off. The scheme is highly admired, and the two old men are to be made free of the city, and each of them is to be adorned with a pair of wings at the public charge. Epops invites them to his nest-royal, and entertains them nobly. The nightingale in the mean time joins the Chorus without, and the parabasis begins.

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

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

"A miserable poet, having already heard of the new settlement, comes with some lyric poetry, which he has composed on this great occasion. Pindhæerus 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. Pindhæerus 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.
"Pisthetaerus returns, and reports, that the sacrifice appears auspicious to their undertaking: a messenger then enters, with an account how quick the works advance, and whimsically describes the employments allotted to the several birds, in different parts of the building.

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

"This proves to be Iris, who in her return is stopped short, and seized by order of Pisthetaerus. He examines her, Where is her passport? Whether she had leave from the watch? What is her business? Who 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. Piste-
ARGUMENT.

taurus allows it, indeed, to be the custom of his people; but at the same time informs him of an ancient law preserved among the storks, that they shall maintain their parents in their old age. This is not at all agreeable to the youth: however, in consideration of his affection for the Nephelococcygians, Pisthetaerus furnishes him with a feather for his helmet, and a cock's spur for a weapon, and advises him, as he seems to be of a military turn, to go into the army in Thrace.

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

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

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

"An embassy arrives from heaven, consisting of Hercules, Neptune, and a certain Triballian god. As they approach the city walls, Neptune is dressing and scolding at the outlandish divinity, and teaching him how to carry himself a little decently. They find Pisistratus 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 Pisistratus, 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. Pisistratus, 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. Pisistratus 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
ARGUMENT.

are going in to dinner, and all is well; when Pithethærus bethinks himself of the match with Basilea. This makes Neptune fly out again: he will not hear of it; he will return home instantly; but Hercules cannot think of leaving a good meal so; he is ready to acquiesce in any conditions. His colleague attempts to show him that he is giving up his patrimony for a dinner; and what will become of him after Jupiter's death, if the birds are to have every thing during his lifetime. Pithethærus 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 Pithethærus 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 Pithethærus 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.
ἈΡΙΣΤΟΦΑΝΟΣ ὈΡΝΙΘΕΣ.
ΤΑ ΤΟΤ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΕΥΕΙΛΙΠ∆ΗΣ.
PΕΙΣΘΕΤΑΙΡΟΣ.
ΤΡΟΧΙΔΟΣ, θεράπων Ἐποπος.
ἘΠΟΥ.
ΧΟΡΟΣ ΟΡΝΙΘΩΝ.
ΦΟΙΝΙΚΟΠΕΤΩΡΟΣ.
ΚΗΡΥΚΕΣ.
ΙΕΡΕΥΣ.
ΠΟΙΗΤΗΣ.
ΧΡΗΣΜΟΛΟΓΟΣ.
ΜΕΤΩΝ γεωμέτης.
ΕΠΙΣΚΟΠΟΣ.

ΦΗΦΙΣΜΑΤΟΠΟΙ∆ΗΣ.
ΑΙΤΕΛΟΙ.
ΙΡΙΣ.
ΠΑΤΡΑΛΟΙΔΣ.
ΚΙΝΗΣΙΑΣ διδυμαμβοῦς.
ΣΥΚΟΦΑΝΤΗΣ.
ΠΡΟΜΗΘΕΥΣ.
ΠΟΣΕΙΔΩΝ.
ΤΡΙΒΑΛΔΟΣ.
ΗΡΑΚΛΗΣ.
ΟΙΚΕΤΗΣ Πεισθεταιρον.
ΤΠΟΘΕΣΙΩΣ

Δύο εἶναι Αθηναίων ἐκκεχωρηκτές προσβύται διὰ τὰς δίκας. Πο-
ρεύονται δὲ πρὸς τὸν Θηρέα ἐποπτά γενόμενον, πευκόμενον παρ’ αὐτοῦ
ποιὰ ἐστὶ πόλεις εἰς κατοικεῖσθαι βελτίστη. Χρώνται δὲ τῇ ἑδοὺ καθή-
γεμόν τινίς, ὁ μὲν κυρίως, ὁ δὲ κολύμφ. Ἡμοίαζον δὲ ὁ μὲν
Πεισθέταρος, ὁ δὲ Εὐδεπίθες, δὲ καὶ πρότερος ἀρχηται. Ἡ σκηνή ἐν
Ἀθηναίαι. Τὸ δράμα τοῦτο τῶν ἄγνωστοι πεποιημένων.

Ἑλείδαικὴ ἐπὶ Χαρίδιον διὰ Καλλιστράτου ἐν ἄστη, δὲ ἦν δευτέρος
τοὺς Ὀμέναις, πρῶτος Ἀμεινίας Κωμαυται, τρίτος Φράγχος Μεσο-
πόροφ. Ἡς ἡ λεῖ. Φοβερὰ δὲ τάτα τοῖς Ἀθηναῖοι τὰ πράγματα.
Τὸ τῇ γαρ ναυσκόπῳ ἀπόλεσεν περὶ Σκικέλιον, Δάμαχος ὡκ ἐκ ἂν, ὁ ἔκει
ἐπεδήμενε, Δικέλειον ἦσαν τείχισαντες Δακοδαμοῦνοι. Ἀγεῖ ὁ Δακο-
δαμοῦνοι στατηφόρος περισκάθηνο τῇ Ἁπτικῇ, Ἀλκιβίδης τᾶς Δακ-
δαμοῦνοι ἐφόρει καὶ ἐκεληστικὸς συνεβουλεύε τὰ χρηστὰ Δακο-
δαμοῦνοι. Ταῦτα αἱ Ἀθηναίων συμφορά, διὰ ταῦτα αἱ Ἀθηναίων φυγαί.
Καὶ ὅμως ὡκ ἀπείχοντο τοῦ κακοπραγμονει καὶ συνομελεῖν.

ΑΔΩΣ

Τῆς τῶν Ἀθηναίων πολιτείας τὸ μέγιστον ἦν κλέος αὐτόχθος γενέ-
σθαι, καὶ αὐτῆς φιλοτιμία πρῶτη τὸ μηδὲν μηδεμᾶς πόλεως φανεῖσθε
αὐτὸν πρῶτον ἀναβλαστήσαι. Ἀλλὰ τῇ χρονιᾷ ὡπὸ προεστῶτων
ποιημῶν καὶ πολιτῶν δυσχερῶν ἀνετέρατο, καὶ διαρθρώτα πάλιν.
Ἐπὶ οὖν τοῦ δικαίον του πολέμου, ποιημῶν τυπῶν τὰ πράγματα ἑγχε-
ισθέντων, ἑπισφαλῆς γέγονεν ἡ παρ’ αὐτῶν κατάστασις. Καὶ ἐν μὲ
ἄλλοις δράμοι διὰ τῆς καμπηθής ἀδείας ἠλέγχει Ἀριστοφάνης τοὺς
κακῶς πολιτευμένους, φανερῶς μὲν ὑδαμῶς, οὐ γὰρ ἐπὶ τούτῳ ἦν,
λελιθοῦσα δὲ, ὡς ἂν ἄρχην ἀπὸ καμφράδας προεκρούειν. Ἐν δὲ τοῖς
Ὀμέναις καὶ μέγα τι διανεῖσθαι. ᾿Ο τῇ γὰρ ἀδιόρθοτον ἦδη νόσον τῆς
πολιτείας νοούσης καὶ διεφθαρμένη ὑπὸ τῶν προεστῶτων, ἄλλες τινὲς
πολιτείαν αἰνίτεται, ὡσανεὶ συγκεχωρικῶς τῶν καθεστῶν· οὐ μόνον
δὲ τούτῳ, ἀλλὰ καὶ τῷ σχῆμα ὅλον καὶ τῆς φύσεως, εἰ δέ ὡς, συμβουλεύει
μετατεθεῖσα πρὸς τὸ ἡρμαῖος βιοῖς. Καὶ ἡ μὲν ἀπόσιας αὐτῆς.
Τὰ δὲ κατὰ θεῶν βλάσφημα ἐπιτεθέναι φύκον μαστίγαι. Καὶ τῶν γὰρ ἡμῶν
τὴν πόλιν προσδείχθαι θεῶν, ἀφρονιστοποιότων τῆς κατοικίας Ἀθηνῶν.
τὼν δυτικαν καὶ πανελασσιομοίων αὐτοῦς τῇ χώρᾳ. Ἄλλος ὁ μὲν καθόλου ἀντίχως τουτότης ἦν ἡμέρα. Ἐκατον δὲ τῶν κατὰ μέρος οὐκ εἶχε, ἀλλ' ἄντι καὶ ἄντι τῆς Ἀθηναίων καὶ τῶν παρ' αὐτοῖς ἔγχειμαξομένων τὰ κοινὰ ἔγχεις τῆς φαίλην διάβησιν, ἐπιθυμίαν ἐγκατασκεύασθαι τοὺς ἀκούσαντας ἀπαλλάσσει τῇ ἑνστώσῃ μορφήσις πολιτείας. Ὑποτίθεται γὰρ περὶ τὸν ἀέρα πάλιν, τῆς γῆς ἀπαλλάσσων· ἄλλα καὶ θουλᾶς καὶ συνὸδους ὄρνησθαι, ταῖς Ἀθηναίων δυσχεραῖν. Ἀλλὰ καὶ ὁσα παῖς ἐπίσκοποι, ἡ φυσιματογράφοι, ὡς τοὺς λοιποὺς ἕσογνοι, οὐχ ἄπλως, ἄλλα γυμνοὶ τᾶς πάντως προαιρέσεις, ὡς αἰσχρόκερδείας ἔνεκεν χρηματίζονται. Εἰθ' ὑστερον καὶ τὸ θείον εἰς ἀποφοβίαν κωμῳδεῖ. Τὰ δὲ οἴσημα τῶν γερόντων πεποίησα, ὡς εἰ πεποίηση ξέρος τῷ ἐγέρφῳ καὶ ἐπίτις έσοζαν ἐν βελτίου. Τυπίες δὲ φαθεῖ τῶν πουτῆρ τὰς ἐν τάς τραγῳδίας τερατολογίας ἐν μὲν ἄλλος διελεύκει, ἐν δὲ τοῖς τῶν τῆς Εὐγενικής συμπλοκὴν ἑαυτὸν ἀποφαίνεις, ὡς ἐνεκε διαφέρεσθαι πρὸς θείον περὶ τῆς αρχῆς.

Ἐπ’ Ἀθηναῖον τὸ δρᾶμα καθέκει εἰς ἄστυ διὰ Καλλιμαρτάνου· εἰς δὲ Γέρανα τὸν Ἀμφίδραπον ἔδίδαξε διὰ Φιλοκόλου. Λάβας δ' ἐν τοῖς χρόνοις ἐκ τῶν πέρυσι γεγομένων ἐπὶ Ἀριστομήντου τοῦ πρὸ Ἀθηναίων. Ἀθηναίοι γὰρ περιτηνὴς τὴν Σαλαμίνα, τῶν Ἀλκιβιάδην μεταστελλόμενον ἐπὶ κρίσεις τῆς τῶν μυστηριῶν έκκυμάσεως. Ὁ δὲ ἅχος μὲν Θουρίου ἐπέται τοὺς μεθήκους, ἐκείδεν δὲ δραμαμίν πασώμαν εἰς Πελοπόννησον ἐπεραιώθη. Τῆς δὲ μετακλήσεως μέμνηται καὶ Ἀριστοφάνης, ἀποκρύπτως μὲν τὸ δόμο, τὸ δὲ πράγμα δηλῶν ἐν ὁδὸ γέ φησιν

Μηδαμίδας

'Ἡμῶν παρὰ διὰ τάξιν, ᾗν ἀνακύψεται
Κλητήρ' ἄγουσι ἐσθεν ἡ Σαλαμίνα.

_________________________
ΟΡΝΙΘΕΣ.

ΕΥΔΑΠΙΔΗΣ.
'Ορθὴν κελεύεις, γή τὸ δένδρον φαίνεται;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Διαράγαγένης· ἦδε δ' αὖ κρούξει πάλιν.

ΕΥΔΑΠΙΔΗΣ.
Τί, ὁ πονηρ', ἀνω κάτω πλανύττομεν;
'Απολούμεθ' ἄλλως τὴν ὁδὸν προφορομένω.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τὸ δ' ἐμὲ κορώνῃ πειθόμενον τὸν ἄθλον
'Οδοὺ περιπληθεῖν στάδια πλεῖν ἢ χίλια.

ΕΥΔΑΠΙΔΗΣ.
Τὸ δ' ἐμὲ κολοῷ πειθόμενον τὸν δύσμορον
'Αποσποδήσαι τοὺς ὄνυχας τῶν δακτύλων.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Αλλ' οὔτ' ὅπου γῆς ἐσμὲν οἷδ' ἐγὼν' ἐτι.

ΕΥΔΑΠΙΔΗΣ.
Εντευθεῖν τὴν πατρίδ' ἄν ἐξεύρους σὺ ποιν;
ΑΡΙΣΤΟΦΑΝΟΥΣ

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐδὲ ἄν μὰ Δία γ’ ἐπέειθεν Ἔξηκεστίδης.
ΕΥΕΛΠΙΔΗΣ.

Οἶμοι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Σὺ μὲν, ὦ τἀν, τὴν ὄδον ταῦτην ἵθι.
ΕΥΕΛΠΙΔΗΣ.

’Η δεινὰ νῦν δεδρακεν οὐκ τῶν ὦρνέων,
’Ο πινακοπόλης Φιλοκράτης μελαγχολῶν,
’Ος τώδε’ ἐφασκε νῦν φράσεων τὸν Θηρέα,
Τὸν ἐποφ’, ὦς ὦρνες ἐγένετ’ ἐκ τῶν ὦρνεων.
Κατέδοτο τὸν μὲν Θαρρήλειδον τούτοις
Κολοῦν ὀβολοῦ, τηροῦν τριῳδόλου.
Τὼ δ’ οὐκ ἄρ’ ἤστην οὐδὲν ἄλλο πλήν δάκνεων.
Καὶ νῦν τί κέχρηναι; ἔσθ’ ὑπὸι κατὰ τῶν πετρῶν
’Ημᾶς ἔτ’ ἄξεις; οὐ γὰρ ἐστ’ ἐνταῦθα τις
’Οδός.

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

’Η δ’ ἡ κορώνη τῆς ὄδου τι λέγει πέρι;
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐ ταῦτα κράζει μὰ Δία νῦν τε καὶ τότε.
ΕΥΕΛΠΙΔΗΣ.
Τί δὴ λέγει περὶ τῆς ὄδου;
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τί δ’ ἄλλο γ’ ἡ
Βρύκουσ’ ἀπεδεσθαί φησί μοι τοὺς δακτύλους;
ΕΥΕΛΠΙΔΗΣ.

Οὐ δεινὸν οὖν δῆτ' ἐστὶν ἡμᾶς δεομένους
'Εσ κόρακας ἐλθεὶν καὶ παρεσκευασμένους,
'Επειτα μὴ ἰευρεῖν δύνασθαι τὴν ὀδὸν;
'Ἡμεῖς γὰρ, ἄνδρες οἱ παρόντες ἐν λόγῳ,
Νῦν νοσοῦμεν τὴν ἐναντίαιν Σακά.
'O μὲν γὰρ οὖν οὐκ ἀστὸς εἰσβιάζεται,
'Ημεῖς δὲ φυλῆ καὶ γένει τιμώμενοι,
'Αστοὶ μετ' ἀστῶν, οὐ σοβοῦντος οὐδενὸς
'Ανεπτομεσθ' ἐκ τῆς πατρίδος ἄμφοι ποδοῖς,
Αὐτὴν μὲν οὐ μισοῦντ' ἐκείνην τὴν πόλιν
Τὸ μη' οὐ μεγάλην ἐναί φύσει κείμενον
Καὶ πᾶσι κοινὴν ἐναποτίσαι χρήματα.
Οἱ μὲν γὰρ οὖν τέτυγχες ἕνα μὴν ἡ δύο
'Ἐπὶ τῶν κραδῶν ἄδουσ', 'Αθηναῖοι δ' ἀεὶ
'Ἐπὶ τῶν δικών ἄδουσι πάντα τὸν βίον.
Διὰ ταύτα τόνδε τὸν βαδὸν βαδίζομεν,
Κανοῦν δ' ἔχοντε καὶ χύτραν καὶ μυρίνας
Πλανώμεθα ξηποῦντε τόπων ὑπράγμανα,
"Ὅτου καθιδρυθέντες διαλευκαίμεθ' ἂν.
'O δὲ στόλος νῦν ἐστι παρὰ τὸν Τηρέα
Τὸν ἐποπα, παρ' ἐκείνου πυθόμεθα δεομένω,
Εἰ που τοιαύτην εἶδε πόλιν ἡ 'πέπτατο.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὔτος.

ΕΥΕΛΠΙΔΗΣ.

Τί ἐστιν;
ΑΡΙΣΤΟΦΑΝΟΥΣ
ΠΕΙΣΘΕΤΑΙΡΟΣ.
‘Ἡ κορώνη μοι πάλαι
"Ανω τι φράζει.
ΕΥΕΛΠΙΔΗΣ.
Χὸ κολοίδος οὕτως
"Ανω κέχανεν ὅσπερεὶ δεικνύς τι μοι.
Κοῦκ ἔσθ᾽ ὡπως ὢκ ἔστιν ἐνταῦθ᾽ ὀρνεα.
Ἐισόμεθα σ᾽ αὐτίκ', ἣν ποιήσωμεν ψάφον.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Αλλ' οἶδ᾽ ὁ δρᾶσον; τῷ σκέλει θένε τὴν πέτραν.
ΕΥΕΛΠΙΔΗΣ.
Σὺ δὲ τῇ κεφαλῇ γ', ἵν' ἐν διπλάσιος ὁ ψόφος.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Σὺ δ' οὖν λίθω κόψον λαβὼν.
ΕΥΕΛΠΙΔΗΣ.
Πάνυ γ', εἰ δοκεῖ.
Παῖ παί.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τί λέγεις, οὕτως; τὸν ἐποπα παί καλεῖς;
Οὐκ ἀντί τοῦ παιδὸς σ᾽ ἐχρῆν ἐποποί καλεῖν;
ΕΥΕΛΠΙΔΗΣ.
'Εποποί. Ποιήσεις τοῦ με κόπτειν αἴθις αὕ';
'Εποποί.
ΤΡΟΧΙΔΟΣ.
Τίνες οὕτοι; τῖς ὁ βοῶν τῶν δεσπότην;
ΕΥΕΛΠΙΔΗΣ.
"Απόλλων ἀποτρόπαιε, τοῦ χασμήματος.
ΟΡΝΙΘΕΣ.

ΤΡΟΧΙΑΟΣ.

Οὐμοι τάλας, ὄρνιθοθύρα τουτῷ.

ΕΥΕΛΠΙΔΗΣ.

Οὕτως τι δεινόν οὐδὲ, κάλλιον λέγειν;

ΤΡΟΧΙΑΟΣ.

'Απολείσθων.

ΕΥΕΛΠΙΔΗΣ.

'Αλλ' οὐκ ἐσμὲν ἀνθρώπω.

ΤΡΟΧΙΑΟΣ.

Τί δαί;

ΕΥΕΛΠΙΔΗΣ.

Τροδεδίως ἔγωγε, Διβυκων ὅρνεον.

ΤΡΟΧΙΑΟΣ.

Οὐδὲν λέγεις.

ΕΥΕΛΠΙΔΗΣ.

Καὶ μὴν ἐροῦ τὰ πρὸς ποδῶν.

ΤΡΟΧΙΑΟΣ.

'Οδὲ δὲ ὅτι τίς ἔστιν ὅρνις; οὔκ ἐρείς;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Επικεχοδὼς ἔγωγε Φασιανικός.

ΕΥΕΛΠΙΔΗΣ.

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

ΤΡΟΧΙΑΟΣ.

'Ορνὺς ἔγωγε δούλος.

ΕΥΕΛΠΙΔΗΣ.

'Ηττήθης τινὸς

'Διεκτευόνοις;
ΤΡΟΧΙΔΟΣ.
Οὐκ ἀλλ’ ὅτε περ ο δεσπότης
"Ἐποψ ἐγένετο, τότε γενέσθαι μ' ἡμέρατο
"Ορνι, ἵν' ἀκόλουθον διάκοναν τ' ἔχῃ.
ΕΥΕΛΠΙΔΗΣ.
Δεῖται γὰρ ὅρνις καὶ διάκονου τινὸς;
ΤΡΟΧΙΔΟΣ.
Οὗτος γ', ἄτ', οἶμαι, πρῶτερον ἄνθρωπός ποτ' ὄν,
Τοτε μὲν ἔρα φαγεῖν ἄφνας Φαληρικάς.
Τρέχω 'π' ἄφνας ἐγὼ λαβὼν τὸ τρυπλάκιον.
"Ἐτνοὺς δ' ἐπιθυμεῖ, δει τορύης καὶ χύτρας.
Τρέχω 'π' τορύην.
ΕΥΕΛΠΙΔΗΣ.
Τροχίλος ὅρνις οὔτοσί.
Οἶοθ' οὖν δ' ὄρκασον, δ' τροχίλε; τὸν δεσπότην
'Ἡμῖν κάλεσον.
ΤΡΟΧΙΔΟΣ.
"Ἀλλ' ἁρτίος ἡ τὸν Δία
Εὑδει καταφαγῶν μύρτα καὶ σέρφους τινάς.
ΕΥΕΛΠΙΔΗΣ.
"Ομος ἐπέγειρον αὐτόν.
ΤΡΟΧΙΔΟΣ.
Οἶδα μὲν σαφῶς
"Ὅτι ἁχθεσται, σφῶν δ' αὐτὸν οὖνει' ἐπεγερώ.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Κακῶς σύ γ' ἀπόλοι', ὡς μ' ἀπέκτεινας δέει.
ΟΡΝΙΘΕΣ.

ΕΥΕΑΠΙΔΗΣ.
Οί μοι κακοδαιμον, χώ κολοίνς μ' οίχεται 'Τιπό τού δέους.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Ω δειλότατον σὺ θηρίον,
Δείσας ἄφηκας τῶν κολοίν;

ΕΥΕΑΠΙΔΗΣ.
Εἰπέ μοι,
Σὺ δὲ τὴν κορώνην σὺν ἄφηκας καταπεσὼν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Μὰ Δί' οὐκ ἔγωγε.

ΕΥΕΑΠΙΔΗΣ.
Ποῦ γὰρ ἔστιν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Απέπτατο. 90

ΕΥΕΑΠΙΔΗΣ.
Οὐκ ἢρ' ἄφηκας· ἀγάθ', ὡς ἀνδρείος εἶ.

ΕΠΟΥ.
"Ἄνουε τὴν ὑλήν, ἵν' ἐξέλθω ποτὲ.

ΕΥΕΑΠΙΔΗΣ.
'Ω Ἡράκλειον, τοιτὶ τί ποτ' ἐστὶ θηρίον;
Τίς ἡ πτέρωσις; Τίς ὁ τρόπος τῆς τριλοφίας;

ΕΠΟΥ.
Τίνες εἰσὶ μ' οἱ ἐντούντες;

ΕΥΕΑΠΙΔΗΣ.
Οἱ δώδεκα θεοὶ

Εἴξασιν ἐπιτρίψατι σε.
ΕΠΟΨ.
Μόνι με σκόπτετον
'Ορῶντε τὴν πτέρωσιν; ἢ γὰρ, ὥς ξένοι,
'Ανθρώποι.

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

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τὸ ράμφος ἦμιν σοῦ γέλους φαίνεται.
ΕΠΟΨ.
Τουαῦτα μεντοί Σοφόκλες λυμαίνεται.
ʼΕν τὰς τραγῳδίασιν ἐμὲ τὸν Τηρέα.

ΕΥΕΛΠΙΔΗΣ.
Τηρεὺς γὰρ εἶ σὺ; πότερον ὅρνις ἡ ταῖς;
ΕΠΟΨ.
"Ορνις ἔγωγε.

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

ΕΥΕΛΠΙΔΗΣ.
Πότερον ὑπὸ νόσου τίμος;
ΕΠΟΨ.
Οὐχ, ἀλλὰ τὸν χειμῶνα πάντα τὰρνεά
Πτεροφρύνει τε καθὼς άτερα φύσαμεν.
"Ἀλλ' εἴπατόν μοι, σφῶ τίν' ἐστόν;
ОРНИΘΕΣ.

ΕΥΕΛΠΙΔΗΣ.

Νω; βροτώ.

ΕΠΟΥ.

Ποδαπὼ τὸ γένος δ';

ΕΥΕΛΠΙΔΗΣ.

"Οθεν αἱ τριήρεις αἱ καλαί.

ΕΠΟΥ.

Μῶν ἠλαστά;

ΕΥΕΛΠΙΔΗΣ.

Μᾶλλα θατέρων τρόπον,

Ἀπηλαστά.

ΕΠΟΥ.

Σπειρεται γὰρ τούτ' ἐκεῖ

Τὸ σπέρμ';

ΕΥΕΛΠΙΔΗΣ.

"Ολίγον ζητῶν ἀν ἐξ ἀγροῦ λάβοιν.

ΕΠΟΥ.

Πράγμα τἀ δὲ δὴ τοῦ δεομένω δεῦρ' ἦλθεντα;

ΕΥΕΛΠΙΔΗΣ.

Σοὶ εὐγενέσθαι βουλομένω.

ΕΠΟΥ.

Τίνος πέρι;

ΕΥΕΛΠΙΔΗΣ.

"Οτι πρῶτα μὲν ἦσθ' ἀνθρώπος, ὡσπερ νῦ, ποτὲ,

Καρχύριον ἀφείλησας, ὡσπερ νῦ, ποτὲ,

Κοὺκ ἀποδίδοις ἔχαρες, ὡσπερ νῦ, ποτὲ.

Εἰ τ' αὖθις ὄρνιθων μεταλλάξας φύσων,
ΑΡΙΣΤΟΦΑΝΟΥΣ

Καὶ γῆν ἐπεπέτου καὶ θάλατταν ἐν κύκλῳ,
Καὶ πάνθ᾽ ὀσαπερ ἀνθρωπὸς ὀσα τ᾽ ὀρνὶς φρονεῖσ.
Ταῦτ᾽ οὖν ἰμέλαι νῦ πρὸς σὲ δεύρ᾽ ἀφύγμεθα,
Εἰ τινα πόλιν φράσειας ἦμὶν εὐερον,
"Ὡσπερ σιωπᾶν ἐγκατακλυῆναι μαλθακὴν.

ΕΠΟΨ.

"Επειτα μεῖζω τῶν Κραναῶν ζητεῖς πόλιν ;

ΕΥΕΛΠΙΔΗΣ.

Μεῖζω μὲν οὐδὲν, προσφορωτέραν δὲ νῦν.

ΕΠΟΨ.

"Αριστοκρατεῖσθαι δῆλος εἰ ζητῶν.

ΕΥΕΛΠΙΔΗΣ.

"Εγὼ ;

"Ἡκτατά· καὶ τὸν Σκελλίου βεθελύττομαι.

ΕΠΟΨ.

"Ποίαν τῶν οὖν ἡδιστην᾽ ἀν οἰκοῦτ᾽ ἀν πόλιν ;

ΕΥΕΛΠΙΔΗΣ.

"Οποὺ τὰ μέγιστα πράγματ᾽ εἶχ σουάδι·

"Εἰπὶ τὴν θύραν μου πρὸ τῆς ἐλθὼν τῶν φίλων
Δένου ταδ᾽· πρὸς τοῦ Δίως τούλιμπτου,

"Οποὺ παρέσει μοι καὶ σὺ καὶ τὰ παιδία
Δούσαμεν πρὸ· μέλλω γὰρ ἐστιάν γάμους ·
Καὶ μηδαμός ἄλλως ηὐσοφής· εἰ δὲ μή,
Μὴ μοι τότε γ᾽ ἐλθῆς, ὅταν ἐγὼ πράττω κακῶς.

ΕΠΟΨ.

Νὴ Δία ταλαντόρων γε πραγμάτων ἐρᾶς.
Τί δαὶ σὺ ;
ΟΡΝΙΘΕΣ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τοιούτων ἐρῶ κάνω.

ΕΠΟΥ.

Τίνων;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

"Οποιον ἐνναυτῶν μοι ταδί τις μέμψεται

"Ωσπερ ἀδικηθείς παιδός ὁραίον πατήρ.
Καλῶς γέ μου τὸν νῦν, ὁ Στιλβωνίδη,
Εὐρὸν ἀπίων' ἀπὸ γυμνασίου λελουμένον
Οὐκ ἔκυσας, οὐ προσεύπας, οὐ προσηγόγου,
Οὐκ ἀρχιπεθήκας, δὲν ἐμοὶ πατρικὸς φίλος.

ΕΠΟΥ.

"Ω δειλακρίων σὺ τῶν κακῶν οἰών ἑρᾶς.
'Ατὰρ ἔστι γ' ὅποιαν λέγετον εὐδαιμονίας πόλεις
Παρὰ τὴν ἐρυθρὰν θάλατταν.

ΕΥΕΛΠΙΔΗΣ.

Οἰμοι, μηδαμῶς

'Ἡμῖν γε παρὰ θάλατταν, ἵν' ἀνακύψεται
Κλητὴρ ἀγοῦσα ἔσθεν ἡ Σαλαμνία.
'Ελληνικὴν δὲ πόλιν ἕχεις ἥμίν φράσας;

ΕΠΟΥ.

Τι οὐ τῶν Ἡλείων Δέρπεον οὐκίζετον
'Ελθόνθα';

ΕΥΕΛΠΙΔΗΣ.

"Οτι δὴ τοὺς θεους, δε οὐκ ἑδῶν
Βδελύττομαι τῶν Δέρπεον ἀπὸ Μελανθίου.
ΕΠΟΥ.

'Αλλ' εἰσὶν ἐτεροὶ τῆς Δοκρίδος Ὄπουντιος,
"Ινα χρῆ κατοικεῖν.

ΕΥΒΑΠΙΔΗΣ.

'Αλλ' ἔγωγ' Ὄπουντιος
Οὐκ ἂν γενοίμην ἐπὶ ταλάντῳ χρυσίῳν.
Οὗτος δὲ δὴ τίς ἔσθ' ὁ μετ' ὀρνίθων βίος ;
Σὺ γὰρ οἶσθ' ἄκριβως.

ΕΠΟΥ.

Οὐκ ἄχαρις ἕσ τὴν τριβήν .
Οὗ πρῶτα μὲν δεῖ ζῇν ἄνευ βαλαντίου.

ΕΥΒΑΠΙΔΗΣ.

Πολλὴν γ' ἀφεῖλε τοῦ βίον κυθηλίαν.

ΕΠΟΥ.

Νεμόμεσθα δ' ἐν κύποις τὰ λευκὰ σήσαμα
Καὶ μύρτα καὶ μῆκων καὶ σιωπέμβρια. 160

ΕΥΒΑΠΙΔΗΣ.

Τρέως μὲν ἄρα ζῆτε νυμφίων βίον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Φεῦ φεῦ ·
"Ἡ μέγ' ἐνορῴ βούλευμ' ἐν ὀρνίθων γένει,
Καὶ δύναμιν ἂ γένοιτ' ἄν, εἰ πίθουσέ μοι.

ΕΠΟΥ.

Τί σοι πιθώμεσθ' ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

"Ο τι πίθησθε; πρῶτα μὲν 165
Μὴ περιπέτεσθε πανταχῇ κεχυντες ·
Ἀρνήσης.

'Ως τούτ' άτιμον τούργον ἐστίν. Ἀὐτίκα
'Εκεί παρ' ἡμῖν τοὺς πετομένους ἤν ἔρη,
Τίς ὀρνίς οὗτος; ὁ Τελέας ἔρει ταῦτα·
'Ἀνθρώπος ὀρνίς ἀστάθμητος πετόμενος,
'Ἀτέκμαρτος, οὐδὲν οὐδέποτε ἐν ταῖς μένων.

Ἐποφ.

Νη τὸν Διόνυσον, εὖ γε μωμῷ τανταγί.
Τί ἄν οὐν ποιῶμεν;

Πεισθεταίρος.
Οἰκίσατε μίαν πόλιν.

Ἐποφ.

Ποίαν δ' ἄν οἰκίσαμεν ὀρνίθες πόλιν;

Πεισθεταίρος.
'Ἀληθεῖς, ὥσπερ ὑπάτατον εἰρηκός ἔπος,
Βλέψον κάτω.

Ἐποφ.

Καὶ δὴ βλέψω.

Πεισθεταίρος.
Βλέψει νῦν ἄνω.

Ἐποφ.

Βλέψω.

Πεισθεταίρος.
Περίαγε τὸν τρόχηλον.

Ἐποφ.

Νη Δία,
'Ἀπολαύσωμαι τι δ', εἰ διαστραφήσομαι.
ΑΡΙΣΤΟΦΑΝΟΥΣ

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Εἴδες τι;

ΕΠΟΥ.

Τὰς νεφέλας γε καὶ τὸν οὐρανόν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐχ οὖν οὖν δὴ ποιν’ στὶν ὁρνίθων πόλος;

ΕΠΟΥ.

Πόλος; τίνα τρόπον;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

"Ωσπερ εἰποί τις τόπος.

'Οτι δὲ ποιεῖται τούτο καὶ διέρχεται

"Απαντά, διὰ τούτο γε καλείται νῦν πόλος.

"Ην δ’ οἰκίσθη τούτο καὶ φράξηθ’ ἀπαξ,

'Εκ τοῦ πόλου τούτου κεκλήσεται πόλις.

"Ωστ’ ἀρχέτ’ ἄνθρωπον μὲν οὖσπερ παρνύπων,

Τοὺς δ’ αὕθεος ἀπολέετε λεμφέ Μηλέφ.

ΕΠΟΥ.

Πῶς;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

' Ἐν μέσῳ δήποτεν ἀπρὸ ἐστι γῆς.

Εἴθ’ οὖσπερ ἡμεῖς, ἢν ἴεναι βουλώμεθα

Πυθώδε, Βοιωτοῦς δίοδον αὐτούμεθα,

Οὕτως, ὅταν θύσωσιν ἄνθρωποι θεῶν,

"Ἡν μὴ φόρουν φέροσιν ύμῶν οἱ θεοὶ,

Διὰ τῆς πόλεως τῆς ἀλλοτρίας καὶ τοῦ χάος

Τῶν μηρίων τὴν κνίσαν οὐ διαφρήσετε.
ОРНИΘΕΣ.

ΕΠΟΨ.

'Ιού ἵου.
Μὰ γῆν, μὰ παγίδας, μὰ νεφέλας, μὰ δίκτυα,
Μὴ γὰρ νόμημα κομψότερον ἔκουσά πω
'Ωστ' ἄν κατωικίζωμε μετὰ σου τὴν πόλιν,
Εἰ ξυνδοκοίη τοῖς ἄλλοις ὀρνέως.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τὸς ἄν οὖν τὸ πρῶτον αὐτοῦς διηγήσαιτο;

ΕΠΟΨ.

Σύ.

'Εγὼ γὰρ αὑτοὺς βαρβάρους ὄντας πρὸ τοῦ
'Εδίδαξα τὴν φωνὴν, ξυνών πολὺν χρόνον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Πῶς δὴ ἄν αὐτοὺς ξυγκαλέσεις;

ΕΠΟΨ.

'Ρεδίως.

Δεῦρι γὰρ ἐμβιασάντα αὐτίκα μᾶλ' ἐς τὴν λόχην,
'Επετεί' ἀνεγείρας τὴν ἐμὴν ἀγδόνα,
Καλοῦμεν αὐτοὺς· οἱ δὲ νῦν τοῦ φθέγματος
'Εάντερ ἑπακούσωσι, θεύσονται δρόμῳ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ο νείλται' ὀρνίθων σὺ, μὴ νῦν ἑσταθί.
'Αλλ' ἀντιβολῶ σ', ἀγ' ὡς τάχιστ' ἐς τὴν λόχην
'Εσβαίνε κανέγειρε τὴν ἄγδονα.

ΕΠΟΨ.

'Ἄγε σύννομε μοι, παῦσαι μὲν ὑπνοῦ,
Ἄνων δὲ νόμους ιερῶν ὑμῶν,
ΠΕΙΣΘΕΤΑΙΡΟΣ.

"Ω Ζεύ βασίλευ, τού φθέγματος τούρνιθιον.
Ολον κατεμελάτωσε τὴν λάχμην ὅλην.

ΕΥΣΑΠΙΔΗΣ.

Οὕτως.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τί ἔστων;

ΕΥΣΑΠΙΔΗΣ.

Οὐ σωπῆσει;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τί δαί;

ΕΥΣΑΠΙΔΗΣ.

Οὐποψι μελφδεῖν αὐ ταρασκενάζεται.
ΩΡΙΘΕΣ

ΕΠΟΥ.

'Επωτοπωπωτοπωπωτοπωτωτοι,
'Ιω ίω, ίω ίω ίω ίω ίω
'Ιω τις άδε των ἐμῶν ὄμοιτερον
'Οσοι τ' εὐστόρους ἀγροῖκοι γύας
Νέμεσθε, φυλὰ μυρία κριθομάγων,
Σπερμολόγου τε γένη
Ταχύ πετόμενα, μαλθακὴν ιέντα γήρυν,
'Όσα τ' ἐν ἁλοικι θαμά
Βῶλον ἀμφιττυμπίζεθ' ἄδε λεπτὸν
'Ηδομένα φωνῆ.
Τώ τώ τίο τίο τίο τίο τίο τίο τίο.
'Όσα θ' ύμων κατὰ κῆπους ἐπὶ κισσοῦ
Κλάδεσι νομὸν ἔχει,
Τά τε κατ' ὀρεα, τά τε κοτινοτράγα, τά τε κομαρο-
φάγα,
'Αυτόσιτε πετόμενα πρὸς ἐμῶν ἁοιδάν.
Τριστὸ τριστὸ τοτοβρίξ.
Οἱ θ' ἔλειας παρ' αὐλάυναις ὀξυστόμουσ
'Εμπίδας κάππεθ', ὅσα τ' εὐδρόσους γῆς τόπους
'Εχέτε λειμώνα τ' ἐρόεντα Μαραθῶνος,
'Ορνις τε πτεροποικίλος
'Ἀτταγᾶς ἀτταγᾶς.
'Οιν τ' ἐπὶ πόντιαν οὐδήμα θαλάσσης
Φύλα μετ' ἄλκυνέοις ποτάται,
Δεύρ' ἢτε πευκόμενοι τά νεώτερα,
Πάντα γὰρ ἐνθάδε φυλ' ἀθροίζομεν.
Οἰωνόν ταναδείρων.

"Ἡκεί γάρ τις ὁρμῶς πρέσβυς,
Καινὸς ὑψωμην,
Καινῶν ἔργων τῷ ἐγχειρητής.
'Ἀλλ' ἦτ' ἐς λόγους ἀπαντα,
Δεύρο δεύρο δεύρο δεύρο.
Τοροτοτοροτοροτοτήξ.
Κυκκαβαί κυκκαβαί.
Τοροτοτοροτορολλλλήξ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ορᾶς τιν' ὄρνων;

ΕΥΕΛΠΙΔΗΣ.

Μᾶ τὸν 'Απόλλων' γι' μὲν οὖν
Καίτου κέχηνά γ' εἰς τὸν οὐρανον βλέπων.

"Ἀλλως ἀρ' οὕτως, ὡς ἔοικ', ἐς τὴν λόχην
'Εμβάς ἐπάνθε, χαραδρίων μμούμενος.

ΦΟΙΝΙΚΟΠΤΕΡΟΣ.

Τοροτήξ τοροτήξ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ωγάθ', ἀλλὰ χαύτοσι καὶ δὴ τις ὄρνις ἔρχεται.

ΕΥΕΛΠΙΔΗΣ.

Νὴ Δῆ' ὄρνις δήμα. Τὶς ποτ' ἔστων; Οὐ δῆπον ταῦτα;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὔτος αὐτὸς νῦν φράσει· τὶς ἐστὶν ὄρνις αὐτοσὶ;

ἘΠΟΦ.

Οὔτος οὖ τῶν ἡθάδων τῶνδ' ὄν ὅραθ' ὑμεῖς ἄεί,
'Ἀλλὰ λμνᾶίος.
ΟΡΝΙΘΕΣ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Βαβαί, καλός γε καὶ φοινικίους.

ΕΠΟΥ.
Εἰκότως καὶ γὰρ ὄνομα αὐτῷ γὰρ ἐστὶ φοινικόπτερος. 275
ΕΥΕΛΠΙΔΗΣ.

Οὔτος, ὡς σὲ τοῦ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τί βωστρεῖς;
ΕΥΕΛΠΙΔΗΣ.

"Ετέρος ὄρνις οὕτως.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Νὴ Δι' ἐτερος δήτα χοῦτος ἔξεδρον χώραν ἔχων.
Τὸς ποτ' ἔσθ' ὁ μονούμαντις ἄτοπος ὄρνις ὀριζατής;
ΕΠΟΥ.

"Ονομα τούτῳ Μῆθος ἔστι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Μῆθος; "Ωναξ Ὁράκλεις.
Εἶτα πῶς ἄνευ καμήλου Μῆθος ὁ Ἐἰσέπτατο; 280
ΕΥΕΛΠΙΔΗΣ.

"Ετερος αὐτ' λόφοι κατειλήφας τις ὄρνις οὕτως.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τί τὸ τέρας τούτῳ ποτ' ἔστιν; Οὐ σὺ μόνος ἀρ' ἦσθ' ἔποψ,

'Άλλα χοῦτος ἐτερος;

ΕΠΟΥ.

'Άλλ' οὕτος μὲν ἐστὶ Φιλοκλέως
Εξ ἔποπος, ἐγὼ δὲ τούτου πάππος, ὅσπερ εἰ λέγομεν.
'Ιππόνικος Καλλίου κα' Ιππονίκου Καλλίας.  

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Καλλίας ἄρ' οὗτος ὁμοιὸς ἐστιν· ὃς πτεροβρένει.

ΕΠΟΥ.
"Ατε γὰρ διὰ γενναίος ὑπὸ τῶν συκοφαντῶν τίλλεται,
Αἳ τε θῆλεια προσεκτίλλουσιν αὐτοῦ τὰ πτερά.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ω Πόσειδον, ἔτερον αὖ τις βαπτῶς ἄρνης οὗτος.
Τῆς ὀνομάζεται ποθ' οὗτος;

ΕΠΟΥ.
. Οὗτος κατωφαγᾶς.  

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Εστι γὰρ κατωφαγὸς τις ἄλλος ἡ Κλεώνυμος;

ΕΥΕΛΠΙΔΗΣ.
Πῶς ἂν οὖν Κλεώνυμός γ' ὄν syn ἀπεβαλε τὸν λόφον;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Αλλὰ μέντοι τίς ποθ' ἡ λάφωσις ἡ τῶν ὀρνέων;
"Η' πι' τὸν δίαυλον ἠλθον;

ΕΠΟΥ.
"Ωσπέρ οἱ Καραὶ μὲν οὖν
'Επὶ λόφων οἰκοῦσιν, ἀγάθ', ἀσφαλείας οὖνεκα.  295

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ω Πόσειδον, οἷχ ὀρᾶς ὅσον συνείλεται κακῶν
'Ορνέων;

ΕΥΕΛΠΙΔΗΣ.
"Ωναξ "Δαλλοῦν, τοῦ νέφους. 'Ιοῦ ίοῦ·
Οὔδ', ἰδεῖν ἐτ' ἐσθ' ὅπ' αὐτῶν πετομένων την εἰσόδον.
ΟΡΝΙΘΕΣ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Ούτοσι περδίξ, ἐκεινοὶ δὲ νῆ Δί' ἀνταγάς,
Οὔτοσὶ δὲ πηνελοῦς, ἐκεινοὶ δὲ γῆ ἄλκυνον.

ΕΥΕΛΠΙΔΗΣ.
Τίς γάρ ἐσθ' ὅπισθεν αὐτής;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Οστίς ἐστί; Κειρύλος.

ΕΥΕΛΠΙΔΗΣ.
Κειρύλος γάρ ἐστιν ὅρνις;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὗ γάρ ἐστι Σποργίδος;

Χαίτη γε γῆλαξ.

ΕΥΕΛΠΙΔΗΣ.
Τί φύσ; Τίς γῆλαξ Ὁθύμαζ' ἤγαγε;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Κίττα, τρουγών, κορυδός, ἐλεάς, ὑποθυμίς, περιστερά,
Νέρτος, ἰέραξ, φάττα, κάκκυξ, ἔρυθρόπους, κεβλῆπτυ-
ρις.

Πορφυρίς, κερχής, κολυμβής, ἀμπελίς, φίνη, δρύοψ.

ΕΥΕΛΠΙΔΗΣ.
'Ἰοῦ ἵοῦ τῶν ὅρνεων,
'Ἰοῦ ἵοῦ τῶν κοψίκων.
Ολα πυπτίζουσι καὶ τρέχουσι διακεκραγότες.
"Αρ' ἀπειλοῦσιν γε νῦν; Οἶμαι, κεχίνασίν γέ τοι
Καὶ βλέπουσιν εἰς σὲ κάμε.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τούτο μὲν κάμοι δοκεῖ.
ΧΟΡΟΣ.
Ποποποποποποποπου μ' ἄρ' ὡς ἐκάλεσε; τίνα τόπου ἄρα νέμεται;
ΕΠΟΥ.
Οὕτως τάλαμ πάρειμι κούκ ἀποστάτῳ φίλων.
ΧΟΡΟΣ.
Τιτιτιτιτιτιτιτινά λόγου ἄρα ποτὲ πρὸς ἐμὲ φίλον ἔχων;
ΕΠΟΥ.
Κοινῶν, ἄσφαλῆς, δίκαιων, ἡδίων, ὁφελήςμοιν. 315
'Ανδρε γὰρ λεπτῷ λογιστὰ δεῦρ' ἀφίχθου ὡς ἐμὲ.
ΧΟΡΟΣ.
Ποῦ; Πά; Πῶς φης;
ΕΠΟΥ.
Φήμι ἀπ' ἄνθρωπων ἀφίχθαι δεῦρο πρεσβύτα δύο.
'Ηκετον δ' ἔχοντε πρέμιου πράγματος πελορίου.
ΧΟΡΟΣ.
'Ω μέγιστον ἐξαμαρτῶν ἐξ ὅτου 'τράφην ἔγὼ, 390
Πῶς λέγεις;
ΕΠΟΥ.
Μήπω φοβηθῆς τὸν λόγον.
ΧΟΡΟΣ.
Τί μ' εἰργάσω;
ΕΠΟΥ.
'Ανδρ' ἐδεξάμην ἐραστὰ τήσε τῆς ξυνοικίας.
ΧΟΡΟΣ.
Καὶ δέδρακας τούτο τούργον;
ОРНИТЕЗ.

ΕΠΟΨ.
Καὶ δεδρακός γ' ἡδομαι.

ΧΟΡΟΣ.
Κατὸν ἣδη που παρ' ἡμῖν;

ΕΠΟΨ.
Εἰ παρ' ἡμῖν εἶμ' ἐγώ.

ΧΟΡΟΣ.
Ετροφή.

"Εια ἔα,
Προδεδόμεθ' ἀνόσια τ' ἐπάθομεν ·
"Οσ γὰρ φίλος ἦν, ὁμάτροφα θ' ἡμῖν
'Ἐνέμετο πεδία παρ' ἡμῖν
Παρέβη μὲν θεσμοὺς ἀρχαίους,
Παρέβη δ' ὄρκους ὀρνίθων ·
'Εσ δὲ δόλων ἐκάλεσε, παρέβαλε τ' ἐμὲ παρὰ
Γένος ἀνόσιον, ὅπερ ἔξοι̉ ἐγένετ' ἐπ' ἐμοὶ
Πολέμουν ἐτράφη.

'Ἀλλὰ πρὸς τούτων μὲν ἡμῖν ἑστὶν ὑστερος λόγος ·
Τὸ δὲ πρεσβύτα δοκεῖ μοι τάδε δοῦναι τὴν δίκην
Διαφορηθήναι θ' ὑφ' ἡμῶν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ὡς ἀπειλόμεσθ' ἅρα.

ΕΥΕΛΠΙΔΗΣ.
Αὐτίος μὲντοι σὺ νῦν εἰ τῶν κακῶν τούτων μόνος.
"Επὶ τι γὰρ μ' ἐκεῖθεν ἤγες ·

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ἰν' ἀκολουθοῖς ἐμοὶ.
ἈΡΙΣΤΟΦΑΝΟΥΣ

ΕΥΕΛΠΙΔΗΣ.
"Ἰνα μὲν οὖν κλάοιμι μεγάλα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τούτο μὲν ληπεῖς ἔχων
Κάρτα· πῶς κλαυσέι γὰρ, ἢν ἄπαξ γε τὸ φθαλμῷ
'ἐκκοπῆς ;

ΧΟΡΩΣ.
'Αντιστροφῆ.

Ἰώ ἵο, οὐκ ἴματος, ἐπίθετο, ἐπίφερε πολέμουν
"Ὀμοῦν φονίαν, πτέρνα γά τε παντα
Περίβαλε περὶ τε κύκλωσαι·
"Ὄς δεῖ τὼν' οἰμαθέων ἀμφώ
Καὶ δοῦναι ῥύγχει φορβάν.
Οὔτε γὰρ ὀρὸς σκευέρον οὔτε νέφος αἰθέριον
Οὔτε πολίον πέλαγος έστιν ο τι δέξεται
Τώδ' ἀποφυγόντε με.

'Ἀλλὰ μὴ μέλλωμεν ἡδη τῶδε τέλλειν καὶ δάκνειν. 350
Ποῦ 'σθ' ὁ ταξίαρχος ; 'Επαγέτω τὸ δεξιὼν κέρας.

ΕΥΕΛΠΙΔΗΣ.
Τούτ' ἐκεῖνο· ποῖ γὰρ φύγω δύστηνος ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὖτος, οὐ μενεῖς ;

ΕΥΕΛΠΙΔΗΣ.
"Ἅν ὑπὸ τούτων διαφορηθῶ ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Πῶς γὰρ ἄν τούτως δοκεῖς
'Eκφυγεῖν ;
ΟΡΝΙΘΕΣ.

ΕΥΕΛΠΙΔΗΣ.
Ωκ οίδ' ὅπως ἂν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Αλλ' ἐγὼ τοί σοι λέγω
"Οτι μένοντε δεῖ μᾶχεσθαι λαμβάνειν τε τῶν χυτρῶν. 355

ΕΥΕΛΠΙΔΗΣ.
Τι δὲ χύτρα νῦ ἡ ὁφελήσει;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Γλαύξ μὲν οὐ πρόσεις νῦν.

ΕΥΕΛΠΙΔΗΣ.
Τοῖς δὲ γαμψώνυμι τοιοῦτοι;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τὸν ὅβελουςκον ἁρπάσας
Είναι κατάπηταν πρὸς αὐτὸν.

ΕΥΕΛΠΙΔΗΣ.
Τοῖς δ' ὁφθαλμοῖς τί;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Οξύβαφον ἀντεύθεν πρόσθοι λαβὼν ἡ τρυπῆλον.

ΕΥΕΛΠΙΔΗΣ.
"Ὡς σοφῶτατ', ευ γ' ἀνεύρεις αὐτὸ καὶ στρατηγικῶς· 360
"Τπερακοντίζεως σύ γ' ἤδη Νικίαν ταῖς μηχαναῖς.

ΧΟΡΟΣ.
"Ἐλελει, χώρει, κάθις τὸ ῥύγχος· οὐ μένειν ἐχρήν.
"Ελκε, τίλλε, παίε, δεῦρε, κόπτε πρῶτην τὴν χύτραν.

ΕΠΟΦ.
Εἰσέπ τι μείλετ', ὁ πάντων κάκιστα θηρίων,
Ἀπολέσας, παθόντες οὐδὲν, ἄνδρε καὶ διασπάσαι· 365

3ο
Τῆς ἐμῆς γυναικὸς ὄντε ξυγγενῇ καὶ φυλέτα;
ΧΟΡΟΣ.
Φευσόμεσθα γὰρ τὰ τῶν μᾶλλον ἡμεῖς ἢ λύκων;
*Ἡ τῶν τισαίμεθ' ἀλλοις τῶν' ἀν ἐχθιός ἐτι;
ΕΠΟΨ.
Εἰ δὲ τὴν φύσιν μὲν ἐχθροί, τῶν δὲ νοῦν εἰσιν δίλοι,
Καὶ διδάξοντες τι δεύρ' ἥκουσιν ἱμᾶς χρήσιμοι;
ΧΟΡΟΣ.
*Πῶς δ' ἀν οὖθ' ἡμᾶς τι χρήσιμον διδάξειάν ποτε,
*Ἡ φράσειαν, ὄντες ἐχθροί τοὺς πάντους τοὺς ἑμοῖς;
ΕΠΟΨ.
*Ἀλλ' ἀπ' ἐχθρῶν δήτα πολλὰ μαυθάνουσιν οἱ σοφοί.
*Ἡ γὰρ εἰλάβεια σάξει πάντα. Παρὰ μὲν οὖν δίλοι
Οὐ μᾶθος ἄν τοῦθ', ὁ δ' ἐχθρὸς εὑρός ἐξηνάγκασεν. 375
Αὐτῆ' αἱ πόλεις παρ' ἀνδρῶν ἡ ἐμαθον ἐχθρῶν καὶ
δίλοι
*Εκπονεῖν θ' ἑψηλὰ τεῖχη ναῦς τε κεκτήσθαι μακρᾶς.
Τὸ δὲ μάθημα τοῦτο σάξει παῖδας, οἷκον, χρήματα.
ΧΟΡΟΣ.
*Ἔστι μὲν λόγων ἀκοῦσαι πρῶτον, ὅσ ἢμῖν δοκεῖ,
Χρήσιμον μᾶθοι γὰρ ἂν τις κατο τῶν ἐχθρῶν σο-
φῶν. 380
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οἶδα τῆς ὀργῆς χαλὰν εἴξασιν. *Ἀναγ' ἐπὶ σκέλος.
ΕΠΟΨ.
Καὶ δίκαιον γ' ἐστὶ, καμοὶ δεὶ νέμειν ἱμᾶς χάρων.
ΧΟΡΟΣ.
*Ἀλλὰ μὲν οὖθ' ἀλλο σοι πω πρᾶγμ' ἐννυμηθένα.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Μᾶλλον εἰρήνην ἄγουσιν ἡμῖν· ὡστε τὴν χύτραν
Τῷ τε τρυβλῶν καθίει· 385
Καὶ τὸ δάμῳ χρῆ, τῶν ὀβελῶν
Περιπατεῖν ξύντας ἡμᾶς
Τῶν ὅπλων ἐντὸς, παρ’ αὐτὴν
Τὴν χύτραν ἀκραν ὀρῶνας
’Εγγὺς· ὥς οὐ φευκτέον νῦν.

ΕΥΕΛΠΙΔΗΣ.
’Εστεὶν, ἦν δ’ ἄρ’ ἀποθάνωμεν,
Κατορχησόμεθα ποῦ γῆς;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
’Ο Κεραμεικὸς δὲξεται νῦ.
Ἀμισία γὰρ ἵνα ταφῶμεν,
Φήσομεν πρὸς τοὺς στρατηγοὺς
Μάχομέν τοῖς πολεμίοις
’Ἀποθανεῖν ἐν’ Ορνεάις.

ΧΟΡΟΣ.
’Ἀναγ’, ἐς τάξιν πάλιν ἐς ταυτόν,
Καὶ τὸν θυμὸν κατὰθου κύψας
Παρὰ τὴν ὀργὴν ὀσπερ ὀπλάτης· 400
Καναπυθώμεθα τούσδε, τίνες ποτὲ,
Καὶ πόθεν ἐμολον,
’Επὶ τίνα τ’ ἐπίνουιαν.
’Ιὸ ἔποψ, σὲ τοι καλῶ.

ΕΠΟΦ.
Καλεῖς δὲ τοῦ κλάειν θέλων; 405
ΧΟΡΟΣ.
Τίνες ποθ’ οἴει καὶ πόθεν;

ΕΠΟΨ.
Ξένω σοφῆς ἁφ’ Ἑλλάδος.

ΧΟΡΟΣ.
Τύχη δὲ πολλὰ κομι—
ζει ποτ’ αὐτῷ πρὸς ὄρ—
νιθας ἐλθεῖν;

ΕΠΟΨ.

Ερως

Βίον διαίτης τε καὶ
Σοῦ ξυνοικεῖν τέ σοι
Καὶ ξυνεῖνα τὸ πᾶν.

ΧΟΡΟΣ.
Τῇ φής;
Λέγοντι δὲ δὴ τίνας λόγους;

ΕΠΟΨ.

Ἀπιστὰ καὶ πέρα κλύειν.

ΧΟΡΟΣ.
'Ορᾶ τι κέρδος ἐνθάδ’ ἄξιον μονῆς,
"Ὅτι πέποιθε μοι ξυνὼν
Κρατεῖν ἄν ἡ τὸν ἔχθρον ἡ
Φίλοισιν ὑφελεῖν ἔχειν;

ΕΠΟΨ.

Δέγει μέγαν τῷ ὀλβὸν οὗ—
τε λεκτὸν οὔτε πιστῶν, ὡς
Σὰ ταῦτα πάντα καὶ
ΩΡΝΙΘΕΣ.

Τὸ τῆς καὶ τὸ κεῖσε, καὶ
Τὸ δεῦρο προσβιβάζει λέγον.

ΧΟΡΟΣ.

Πότερα μανῶμενός;

ΕΠΟΨ.

"Αφατόν ὡς φρόνιμος.

ΧΟΡΟΣ.

"Εις σοφόν τι φρενί;

ΕΠΟΨ.

Πυκνότατον κίναδος,
Σόφισμα, κύριμα, τρίμμα, πασώλημ' ὁλού.

ΧΟΡΟΣ.

Δέγειν λέγειν κέλευε μοι.
Σλάλομ γάρ ὅποι σῷ μοι λέγεις
Δόγμων ἀνεπτέρωμαί.

ΕΠΟΨ.

"Αγε δὴ σὺ καὶ σὺ τὴν πανοπλίαν μὲν πόλιν
Ταῦτα ἄφαντα κρεμάσατον τῷ χάπῳ
Εἰς τὸν ἴππον ἐξαυ, πλησίον τοῦ στρατότου.
Σὺ δὲ τοῦσ' ἐφ' οἴσπερ τοῖς λόγοις συνέλεξ' ἐγὼ,
Φιόσον, δίδαξον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Μὰ τὸν Ἀπόλλων' γὰρ μὲν σοῦ,

"Ἡν μὴ διάδωσαι γ' οἴδε διαδήκης ἐμοὶ

"Ηντερ ὁ πίθηκος τῇ γυμνωκὶ διέθερο,

"Ο μαχαροποιός, μήτε δάκνειν τούτους ἐμὲ
Μὴ τ' ὀρχίσθηδ' ἔλκεις μήτ' ὀρύττειν.
ἈΡΙΣΤΟΦΑΝΟΥΣ

ΧΟΡΟΣ.

Οὐ τί που

Τόν: Οὐδαμῶς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκ, ἀλλὰ τῷ βαλμῷ λέγω.

ΧΟΡΟΣ.

Διατίθεμαι γάρ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Κατόμοσον νυν ταύτα μοι.

ΧΟΡΟΣ.

Ομνυμ' ἐπὶ τούτοις, πάσιν νικὰν τοῖς κριταῖς.

Καὶ τοῖς θεαταῖς πᾶσιν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

"Εσται ταυταγή.

ΧΟΡΟΣ.

Εἰ δὲ παραβαίην, ἐνὶ κριτῇ νικὰν μόνον.

ΚΗΡΥΞ.

Ἀκούετε λεῷ, τοὺς ὀπλίτας νυμένι

Ἀνελομένους θόπλι ἀπείναι πάλιν οὐκαδε, ἢ

Σκοπεῖν δ' ὁ τι ἄν προγράφωμεν ἐν τοῖς πινακίοις.

ΧΟΡΟΣ.

Στροφή.

Δολερὸν μὲν ἀεὶ κατὰ πάντα δὴ τρόπον

Πέφυκεν ἀνθρωπὸς· σὺ δ' ὁμοὶ λέγε μοι.

Τάχα γὰρ τύχους ἄν

Χρηστὸν ἐξεντῶν δ' τι ποι παρορᾶς, ἢ

Δύναμιν τινα μεῖξο
Παραλειπομένη ὑπ’ ἐμῆς φρενὸς ἀξιωτέου.
Σὺ δὲ τοῦθ’ ὀρᾶς. Δέγ’ εἰς κοινὸν.
"Ο γὰρ ἂν σὺ τύχῃς μοι
Ἀγαθὸν πορύσας, τοῦτο κοινὸν ἔσται.

'Αλλ’ ἔφ’ ὑπέρ πράγματι τὴν σὴν Ἰκερὶς ἐφιάληθ᾽ ἀναπέσον,  460
Δέγε θαρρῆσας· ὅσ τὸς σπονδὸς οὖ μὴ πρῶτον παραβόμεν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Καὶ μὴν ὄργῳ τὴ τὸν Δία καὶ προπεθύρωται λόγος εἰς μοι,
"Ον διαμάττειν οὖ κωλύει· φέρε παῖ στέφανον· καταχεὶσθαι.
Κατὰ χειρὸς ἕδωρ φερέτω ταχύ τες.

XΟΡΟΣ.
Δειπνήσειν μέλλομεν, ἢ τί;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Μὰ Δί', ἀλλὰ λέγειν ξητῶ τι πάλαι μέγα καὶ λαρνῶν ἔπος τί,  465
"Ὁ τι τὴν τούτων θραύσει ψυχήν· οὕτως ὑμῶν ὑπεραλγῶν·.
Οὕτως ὄντες πρῶτον βασιλῆς.

XΟΡΟΣ.
"Ἱμεῖς βασιλῆς; Τίνος;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ἰμεῖς
ΑΡΙΣΤΟΦΑΝΟΥΣ

Πάντων ὁπόσον έστων, ἐμοῦ πρῶτον, τούτα, καὶ τοῦ Διὸς αὐτοῦ,
'Αρχαιότεροι πρότεροι τε Κρόνου καὶ Τυτάνων ἐγένεσθε
Καὶ γῆς.

ΧΟΡΟΣ.

Καὶ γῆς;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Νὴ τοῦ Ἀπόλλω.

ΧΟΡΟΣ.
Τούτῳ μὰ Δί οὐκ ἐπεσύμην. 470

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Αμαθῆς γὰρ ἔφυς καὶ πολυπράγμων, οὔτε Ἀἰσιωτοὺν
πεπάτηκας,
"Ος ἔφασε λέγων κορυδών πάντων πρῶτην ὀρνιθὰ
gενέσθαι,
Προτέραν τῆς γῆς, πάπεται νόσφ τῶν πατέρ' αὐτῆς
ἀποθνήσκειν·
Γῆν δ' οὐκ εἶναι, τῶν δὲ προκείεσθαι πεμπταίον. τῇ δ' ἀποροῦσαν
'Τῷ ἀμηχανίας τῶν πατέρ' αὐτῆς ἐν τῇ κεφαλῇ κατο-
ρύξας. 475

ΕΥΕΛΠΙΔΗΣ.
'O πατὴρ ἄρα τῆς κορυδοῦ νυνὶ κεῖται τεθνεὼς Κεφα-
λῆσιν.

ΕΠΟΨ.
Οὐκομον δήτ' εἰ πρότεροι μὲν γῆς, πρότεροι δὲ θεῶν
ἐγένοντο,
ΟΡΝΙΘΕΣ.

'Ος πρεσβυτάτων αυτών ουτών ὄρθως ἔσθ' ἡ βασιλεία;

ΕΥΕΛΠΙΔΗΣ.

Νὴ τὸν Ἀπόλλων πάνυ τοῖνυν χρή ρύγχος βόσκειν σε τὸ λοιπὸν.

Οὐκ ἀποδώσει ταχέως ο Ζεὺς τὸ σκῆπτρον τῷ ὄρυκολάπτῃ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ος οὐχὶ θεοὶ τοῖνυν ἥρχον τῶν ἀνθρώπων τὸ παλαιόν;

'Αλλ' ὄρνιθες, καβασίλευσον, πόλι' ἐστὶ τεκμήρια τούτων.

Διὰ τὰ ταῦτ' ἡμὶ πρῶτ' ἐπιδείξω τὸν ἀλεξτρόν', ὡς ἐτυράννει.

Ηρχέ̄ τε Περσῶν πρῶτον πάντων, Δαρείου καὶ Μεγαβάζου.

'Ωστε καλεῖται Περσακὸς ὄρνις ἀπὸ τῆς ἀρχῆς ἐτ' ἐκεῖνης.

ΕΥΕΛΠΙΔΗΣ.

Διὰ τὰ ταῦτ' ἡμὶ ἔχων καὶ νῦν ὄςπερ βασιλείας ὁ μέγας διαβάσκειν.

'Επὶ τῆς κεφαλῆς τῆς κυρβασίαν τῶν ὄρνιθων μόνος ὀρθὴν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὕτω δ' ἵσχυε τε καὶ μέγας ἦν τότε καὶ πολὺς, ὡστ' ἐτί καὶ νῦν.

'Τῶν τῆς ρόμης τῆς τότ' ἐκείνης, ὑπόταν μόνον ὄρθριον ἅση,

'Αναπηδῶσιν πάντες ἐπ' ἔργον, χαλκῆς, κεραμῆς, σκυ-


ΛΟΔΕΥΣΑΙ.
Σκυτής, βαλανίς, ἀλφιταμοιβοί, τορνευτολυρασπίδω-πηγοί.
Οἱ δὲ βαδίζοντι ὑποδησάμενοι νύκτωρ.

ΕΥΕΛΠΙΔΗΣ.

'Ἐμὲ τοῦτό ἡ ἐρώτα.
Χλαίναν γὰρ ἀπώλεσ' ὁ μοχθηρὸς Φρυγίων ἐρίων διὰ τοῦτον.
'Εσ δεκάτην γὰρ ποτὲ παιδαρίων κληθεῖς ὑπέπινον ἐν ἄστει,
Κάρτε καθεύδου· καὶ πρὶν δειπνεῖν τοὺς ἄλλους, ὅτους ἄρ ἦσε,
Κάλῳ νομίζας ὃ ὑδρον ἔχωρον Ἀλμουντίδε, κάρτι προκύπτω.
'Εξω τεῖχοσ, καὶ λαπωδύτης παῖει ὅπολαρ με τὸ νότον·
Κάλῳ πέπτω, μέλλω τε βοῶν· ὁ δ' ἀπέβλυσε θοιμά-
τιόν μου.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ικτίνος ὃν τῶν Ἑλλήνων ἥρχεν τότε καβασίλευε.

ΕΠΟΥ.
Τῶν Ἑλλήνων;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Καὶ κατέδειξέν ὃ ὁτὸς πρῶτος βασιλεύων 500
Προκυλινδέισθαι τοῖς ἱκτίνοις.

ΕΥΕΛΠΙΔΗΣ.

Νη τῶν Διώνυσον, ἐγὼ γοῦν
'Ἐκουλινδούμην ἱκτίνον ἱδὼν· κἂ' ὑπτίος ὃν ἀναχάσκων
ὈΡΝΙΘΕΣ.

'Οβολὸν κατεβρόχθισα· κάτα κενὸν τὸν θόλακον οἶκαῖ· ἄφειλκον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἀγνίτου δ᾽ αὖ καὶ Φοίνικης πᾶσης κόκκυς βασιλεὺς ἦν· Χώπθοι ὁ κόκκυς εἴποι κόκκυ, τότε γ᾽ οἱ Φοίνικες ἀπαντεῖς.

Τοὺς πυρῶν ἄν καὶ τὰς κριθὰς ἐν τοῖς πεδίοις ἐθέριζον.

ΕΥΕΛΠΙΔΗΣ.

Τοῦτ᾽ ἂρ᾽ ἐκεῖν ἦν τοῦτος ἀληθῶς· κόκκυ, ψυλὼν πεδίον διόνδε.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ἡρχον δ᾽ οὕτω σφάδρα τὴν ἄρχην, ὡστε εὶ τις καὶ βασιλεύοι.

'Ἐν ταῖς πόλεσι τῶν Ἐλλήνων, Ἀγαμέμνων ἡ Μενέλαιος,

'Επὶ τῶν σκῆπτρων ἐκάθητ᾽ ὅρνις, μετέχων ὅ τι δωροδοκοῖν.

ΕΥΕΛΠΙΔΗΣ.

Τοὐτὶ τοίνυν οὐκ ὢδη ἡγᾶ· καὶ δὴτα μ᾽ ἐλάμβανε θαῦμα,

'Οπότ᾽ ἔξελθοι Πριάμος τις ἔχον ὅρνιν ἐν τοῖς τραγῳδοῖς.

'Ὁ δ᾽ ἂρ᾽ εἰστήκει τὸν Δυσικράτη τὴν ὄ τι δωροδοκοῦν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ὁ δὲ δεινότατον γ᾽ ἐστὶν ἀπάντων, ὁ Ζεucus γὰρ ὁ νῦν βασιλεύοιν

'Λετὸν ὅρνιν ἐστηκεν ἔχων ἐπὶ τῆς κεφαλῆς, βασιλεύς ὁ νῦν.
ΑΡΙΣΤΟΦΑΝΟΥΣ

'Η δ' αὖ θυγάτηρ γλαύχ', ὁ δ' Ἀπολλων ὄσπερ θεράτων ἱέρακα.

ΕΥΕΛΑΠΙΔΗΣ.
Νὴ τὴν Δήμητρ' εὖ ταῦτα λέγεις. Τίνος οὖνεκα ταῦτα ἀρ' ἔχουσιν ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Ἰν' ὅταν θύων τις ἔπειτ' αὐτοῖς εἰς τὴν χεῖρ', ὡς νόμος ἔστι,
Τὰ σπλάγχνα διδό, τοῦ Δίως αὐτοὶ πρῶτεροι τὰ σπλάγχνα λάβωσιν.

"Ωμνυ τ' οὐδεὶς τὸτ' ἀν ἀνθρώπων θεόν, ἀλλ' ὄρνθας ἀπαντες.

Δάμπων δ' ὁμνυο' ἔτι καὶ νυνὶ τῶν χηρ', ὅταν ἔξα-

πατά τι ·

Οὕτως ὑμᾶς πάντες πρῶτερον μεγάλους ἀγίους τ' ἐνο-

μίξον,

Νῦν δ' ἀνθράποδ', ἡμῖνας, Μανᾶς.
"Ωσπερ δ' ἤδη τοὺς μανωμένους
Βάλλουσ' ύμᾶς, κἀκ τοῖς ἱεροῖς
Πᾶς τις ἐφ' ύμῖν ὀρνιθεύτης
"Ιστησι βρόχους, παγίδας, ράβδους,
"Ἐρηκη, νεφέλας, δίκτυα, πηκτάς·
Εἴτε λαβόντες πώλουσ' ἄθροοις·
Οἵ δ' ὀνοῦνται βλημάζοντες ·
Κοῦδ' οὖν, ἐπερ ταῦτα δοκεῖ δρᾶν,
'Οπτησάμενοι παρέθεσθ' ύμᾶς,
'Αλλ' ἐπικυνώσων τυρών, ἔλαιον,
Σήλφιον, ὄξος, καὶ τρέφαντες
Κατάχυσμ' ἐτερον γλυκύ καὶ λυπαρόν,
Καπεύτα κατεσκέδασαν θερμὸν
Τούτο καθ' ἕμων
Αὐτῶν ὡσπερ κενεβρεῖών.

ΧΟΡΟΣ.

Ἀντιστροφή.

Πολὺ δὴ πολὺ δὴ χαλεπωτάτους λόγους
"Ηνεγκας, ἀνθρώπῳ ὅσ ἐδάκρυσά γ' ἕμων
Πατέρων κάκην, ὦ
Τάσοδε τὰς τιμὰς προγόνων παραδόντων,
'Επ' ἕμοι κατέλυσαν.
Σὺ δὲ μοι κατὰ δαίμονα καὶ κατὰ συντυχίαν
'Αγαθὴν ἤκεις ἕμοι σωτήρ.
'Αναθέες γὰρ ἐγώ σοι
Τά τε νοτία κάμαντον ὀικῆσω.

'Αλλ' ὃ τι χρῆ δρᾶν, σὺ δίδασκε παρῶν· ὡς ζην ὅνε
ἀξίων ἕμων,
Εἰ μὴ κομμούμεθα παντὶ τρόπῳ τὴν ἡμετέραν βασιλείαν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Καὶ δὴ τοῖνυν πρῶτα διδάσκα χαρὰν ὅρνιθων πόλων
ἐίναι,
Καπεύτα τὸν ἀέρα πάντα κύκλῳ καὶ πᾶν τούτῃ τὸ
μεταξὺ
Περιτειχίζειν μεγάλας πλάθους ὀπταῖς ὡσπερ Βαβυ-
λῶνα.
ΕΠΟΨ.
"Ω Κεβριώνα καὶ Πορφυρίων, ὡς σμερδαλέον τὸ πόλισμα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Κάπες ἵν τούτο ἐπανεστήκη, τὴν ἀρχὴν τὸν Δί άπαιτεῖν.
Καὶ μὲν μὴ φῇ μηδ’ ἑθελήσῃ μηδ’ εὐθὺς γνωσίμα-χήσῃ.
'Ιστὸν πόλεμον πρωδοῦν αὐτῷ, καὶ τοὺς θεοὺς ἀπειτεῖν
Διὰ τῆς χώρας τῆς ὑμετέρας ἔστωσας μὴ διαφορταῖν,
"Ωσπέρ πρότερον μοιχεύσαντες τὰς Ἀλκιμήνας κατέβαινον
Καὶ τὰς Ἀλώπας καὶ τὰς Σεμέλας ἢπτερ δ’ ἐπίσω’,
ἐπιβάλλειν
Σφραγίζ’ αὐτοῖς ἐπὶ τὴν ψυλήν, ἕνα μὴ βιώσῃ ἕτ’ ἐκεῖνας.

Τοῖς δ’ ἀνθρώποις ὄρνων ἔτερον τέμψαι κόρυκα κελεύω,
"Ως ὄρνθων βασιλεύσων θύεων ὄρνης τὸ λοιπὸν.
Κάπες τῷς θεοὺς ὄστερον αὖθις προσνείμασθαι δὲ πρε-πόντως
Τοῖς θεοῖς τῶν ὄρνθων δὲ ἀν ἀρμόδιος καθ’ ἐκαστὸν.

*Ἡν Ἀφροδίτη θύῃ, πυρὸς ὄρνθι φαληρίδι θύειν.
*Ἡν ἰ Ποσειδῶν τῶν ὄν θύῃ, νήπτη πυρὸς καθαγίζων.
*Ἡν δ’ Ἡρακλεῖοι θύῃ τις βοῦν, λάρφο ναστοὺς μελ-τούττας.
Καὶ Δὶ θύῃ βασιλείς κρίνων, βασιλεὺς ἐστ’ ὄρχιλος ὄρνως,
"Ως προτέρφ δεῖ τοῦ Δίως αὐτοῦ σέρφον ἐνόρξην σφα-γιάζειν.

ΕΥΕΛΠΙΔΗΣ.
"Ησθην σέρφον σφαγιαζομένη. Βροντάτω νῦν ὁ μέγας Ζάν.

ΕΠΟΦ.
Καὶ τῶς ἦμᾶς νομίζοις θεοὺς ἀνθρώποι κούχι καλοίνος,
Οἳ πετόμεσθα πτέρνυγας τ’ ἔχομεν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Δηρεῖς· καὶ νὴ Δι’ ὃ γ’ Ἐρμής
Πέτεται θεὸς ὅν πτέρνυγας τε φορεῖ, κάλλοι γε θεοὶ
πάνω πόλλοι.
Αὕτης Νίκη πέτεται πτερύγων χρυσαῖν, καὶ νὴ Δι’
"Ερως γε·
"Ἰρων δὲ γ’ Ὅμηρος ἐφασε’ ἱκέλην εἶναι τρῆρον πε—

ΕΠΟΦ.
’Ὁ Ζεὺς δ’ ἦμῶν οὐ βροντήσας πέμπει πτερόεντα κε—

ΡΑΙΝΟΥΝ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ἡν δ’ οὖν ἦμᾶς μὲν ὑπ’ ἀγνοίας εἶναι νομίσωσι τὸ
μηδὲν,
Τούτους δὲ θεοὺς τοὺς ἐν Ὁλύμπῳ, τότε χρῆ στροφῶν
νέφος ἀρθεῖν
Καὶ σπερμολόγων ἐκ τῶν ἀγρῶν τὸ σπέρμα αὐτῶν ἀνα—

Κάπερ’ αὐτοὺς ἡ Δημήτηρ πυροῦσ πεινῶσι μετρεῖτον. 580
ΕΥΕΛΠΙΔΗΣ.
Ούκ ἔθελήσει μᾶ Δί, ἀλλ’ ὅψει προφάσεις αὐτήν πα-
ρέχουσίν.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οἱ δ’ αὖ κόρακες τῶν ξεναγῶν, οἶοις τὴν γῆν κατα-
ροῦσιν,
Καὶ τῶν προβιάτων τοὺς ὀφθαλμοὺς ἐκκοψάτων ἐπὶ
πειρᾷ.
Εἴθ’ ὦ γῆ’ Ἀπόλλων ἰατρός γ’ ὄν ἱάσθω’ μυσθοφορεῖ δέ.
ΕΥΕΛΠΙΔΗΣ.
Μή, πρὶν γ’ ὄν ἔγι ν τῇ βουδαρίῳ τῷ μοὶ πρῶτιστ’ ὑπο-
δώματι.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
’Ην δ’ ἠγάλματα σὲ θεῶν, σὲ βιῶν, σὲ δὲ Γῆν, σὲ Κρόνον,
σὲ Ποσειδόν,
’Δαμά’ αὐτοῖς πάντα παρέσται.
ΕΠΟΥ.
Δέχε δὴ μοι τῶν ἀγαθῶν ἐν.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Πρῶτα μὰν αὐτῶν τὰς οἰνάνθας οἱ πάρνοπες οὐ κατέ-
δονται,
’Αλλὰ γλαυκῶν λόχος εἰς αὐτοὺς καὶ κερκυρήδων ἐπι-
τρέψει.
Εἴθ’ οἱ κυπές καὶ ψήνες ἀεὶ τὰς συκὰς οὐ κατέδον-
ται,
’Αλλ’ ἀναλέξει πάντας καθαρῶς αὐτοῖς ἀγέλη μία
κιχλῶν.
ΟΡΝΙΘΕΣ.

ΕΠΟΨ.
Πλούτειν δὲ πόθεν δώσομεν αὐτοῖς; καὶ γὰρ τούτου σφόδρα ἐρώσθη.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τὰ μετάλλ’ αὐτοῖς μαντευομένους οὔτοι δώσουσι τὰ χρηστὰ.
Τὰς τ’ ἐμπορίας τὰς κερδαλέας πρὸς τὸν μόντων κατεροῦσιν,
"Ωστ’ ἀπολεῖται τῶν ναυκλήρων οὐδεὶς.

ΕΠΟΨ.
Πῶς οὖκ ἀπολεῖται; 595

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Προερεῖ τις ἀεὶ τῶν ἄρνιθων μαντευομένῳ περὶ τοῦ πλοῦ.
Νυνὶ μὴ πλεῖ, χειμῶν ἔσται. νυνὶ πλεῖ, κέρδος ἑπέσται.

ΕΥΕΛΠΙΔΗΣ.
Γαύλον κτῶμαι καὶ ναυκληρῶ, κοῦκ ἂν μείναιμι παρ’ ἵμων.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τοὺς θησαυροὺς τ’ αὐτοῖς δείξουσι οŬΣ οἱ πρότερον κατέθεντο.
Τῶν ἀργυρίων: οὔτοι γὰρ ἵσασι: λέγουσι δέ τοι τάδε πάντες,
Οὔδεὶς οὖδεν τῶν θησαυρὸν τῶν ἐμὸν πλὴν εἰ τὰς ἂρ’ ὀρνίς.

ΕΥΕΛΠΙΔΗΣ.
Πωλῶ γαύλον, κτῶμαι σμύνην, καὶ τὰς ύδριας ἀνορύττω.
Πῶς δ’ ὑγίειαν δῶσομι αὐτῶις, ὁδὸιν παρὰ τούτι θεοίς;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ἡν εὖ πράττωσ', οὐχ ὑγιεία μεγάλη τοῦτ' ἐστὶ; σάφ' ἵσθι,

'Ὡς ἀνθρωπός γε κακῶς πράττων ἀτεχνῶς οὕθεις ὑγιαί·

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Μᾶ Δί', ἀλλὰ τρικόσι' αὐτῶις
"Ετι προσθήσουσ' ὄρυγες ἔτη.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Παρὰ τοῦ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Παρὰ τοῦ; Παρ' ἐαυτῶι;

Οὐκ οἶσθ' ὅτι πέντ' ἀνδρῶν γενεῶς τί' ἐστι οὐκέρνη ἄσω;

ΣΥΕΛΠΙΔΗΣ.
Δίβοι, ὡς πολλῶν κρεῖττους ὡδοὶ τοῦ Δίως ἡμῖν βασιλεύειν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐ γὰρ πολλῶ; .......

Καὶ πρῶτα μὲν οὐχὶ νεῶς ὑμᾶς
ΟΡΝΙΘΕΣ.

Οικοδομεῖν δεὶ λιθίνους αὐτοῖς,
Οὐδὲ θυρώσαι χρυσαῖοι θύραις,
’Αλλ’ ὑπὸ θάμνους καὶ πρινδίους
Οικήσουσιν. Τοῖς δ’ αὖ σεμνοῖς
Τῶν ὀρνιθῶν δένδρον ἑλάσ.
’Ο νεὼς ἔσται· κούκ εἰς Δέλφους
Οὖδ’ εἰς ’Αμμῶν’ ἐλθόντες ἔκει
Θύσομεν, ἀλλ’ ἐν ταῖσιν κομάροις
Καὶ τοῖς κοτῖνοις στάντες ἔχοντες
Κριθῶν, νυφοῦς, εὐξαμεθ’ αὐτοῖς
’Ἀνατείνοντες τῷ χείρ’ ἁγαθῶν
Διδόναι τῷ μέρος· καὶ ταῦθ’ ἡμῖν
Παραχρῆμ’ ἔσται
Πυροῦς ὀλύνοις προβαλοῦσιν.

ΧΩΡΟΣ.

’Ω φιλτατ’ ἐμοὶ πολὺ πρεσβυτῶν ἐξ ἔχθιστοι μετα-
πίπτοις,
Οὔκ ἔστιν ὅπως ἂν ἐγὼ ποθ’ ἐκὼν τῆς σῆς γνώμης ἐτ’
ἀφείμην.

’Επαυχῆσας δὲ τοῖς σοῖς λόγοις
’Επητείλησα καὶ κατόμοσα,
’Ην σὺ παρ’ ἐμὲ θέμενος
’Ομόφρονος λόγος δικαίους,
’Αδόλους, ὄσιοὺς,
’Επὶ θεοῦ ἢς,
’Εμοὶ φρονῶν ξυνωδᾶ, μὴ
Πολὺν χρόνον θεοὺς ἔτε
Ἀρίστοφανος

Σκήπτρα τὰ μὰ τρίφειν.
'Αλλ' ὅσα μὲν δεὶ ρόμη πράττειν, ἐπὶ ταῦτα τεταξόμεθ' ἡμεῖς·
'Oσα δὲ γνώμη δεὶ βουλεύειν, ἐπὶ σοὶ τὰ τὸ πάντ' ἀνάκειται.

ΕΠΟΥ. 
Καὶ μὴν μὰ τὸν Διὸ οὐχὶ νυστάξειν γ' ἔτι
"Ὧρα στὶν ἡμῖν οὐδὲ μελλοντικῶν,
'Αλλ' ὅς τάχιστα δεὶ τι δράν· πρῶτον δὲ τε
Εἰσέλθῃ εἰς νεοτικάν γε τὴν ἕμην·
Καὶ τὰμὰ κάρφη καὶ τὰ παρόντα φρύγανα,
Καὶ τούνομ' ἡμῖν φράσατον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Αλλα ῥεῖδιον. 640
'Εμοὶ μὲν ὄνομα Πεισθεταιρος.

ΕΠΟΥ. 
Τοιδεί; 

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Εὐελπίδης Κριώθεν.

ΕΠΟΥ. 
'Αλλα χαίρετοι

"Δμφω.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Δεχόμεσθα.

ΕΠΟΥ. 
Δεῦρο τοῖνυν εὐστόν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ιψον· εἰσηγοῦ σὺ λαβῶν ἡμᾶς.
ΕΠΟΨ.

"Ιδι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ατὰρ τὸ δεῖνα δεύρ ἐπανάκρουσαι πάλιν. 650
Φέρ ἵδω, φράσον νῦν, πῶς ἐγὼ τε ἥοτοι
Συνεσόμεθ ὑμῖν πετομένοις οὐ πετομένω.

ΕΠΟΨ.

Καλῶς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

"Ορα νῦν ὡς ἐν Δισώτου λόγοις
Εστίν λεγόμενον δὴ τι, τὴν ἀλόπεχ, ὡς
Φλαῦρως ἐκοινώνησεν ἀετῷ ποτὲ.

ΕΠΟΨ.

Μηδὲν φοβηθῆς· ἔστι γὰρ τι μέξον,
"Ο διατραγών ἔσεσθον ἐπτερωμένω.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὕτω μὲν εἰσίωμεν. "Ἄγε δή, Ἐσωθία
Καὶ Μανώδωρε, λαμβάνετε τὰ στρώματα.

ΧΟΡΟΣ.

Οὕτως, σὲ καλῶ σὲ καλῶ.

ΕΠΟΨ.

Τί καλεῖς;

ΧΟΡΟΣ.

Τούτων μὲν ἄγων μετὰ σαυτοῦ 660
'Αρίστισσον εὖ τὴν δ' ἡδύμελῃ ἐξυμφωνον ἀρδώνα Μοῦςας
Κατάλειφ' ὑμῖν δεύρ ἕκβιβάσασ, ἵνα παύσωμεν μετ' ἐκεῖνης.
ΑΡΙΣΤΟΦΑΝΟΥΣ

ΠΕΙΣΘΕΤΑΙΡΟΣ.

"Ω τούτο μέντοι νη Δι' αὐτοῖσιν πιθοῦ·
"Εκβίβασον ἢν τοῦ βουτάμου τουρνίδιον,
"Εκβίβασον αὐτοῦ πρὸς θεῶν αὐτήν, ἵνα
Καὶ νῦ θεασώμεσθα τὴν ἀγδόνα.

ΕΠΟΥ.

"Ἀλλ' εἰ δοκεῖ σφόν, ταῦτα χρὴ δρᾶν. 'Η Πρόκυν
"Εκβαίνε, καὶ σαυτήν ἐπιδεῖκνυ τοῖς ξένοις.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

"Ω Ζεῦ πολυτίμηθ', ὡς καλὸν τουρνίδιον,
"Νως οὐ ἀπαλόν, ὡς δὲ λευκὸν.

ΕΥΕΛΠΙΔΗΣ.

"Αρά γ' οἶλοθ' ὅτι
"Εγὼ διαμηρίζομ' ἀν αὐτὴν ἱδέως;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

"Οσον δ' ἔχει τῶν χρυσῶν, ὁσπερ παρθένος.

ΕΥΕΛΠΙΔΗΣ.

"Εγὼ μὲν αὐτὴν καὶ φίλησαι μοι δοκῶ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

"Ἀλλ', ὡς κακόδαιμον, ῥύγχος ὀβελίσκων ἔχει.

ΕΥΕΛΠΙΔΗΣ.

"Ἀλλ' ὁσπερ φῶν νη Δι' ἀπολέψαντα χρή
"Ἀπὸ τῆς κεφαλῆς τὸ λέμμα καθ' οὕτω φιλέων.

ΕΠΟΥ.

"Ἰωμεν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

"Ἅγου δὴ σὺ νῦν τύχαγαβ'.
ΟΡΝΙΘΕΣ.

ΧΩΡΟΣ.

"Ω φίλη, ὧ ξουθή,
"Ω φίλτατοι ὅρνεον,
Πάντων ξύνομε τῶν ἐμῶν
"Τμιν ζύντροφ ἀηδοῖ,
"Ηλθες ἡλθες, ἀφθης,
'Ἡδων φθόγγον ἐμοὶ φέρουσ'.
'Αλλ', ὃ καλλιβόαν κρέκουσ'
Δύλον φθέγμαις ἵμνοις,
"Δρχον τῶν ἀναπαίστων.
"Διέ δὴ φύσιν ἄνδρες ἀμαυρόβιοι, φύλλων γενεὰ προσάμοιοι,
'Ολυγόδρανες, πλάσματα πηλοῦ, σκιοειδέα φῦλ' ἁμενήνα,
'Απτιρες ἐφημερίοι, ταλαὶ βροτοί, ἄνερες εἰκελόνειροι,
Πρόσχετε τὸν νοῦν τοὺς ἀθανάτους ἡμῶν, τοὺς αἰῶν ἑαυτοῦ,
Τοὺς αἰθέριους, τοὺς ἁγίους, τοὺς ἄθροις μηδομένοις.
"Ιν ἀκούσατες πάντα παρ' ἡμῶν ὀρθῶς περὶ τῶν μετεώρων,
Φύσιν ἁμων γένεσιν τε θεῶν ποταμῶν τ' Ἐρέβους τε
Χάους τε
Εἰδότες ὀρθῶς παρ' ἐμοὶ Προδέκφ κλάειν εἰπήτε τὸ
λοιπόν.
Χάος ἦν καὶ Νῦ Ἐρέβος τε μέλαιν πρῶτον καὶ Τάρ-
ταρος εὐρύς.
"Η δ' οὐδ' ἀπ' οὐδ' οὐράνως ἦν Ἐρέβους δ' ἐν ἀπε-
ροσι κόλποις
ΑΡΙΣΤΟΦΑΝΟΥΣ

Τότει πρώτιστον ὑπηνέμου Νῦς ἡ μελανόπτερος φῶν, Ἐξ οὗ περιτελλομένως ὄρας ἔβλαστεν Ἑρως ὁ ποθευόμενος, Στίλβων νῦτον πτερόγυον χρυσαῖν, εἰκὼς ἀνεμώκεσθι δίνας.

Οὕτως δὲ Χάνει πτερόεντο μυγεῖς νυχίν κατὰ Τάρταρον εὐρίν

Ἑνεβτευσεν γένος ἡμέτερον, καὶ πρῶτον ἀνήγαγεν ἐκ φῶς.

Πρότερον δ' οὐκ ἦν γένος ἀβανάτων, πρὶν Ἑρως ἔννεμησεν ἀπαντα.

Συμμυγυμνέων δ' ἐτέραν ἐτέρους γένειτ 'οὐρανὸς ὁκεανός τε

Καὶ γῆ πάντων τε θεῶν μακάρων γένος ἀφθιτον. "Οδε μὲν ἐσμὲν

Πολὺ πρεσβύτατοι πάντων μακάρων. Ἡμεῖς δ' ὅσ ἐσμὲν "Ερωτός

Πολλοὺς δὴλον πετόμεσθα τε γὰρ καὶ τοῖς ἑρώσις σύνεσμεν.

Πολλοὺς δὲ καλοὺς ἀπομομοκότας παῖδας πρὸς τέρμασιν ὀρας

Διὰ τὴν ἱσχὺν τὴν ἡμετέρας διεμήρισαν ἀνδρεῖς ἐρασταὶ, ὁ μὲν ὀρτυγα δοῦς, ὁ δὲ πορφυράων, ὁ δὲ χηρός, ὁ δὲ Περσικῶν ὅρμων.

Πάντα δὲ θνητοῖς ἐστὶν ἀφ' ἡμῶν τῶν ὀρνίθων τὰ μεγίστα.

Πρῶτα μὲν ὀρας φαίνομεν ἡμεῖς ἦρος, χειμώνος, ὀπώρας.
ΟΡΝΙΘΕΣ.

Σπείρειν μέν, όταν γέρανος κράζοιν· ες τὴν Διβύην
μεταχωρη,
Καὶ πηδάλων τὸτε ναυκλήροφ φράζει κρεμάσαντι καθεύ-
δειν,
Εἶτα δ’ Ὁρέστη χλαίναν ύφαίνειν, ἵνα μὴ ῥυγὸν ἀπο-
δύῃ.
Ἱκτίνος δ’ αὖ μετὰ ταῦτα φανεῖς ἐτέραν ὅραν ἀπο-
φαίνει,
Ηνίκα πεκτεῖν ὅρα προβάτων πόκον ἡμῶν· εἶτα χε-
λιδὼν,
"Οτε χρῆ χλαίναν πωλεῖν ἱδι καὶ ληδαρίων τι πρίασθαι.
Ἐσμὲν δ’ ὑμῶν Ἀμμών, Δελφοί, Δωδώνη, Φοῖβος Ἀπό-
λλων.
'Ελθόντες γὰρ πρῶτον ἐπ’ ὅρνις, οὕτω πρὸς ἀπάντα
τρέπεσθε,
Πρὸς τ’ ἐμπορίαν καὶ πρὸς βιωτὸν κτήσιν καὶ πρὸς
γάμον ἀνδρός·
"Ορνιν τε νομίζετε πάνθε διαπερ περὶ μαντείας ·
κρίνει.
Φήμη γ’ ὑμῶν ὅρνις ἐστὶ, πταρμόν τ’ ὅρνιθα καλεῖτε,
Ἀύμβολον ὅρνιν, φωνὴν ὅρνιν, θεράποντ’ ὅρνιν, ὄνο
ὁρνιν.
"Αρ’ οὐ φανερὸς ἡμεῖς ὑμῖν ἐσμὲν μαντεῖος Ἀπόλλων;
"Ἡν οὖν ἡμᾶς νομίσητε θεοῦ,
"Εξέτε χρῆσθαι μάντεσι Μούσαις,
Ἀδρας, ὅραις, κειμῶν, θέρει,
Μετρήφ πνύγει· κοῖκ ἀποδράντες
"
Καθεδούμεθ' ἀνω σεμνούμενον
Παρὰ ταῖς νεφέλαις ὠσπερ χὼ Ζεὺς·
'Αλλὰ παρόντες δόσομεν ὑμῖν,
Αὐτοῖς, παισίν, παῖδων παισίν,
Πλουθυμεῖαν,
Εὐδαιμονίαν, βίον, εἰρήνην,
Νεότητα, γέλατα, χοροῦς, θαλίας,
Γάλα τ' ὀρνίθων.
"Ωστε παρέσται κοπιῶν ὑμῖν
Τιπ τῶν ἀγαθῶν·
Οὔτω πλουτήσετε πάντες.
Στροφή.
Μοῦσα λοχμαία,
Τί τοῦ τὶό τιό τίό τιό τιό τιό τιοτίγξ,
Ποικίλη, μεθ’ ἤς ἐγὼ
Νάπαυσι καὶ κορυφαῖς ἐν ὀρείαις,
Τί τοῦ τίο τιοτίγξ,
"Ιξόμενος μελιᾶς ἐπὶ φυλλοκόμου,
Τί τοῦ τίο τιοτίγξ,
Δι' ἐμῆς γέννους ξουθῆς μελέων
Παῦν νόμους ἱεροὺς ἀναφαίνω
Σεμνὰ τε μητρὶ χορεύματ' ὀρεία,
Τοτοτότοτοτότοτοτοτίγξ,
"Ἐνθεν ὁσπερ ἡ μέλιτα
Φύσικος ἀμβροσίων μελέων ἀπεβόσκετο καρπῶν, ἀεὶ
φέ-
ρων γλυκείαν ἕδαν.
ΟΡΝΙΘΕΣ.

Τώ τίο τίο τιοτίγξ.
Εἰ μετ’ ὄρνθων τις ὑμῶν, ὦ θεατέ, βούλεται 755
Διαπλέκειν ξον ἰδέως τό λοιπόν, ὦς ἡμᾶς ἵτω.
"Οσα γὰρ ἐστίν ἐνθάδ’ άισχρὰ τῷ νόμῳ κρατούμενα,
Ταῦτα πάντ’ ἐστίν παρ’ ἡμῖν τοῖς ὀρνισιν καλά.
Εἰ γὰρ ἐνθάδ’ ἐστίν αἰσχρὸν τοῦ πατέρα τύπτειν νόμῳ,
Τούτ’ ἐκεῖ καλὸν παρ’ ἡμῖν ἐστίν, ἢν τις τῷ πατρί 760
Προσδραμὼν ἔγη πατάξας, αἱρε πλήκτρον, εἰ μάχει.
Εἰ δὲ τυχχάνει τις ὑμῶν δραπέτης ἐστυγμένος,
'Ατταγάς οὗτος παρ’ ἡμῖν πουκίλος κεκλησται.
Εἰ δὲ τυχχάνει τις ὅν Φρύξ μηδὲν ἤπτον Σπτωκάρον, 765
Φρυγίλος ὄρνις ἐνθάδ’ ἐσται, τοῦ Φιλήμονος γένους.
Εἰ δὲ δοῦλος ἐστι καὶ Καὶ ὄστερ Ἐξηκεστίδης,
Φυσάτω πάππους παρ’ ἡμῖν, καὶ φανοῦνται φράτορες.
Εἰ δ’ ὃ Πιτίον προδοῦναι τοῖς ἀτίμοις τὰς πύλας
Βούλεται, πέροιξ γενέσθω, τοῦ πατρὸς νεοτῖνιν.
'Ὡς παρ’ ἡμῖν οὔθεν αἰσχρὸν ἐστίν ἐκπερδικότας. 770
'Ανιστροφή.

Τοιάδε, κύκνοι,
Τώ τίο τίο τίο τίο τιοτίγξ.
Συμμυγὴ βοήν ὑμοῦ
Πτεροῖς κρέοντες ἱαχὼν 'Απόλλων,
Τώ τίο τίο τιοτίγξ. 775
"Οχθὸν ἐφεξομενοὶ παρ’ "Εβρον ποταμόν,
Τώ τίο τίο τιοτίγξ,
Διὰ δ’ αἰθέριον νέφος ἤλθε βοᾶ.
Πτήζε δὲ πουκίλος φύλα τε θηρῶν,
Κύματά τ' ἔσβεσε νήμεος αἴθρη,
Τοτοτοτοτοτοτοτοτήγξ.
Πᾶς δ' ἐπεκτύπησ' Ὁλυμπός.
Εἴλε δὲ θάμβος ἀνακτᾶς ὁ Ὁλυμπιάδες δὲ μέλος Ὑά-
ρυτες Μοῦ-
σαί τ' ἐπηλόλυξαν.
Τώ τιῷ τιῷ τιantanamo.
Οὐδὲν ἔστι ἀμεινὸν οὐδ' ἤδιον ἢ φύσαι πτερά.
Ἀντίχ' ὕμων τῶν θεατῶν εἰ τις ἦν ὑπόπτερος,
Εἴτε πεινῶν τοῖς χοροῖς τῶν τραγῳδῶν ἡχθείω,
'Εκπόμενος ἀν οὕτως ἁριστήσει ἐλθὼν οἴκαδε,
Κατ' ἀν ἐμπληθεῖς ἐφ' ἡμᾶς αὕτῳ αὐ κατέπτατο. 790
Εἴ τε Πατροκλείδης τις ὕμων τυχχᾶνει χειρισθοῦ,
Οὐκ ἂν ἔξεδουσεν ἐς θοιμάτων, ἀλλ' ἀνέπτατο,
Κάποταρδῶν κάναπνεύσας αὕτῳ αὐ κατέπτατο.
Εἴ τε μοιχεύων τις ὕμων ἔστιν δαίμος τυχχᾶνει,
Καθ' ὁρὰ τὸν ἀνδρα τῆς γυναικὸς ἐν βουλευτικῷ.
Οὕτως ἂν πάλιν παρ' ὕμων πτερνυγίσας ἀνέπτατο,
Εἴτε βινήσας ἔκείθεν αὕτῳ αὐ καθέκετο.
'Αρ' ὑπόπτερον γενέσθαι παντὸς ἔστιν ἄξιον;
'Οσ Διονύσης γε πυτιναία μόνον ἐχὼν πτερὰ
'Ἡράκης φίλαρχος, εἴθ' ἵππαρχος, εἴτ' εὖ οὖν αὖσ
Μεγάλα πράττει, κάστα νυνὶ ξουθὸς ἰππαλκτρον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Ταυτὶ τοιαῦτα. μὰ Δι' ἐγὼ μὲν πράγμα τω
Γελοιότερον οὐκ ἑλδον οὐδεπότε.
ΕΥΕΛΠΙΔΗΣ.

'Επὶ τῷ γελᾷ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Επὶ τοῖς σοῖς ὁκυπτέρους.

Οἰσθ' ὃ μάλιστ' ἐσκαφᾶς ἐπτερωμένος;

Εἰς εὐπέλειαν χηνὶ συγγεγραμμένη.

ΕΥΕΛΠΙΔΗΣ.

Σῦ δὲ κοψίχρο γε σκάφιον ἀποτετειλμένη.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ταυτὶ μὲν ἡκάσμεσθα κατὰ τὸν Διοχώλον·
Τάδ' οὐχ ὑπ' ἄλλων, ἀλλὰ τοῖς αὐτῶν πτεροῖς.

ΕΠΟΨ.

'Αγε δὴ τὶ χρῆ δρᾶν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Πρῶτον ὄνομα τῇ πόλει

Θέσθαι τι μέγα καὶ κλεινὸν, ἐτὰ τοῖς θεοῖς
Θύσαι μετὰ τούτο.

ΕΥΕΛΠΙΔΗΣ.

Ταῦτα καμὼι συνδοκεῖ.

ΕΠΟΨ.

Φέρ' ἵδιον, τὶ δ' ἡμῖν τοῦνομ' ἔσται τῇ πόλει;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Βούλεσθε τὸ μέγα τοῦτο τοῦκ Δακεδαίμονος,
Σπάρτην ὄνομα καλῶμεν αὐτὴν;

ΕΥΕΛΠΙΔΗΣ.

'Ἡράκλειος'.

Σπάρτην γὰρ ἄν θείμην ἐγὼ τῇ μὴ πόλει;
ΑΡΙΣΤΟΦΑΝΟΣ

Όδθ' ἀν χαμείνη πάνυ γε κεφίαν γ' ἔχων.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τί δή; ὄνομ' αὐτῇ θησόμετο;' ;

ΕΥΕΛΠΙΔΗΣ.

'Εντευθεν;

'Εκ τῶν νεφελῶν καὶ τῶν μετεώρων χωρίων
Χαῖνον τι πάνυ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Βούλει Νεφελοκοκκυγίαν ;

ΕΠΟΥ.

'Ιοῦ ιου'·
Καλὸν γὰρ ἀπεχρὼς καὶ μέγ' εἴρεσ τοῦνομα.

ΕΥΕΛΠΙΔΗΣ.

Ἀρ' ἑστὶν αὐτηγῇ Νεφελοκοκκυγία,
"Ἰνα καὶ τὰ Θεογένους τὰ πολλὰ χρήματα
Τὰ τ' Ἀισχύνου γ' ἀπαντά ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Καὶ λυστὸν μὲν οὖν

Τὸ Φλέγρας πεδίων, ἐν' οἱ θεοὶ τοὺς Γηγενεῖς
'Ἀλαξονευόμενοι καθυσπερηκάντισαν.

ΕΥΕΛΠΙΔΗΣ.

Ἀνταρν τὸ χρήμα τῆς πόλεως. Τίς δαὶ θεὸς
Πολυούχος ἔσται; τῷ ξανούμεν τὸν πέπλον ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τί δ' οὖν 'Ἀθηναίαν ἐώμεν πολιάδα ;

ΕΥΕΛΠΙΔΗΣ.

Καὶ πῶς ἀν ἔτι γένοιτ' ἀν ἐπτακτὸς πόλες,
"Οποι θεός, γυνὴ γεγονοῦσα, πανοπλιάν
"Εστηκε ἕχουσα, Κλεισθένης δὲ κερκίδα;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τίς δὲι καθέξει τής πόλεως τὸ Πελαργικὸν;

ΕΠΟΨ.
"Ορνις ἀφ᾿ ἡμῶν τοῦ γένους τοῦ Περσικοῦ,
"Οστερ λέγεται δεινότατος εἶναι πανταχοῦ
"Ἀρεώς νεοττὸς.

ΕΥΣΘΕΩΣΗΣ.
"Ο νεοτέρες δέσποτα.
"Ὡς δ᾿ ὁ θεός ἐπιτήδειος ὦκεών ἐπὶ πετρῶν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ἀγε νυν, σὺ μὲν βάδιζε πρὸς τὸν ἄερα,
Καὶ τοὺς τειχίζουσι παραδικόνει,
Χάλκας παραφόρει, πηλὸν ἀποδός ὄργασον,
Δεκάτην ἀνένεγκε, κατάπεσ᾽ ἀπὸ τῆς κλίμακος,
Φύλακας κατάστησαι, τὸ πῦρ ἐγκρυπτᾷ αἰεί,
Κωδωνοφορῶν περιτρέχε, καὶ κάθευδ᾽ ἐκεί.
Κήρυκα δὲ πέμψαν τὸν μὲν εἰς θεοὺς ἀνω,
"Ετερον δ᾽ ἀνωθεν αὖ παρ᾽ ἀνθρώπους κάτω,
Κάκειθεν άθικὰς παρ᾽ ἐμὲ.

ΕΥΣΘΕΩΣΗΣ.
Σὺ δὲ γὰρ αὐτοῦ μένων
Οἵμοκε παρ᾽ ἐμ᾽.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ἰθ᾽, ἐγάθ᾽, οἱ πέμπω σ᾽ ἐγὼ.
ΑΡΙΣΤΟΦΑΝΟΥΣ

Οὔδεν γὰρ ἀνεύ σοῦ τῶν ἡ λέγω πεπράξεται.
'Εγὼ δ' ἵνα θύσω τοῖς κανώσων θεοῖς,
Τὸν ἱερέα πέμψωτε τὴν πομπὴν καλῶ.
Παῖ παί, τὸ κανοῦν ἀφέσθε καὶ τὴν χέρνιβα.

ΧΟΡΟΣ.

Στροφή.

'Ομορρόθω, συνθέλω,
Συμπαραμέσας ἔχω
Προσόδια μεγάλα
855
Σεμνὰ προσίεναι θεοῖσιν.
'Αμα δε προσέτε χάριτος ἕνεκα
Προβάτων τι θύειν.
'Ιτω ἵτω, ἵτω δὲ Πυθιάς βοά.
Συναφέτω δὲ Χαῖρης φδάν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Παιςαί σο φισόνω. 'Ηράκλεις, τοιτί τι ἢν;
Τοιτί μὰ Δί' ἐγὼ πολλὰ δὴ καὶ δείν' ἰδόν,
Οὕπω κόρακ' ἔδων ἐμπεφορβιωμένον.
'Ιερεύ, σοῦ ἐργον, θεύ τοῖς κανοῦσι θεοῖς.

ΙΕΡΕΥΣ.

Δράσω τάδ' ἀλλὰ ποὺ στιν ὅ τὸ κανοῦν ἔχων;
865
ἐυχεσθε τῇ 'Εστίᾳ τῇ ὄρνιθεφω, καὶ τῷ ἱκτίῳ τῷ ἑστιούχῷ, καὶ ὄρνισιν 'Ολυμπίοις καὶ 'Ολυμπίας
πάσι καὶ πάσησιν,

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ω Σουνιέας, χαίρ' ἁναξ Πελαργικί.
ΟΡΝΙΘΕΣ.

ΙΕΡΕΥΣ.
Καὶ κύκνος Πυθέρ καὶ Δηλέρ, καὶ Δητοὶ 'Ορτυγομήτρη, καὶ 'Αρτέμιδι 'Ακαλανθίδι,

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐκέτι Κολανώς, ἀλλ’ 'Ακαλανθὶς 'Αρτεμις.

ΙΕΡΕΥΣ.
Καὶ φρυγίλιφ Σαβαζή, καὶ στροφὺς μεγάλη μητρὶ θεῶν καὶ ἄνθρώπων,

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Δέσποινα Κυθέλη, στροφε, μήτερ Κλεοκρίτου.

ΙΕΡΕΥΣ.
Διδόναι Νεφελοκοκκυγεῖσιν ὑγίειαν καὶ σωτηρίαν, αὐτοῖσι καὶ Χλοίοις,

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Χλοίοις ἡσθῆν πανταχοῦ προσκεμένους.

ΙΕΡΕΥΣ.
Καὶ ἤρωσι [καὶ ὠρυκὶ] καὶ ἱρῶν παισὶ, πορφυρίων, καὶ πελεκάτινα, καὶ πελεκίνφ, καὶ φλέξιδι, καὶ τέτρακι, καὶ ταῦτα, καὶ ἐλεύ, καὶ βάσκα, καὶ ἐλάσσα, καὶ ἐρωδίῳ, καὶ καταράκτη, καὶ μελαγκοῦφφ, καὶ ἀγιοβάλλειν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Παῦ' ἐς κόρακας παύται καλῶν ἱστ' ἤσοι.
"Επὶ ποιον, ὁ κακόδαιμον, ιερεῖον καλεῖ
"Ἀλαέτους καὶ γύτας; Οὐχ ὁρὸς ὑπὶ
"Ικτώνος εἰς ᾿ἄν τοῦτο γ’ ὀχυρό’ ἀρπάσας;
"Διέλθῃ ἀφ’ ἴμοι διακ’ σύ καὶ τὰ στέμματα."
ΑΡΙΣΤΟΦΑΝΟΥΣ

ʼΕγὼ γὰρ ἀυτὸς τουτοίχι θύσω μόνος.

ΙΕΡΕΥΣ.

ʼΑντιστροφὴ.

Εἴτε 'αὖθις ἀὖ τάρα σοι
Δεὶ μὲ δεύτερον μέλος
Χέρνιβι θεοσεβές

"Οσιον ἐπιθρον, καλείν δὲ
Μάκαρας, ἕνα τινὰ μόνον, εἶπερ

ʼΙκανόν ἔξετ' ὄψον.

Τὰ γὰρ παρόντα θύματ' οὐδὲν ἄλλο πλὴν
Γένεσιν ἔστι καὶ κέρατα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Θόντες εὐξώμεσθα τοὺς πτερίνους θεοῖς.

ΠΟΙΗΤΗΣ.

Νεφελοκοκκυγίαν τῶν εὐδαίμονα
Κλήσον, ὁ Μοῦσα,
Τεῖς ἐν οἴνῳν αὐθαίς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τούτῳ τὸ πράγμα ποδατόν; Εἴπετε μοι, τίς εἶ;

ΠΟΙΗΤΗΣ.

ʼΕγὼ μελημλώσων ἐπέων ἰείς αὐθαίν,
Μουσάων θεράτων ὕτερός,
Κατὰ τὸν Ὑμηρόν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

"Επείτα δῆτα δούλος διν κόμην ἔχεις;

ΠΟΙΗΤΗΣ.

Οὐκ, ἄλλα πάντες ἔσμεν οἱ διδάσκαλοι
ΟΡΝΙΘΕΣ.

Μουσάων θεράποντες ὀτρηροῖ.
Κατὰ τὸν Ὥμηρον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκ ἔτος ὀτρηροῖ καὶ τὸ ληθάριον ἐχεις.
'Ατάρ, ὦ ποιητά, κατὰ τί δεῦρ' ἀνεφθάρης;

ΠΟΙΗΤΗΣ.

Μέλη πεποίηκε' ἐς τὰς Νεφελοκοκκυγίας
Τὰς ύμετέρας κύκλω τε πολλὰ καὶ καλά,
Καὶ παρθένεια, καὶ κατὰ τὰ Σιμωνίδου.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ταυτὶ σὺ πότ' ἐποίησας ἀπὸ ποίου χρόνου;

ΠΟΙΗΤΗΣ.

Πάλαι πάλαι δὴ τὴν ἐγὼ ἐλήξω πόλιν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκ ἄρτι θύω τὴν δεκάτην ταύτης ἐγὼ,
Καὶ τοῦνομ' ὅσπερ παιδίφ νῦν δὴ 'θέμην;

ΠΟΙΗΤΗΣ.

'Αλλὰ τις ὁκεῖα Μουσάων φάτις
Οἰάστερ ἵππων ἀμαρυγά.
Σὺ δὲ πάτερ κτίστωρ Ἀἴτνας,
Ζαθέων ἱερῶν ὀμόνυμα,
Δος ἐμὺν ὅ τι περ
Τεῖ κεφαλᾶ θέλεις
Πρόφρον δόμεν ἐμὺν τεῖν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τοιτὶ παρέξει τὸ κακὸν ἢμῖν πράγματα,
Εἰ μὴ τι τοῦτο δόντες ἀποφευξούμεθα.
Οὕτως, ὥμενοι σπολάδα καὶ χιτῶν᾽ ἔχεις·
'Απόδυθι καὶ δῶς τῷ ποιητῷ τῷ σοφῷ·
'Εχε τὴν σπολάδα· πάντως δὲ μοι ῥυγῶν δοκεῖ. 930

ΠΟΙΗΤΗΣ.

Τόδε μὲν οὐκ ἄκουσα φίλα
Μούσα τόδε δώρον δέχεται·
Τὺ δὲ τεῖ φρενὶ μάθε
Πωδάρειον ἔπος· 935

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Ανθραπος ἰμῶν οὐκ ἀπαλλαχθήσεται.

ΠΟΙΗΤΗΣ.

Νομάδεσσι γὰρ ἐν Σκύθαις
'Αλάται Στράτεων,
'Ος ύφαντοδόντων ἔθεσος οὐ πέπαται·
'Ακλειψ ὡς ἐβα σπολῶς ἀνεν χιτῶνος.
ἲδυν' δ' τοι λέγω. 940

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἀνεὶμ' ὅτι βούλει τῶν χιτωνίσκον λαβέιν.
'Αποδύθη· δὲι γὰρ τῶν ποιητῆν ὄφελεῖν.
'Απελθε τουτού λαβαίν.

ΠΟΙΗΤΗΣ.

'Απέρχομαι,

Καὶ τὴν πόλιν γ' ἔλθον ποιήσω δὴ ταῦτα·
Κλῆσον, ὡς χρυσόδρομε, τὰν
Τρομεράν, κρυεράν·
Νυφόβολα πεδία πολύσπορα τ'
'Ηλυθον·αλαλάν.
ΟΡΝΗΘΕΣ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Νη τὸν Δι’, ἀλλ’ ἦδη πέφυγας ταυταγὶ
Τὰ κρεμὰ τοῦ διὸ τὸν χιωνίακον λαβὼν.
Τοιτὶ μὰ Δι’ ἐγὼ τὸ κακὸν οὐδέποτ’ ἤλπισα,
Οὕτω ταχέως τοῦτον πεπύθασι τὴν πόλιν.
Δι᾽ ὅσιος τῶν περιχώρει λαβὼν τὴν χέριβα.

ΙΕΡΕΥΣ.
Εὐφημία ἵνα.

ΧΡΗΣΜΟΛΟΓΟΣ.
Μη κατάρχῃ τοῦ τράγου.
ΠΕΙΣΘΕΤΑΙΡΟΣ.

Σὺ δ’ ἀλ ’τίς;

ΧΡΗΣΜΟΛΟΓΟΣ.
"Οστις Ἰρησυμολόγος.
ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οἱμωξε γνών. 955

ΧΡΗΣΜΟΛΟΓΟΣ.
"Ω δαμόνιε, τὰ θεῖα μὴ φαύλως φέρε·
"Ως ἔστι Βάκιδος χρησμός ἀντικρυς λέγων
"Εσ τῶς Νεφελοκκυξίας.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Κάπετα πῶς
Ταῦτ’ ἄνω ἐχρησμολόγεις σὺ πρὶν ἐμὲ τὴν πόλιν
Τήρδ’ οἴκεσαι;

ΧΡΗΣΜΟΛΟΓΟΣ.
Τὸ θεῖον ἐνεποδίζε με. 960
ΔΡΙΣΤΟΦΑΝΟΥΣ

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Αλλ' ούδεν οὖν ἕστ' ἁκούσαι τῶν ἐπών.

ΧΡΗΣΜΟΔΟΓΩΣ.

'Αλλ' ὅταν οἰκῆσομει λύκοι πολλαὶ τε κορώναι
'Ἐν ταύτῳ τὸ μεταξὺ Κορίνθου καὶ Σικυώνος,

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τί οὖν προσήκει δήτ' ἐμοὶ Κορινθίων;

ΧΡΗΣΜΟΔΟΓΩΣ.

'Ἡμίξαθ' ὁ Βάκες τούτο-πρὸς τὸν ἄéra.

Πρῶτον Πανθώρα βύσαι λευκότριχα κρῶν.

Ὁς δέ κ' ἐμῶν ἐπέων ἄλθη πρώτητα προφήτης,
Τῷ δόμεν ἵματιον καθαρόν καὶ καινὰ πέδιλα,

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ἐνεστὶ καὶ τὰ πέδιλα;

ΧΡΗΣΜΟΔΟΓΩΣ.

Δαβὴ τὸ βιβλίον.

Καὶ φιάλην δούναι, καὶ σπλάγχνων χέιρ ἐπιπλήσαι. 970

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Καὶ σπλάγχνα διδόν ἐνεστὶ;

ΧΡΗΣΜΟΔΟΓΩΣ.

Δαβὴ τὸ βιβλίον.

Κἂν μὲν, θέσπις κούρε, ποὺς ταῦθ' ὡς ἐπιτέλλω,
Διετος ἐν νεφέλησι γενόεσθ' αἰ δέ κ' ἐμὴ δόρι,
Οὐκ ἔσει οὐ τρυγῶν οὐδ' αἰετός, οὐ δρυκολάπτης.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Καὶ ταῦτ' ἐνεστὶ ἐνταῦθα;
ΟΡΝΙΘΕΣ.

ΧΡΗΣΜΟΛΟΓΟΣ.

Δαβέ το βιβλιόν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐδὲν ἄρ' ὄμοιος ἦσθ' ὁ χρησμός τούτῳ,

"Οὐν ἐγὼ παρὰ τάπολλανος ἐξεγραφάμην.

Διὸντι ἐπὶν ἀκλητοὶ λέον ἀλθραώτου ἀλαζών

Λυπή θύσωτας καὶ σπλαγχνεύεων ἐπιθυμῆ,

Δὴ τότε χρὴ τύπτειν αὐτὸν πλευρὰν τὸ μεταξύ.

ΧΡΗΣΜΟΛΟΓΟΣ.

Οὐδὲν λέγειν οἰμαὶ σε.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Δαβέ το βιβλιόν.

Καὶ φείδου μηδὲν μηδὲ αἰετοῦ ἐν νεφέλησι,

Μὴν δὲν Λάμπτων ἢ μητὶ ἢν ὁ μέγας Διοπελῆς.

ΧΡΗΣΜΟΛΟΓΟΣ.

Καὶ ταῦτ' ένεστ' ἑνταῦθα;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Δαβέ το βιβλιόν.

Οὐκ εἰ θύρας ἐς κάρακας;

ΧΡΗΣΜΟΛΟΓΟΣ.

Οἶμοι διήλωος.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκοῦν ἕτερως χρησμολογήσεως ἐκτρέχων;

ΜΕΤΩΝ.

"Ἡκὼ παρ' ύμᾶς

ΠΕΙΣΘΕΤΑΙΡΟΣ.

"Ετερον αὐ τοῦτο κακῶν.
ΔΡΙΣΤΟΦΑΝΟΥΣ

Τί δ’ αὐτὸν δράσων; τίς δ’ ἱδέα βουλήματος;
Τίς ἡ πίνουσα, τίς ὁ κάθορνυτ' ὁδοῦ;

ΜΕΤΩΝ.

Γεωμετρήσας βούλομαι τὸν ἀέρα
Τμίν, διελείν τε κατὰ γύνας.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Πρὸς τῶν θεῶν,

Σὺ δ’ εἰ τίς ἀνδρῶν;

ΜΕΤΩΝ.

"Οστίς εἰμὶ ἐγώ; Μέτων,
"Ον οἶδεν Ἑλλάς χώ Κόλωνός.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Εἰπέ μοι,

Ταυτὶ δὲ σοι τί ἔστι;

ΜΕΤΩΝ.

Κανόνες ἁέρος.

Λιτικά γὰρ ἀπὶ ἐστὶ τὴν ἱδέαν ὅλος
Κατὰ πολλὰ μᾶλλον. Προσθεὶς οὖν ἐγὼ
Τὸν κανόν ἀνωθεν τούτοις τὸν καμπύλον,
Ἐνθεὶς διαβήτην — μανθάνεις;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐ μανθάνω.

ΜΕΤΩΝ.

"Ορθὸν μετρήσω κανόνι προστιθέις, ἦνα
"Ὁ κύκλος γένηται σοι τετράγωνος, κἂν μέσφ
"Ἀγωρά, φέρουσαι δ’ ὡσιν εἰς αὐτὴν ὁδοὶ
"Ορθά πρὸς αὐτὸ τὸ μέσον, ὡσπερ δ’ ἀστέρος,
κυκλοτεροῦν ὄντος, ὀρθαὶ πανταχῆ
'Ακτίνες ἀπελάμπτωσιν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Ανθρωπος Θεῖς.

Μέτων,

ΜΕΤΩΝ.

Τί ἔστιν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οἶοθ’ ἐτηνὶ φίλῶ σ’ ἐγὼ; 1005
Κάμοι πιθόμενοι ἔπασκινε τῆς ὄδου.

ΜΕΤΩΝ.

Τί δ’ ἔστι δεινών;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Οσπερ ἐν Λακεδαίμονι
Ἐνεψαλτοῦνται καὶ κεκίνηται τινὲς
Πληγαὶ συχναὶ κατ’ ἀστὺ.

ΜΕΤΩΝ.

Μῶν στασιάζετε;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Μὰ τῶν Δί’ οὐ δῆτ’. 1010

ΜΕΤΩΝ.

'Αλλὰ τῶς;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ομοθυμαδὸν

Σποδεῖν ἀπαντας τοὺς ἀλαζόνας δοκεῖ.

ΜΕΤΩΝ.

'Τπάγομε τάρ’ ἓν.
ΑΡΙΣΤΟΦΑΝΟΥΣ

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Νη Δι', ὁς οὐκ οἴδ' ἄρ' ἐί
Φθαίης αὖ· ἐπίκεινται γὰρ ἐγγὺς αὐταί.

ΜΕΤΩΝ.

Οἵμοι κακοδαίμον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκ ἔλεγον ἐγὼ πάλαι;
Οὐκ ἀναμετρήσεις σαυτὸν ἀπὶ ᾗν ἄλλαχθ';

ΕΠΙΣΚΟΠΟΣ.

Ποῦ πρόξενοι;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τίς ὁ Σαρδανάπαλλος οὔτοσι;

ΕΠΙΣΚΟΠΟΣ.

Ἐπίσκοπος ἦκα δεύρο τῷ κνᾶμφο λαχῶν
Ἐς τὰς Νεφελοκοκκυγίας.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἐπίσκοπος;

Ἐπεμψε δὲ τίς σε δεύρο;

ΕΠΙΣΚΟΠΟΣ.

Φαύλων βιβλίων

Τελέον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τί; βούλει δῆτα τῶν μοισθῶν λαβῶν
Μὴ πράγματ' ἔχειν, ἀλλ' ἀπείναι;

ΕΠΙΣΚΟΠΟΣ.

Νη τοὺς θεούς.

Ἐκκλησισώσαι δ' οὖν ἐδείμην οἴκοι μένον.
ΟΡΝΙΘΕΣ.

"Εστιν γὰρ ἄν ἔμοι πέπρακται Φαρνάκη.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

"Ἀπεθανόν· ἔστω δ' ὁ μυσθὸς οὗτος.

ΕΠΙΣΚΟΠΟΣ.

Τοιτὶ τὶ ἢν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Εκκλησία περὶ Φαρνάκου.

ΕΠΙΣΚΟΠΟΣ.

Μαρτύρωμαι τυπτόμενος δὲν ἐπίσκοπος.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκ ἀποσβήσεως; Οὐκ ἀποίσεως τὸ κάδω;
Οὐ δεινά; Καὶ πέμπτουσιν ἡδη 'πισκόπους
'Ἐσ τὴν πόλιν, πρὶν καὶ τεθύσῃ τοὺς θεοὺς.

ΨΗΦΙΣΜΑΤΟΠΟΛΗΣ.

'Εὰν δ' ὁ Νεφελοκοκκυγειός τὸν 'Αθηναίον 1030
ἀδικῇ

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τοιτὶ τὶ ἔστων αὐ̄ κακῶν τὸ βιβλίον;

ΨΗΦΙΣΜΑΤΟΠΟΛΗΣ.

Ψηφίσματοπολῆς εἰμί, καὶ νόμους νέους
'Ἡκω παρ' ὑμᾶς δεύρω πωλήσων.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τὸ τί,

ΨΗΦΙΣΜΑΤΟΠΟΛΗΣ.

Χρήσθαι Νεφελοκοκκυγειός τοῖσδε τοὺς μέτρους 1035
καὶ σταθμοῖς καὶ ψηφίσμασι, καθάπερ 'Ολο-φύζιοι.
ΑΡΙΣΤΟΦΑΝΟΥΣ

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Συ δέ γ’ ὁλοτερ ὀπτούξιοι χρήσει τόχα.

ΦΘΗΣΜΑΤΟΠΩΛΗΣ.
Οὕτως, τί πάσχεις;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐκ ἀποίσεις τοὺς νόμους;
Πικροὺς ἐγὼ σει τήμερον δείξω νόμους.

ΕΠΙΣΚΟΠΟΣ.
Καλοῦμαι Πεισθεταίρον ὑβρεως ἐς τὸν μουσικὸν μήνα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Αληθές, οὕτως; "Ετι γάρ ἐνταῦθ’ ἤσθα σύ;

ΦΘΗΣΜΑΤΟΠΩΛΗΣ.
"Ειν δὲ τὸς ἐξελάνη τοὺς ἄρχοντας, καὶ μὴ δέχηται κατὰ τὴν στήλην,

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οἱμοὶ κακοδαίμων, καὶ σὺ γὰρ ἐνταῦθ’ ἤσθο’ ἐτί;

ΕΠΙΣΚΟΠΟΣ.
"Απολῶ σε, καὶ γράφω σε μυρίας δραχμᾶς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Εγὼ δέ σοι γε τῷ κάδῳ διασκέδα.

ΕΠΙΣΚΟΠΟΣ.
Μέμνησ’ ὅτε τῆς στήλης κατετίλας ἐσπέρας;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Δίβοις· λαβέτω τις αὐτῶν. Οὕτως, οὐ μενεῖς;

ΙΕΡΕΥΣ.
"Ἀπίστωμεν ἡμεῖς ὡς τάχιστ’ ἐνευθενί
ΟΡΝΙΘΕΣ.

Θύσοντες εἴσω τοῖς θεοῖς τὸν τρόγον.

ΧΟΡΟΣ.

Στροφή.

*Ἡδὴ μοι τῷ παντόπτῳ
Καὶ παντάρχει θυντοί πάντες
Θύσουσι εὐκταῖας εὐχαῖς.

Πάσαν μὲν γὰρ γὰν ὀπτεύω,
Σῶζω δὲ εὐθαλεῖς καρποὺς,
Κτείνων παμφύλων γένναν
Θηρῶν, ὦ πάντ' ἐν γαίᾳ

'Εκ κάλυκος αὐξανόμενα γέννησιν πολυφάγοις,
Δένδρεσί τ' ἐφεξόμενα καρπῶν ἀποβόσκεται.
Κτείνω δ' ὦ κῆπους εὐώδεις,
Φθείρουσιν λύμαις ἐχθρίσταις·

'Εσπετά τε καὶ δάκτα πάνθ' ὀσπαρε

'Εστιν ὑπ' ἐμᾶς πτέρνγγοι ἐν φοναῖς ὄλλυται.
Τῇδε μέντοι θῆμέρα μάλιστ' ἐπαναγορεῦται,

*Ἡν ἀποκτείνη τις ὑμῶν Διαγόραν τὸν Μήλων,
Δαμβάνειν τάλαντον, ἢν τε τῶν τυράννων τις τυν
Τῶν τεθνηκότων ἀποκτείνη, τάλαντον λαμβάνειν.

Βουλόμεσθ' οὖν ὑνίν ἀνευτεῖν ταῦτα χημεῖς ἐνθάδε·

*Ἡν ἀποκτείνη τις ὑμῶν Φιλοκράτη τὸν Στρούθιον,
Δῆσεται τάλαντον· ὢν δὲ ζωντά γ' ἀγάγη, τέταρα,

'Οτι συνείρον τοὺς σπώνως πολεῖ καθ' ἐπτὰ τοῦβολοῦ,
Εἶτα φυσῶν τὰς κῆχλας δείκνυσι καὶ λυμαίνεισι,
Τοῖς τε κοφέχουσιν εἰς τὰς ῥίνας ἐγχεῖ τὰ πτερά,

Τὰς περιστερὰς θ' ὀμοίως ἐξυλλαβῶν εἰρξεῖ ἑχει.
Καταναγκάζει παλεύειν διδεμένας ἐν δικτύῳ.
Ταύτα βουλόμεθα ἀνειπείν· κεῖ τις ὄρνιθας τρέφει
Εἰργαμένους ὑμῶν ἐν αὐλῇ, φράζμεν μεθιέναι.
 Ἡν δὲ μὴ πείθησθε, συλληφθέντες ὑπὸ τῶν ὀρνέων
Αὕθες ὑμεῖς αὖ παρι ἡμῖν δεισεῖν παλεῦσετε.
'Αντιστροφή.
Εὐδαιμόν φύλον πτηνῶν
Οἰωνῶν, οὗ χειμῶνος μὲν
Χλαίνας οὔκ ἄμπισχοῦνται.
Οὐδ' αὖ χειμή πτιγοὺς ἡμᾶς
'Ακτίς τηλαγής θάλπει.
'Αλλ' ἀνθρώπων λειμώνων
Φύλλων ἐν κολποῖς ναιῶ,
'Ἡνίκ' ἀν ὁ θεσπέσιος ὁξὺ μέλος ἀχέται
Θάλπεισι μεσημβρινοῖς ἡμιομανής βοᾷ.
Χειμάζῳ δ' ἐν κολποῖς ἀντροῖς,
Νύμφαις οὐρέιαις ἕμπαίζουν.
'Ἡρωά τε βοσκόμεθα παρθένια
Δευκάτροφα μύρτα, Χαρίτων τε κηπεύματα.
Τοῖς κριταῖς εὐπείν τι βουλόμεσθα τῆς νίκης πέρι,
'Οσ' ἀγάλ', ἢν κρίνωσιν ἡμᾶς, πᾶσιν αὐτοῖς δώσομεν,
'Ως τε κρεῖττον δώρα πόλλα τῶν 'Ἀλεξάνδρου λαβεῖν.
Πρῶτα μὲν γὰρ οὗ μᾶλλοντά πᾶς κρίτης ἐφίεται,
Γλαύκες ὑμῶν οὔπωτ' ἐπιλέξουσι Δαυριοτικαῖ.
'Αλλ' ἐνοικήσουσιν ἐνδον, ἐν τε τοῖς βαλαντίοις
'Ενεσττεύσουσι κάκλεψουσι μικρὰ κέρματα.
Ἐλτα πρὸς τούτοις ὁσπέρ ἐν ἱεροῖς οἰκήσετε.
ΟΡΝΙΘΕΣ.

Τὰς γὰρ ὑμῶν οὐκίας ἐρέσθομεν πρὸς ἀετῶν·
Κἂν λαχούτες ἀρχίδιον εἷθ' ἀρπάσαι βούλησθέ τι,
"Οξιν ἵεραίσκον ἐσ τὰς χεῖρας ὑμῖν δῶσομεν."

"Ἡν δὲ που δειπνήτε, πρηγορώνας ὑμῖν πέμψομεν.
"Ἡν δὲ μὴ κρίνητε, χαλκεύσαντες μηνίσκους φορεῖν
"Ωσπερ ἀνθριάντες· ὡς ὑμῶν ὃς ἀν μὴ μὴν ἔχῃ,
"Ὅταν ἔχξητε χλαίναν λευκίων, τότε μάλισθ' οὖτω δίκην
Δώσεθ' ἡμῖν, πᾶσι τοῖς ὄρνισι καταπληκώμενοι."

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τὰ μὲν ιερ' ἡμῖν ἐστὶν, ὄρνιθες, καλά·
"Αλλ' ὡς ὁπ' τοῦ τείχους πάρεστιν ἀγγέλος
Οἶδες ὅτου πευκόμεθα τάκει πράγματα.
"Αλλ' οὕτωσ' τρέχει τις 'Αλφείδ' πνέων.

ΑΓΓΕΛΟΣ Α.

Ποῦ ποῦ 'στι, ποῦ ποῦ ποῦ 'στι, ποῦ ποῦ ποῦ 'στι,
ποῦ

Ποῦ Πεισθεταιρός ἐστιν ἄρχων;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὕτωσι.

ΑΓΓΕΛΟΣ Α.

'Εξηκοδόμηται σοι τὸ τείχος.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Εὖ λέγεις.

ΑΓΓΕΛΟΣ Α.

Καλλιστον ἄργον καὶ μεγαλοπρεπέστατον·
"Ὡστ' ἀν ἐπάνω μὲν Προξενίδης ὁ Κομπασίους
Καὶ Θεογένης ἐναντίω δὲ' ἄρματε,
ἈΡΙΣΤΟΦΑΝΟΥΣ

"Ιππων ἱπόντων μέγεθος ὂσον ὁ δοῦρος,
Τὸ τοῦ πλάτους ἂν παρελασαίτην.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

"Ἡράκλεις.

ΑΓΓΕΛΟΣ Α.
Τὸ δὲ μῆκός ἦστι, καὶ γὰρ ἐμέτρησ' αὐτ' ἐγώ,
'Eκατοντορόγυιον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

"Ω Πόσειδον, τοῦ μάκρους.
Τίνες ἵκοδόμησαν αὐτὸ τηλικουτονί ;

ΑΓΓΕΛΟΣ Α.
"Ορνιθες, οὔδεὶς ἄλλος, οὐκ Αἰγύπτιος
Πλυνθοφόρος, οὐ λιθουργός, οὐ τέκτων παρῆν,
"Αλλ' αὐτόχειρες, ὡστε θαυμάζειν ἐμέ.
"Εκ μὲν γε Δημήτρις ἤκουν ὡς τρισμύριαι
Γέρανοι, θεμελίων κατατετωκυνίας λίθους.
Τούτους δ' ἐτύκισαν αἱ κρέκες τοὺς ρύγχεσιν.
"Ετεροί δ' ἐπιλυθησούσιν πελαργοὶ μύριοι.
"Τοὺς δ' ἐφόρουν κάτωθεν εἰς τὸν ἄερα
Οἱ χαράδριοι καὶ τὰλλα ποτάμι' ὁρνεά.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

"Επηλοφόρουν δ' αὐτοῖς τίνες ;

ΑΓΓΕΛΟΣ Α.

"Εραδιώδι

Δεκάναισι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τὸν δὲ πηλὸν ἐνεβάλλοντο πῶς ;
ΑΓΓΕΛΟΣ Α.
Τώ, ὧγάθ', ἔξεύρητο καὶ σοφώτατα·
Οἱ χίνες ὑποτύπτοντες ἄσπερ ταῖς ἁμαῖς
'Ες τὰς λεκάνας ἐνέβαλλον αὐτῶν τοῖν ποδοῖν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τί δήτα πόδες ἂν οὐκ ἂν ἐργασάιτο;

ΑΓΓΕΛΟΣ Α.
Καὶ νὴ Δι' αἱ νῆται γε περιεξωσμέναι
'Επλυθοφόροιν· ἀνῶ δὲ τῶν ὑπαγωγέα
'Επέτοντ' ἤχουσι κατόπιν, ἄσπερ παιδία,
Τὸν πηλὸν ἐν τοῖς στόμασιν αἱ χελιδόνες.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τί δήτα μυθωτοὺς ἂν ἔτι μυθοῦτο τις;
Φέρ' ἵδω, τί δαί; Τὰ ξύλινα τοῦ τείχους τίνες
'Απειργάσαντι';

ΑΓΓΕΛΟΣ Α.
'Ορνιθες ἤσαν τέκτονες
Σοφώτατοι πελεκάντες, οἱ τοῖς ρύγχουσι
'Απεπελέκησαν τὰς πύλας· ἢν δ' ὁ κτύπος
Αὐτῶν πελεκώντων ἄσπερ ἐν ναυπηγýρι.
Καὶ νῦν ἀπαντ' ἐκεῖνα πεπύλωται πύλαις,
Καὶ βεβαλάνωται καὶ φυλάττεται κύκλοι,
'Εφοδεύεται, κωδωνοφορεῖται· πανταχῆ
Φυλακαὶ καθεστήκασι καὶ φρυκτωρίαι
'Ἐν τοῖς τύργοις. 'ΑΛΛ' ἐγὼ μὲν ἀποτρέχων
'Απονύψομαι· σὺ δ' αὐτὸς ἦδη τάλλα δρα.
ΧΟΡΟΣ.
Οὖτος, τί ποιεῖς; Ἄρα θαυμᾷς ὅτι
Οὖτος τὸ τεῖχος ἑκτετεῖχεται ταχύ;
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Νὴ τοὺς θεοὺς ἔγνωκα· καὶ γὰρ ἄξιον·
'Ἰσα γὰρ ἀληθῶς φαίνεται μοι ψεύδεσιν,
'Αλλ' ὅτε φύλαξ γὰρ τῶν ἐκείθεν ἀγγέλος
'Εσθεὶ πρὸς ἡμᾶς δεύορ, πυρρόχην βλέπων.

ΑΓΓΕΛΟΣ Β.
Ἰον ἵου, ἵον ἵου, ἵον ἵον.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τί τὸ πράγμα τούτι;
ΑΓΓΕΛΟΣ Β.
Δεινὸτατα πεπόνθαμεν.
Τῶν γὰρ θεῶν τις ἄρτι τῶν παρὰ τοῦ Δίος
Διὰ τῶν πυλῶν εἰσεύπτωτο εἰς τὸν ἀέρα,
Δαθῶν κολοσσαῖς φύλαξας ἱμεροσκόποις.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Ω δεινῶν ἐργαν καὶ σχέτλουν εἰργασμένοις.
Τίς τῶν θεῶν;

ΑΓΓΕΛΟΣ Β.
Οὐκ ἴσµεν· ὅτι δὲ ἐλεῖς πτερά,
Τοῦτ' ἴσµεν.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐκοιν δὴ τα περιπόλους ἔχρην
Πέμφαι κατ' αὐτῶν εὖθος.
ΟΡΝΙΘΕΣ.

ΑΓΓΕΛΟΣ Β.

'ΑΛΛ' ἐπέμψαμεν

Τρισμυράνου ἱέρακας ἅπιποτοφότας,
Χωρεὶ δὲ πᾶς τις ὑνηχας ἡγκυλωμένος,
Κερχνής, τριόρχης, ἄγνη, κύμωνις, ἄετος·
'Ῥύμη τε καὶ πτεροία ταῖς ἤμπορῆσιν

Αἰθὴρ δανεῖται τοῦ θεοῦ ξητουμένου·
Καὶ ὁ μακράν ἀπώθεν, ἀλλ' ἐνταῦθα ποὺ

'Ἡδὴ ὅτιν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκόν σφενδόνας δεῖ λαμβάνειν

Καὶ τόξα· χωρεὶ δεύρῳ πᾶς ὑπηρέτης·
Τόξευε, παῖε, σφενδόνην τίς μοι δότω.

ΧΟΡΟΣ.

Προφήτη.

Πόλεμος αἴρεται, πόλεμος οὐ φατός
Πρὸς ἐμὲ καὶ θεοὺς. 'Αλλὰ φύλαττε πᾶς
'Αέρα περινέφελος, δυν Ἐρεβος ἐτέκετο,
Μὴ σε λάθη θεῶν τις ταύτῃ περῶν·

'Αθρεί δὲ πᾶς κύκλορ σκοπῶν * *,

'Ως ἔγγυς ἥδη δαίμονος πεδαροίου
Δίνῃς πτερωτὸς φθόγγος ἐξακούεται.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἀσθή σὺ ποῦ ποῖ ποῖ πέτει; Μέν' ἤσνιχος,
'Εχ' ἀπείρας· αὐτοῦ στῆθ'· ἐπίστεχε τοῦ δρόμου.
Τίς εἶ; Ποδαπή; Δέγειν ἐχρῆν ὀπόθεν ποὺ εἶ. 1190
ΑΡΙΣΤΟΦΑΝΟΥΣ

ΙΡΙΣ.
Παρὰ τῶν θεῶν ἔγινε τῶν Ὄλυμπίων.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ονομα δὲ σοι τί ἐστί, πλοῖον, ἡ κυνή;"
ΙΡΙΣ.
"Ἀρις ταχεία.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Πάραλος, ἡ Σαλαμνία;"
ΙΡΙΣ.
Τί δὲ τούτο;
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Ταυτηνί τυς οὐ ξυλλήφθεις
"Ἀναπτάμενος τριόρχος;"
ΙΡΙΣ.
"Ἐμέ συλλήφθεις;"
Τί ποτ’ ἐστὶ τοῦτο τὸ κακὸν;
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οἰμόζει μακρά.
ΙΡΙΣ.
"Ἀτοπὸν γε τοῦτο πράγμα.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Κατὰ πολὰς πύλας
Εἰσῆλθες εἰς τὸ τείχος, ὁ μμαρώτατη;"
ΙΡΙΣ.
Οὐκ οἶδα μὰ Δί’ ἔγινε κατὰ πολὰς πύλας.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ἡκουσας αὕτης οἶδον εἰρωνεύεται;"
Πρὸς τοὺς κολοιάρχους προσήλθες; Οὐ λέγεις;
Σφραγίζει ἕχεις παρὰ τῶν πελαργῶν;

ΙΡΙΣ.
Τί τὸ κακὸν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐκ ἔλαβες;

ΙΡΙΣ.
Τυμαίνεις μὲν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐδὲ σύμβολον

Ἐπέβαλεν ὥρνεαρχος οὐδεὶς σοι παρὼν;

ΙΡΙΣ.
Μᾶ Δι’ οὐκ ἐμουὴ ἐπέβαλεν οὐδεὶς, ὡ μέλε.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Κάπετα δὴ οὖτω σιωπῇ διαπέτει
Διὰ τῆς πόλεως τῆς ἀλλοτρίας καὶ τοῦ χάους;

ΙΡΙΣ.
Ποιὰ γὰρ ἄλλη χρή πέτεσθαι τοὺς θεοὺς;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐκ οἶδα μᾶ Δι’ ἐγὼ γὰρ τήδε μὲν γὰρ οὐ.

'Αδικεῖ δὲ καὶ νῦν. "Αρά γ’ οἴσθα τοῦθ’, ὅτι
Δικαίωτατ’ ἂν ληφθέεισα πασῶν Ἰρίδων
Ἀπέθανες, εἰ τῆς ἀξίας ἐπόγχανες;

ΙΡΙΣ.
Αλλ’ ἄθανατός εἰμ’.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Αλλ’ ἐμοὶ δὲν ἀπέθανες.
Δεινότατα γάρ τοις πεισόμεσθ', ἐμοὶ δοκεῖ.
Εἰ τῶν μὲν ἄλλων ἄρχομεν, ὑμεῖς δ' οἱ θεοὶ
Ἄκολαστανεῖτε, καοῦδηπο ἱγάσεσθ' ὅτι
Ἄκροατέον ὑμῖν ἐν μέρει τῶν κρειττύων.
Φράσον δὲ τοι μοι, τῶ πτέρυγε ποί ναυστολεῖς;

ἸΡΙΣ.

'Εγὼ; Πρὸς ἀνθρώπους πέτομαι παρὰ τοῦ πατρὸς
Φράσονα θύειν τοῖς Ὥλυμποις θεοῖς
Μηλοοφαγεῖν τε βουθύτωσ ἑπ' ἐσχάρας
Κυσάν τ' ἀγνάς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τί σὺ λέγεις; ποίοις θεοῖς;

ἸΡΙΣ.

Πολοῦσιν; Ἡμῖν, τοῖς ἐν οὐρανῷ θεοῖς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Θεοὶ γὰρ ὑμεῖς;

ἸΡΙΣ.

Τίς γάρ ἐστ' ἄλλος θεὸς;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

"Ορμῆσε ἀνθρώποισι νῦν εἰσίν θεοί,
Οὐθενεὸν αὐτοῖς, ἄλλα μὰ Δι' οὐ τῷ Διῷ.

ἸΡΙΣ.

"Ο μᾶρε μᾶρε, μὴ θεοὶ κῖνει φρένας
Δεινάς, ὅπως μή σου γένος πανόλεθρον
Δῖος μακελῆ πᾶν ἀναστρέψῃ Δίκη,
Δυνάς δὲ σῶμα καὶ δόμον περιπτυχώς
Καταθαλάσσῃ σου Δικυμίαις βολαῖς.
ΟΡΝΙΣΕΩΣ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

"Δακούσεις αυτής παῦε τῶν παφλασμάτων;"

"Εξ' άτρήμα. Φέρ' ίδω, σύτερα Δυνών ή Φρύγα
Ταυτὶ λέγουσα μορμολύπτεσθαι δοκεῖς;"

"Αρ' οίλοθ' ὅτι Ζεὺς εἰ μὲ λυπήσει πέρα,
Μέλαθρα μὲν αὐτοῦ καὶ δόμους 'Αμφίωνος
Καταυθαλάσσω πυρφόρουσιν ἀετοῖς,
Πέμπω δὲ πορφυρίωνας ἐς τὸν οὐρανὸν
"Ορνυς ἐπὶ αὐτοῦ, παρδαλᾶς ἐνημέμενος,
Πλεῖν ἐξακοσίους τὸν ἁριθμὸν; Καὶ ἐκ τοτε

Εἰς Πορφυρίων αὐτῷ παρέσχε πράγματα.
Σὺ δ' εἰ μὲ λυπήσεις τι, τῆς διακόνου
Πρώτης ἀνατείνας τὸ σκέλη διαμηρῳ
Τὴν 'Ιριν αὐτήν, ὅστε θαυμάζεις ὅπως
Οὕτω γέρων ὅπως στῦομαι τρεῖμβολον.

ΗΡΙΣ.

Διαφραγείς, τὸ μέλι, αὐτῶς ρήμασιν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκ ἀποσοβήσεις; Οὐ ταχέως; Εὐρίξ πατάξ.

ΗΡΙΣ.

"Ἡ μὴν σε παῦσει τῆς ὑβρεώς οὐμὸς πατήρ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οἷμοι τάλας. Οὐκον ἑτέρωσε πετομένη
Καταυθαλάσσως τῶν νεωτέρων τινά;

ΧΟΡΟΣ.

"Αὐτιστροφή.

"Ἀποκεκλήκαμεν διογενεῖς θεοὺς
ἈΡΙΣΤΟΦΑΝΟΥΣ

Μηκέτι τὴν ἐμὴν διαπερὰν πόλιν,
Μηδὲ τιν' ἵεραθυτὸν ἀνὰ δάπεδου ἐν
Τῇ δὲ βροτὸν θεοῦ τις πέμπειν καπνὸν.

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

ΚΗΡΥΧ.
"Ὤ Πεισθεταῖρ', ὁ μακάρι', ὁ σοφότατος,
"Ὃ κλειστάτα, ὁ σοφότατα, ὁ γλαφυρότατος,
"Ὤ τρισμακάρι', ὁ κατακέλευσον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τί σὺ λέγεις;

ΚΗΡΥΧ.
Στεφάνῳ σε χρυσῷ τῷδε σοφίας οὖνεικα
Στεφανοῦσι καὶ τιμῶσιν οἱ πάντες λεό.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Δέχομαι. Τί δ' οὖν οἱ λεό τιμῶσι με;

ΚΗΡΥΧ.
"Ὤ κλειστάτην αἰθέριον οἰκίας πόλιν,
Οὐκ οἶδα ὅσα τὴν τιμὴν παρ' ἀνθρώπωις φέρει,
"Ὅσοις τ' ἑραστῶ δήδε τῆς χώρας έχεις.
Πρὶν μὲν γὰρ οἰκία σε τὴν τῆς πόλιν,
'Ελακωνομάνους ἀπαντεῖς ἀνθρωποὶ τότε,
'Εκόμων, ἐπείνων, ἐρήμων, ἐσωκράτων,
Σκυτάλη' ἐφόρουν· νυν δ' ὑποστρέφαντες αὖ
'Ορνθομανοῦσι, πάντα δ' ὑπὸ τῆς ἡδονῆς
Ποιοῦσιν ἀπερί δριθῆς ἐκμιμοῦσενοι,
Πρῶτον μὲν εὖθὺς πάντες ἐξείνης ἀμα
'Εστέτου' ζωθὲν ὁσπερ ἥμεις ἐπὶ νομὸν.
Κάπετι' ἄν ἀμα κατηραν ἐς τὰ βιβλία.
Εἴτ' ἀπενέμοντ' ἐνταῦθα τὰ ψηφίσματα.
'Ορνιθομάνου δ' οὕτω περιφανῶς ὡστε καὶ
Πολλοῖσιν ὀρνίθων ὄνοματ' ἢν κείμενα.
Πέρδεξ μὲν εἰς κάπηλος ὀνομάζετο
Χωλός, Μενίππῳ δ' ἢν χειλῶν τοῦνομα,
'Οποιντήρ δ' οφθαλμὸν οὐκ ἔχων κόραξ.
Καρυδὸς Φιλοκλέει, χρυσαλώπηι Θεογένει,
*Ιβης Δυκούργος, Χαρεφόντι νυκτερίς,
Συράκοσίφ δὲ κίττα. Μειδίας δ' ἐκεὶ
*Ορτεξ' ἐκάλετο· καὶ γὰρ ἦκεν ὀρτυγι
Τῇ στυφοκόπῳ τὴν κεφαλὴν πεπληγμένην.
*Ηδον δ' ὑπὸ φιλορυθίας πάντες μέλη,
*Οποιοι χειλῶν ἢν τις ἐμπεποιημένη
*Η συμόλυσ' ἥ χήν τις ἢ περιστερά
*Η πτέρυγες, ἢ πτεροῦ τι καὶ σμικρὸν προσην.
Τοιαῦτα μὲν τάκειθεν. "Εν δὲ σοι λέγω.
*Ηξουο' ἐκείθεν δέυρο πλεῖν ἢ μύριοι
Πτερῶν δεύμου καὶ τρόπων γαμψωνύχων.
*Ωςτε πτερῶν σοι τοὺς ἐποίκους δεῖ ποθέν.

ΠΕΙΣΘΕΣΤΑΙΡΟΣ.
Οὐκ ἄρα μὰ Δί' ἤμαι ἢτ' ἔργον ἑστάναι.
*Αλλ' ὠς τάξιστα σὺ μὲν ἓν τὰς ἀρρίχους
Καὶ τοὺς κοφίνους ἀπαντᾷς ἐμπέπτη πτερῶν.
Μανῆς ἰδὲ φερέτω μου θύραξε τὰ πτερά.
ΑΡΙΣΤΟΦΑΝΟΥΣ

'Εγώ δ' ἐκείνων τοὺς προσώπωτας δέξομαι.

ΧΟΡΟΣ.
Στροφή.

Ταχὺ δ' ἀν πολυάνωρα τὰν πόλιν
Καλοὶ τις ἀνθρώπων.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τύχῃ μόνον προσεῖτη.

ΧΟΡΟΣ.
Κατέχουσι δὲ ἔρωτες ἐμὸς πόλεως.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Θὰττον φέρειν κελεύω.

ΧΟΡΟΣ.

Τὶ γὰρ οὐκ ἐν ταύτῃ
Καλὸν ἀνδρὶ μετοικεῖν;
Σοφία, Πόθος, ἀμβρόσια τῆς Χάριτος,
Τὸ τε τῆς ἀγανόφρονος Ἡσυχίας
Εὐάμερον πρόσωπον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ως βλακικῶς διακονεῖς·
Οὐ θὰττον ἐγκονήσεις;

ΧΟΡΟΣ.

'Ἀντιστροφή.

Φερέτω κάλαθον ταχὺ τις πτερῶν,
Σὺ δ' αὖθις ἐξόρμα,
Τύπτων γε τοῦτον ὡδί.
Πὰν χὰρ βραδὺς ἔστι τις ὠστερ ὄνος.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Μανῆς γὰρ ἐστὶ δειλός.

1300

1306

1310

1315
ΧΟΡΟΣ.
Σὺ δὲ τὰ πτερὰ πρῶτον
Διάθες τάδε κόσμῳ·
Τὰ τε μουσικὰ όμοι τὰ τε μαντικὰ καὶ
Τὰ θαλάττι. Ἕπειτα δ’ ὡποῖς φρονίμως
Πρὸς ἄνδρ’ ὅρῶν πτερόσεως.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐ τοι μᾶ τὰς κερκηκίδας ἐτὶ σοῦ σχῆσομαι,
Οὕτως ὅρῶν σε δειλὸν ὄντα καὶ βραδύν.

ΠΑΤΡΑΔΟΙΑΣ.
Γενοίμαν ἄετος ύψυπέτας,
‗Ὡς ἀν ποταβείνυ ὑπὲρ ἀτρυγητοῦ γλαύ-
κᾶς ἐπὶ ὀλίμμα λίμνας.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
*Εοικεν οὖ φευδαγγελῆς ἐλ’ ἄγγελος.
*Διδὼν γὰρ ὅδε τις ἀετοῖς προσέρχεται.

ΠΑΤΡΑΔΟΙΑΣ.
Αἴβοι·
Οὐκ ἔστιν οὐδέν τοῦ πέτεσθαι γλυκύτερον·
‗Ερῶ δ’ ἐγωγε τῶν ἐν ὀρνισιν νόμων.
‗Ορνιθομανῶ γὰρ καὶ πέτομαι, καὶ βούλομαι
Οἰκεῖν μεθ’ ὑμῶν, κἀπηθυμῶ τῶν νόμων.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Ποίων νόμων; Πολλοὶ γὰρ ὀρνιθῶν νόμωι.

ΠΑΤΡΑΔΟΙΑΣ.
Πάντων· μάλιστα δ’ ὥτι καλὸν νομίζεται
Τὸν πατέρα τοὺς ὀρνισιν ἄγγεις καὶ δάκνειν.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Καὶ νὴ Δι' ἀνδρεύων ὑπὲρ πάντων νομίζομεν,
"Οσ ἃν πεπλήγη τὸν πατέρα νεοτός ἂν.

ΠΑΤΡΑΔΟΙΑΣ.
Διὰ ταῦτα μέντοι δεῦρ' ἀνοικοθέους ἐγὼ
"Ἀγχεῖν ἐπιθυμῶ τὸν πατέρα καὶ πάντως ἔχειν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
''Ἀλλ' ἐστιν ἡμῖν τοῖς ὑπὸν ὅρμον νόμος
Παλαιὸς ἐν ταῖς τῶν πελαργῶν κύρβεσιν.
''Επὴν ὁ πατὴρ ὁ πελαργὸς ἐκπετησίμους
Πάντας ποιήσῃ τοὺς πελαργιδῆς τρέφων,
Δεὶ τοὺς νεοττοὺς τὸν πατέρα πάλιν τρέφεων.

ΠΑΤΡΑΔΟΙΑΣ.
''Απελαυσά τὰρ ὅν νὴ Δι' ἐλθὼν ἑνθαδί,
Εἴπερ γέ μοι καὶ τὸν πατέρα βοσκητέον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Ὀδέν γ'. 'Επειδήπερ γὰρ ᾔθες, ὡ μέλε,
Εὐνοοῦς, πτερόσω σ' ἀστπερ ὅρμῃς ὄρφανῳ.
Σοὶ δ', ὡ νεωνίσκ', οὐ κακῶς ὑποθήσομαι,
''Ἀλλ' σιάπτερ αὐτὸς ἔμαθον ὅτε παῖς ἦν. Σὺ γὰρ
Τὸν μὲν πατέρα μὴ τόπτε· ταυτηνὶς λαβὼν
Τὴν πτερύγα, καὶ τοῦτο τὸ πλήκτρον θάτερα,
Νομίζατε ἀλεξτρώνος ἔχειν τοῦδε λάφον,
Φρούρει, στρατεύου, μισθοφόρῳ σαυτὸν τρέφε,
''Τὸν πατέρα ἐκ ζῆν· ἂν ἐπειδῆ μάχης εἶ,
Εἰς τῇ ὁμάχης ἀποτείτου, καὶ κακῆς μάχῃ.
ΟΡΝΙΘΕΣ.

ΠΑΤΡΑΔΟΙΑΣ.
Νὴ τὸν Διόνυσον, εὖ γε μοι δοκεῖς λέγειν, 
Καὶ πείσομαι σου.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Νοῦν ἄρ' ἔξεις νὴ Δία.

ΚΙΝΗΣΙΑΣ.
'Αναπέτωμαι δὴ πρὸς ὶλυμπον πτερύγεσσι κούφαις.
Πέτωμαι δ' ὀδὸν ἄλλοτ' ἐπ' ἄλλαν μελέων

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τοιτὶ τὸ πράγμα φορτίου δεῖται πτερῶν.

ΚΙΝΗΣΙΑΣ.
'Αφόβῳ φρενὶ σώματί τε νέαν ἐφέπων

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Ασταμάμεσθα φιλώρινον Κινησίαν.
Τί δεύρο πόδα συ κυλλὸν ἀνὰ κύκλον κυκλεῖς;

ΚΙΝΗΣΙΑΣ.
"Ορνις γενέσθαι βούλομαι
Διγύρφοθευγος ἄριθμων.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Παῦσαι μελφῶν, ἀλλ' ὧ τι λέγεις εἶπὲ μοι.

ΚΙΝΗΣΙΑΣ.
'Tὸπο σοῦ πτερωθεὶς βούλομαι μετάρρυθος
Ἀναπτόμενος ἐκ τῶν νεφελῶν καὶ ναὸς λαβεῖν
'Ερωδούντος καὶ νυφοβόλους ἀναβολάς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Εκ τῶν νεφελῶν γὰρ ἄν τις ἀναβολάς λάθοι;
ΚΙΝΗΣΙΑΣ.
Κρέμασαι μεν σοι ἐντεύθεν ἡμῶν ἢ τέχνη.
Τῶν διθυράμβων γὰρ τὰ λαμπρὰ γίγνεται ἁλέης τυα καὶ σκότια καὶ κυνανυγέα
Καὶ πτεροδόντητα· σὺ δὲ κλύων εἰσει τάχα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὔ δήτ' ἔγογγε.

ΚΙΝΗΣΙΑΣ.
Νη τὸν Ἡρακλέα σὺ γε.
"Απαντα γὰρ δίειμι σοι τὸν ἀέρα
Εἴδωλα πετεινῶν
Ἀθεροδόμων,
Οἰνών τανασδέρων.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ωσπ.

ΚΙΝΗΣΙΑΣ.
Τὸν ἄλαστον αὐλάμενος
"Αμ' ἀνέμων πυναῖσι βαίην.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Νη τὸν Δί' ἢ ἴγω σοι καταπαύσω τὸς πυνάς.

ΚΙΝΗΣΙΑΣ.
Τὸτε μὲν νοτίαν στείχοι τῷ ὀδόν,
Τὸτε δ' αὖ βορέα σώμα πελάξων
ἷλαμεν αἵθερος αὐλακα τέμνων.
Χαρίειτα γ' ὡς πρεσβύτ', ἐσοφίσω καὶ σοφά.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὔ γὰρ σὺ χαίρεις πτεροδόντως γενόμενος;
ΚΙΝΗΣΙΑΣ.
Ταυτὶ πεποίηκας τὸν κυκλῳδιδάσκαλον,
"Όσ ταῖς φυλαῖς περιμάχητος εἰμ' ἀεὶ ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Βούλει διδάσκειν καὶ παρ' ἕμιν οὐν μένων
Δεωτροφίδη χορὰν πετομένων ὀρνέων
Κεκροπίδα φυλήν ;

ΚΙΝΗΣΙΑΣ.
Καταγελᾶς μου, δήλος εἰ.
'Αλλ' οὖν ἔγγος' οὕτω παύσομαι, τοῦτ' ἵσθ' ὅτι,
Πρὶν ἂν πτεροθείς διαδράμω τὸν ἄερα.

ΣΥΚΟΦΑΝΤΗΣ.
"Ορνιθές τινες οὖδ' οὐδὲν ἐχόντες πτεροποίκιλοι,
Ταννυσίππερα ποικίλα χελιδοί'.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τούτ' ὁ παλὸν οὐ φαίλον ἐξεγρήγορεν.
"Οδ' αὖ μηνρίζων δεύρ' τις προσέρχεται.

ΣΥΚΟΦΑΝΤΗΣ.
Ταννυσίππερα ποικίλα μάλ' αὖθις.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Εσθ' θυμάτιον τὸ σκόλιον ἥδειν μοι δοκεῖ,
Δεισάθαι δ' ἐσοκεν οἷς ὀλίγων χελιδώνων.

ΣΥΚΟΦΑΝΤΗΣ.
Τὸς δ' πτερὼν δεύρ' ἑστ' τοὺς ἀφικνομένους ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Οδ' πάρεστων' ἀλλ' ὅτου δεῖ χρὴ λέγειν.

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

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Μῶν εὐθὺν Πελλήνης πέτεσθαι διαινεῖ; 
ΣΥΚΟΦΑΝΤΗΣ.
Μᾶ Δί, ἄλλα κλητήρ εἰμὶ νησιωτικὸς 
Καὶ συκοφάντης,

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ο μακάριε τῆς τέχνης.
ΣΥΚΟΦΑΝΤΗΣ.
Καὶ πραγματοδίψης. Ἐῖτα δέομαι πτερὰ λαβῶν 
Κύκλῳ περισοβεῖν τὰς πόλεις καλούμενος. 

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τυπὸ πτερύγων τὶ προσκαλεῖ σοφότεροιν;
ΣΥΚΟΦΑΝΤΗΣ.
Μᾶ Δί, ἄλλ' ἵν' οἱ λησταὶ γε μὴ λυπῶσί με, 
Μετὰ τῶν γεράνων τ' ἐκεῖθεν ἀναγωρῶ πάλιν, 
'Ανθ' ἔρματος πολλὰς καταπετακὼς δίκας.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τοιτὶ γὰρ ἔργαζε σοί τοῦργον; Εἰπέ μοι,
Νεανίας δὲν συκοφαντεῖς τοὺς ξένους;
ΣΥΚΟΦΑΝΤΗΣ.
Τί γὰρ πάθω; Σκάπτειν γὰρ οὐκ ἐπισταμαι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Αλλ' ἔστων ἑτερα νῆ Δί" ἔργα σῷφρονα, 
'Αφ' δὲν διαζήμην ἄνδρα χρῆν τοσοῦτοιν 
'Εκ τοῦ δικαίου μᾶλλον ἡ δικορράφειν. 

ΣΥΚΟΦΑΝΤΗΣ.
"Ω δαμόνιε, μὴ νουθέτει μ', ἄλλα πτέρου.
ΟΡΝΙΘΕΣ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Νῦν τοι λέγον ππερό σε.

ΣΥΚΟΦΑΝΘΗΣ.

Καὶ τῶς ἀν λόγους

'Ανδρα ππερόσειας σὺ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Πάντες τοῖς λόγοις

'Αναπτεροῦνται.

ΣΥΚΟΦΑΝΘΗΣ.

Πάντες;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκ ἀκόμας,

'Όταν λέγωσιν οἱ πατέρες ἐκάστοτε
Τοῖς μειράκιοις ἐν τοῖς κοινέοις ταῦτ.
Δεινός γέ μοι τὸ μειράκιον Διυτρέφης
Δέχον ἀνεπτέρωκεν ὡς τ' ἱππηλατεῖν.
'Ὁ δὲ τοῖς τῶν αὐτῶν φησιν ὑπὶ τραγῳδίᾳ
'Ἀνεπτερῶσθαι καὶ πεποτήσθαι τᾶς φρένας.

ΣΥΚΟΦΑΝΘΗΣ.

Δόγμοι τᾶρα καὶ ππεροῦνται;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Φημ’ ἐγώ.

'Τὰ μὲν λόγαρ ὅ νοῦς τε μετεωρίζεται
'Επαίρεται τ’ ἀνθρωπος. Ὅντι καὶ σ’ ἐγώ
'Ἀναπτερώσας βουλόμαι χρηστοῖς λόγοις
Τρέψαι πρὸς ἔργον νόμουν.

ΣΥΚΟΦΑΝΘΗΣ.

'Αλλ’ οὐ βουλόμαι.
Τι δαί ποιήσεις;

ΣΥΚΟΦΑΝΤΗΣ.
Τὸ γένος οὐ κατασχυνὼ.
Παπτυῶσι ὁ βίος συκοφαντεῖν ἐστὶ μοι.
'Αλλὰ πτέρου μὲ ταχέσι καὶ κούφους πτεροῖς
'Ἰέρακος, ἢ κερχηνὸς, ὡς ἀν τοὺς ἕνως
Καλεσάμενος, καὶ ἐγκεκληκὼς ἐνθαδὶ,
Καὶ αὐτὸν ἐντώμας πάλαιν ἐκεῖσε.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Μανθάνω.
'Ωδὲ λέγεις ὅπως ἀν ὑφλήης δίκην
'Ἐνθάδε πρὶν ἣκειν ὁ ἕνως.

ΣΥΚΟΦΑΝΤΗΣ.
Πάνυ μανθάνεις.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Κἂπειθ' ὁ μὲν πλεῖς δεύρο, σὺ δ' ἐκεῖσ' αὐτὸ πέτει
'Ἀρπασάμενος τὰ χρήματ' αὐτοῦ.

ΣΥΚΟΦΑΝΤΗΣ.
Πάντ' ἔχεις.

Βέμβικος οὐδὲν διαφέρειν δεί.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Μανθάνω
Βέμβικα· καὶ μην ἔστι μοι νὴ τὸν Δία
Καλλιστα Κορυφαία τοιαύτα πτερά.

ΣΥΚΟΦΑΝΤΗΣ.
Οἶμοι τάλας· μάστυγ' ἔχεις.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Πτερά μὲν σὺν,
Οισὶ σε ποιῆσο τήμερον βεμβικῶν.
ΣΥΚΟΦΑΝΤΗΣ.
Οἴμοι τάλας.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐ πτερνγμένσι ἐνευθεῖ ;
Οὐκ ἀπολιβάζεις, ὡς κάκιστ' ἀπολούμενος ;
Πικρὰν τὰς ὄψεις στρεψόμεθα, σαναργάν.
'Διπλωμεν ἥμεις εἰς πλατάντες τὰ πτερά.
ΧΟΡΟΣ.
'Αποφή.
Πολλὰ δὴ καὶ καινὰ καὶ θαυμάστ' ἐπετάμεσθα, καὶ
Δεινὰ πράγματ' εἴδομεν.
"Εστι γὰρ δένδρον πεφυκός
"Εκτοπτόν τι, καρδίας ἀ-
πωτέρω, Κλεόνυμος,
Χρήσιμον μὲν οὐδέν, ἄλ-
λως δὲ δειλῶν καὶ μέγα.
Τούτο τοῦ μὲν ἱρος ἄει
Βλαστάνει καὶ συκοφαντεῖ,
Τοῦ δὲ χειμῶνος πάλιν τὰς .
'Ασπίδας φυλλορροεί.
'Αντιστροφή.
"Εστι δ' αὐ χώρα πρός αὐτῷ
Τῷ σκότῳ πόρρῳ τις ἐν
Τῷ λύχνῳ ἔρημῷ,
"Ενθὰ τοῖς ἥρσισι άνθρω- 1470
ποι ξυναριστώσι καὶ ξύν-
εισι, πλὴν τῆς ἐσπέρας.

Τημικαῦτα δ᾿ οὐκέτι ἦν
Ἄσφαλς ξυνυγχάνειν.
Εἰ γὰρ ἐντύχοι τις ἢρφ
Τῶν βροτῶν νύκτωρ Ὀρέστης,
Γυμνὸς ἦν πληγεὶς ὑπ᾿ αὐτοῦ
Πάντα τάπιδεξία.

ΠΡΟΜΗΘΕΥΣ.
Οἶμοι τάλας, ὦ Ζεῦς ὅπως μὴ μ᾿ ὁφεται.
Ποῦ Πεισθεταῖρος ἐστίν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Εα, τοῦτο τί ἦν;

Τίς σύγκαλυμμός;

ΠΡΟΜΗΘΕΥΣ.
Τῶν θεῶν ὅρας των
Εμοῦ κατόπιν ἐνταῦθα;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Μὰ Δί᾽ ἐγὼ μὲν οὖ.

Τίς δ᾿ εί σύ;

ΠΡΟΜΗΘΕΥΣ.
Πηνίκ᾽ ἐστίν ἄρα τῆς ἡμέρας;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Οπηνίκα; Σμικρόν τι μετὰ μεσημβρίαν.
"Ἀλλὰ σὺ τίς εἶ;
ОРНИΘΕΣ.

ΠΡΟΜΗΘΕΥΣ.

Βουλτός, ἢ περανέρω;

ΠΕΙΖΘΕΤΑΙΡΟΣ.

Οὐμὲ ὡς βδέλυττομαί σε.

ΠΡΟΜΗΘΕΥΣ.

Τί γὰρ ὁ Ζεὺς ποιεῖ;

'Απαιθηρίζει τὰς νεφέλας, ἢ ξυπνεῖει;

ΠΕΙΖΘΕΤΑΙΡΟΣ.

Οὐμοίζε μεγάλ.".

ΠΡΟΜΗΘΕΥΣ.

Οὕτω μὲν ἐκκεκαλύφωμαι.

ΠΕΙΖΘΕΤΑΙΡΟΣ.

'Ω φίλε Προμηθέου.

ΠΡΟΜΗΘΕΥΣ.

Πάθε πάθε, μὴ βόα.

ΠΕΙΖΘΕΤΑΙΡΟΣ.

Τί γὰρ ἐστι; 

ΠΡΟΜΗΘΕΥΣ.

Σίγα, μὴ κάλει μου τοῦνομά.

'Απὸ γὰρ ὅλει μ', εἲ μ' ἀνθώδ' ὁ Ζεὺς ὄψηται,

Ἀκλ' ἐνα φράσω σοι πάντα τάνῳ πρᾶγματα,

Τοῦτ' ἅβ' ὑπὲρεχε' τὸ σκιάδειον ὑπέρεχε

'Ἀνοθεθεν, ὅς ἂν μὴ μ' ὁρῶσιν οἱ θεοί.

ΠΕΙΖΘΕΤΑΙΡΟΣ.

'Ιοῦν ἰοῦ.

Εὖ γ' ἐπενόησας αὐτὸ καὶ προμηθικὸς.

Τπόδιθε ταχὸ δῆ, κάτα θαρρῆσας λέγε.
ΑΡΙΣΤΟΦΑΝΟΥΣ

ΠΡΟΜΗΘΕΥΣ.

"Δικούς δή νυν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ως ἄκοιντος λέγε.

ΠΡΟΜΗΘΕΥΣ.

'Απόλωλεν ὁ Ζεὺς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Πηνεί' ἄτι' ἀπόλετο ;

ΠΡΟΜΗΘΕΥΣ.

'Εξ οὕτως ὡς μας φιέσατε τὸν ἄερα. Θάνει γὰρ οὕδεις οὐδὲν ἀνθρώπων ἐτι Θεοῖσιν, οὐδὲ κύσα μηρίων ἀπο 'Διήλθεν ὡς ἡμᾶς ἅπ' ἑκεῖνον τὸν χρόνον, 'Αλλ' ὡσπερ Ἡσεμοφόριος νηστεύομεν 'Ανευ θυμιλὼν· οἱ δὲ βάρβαροι θεοὶ Πεινώτερος ὡσπερ Ἰλυριοὶ κεκρυμένες 'Ἐπιστρατεύουσιν φᾶς' ἀνωθεν τῷ Διί, Εἰ μὴ παρέξει τὰμπορί' ἀνεφρυγέα, "Ἰν' εἰςἀγοντο σπλάγχνα κατατετμημένα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Εἰςιν γὰρ ἄτεροι βάρβαροι θεοὶ τινες Ἀνωθεν ὡμῶν ;

ΠΡΟΜΗΘΕΥΣ.

"Οὐ γὰρ εἰσὶ βάρβαροι,

"Οθεν ὁ πατρόφος ἔστιν 'Εξηκεστίζη ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

"Ονομα δὲ τούτοις τοῖς θεοῖς τοῖς βαρβάροις Τι ἐστὶν ;
"Ο τι ἐστίν; Τριβαλλων.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Μανθάνω.
'Εντεῦθεν ἄρα τοὐπιτριβεῖσθ' ἐγένετο.
ΠΡΟΜΗΘΕΥΣ.
Μάλιστα πάντων. "Εν δὲ σοι λέγω σαφές.
"Ἡξουσι πρέσβεις δεύρο περὶ διαλλαγῶν
Παρὰ τοῦ Δίος καὶ τῶν Τριβαλλῶν τῶν ἄνω.
'Τμεῖς δὲ μὴ σπένδεσθ', εἰώ μὴ παραδιδῷ
Τὸ σκάπτρον ὁ Ζεὺς τοῖς ὄρνισιν τἄλων,
Καὶ τὴν Βασίλειαν σοι γυναῖκ' ἔχειν διδῷ.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τις ἐστιν ἡ Βασίλεια;
ΠΡΟΜΗΘΕΥΣ.
Καλλίστῃ κόρη,
"Ἡπερ ταμεύει τὸν κεραυνὸν τοῦ Δίος
Καὶ τάλλ' ἀπαξάπαντα, τὴν εὐδουλίαν,
Τὴν εὐνομίαν, τὴν σωφροσύνην, τὰ νεώρα,
Τὴν λοιπορίαν, τὸν κολακρέτην, τὰ τριβόλα.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ἀπαντά τάρ' αὐτῷ ταμεύει.
ΠΡΟΜΗΘΕΥΣ.
Φήμ', ἐγώ.
"Ἔι σ' ἦν σὺ παρ' ἐκείνου παραλάβης, πάντ' ἔχεις.
Τούτων ἕνεκα δεύρ' ἤλθον, ἵνα φράσαμι σοι.
'Δεῖ ποτ' ἀνθρώπους γὰρ εὕνους εἰμ', ἐγώ.
ΑΡΙΣΤΟΦΑΝΟΣ

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Μόνον θεῶν γὰρ διὰ σ’ ἀπανθρακίζομεν.
ΠΡΟΜΗΘΕΥΣ.
Μισῶ δ’ ἀπαντάς τοὺς θεούς, ὡς οἶδα σὺ.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Νῦ τὸν Δί’ ἢ εἴπτα θεομορφὴς ἔφυς.
ΠΡΟΜΗΘΕΥΣ.
Τίμων καθαρός. Ἀλλ’ ὡς δὲν ἀποτρέχω πάλιν,
Φέρε τὸ σκιάδαν, ἵνα με κἀν ὁ Ζεὺς ἤδη
"Ἀνωθεν, ἀκολουθεῖν δοκῶ καννῆτροι.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Καὶ τὸν δίφρον γε δυσφρόφοι τοιοῦτοι λαβεῖς.
ΧΩΡΟΣ.
Στροφή.
Πρὸς δὲ τοὺς Σκιάσκοσιν λυμή τις ἐστ’, ἄλωτος ὁδ
Ψυχαγωγεῖ Σωκράτης.
"Ειςθα καὶ Πείσανθρος ἦλθε
Δεόμενος ψυχὴν ἱδεῖν, ἢ
Ζῶντ’ ἐκεῖνον πραξίτευς,
Σφάγι’ ἐχων κάμηλον ἀ-

μιν τιν’, ὡς λαμψόντ’ ἔμαθε,
"Ὡσπερ οὐδυσσεύς ἀπῆλθε,
Καὶ ἄμηλθ’ αὐτῷ κἀτέθεν
Πρὸς τὸ λαίμα τῆς καμήλου
Χαριφῶν ἡ νυκτερίς.
ΠΟΣΕΙΔΩΝ.
Το μὲν πόλισμα τής Νεφελοκόκκυγίας
'Οραν τοις πάρεστιν, οἱ πρεσβευόμεν.
Οὕτως, τῇ δρᾶς; Ἡμεῖς δὲ τοῦτον ἀμπέχει;
Οὐ μεταβαλεῖς θοιμάτων δὲ ἐπὶ δεξιάν;
Τῇ, ὥς κακὸδαιμον; Ἀμποδίας εἰ τῇ φύσιν.
*Ω δημοκρατία, ποῦ προβιβάζει ἡμᾶς ποτε,
Εἰ τοῦτοι γὰρ ἐχειροτόνησαν οἱ θεοὶ;
ΤΡΙΒΑΛΛΟΣ.
*Εξεις ἀπρέμας;
ΠΟΣΕΙΔΩΝ.
Οἰμοικέ· πολὺ γὰρ δὴ σὲ ἑώ
'Εθρακα πάντων βαρβαρότατων θεῶν.
*Αγε δὴ τῇ δρώμεν, 'Ἡράκλεις;
ΗΡΑΚΛΗΣ.
*Ἀκήκοας
'Εμοῦ γαρ τοὺν ἀνθρωπον ἄγχειν βουλομαι,
*Οστις ποτ' ἐσθ' ὁ τοὺς θεοὺς ἀποτείχίσας.
ΠΟΣΕΙΔΩΝ.
*Αλλ', ἀγάθ', ἥρμησθα περὶ διαλλαγῶν
Πρέσβεις.
ΗΡΑΚΛΗΣ.
Διπλασίως μᾶλλον ἄγχειν μοι δοκεῖ.
ΠΕΙΣΘΕΤΑΙΡΟΣ.
Τὴν τυρώκησεν μοι δότω· φέρε σίδυον·
Τυρὸν φερέτω τις· πυρπόλει τοὺς ἀνθρακας.
ΑΡΙΣΤΟΦΑΝΟΥΣ

ΗΡΑΚΛΗΣ.
Τὸν ἄνδρα χαίρειν οἱ θεοὶ κελεύομεν
Τρεῖς ὄντες ἡμεῖς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ἀλλ' ἐπικυρώ ὁ σύλφιον.

ΗΡΑΚΛΗΣ.
Τὰ δὲ κρέα τοῦ ταῦτ' ἔστιν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ορνιθὲς τινες
Επανιστάμενοι τοῖς δημοτικοῖς ὁρνέους
Εδοξαν ἄδικεων.

ΗΡΑΚΛΗΣ.
Εἴτε δὴ τὰ σύλφιον [1570]
Επικυρώς πρῶτοιν αὐτοῖσιν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ὄ χαῖρ', Ἡράκλεις.
Τί ἔστι;

ΗΡΑΚΛΗΣ.
Πρεσβεύοντες ἡμεῖς ἢκομεν
Παρὰ τῶν θεῶν περὶ πολέμου καταλαμάθη.

ΟΙΚΕΤΗΣ.
"Ελαυνον οὐκ ἔνεστιν ἐν τῇ ληκύθῳ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Καὶ μὴν τὰ γὰρ ὀρνίθεα λεπάρ' εἶναι πρέπει.

ΗΡΑΚΛΗΣ.
"Ημεῖς τε γὰρ πολεμοῦντες οὐ κερδαίνομεν,
Τρεῖς τ' ἄν ὡς τοῖς θεοῖς ὄντες φίλοι.
"Ομβριον ὦδωρ ἂν εἴχετ' ἐν τοῖς τέλμασιν,
'Αλκενοῦδας τ' ἂν ἤγεθ' ἡμέρας ἄει.
Τούτων περὶ πάντων αὐτοκράτορες ἤκομεν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'
Ἀλλ' οὔτε πρότερον πάντωθ' ἤμεις ἠρξαμεν
Πολέμου πρὸς ὑμᾶς, νῦν τ' ἐθέλομεν, εἰ δοκεῖ,
'Ειν τὸ δίκαιον ἄλλα νῦν ἐθέλητε ὅραν,
Σπονδᾶς ποιεῖσθαι. Τὰ δὲ δίκαι' ἐστὶν ταῦτι.
Τὸ σκῆπτρον ἡμῖν τοῖς ὁρμησιν πάλιν
Τῶν Δι' ἀποδόναι· καὶ διαλλαττώμεθα.
'Επὶ τούτοις τοὺς πρέσβεις ἐπ' ἀριστον καλῶ.

ἩΡΑΚΛΗΣ.
'
'Εμοὶ μὲν ἀπόχρη ταύτα, καὶ ψηφίζομαι,

ΠΟΣΕΙΔΩΝ.
Τῆ, ὥ κακόδαμον; Ἡλίθιος καὶ γὰρ στροφ' εἰ.
'Αποστερείς τὸν πατέρα τῆς τυραννίδος;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'
Ἀλήθες; Οὐ γὰρ μεῖξον ὑμεῖς οἱ θεοὶ
'Ισχύστε', ἂν ὁρνυθεὶς ἀρξωσιν κάτω;
Νῦν μὲν ὅπ' ὑπὸ ταῖς νεφέλαισιν ἐγκεκρυμμένοι
Κύψαντες ἐπιφορκοῦσιν ὑμᾶς οἱ βροτοὶ·
'Ειν δὲ τοὺς ὄρνες ἔχετε συμμάχους,
'
'Οταν ὀμνή τις τὸν κόρακα καὶ τὸν Δία,
'Ὁ κόραξ παρελθὼν τοὐπιροκοῦντος λάθρα
Προσπτάμενος ἐκκόψει τὸν ὀφθαλμὸν θεῶν.

ΠΟΣΕΙΔΩΝ.
Νη τὸν Ποσειδῶν, ταῦτα γέ τοι καλὸς λέγεις.
ΑΡΙΣΤΟΦΑΝΟΥΣ

ΗΡΑΚΛΗΣ.

Κάμοι δοκεῖ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τί δαί σὺ φής;

ΤΡΙΒΑΛΛΟΣ.

Ναβαισατρεῖ. 1600

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ορᾶς; Ἑπαύνει χοῦτος. "Ετερον νῦν ἐτι
'Ακούσαθ' ὅσον ἕμας ἀγαθὸν ποιήσομεν.
'Εἰώ τις ἀνθρώπων ἱερείων τῷθεῶν
Εὐξάμενος, ἐτα διασοφίζεται λέγων,
Μενοῖθεοί, καὶ μάτωδὸς μασητίαν,
'Ἀναπράξομεν καὶ ταῦτα. 1605

ΠΟΣΕΙΔΩΝ.

Φέρ' ἵδω, τῷ τρόπῳ ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

"Οταν διαριθμῶν ἀργυρίδιον τύχη
"Ἀνθρώπως οὗτος, ἡ καθήται λούμενος,
Καταπτάμενος ικτίνος, ἀρπάσας λάθρα,
Προβάτων δυνών τιμῆν ἀνοίσει τῷ θεῷ. 1610

ΗΡΑΚΛΗΣ.

Τὸ σκήπτρον ἀποδοῦναι πάλιν ψηφίζομαι
Τούτοις ἐγώ.

ΠΟΣΕΙΔΩΝ.

Καὶ τὸν Τριβαλλόν νυν ἑρωῦ.

ΗΡΑΚΛΗΣ.

'Ὁ Τριβαλλὸς, οὕμοις δοκεῖ σοι ;
ΟΡΝΙΘΕΣ.

ΤΡΙΒΑΛΔΟΣ.

Σαννάκα

Βακταρικρόουσα.

ΗΡΑΚΛΗΣ.

Φησίν εὖ λέγειν πάνυ.

ΠΟΣΕΙΔΩΝ.

Εἰ τοι δοκεῖ σφῶν ταῦτα, κάμοι συνδοκεῖ.

ΗΡΑΚΛΗΣ.

Οὕτως, δοκεῖ δράν ταῦτα τοῦ σκήπτρου πέρι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Καὶ νὴ Διὸ ἑτερόν γὰ' ἐστίν οὐ μυησθήν ἐγώ.
Τὴν μὲν γὰρ Ὑραν παραδίδωμι τῷ Διῷ,
Τὴν δὲ Βασίλειαν τὴν κόρην γυναικῆ ἐμοὶ
Ἑκδοτέων ἐστίν.

ΠΟΣΕΙΔΩΝ.

Οὐ διαλλαγῶν ἔρας.

'Απίσσωμεν αἰκαδ' ἄθυσ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ολίγον μοι μέλει.
Μάγιερε, τὸ κατάχυσμα χρή ποιεῖν γλυκῷ.

ΗΡΑΚΛΗΣ.

'Ω δαιμόνι ἀνθρώπων Πόσειδον, ποῖς φέρει;
'Ημεῖς περὶ γυναικῶς μᾶς πολεμήσαμεν;

ΠΟΣΕΙΔΩΝ.

Τί δαὶ ποιῶμεν;

ΗΡΑΚΛΗΣ.

'Ὁ τί; Διαλλαττάμεθα.
ΠΟΣΕΙΔΩΝ.
Τί, φίλε; Οὐκ οἶδα ἐξαιρετῶμενος πάλαι;
Βλάπτεις δὲ τοι σὺ σαυτόν. Ἡν γὰρ ἀποθάνη
Ὁ Ζεὺς, παράδος τούτως τὴν τυραννίδα,
Πένης ἔσει σὺ. Σοῦ γὰρ ἀπαντα γίγνεται
Τὰ χρήματ', ὅτι ἃν ὁ Ζεὺς ἀποφθέγματαν καταλήψῃ. 1630

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οἶμοι τάλας, οἴον σε περισσόφιλεται.
Δεῦρ' ὡς ἔμ' ἀποχώρησον, ἵνα τί σοι φράσω.
Διαβάλλεται σ' ὁ θεῖος, ὃ πονηρὲ σὺ.
Τῶν γὰρ πατρὸν οὐδ' ἀκαρῆ μέστησθ' σοι
Κατὰ τοὺς νόμους· νόδος γὰρ εἶ καὶ γνήσιος. 1635

ἩΡΑΚΛΗΣ.
Ἐγὼ νόδος; Τί λέγεις;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Σῦ μέντοι νη Ζιά,

"Ὡν γε ξένης γνωμακός. Ἡ πῶς ἂν ποτε
"Ἐπικλήρων εἶναι τὴν Ἀθηναίαν δοκεῖσ,
"Οδοὺν θυγατέρ', ὃντων ἀδελφῶν γνησίων;

ἩΡΑΚΛΗΣ.
Τί δ', ἢν ὁ πατὴρ ἐμοὶ διδό τὰ χρήματα 1640
Νάθων ἦσσακτοςκαν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.
"Ὁ νόμος αὐτὸς οὐκ ἔχ.
Οὗτος ὁ Ποσειδῶν πρῶτος, ὅς ἐπάφει σε νῦν,
"Ἀνθέεται καὶ τῶν πατρὸν χρημάτων
Φάσκων ἀδελφὸς αὐτὸς εἶναι γνήσιος.
"Ερώ δὲ δὴ καὶ τὸν Σόλωνός σοι νόμον

"Νόθφω δὲ μὴ εἶναι ἀγγιστεῖαι, παιδῶν ὄντων γυνησίων. 'Εὰν δὲ παίδες μὴ ὡσὶ γυνήσιμοι, τοὺς ἐγγυτάτως γένους μετείναι τῶν χρημάτων."

Ἡράκλης.

"Εμοὶ δ' ἀρ' οὐδὲν τῶν πατρίδων χρημάτων
Μέτεστιν;

Πεισθεταῖρος.

Οὐ μέντοι μὰ Δία. Δέξου δὲ μοι,

"Ηδὴ σ' ὧ πατὴρ εὐσήγαγ' ἐσ τοὺς φράτοράς;

Ἡράκλης.

Οὐ δήτ' ἐμὲ γε. Καὶ δήτ' ἑθαύμαζον πάλαι.

Πεισθεταῖρος.

Τί δήτ' ἀνοι κεχρηνας αἰκίαν βλέπων;

Ἀλλ' ἂν μεθ' ὡμῶν ὑς, καταστήσω σ' ἐγὼ
Τύραννον, ὄρνθων παρέξω σοι γάλα.

Ἡράκλης.

Δίκαι ἐμουγε καὶ πάλαν δοκεῖς λέγεις
Περὶ τῆς κόρης; κἀγωγε παραδίδωμι σοι.

Πεισθεταῖρος.

Τί δαί σὺ φῆς;

Ποσειδών.

Τὰναντία ψηφίζομαι.

Πεισθεταῖρος.

"Εν τῷ Τριβαλλῷ πᾶν τὸ πράγμα. Τί σὺ λέγεις;

Τριβαλλὸς.

Καλάντι κόρανα καὶ μεγάλα βασίλιναὐ

"Ορντο παραδίδωμι.
ἈΡΙΣΤΟΦΑΝΟΥΣ

ΗΡΑΚΛΗΣ.
Παραδούναι λέγειν.

ΠΟΣΕΙΔΩΝ.
Μὰ τὸν Δί' ὑοῖς οὕτως γε παραδούναι λέγειν,
Εἰ μὴ βαδίζειν ὄσπερ αἱ χειρόδονες.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
Οὐκοῦν παραδούναι ταῖς χειρόδοσιν λέγειν.

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

ΗΡΑΚΛΗΣ.
'Ημῶν ὁ λέγεις σὺ πάντα συνηχειρεῖν δοκεῖ.
'Αλλ' ἰθι μεθ' ἡμῶν αὐτὸς εἰς τὸν οὐρανὸν,
"Ινα τὴν Βασίλειαν καὶ τὰ πάντα' ἐκεῖ λάβῃς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Εσ καὶ ὅρα κατεκόπησαν οὕτως
'Εσ τοὺς γάμους.

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

ΠΟΣΕΙΔΩΝ.
'Οπτάς τὰ κρέα; Πολλὰν γε τευθεῖαν λέγεις.
Οὐκ εἰ μεθ' ἡμῶν;

ΗΡΑΚΛΗΣ.
Εἶ γε μὲν τὰν διετέθην.

ΠΕΙΣΘΕΤΑΙΡΟΣ.
'Ἀλλὰ γαμμακὴν χλανίδᾳ δότω τις δευτέρῳ μοι.
ΟΡΝΙΘΕΣ.

ΧΟΡΟΣ.

'Αναστροφή.

"Εστι δ' ἐν Φανείσι πρὸς τῇ
Κλεφύδρα πανούργην ἐγ-
γλωττογαστήρων γένος,
Οὐ θερίζουσιν τε καὶ σπεί-
ρουσι καὶ τρυγώσι ταῖς γιλώτ-
ταισι συκάξουσί τε'

Βάρβαροι δ' εἰσίν γένος,
Γοργίαι τε καὶ Φιλίπποι.

Καὶ τῶν ἐγχλωττογαστή-
ρων ἑκείνων τῶν Φιλίππων

Πανταχοῦ τῆς Ἀττικῆς ἡ
Γλώττα χωρίς τέμνεται.

ΑΓΓΕΛΟΣ.

"Ω πάντ' ἀγαθὰ πράττοντες, ὦ μείζω λόγου,
"Ω τρισμακάριον πτηνὸν ὀρνῖθων γένος,

Δέχεσθε τῶν τύφανον ὄλβιον δόμοις.

Προσέρχεται γὰρ οίος οὔτε παμφαίης
'Αστὴρ ἰδεῖν ἔλαμψε χρυσαυγεὶ δόμῳ,
Οὐθ' ἥλιον τηλαιγήσει ἀκτίων σέλας

Τοιοῦτον ἔξελαμψεν, οἰνὸν ἔρχεται,

'Έχου γνώικος κάλλος οὐ φατον λέγειν,

Πάλλων κεραυνὸν, πτεροφόρον Δίως βέλος.

'Οσμῇ δ' ἀνωνύμαστος ἐς βάθος κύκλων
Χωρεῖ, καὶ θέαμα· θυμιμάτων δ'

Δύραι διαψαίρουσι πλεκτάνην καπνοῦ.

10
'Οδί δὲ καυτός ἐστιν. 'Αλλὰ χρὴ θεᾶς
Μούσης ἀνοιγεῖν ἱερὸν εὐφημον στόμα.

ΧΟΡΟΣ.

"Ἀναγε, δίεχε, πάραγε, πάρεχε,
Περιπέτεσθε
Μάκαρα μάκαρι σὺν τύχῃ.
'Ω φεῦ φεῦ τῆς ὤρας, τοῦ κάλλους.
'Α μακαριστὸν σὺ γάμον τῆδε τόλει γῆμας.
Μεγάλαι μεγάλαι κατέχουσι τύχαι
Γένος ὄρνιθων
Διὰ τόνδε τὸν ἀνδρόν. 'Αλλ’ ὑμεναῖος
Καὶ νυμφίδοις δέχεσθ’ φόδαις
Αὐτὸν καὶ τὴν Βασίλειαν.
"Ηρα ποτ’ Ὀλυμπία
Τῶν ἠμβατῶν θρόνων
'Αρχοντα θεὸς μέγαν
Μοἰραὶ ξυνεκοίμισαν
'Εν τούτῳ ὑμεναῖᾳ.
'Τμῆν ὃ, 'Τμέναι ὃ.
'Ο δ’ ἀμφιθαλῆς Ἑρως
Χρυσόπτερος ἤμιας
Εὐθυνε παλατώνοις,
Σηνὸς πάροχος γάμων
Τῆς τ’ εὐδαίμονος "Ηρας.
'Τμῆν ὃ, 'Τμέναι ὃ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ἐχάρην ὑμνοῖς, ἐχάρην φόδαις."
"Αγαμαί δε λόγων. "Αγε νῦν αὐτοῦ
Καὶ τὰς χθονίας κλήσατε βροντάς,
Τάς τε πυρώδεις Διὸς ἀστεροπάς,
Δεινὸν τ’ ἀργήτα κεραυνόν.

ΧΟΡΩΣ.

"Ω μέγα χρύσεου ἀστεροπῆς φάος,
"Ω Διὸς ἀμβροτον ἔγχος πυρφόρου,
"Ω χθώνιαι βαρυαχίες
"Ομβροφόροι θ’ ἀμα βρονταί,
Δις ὅτε νῦν χθόνα σείει.
Διὰ σὲ τὰ πάντα κρατήσας,
Καὶ πάρεδρον Βασίλειαν ἔχει Διός.
"Τμὴν ὃ, Ἄμεναι ὃ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

"Επεσθε νῦν γάμοισιν, ὃ
Φύλα πάντα συννόμων
Πτεροφόρ’, ἐπὶ πέδου Διὸς
Καὶ λέχος γαμήλιον.
"Ορέξουν, ὃ μάκαιρα, σὴν
Χείρα, καὶ πτερῶν ἐμῶν
Δαββούσα συγχόρευσον ἀπ’
ραν δύ κοουφδ’ ἔγω.

ΧΟΡΩΣ.

"Αλαλαλαί, ἵνα Παιών,
Τῆνελα καλλίνικος, ὃ
Δαμόνων 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 Eupops, 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. Ὄρθρ. This agrees with ὄνο, to be constructed with ἔρνα, 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. Διαρραγεῖν. 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, οὐδὲν δὲν διαρραγεῖν ἔρενδόμενον, "not even if you split with lying." Translate here, May you split.—ἤδε, i. e.
**NOTES.**

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

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

4. Ἀλως = μάτην, to no purpose.

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

11. ὁ ὅδι . . . Ἐξεκεστίδης, 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. ὁ ὅτως ὤμοιων, he of the birds; i. e. the bird-seller or poulterer. The expression is like that in the Clouds (1065), ὁ καὶ τῶν λίχων, 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 . . . μελαγχολάν, The poulterer Philocrates, being mad. Philocrates would seem to have been well known as a dealer in birds in the Athenian market. He is again introduced by the Chorus (v. 1070), where a reward of one talent is offered for any one who will kill him; for any one who will take him alive, four talents; — his various offences against the race of birds being enumerated.
NOTES.

16. ἰε... ἱπνεων. This refers, of course, to the fable of the metamorphosis of Tereus into the Epops, or Hoopoo, for which, see Ovid, Metam., VI. 423, seq. With regard to the Hoopoo, or Huppo, Cary (Preface to Translation of the Birds) has the following note. "As this bird acts a principal part in the play, the reader may not be displeased to see the following description of it: — 'At Penyrhiw, the farm to which this wild, uncultivated tract is a sheep-walk, was lately shot a Huppo, a solitary bird, two being seldom seen together, and in this kingdom very uncommon; even in Egypt, where common, not very gregarious. Bewick's description of it is very correct. Upupa of Linnaeus, la Hupe of Buffon. This bird is of the order of 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. "Cristā visenda plicatili, contrahens cem subrigensque per longitudinem capitis," whose annotator, Dalecampius, mentions another curious particular of this bird: "Nidum ex stercore humano precipue 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,
NOTES.

Esq., p. 17. London, 4to, 1810. The particular mentioned by Dalecampus 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' ἵπποναν· τὸν γὰρ ἐκ τῶν ἄνθρωπων; i. e. instead of saying he was changed from a man to a bird, the poet gives an unexpected turn to the words and says, who became a bird from — the birds. Bergler’s opinion is, “Videtur voce ὄρνεα metaphorice significare homines superbos aut levēs et inconstantes; hoc sensu: ex homine superbo, aut levi et inconstante, factus est ales superbos, aut levis et inconstans.” Brunck rejects this, and constructs “δε ἐφασκε τῶδε (μένω) ἐκ τῶν ὄρνεων φράσεων νὴν τὸν θηρία τὸν ἐποπα, δε ὄρνε κέινετο.” 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. νίω, 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. ὁδόλου . . . τριῳβδαν. Genitive of price.

19. ἄρ. For the conclusive signification of ἄρα, see the exact analysis of Hartung, “De Particulis,” Vol. I. pp. 448,
NOTES.

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

22. ἀμπῶς, a track, or path; ὁδός is a road, way, or street.

28. ἔσε κόρακας ἱλιδίων. 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. ἐνεύξα. For the use of this particle in questions of astonishment, see Kühner, § 344.5 (e).

30. ἀνηπε . . . λόγω. 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. — ζακά. 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. ἐλαύνεται, is forcing himself in; i.e. is constantly trying to thrust himself into the number of legal citizens. For an account of the care with which the rights and privileges of citizenship were guarded at Athens, see, besides other works, Smyth's Dict. Gr. and Rom. Antiq., art. Civitas.
33. ἄγνωστοι καὶ γινεί. For the political meaning of these terms, see Hermann's Political Antiquities.

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

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

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

38. Καὶ . . . ἐγκαταστάσας, And common to all — to pay away their money in; i.e. to waste money in lawsuits, which is the more specific meaning of ἐγκαταστάσας. The poet ingeniously and wittily combines in the ridicule of this line one of the great boasts of the Athenians, namely, the liberality with which the city's resources for instruction and amusement were opened to all comers (for a particular detail of which see the 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. τέτυχος. The chirping of the cicadas or τέτυχος is a subject of frequent allusion in the Greek poets, from Homer down. See Iliad, III. 151, and note upon the passage.
NOTES.

For a description of the insect, and the ancient, though erroneous, idea of its habits, see Aristotle, Hist. An., Lib. IV. 7. Particularly, he speaks of it as living on dew,—τῇ δρόσῳ τρέφεται,—and in this is followed by Anacreon, Od. 43. See also the note of Strack, pp. 182 and 183 of his German translation of Aristotle. The manner in which the sound called singing by Aristotle and the poets is produced, is explained Lib. IV. c. 9. Swammerdam has the following statement:—“Cicada duobus gaudet exiguis tympanis peculiariis, nostro auris tympano similibus, quae duarum ope cartilaginum lunatarum percussa, aerem ita vibrant ut sonitus inde reddatur,” Bibl. Nat., p. 504. Cited by Camus, Vol. II. p. 230.

40. Ἐπὶ τῶν κραδών ζδονοι. Aristotle, Lib. V. 30, says of the cicadas, “οὐ γίνονται δὲ τέτυγχος ὃποι 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 δικῶν. See note to line 38.

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

45. καθιδροθέντες 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 Mt. §§ 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. ἤ, used adverbially, where he has flown; i. e. if he has ever seen such a city in all his travels.
49, 50. πάλαυ \ldots \ 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. ὣσπερ \δεικνύει, as if he were showing.

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

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

54. ὀλοθραυστον. 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. ÒEd. Tyr., 543; Eurip. Med., 605, &c. "The phrase," says Matthiae, "seems to have arisen from a transposition." Here, for instance, Δραυσον ὀλοθραυστον ὃ; *Do it,—dost know what?* The third person of the imperative is also used in the same way. See the same expression, v. 90.—σκέλει \ldots πέτραν. The Scholiast, cited by Bothe, says there was a proverbial expression among the boys, Δος το σκέλος τη πέτρα και πεσοῦντα τὰ δρομα, *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. Τι \ldots οὖτος; *What do you say, fellow?* —παί, the common form of addressing a servant, and therefore considered as disrespectful to Epops.

58. ἔχρη \ldots καλείν. 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. του χασμήνατος, what a yawn! For genitive of exclamation, see K. § 274. c. Comp. also Clouds, v. 153, and note to the passage.
NOTES.

63. Οὕτως . . . λέγειν; Bothe punctuates the line without the interrogation, — Οὐδὲ καλλιών ἢστι λέγειν τι οὕτω δεισῶν, Aliquid tam terrible ne nominare quidem decet; “T were better not even to mention so terrible a thing.” But the position of the words and the natural construction of δέ in οὕτω conflicts with the interpretation. Several other explanations are given. The Scholiast says, — “Οὕτως τι δεισῶν οὐδὲ καλλιών λέγειν, τοιτέστω, οὕτω δεισῶν ἐχομεν ἐκ τῆς ὁμιλίας, ὡστε ὁρνιθοθήραι νομίζεσθαι. Οὐδὲ λέγειν σε τοῦτο ἢστι καλλιών, ὅτι ἐγκεν ὁρνιθοθηραι”; 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. ὑποδεικνύω. A fictitious name for a bird; further designated as a strange fowl by the following epithet, ἄμφαμων.

66. οὐδὲν λέγειν, You say nothing to the purpose. You talk nonsense. For this sense of the phrase, see Clouds, v. 644. — ἵπποι . . . ποδῶν. “Roga illa quae vides in cruribus meis, quae testabantur me esse avem timidam.” Bergler. The Scholiast says, — “Λέγει δὲ ὡς ὑπὸ τού δεινον ἐναφεικά.”

68. Ἐπικεχωδός. Another name, similarly formed. “Καὶ τοῦτο ὡς ἄριστος ἐπαιξε παρὰ τὸ φαῖνεσθαι αὐτοῦ τὸ σκόρ.” Sch. “Qui insuper etiam cacavit præ timore, ut prior ille.” Bergler.

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

70, 71. Ἡντήθης . . . Ἀλεκτρυῶν; 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 ἕσσων, which is implied by the verb. The Scholiast says, — "Φυσικὸν τούτο ἐν ταῖς σομβολαῖς τῶν ἀλεκτρύνων, τοὺς ἠττηθέντας ἐπέσωβα τοῖς νεκροκοῖς."

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. ἄφοι. 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. Τροχίλος. There is here a play upon the name, in reference to τρέχω in the preceding lines, — the running bird.

80. ὁλοθ' ὄν ὁ δράκων. See note to line 54.

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

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

86. \(\mu'\) \(\delta'\)\(\epsilon\)\(\epsilon\)\(\tau\)\(\alpha\), i.e. \(\mu\)\(\epsilon\)\(\epsilon\)\(\epsilon\)\(\epsilon\)\(\tau\)\(\alpha\), unless, indeed, \(\delta'\)\(\epsilon\)\(\epsilon\)\(\epsilon\)\(\epsilon\)\(\tau\)\(\alpha\)\(\mu\)\(\alpha\) may, like \(\phi\epsilon\iota\gamma\omega\), 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. Ἀρ' is to be understood as spoken in an ironical tone.

— ὡς . . . . ἵ, *what a brave fellow you are!*

92. "Ἀνοίγε . . . . στορέ. 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 . . . . συ. 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 mottled, extorts from Euepides the exclamation, that the twelve gods must have been asfoul of him. Εἴκασσαν = ἐκκασσαν. 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 ἕκατος. The jest consists in saying, "We are not laughing at you; *your beak seems to us ridiculous."

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

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

105. πάντα. “Mentitur,” says Bothe, “sed coram hominibus urbanis, quibus quidvis ejsusmodi videtur persuaderi posse.” With regard to the plumage of Epops, the Scholiast says, “Παρ’ δοσν ἄνθρωπος χειλᾶλυθε, μὴ ἔχων περὰ πλην τῆς κεφαλῆς ἐπιτραμένης ὀρνιθος,” referring to the manner in which the actor personated Epops.

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

109, 110. ἡλιαστά, Ἀπηλιαστά. The Helastic 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. Epops, as soon as he has heard that his visitors are Athenians, immediately thinks of the most prominent characteristic of an Athenian citizen; namely, his quality of member of a court. The word Ἀπηλιαστά expresses the opposite of ἡλιαστά, and seems to have been made for the occasion,—one who is averse to the courts. The point of the reply cannot be given briefly in English. Something like it would be this:—“Are you
NOTES.

jurymen?" "No; but, on the other tack, ex-jurymen."
—Μᾶλλα = μὰ . . . δαλά. The elliptical use of μὰ occurs generally with the article. Another reading here is Μᾶ Δία · θανέρου τρόπου, &c.

110. γάρ, in the question here, though strictly used in an elliptical way, is equivalent to the expression of surprise, what!
111. τὸ σπέρμα. The language ascribed to 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. ἀφελημασ, ἡχαίρες, ἑπετέον. Observe the change from the aorist, expressing the completed fact, to the imperfect, indicating the habit or general fact.
120. ταῦτα. A common construction = διὰ ταῦτα. See Clouds, 319.

‡ 122. ἐκαθαλαθῆναι μαλβακῆν, soft to repose in. The idiom of the Greek here corresponds exactly with the English.
123. Κρανᾶ. 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 μαλβακῆν.
125, 126. Ἀριστοκρατείοιδ . . . στήλιτομαι. 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. *Ποιόν τιν'. The interrogative and indefinite thus combined mean, *What sort of a city, &c.*

129. *πρα* [omitted].

131. Ἡσσως παρίστημι. For the elliptical use of ὅπως with the future indic. in the sense of the imperative, see Kühner, § 330, R. 4. Bothe remarks,—"Hac formula vel simili apud Graecos utebantur illi, qui aliquem invitant ad convivium quo sensu Latini quoque dicere solevant hodie apud me sis volo, vel una simus."

132. μέλλω . . . . γάμους, to give a marriage-feast, the construction being the cognate accusative. For an account of marriage-feasts, see St. John, Ancient Greeks, Vol. II. pp. 19, 174. For the marriage ceremonies in general, see Becker’s Charicles, Scene XII., and Excursus to the same.

134. *Μή . . . κακώς. 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 τόσσ τόθρη, διαν χω τράττω κακώς, “Do not come to me then, when I am doing well.”

135. *ταλαντώρων, miserable, ironically applied.*

136. ἄλα. For the force of this particle, see Kühner, § 315. 7.—Των οὗτων, such; not referring, according to the general usage, to the preceding, but to the following, enumeration of objects to be desired. See K. § 303, R. 1.

137–142. The Scholiast, in speaking of the wishes of the two old Athenians, says, "*Ο μὲν τὰς τῆς γαοτράς τρυφάς"
It is sufficient to say of the passage, that it is one of many in Aristophanes founded upon the unnatural vices which (unknown to Homer) marked the social morals of the historical ancients, and the increase of which, in progress of time, accelerated the downfall of both Greece and Rome. The subject is partially illustrated in Becker's Charicles. It is also discussed in its bearings upon the population of the ancient states by Zumpt, in an able essay entitled, "Über den Stand der Bevölkerung und die Volkvermehrung im Alterthum," pp. 13–17. See also, in the Classical Studies, pp. 314–354, Frederick Jacobs on the "Moral Education of the Greeks," and note, pp. 411–413.

143. τῶν κακῶν. Genitive of exclamation.

145. Παρὰ . . . δήλαταν. There is probably here some allusion to the profligate manners of the Orientals, like those of Sodom and Gomorrah. Both 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.
NOTES.

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

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

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

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

154. ἀρίνταρος, at the rate of a talent. See Mt. § 585. b. β.

157, 158. θαλαντίου . . . καισαθλιαν. 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 καισαθλια is naturally used in a metaphorical sense for fraud or dishonesty.

159–161. ἑμένεσθα . . . βιοι. 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 domina date grata Sisymbria myrto."

164. πιθομόνι. 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. Αὐτίκαι, for example. "Ὦν εἴδωλον," says the Scholiast.

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

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

170. ἄνθρωπος ὄρνις, according to Bothe = ὄρνιθεος ἄνθρωπος, a man-bird.

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

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

178. εἶ διαστραφόντα, if I shall get a twist; either a twisted neck or a squinting eye.
NOTES.

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

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

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

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

196, 197. Μᾶ . . . . σε. 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. — κατάλαβα. According to a Scholiast, a very light species of net was so called. — κῆ. 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 ἐξεφαλάγη vel cujusdam similis, vercor ut unquam callidius commentum andiverim." But the meaning, with this construction, would be the opposite to that given by Bothe and required by the sense, — I am afraid lest
I have heard; whereas Epops clearly wishes to say, with more or less directness, that he never heard a better scheme. This would require the addition of ω 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 διδοκα 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 μη is used where ω might be expected; on the other hand, ω is sometimes used where μη 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 ω expresses a direct negation,—the certain non-existence of a thing or act; μη, 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, ω declares an absolute negation; as, Esch. Ag., 39, ω μαθον, to those who have not learned, as a matter of fact; whereas, v. 249, μη δολωσαντος θεοι, on the supposition that God did not deceive.

Now, bearing in mind this distinction, and considering the state of mind into which the poet intends to throw Epops, we shall see perhaps a reason for the use of μη where ω would at first sight have appeared more logical. Epops is suddenly struck with the mighty plan, and having been, as a quondam king, a schemer and warrior, runs rapidly over the projects of his life, and, comparing them with the present, doubts if any one of them was equal to it. This doubt, amounting to almost a negative certainty, may aptly be expressed by the hypothetical negative μη. The ellipsis is not, then, εκπλάγην or διδοκα, 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 ἄρωμπην or ἄποφη: —I doubt whether I have ever heard a finer scheme, or I should not wonder if I never heard a cleverer idea.

199. Εἰ ξυνδοκω ἐτο ὅρνις, If the other birds should agree to it. Note the force of ξυν, in composition.

201. βαρβάροι, 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 ἡμῶν ἁδώνα, my (wife) the nightingale. Procne, who was metamorphosed into the nightingale, according to the poets and mythographers.

206. καλὸμεν, 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 ἐμβας and ἀνεγείρας are those of Epops alone; but in the subject of καλὸμεν, Epops is included, together with the nightingale.


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

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

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

245. Ἀνώσατε πετόμενα. The imperative and the participle of ἀποω 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. ὀξυοτόμος. This epithet of the ἐμιδῆς is explained by the Scholiast = ὀξιάδονας, 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. Ἀτταγᾶς. Aristotle, Hist. An., IX. 19, alludes to the plumage of this bird, which is probably the moor-hen or hazel-hen. St. John (Hellenes, Vol. II. p. 152) says,—“Among the favorite game of the Athenian gourmards 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. ὄμμος, sharp, crafty. It is used in a comic sense.

267, 268. ἀρ... μοῖμενος. 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 Epops; this is also supported by the word ἔποξε, which does not describe a melodious sound.

270. ἀλλὰ . . . ἐπεξεταύ. 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 phœnicopter−

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

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

274. λυμνίας. 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. **φωκυκός** ... **φωκυκόπετερος**. The pun here may be preserved by rendering **φωκυκόπετερος flamingo**, the name of the family to which he belongs, — how handsome and flaming, — naturally, for his name is flamingo.

276. στ τοι. Constructed with **καλώ**, or some such word, to be supplied.

277, 278. **Νῆ ... δραμάτης**; 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 ΑEschylus. The Μήδας is the same as the Περούς ὅρμος in v. 485. — ἔξω-δρον χώραν ἵχων, a bird from foreign parts. — μονοίματις. "Ο κομπόδης· τοιοῦτο γὰρ οἱ μάστες καὶ οἱ πουνταὶ." Sch. The description, originally applied to a character in ΑEschylus, is here transferred to the strutting cock.

280. **ἄνει καμήλου.** The Scholiast says, "'Ο μάν Μήδας ὅσ ἐπὶ τὸ πολὺ ἐπὶ καμήλου δικομένων ἐπὶ τῇ τῶν πολέμων ἐξεδρ." — εἰσέπτατο, flew in.

281. "**Ετερος** ... **οβροοι.** The pun here turns upon the military meaning of λέον κατεθηρήσ, having occupied a hill; and here, having got a crest.

283–285. 'Αλλ ... **Καλλας**. In answer to the question of Peisthetairos, whether there is another Eпpos, — 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. Eпpos means to say that the present bird is not the genuine Eпpos, but only an imitation, like that in Philocles; and as he himself is, as it were, the father of the Eпpos 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 ἀληθής, or evil genius of his family. His character was drawn by Andocides in very forbidding colors. Plato also gives some traits of his character. See the Protagoras, the scene of which is laid at the house of Cal-

* Andocides, p. 277. Ἰππόνικος ἐν τῇ οἰκίᾳ ἀληθήριον τρέφει, διὰ αὐτοῦ τὴν τράπεζαν ἀνατρέπεται. . . . Οἶομένος γὰρ Ἰππόνικος ὑπὸ τρέφειν, ἀληθήριον αὐτῷ τρέφειν, διὰ ἀνατρέψεων ἐκείνων τὸν πλουτὸν, τῷ σωφροσύνῃ, τὸν ἄλλον βίον ἀπατᾶτα, κ. τ. λ.
NOTES. 139

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. πτεροφρονεῖ, 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. Ατρ . . . . πτερα. 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. — δῆλεα. 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 sensuiaist. It is in reference to the former that Euelpides asks why he did not cast off his crest (v. 292).

293, 294. Ἀλλὰ . . . . ἥλθον; 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. 'Εν ό ... ὀλκόνιτω. The Carians are said to have been the first to use the crest; whence Alceus “λόφων στείνων καρπών.” 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 Pelaegi 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. ὀπως.... ὧδε; Of the use of ἀκόν here Bothe says it is "comice dictum pro πληθὸς"; 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 ἑωροῦν, 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, ouzel, prey.

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 Euelpidus, full of astonishment, exclaims,—

"Ioú ioú tōn ἄρνεων,
Ioú ioú tōn κοψίχων.
Oία πιπτίζουσι καὶ πρέχουσι διακεκραγότες.

A manifest proof that the Parodos was sporadic."

The male birds, according to this arrangement, are πέρδες, ἄτταγες, πενιλόψ, ἐπαύλας, κηρύλας, ὀλεάς, νῖτρος, ἵππας, κάκ-κυς, ἕρωβρόποις, κερκυρῆς, ὁρύψ; the females, ὀλκών, γλαύξ, κίττα, τρυγάν, ὅπωθεις, περιστερά, φάττα, κεβλήπυρ, πορφυρίς, κολυμβίς, ἀρμελίς, φήμ.

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

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

316. λογιστά. With regard to the use of this word, Bothe says, "Exquisitus est λογιστά, et erant Athenis 10 λογισταῖ, ad quos magistratus abeuntes munere rationem referre oportebat, et aliis λογισταῖ, qui videbant, ne fraudem 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 OEdipus at Colonus of Sophocles. Perhaps the poet intended a slight raillery upon the somewhat melodramatic mannerism of the tragic choruses on their first appearance in a piece, of which that of the OEdipus at Colonus was a specimen.

319. Ἡκτορ...πελαρίων. A comic imitation of tragic pomp of expression. — πρώμον, the bottom, or the root.

320. Ω...ἐξαιρετέων. Observe the construction of the participle after an exclamation, — O thou who hast done wrong! — ἐράφην. Bothe says, "Dixit significanter et ridiculæ, 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. φοβηθησ. The aorist with the prohibitive negative μὴ limits the act to the single case.

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

323. γ' has an emphasizing force.

326. Προδεδώµεθ'....ἐπάθωµεν. 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. θεσμοὶ ἄρχαιοι. The Scholiast says, "'Ως τούτων νεομοδητηµένην αὐτῷ τὸ μὴ συνεϊναι ἄνθρωπος." The θεσμοὶ were the laws of Draco; but the word is also applied to other ancient laws. The chorus give a mock gravity to their charge against Epops by employing a word associated with the ancient traditions of the Athenian legislature.

334. τοῦτον, this one; i. e. Epops.

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

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

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

340. τόφθαλμω _xpathēς. The accusative construction here is the same as in the Clouds, 24: ἔξεκοπη τὸν ὄφθαλμον.

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

345, 346. οἷμὼζεν, θόινα. 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 taxiarths, 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 τάξεως were severally under the command of these officers; the right wing — τὸ δεξιὸν 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.
NOTES.

354. *av qualifies some word to be mentally supplied,—

*I don’t know how I can escape.

355. λαμβάνω ... χυτρῶν, to take hold of the pots.

Genitive of the thing laid hold of.

356. Ἕλαυξ. 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 αὖτων. The reading and interpretation are uncertain here. Bothe says, “Veru arrepto alites illos confige, quemadmodum πυγνίος τι ἐν καρυοῦ et similia dicuntur.” And the Scholiast, cited by Bothe, gives an explanation which seems to imply the reading αὖτην, instead of αὖτων, viz. *Seize the spit and fix it by the pot,* to make as it were a palisade. Taking the present reading, it may be translated, *Take the spit and fix it near yourself.* This agrees substantially with the interpretation of Blaydes, who adopts the reading πρὸς σαυροῦ:—*Sibi ut hastam pretendere.* 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.—* deptalmoi, and for our eyes, what?* i. e. what shall we do for the protection of our eyes? Construction, dative of indirect object.

359. ὁζοβαφον, 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 Athenæus, II. p. 67: “τὸ δεξιόμενον αὐτῷ (i. e. τὸ δὲ ἔτο) ἐγγείον ἐξεύθεσαν.” The vinegar-cup was to be used as a sort of shield for the eyes.

360, 361. Ὡ ... μηχανᾶς. 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 Minos, 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.—Ὑπερακοντίζεσ, you overshoot; surpass, by the same figure of speech which we constantly use in English.

362. Ἐκλειπεὶ ... ἔχρη. The first word the Scholiast calls ἐπιφθεγμα πολεμικόν, a warlike shout. —κάθεs, lower, or present, beak; i. e. like a spear. The impersonal ἔχρη, 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. Procrœ, or the nightingale, daughter of the mythical Pandion, king of Athens. —φυλῆα, tribesmen. The division of the Athenians into clans, boroughs, and tribes is familiar to all. It was common to designate individuals by words expressive of their relations, both for the purpose of identification, and because the rights of citizenship were certified to by the legalized registers.

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

370. διδάξωτες. Future expressing purpose.

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

373–378. "Ἀλλα... χρήματα. Epops, like a wise bird,
quotes the maxims of the philosophers. "Fas est et ab
hoste doceri," is the Latin commonplace to the same point.
— γάρ introduces the general reflection, which contains the
justification of the previous remark, in the abstract; and
then the principle involved is shown practically by the in-
stances. — ἔξωπανθασεν. For the idiomatic use of the aorist,
see Clouds, 520, note, in the new edition. — Δίτιχ', for
eample. — Ἑκποιεῖν. "Exempla sunt ex historia Atheni-
ensium petita, apud quos, Xerxe fugato, Themistocles efficit,
ut urbs muris cingeretur, saliscaretur Peiræus, et quotannis
20 triremes construenterunt." Bothe. — ναύς μακρᾶς, aves
longas; i. e. ships of war. — μάθημα τοῦτο, this lesson.

379. ἀκοῦσα. 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. — "Ἄναγ ἐπὶ σκέλος = ἐπὶ πόδα, retreat,
fall back.

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

386. ἰδελίσκων. In apposition with δόρων.

388. ἄπλων ἐν χρόνο, 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. ἂν δ' ἄρ', and if then. ἄρα here is a slightly inferential particle. If then, i. e. in consequence of what you propose.

393. Κεραμεικός. Those who fell in battle were buried with public honors, and at the public expense, in the burying-ground called the 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 Arginoua, on the charge of neglecting those who had perished in the engagement. See Hellenica, Lib. I. c. 7.

397. ὀρναῖς, at Ornaei. 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. ἄναγ' ... ἀνάλητης. The language is a parody upon the terms of military command: ἄναγ' ἐς τάξιν, fall back in line; τῶν βόμβων κατάθου, lay down your wrath, instead of spear; Ἡπαί τῆς ὀργῆς, beside your anger, instead of shield.

403. ἔσει τίνα τ' ἐπίνους, And for what purpose, or on what scheme?

412. Σου. “Tui ipsius, non solum tue, i. e. avium, vitae
sub dio et in silvis campisque, quemadmodum vivunt etiam venatores, pastores, milites; sed hi senes Athenienses ipsarum avium commercium et societatem expetunt." Bothe.

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

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

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

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

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

433. ἄνεπτέρωμαι. The Scholiast says,—"Οικεῖον δρυιῷ τὸ ἄνεπτέρωμα, οἶον μετέφρασμα.

435, 436. κρεμάσατον . . . τοῦκοστάτου. Bothe says,—"Hac ex communi Atheniensium vita sunt explicanda, qui finito bello arma suspendere solebant ad furnum vel caminum." The Scholiast describes the ἐκποτάσει as a χαλκοῦ τρίτου, χυτρόποδος εκτελῶν χρείαν; and he adds,—"Οἱ δὲ, πήλινον ἡφασμον πρὸς τὰς ἔστιας ἔθρημουν, ὡς ἐφρον τοῦ πυρὸς, ἐνοι δὲ καὶ ήπιμήκες πεπασαλωμένοι, ἄθεων ἐξαρτώσι τὰ μαγευμάτα σκέψιν." 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 ἵψος 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,—“Ἰππόδε μὲν ὁ κάμιος, κατα-χρησιμοῖς δὲ ἡ ἐσχάρα.” Of the ἐπιστάτης, Boeckh, Corpus Inscriptionum, Vol. I. p. 20, says:—“Iadem Attici, eodem sensu [i. e. the same with ἑπιστάτης and ὑποστάτης] ἐπιστάτων sive ἑπιστάτης, dixerint. . . . . Aristophanes, Av. 436, rem conficit, licet ibi, quid sit ὁ ἑπιστάτης, sive τὸ ἑπιστάτων dubitetur. Tria enim Scholiastae proponunt, Vulcanum ex luto fictum, qui quasi Lar familiaris sit: . . . . trabem vel asserem ad caminum, unde ex clavis vasa culinaria suspendantur; . . . . postremo basin sive tripodem, in quo olla et lebetes igni apponantur.” He prefers the last, remarking,—“Nihil enim in illo loco hac significatone aptius: nam Upupa jubet arma suspendi els τὸν ἵππον ἔσω πλησιον τοῦ ἑπιστάτου, hoc est in camino, non prope trabem, ex qua suspendentur vasa, sed in ipsa trabe, prope tripodem ibidem suspensus, ut etiam nunc mulierculae tripodes ibi suspendunt.”

439, 441. Ἰν . . . . ἐμ. The person here designated as the monkey sword-maker is said to have been one Panaitios, who, according to the Scholiast, was also satirized in the piece called The Islands. The Scholiast adds,—“Μικροφυὴς ἂν ἰδιαβάλλει δὲ αὐτὸν ὡς καταλαβόντα τὴν γυναίκα ἱκνού μοιχευμάτων ἓπευστεύον γὰρ ὡς αὐτὴς με-γάλης ὀδύνει μικροφυῆς αὐτὸς ἄν.” “Duxerat uxorrem, cum qua quum sēpius rixaretur, tandem convenit, ut se invicem nec morderent, nec plagis afficerent.” Bothe.

443. Τὸν; The broken sentence, according to the Scholiast, is to be filled out by a gesture,—You don’t mean the—No, surely. Striking the part of the body alluded to, πρωτόν δικρύς φησιν οὕτω που. “Videtur ipse Panætius adultero adulterorum poenam dedisse ῥαφανδόσεως, eodemque modo ne iterum plecteretur cavisse.” Bothe.

445 – 447. ὁμώμ. . . . 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. ἐνὶ πᾶσι τοῖς κριταῖς νικῶν signifies, “to gain the dramatic victory by a unanimous vote of the judges,” and ἐνὶ κριτῖ νικῶν 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.—προπράφωμεν...πεναίος. 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 παροπᾶς, you see in me, or in my case.

461. οὐ μὴ. 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 μὴ lest.

462, 463. προσπεφόραται, διαμάντευ. 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 (I. 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, hinder not. The same usage occurs in Thucydides, Lib. I. c. 144: — "Οὗτος γὰρ εἶκεν καλύει ἐν ταῖς σπονδαίς οὖν 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.—στήφανον. 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. λαρδών ἐποῦ, a fat word. The epithet is suggested by the allusions to feasting.

467. βασιλῆς. The speech of Peisthetaires 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. — πελάγηνας. The fables of Aesop, in some form, were as familiar to the Athenians of Aristophanes's age as similar compositions are to the children of modern times. What they were precisely, and whether they were written or not, are questions among the learned; but it is certain that the 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 τὸν γε Τισίαν πετάνηκας ἄρκιβοι.”

474. προκείσθαι περπταίων, 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. Κεφαλής. A pun on Κεφαλαί, the name of one of the δήμων of the tribe Acamantis.

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

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

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

483. τὸν . . . ἄετωράντες. A frequent idiomatic construc-
tion of the accusative, instead of the subject nominative, — ὦς ὁ ἀλεκτρυών ἄρπάνει.

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 . . . ὑρῆν. "Reges Persarum gestabant, etiam serioribus temporibus, tiaram rectam, ut ceteri Persae retro flexam . . . atque ea ὑρή τάρα dicebatur propriè 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. ὑρῆν ἡγή, 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. ἅτυτησισεμενοι. 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. Φρυγίαν ἑπίου. The fine wool of Phrygia is mentioned among the exports of that country. The Phrygian dyers were particularly skilful in the practice of the art of coloring wool.

494 — 498. δεκάτην. Upon this word it is worth while to read the following passage: — "While the poor, as we have seen, were driven by despair to imbrue their hands in the
NOTES.

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 Ephiippo, which proves they were well acquainted with the arts of joviality.

'How is it
No wreathed garland decks the festive door,
No savory odor creeps into the nostrils
Since 't is a birth-feast? Custom, sooth, requires
Slices of rich cheese from the Chersonese,
Toasted and hissing; cabbage too in oil,
Fried brown and crisp, with smothered breast of lamb.
Chaffinches, turtle-doves, and good fat thrushes
Should now be feathered; rows of merry guests
Pick clean the bones of cuttle-fish together,
Gnaw the delicious foot of polypi,
And drink large drafts of scarcely mingled wine.'
"A sacrifice was likewise this day offered up for the life of the child, probably to the god Amphidromos, first mentioned, and therefore supposed to have been invented by Æschylus. It has moreover been imagined that the name was now imposed, and gifts were presented by the friends and household slaves.

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

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

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

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

NOTES.

friend's child. — Κάρπη Καθεύδων, and was just dropping asleep. — οὖσα όρ, this fellow then; the cock. — ηχώρους 'Αλμούντάδε, 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. Προκυλλοθέον τοῖς ἱερίνοις. The allusion is to the custom of prostrating when the kite first appeared in spring, signifying joy at the return of that season. "Ἐφ' φέδομεν κυλεύοντα ὡς ἐπὶ γάν. Παῖξας οὖν ὦ βασιλεῖ φησι τὸ κυληδεῖον ὑπὸ ἀνθρώπων." Scholiast.

502, 503. 'Εκυλλοθαίμην . . . ἀφείλην. Euelpides makes a sly allusion to the cause of his rolling over, in the oath by Dionysos, which is quite in keeping with the story of the frolic in town, related a few lines back. Then he does not say that he bowed forward, προκυλλοθέον; on the contrary, he was on his back. — 'Οβόλλων κατεβράχθηνα, I gulped down an obolos. The custom of carrying coins in the mouth is several times alluded to in Aristophanes, as Eccles. 817, 818:

"Πολλών γὰρ βάτρυν
Μεστὴν ἀπήρα τὴν γυνάθων χαλκῶν ἵχων,
Κάπειν' ἤχώρουν ἐς ἄγοραν ἐπ' ἄφιτα.
"Επειδ' ὑπέχωντος ἄρτι μοῦ τοῖν βύλικον," etc.
See also Vespas, 790, seq.

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

510. Ἔρι . . . δρων. They placed upon the head of the Kingly sceptre the figure of some bird. This is often alluded to by the poets, and may be seen on coins, medals and other works of art. See Quatremère de Quincy's Jupiter Olympien, pp. 306, seq. See also Pindar, Pyth., I.
NOTES.

512. εξέλθω, 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 τούτι πραγματος, at the tragic representations; literally, in the tragedians; the person being put for the time or the occasion of their appearance. This interpretation is more accordant with the Greek idiom than that of Bothe, — “Inter actores tragicos.”

513. Δυναμεῖς. Of this individual the Scholiast says,—

“Οὗτος ὀρατήγος ἐγένετο Ἀθηναίων κλέπτης τε καὶ πανούργος. Διεβαλλετο δὲ (ὑς) πωροδόκος.”

515. Ἀετῶ . . . κεφαλῆς. The words here used apply to the statue of Zeus, ἱστηκεν 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. ἄνω . . . ἄν. For the use of ἄν with the indicative, see K. § 260. 2. The Scholiast cites from Socrates, the historian, the following passage: — “Ραδάμανθεν δοκεῖ διαδεξάμενος τὴν βασιλείαν δικαιότατος γεγενηθαι πάντων ἀνθρώπων. Δένεται δὲ, αὐτῶν πρῶτον αὐτήν ἔχων δρκους ποιεῖ-σθαι κατὰ τῶν θεῶν, ἀλλ' ὅμως κελεύσαι χήρα, καὶ κύνα, καὶ κριόν, καὶ τὰ ὠμα.” 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. Αδίμπων. 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. ἔμυθον, used to think.


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

525. ἱεροῖς. “Nam in templis tutæ deebant esse aves, tanquam diis supplices; nefas autem violare supplices. Hinc cum Aristodocius Cumæus in templo apud Branchidas nidos avium detraxisset et pullos exemisset, ex adyto talis vox audita fortur: ’Ἀρσενώτατε ἀνθρώπων, τι τάδα τομάς ποιήσατε; Τοὺς ἱκέτας μου ἐκ τοῦ νησί κεραίζετε.’ Ut est ap. Herodotum 1, 159, ap. Euripidem tamen Ion ædituus Apollinis Delphici pellit aves e templo in cognomini dramate 106, etc.” Bergler.


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

541. κάκην = κακίαν.

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

543. ’Εν’ ἵμῳ, in my case, i.e., here, to my harm.
547. oieíasō, I will dwell. Upon this expression, Cary remarks,—"The word dwell, in our language, according to the old use of it, answers precisely to oieíasō, '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. η ἐ... πολυμα. 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. 'Ερων πολεμον προεδάν, 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. προσνεμευσθα, 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 φᾶλλος, and of πυρος the Scholiast says,—"Ἐπεῖ οἱ ἐφθασαν πυροὶ πάντα συνεφύμεν έγερταίοι." 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 glutinous propen-
sities. The ναστοὶ were a large species of cake, eaten at
Athens with honey. With regard to Zeus and the wren,
the Scholiast says,—“Επεὶ κατωφερής ὃ Ζεὺς καὶ μοιχὸς, διὰ
tοῦτο ὄρχιλον παρέλαβε, διὰ τοῦ ὄρχιλος. Τὸ δὲ σέρφον ἵναρ-
χεῖν ὃς κρινὴ ἵναρχεῖ.”

570. Βροντάω...Ζάν. These words are probably
quoted from some old lyric poet. Bothe cites from the epi-
grams,—“Ὁ Ζεὺς πρὸς τὸν Ἁρωτα. Βῆλη τὰ σὰ πάντω ἄρελοὺ-
μαι. Χῶ πτανός. Βρόντα, καὶ πάλι κύκνοι ἵππ.”

572—575. Several of the deities were always represent-
ed with wings. Hermes, as mentioned here, thus appears.
The more ancient forms of the goddess Nike, or Vic-
tory, 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 ex-
cavating, within a few years, on the spot indicated by Pau-
sanias, and it has been almost entirely restored. But Nike
was generally represented, in works of art, with wings, and
sometimes with golden or gilded ones; a figure of this kind
was held in the right hand of the Olympian Zeus. (See
Quatremère de Quincy, Jupiter Olympien; also Boetticher’s
Schriften, B. II. pp. 173, seq.) Especially was Eros, or
Cupid, so represented. In alluding to Homer, the poet’s
memory failed him, the comparison to the timid dove being
in a description of the flight of Hera and Athena (II. V.
778), or there has been a corruption of the text, i. e. the
substitution of Ἴρων for Ἡραν.

577. τὸ μηδὲν. The article gives emphasis to the ex-
pression, and probably refers it to the phraseology of the
philosophers. The subject of the preceding verb is men,
ad̄ρες, to be supplied.

580. Κατευ...μετέρας. 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 (σωροδομία) 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 Προμετρηταὶ. The poet ludicrously makes Demeter the measurer, and represents her as finding excuses, in the famine, for her inability to distribute corn.

583. ἐπὶ πειραν. The Scholiast says,—“Ἐνὶ βλάβῃ, ἣ ἐν πειραθῶσιν ἠμῶν, εἰ θεοὶ ἐσμέν.” The latter is doubtless correct; the idea being, that the birds shall peck out the eyes of the cattle to give a proof of what they can do if their power is called in question.

584. Apollo was the god of medicine, as well as of poetry. With regard to the word μωσόφορυ, the Scholiast says, “Τούτῳ δὲ ἔτην, ἐπὶ Δαμόδοντα τῆς τειχοδομίας μωσόθων γυτηρίων.” 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. Μῇ. Supply ἐκκοψάρτων.

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

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

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

593. μαντευομένουs, consulting auguries.

595. ναυάρηρος. The ναυάρηρος 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 ναυ-έρηρο sometimes went himself upon the voyage, but not necessarily so.

598. This must be understood to be an aside of Euelpides. Upon γαύλος the Scholiast says,—"Φωυκικόν δὲ τοῦ ἀγγείου ὀξυτόν. Καλλίμαχος Κυπρόθε Σιδόνιος μὲ κατήγαγεν ἐνθάδε γαύλος. Ἀλλος. Γαύλος, πλοῖν τι φορτικόν ἢ καὶ σκάφη (σκαφίς) ἀπὸ τῶν σκευῶν. Ὀμηρος. Γαύλοι τε σκαφίδες τε. Ὅς αἱρετικόν δὲ δότος καὶ ἀκευδόν τῶν ἄλλων πάντων τοῦτο φησι." And Bothe,—"Γαύ-λος dicebatur navis rotundior, mercibus vehendis apta, qualem Phœnices primi construxisse leguntur."

599–601. This passage shows that the Athenians were as credulous about buried treasures as the moderns, and perhaps with better reason. The language in the last line refers to the proverb, "Οὐδεὶς μὲ θεωρεῖ πλὴν ὧν παρατάμενος ἄρμα." "Τοῦτο ἐλέγετο ὑπὶ τῶν ἀγνώστων." Sch.

602. ἄρας. 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. ἴγιεων. Upon this word Bothe has the following note:—"Hæc est illa πλουθηγίεα, quam infra dicit 698, item Equ. 1100, et Vesp. 647, h. e. quasi πλοῖτον ἴγιεα, non opes et sanitas, ut Br. reddidit Equ. v. 1, siquidem sa- nitatem donare nemo potest, divitias omnisque generis opes potest, quas compludit ὑ πλουθηγίεα, ut pulcre intelligitur e Vesparum v. 1, ἴγιεα ὅβερον 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. ὅκ... κορίστοι; The saying quoted by Plutarch (De Orac. Def.) from Hesiod was, that the crow lives nine generations of man. The epithet λακέρως occurs in Hesiod's Works and Days, 747.

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

614. ἔντρωσα... δόραι, to furnish the temples with golden doors.

616. σιμόεσ = τοῖς τυλίους. Sch.

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

626. προβαλῶσιν, 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. Φιλατε" is the masculine adjective in the vocative. It is constructed with the participle, expressing the result (in this respect resembling the construction in Ἰσχ. Ag. 628, "Ἐπικρανὲν δὲ γάμῳ πικρᾶς τελευ- τᾶς") of μεταπίπτων, changing from the most hated to the most beloved.

629. Ἐπενεχῆσας, having confidence in.

638. τεταξόμεθα', we will take our post.

641. μελλονικῶν. 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, — "Μελ- λονικῶν, τὸ βραδύνων και ἄναβαλλεσθαί. Νικίας γὰρ ὤδε
NOTES.

Νικηράτου, δε ἀνεβαλλετο ἀπελθεῖν εἰς Σικελίαν· βραδύς γὰρ ἦν ἑρικὸς ἐξὸν. See Thucyd., Lib. VI. cap. 25.

647. Κριὼθεν. The Scholiast explains,—"Κριὼς δὴμος τῆς Ἀριστοχίδου φυλῆς, ἀπὸ Κριῶν τυγχ ὁ νομοσχέδει. Γράφεται δὲ καὶ Θεριήθεν, οἷον ἀπὸ δήμου τῆς Ολυμπίδος φυλῆς."  

650. Ἀτρ . . . . παλι, But bless my soul! here, hold back again. Τὸ δεῖνα, says Pape (Lexicon in verb.), is from the language of the people, used when one immediately utters a sudden thought, in order not to forget it, atat!—or when one cannot immediately recall something. In this passage, it has suddenly occurred to Peisthetairos that there will be some practical difficulty in two men without wings holding intercourse with winged birds; and this sudden idea is intimated by τὸ δεῖνα. Ἐπανάκροναι is thus explained by the Scholiast:—"Ἡ μεταφορὰ ἀπὸ τῶν τῶν ἡμῖν ἀνακρονομένων, ἥ τὰς ναῦς. "Ἀλλως. Ὑπότρεψον, ἑπαναδήθω. Ἐπανάκρονας δὲ ἔστι κυρίω τὸ ἑπισκεῖν τὴν ἐπερχομένη ναῦν καὶ μεθορμίσαι ἐπὶ τὸν δρόμον, ἵνα μὴ προσελθοῦσα θραυσθῇ."  

653—655. Λισότου . . . . ποτί. The fable here referred to is said to belong, not to Αςop, 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 Αςop all fables that were composed in his manner. See note to v. 471.


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

673. μοι δοκᾶ, I have a fancy.

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

676. λέμμα, the shell.
686. "Ἀρχον . . . ἀναπαύον, lead off the anapaests.

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


697. ἵππεμον . . . φόν. The Scholiast says,—"Τι πνευματικα καλεῖται τὰ δίχα ςυνούσια καὶ μιξαν.""  

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

NOTES. 167

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

701. 'Ενέργειαν, hatched.

705, 706. Ἡμεῖς . . . . δῆλον, And that we are children of Eros is plain by many proofs. They proceed to enum-erate 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. Ὑμέα, the seasons, of which mention is made here according to the earliest and simplest division of the year into three portions.

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

"Δῆνα κε πηδάλιον μὲν ὑπὲρ καπνοῦ καταβίον."


716. χλαίαν, λῃδάμοιον. The former was a thick outside garment, the second a light summer garment. For a mi-nute explanation of Grecian dress, see Becker’s Charicles, Scene XI. Excursus I., and St. John, Vol. II. cap. 25; also Hope’s Costumes.

721. Ὄριες. Here and in the following lines, there is a play on the word Ὄριες, 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 γὰρ τοιούτον, ὡς συμβολικὸς ἔρωτόμενος περὶ ἀφρόστου εἴδεν ἔνν ἐκ πτάματος ἀναστάντα, ἀκῆκε δὲ ἑτέρου λέγοντος· Βλέπε, πῶς δὺς ἐν ἀνέστη. Ὅ ὁ ἔδη. Ὅ 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. σεμνώμενος, putting on haughty airs.

736. Γάλα ὑ' ὀρίθων, and milk of birds; a proverbial expression. "Ἐν παρομοίᾳ δὲ ἔν τῶν λαῶν εὐδαυμονεύτων καὶ πάντα κεκτημένων." Sch.

752. Φρινχος. "Ὅς ἔνι μελοποιὸς ἠθαυμάτεο, . . . Ποιηθῇ ἡ ὅδε ἐν τοῖς μέλει." 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 πληκτρον, lift the spur. The expression is borrowed from cock-fighting.

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


766. Κάρ. "Care, ex quibus plurimi serviebant, barbaros atque agrestes, militiae mercenariis, quae specta

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

768. ὁ Πιστού. "Οὗτον σαφές ἔχομεν, τὸ δ' Πιστοῦ, οὔτε περὶ τῆς προδοσίας· δι' ἥν τῶν λιαν πονηρῶν ἐστι, δηλοὶ Κρατίνος ἐν Χείρομ, Πυλαιας, Ὄρας.—"Ἀλλώς. Οἱ μὲν, τῶν Πιστῶν ἐν τῶν ἐρμοκυμάδων εἶναι, οὐ δὲ τῶν ὑδόν αὐτοῦ. Ἑσπεροῦντο δὲ ὁδοῖ, ὡς ἔν δοῖν τῆς περικοπῆς τιμωρίαν. Εἰ οὖν, φησιν, ὁ νῦν αὐτοῦ τοῦ Πιστοῦ ὄμοιος βούλεται εἶναι τῷ πατρί, γενέσθω πέρδεις πανούργος." Sch.—τοῖς ἀτιμοῖς. 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 ἐπίτιμος, 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 ἀνωμία, 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 ἀνωμός 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 ἀνωμός, properly so called, could not, however, be reinstated in their rights by any legal process, nor expect a public pardon. Reinstatements of ἀνωμός did indeed take place, but only in cases when danger was apprehended to the state from their numbers."

770. ἀκρεπίδεισις. 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 Scholastic remarks further, — "Διαβάλλει δὲ ὡς κατεγυμνημένος καὶ φυγῇ ζημιώθητα. Οἱ δὲ πείρακες παναύγουσα ὅστε εἰχέρως δια-διδράσκοντο τοὺς θηρευτὰς, πολλάκις ὥστιν γενόμενοι καὶ ἐπε-βάλλοντες ἐαυτοῖς κάρφη. Φησιν οὖν, ὅτι καὶ παρ' ἕμιν γενόμε-
νος δύναται πάλιν φεύγειν."

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

787. 'Αντίχ', for example.

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

795. βουλευτικῶ. The theatre was divided, and some of the seats were set apart for the several functionaries of the state, for the ἐφηβων, 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 ἀνεμένος τοῖς βουλευταῖς, ὡς καὶ ὁ τοῦ ἐφήβων ἐφηβικός. Παρ᾽ ύμῶν δὲ ἀντὶ ἀντὶ 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 φιλαρχοι were ten officers of cavalry, elected one from each tribe, but in the general assemblies of the people. They were subordinate to the ἐπιφαρχοι, 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. — ἐς οὐδενὸς μεγάλα πράττει, from nothing (or nobody) he is flourishing greatly. — ἐπιπαλεκτραν. "Βουλευτῆς." ὦ γὰρ
NOTES.


802. Tavl τοναλλ. 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 Ἀeschylus. It is numbered 123 in the Poete Scenici. The Scholiast says, — "Εκεῖνος γὰρ Διαυτικῆ γαρ καλεῖ παρομοίαν.

"Ὄς δ' ἔστι μέθυμα τῶν Διαυτικῶν λόγων, Ἐπειδ' ἄρατο τοικό τῶν ἂτων Ἐπεὶν ὑδώρ ἡμανήν πτερόματος· Τάδ' οὐχ ὑπ' ἄλλων, ἀλλὰ τοῖς ἄτοις πτεροῖς ἄλλοικομενοια,'" Πεποίηκε γὰρ ὁ Ἀλεξάνδρος ἄτων τρωμύμενον καὶ λέγοντα ταὐτα, ἔπειθε εἰδε τὸ βέλος ἐπερμάνον καὶ ἐμπερμάνον αὐτῷ. Καὶ ἡμεῖς οὖν, φησίν, οὐχ ὑπ' ἄλλων πάσχομεν ταῦτα, ἄλλα τῇ ἐαυτῶν γνώμῃ." The idea was made use of by Waller, as quoted by Porson and Wheelwright: —
NOTES.

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

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

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

816, 817. Σπάρτην . . . 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. I.

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

824, 825. Θεογένους, Διόςχίνος. Of the former of these personages, both of whom were boasters of wealth which they did not possess, the Scholiast says,—"Δέγεται, ὅτι μεγαλέμπορος τις ἐβούλετο εἶναι, περαιτέρον ἀλαζών, ψευδόπλουτος. Ἔκαλείτο δὲ Καπνός, ὅτι πολλὰ ύποχυρούμενος οὐδὲν ἐπέλειλε. Ἐσπολίς ἐν Δήμων;" and of the latter,—"Οὗτος πένης, θριατόμενος καὶ αὐτὸς ἐπὶ πλούτῳ."
826, 827. The bragging is imputed jestingly, and in a humorous shifting of the construction, to the gods, instead of to the giants. The plain of Phlegra was in Thrace, where the poets laid the scene of the mythical conflict between the gods and giants. According to Herodotus, Phlegra was the ancient name of Pallene (VII. 123), with which the statement of Strabo agrees.

829. Πολιοίχος. *Patron deity* of the city, as Athena was at Athens.—πέπλον. This was the sacred shawl, or mantle, borne in the Panatheniac 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 . . . κλεισθήνης. The circumstance that Athena Polias was represented with a complete suit of armour gave the poet an opportunity for a sarcasm upon the effeminacy of this noted profligate.

834. Πελαργικόν. There was a portion of the ancient wall of the Acropolis called, according to Herodotus and Thucydides, the *Pelasgic* wall, and possibly, also, the *Pelargic*, as the *Πελαργοί* seem also to have been sometimes known under the name of *Πελαργοί*. At any rate, the poet has a chance, seldom neglected, of punning upon the resemblance of the name to the word *πελαργός*,
NOTES.

stork; a name, therefore, well suited to the walls of Birdtown.

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 (χάλκας), to strip and mix the mortar (πηλῶν ἀποδός ἄργαρον), to carry up the hod (λεκάνη), and, for the sake of a little variety, to tumble down the ladder. “Quia,” says Blaydes, “aëquando id Ædificantibus in ascendendo eam (i. e. scalam) et descendo 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. Οἱμῶξε παρ’ ἑμ’. Euelpides is vexed at these orders. He gives utterance to his vexation jocously, by repeating the last words of Peisthetairos, παρ’ ἑμ’, in a different sense; and instead of the usual form of polite leave-taking, χαῖρε, he grumbles out, Οἱμῶξε, groan, = Devil take you, παρ’ ἑμ’, for all I care.

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

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

853—860. According to the Scholiast, these lines of the chorus are a parody upon a passage in the Peleus of Sophocles. — Πωθάς βοά, the Pythian cry; that is, the Pæan. — χαῖρες. This was a poor Theban piper. The Scholiast says, — "ὤς αὐτομάτος ἐπίστοις αὐτοῦ ταῖς εὐωχίαις. Ἡν δὲ ὁ Χαῖρες οἶτος κιθαριστός, καὶ γέγονεν αὐλητής. Μνημονεύει δὲ αὐτὸν καὶ Φερεκράτης ἐν Ἀγρόις: φέρ' ἱδω, κιθαριστὸς τοῖς κάπιτοισ ἐγένετο (δ) Πεισίον Μέλης, μετὰ Μέλητα. β'. Ἐξ' ἀτρέμας ἐγ' ἄδα χαῖρες."

863. κόρακ... ἐμπεκφορῳμένον. The piper was a crow, i. e. the actor represented a crow by decking himself with a crow’s head. He also wore a mouthpiece, like any other piper, and so astonished Peisthetairos by the oddity of the combination.

The scene that follows is a daring burlesque upon the sacrificial ceremonies of the Athenians in building the foundation of a new city. The priest lays the offerings upon the altar, and then invokes the new gods, beginning, according to custom, with Ἐστία (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. Σουνεράκη. This is taken from Σουνεράτος, an epithet of Poseidon.
870. Πωθίφ. "Epitheta Apollinis tribuit cycno, qui Apollini sacer est. Latina autem in Ortygia insula, quam ἀπὸ τῶν ὄρνιτων, a coturnicibus dicta est, Apollinem peperit et Da-nam." Bergler. To which Blaydes adds,—"Latona igitur, quoad mulier est, ὄρνιτων dicitur, ut quae in Ortygia insula pepererit; quod avis est, quia coturnix ingens."

872. Κολανίς. A name under which Artemis was worshipped by the inhabitants of Myrhrinus, 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 Myrhrinus in his day. The joke upon the paronomasia between Κολανίς and Ἄκαλανθίς, a goldfinch, is not very pointed.

873. φρυγίλφ Σαβαζίφ. Sabazius was the name of the Phrygian Bacchus. Φρυγίλφος, 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 Χίωι. 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, Χίοις τε διδάσκει ἐγγάθε καὶ σφίσιν αὐτοῖς, to bestow blessings on the Chians and on themselves. See Thucyd. IV. 51. Eupolis, also quoted by the Scholiast, has the following lines:—

"Ἀὕτη Χίος, καλὴ πόλις.
Πέμπει γὰρ ὑμῖν ναὸς μακρᾶς, ἄνδρας ὅταν δεήσῃ
Καὶ τῆλα πειθαρχεῖ καλῶς, ἀπληκτος ὅπερ ἵππος."

878. Χίουσιν . . . προσκεκλένοις. 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 Lacedémonians. See Thucyd. VIII. 4.

879 – 883. The birds joined as heroes in the invocation are: — πορφυρίων, the porphyron (purple water-fowl). — πελεκάν, 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). — πελεκίψ, the spoon or shovel-bill (Platæa leucrodius, Von der Mühle, p. 118). — ϕλεξίθ. 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.) — τηρακε, the heathcock. — ταῦτα, the peacock. — ιλεξί, 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. — βάσαξ, the teal; probably the Anas crecca, described by Von der Mühle as being found pretty frequently in Greece, in the winter. — ιλας, 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 ιλας. Probably it is the bittern (Ardea stellaria), which, according to Von der Mühle (p.
NOTES.

116), is found in Greece all the year round. Its attitudes and movements are stiff, like those of a soldier on the march.— ἔρωδος, the heron.— καταράκτης, 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 shear-water, or storm-petrel.— μελαγκορόφ, 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. — ἀλγιθάλαλος, the titmouse, of which Aristotle mentions three species (Hist. An. VIII. 5. 3), probably Ereithallus pendulinus. See Von der Mühle, p. 48.

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

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

887. τοῦρο, i. e. the victim.

890. The priest, ordered away by Peisthetairos, changes his tune, and promises to invoke only one of the gods. “Sollicitus nimirum,” says Blaydes, “ne, cura sacri peragendi Pisthetereo mandata, ipse nulam extorum partem habiturus sit. Sacerdoti enim victimae reliquae ut et pellis solemant dari.”

897. Γίνοιοι καὶ κέρα. 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. κῦμν ἐχεις. 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. διδάσκαλος, 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. ὄφηρον λησάριον. Brunck says, — "Poeta amicum
ὅφηρον jocular vocat, quia erat τετρημένον." Cary translates
the line, "Troth, and thy jacket has seen service, too."
It is as if the poet had called himself the holy servant of
the Muses, and Peisthetairos had replied, "Thou hast a
holy jacket, too."

911. κατὰ . . . ἀνεφθύρης; A jocose perversion, in-
stead of ἀνέπτυς, equivalent to "What the devil brought
you up here?" Bothe, however, shows that φθείρεσθαι is
also used, though in a somewhat different sense, where no
such play upon the word is intended. He cites from De-
mosthenes, Contra Mid.: — " Αλλὰ δεινὸ τινὲς εἰσιν, δ ἄνθρος
Ἀθηναῖον, φθείρεσθαι πρὸς τοὺς πλοῦσιους."

912–914. Μίλη, κύκλια, παρθένια, Σιμωνίδου. 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, Phaedrus, p. 236. D.

924. τῆν κεφαλᾶ, "nutu tui capitis." Blaydes.


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

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

928. Οὗτος. Addressed to an attendant.—σπολάδα. This was an outside garment made of skin.

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

"Νομάδεσοι γὰρ ἐν Σκύθαις ἀλάται Στράτων,
δε ἀμαξοφόρητον οἶκον οὗ πέπαται
ἀκλής δ' ἦν.

"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
NOTES.

parody is evident. As the Scholiast says,—“Δήλων ὑπὶ χείτων ἀλτεῖ πρὸς τῇ σπολάδῳ.” Blaydes adds,—“De Scythis, qui hiberno tempore propter frigoris inclementiam bona sua in plaustra conferentes in aliam regionem migrabant. Vid. Herodot. IV. 11, 19; Æschyl. Prom. 715; Diod. Sic. 2, p. 424. Schol.: ὁ μὴ ἵχων δὲ ἐκεῖος ἀμαξαν ἄτιμος 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. ταυταγι τὰ κρυφὰ . . . λαβῶν, But you’ve escaped these chills now you’ve got a coat.

953. σό. 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 sacerdotii, qui jam sacra denuo auspiciaturus silentium imperat (εὐφημα ἵπτω: vide Ran. 340, Plut. 753, et a B. laudatum Spanh. ad Callim. h. in Apoll. 17), aquam lustralem dispersit et aram circumit; affertur hircus immolandus, cum oraculorum interpres, epularum cupidus, accurrat per medias aves, et eum mactari vetat.” Bothe.

954. κατάφησις is a religious word, used of the preliminary ceremonies of sacrifices, particularly of plucking the hair from the head of the victim, and burning it upon the altar.

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

962, 963. λύκοφιλα, 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, ἄρνεα, Bird-town, which was placed between Corinth and Sicyon), μεραξί, &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. Δάμων, Διονεῖθς. 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
NOTES.

Clouds, 615, seq., and note. The Scholiast says, — “Μέτων ἀριστος ἀστρονόμος καὶ γεωμέτρης. Τότεν ἐστὶν ὁ ἐναυτὸς ὁ λεγόμενος Μέτωνος. Ψηφί δὲ Καλλιστρατος ἐν Κολώνῃ ἀνάθημα τι εἶναι αὐτοῦ ἀστρονόμοι. Εὐφρόνιος δὲ, ὅτι τῶν δήμων ἦν ἐκ Κολώνης.”

993. Ἑλλὰς χά Κολώνας. Besides the explanation of the reference to Colono, 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. πυργία. The sky is compared to a πυργία, 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. Ἑπενήσατοντας. 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. ἢ . . . ἢ, Yes, by Zeus, you had better; for I don’t know that you can be too quick.— _airrail, they, i. e. the blows.

1015. ἀναμετρόης. 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., Προξένος and Ἐπίσκοποι.

1017. κνάμφ, by the bean. Alluding to the mode of appointing certain officers at Athens, beans being used in drawing the lots. For the various modes of election, see Hermann’s Political Antiquities, § 149. The Episcopus was doubtless represented as an effeminate young fellow, like many individuals employed in diplomacy now-a-days.

1019. Φαῦλον βιβλίων. The βιβλίων is the credentials, or commission, — the certificate of his appointment, or perhaps his official instructions. Teleas, the person mentioned under that name in ν. 169, is here represented as the archon, or magistrate, in whose department fell the public business of the Birds. Φαῦλον is applied to the document, because it sent him away from the city, where he might have made a figure in the courts and the assembly.

1021. Ἐν πράγματι ἠχεῖν, not to get into trouble.

1023. Φάρνακη. 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 Xenol-
phon's Hellenica, and referred to in the discourses of Isocrates.

1024. *obron*, this, giving him a blow.

1027. τὰ κάδα, 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. πολύσων, 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. ὀροῦξαν, i. e. οἱ ὀροῦξαν. A ludicrous name, formed from ὀροῦξα, 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. καλοῦμαι, &c., I summon Peisthetairos for the month Munychion, to answer for wrong. For the forms of summoning, see Clouds, v. 495, and note. The γραφὴ ἔβρεως 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.
NOTES.

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

1047. γράφω . . . δραχμάς, I lay the damages at ten thousand drachmas. The γράφη δεήσεως was one of the actions technically called φόνες τιμητοί, i. e. cases in which the court had to decide the penalty. But, in so doing, the prosecutor was required to fix his estimate of the crime, and the other party, when found guilty, also was called upon to do the same. The question to be decided by the court was, which of the two estimates should be adopted as a legal sentence. See Notes to Kennedy’s Demosthenes.


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

"Ἀλλ' εἶσο φέρων,
Θώσα τὰ μηρὶ εξέλον δεῦρ' ἔκφερε·
Χοῖται τὰ πράσατον τῷ χορηγῷ σῴζεται.""

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

1059 – 1061. οί ... ἀποβοδόκεται. The construction is this: the relative of refers to ἦραν, and has for its verb ἀποβοδόκεται, to be supplied from ἀποβοδόκεται; ἐφεύτευσα applies to the insects which consume the fruits of the trees, and which are devoured by the birds.

1067. Διαγόρας. Diogoras, the Melian, is often mentioned as an atheist. Lysias, in the oration against Andocides, mentions a price having been set upon his head, on account of his having thrown ridicule upon the religion of the Athenians. In the Clouds, Socrates is called the Melian, for the purpose of rousing the popular feeling against him, by connecting his name with the doctrines of the Melian philosopher. For an excellent and candid account of this person, see the article in Smith’s Dict. of Greek and Roman Biography.

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


1074. κίχλας, thrushes. The Turdus musicus probably; it is still called in Greece τζχιλα.

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, κορυφός.

1077. παλεύει, to decoy. The Scholiast says,—"Θηρεύειν, προκαλείσθαι. Εἶλθαν εκτυφλούντες τίνα τῶν δρυών ἱστάμεν ἐν δικτύω, ὅπως τῇ φωνῇ προσκαλεῖτο τὰ ὄμωγενί." Decoy-birds were called by the Greeks παλεύτραι.

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

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

1093, 1094. παρβίνα . . . κρεύματα, 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 παρβίνα 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 mouthpiece, 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. 386, to which may be added the following extract from Müller’s History of Greek Literature: — "It was not originally a constituent part of comedy, but improved and worked out according to rules of art. The chorus, which up to that
point had kept its place between the thymele and the stage, and had stood with its face to the stage, made an evolution, and proceeded in files towards the theatre, in the narrower sense of the word; that is, towards the place of the spectators. This is the proper parabasis, which usually consisted of anapaestic tetrameters, occasionally mixed up with other long verses; it began with a short opening song (in anapaestic or trochaic verse), which was called kommation, and ended with a very long and protracted anapaestic system, which, from its trial of the breath, was called pnigos (also makron). In this parabasis the poet makes his chorus speak of his own poetical affairs, of the object and end of his productions, of his services to the state, of his relation to his rivals, and so forth. If the parabasis is complete, in the wider sense of the word, this is followed by a second piece, which is properly the main point, and to which the anapaests only serve as an introduction. The chorus, namely, sings a lyrical poem, generally a song of praise in honor of some god, and then recites, in trochaic verses (of which there should, regularly, be sixteen), some joking complaint, some reproach against the city, some witty sally against the people, with more or less reference to the leading subject of the play: this is called the epirrhema, or ‘what is said in addition.’ Both pieces, the lyrical strophe and the epi-rhema, are repeated antistrophically. It is clear that the lyrical piece, with its antistrophe, arose from the phallic song; and the epi-rhema, with its antepi-rhema, from the gibes with which the chorus of revellers assailed the first persons they met. It was natural, as the parabasis came in the middle of the whole comedy, that, instead of these jests directed against individuals, a conception more significant and more interesting to the public at large should be substituted for them; while the gibes against individuals, suitable to the original nature of comedy, though without any
NOTES.

reference to the connection of the piece, might be put in
the mouth of the chorus whenever occasion served.

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

1096. κρίνεις ἡμᾶς, adjudge us victors. Supply ὑστῆριν.

1097. Αλεξάνδρου, Paris; who, being appointed judge
of beauty between the rival goddesses, received from Aphro-
dite, 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. ἐρέσωμεν πρὸς ἀέρον. There is a play upon the
word ἀέρον, which, besides signifying an eagle, is also an
architectural term, like ἀέρωμα, the pediment.

1104. ἀρχίδιον, a petty office.

1106. προγορίωνας, birds’ crops.

1107. μφυτίκους. 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 Chris-
tian 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. Ἀλφεῖν πνεύω, breathing Alpheus. The allusion is to the races at Olympia, near the banks of the Alpheus.

1116. ἄρχων = ὁ ἄρχων.

1119. Προξενίδης ὁ Κομπασσός, Proxenides of Bragtown. The person here referred to as a braggart is spoken of also in the WASPS. Κομπασσός, 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 . . . παρέλασαίτην, might have driven their chariots past each other, with horses harnessed as large as the Wooden; alluding to the δούρως or δουράτως ἵππος, in the capture of Troy. The allusion was the more amusing to the audience, from the circumstance that a brazen statue of the Trojan horse stood on the Acropolis, perhaps in full sight of the theatre.

1124. τοῦ μάκρονς, genitive of exclamation.

1126. Αἰγύπτιος. “Πλανθοφόρος. Οἱ Αἰγύπτιοι ἐκω- μφανταίνετο ὡς ἄρχοντες. Καὶ ἐν Βαρέχου (1332), ὁ δὲ ὁ άραντ ἀραϊν' ἐν [δὺ ἀραϊν'] οὔδ' ἐκατὸν Αἰγύπτιοι.”—Sch. notum est ex Herodoti Euterpe, ut plerique reges assidue coegerint eos cæmenta portare ad exstruendas præcipue pyramides.” Bergler. The labors of the Egyptians in building the Pyramids are referred to, a full account of which is given by Herodotus. The reader will also remember the tasks imposed upon the Israelites during their enslavement in Egypt.

1130. λίθου. 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. κρίκες, 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. ἕπορίπτουσές, spading; i.e. the geese used their web-feet as spades to shovel the cement into the hods of the herons.

1141. περιεζωσμέναι. "Praecinctas eas esse facete fingit comicus, quia hujus avis plumarum dispositio albae zone speciem refert." Blaydes. The Scholiast makes a similar remark,—"Τυνίς τῶν μεσσών ἐχονίν ὡς ζωῆν ἐν κύκλῳ λευκῷ." 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 (Λεκάναι). 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. ἄω ... χελιδώνες, and the swallows flew up with the trowel behind them, like little boys, and carrying the cement in their mouths. The swallows are selected for this office on account of their skill in lining their nests with mud. The trowel is the swallow’s tail, which bears some resemblance to the broad, flat trowel used by the ancient builders. Besides this, the poet had observed that the swallow uses its tail for the very purpose that a mason uses his trowel. It also carries the mud in its beak, as here represented; like little boys, “ut pueruli,” as explained by Blaydes, “qui gaudent aliquid a tergo trahere, et baculo ligneo equi instar insidentes cruriibus divaricatis currere.” Something is wanting to make the grammatical construction of the text complete; as it stands now, there is an asyndeton.

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

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

1162. πυρρίχων βλέπων. The allusion is to a war-dance, called the pyrrhic,—looking full of fight; like βλέπων Ἀρη, in Æschylus, 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. περιπατῶν. The young men of Athens were classed under the designation of ἵφηβοι, when they reached the age of eighteen. The two following years they were sent into the country to guard the strongholds and military
NOTES.

posts, and for the general protection of the Attic territory. During this period they were called περιπάτοι, or roamers. The allusion and application here are obvious. See Hermann, Polit. Antiq., § 123.

1171–1174. The περιπάτοι, 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 Eschylus.

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 Peisthetenairos.

1192. πλοῖον, ἡ κυνη; 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 Gadira,
With all her bravery on, and tackle trim,
Sails filled, and streamers waving.”

1193. Πάρολος, ἡ Σαλαμνία; For an account of these fast-sailing public vessels of the Athenians, see note to vv. 146, 147.
NOTES.

1201. κολούρχους. "Prefectos excubiarum. Kolouros
enim custodia novae urbis commissa erat." Blaydes. See
v. 1167.

1202. Σφραγίς'. 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. 169, 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. Ἐπίθαλεν, tendered.

1210. Ἀδικεῖ, 2d pers. pass., Justice is not done you.
You ought to have been already punished for your audacity.

1211. Ἰριδῶν, genitive after δικαίωτα.

1217. Ἀκροατέον . . . κρευτόνων, You have got to obey
your betters in turn.

1218. ναυστόλεις. The idea of the ship is still kept up.

1220. Φάσοντα θένω, 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. Θεοὶ γὰρ. 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. θυρίων αὑρῶς. The verbal in τίω is equivalent in
sense to the infinitive with δεῖ; here, then, = δεῖ θύνω αὑρῶς,
it is their duty to sacrifice. The construction is ad sensum,
since verbs usually take the dative of the agent.

1228, 1229. The language here is a parody upon Ἀeschy-
lus, Ag. 581, 584.

1231. Δικυμνίαν βολαῖος, 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.
N O T E S.

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

1236. δόμων 'Αμφίωνος. This phrase is borrowed from the Niobe of Ἀeschylus.

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

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

1241. Εἰς Πορφυρών, one Porphyrian; 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. κατακλευσον. According to the Scholiast, this means order silence. Cary renders it, “O, bid all here give hearing.” Properly, it is used of the κελευσθής, “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 κελευσθής 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 κελευσθής. The fashions of Birdtown are all the rage at Athens, and multitudes are on the point of migrating thither. Under these circumstances, it will be necessary that some one should exert himself to keep order among such a miscellaneous crew, and that one must be Peisthetairos. Translate, then, issue orders.

1260, 1261. Στεφάνῳ χρυσῷ. One of the most noted
among the honors bestowed for eminent public services was the conferring of a golden crown. Perhaps this is the best known from the fact, that the great contest of oratory between Demosthenes and AEschines grew out of a proposition to crown the former.

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

1267, seq. Ἐλακασμόδουν, were Spartan-mad. This affectation of imitating the Lacedaemonian 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. ἕφορον, 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 νόμος, pasture, and νόμος, law.
NOTES.

1274. κανάρια ἐσ τὰ βιβλία. Here again is a play upon the word βιβλίων, which naturally suggests the βιβλίος, or papyrus plant. κανάρια 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. περδικ. According to the Scholiast, this was the name of a lame innkeeper; but the poet pretends it was given him on account of his craft and dishonesty.

1279. Μενίππος. Menippus, of whom nothing is known, was called the swallow, probably on account of some imperfection of speech; since the Greeks compared such defects to the twittering of swallows. See Agamemnon of Αeschylus, 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. Κοριδίας. 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), “Ἄλκηρος δὲν ἀλκηρῶς ποιεῖ.” Probably there is also some allusion to the debauched character of Philocles.—χιμάλωπης. The nickname of goose-fox is given to Theagenes on account of his rogueries. The same person has been mentioned before.
1282. Ἠθος. 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. Syracuse 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. ὀπτυχ. Meidias was called the Ortyx, or quail, because he was like a quail struck in the head by a gamester. The allusion here is to a play called ὀπτυγεκουσία, or quail-striking, which is described by Pollux. The gamesters themselves were called ὀπτυγκόστοι, or στυφοκάτοι. 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, ὀπτυγεκουσία. Meidias is supposed by Blaydes to have been called a quail because he was a gamester and cock-fighter. But it is more likely, I think, from the turn of the phrase here, that the point of resemblance was some singularity in the shape of the head. The Scholiast, however, quotes from Plato the Comedian, “χρηστὸν μὴ κατὰ Μεδιαν ὀπτυγκόστον,” which confirms the interpretation of Blaydes.

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

1294. ὁδὲ ... ἵστρα. It is not, then, our business longer to stand. ἵστρα is used here just as ὅπα is in other places. Peisthetairos, hearing that so many emigrants are to come to his new city, orders that Manes, a servant, shall bring baskets and boxes full of all kinds of wings, with which to furnish the new-comers. A short dialogue between Peisthetairos and the Chorus sets forth the blessings that belong to the Nephelococcygians.

1312. Σύ. Addressed to Peisthetairos.

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

1316. Σύ δὲ. Again addressed to Peisthetairos.

1317–1320. Αὐδαῖς ... προφέροντες, Arrange them (the wings) in order; the singing ones by themselves, and the prophetic, and aquatic. Then, see that you wing each man, wisely looking to his character. Blaydes says,—“μουσικά, ut cycni, lusciniae, &c.; μαρτυρά, ut corvi, aquila et reliquarum avium, ex quibus omina capiuntur; θαλάττα, ut mergi, lari, ossifragae.”

1321. σοῦ, you, i. e. Manes.

The scene that follows is amusing, and closely related, as are all the scenes in Aristophanes, to the peculiarities of Hellenic society. The three personages, Parricide, Kinias, and Sycophant, who arrive in succession, each with his characteristic purposes, and all singing in lofty dithyrambic strains, at once embody the deepest satire on the private and political vices of the times, and throw the gayest ridicule upon the empty verbosity of the popular poets.

1327. Ἀλεξ. αὐξομέ, singing of eagles.

1339. Ἀγγείω ... ἵστρα. 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.”

18*
NOTES.

1341. κύρβεσων. The κύρβες 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. τοιαύτα, in turn.

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

1348. ὥνω ὁρφανόν, “Tanquam aeque orbam, qua non patrem alendum habeat.” Blaydes.

1349. οὖ ... ἱπποθάραμα, I’ll suggest a good thing. οὖ καλῶ 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 φιλόριστος, v. 1363, refers. His life was dishonored by gross impiety and low vices.

1364. τί . . . κυκλεῖς; κυκλείν πόδα is a tragic expression, occurring in the Orestes of Euripides. Kinesias is said to have been lame. κύκλων also refers to his Cyclic compositions. Translate, Why dost thou turn thy halting foot hitherward?
NOTES.

1367. Παῦσα...μοι, Cease your singing, and tell me what you mean. Give up poetry, and let us have prose and decency.

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

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

1381. Ἄνοι. 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 ἄλμενος, having leaped the sea-course. Blaydes very justly remarks of this and what follows,—"Obscuritatem dithyrambicorum irri-det poeta, qui constructionibus verborum obscuris et figuris exquisitis gaudent."'

1386. Ἀλλ' κατά τοῦς τιμητ珌s of the air. "Mira et audacissima metaphorarum conjunctio, more dithyrambicorum." Blaydes.

1389, 1390. Ταυρὶ...δὲ; 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. Δειπνοφιδή, for Leotrophides, i. e. as choragus. The choragus was the individual whose turn it was to furnish the entertainment. He is said to have been a person of a very slight figure, for which reason the poet makes him a citizen of Nephelococcygia. He is mentioned in a fragment of the comic poet Hermippus, preserved by Athenæus. Bothe gives a different interpretation,—Will you stay here with us, and train a chorus of birds, light as Leotrophides.

1393. Κεκροπίδα φυλήν. Blaydes discusses the question why the poet names the tribe Kekropis. 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 κρεκότιδα φωλίνιν, 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 φωλίνιν. It seems to me to be in apposition with χορέων; 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 barrator, informer, pettifogger, busybody, rogue, liar, and slanderer. The Athenian law permitted any citizen (τὸν βουλαμένον) 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, Peisthetaires imagines he is singing a song to his old and worn-out robe, which stands in need of many swallows, that is, of the coming of spring; according to the proverb, "Μία χελιδών ἐστὶν ποτέ," One swallow does not make a spring.

1406. Πελλενήνη. 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. κληρήρ ρησιωνίκος, 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. πραγματοδίκης, a hunter-up of lawsuits.

1410. καλούμενος, summoning to court.

1411. ὑπὸ περίσσων . . . σοφότερον; (erroneously printed σοφότερων in the text.) Like the expression ἐν' αὐλητήριον, 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.

1418. ἐργα σωφρόνα, honest callings.
1419. ἄνδρα τισούσιον, a man of such an age.
1422. λέγων. Participle expressing the method.
1426. κουπελοὺς, the barbers' shops, which were the lounging-places of the idle and gossiping, called by Theophrastus "symposia without wine." See Becker's Charicles, Excursus III. to Scene XI.

1427, 1428. Δεινός . . . ἱσπλετίν, 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. ὅ δε . . . φρίνας, 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? — ὥσ κατασχετό, 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, ἐγκεκλήκτως. The first means having summoned; the second, having entered a complaint against. See notes to Kennedy's Demosthenes.

1442, 1443. δικαίας . . . κόρα, 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 ὁφλέων was the phrase in Attic law. The advantage which the Sycophant expects to gain by his wings is, that the unfortunate party against whom the suit is
NOTES.

1446. ἰβοσκός, a whirligig, or top.

1448. Κορυκαία πτερα. 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. ἀπολύθετο, (from λύθε, a drop,) will you not drop off?

1453. στραφοδικοπανοργία, 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. — δινδρον. They describe Cleonymus, the Sycophant and Shield-dropper, as a strange tree. "Aptem autem arboris mentionem faciunt aves." Blaydes. — καρδιας ἄνωτεροι. 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. — τοὺς μὲν ἱπτος, 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 τὰ ἀνάστρεφα, all the noble parts. The language is double-meaning, applying either to the being struck with apoplexy in the nobler parts, i.e. the head and right side, or to being stripped by Orestes of the most valuable articles of dress.

The scene that follows is one of the most humorous in the play. Prometheus, the natural friend of man, and still more the natural enemy of Zeus, comes hurrying in, to give secret information to Peisthetairos and the birds of the sad condition to which the gods have been reduced, and to advise Peisthetairos to accept no propositions that will be offered by the ambassadors already on their way, unless Zeus shall surrender the sceptre, and give Basileia, or Royalty, in marriage to Peisthetairos. The ambassadors are Poseidon, Heracles, and Triballos, a barbarian god. Heracles is gained over to assent to the demands of the birds by the prospect of a good dinner, which is to be made of certain rebellious birds who have paid the penalty of their treason, and are now cooking in the kitchen. To a Greek, accustomed to this representation of Heracles,—as, for instance, in the Alcestis of Euripides,—no small part of the amusement of the piece would flow from the manner in which the scruples of the doughty hero are overcome. A legal view of his rights of inheritance, as affected by the illegitimacy of his birth, has some weight, but not so much as the smell of the roasting birds.

1479. δεῖσαι μή (elliptical), I hope that Zeus will not see me.

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

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

1486. βδελύττομαι. Peisthetairos is out of all patience with Prometheus, whose mind, intent upon his own situation, pays no heed to what the other says: — How I hate you.

1488. οὖν μὲν. Blaydes has the following note upon this expression: — "Sch.: ὧς ἐν καμῳδίᾳ, ὧς καλὸν τι ἀκούοις τὸ οἴματι, ἀποκαλύπτεταί φανερῶν 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. σκίάσεως, parasol. He has come provided with this shelter, under cover of which he may safely unfold his errand.

1498. Ἔς ἀκούοντος λέγε, Say, for I am listening. Const. Ἔς with genitive absolute.

1499. Περὶ δὲ ἡρῴ; about what time? ἡρῴ = ἡρῴ.

1504. Θεσμοφορία. 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. παρθένος. 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 πατριώτης, or patrial deity, and that he was legally under the protection of Zeus Herkeios; that he was an Athenian on both sides, and from the third generation. Blaydes, giving the substance of Brunck’s note, says, — “Execestidem igitur, qui, ut peregrina origine et servili, Apollinem illum Πατριώτην Atheniensium vindicare sibi non poterat, ridicule fingit comicus habere, ut barbarum, Πατριώτην seu Tutelarem deum aliquem ex barbaris illis, de quibus nunc agitur.”

1514. τριβαλλός. The Triballi were a Mæsian tribe.

1515. τοῦντριβείης. There is a play upon the resemblance in sound between ἐπιτριβείης and τριβαλλός. 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. κολακρέσσιον. This was the officer who paid out the judicial fees. See Smith’s Dict. of Gr. and Rom. Antiq.; also Hermann’s Political Antiquities. — τριβάλλον. The τριβάλλον was the fee or sum paid daily to each diest.

1531. ἀπανθρακίζομαι, 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. καυνηφόροι. The καυνηφόροι 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 ξειδρόδες, or Shade-feet, were a fabulous tribe in Libya, mentioned by Strabo, and by Ktesias (according to Harpocration), who compares the feet to the web-feet of geese. They are described as walking τερπανόδεης, 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 ν. 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. — Ἑρμῆς 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. — Πεισαρθρός 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. — ἀνήλθε, 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. — ἤ 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. ἔπι . . . ἄμεσάς; 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. Λαίσποδιας. 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. Ἀπλασίως. Heracles, as Bergler remarks, is made at the outset so fierce for vengeance on the audacious mortal who has intercepted the sacrifices from the gods, whereby they live, in order to heighten the comic effect of his
sudden conversion by the appetizing smell of the roasting birds. Peisthetairos, at this moment, is heard giving directions to the cook, as if unaware of the presence of Heracles.

1570. ἔδοξαν ἄκκειν, have been adjudged guilty. A technical expression in Attic law.

1571. τὸ ... Ἡρακλῆς. Peisthetairos pretends to see Heracles now for the first time: — Ἄχ! how do you do, Heracles?

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

1578, 1579. Ὀμβριον ... ἂν, 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. ἀυτοκράτορ, plenipotentiary.

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

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

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

1597. παρελθὼν, coming up, or passing along. The advantage promised to the gods is, that, if any mortal swear falsely by them, the crow will pounce upon him and pluck out his eyes.

1600. The barbarian god, unable to speak Greek, utters some unintelligible sounds, which Peisthetairos interprets into giving his consent.

19*
1605. Meneroi . . . μυστια, 'The gods can wait,' and not repay in full. μαστιαδα = μη άμαστια. μυστια is luxury, lust, &c.; also abundance, wastefulness; here, perhaps, to be constructed as synecdochical, and used adverbially.

1606. Ἄναπαξομεν, we will exact.

1610. τιμή, the value.

1613. οὐκετι 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. Φησί . . . πάνω, He says that I talk quite right. The subject of λέγω 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. οὐ . . . ἐρᾶς, You are not fond of reconciliation; your demands are so extravagant, that there is no hope of coming to terms with you.

1621, 1622. Ὀλγον . . . 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. δαμόν άνθρώπων, 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 . . . πολεμόσομεν; There is an allusion to Helen and the war of Troy:—Shall we wage a war for one woman?

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

1634. οὐδ' ἀκαροῖ, not a penny.
1638. ἑρικλῆπος, 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. ἀνθίζεται . . . χρημάτων, Will take precedence of you in the paternal property. Whereupon he pretends to quote a law of Solon.
1646. ἀγχυροτελαίων, rights by nearness of relationship.
1651. Ἡδη . . . φράτρα; 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 φράτρας. See ante, p. 169. See also Hermann, Political Antiquities, pp. 192–194.
1653. αἰκαίων βλέπων, looking assault, like Shakspeare's speaking daggers.
1659. ἐν . . . πρᾶγμα, The whole thing now depends on Triballo. He has the casting vote.
1660, 1661. Καλάνθοι . . . παραδείσου. Triballo 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. Εἰ . . . χελιδόνες, unless to go as the swallows do; i. e. unless he means to bid her become a bird. Swallows are singled out for birds in general, because the Greeks always compared the speech of barbarians to that of swallows.

1670, 1671. Ἐστι . . . γάμος, In good time, then, these fellows (the rebel birds) have been put to death for the nuptials. —τίως, in the mean time.
1673. *τερβειαν. The expression is in reference to the
tasters, προερήματος, and means ravenousness.
1674. ἀντεἶθι, I should be well disposed of, indeed!
1676 - 1687. In this antistrophe the tribe of sycophants
(see ante) is again satirized. — Ἀνάγκη, at Phanæ. There
was a promontory of that name in Chios; but here it is the
pretended residence of the sycophants, or informers, in
allusion to the legal action called φάνος. The Κλεψύδρα was
the water-clock used to measure time in the courts; also
the name of a hidden spring near the Acropolis. The poet
makes it a stream in Phanæ. — τίμωρα. In allusion to the
custom of cutting out the tongue of the victim. Here Attica
is the victim of this race of belly-tongued, — the Philippoi
and Gorgias, — who by the arts of speech obtained a sub-
sistence.
1688. Ὡ νῦν', &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 re-
ceived from the hand of Zeus. He makes his proclamation
in the lofty style of sublime lyric and tragic poetry.
1692. Πλαυστ. . . . δόμῳ, shone upon the golden-beam-
ing house.
1695. οὗ . . . λέγειν, unutterable to describe.
1699. πλεκτάνων κασφοῖ, 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. *Ὄ . . . κάλλους, O the grace, and the beauty!
Genitive of exclamation.
1712. Ήρα. The Chorus, in enthusiastic strains, com-
pares the marriage of Peisthetairos with that of Zeus and
Hera.
NOTES

1718. ἀμφιθαλής Ἐρως, blooming Eros.
1720. παλιντόνος, drawn back, or tightened.
1721. πάροχος, companion in the chariot, groomsman.
1725. Ἀγγελεῖ. 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. ἄ μάκαρα, O blessed one. Addressed to Basileia.
1742, 1743. πτερών . . . Λαβοῦσα, having taken hold of my wings.
1745, seq. These lines, according to the Scholiast, are a parody upon Archilochus,—a strain of victory, with which this gayest and most entertaining of the comedies of Aristophanes ends.
TABLE

of

RHYTHMS AND METRES.
# TABLE OF RHYTHMS AND METRES.

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

PROLOGUS, vv. 1 - 264.

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

211 - 225. Anapæsts.


217 - 221. Anapæstic dimeter acatalectic.

222. Anapæstic monometer.

223. Anapæstic dimeter acatalectic.

224. Anapæstic monometer.


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


234. Dochmiac dim. M. 11, 225, $\dfrac{\dagger}{\dagger}$ $\dfrac{\dagger}{\dagger}$, $\dfrac{\dagger}{\dagger}$ $\dfrac{\dagger}{\dagger}$.

234. Iambic tripod, anapæstic monometer. M. 78 (3).

236. Dactylic.

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

238. Dochmiac monometer, $\dfrac{\dagger}{\dagger}$ $\dfrac{\dagger}{\dagger}$ $\dfrac{\dagger}{\dagger}$ $\dfrac{\dagger}{\dagger}$.

239. Trochaic trimeter acatalectic.

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

242. Ionici a minore, trimeter acat., $\dfrac{\dagger}{\dagger}$ $\dfrac{\dagger}{\dagger}$ $\dfrac{\dagger}{\dagger}$, $\dfrac{\dagger}{\dagger}$ $\dfrac{\dagger}{\dagger}$ $\dfrac{\dagger}{\dagger}$, $\dfrac{\dagger}{\dagger}$. M. 151 (3).
TABLE OF RHYTHMS AND METRES.

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

CHORUS.
Strophe, 325 - 333 = Antistrophe, 341 - 349.
326 - 330. Anapaests, with spondees and proceleusmatici.
331 - 333. Cretics, with longs resolved.
385 - 397. Trochaic dimeter.
398 - 403. Anapæstic.
404 - 407. Iambic dimeter.
408 - 413. Cretics, with anacrusis in 408 and 411.
414 - 425. Iambic systems.
426 - 429. Trochaic, dactylic, \( \odot \odot \), \( \bot \odot \odot \).
431 - 433 Iambic.
434 - 450. Iambic trimeter.
TABLE OF RHYTHMS AND METRES.

CHORUS.


451. Logacædic anapaests, \( \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \).

452. Iamb. anap. or iambalegus, \( \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \).

453. Anapaetic, iambic, penthemim, \( \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \).

454. Trochaic monometer, dactylic trimeter.

455. Anapaetic.

456. Anapaesthetic.

457. Anapaesthetic, iambic, antispast. In the antistrophe, the corresponding verse consists of an anapaestic dimer and antispast.

458. Anapaesthetic.

459. Anap., trochaic dipody, \( \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \).

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


523 – 538. Anapaesthetic system.


611 – 626. Anapaesthetic system.

627, 628. Anapaesthetic tetrameter catalectic.

629, 630. Basis, iambic dimeter, \( \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \).

631. Dochmiac, \( \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \).

632. Trochaic, \( \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \).

633. Anapaesthetic.

634. Dochmiac, \( \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \).

635, 636. Iambic.

637. Ithyphallic, \( \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \).

638, 639. Anapaesthetic tetrameter catalectic.


663 – 667. Iambic trimeter.

678. Choriambic, \( \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \).

679. Glyconic, \( \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \).

680. \( \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \).

681. \( \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \).
TABLE OF RHYTHMS AND METRES.

682. Ithyphallic, $\uparrow \downarrow \downarrow \downarrow \downarrow$.
683 – 685. Glyconic, $\uparrow \downarrow$, $\downarrow \uparrow \downarrow \downarrow$, $\downarrow \downarrow$.
686. Glyconic, $\downarrow \downarrow$, $\downarrow \uparrow \downarrow \downarrow$, $\downarrow$.
725 – 739. Anapæstic systems.

CHORUS.


740. Dactylic.

741. Not metrical. Imitation of the notes of birds.

742. Trochaic.

743. Amphibrach, dactylic, $\uparrow \downarrow \uparrow$, $\downarrow \uparrow \downarrow \downarrow \downarrow \downarrow$.

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.


853. Anacrusis, cretics, $\uparrow$, $\downarrow \downarrow \downarrow$, $\downarrow \downarrow$.

854. Trochaic.

855. Dochmiac, $\downarrow \downarrow \downarrow$, $\downarrow \downarrow \downarrow$.

856, 857. Trochaic dimeter catalectic, longs resolved.

859. Iambic trimeter.

860. Iambic.

861 – 889. Iambic trimeter acatalectic, excepting the formulas uttered by the priest, which are not rhythmical.
TABLE OF RHYTHMS AND METRES.

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. Anapaestic, iambic.

923. Trochaic, longs resolved.

924. Iambic, anapaestic, 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. Anapaestic, iambic, 

937. Iambic.

938. Anapaestic, iambic, 

939. Iambic, trochaic, 

940. Trochaic penthemim, 

941–944. Iambic trimeter.

945. Trochaic, dactylic, 

946. Anapaestic.

947. Procel., dactylic ; probably 

948. Dactylic, anapaestic.
949 – 961. Iambic trimeter.
962, 963. Dactylic hexameter.
964, 965. Iambic trimeter.
966 – 968. Dactylic hexameter.
969. Iambic trimeter.
970. Dactylic hexameter.
971. Iambic trimeter.
972 – 974. Dactylic hexameter.
975 – 977. Iambic trimeter.
978 – 980. Dactylic hexameter.
981. Iambic trimeter.
982, 983. Dactylic hexameter.
984 – 1052. Iambic trimeter, excepting 1030, 1031, 1035–1037, 1041, 1042, 1044, and 1045, which, being imitations of legislative and legal procedures, are not rhythmical.

CHORUS.

Strophe, 1053 – 1081 = Antistrophe 1082 – 1110.
1060. Two παόνες primi, and two παόνες quarti,
1061. παόνες, 1 1 1 1 1 1 1 1 1
1062, 1063. Spondaic, anapestic.
1064. παόνες, 1 1 1 1 1 1 1 1 1
1065. παόνες, cretics, 1 1 1 1 1 1 1 1 1
1066 – 1081. Trochaic tetrameter catalectic.
1111 – 1180. Iambic trimeter.

CHORUS.

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

CHORUS.

Strophe, 1299 – 1306 = Antistrophe, 1311 – 1320.
1299. Anapestic, iambic.
1300. Iambic, antispast, 1 1 1 1 1.
TABLE OF RHYTHMS AND METRES

1301. Iambic.
1302. Anapæstic.
1303. Iambic.
1304 - 1307. Anapæstic.
1308. Iambic.
1309, 1310. Iambic.
1321, 1322. Iambic trimeter.
1323. Iambic, dactylic, \( \overline{\underline{\underline{\underline{\underline{-}}}} \overline{\underline{\underline{-}}}} \).
1324. Anacrusis, troch., dact., \( \overline{\underline{\underline{\underline{\underline{-}}}} \overline{\underline{\underline{-}}}} \).
1325. \( \overline{\underline{\underline{\underline{\underline{-}}}} \overline{\underline{\underline{-}}}} \).
1326 - 1328. Iambic trimeter.
1329. Choriambic, \( \overline{\underline{\underline{\underline{\underline{-}}}} \overline{\underline{\underline{-}}}} \).
1330. Anap., choriamb., \( \overline{\underline{\underline{\underline{\underline{-}}}} \overline{\underline{\underline{-}}}} \).
1331. Iambic trimeter.
1332. Basis, two dactylics, two anap., \( \overline{\underline{\underline{\underline{\underline{-}}}} \overline{\underline{\underline{-}}}} \).
1333, 1334. Iambic trimeter.
1335. Iambic.
1336. Glyconic, \( \overline{\underline{\underline{\underline{\underline{-}}}} \overline{\underline{\underline{\underline{\underline{-}}}}}} \).
1337 - 1339. Iambic trimeter.
1338. Dactyllic, \( \overline{\underline{\underline{\underline{\underline{-}}}} \overline{\underline{\underline{\underline{\underline{-}}}}}} \).
1339. Iambic, \( \overline{\underline{\underline{\underline{\underline{-}}}} \overline{\underline{\underline{\underline{\underline{-}}}}}} \).
1340. Spondee pæon primus, spondee, \( \overline{\underline{\underline{\underline{\underline{-}}}} \overline{\underline{\underline{-}}}} \).
1331. Iambic.
1332. Trochaic, \( \overline{\underline{\underline{\underline{\underline{-}}}} \overline{\underline{\underline{-}}}} \).
1333. Iambic trimeter.
1334 - 1336. Anapæstic, with proceleusmatici.
1337 - 1454. Iambic trimeter.
1338. Basis, choriambic, \( \overline{\underline{\underline{\underline{\underline{-}}}} \overline{\underline{\underline{-}}}} \).
1339. Anapæstic, iambic, \( \overline{\underline{\underline{\underline{\underline{-}}}} \overline{\underline{\underline{-}}}} \).

CHORUS.

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

CHORUS.

Strophe; 1538 – 1549 = Antistrophe, 1676 – 1687.

Trochaic systems.

1550 – 1675. Iambic trimeter.
1688 – 1701. Iambic trimeter.
1702 – 1704. Trochaic, with longs resolved.
1705. Molossus trimeter, – – , – – , – –
1706. Choriambic.

1707 – 1711. Anapaestic system.

1717 – 1722. Glyconic system. M. 258 and 263.

The forms are

\[ \overset{\text{\varepsilon}}{\cdot} \overset{\text{\varepsilon}}{\cdot} \overset{\text{\varepsilon}}{\cdot} \overset{\text{\varepsilon}}{\cdot} \overset{\text{\varepsilon}}{\cdot} \]

and

\[ \overset{\text{\varepsilon}}{\cdot} \overset{\text{\varepsilon}}{\cdot} \overset{\text{\varepsilon}}{\cdot} \]


1729 – 1735. Dactylic.

1736. Glyconic.

1737. Iambic.

1738 – 1740. Trochaic.

1741. Iambic.

1742. Trochaic.

1743. Iambic.

1744. Trochaic.

1745, 1746. Iambic.

1747. Trochaic.

THE END.