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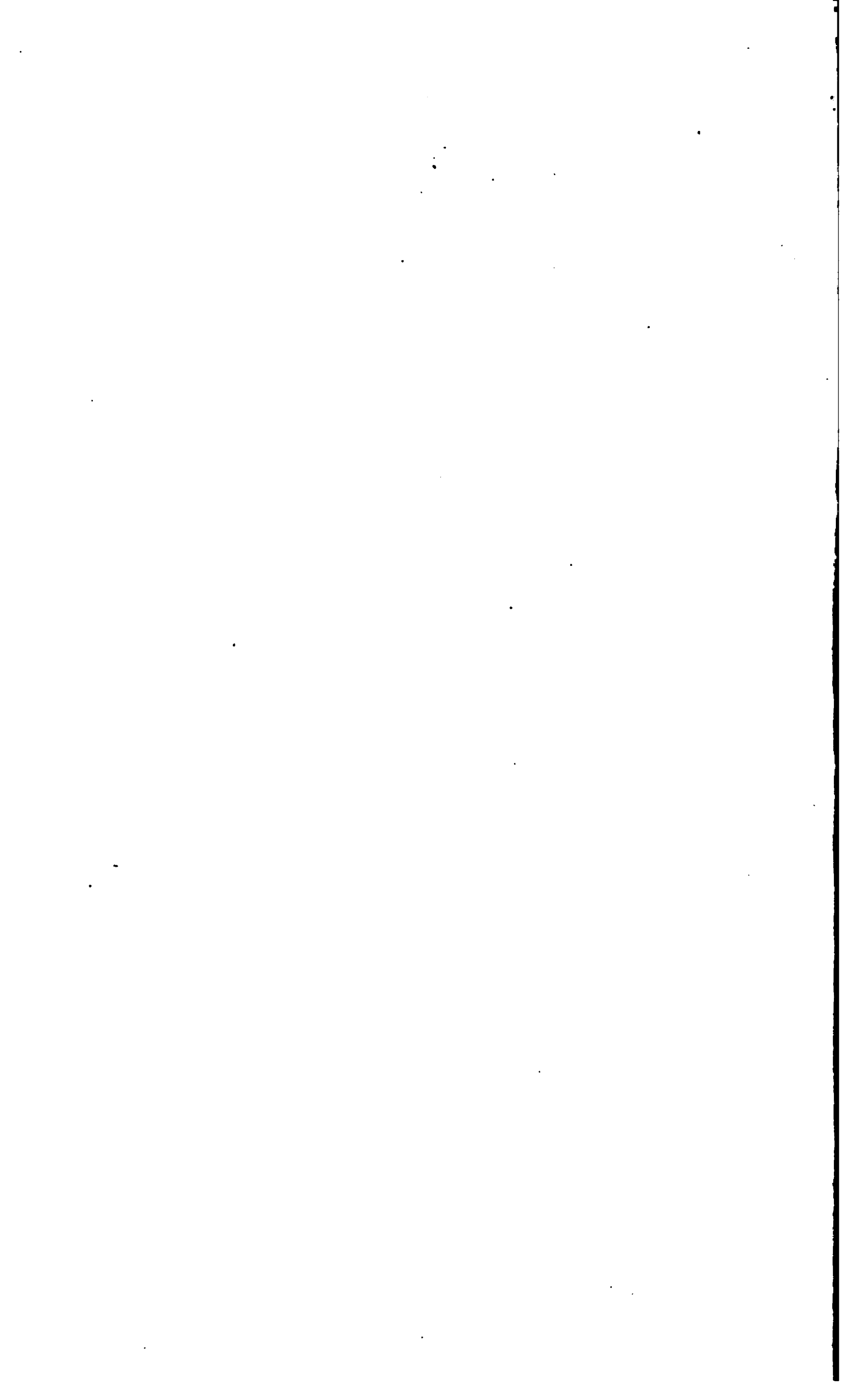
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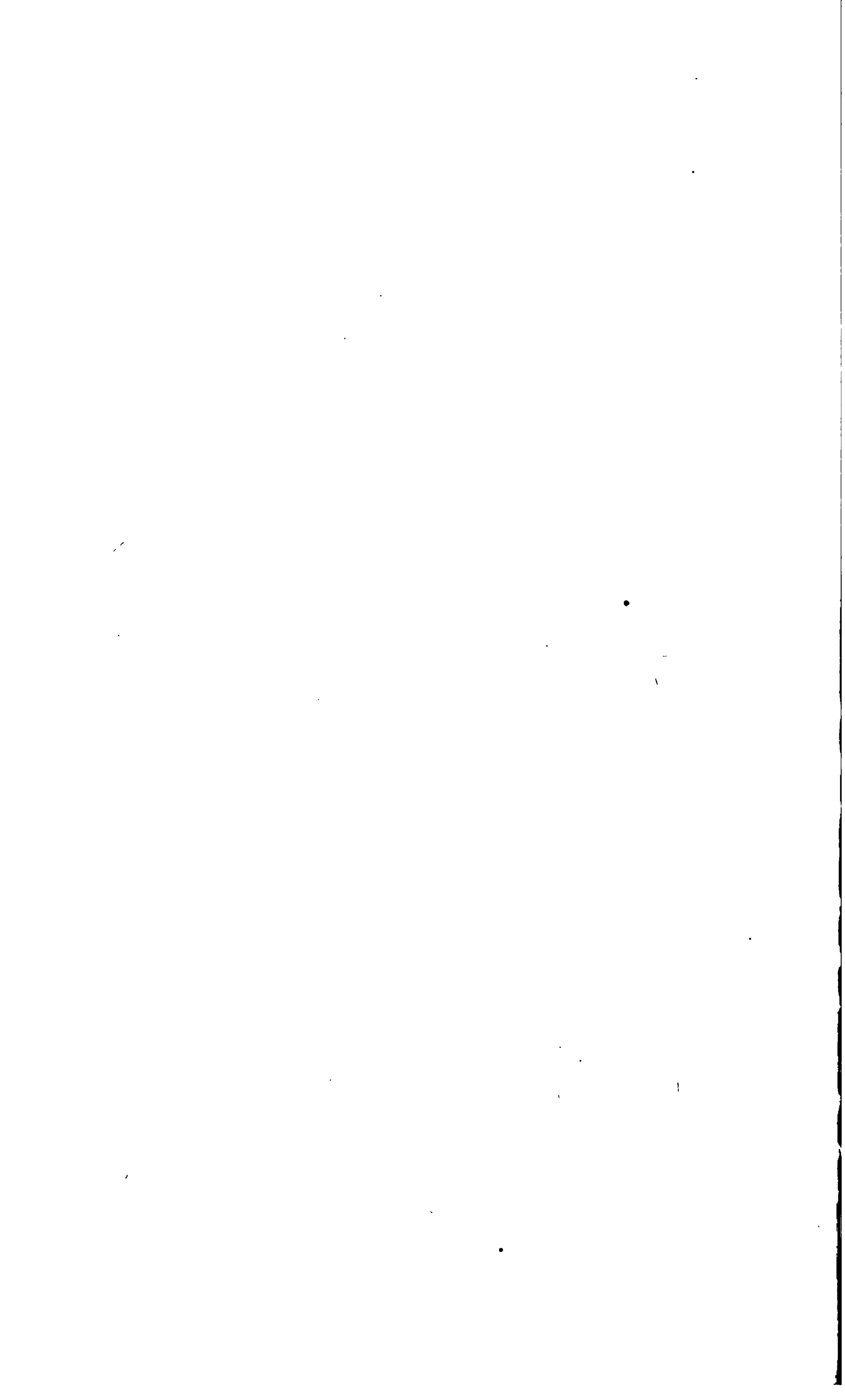
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THE
BIRDS
OF
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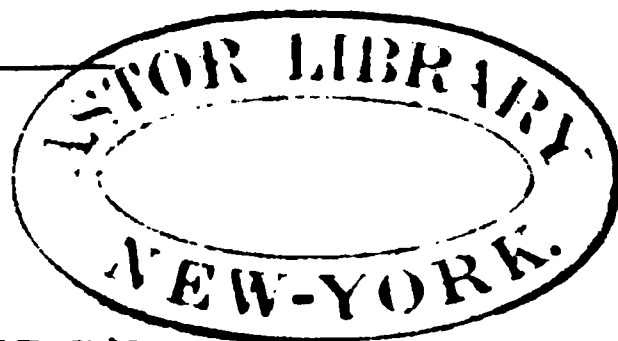
WITH NOTES,

AND

A METRICAL TABLE.

By C. C. FELTON,

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CAMBRIDGE, MASS.



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

In addition to the critical apparatus just mentioned, I have endeavoured to explain from other sources a branch

of the subject, to which less attention has heretofore been given;—I mean the natural history of the birds, which are prominent and entertaining figures among the persons of the play. I have carefully examined Aristotle's History of Animals, from which I have drawn illustrative descriptions. But it is well known that a considerable portion of the birds of Aristophanes are not mentioned in Aristotle's work, and some of them are thought to be unknown. The natural history of Greece has been almost entirely neglected since the researches of the philosopher of Stagira; and here is an opportunity for a naturalist, who is at the same time a good classical scholar, to make valuable contributions both to science and philology.

I suspected that the poet's selection of birds was not made at random, but that, in every instance, they were chosen with a special meaning, and to effect a particular purpose, in point of art. In considering the play from this point of view, I have been much indebted to my friend and colleague, Professor Agassiz, of whose profound and comprehensive knowledge of ornithology I have been permitted to avail myself in attempting to determine the species of some of the birds supposed to be unknown; and I have come to the conclusion, that, in all cases, the character and habits of the birds are exactly and curiously adapted to the parts they perform in the comedy, showing Aristophanes to have been a most careful observer, as well as a consummate poet. I have also used with profit a little work, entitled "Beitraege zur Ornithologie Griechenlands, von Heinrich Graf von der

Mühle," or, *Contributions to the Ornithology of Greece*, by Henry Count von der Mühle; a work of interest and importance, though written without any reference to the classical bearings of the subject.

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

It is probably impossible, at present, to feel the full force of the wit and gayety of Aristophanes, much of which turned upon temporary and local relations. Still, a careful study of contemporary history, political and judicial institutions, popular prejudices and delusions, and especially such remains of dramatic and lyrical poetry as have come down to us, will make all the material points of the comedy of Aristophanes sufficiently clear.

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

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.

C. C. F.

CAMBRIDGE, *November 6, 1849.*

ARGUMENT.*

“EUELPIDES and Pisthetærus, two ancient Athenians, thoroughly weary of the folly, injustice, and litigious temper of their countrymen, determine to leave Attica for good and all; and having heard much of the fame of Epos, 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.

* Works of Gray, edited by Mathias, Vol. II. pp. 151 - 160.

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,

in all the terrors of death, after upbraiding each the other for bringing him into such distress, and trying in vain to escape, assume courage from mere despair, seize upon the kitchen furniture which they had brought with them, and, armed with pipkins for helmets, and with spits for lances, they present a resolute front to the enemy's phalanx. On the point of battle, Epops interposes, pleads hard for his two guests, who are, he says, his wife's relations, and people of wonderful abilities, and well affected to their commonwealth. His eloquence has its effect: the birds grow less violent, they enter into a truce with the old men, and both sides lay down their arms. Pisthetærus, upon the authority of Æsop's fables, proves to them the great antiquity of their nation; that they were born before the creation of the earth, and before the gods, and once reigned over all countries, as he shows from several testimonies and monuments of different nations; that the cock wears his tiara erect, like the Persian king, and that all mankind start out of their beds at his command; that when the kite makes his first appearance in the spring, every one prostrates himself on the ground before it; that the Egyptians and Phœnicians set about their harvest as soon as the cuckoo is heard; that all kings bear an eagle on their sceptre, and many of the gods carry a bird on their head; that many great men swear by the goose, &c., &c. When he has revived in them the memory of their ancient empire, he laments their present despicable condition, and the affronts put upon them by mankind. They are convinced of what he says, applaud his oration, and desire his advice. He proposes that they shall unite, and build a city in the mid-air, whereby all commerce will effectually be stopped between heaven and earth: the gods will no longer be able to visit at ease their Semeles and Alcmenas below, nor feast on the fume of sacrifices daily sent up to them, nor men enjoy the benefit

of the seasons, nor the fruits of the earth, without permission from those winged deities of the middle region. He shows how mankind will lose nothing by this change of government; that the birds may be worshipped at a far less expense, nothing more than a few berries or a handful of corn; that they will need no sumptuous temples; that, by their great knowledge of futurity, they will direct their good votaries in all their expeditions, so as they can never fail of success; that the ravens, famed for the length of their lives, may make a present of a century or two to their worshippers; and, besides, the birds will ever be within call, when invoked, and not sit pouting in the clouds, and keeping their state so many miles off. The scheme is highly admired, and the two old men are to be made free of the city, and each of them is to be adorned with a pair of wings at the public charge. Epos 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. Pisthetærus 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. Pisthetærus loses patience, and cuffs him and his religious trumpery off the stage.

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

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

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

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

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

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

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

“The first who appears is a profligate young fellow, who hopes to enjoy a liberty which he could not enjoy so well at home, the liberty of beating his father. Pisthe-

tærus allows it, indeed, to be the custom of his people; but at the same time informs him of an ancient law preserved among the storks, that they shall maintain their parents in their old age. This is not at all agreeable to the youth: however, in consideration of his affection for the Nephelococcygians, Pisthetærus 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 Pisthetærus 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 Pisthetærus, 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 Pisthetærus to make the most of this intelligence, and to reject all offers boldly which

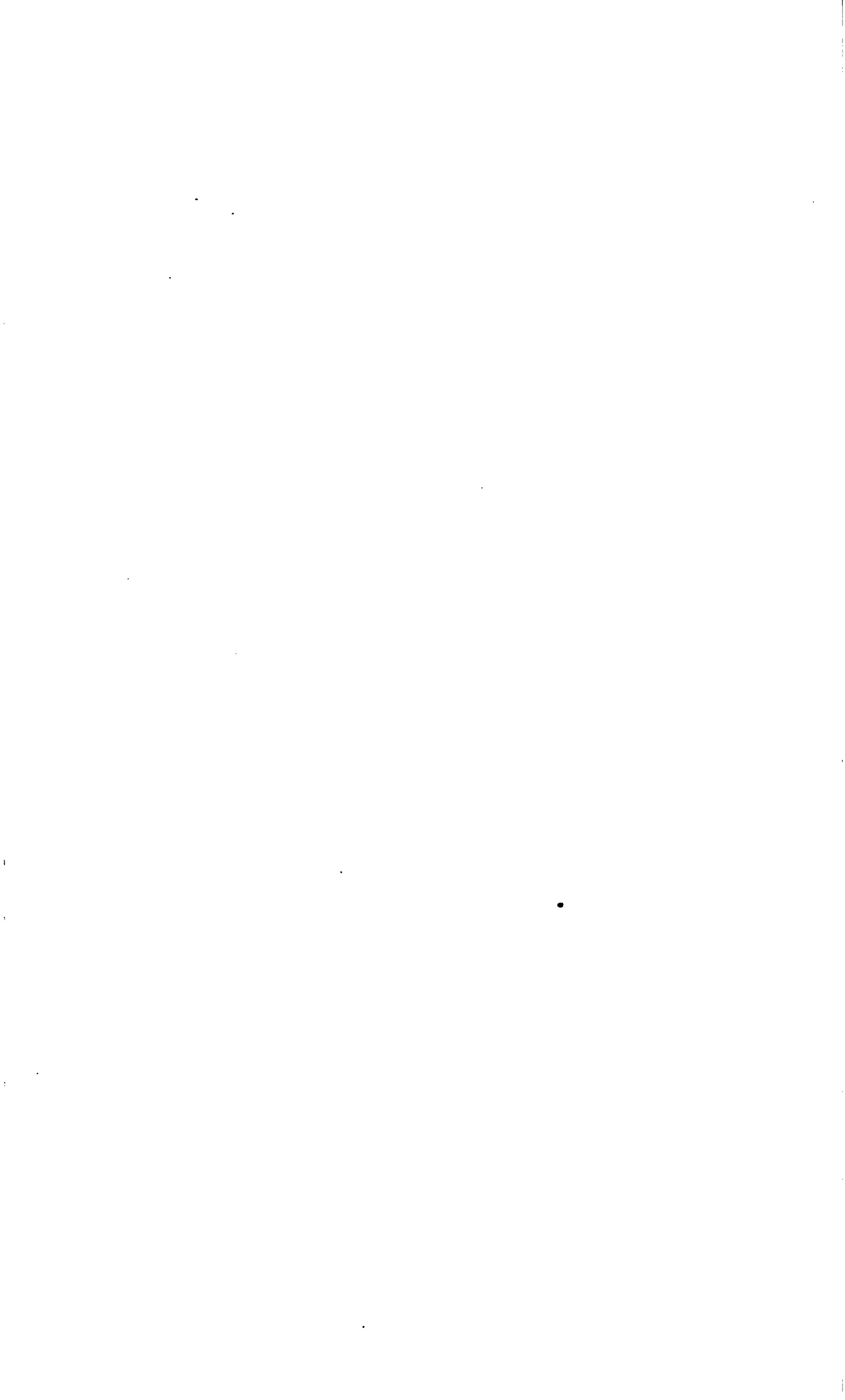
Jupiter may make him, unless he will consent to restore to the birds their ancient power, and give him in marriage his favorite attendant, Basilea. This said, he slips back again to heaven, as he came. The Chorus continue an account of their travels.

“An embassy arrives from heaven, consisting of Hercules, Neptune, and a certain Triballian god. As they approach the city walls, Neptune is dressing and scolding at the outlandish divinity, and teaching him how to carry himself a little decently. They find Pisthetærus busy in giving orders about a dish of wild fowl, (i. e. of birds which had been guilty of high misdemeanours, and condemned to die by the public,) which are dressing for his dinner. Hercules, who before was for bringing off the head of this audacious mortal without further conference, finds himself insensibly relent, as he snuffs the savory steam. He salutes Pisthetærus, who receives them very coldly, and is more attentive to his kitchen than to their compliment. Neptune opens his commission; owns that his nation (the gods) are not the better for this war, and on reasonable terms would be glad of a peace. Pisthetærus, according to the advice of Prometheus, proposes (as if to try them) the first condition, namely, that of Jupiter’s restoring to the birds their ancient power; and, if this should be agreed to, he says that he hopes to entertain my lords the ambassadors at dinner. Hercules, pleased with this last compliment, so agreeable to his appetite, comes readily into all he asks; but is severely reproved by Neptune for his gluttony. Pisthetærus argues the point, and shows how much it would be for the mutual interest of both nations; and Neptune is hungry enough to be glad of some reasonable pretence to give the thing up. The Triballian god is asked his opinion for form: he mutters somewhat, which nobody understands, and so it passes for his consent. Here they

are going in to dinner, and all is well ; when Pisthetærus 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. Pisthetærus 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 Pisthetærus 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 Pisthetærus 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.



ΑΡΙΣΤΟΦΑΝΟΥΣ ΟΡΝΙΘΕΣ.

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▲

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΕΥΕΛΠΙΔΗΣ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

ΤΡΟΧΙΛΟΣ, *θεράπων Ἐποπος.*

ΕΠΟΥΨ.

ΧΟΡΟΣ ΟΡΝΙΘΩΝ.

ΦΟΙΝΙΚΟΠΤΕΡΟΣ.

ΚΗΡΥΚΕΣ.

ΙΕΡΕΥΣ.

ΠΟΙΗΤΗΣ.

ΧΡΗΣΜΟΛΟΓΟΣ.

ΜΕΤΩΝ *γεωμέτρης.*

ΕΠΙΣΚΟΠΟΣ.

ΨΗΦΙΣΜΑΤΟΠΩΛΗΣ.

ΑΓΓΕΛΟΙ.

ΙΡΙΣ.

ΠΑΤΡΑΛΟΙΑΣ.

ΚΙΝΗΣΙΑΣ *διθυραμβοποιός.*

ΣΥΚΟΦΑΝΤΗΣ.

ΠΡΟΜΗΘΕΥΣ.

ΠΟΣΕΙΔΩΝ.

ΤΡΙΒΑΛΛΟΣ.

ΗΡΑΚΛΗΣ.

ΟΙΚΕΤΗΣ *Πεισθεταίρου.*

Τ Π Ο Θ Ε Σ Ι Σ.

Δύο εἰσὶν Ἀθήνηθεν ἐκκεχωρηκότες πρεσβῦται διὰ τὰς δίκας. Πορεύονται δὲ πρὸς τὸν Τηρέα ἔποπα γενόμενον, πεισόμενοι παρ' αὐτοῦ ποία ἐστὶ πόλις εἰς κατοικισμὸν βελτίστη. Χρῶνται δὲ τῆς ὁδοῦ καθηγεμόσιν ὀρνέοις, ὁ μὲν κορώνη, ὁ δὲ κολοῖφ. Ὀνομάζονται δὲ ὁ μὲν Πεισθέταιρος, ὁ δὲ Εὐελπίδης, ὃς καὶ πρότερος ἄρχεται. Ἡ σκηνὴ ἐν Ἀθήναις. Τὸ δράμα τοῦτο τῶν ἄγαν δυνατῶς πεποιημένων.

Ἐδιδάχθη ἐπὶ Χαβρίου διὰ Καλλιστράτου ἐν ἄστει, ὃς ἦν δεύτερος τοῖς Ὀρνισι, πρῶτος Ἀμειψίας Κωμασταῖς, τρίτος Φρύνιχος Μονοτρόφω. Ἔστι δὲ λέ'. Φοβερά δὲ τότε τοῖς Ἀθηναίοις τὰ πράγματα. Τό τε γὰρ ναυτικὸν ἀπώλετο περὶ Σικελίαν, Λάμαχος οὐκ ἔτι ἦν, Νικίας ἐτεθνήκει, Δεκέλειαν ἦσαν τειχίσαντες Λακεδαιμόνιοι, Ἄγις ὁ Λακεδαιμονίων στρατηγὸς περιεκάθητο τὴν Ἀττικὴν, Ἀλκιβιάδης τὰ Λακεδαιμονίων ἐφρόνει καὶ ἐκκλησιάζων συνεβούλευε τὰ χρηστὰ Λακεδαιμονίοις. Ταῦτα αἱ Ἀθηναίων συμφοραί, διὰ ταῦτα αἱ Ἀθηναίων φυγαί. Καὶ ὅμως οὐκ ἀπείχοντο τοῦ κακοπραγμονεῖν καὶ συκοφαντεῖν.

Α Λ Λ Ω Σ.

Τῆς τῶν Ἀθηναίων πολιτείας τὸ μέγιστον ἦν κλέος αὐτόχθοσι γενέσθαι, καὶ αὕτη φιλοτιμία πρώτη τὸ μηδέπω μηδεμιᾶς πόλεως φανείσης αὐτὴν πρῶτον ἀναβλαστήσαι. Ἀλλὰ τῷ χρόνῳ ὑπὸ προεστώτων πονηρῶν καὶ πολιτῶν δυσχερῶν ἀνετέτραπτο, καὶ διωρθοῦτο πάλιν. Ἐπὶ οὖν τοῦ Δεκελεικοῦ πολέμου, πονηρῶν τινῶν τὰ πράγματα ἐγχειρισθέντων, ἐπισφαλῆς γέγονεν ἡ παρ' αὐτῶν κατάστασις. Καὶ ἐν μὲν ἄλλοις δράμασι διὰ τῆς κωμωδικῆς ἀδείας ἤλεγχεν Ἀριστοφάνης τοὺς κακῶς πολιτευομένους, φανερώς μὲν οὐδαμῶς, οὐ γὰρ ἐπὶ τούτῳ ἦν, λεληθότως δέ, ὅσον ἀνῆκέν ἀπὸ κωμωδίας προσκρούειν. Ἐν δὲ τοῖς Ὀρνισι καὶ μέγα τι διανενόηται. Ὡς γὰρ ἀδιόρθωτον ἤδη νόσον τῆς πολιτείας νοσοῦσης καὶ διεφθαρμένης ὑπὸ τῶν προεστώτων, ἄλλην τινὰ πολιτείαν αἰνίττεται, ὡσανεὶ συγκεχυμένων τῶν καθεστώτων· οὐ μόνον δὲ τοῦτο, ἀλλὰ καὶ τὸ σχῆμα ὅλον καὶ τὴν φύσιν, εἰ δέοι, συμβουλεύει μετατίθεσθαι πρὸς τὸ ἡρεμαίως βιοῦν. Καὶ ἡ μὲν ἀπότασις αὕτη. Τὰ δὲ κατὰ θεῶν βλάβασφημα ἐπιτηδεῖως ῥκονόμηται. Καινῶν γὰρ φησι τὴν πόλιν προσδεῖσθαι θεῶν, ἀφροντιστούντων τῆς κατοικίας Ἀθηνῶν

τῶν ὄντων καὶ παντελῶς ἠλλοτριωκότων αὐτοὺς τῆς χώρας. Ἄλλ' ὁ μὲν καθόλου στίχος τοιοῦτος. Ἐκαστον δὲ τῶν κατὰ μέρος οὐκ εἰκῆ, ἀλλ' ἀντικρυς Ἀθηναίων καὶ τῶν παρ' αὐτοῖς ἐγχειριζομένων τὰ κοινὰ ἐλέγχει τὴν φαῦλην διάθεσιν, ἐπιθυμίαν ἐγκατασπεύρων τοῖς ἀκούουσιν ἀπαλλαγῆναι τῆς ἐνεστώσης μοχθηρᾶς πολιτείας. Ὑποτίθεται γὰρ περὶ τὸν αἶρα πόλιν, τῆς γῆς ἀπαλλάσσω· ἀλλὰ καὶ βουλὰς καὶ συνόδους ὀρνίθων, ταῖς Ἀθηναίων δυσχεραίνων. Ἀλλὰ καὶ ὅσα παίζει, ἐπίσκοπον, ἢ ψηφισματογράφον, ἢ τοὺς λοιποὺς εἰσάγων, οὐχ ἀπλῶς, ἀλλὰ γυμνοῖ τὰς πάντων προαιρέσεις, ὡς αἰσχροκερδεῖας ἔνεκεν χρηματίζονται. Εἶθ' ὕστερον καὶ τὸ θεῖον εἰς ἀπρονοησίαν κωμῶδει. Τὰ δὲ ὀνόματα τῶν γερόντων πεποιήται, ὡς εἰ πεποιθοῖη ἕτερος τῷ ἐτέρῳ καὶ ἐλπίζει ἔσεσθαι ἐν βελτίοσι. Τινὲς δὲ φασὶ τὸν ποιητὴν τὰς ἐν ταῖς τραγωδίαις τερατολογίας ἐν μὲν ἄλλοις διελέγειν, ἐν δὲ τοῖς νῦν τὴν τῆς Γίγαντομαχίας συμπλοκὴν ἔωλον ἀποφαίνων, ὄρνισιν ἔδωκε διαφέρεσθαι πρὸς θεοὺς περὶ τῆς ἀρχῆς.

Ἐπὶ Χαβρίου τὸ δράμα καθῆκεν εἰς ἄστνυ διὰ Καλλιστράτου· εἰς δὲ Λήναια τὸν Ἀμφιάραιον ἐδίδαξε διὰ Φιλωνίδου. Λάβοι δ' ἂν τις τοὺς χρόνους ἐκ τῶν πέρυσι γενομένων ἐπὶ Ἀριστομνήστου τοῦ πρὸ Χαβρίου. Ἀθηναῖοι γὰρ πέμπουσι τὴν Σαλαμινίαν, τὸν Ἀλκιβιάδην μεταστελλόμενοι ἐπὶ κρίσει τῆς τῶν μυστηρίων ἐκμμήσεως. Ὁ δὲ ἄχρι μὲν Θουρίου εἶπετο τοῖς μεθήκουσιν, ἐκεῖθεν δὲ δρασμὸν ποιησάμενος εἰς Πελοπόννησον ἐπεραιώθη. Τῆς δὲ μετακλήσεως μέμνηται καὶ Ἀριστοφάνης, ἀποκρύπτων μὲν τὸ ὄνομα, τὸ δὲ πρᾶγμα δηλῶν ἐν οἷς γέ φησι

Μηδαμῶς

Ἐμὴν παρὰ θάλατταν, ἴν' ἀνακύψεται
Κλητῆρ' ἄγουσ' ἔωθεν ἢ Σαλαμινία.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ.

Διὰ τὰς δίκας φεύγουσιν Ἀθήνας δύο τινές·
Οἱ πρὸς τὸν ἔποπα, τὸν λεγόμενον Τηρέα,
Ἐλθόντες ἠρώτων ἀπράγμονα πόλιν
Εἰς δ' ὄρνις ἔποπι συμπαρῶν μετὰ πλειόνων
Πτηνῶν διδάσκει, τί δύνατ' ὀρνίθων γένος,
Καὶ πῶς, ἐάν περ κατὰ μέσον τὸν αἶρα
Πόλιν κτίσωσι, τῶν θεῶν τὰ πράγματα
Αὐτοὶ παραλήψοντ'. Ἐκ δὲ τοῦδε φάρμακον
Πτέρυγας τ' ἐποίουν· ἠξίωσαν δ' οἱ θεοί,
Ἐπίθεσιν οὐ μικρὰν ὀρῶντες γενομένην.

ΟΡΝΙΘΕΣ.

ΕΥΕΛΠΙΔΗΣ.

Ὅρθην κελεύεις, ἢ τὸ δένδρον φαίνεται ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Διαρραγείης· ἦδε δ' αὖ κρώζει πάλιν.

ΕΥΕΛΠΙΔΗΣ.

Τί, ὦ πονήρ', ἄνω κάτω πλανύττομεν ;

Ἀπολούμεθ' ἄλλως τὴν ὁδὸν προφορουμένω.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τὸ δ' ἐμὲ κορώνη πειθόμενον τὸν ἄθλιον

5

Ὅδοῦ περιελθεῖν στάδια πλεῖν ἢ χίλια.

ΕΥΕΛΠΙΔΗΣ.

Τὸ δ' ἐμὲ κολοικῶ πειθόμενον τὸν δύσμορον

Ἀποσποδῆσαι τοὺς ὄνυχας τῶν δακτύλων.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἄλλ' οὐδ' ὅπου γῆς ἐσμέν οἶδ' ἔγωγ' ἔτι.

ΕΥΕΛΠΙΔΗΣ.

Ἐντευθενὶ τὴν πατρίδ' ἂν ἐξεύροις σύ που ;

10

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐδ' ἂν μὰ Δία γ' ἐντεῦθεν Ἐξηκεστίδης.

ΕΥΕΛΠΙΔΗΣ.

Οἴμοι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Σὺ μὲν, ὦ τᾶν, τὴν ὁδὸν ταύτην ἴθι.

ΕΥΕΛΠΙΔΗΣ.

Ἦ δεινὰ νὼ δέδρακεν οὐκ τῶν ὀρνέων,

Ὁ πινακοπώλης Φιλοκράτης μελαγχολῶν,

Ὃς τῶδ' ἔφασκε νῶν φράσειν τὸν Τηρέα, 15

Τὸν ἔποφ', ὃς ὄρνις ἐγένετ' ἐκ τῶν ὀρνέων.

Καπέδοτο τὸν μὲν Θαρρέλειδου τουτονὶ

Κολοιὸν ὀβολοῦ, τηνδεδὶ τριωβόλου.

Τὸ δ' οὐκ ἄρ' ἤστην οὐδὲν ἄλλο πλὴν δάκνειν.

Καὶ νῦν τί κέχηνας ; ἔσθ' ὅποι κατὰ τῶν πετρῶν 20

Ἡμᾶς ἔτ' ἄξεις ; οὐ γάρ ἐστ' ἐνταῦθά τις

Ὀδός.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐδὲ μὰ Δί' ἐνταῦθά γ' ἀτραπὸς οὐδαμοῦ.

ΕΥΕΛΠΙΔΗΣ.

Ἦ δ' ἡ κορώνη τῆς ὁδοῦ τι λέγει πέρι ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐ ταῦτὰ κρώζει μὰ Δία νῦν τε καὶ τότε.

ΕΥΕΛΠΙΔΗΣ.

Τί δὴ λέγει περὶ τῆς ὁδοῦ ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τί δ' ἄλλο γ' ἦ 25

Βρύκουσ' ἀπέδεσθαί φησί μου τοὺς δακτύλους ;

ΕΥΕΛΠΙΔΗΣ.

Οὐ δεινὸν οὖν δῆτ' ἐστὶν ἡμᾶς δεομένους
 Ἐς κόρακας ἔλθειν καὶ παρεσκευασμένους,
 Ἐπειτα μὴ ἔξυρῆιν δύνασθαι τὴν ὁδόν ;
 Ἡμεῖς γὰρ, ὦνδρες οἱ παρόντες ἐν λόγῳ, 30
 Νόσον νοσοῦμεν τὴν ἐναντίαν Σακᾶ·
 Ὁ μὲν γὰρ ὦν οὐκ ἄστος εἰσβιάζεται,
 Ἡμεῖς δὲ φυλῇ καὶ γένει τιμώμενοι,
 Ἀστοὶ μετ' ἀστῶν, οὐ σοβούντος οὐδενὸς
 Ἀνεπτομεσθ' ἐκ τῆς πατρίδος ἀμφοῖν ποδοῖν, 35
 Αὐτὴν μὲν οὐ μισοῦντ' ἐκείνην τὴν πόλιν
 Τὸ μὴ οὐ μεγάλην εἶναι φύσει κευδαίμονα
 Καὶ πᾶσι κοινὴν ἐναποτίσαι χρήματα.
 Οἱ μὲν γὰρ οὖν τέττιγες ἓνα μῆν' ἢ δύο
 Ἐπὶ τῶν κραδῶν ἄδουσ', Ἀθηναῖοι δ' αἰεὶ 40
 Ἐπὶ τῶν δικῶν ἄδουσι πάντα τὸν βίον.
 Διὰ ταῦτα τόνδε τὸν βᾶδον βαδίζομεν,
 Κανοῦν δ' ἔχοντε καὶ χύτραν καὶ μυρρίνας
 Πλανώμεθα ζητοῦντε τόπον ἀπράγμονα,
 Ὅπου καθιδρυθέντε διαγενοίμεθ' ἄν. 45
 Ὁ δὲ στόλος νῶν ἐστὶ παρὰ τὸν Τηρέα
 Τὸν ἔποπα, παρ' ἐκείνου πυθέσθαι δεομένω,
 Εἴ που τοιαύτην εἶδε πόλιν ἢ πέπτατο.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὗτος.

ΕΥΕΛΠΙΔΗΣ.

Τί ἔστω ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

*Ἡ κορώνη μοι πάλαι*** Ἄνω τι φράζει.*

ΕΥΕΛΠΙΔΗΣ.

Χὼ κολοῖος οὔτοςι

50

** Ἄνω κέχηνεν ὡσπερεὶ δεικνύς τί μοι·**Κοῦκ ἔσθ' ὅπως οὐκ ἔστιν ἐνταῦθ' ὄρνεα.**Εἰσόμεθα δ' αὐτίκ', ἣν ποιήσωμεν ψόφον.*

ΠΕΙΣΘΕΤΑΙΡΟΣ.

** Ἄλλ' οἶσθ' ὃ δρᾶσον ; τῷ σκέλει θένε τὴν πέτραν.*

ΕΥΕΛΠΙΔΗΣ.

Σὺ δὲ τῇ κεφαλῇ γ', ἔν' ἣ διπλάσιος ὁ ψόφος.

55

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Σὺ δ' οὖν λίθῳ κόψον λαβών.

ΕΥΕΛΠΙΔΗΣ.

*Πάνυ γ', εἰ δοκεῖ.**Παῖ παῖ.*

ΠΕΙΣΘΕΤΑΙΡΟΣ.

*Τί λέγεις, οὔτος ; τὸν ἔποπα παῖ καλεῖς ;**Οὐκ ἀντὶ τοῦ παιδός σ' ἐχρήν ἐποποῖ καλεῖν ;*

ΕΥΕΛΠΙΔΗΣ.

** Ἐποποῖ. Ποιήσεις τοί με κόπτειν αὐθις αὐ ;*** Ἐποποῖ.*

ΤΡΟΧΙΛΟΣ.

Τίνες οὔτοι ; τίς ὁ βοῶν τὸν δεσπότην ; 60

ΕΥΕΛΠΙΔΗΣ.

** Ἀπολλὸν ἀποτρόπαιε, τοῦ χασμήματος.*

ΤΡΟΧΙΛΟΣ.

Οἷμοι τάλας, ὀρνιθοθήρα τουτωί.

ΕΥΕΛΠΙΔΗΣ.

Οὔτως τί δεινὸν οὐδὲ κάλλιον λέγειν ;

ΤΡΟΧΙΛΟΣ.

Ἄπολείσθον.

ΕΥΕΛΠΙΔΗΣ.

Ἄλλ' οὐκ ἐσμὲν ἀνθρώπων.

ΤΡΟΧΙΛΟΣ.

Τί δαί ;

ΕΥΕΛΠΙΔΗΣ.

Ἐποδεδιῶς ἔγωγε, Λιβυκὸν ὄρνεον.

65

ΤΡΟΧΙΛΟΣ.

Οὐδὲν λέγεις.

ΕΥΕΛΠΙΔΗΣ.

Καὶ μὴν ἐροῦ τὰ πρὸς ποδῶν.

ΤΡΟΧΙΛΟΣ.

Ἄδὲ δὲ δὴ τίς ἐστὶν ὄρνις ; οὐκ ἐρεῖς ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἐπικεχοδῶς ἔγωγε Φασιανικός.

ΕΥΕΛΠΙΔΗΣ.

Ἄτὰρ σὺ τί θηρίον ποτ' εἶ πρὸς τῶν θεῶν ;

ΤΡΟΧΙΛΟΣ.

Ἄρνις ἔγωγε δούλος.

ΕΥΕΛΠΙΔΗΣ.

Ἐπτήθης τινὸς

70

Ἄλεκτρονός ;

ΤΡΟΧΙΛΟΣ.

Οὐκ, ἀλλ' ὅτε περ ὁ δεσπότης

Ἐποψ' ἐγένετο, τότε γενέσθαι μ' ἤϋξατο

Ἵρνιν, ἵν' ἀκόλουθον διάκονόν τ' ἔχη.

ΕΥΕΛΠΙΔΗΣ.

Δεῖται γὰρ ὄρνις καὶ διακόνου τινός ;

ΤΡΟΧΙΛΟΣ.

Οὗτός γ', ἄτ', οἶμαι, πρότερον ἄνθρωπός ποτ' ὦν, 75

Τοτὲ μὲν ἐρᾶ φαγεῖν ἀφύας Φαληρικός·

Τρέχω ἔπ' ἀφύας ἐγὼ λαβὼν τὸ τρυβλίον.

Ἐτνους δ' ἐπιθυμεί, δεῖ τορύνης καὶ χύτρας·

Τρέχω ἔπι τορύνην.

ΕΥΕΛΠΙΔΗΣ.

Τροχίλος ὄρνις οὕτοσί.

Οἶσθ' οὖν ὃ δράσον, ὦ τροχίλε ; τὸν δεσπότην 80

Ἐμῖν κάλεσον.

ΤΡΟΧΙΛΟΣ.

Ἄλλ' ἀρτίως νῆ τὸν Δία

Εὔδει καταφαγὼν μύρτα καὶ σέρφους τινάς.

ΕΥΕΛΠΙΔΗΣ.

Ὅμως ἐπέγειρον αὐτόν.

ΤΡΟΧΙΛΟΣ.

Οἶδα μὲν σαφῶς

Ὅτι ἀχθέσεται, σφῶν δ' αὐτὸν οὔνεκ' ἐπεγερωῶ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Κακῶς σύ γ' ἀπόλοι', ὥς μ' ἀπέκτεινας δέει. 85

ΕΥΕΛΠΙΔΗΣ.

Οἷμοι κακοδαίμων, χὼ κολοῖός μ' οἷχεται
Ἐπὸ τοῦ δέους.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

᾽Ω δειλότατον σὺ θηρίον,
Δείσας ἀφήκας τὸν κολοῖόν ;

ΕΥΕΛΠΙΔΗΣ.

Εἰπέ μοι,
Σὺ δὲ τὴν κορώνην οὐκ ἀφήκας καταπεσών ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Μὰ Δί' οὐκ ἔγωγε.

ΕΥΕΛΠΙΔΗΣ.

Ποῦ γάρ ἐστιν ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἐπέπτατο. 90

ΕΥΕΛΠΙΔΗΣ.

Οὐκ ἄρ' ἀφήκας · ὠγάθ', ὡς ἀνδρείος εἶ.

ΕΠΟΨ.

Ἄνοιγε τὴν ὕλην, ἵν' ἐξέλθω ποτέ.

ΕΥΕΛΠΙΔΗΣ.

᾽Ω Ἡράκλεις, τουτὶ τί ποτ' ἐστὶ θηρίον ;
Τίς ἢ πτέρωσις ; Τίς ὁ τρόπος τῆς τριλοφίας ;

ΕΠΟΨ.

Τίνες εἰσί μ' οἱ ζητοῦντες ;

ΕΥΕΛΠΙΔΗΣ.

Οἱ δώδεκα θεοὶ

95

Εἴξασιν ἐπιτρίψαί σε.

ΕΠΟΨ.

Μῶν με σκώπτετον

*Ὀρῶντε τὴν πτέρωσιν ; ἢ γὰρ, ὦ ξένοι,
ἄνθρωπος.*

ΕΥΕΛΠΙΔΗΣ.

Οὐ σοῦ καταγελῶμεν.

ΕΠΟΨ.

Ἄλλὰ τοῦ ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τὸ ράμφος ἡμῖν σου γέλοιον φαίνεται.

ΕΠΟΨ.

*Τοιαῦτα μεντοὶ Σοφοκλέης λυμαίνεται
Ἐν ταῖς τραγυδίασιν ἐμὲ τὸν Τηρέα.*

100

ΕΥΕΛΠΙΔΗΣ.

Τηρεὺς γὰρ εἶ σύ ; πότερον ὄρνις ἢ ταῶς ;

ΕΠΟΨ.

Ὀρνις ἔγωγε.

ΕΥΕΛΠΙΔΗΣ.

Κατὰ σοὶ ποῦ τὰ πτερά ;

ΕΠΟΨ.

Ἐξερρύηκε.

ΕΥΕΛΠΙΔΗΣ.

Πότερον ὑπὸ νόσου τινος ;

ΕΠΟΨ.

*Οὐκ, ἀλλὰ τὸν χειμῶνα πάντα τῶρνεα
Πτερορρύει τε καὺθις ἕτερα φύομεν.
Ἄλλ' εἶπατόν μοι, σφῶ τίν' ἐστόν ;*

105

ΕΥΕΛΠΙΔΗΣ.

Νώ ; βροτώ.

ΕΠΟΨ.

Ποδαπὸ τὸ γένος δ' ;

ΕΥΕΛΠΙΔΗΣ.

- "Οθεν αἱ τριήρεις αἱ καλάι.

ΕΠΟΨ.

Μῶν ἡλιαστά ;

ΕΥΕΛΠΙΔΗΣ.

Μάλλὰ θατέρου τρόπου,

'Απηλιαστά.

ΕΠΟΨ.

Σπείρεται γὰρ τοῦτ' ἐκεῖ

110

Το σπέρμ' ;

ΕΥΕΛΠΙΔΗΣ.

'Ολίγον ζητῶν ἂν ἐξ ἀγροῦ λάβοις.

ΕΠΟΨ.

Πράγους δὲ δὴ τοῦ δεομένω δεῦρ' ἦλθετον ;

ΕΥΕΛΠΙΔΗΣ.

Σοὶ ξυγγενέσθαι βουλομένω.

ΕΠΟΨ.

Τίνος πέρι ;

ΕΥΕΛΠΙΔΗΣ.

"Οτι πρῶτα μὲν ἦσθ' ἄνθρωπος, ὥσπερ νώ, ποτέ,

Καργύριον ὠφείλησας, ὥσπερ νώ, ποτέ,

115

Κοῦκ ἀποδιδούς ἔχαιρες, ὥσπερ νώ, ποτέ.

Εἴτ' αὖθις ὀρνίθων μεταλλάξας φύσιν,

Καὶ γῆν ἐπεπέτου καὶ θάλατταν ἐν κύκλῳ,
 Καὶ πάνθ' ὅσαπερ ἄνθρωπος ὅσα τ' ὄρνις φρονεῖς·
 Ταῦτ' οὖν ἰκέται νὼ πρὸς σὲ δεῦρ' ἀφίγμεθα, 120
 Εἴ τινα πόλιν φράσειας ἡμῖν εὖερον,
 Ὡσπερ σισύραν ἐγκατακλινηῆναι μαλθακῆν.

ΕΠΟΨ.

Ἐπειτα μείζω τῶν Κραναῶν ζητεῖς πόλιν;

ΕΥΕΛΠΙΔΗΣ.

Μείζω μὲν οὐδέν, προσφορωτέραν δὲ νῶν.

ΕΠΟΨ.

Ἄριστοκρατεῖσθαι δῆλος εἰ ζητῶν.

ΕΥΕΛΠΙΔΗΣ.

Ἐγώ; 125

Ἦκιστα· καὶ τὸν Σκελλίου βδελύττομαι.

ΕΠΟΨ.

Ποίαν τιν' οὖν ἤδιστ' ἂν οἰκοῖτ' ἂν πόλιν;

ΕΥΕΛΠΙΔΗΣ.

Ὅπου τὰ μέγιστα πράγματ' εἴη τοιαδί·

Ἐπὶ τὴν θύραν μου πρῶ τις ἐλθὼν τῶν φίλων
 Λέγοι ταδί· πρὸς τοῦ Διὸς τοῦλυμπίου, 130

Ὅπως παρέσει μοι καὶ σὺ καὶ τὰ παιδιά
 Λουσάμενα πρῶ· μέλλω γὰρ ἐστιᾶν γάμους·
 Καὶ μηδαμῶς ἄλλως ποιήσης· εἰ δὲ μή,
 Μή μοι τότε γ' ἔλθης, ὅταν ἐγὼ πράττω κακῶς.

ΕΠΟΨ.

Νῆ Δία ταλαιπώρων γε πραγμάτων ἐρᾶς. 135

Τί δαὶ σύ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τοιούτων ἐρῶ καγώ.

ΕΠΟΨ.

Τίνων ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

“Οπου ξυναντῶν μοι ταδί τις μέμψεται
 “Ωσπερ ἀδικηθεὶς παιδὸς ὠραίου πατήρ ·
 Καλῶς γέ μου τὸν υἱόν, ὃ Στιλβωνίδη,
 Εὐρῶν ἀπιόντ’ ἀπὸ γυμνασίου λελουμένον
 Οὐκ ἔκυσας, οὐ προσεῖπας, οὐ προσηγάγου,
 Οὐκ ὠρχιπέδησας, ὧν ἐμοὶ πατρικὸς φίλος.

140

ΕΠΟΨ.

“Ω δειλακρίων σὺ τῶν κακῶν οἴων ἐρᾶς.
 Ἄτὰρ ἔστι γ’ ὅποιαν λέγετον εὐδαίμων πόλις
 Παρὰ τὴν ἐρυθρὰν θάλατταν.

ΕΥΕΛΠΙΔΗΣ.

Οἴμοι, μηδαμῶς

145

Ἐμῖν γε παρὰ θάλατταν, ἴν’ ἀνακίψεται
 Κλητῆρ’ ἄγουσ’ ἔωθεν ἢ Σαλαμινία.
 Ἐλληνικὴν δὲ πόλιν ἔχεις ἡμῖν φράσαι ;

ΕΠΟΨ.

Τί οὐ τὸν Ἥλείον Λέπρεον οἰκίζετον
 Ἐλθόνθ’ ;

ΕΥΕΛΠΙΔΗΣ.

Ἄτιν’ ἢ νῆ τοὺς θεοὺς, ὃς οὐκ ἰδὼν
 Βδελύττομαι τὸν Λέπρεον ἀπὸ Μελανθίου.

150

ΕΠΟΨ.

Ἄλλ' εἰσὶν ἕτεροι τῆς Λοκρίδος Ὀπούντιοι,
ἵνα χρῆ κατοικεῖν.

ΕΥΕΛΠΙΔΗΣ.

Ἄλλ' ἔγωγ' Ὀπούντιος
Οὐκ ἂν γενοίμην ἐπὶ ταλάντῳ χρυσίου.
Οὗτος δὲ δὴ τίς ἔσθ' ὁ μετ' ὀρνίθων βίος ; 155
Σὺ γὰρ οἶσθ' ἀκριβῶς.

ΕΠΟΨ.

Οὐκ ἄχαρις ἐς τὴν τριβὴν ·
Οὐ πρῶτα μὲν δεῖ ζῆν ἄνευ βαλαντίου.

ΕΥΕΛΠΙΔΗΣ.

Πολλὴν γ' ἀφείλες τοῦ βίου κιβδηλίαν.

ΕΠΟΨ.

Νεμόμεσθα δ' ἐν κήποις τὰ λευκὰ σήσαμα
Καὶ μύρτα καὶ μήκωνα καὶ σισύμβρια. 160

ΕΥΕΛΠΙΔΗΣ.

Ἰμεῖς μὲν ἄρα ζῆτε νυμφίων βίον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Φεῦ φεῦ ·

Ἢ μέγ' ἐνορῶ βούλευμ' ἐν ὀρνίθων γένει,
Καὶ δύναμιν ἧ γένοιτ' ἂν, εἰ πίθοισθέ μοι.

ΕΠΟΨ.

Τί σοι πιθώμεσθ' ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ὅ τι πίθησθε ; πρῶτα μὲν 165
Μὴ περιπέτεσθε πανταχῇ κεχηνοτες ·

Ὡς τοῦτ' ἄτιμον τοῦργον ἐστίν. *Αὐτίκα*
 Ἐκεῖ παρ' ἡμῖν τοὺς πετομένους ἦν ἔρη,
 Τίς ὄρνις οὗτος ; ὁ Τελέας ἐρεῖ ταδί·
 Ἄνθρωπος ὄρνις ἀστάθμητος πετόμενος,
 Ἀτέκμαρτος, οὐδὲν οὐδέποτ' ἐν ταύτῳ μένων.

170

ΕΠΟΨ.

Νῆ τὸν Διόνυσον, εὖ γε μωμᾶ ταυταγί.
 Τί ἂν οὖν ποιῶμεν ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οἰκίσατε μίαν πόλιν.

ΕΠΟΨ.

Ποίαν δ' ἂν οἰκίσαιμεν ὄρνιθες πόλιν ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἄληθες, ὧ σκαιότατον εἰρηκῶς ἔπος,
 Βλέψον κάτω.

175

ΕΠΟΨ.

Καὶ δὴ βλέπω.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Βλέπε νῦν ἄνω.

ΕΠΟΨ.

Βλέπω.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Περίαγε τὸν τράχηλον.

ΕΠΟΨ.

Νῆ Δία,

Ἀπολαύσομαί τι δ', εἰ διαστραφήσομαι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Εἶδές τι ;

ΕΠΟΨ.

Τὰς νεφέλας γε καὶ τὸν οὐρανόν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐχ οὗτος οὖν δήπου ἔστιν ὀρνίθων πόλος ; 180

ΕΠΟΨ.

Πόλος ; τίνα τρόπον ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ὡσπερ εἶποι τις τόπος.

Ὅτι δὲ πολεῖται τοῦτο καὶ διέρχεται

Ἄπαντα, διὰ τοῦτό γε καλεῖται νῦν πόλος ·

Ἦν δ' οἰκίσσητε τοῦτό καὶ φράξηθ' ἅπαξ,

Ἐκ τοῦ πόλου τούτου κεκλήσεται πόλις. 185

Ὡστ' ἄρξεται ἀνθρώπων μὲν ὥσπερ παρνόπων,

Τοὺς δ' αὖ θεοὺς ἀπολείτε λιμῶ Μηλίῳ.

ΕΠΟΨ.

Πῶς ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἐν μέσῳ δήπουθεν ἀήρ ἔστι γῆς.

Εἴθ' ὥσπερ ἡμεῖς, ἦν ἰέναι βουλώμεθα

Πυθῶδε, Βοιωτοὺς δίοδον αἰτούμεθα, 190

Οὕτως, ὅταν θύσωσιν ἄνθρωποι θεοῖς,

Ἦν μὴ φόρον φέρωσιν ὑμῖν οἱ θεοὶ,

Διὰ τῆς πόλεως τῆς ἀλλοτρίας καὶ τοῦ χάους

Τῶν μηρίων τὴν κνίσαν οὐ διαφρήσετε.

ΕΠΟΨ.

Ἴου ἰού·

195

Μὰ γῆν, μὰ παγίδας, μὰ νεφέλας, μὰ δίκτυα,
Μὴ ἄ γὼ νόημα κομψότερον ἤκουσά πω·
ᾠστ' ἂν κατοικίζοιμι μετὰ σοῦ τὴν πόλιν,
Εἰ ξυνδοκοίη τοῖσιν ἄλλοις ὀρνείοις·

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τίς ἂν οὖν τὸ πρᾶγμ' αὐτοῖς διηγήσαιο;

ΕΠΟΨ.

Σύ. 200

Ἐγὼ γὰρ αὐτοὺς βαρβάρους ὄντας πρὸ τοῦ
Ἐδίδαξα τὴν φωνὴν, ξυνὼν πολὺν χρόνον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Πῶς δῆτ' ἂν αὐτοὺς ξυγκαλέσειας;

ΕΠΟΨ.

Ῥαδίως.

Δευρὶ γὰρ ἐμβὰς αὐτίκα μάλ' ἐς τὴν λόχμην,
Ἐπειτ' ἀνεγείρας τὴν ἐμὴν ἀηδόνα,
Καλοῦμεν αὐτούς· οἱ δὲ νῶν τοῦ φθέγματος
Ἐάνπερ ἐπακούσωσι, θεύσονται δρόμῳ.

205

ΠΕΙΣΘΕΤΑΙΡΟΣ.

ᾠ φίλτατ' ὀρνίθων σὺ, μή νυν ἕσταθι·
Ἄλλ' ἀντιβολῶ σ', ἄγ' ὡς τάχιστ' ἐς τὴν λόχμην
Ἐσβαινε κἀνέγειρε τὴν ἀηδόνα.

210

ΕΠΟΨ.

Ἄγε σύννομέ μοι, παῦσαι μὲν ἕπνου,
Λῦσον δὲ νόμους ἱερῶν ἕμνων,

Οὓς διὰ θείου στόματος θρηνεῖς,
 Τὸν ἔμῳν καὶ σὸν πολύδακρυν Ἴτυν
 Ἐλελιζομένη διεροῖς μέλεσιν 215
 Γέννος ξουθῆς ·
 Καθαρὰ χωρεῖ διὰ φυλλοκόμου
 Μίλακος ἠχῶ πρὸς Διὸς ἔδρας,
 Ἴν' ὁ χρυσοκόμας Φοῖβος ἀκούων,
 Τοῖς σοῖς ἐλέγοις ἀντιψάλλων 220
 Ἐλεφαντόδετον φόρμιγγα, θεῶν
 Ἰστησι χορούς ·
 Διὰ δ' ἀθανάτων στομάτων χωρεῖ
 Ξύμφωνος ὁμοῦ
 Θεία μακάρων ὀλολυγή. 225
 (Αὐλεῖ.)

ΠΕΙΣΘΕΤΑΙΡΟΣ.

ὦ Ζεῦ βασιλεῦ, τοῦ φθέγματος τούρνηθίου ·
 Οἶον κατεμελίτωσε τὴν λόχμην ὄλην.

ΕΥΕΛΠΙΔΗΣ.

Οὗτος.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τί ἔστιν ;

ΕΥΕΛΠΙΔΗΣ.

Οὐ σιωπήσει ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τί δαί ;

ΕΥΕΛΠΙΔΗΣ.

Οὔποψ μελωδεῖν αὐ παρασκευάζεται.

230

ΕΠΟΨ.

Ἐποποποποποποποποποποποιῶ,
 Ἰὼ ἰὼ, ἰτὼ ἰτὼ ἰτὼ ἰτὼ
 Ἴτω τις ὧδε τῶν ἐμῶν ὀμοπτέρων ·
 Ὅσοι τ' εὐσπόρους ἀγροίκων γύας
 Νέμεσθε, φύλα μυρία κριθοτράγων, 235
 Σπερμολόγων τε γένη
 Ταχὺ πετόμενα, μαλθακὴν ἰέντα γῆρυν ·
 Ὅσα τ' ἐν ἄλοκι θαμὰ
 Βῶλον ἀμφιτιττυβίζεθ' ὧδε λεπτὸν
 Ἠδομένα φωνᾶ · 240
 Τιὸ τιὸ τιὸ τιὸ τιὸ τιὸ τιό ·
 Ὅσα θ' ὑμῶν κατὰ κήπους ἐπὶ κισσοῦ
 Κλάδεσι νομὸν ἔχει,
 Τά τε κατ' ὄρεα, τά τε κοτινοτράγα, τά τε κομαρο-
 φάγα,
 Ἀνύσατε πετόμενα πρὸς ἐμὰν αἰοιδάν · 245
 Τριοτὸ τριοτὸ τοτοβρίξ ·
 Οἷ θ' ἐλείας παρ' αὐλῶνας ὀξυστόμους
 Ἐμπίδας κάπτεθ', ὅσα τ' εὐδρόσους γῆς τόπους
 Ἐχετε λειμῶνά τ' ἐρόεντα Μαραθῶνος,
 Ὅρνις τε πτεροποιίκιλος 250
 Ἀτταγᾶς ἀτταγᾶς.
 Ὡν τ' ἐπὶ πόντιον οἶδμα θαλάσσης
 Φύλα μετ' ἀλκυόνεσσι ποτᾶται,
 Δεῦρ' ἴτε πευσόμενοι τὰ νεώτερα,
 Πάντα γὰρ ἐνθάδε φύλ' ἀθροίζομεν 255

Οἰωνῶν ταναοδείρων.

Ἦκει γάρ τις δριμύς πρέσβυς,

Καινὸς γνώμην,

Καινῶν ἔργων τ' ἐγχειρητής.

Ἄλλ' ἴτ' ἐς λόγους ἅπαντα,

260

Δεῦρο δεῦρο δεῦρο δεῦρο.

Τοροτοροτοροτοροτίξ.

Κικκαβαῦ κικκαβαῦ.

Τοροτοροτοροτορολιλιλίξ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ὅρᾱς τιν' ὄρνιν ;

ΕΥΕΛΠΙΔΗΣ.

Μὰ τὸν Ἀπόλλω γὰρ μὲν οὔ· 265

Καίτοι κέχηνά γ' εἰς τὸν οὐρανὸν βλέπων.

Ἄλλως ἄρ' οὔποψ, ὡς ἔοικ', ἐς τὴν λόχμην

Ἐμβὰς ἐπῶζε, χαραδριὸν μιμούμενος.

ΦΟΙΝΙΚΟΠΤΕΡΟΣ.

Τοροτίξ τοροτίξ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ὁγάθ', ἀλλὰ χούτοσὶ καὶ δὴ τις ὄρνις ἔρχεται. 270

ΕΥΕΛΠΙΔΗΣ.

Νὴ Δί' ὄρνις δῆτα. Τίς ποτ' ἐστίν ; Οὐ δήπου ταῶς ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὔτος αὐτὸς νῶν φράσει· τίς ἐστὶν ὄρνις οὔτοσί ;

ΕΠΟΨ.

Οὔτος οὐ τῶν ἠθάδων τῶνδ' ὧν ὀράθ' ὑμεῖς αἰί,

Ἄλλὰ λιμναῖος.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Βαβαί, καλός γε καὶ φοινικίους.

ΕΠΟΨ.

Εἰκότως · καὶ γὰρ ὄνομ' αὐτῷ γ' ἐστὶ φοινικόπτερος. 275

ΕΥΕΛΠΙΔΗΣ.

Οὔτος, ὦ σέ τοι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τί βωστρεῖς ;

ΕΥΕΛΠΙΔΗΣ.

Ἄτερος ὄρνις οὔτοςί.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Νῆ Δί' ἕτερος δῆτα χούτος ἔξεδρον χώραν ἔχων.

Τίς ποτ' ἔσθ' ὁ μουσόμαντις ἄτοπος ὄρνις ὀριβάτης ;

ΕΠΟΨ.

Ἄονομα τούτῳ Μῆδος ἐστι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Μῆδος ; Ἄναξ Ἡράκλεις ·

Εἶτα πῶς ἄνευ καμήλου Μῆδος ὦν εἰσέπτατο ; 280

ΕΥΕΛΠΙΔΗΣ.

Ἄτερος αὐτὸν λόφον κατειληφώς τις ὄρνις οὔτοςί.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

*Τί τὸ τέρας τουτί ποτ' ἐστίν ; Οὐ σὺ μόνος ἄρ' ἦσθ
ἔποψ,*

Ἄλλα χούτος ἕτερος ;

ΕΠΟΨ.

Ἄλλ' οὔτος μὲν ἐστὶ Φιλοκλέους

Ἄξ ἔποπος, ἐγὼ δὲ τούτου πάππος, ὥσπερ εἰ λέγοις

Ἴππόνικος Καλλίου καὶ Ἴππονίκου Καλλίας.

285

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Καλλίας ἄρ' οὔτος οὔρνις ἐστίν· ὡς πτερορῥυεῖ.

ΕΠΟΨ.

Ἄτε γὰρ ὦν γενναῖος ὑπὸ τῶν συκοφαντῶν τίλλεται,
Αἶ τε θήλειαι προσεκτίλλουσιν αὐτοῦ τὰ πτερά.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

᾽Ω Πόσειδον, ἕτερος αὖ τις βαπτὸς ὄρνις οὔτοσί.
Τίς ὀνομάζεται ποθ' οὔτος ;

ΕΠΟΨ.

Οὔτοσὶ κατωφαγᾶς. 290

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἔστι γὰρ κατωφαγᾶς τις ἄλλος ἢ Κλεώνυμος ;

ΕΥΕΛΠΙΔΗΣ.

Πῶς ἂν οὖν Κλεώνυμός γ' ὦν οὐκ ἀπέβαλε τὸν λόφον ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἄλλὰ μέντοι τίς ποθ' ἢ λόφωσις ἢ τῶν ὀρνέων ;
Ἢ ἔπι τὸν διάυλον ἦλθον ;

ΕΠΟΨ.

᾽Ωσπερ οἱ Κᾶρες μὲν οὖν
Ἐπὶ λόφων οἰκοῦσιν, ὠγάθ', ἀσφαλείας οὔνεκα. 295

ΠΕΙΣΘΕΤΑΙΡΟΣ.

᾽Ω Πόσειδον, οὐχ ὀράς ὅσον συνείλεκται κακὸν
᾽Ορνέων ;

ΕΥΕΛΠΙΔΗΣ.

᾽Ωναξ ᾽Απολλον, τοῦ νέφους. Ἴου ἰού·
Οὐδ' ἰδεῖν ἔτ' ἔσθ' ὑπ' αὐτῶν πετομένων τὴν εἴσοδον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὔτοσὶ πέρδιξ, ἐκεινοσὶ δὲ νῆ Δί' ἀτταγάς,

Οὔτοσὶ δὲ πηνέλοψ, ἐκεινοσὶ δέ γ' ἄλκυών.

300

ΕΥΕΛΠΙΔΗΣ.

Τίς γάρ ἐσθ' οὔπισθεν αὐτῆς ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ὅστις ἐστί ; Κειρύλος.

ΕΥΕΛΠΙΔΗΣ.

Κειρύλος γάρ ἐστὶν ὄρνις ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐ γάρ ἐστὶ Σποργίλος ;

Χαῦτηί γε γλαῦξ.

ΕΥΕΛΠΙΔΗΣ.

Τί φῆς ; Τίς γλαῦκ' Ἀθήναζ' ἤγαγε ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Κίττα, τρυγών, κορυδός, ἐλεᾶς, ὑποθυμῖς, περιστερὰ,
 Νέρτος, ἰέραξ, φάττα, κόκκυξ, ἐρυθρόπους, κεβλήπυ-
 ρις,

305

Πορφυρίς, κερχνῆς, κολυμβίς, ἀμπελῖς, φήνη, δρύοψ.

ΕΥΕΛΠΙΔΗΣ.

Ἴοῦ ἰοῦ τῶν ὀρνέων,

Ἴοῦ ἰοῦ τῶν κοψίχων ·

Οἷα πιππίζουσι καὶ τρέχουσι διακεκραγότες.

Ἄρ' ἀπειλοῦσίν γε νῶν ; Οἴμοι, κεχήνασίν γέ τοι 310

Καὶ βλέπουσιν εἰς σὲ κάμέ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τοῦτο μὲν κάμοι δοκεῖ.

ΧΟΡΟΣ.

Ποποποποποποπου μ' ἄρ' ὅς ἐκάλεσε ; τίνα τόπον ἄρα
νέμεται ;

ΕΠΟΨ.

Οὔτοσὶ πάλαι πάρειμι κούκ ἀποστατῶ φίλων.

ΧΟΡΟΣ.

Τιτιτιτιτιτιτιτιτίνα λόγον ἄρα ποτὲ πρὸς ἐμὲ φίλον
ἔχων ;

ΕΠΟΨ.

Κοινόν, ἀσφαλῆ, δίκαιον, ἡδύν, ὠφελήσιμον. 315

* Ἄνδρε γὰρ λεπτὸν λογιστὰ δεῦρ' ἀφίχθον ὡς ἐμέ.

ΧΟΡΟΣ.

Ποῦ ; Πᾶ ; Πῶς φησ ;

ΕΠΟΨ.

Φήμ' ἀπ' ἀνθρώπων ἀφίχθαι δεῦρο πρεσβύτα δύο ·

* Ἦκετον δ' ἔχοντε πρέμνον πράγματος πελωρίου.

ΧΟΡΟΣ.

* Ὡ μέγιστον ἑξαμαρτῶν ἐξ ὅτου 'τράφην ἐγώ, 320

Πῶς λέγεις ;

ΕΠΟΨ.

Μήπω φοβηθῆς τὸν λόγον.

ΧΟΡΟΣ.

Τί μ' εἰργάσω ;

ΕΠΟΨ.

* Ἄνδρ' ἐδεξάμην ἐραστὰ τῆσδε τῆς ξυνουσίας.

ΧΟΡΟΣ.

Καὶ δέδρακας τοῦτο τοῦργον ;

ΕΠΟΨ.

Καὶ δεδρακώς γ' ἦδομαι.

ΧΟΡΟΣ.

Κάστὸν ἦδη που παρ' ἡμῖν ;

ΕΠΟΨ.

Εἰ παρ' ὑμῖν εἶμ' ἐγώ.

ΧΟΡΟΣ.

Στροφή.

Ἔα ἔα,

325

Προδεδόμεθ' ἀνόσιά τ' ἐπάθομεν ·

Ὃς γὰρ φίλος ἦν, ὁμότροφά θ' ἡμῖν

Ἐνέμετο πεδία παρ' ἡμῖν

Παρέβη μὲν θεσμοὺς ἀρχαίους,

Παρέβη δ' ὄρκους ὀρνίθων ·

330

Ἐς δὲ δόλον ἐκάλεσε, παρέβαλέ τ' ἐμὲ παρὰ

Γένος ἀνόσιον, ὅπερ ἐξότ' ἐγένετ' ἐπ' ἐμοὶ

Πολέμιον ἐτράφη.

Ἄλλὰ πρὸς τοῦτον μὲν ἡμῖν ἔστιν ὕστερος λόγος ·

Τὸ δὲ πρεσβύτα δοκεῖ μοι τώδε δοῦναι τὴν δίκην

335

Διαφορηθῆναί θ' ὑφ' ἡμῶν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ὡς ἀπωλόμεσθ' ἄρα.

ΕΥΕΛΠΙΔΗΣ.

Αἴτιος μέντοι σὺ νῦν εἰ τῶν κακῶν τούτων μόνος.

Ἐπὶ τί γάρ μ' ἐκείθεν ἦγες ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἴν' ἀκολουθοίης ἐμοί.

ΕΥΕΛΠΙΔΗΣ.

Ἴνα μὲν οὖν κλάοιμι μεγάλη.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τοῦτο μὲν ληρεῖς ἔχων

Κάρτα· πῶς κλαυσεῖ γὰρ, ἦν ἅπαξ γε τῷ φθαλμῷ
ἔκκοπῆς ; 340

ΧΟΡΟΣ.

Ἀντιστροφή.

Ἴὸ ἰώ,

Ἐπαγ', ἐπιθ', ἐπίφερε πολέμιον

Ὀρμὰν φονίαν, πτέρυγά τε παντᾶ

Περίβαλε περί τε κύκλωσαι·

Ὡς δεῖ τῶδ' οἰμώζειν ἄμφω 345

Καὶ δοῦναι ῥύγχει φορβάν.

Οὔτε γὰρ ὄρος σκιερὸν οὔτε νέφος αἰθέριον

Οὔτε πολὺν πέλαγος ἔστιν ὃ τι δέξεται

Τῶδ' ἀποφυγόντε με.

Ἀλλὰ μὴ μέλλωμεν ἤδη τῶδε τίλλειν καὶ δάκνειν. 350

Ποῦ 'σθ' ὁ ταξίαρχος ; Ἐπαγέτω τὸ δεξιὸν κέρας.

ΕΥΕΛΠΙΔΗΣ.

Τοῦτ' ἐκεῖνο· ποῖ φύγω δύστηνος ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὔτος, οὐ μενεῖς ;

ΕΥΕΛΠΙΔΗΣ.

Ἴν' ὑπὸ τούτων διαφορηθῶ ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Πῶς γὰρ ἂν τούτους δοκεῖς

Ἐκφυγεῖν ;

ΕΥΕΛΠΙΔΗΣ.

Οὐκ οἶδ' ὅπως ἄν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἄλλ' ἐγὼ τοί σοι λέγω

ᾠ Ὅτι μένοντε δεῖ μάχεσθαι λαμβάνειν τε τῶν χυτρῶν. 355

ΕΥΕΛΠΙΔΗΣ.

Τί δὲ χύτρα νῶ γ' ὠφελήσει ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Γλαυῆξ μὲν οὐ πρόσεισι νῶν.

ΕΥΕΛΠΙΔΗΣ.

Τοῖς δὲ γαμψώνυξι τοισδί ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τὸν ὀβελίσκον ἀρπάσας

Εἶτα κατάπηξον πρὸς αὐτόν.

ΕΥΕΛΠΙΔΗΣ.

Τοῖσι δ' ὀφθαλμοῖσι τί ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

ᾠ Ὁξύβαφον ἐντευθενὶ πρόσθου λαβὼν ἢ τρυβλίον.

ΕΥΕΛΠΙΔΗΣ.

ᾠ Ὡ σοφώτατ', εὐ γ' ἀνεῦρες αὐτὸ καὶ στρατηγικῶς · 360

ᾠ Ὑπερακοντίζεις σύ γ' ἤδη Νικίαν ταῖς μηχαναῖς.

ΧΟΡΟΣ.

ᾠ Ἐλελελεῦ, χῶρει, κάθες τὸ ρύγχος · οὐ μένειν ἐχρήν.

ᾠ Ἐλκε, τίλλε, παῖε, δεῖρε, κόπτε πρώτην τὴν χύτραν.

ΕΠΟΨ.

Εἰπέ μοι τί μέλλετ', ᾠ πάντων κάκιστα θηρίων,

Ἀπολέσαι, παθόντες οὐδὲν, ἄνδρε καὶ διασπάσαι 365

Τῆς ἐμῆς γυναικὸς ὄντε ξυγγενῇ καὶ φυλέτα ;

ΧΟΡΟΣ.

Φεισόμεσθα γὰρ τί τῶνδε μάλλον ἡμεῖς ἢ λύκων ;
ἢ τίνας τισαίμεθ' ἄλλους τῶνδ' ἂν ἐχθίους ἔτι ;

ΕΠΟΨ.

Εἰ δὲ τὴν φύσιν μὲν ἐχθροὶ, τὸν δὲ νοῦν εἰσὶν φίλοι,
Καὶ διδάξοντές τι δεῦρ' ἤκουσιν ὑμᾶς χρήσιμον ; 370

ΧΟΡΟΣ.

Πῶς δ' ἂν οἷδ' ἡμᾶς τι χρήσιμον διδάξειάν ποτε,
ἢ φράσειαν, ὄντες ἐχθροὶ τοῖσι πάπποις τοῖς ἐμοῖς ;

ΕΠΟΨ.

Ἄλλ' ἀπ' ἐχθρῶν δῆτα πολλὰ μανθάνουσιν οἱ σοφοί.
ἢ γὰρ εὐλάβεια σώζει πάντα. Παρὰ μὲν οὖν φίλου
Οὐ μάθοις ἂν τοῦθ', ὁ δ' ἐχθρὸς εὐθύς ἐξηνάγκασεν. 375
Αὐτίχ' αἱ πόλεις παρ' ἀνδρῶν γ' ἔμαθον ἐχθρῶν κοῦ
φίλων

Ἐκπονεῖν θ' ὑψηλὰ τεῖχη ναῦς τε κεκτῆσθαι μακράς.
Τὸ δὲ μάθημα τοῦτο σώζει παῖδας, οἶκον, χρήματα.

ΧΟΡΟΣ.

Ἔστι μὲν λόγων ἀκούσαι πρῶτον, ὡς ἡμῖν δοκεῖ,
Χρήσιμον· μάθοι γὰρ ἂν τις κατὰ τῶν ἐχθρῶν σο-
φόν. 380

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οἶδε τῆς ὀργῆς χαλᾶν εἷξασιν. Ἄναγ' ἐπὶ σκέλος.

ΕΠΟΨ.

Καὶ δίκαιόν γ' ἐστὶ, κάμοι δεῖ νέμειν ὑμᾶς χάριν.

ΧΟΡΟΣ.

Ἄλλὰ μὴν οὐδ' ἄλλο σοί πω πρᾶγμ' ἐνηντιώμεθα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Μᾶλλον εἰρήνην ἄγουσιν ἡμῖν · ὥστε τὴν χύτραν
 Τὼ τε τρυβλίῳ καθίει · 385
 Καὶ τὸ δόρυ χρῆ, τὸν ὀβελίσκον,
 Περιπατεῖν ἔχοντας ἡμᾶς
 Τῶν ὄπλων ἐντὸς, παρ' αὐτὴν
 Τὴν χύτραν ἄκραν ὀρώντας
 Ἐγγύς · ὡς οὐ φευκτέον νῶν. 390

ΕΥΕΛΠΙΔΗΣ.

Ἐτεὸν, ἦν δ' ἄρ' ἀποθάνωμεν,
 Κατορυχησόμεσθα ποῦ γῆς;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ὁ Κεραμεικὸς δέξεται νῶ.
 Δημόσια γὰρ ἵνα ταφῶμεν,
 Φήσομεν πρὸς τοὺς στρατηγούς 395
 Μαχομένῳ τοῖς πολεμίοισιν
 Ἀποθανεῖν ἐν Ὀρνεαῖς.

ΧΟΡΟΣ.

Ἄναγ' ἐς τάξι' ἄλλιν ἐς ταυτὸν,
 Καὶ τὸν θυμὸν κατάθου κίψας
 Παρὰ τὴν ὀργὴν ὥσπερ ὀπλίτης · 400
 Κἀναπυθώμεθα τούσδε, τίνες ποτὲ,
 Καὶ πόθεν ἔμολον,
 Ἐπὶ τίνα τ' ἐπίνοιαν.
 Ἴὼ ἔποψ, σέ τοι καλῶ.

ΕΠΟΨ.

Καλεῖς δὲ τοῦ κλύειν θέλων; 405

ΧΟΡΟΣ.

Τίνες ποθ' οἶδε καὶ πόθεν ;

ΕΠΟΨ.

Ξένω σοφῆς ἀφ' Ἑλλάδος.

ΧΟΡΟΣ.

Τύχη δὲ ποία κομί-
ζει ποτ' αὐτὸ πρὸς ὄρ-
νιθας ἐλθεῖν ;

ΕΠΟΨ.

*Ερως

410

Βίου διαίτης τε καὶ
Σοῦ ξυνοικεῖν τέ σοι
Καὶ ξυνεῖναι τὸ πᾶν.

ΧΟΡΟΣ.

Τί φῆς ;
Αέγουσι δὲ δὴ τίνας λόγους ;

415

ΕΠΟΨ.

*Απιστα καὶ πέρα κλύειν.

ΧΟΡΟΣ.

ἽΟρᾶ τι κέρδος ἐνθάδ' ἄξιον μονῆς,
ἽΟτω πέποιθέ μοι ξυνῶν
Κρατεῖν ἂν ἦ τὸν ἐχθρὸν ἢ
Φίλοισιν ὠφελεῖν ἔχειν ;

420

ΕΠΟΨ.

Λέγει μέγαν τιν' ὄλβον οὔ-
τε λεκτὸν οὔτε πιστὸν, ὡς
Σὰ ταῦτα πάντα καὶ

Τὸ τῆδε καὶ τὸ κείσε, καὶ
Τὸ δεῦρο προσβιβᾶ λέγων.

425

ΧΟΡΟΣ.

Πότερα μαινόμενος ;

ΕΠΟΨ.

Ἄφατον ὡς φρόνιμος.

ΧΟΡΟΣ.

Ἐνι σοφὸν τι φρενί ;

ΕΠΟΨ.

Πυκνότατον κίναδος,
Σόφισμα, κύρμα, τρίμμα, παιπάλημ' ὄλον.

430

ΧΟΡΟΣ.

Λέγειν λέγειν κέλευέ μοι.

Κλύων γὰρ ὦν σύ μοι λέγεις
Δόγων ἀνεπτέρωμαι.

ΕΠΟΨ.

Ἄγε δὴ σὺ καὶ σὺ τὴν πανοπλίαν μὲν πάλιν
Ταύτην λαβόντε κρεμάσατον τύχ' ἀγαθῇ
Εἰς τὸν ἵπνον εἴσω, πλησίον τοῦπιστάτου·
Σὺ δὲ τούσδ' ἐφ' οἷσπερ τοῖς λόγοις συνέλεξ' ἐγώ,
Φράσον, δίδαξον.

435

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Μὰ τὸν Ἀπόλλω ἄγ' ἔγω μὲν οὔ,

Ἦν μὴ διάθωνταί γ' οἶδε διαθήκην ἐμοὶ

Ἦνπερ ὁ πίθηκος τῇ γυναικὶ διέθετο,

440

Ὅ μαχαιοποιός, μήτε δάκνειν τούτους ἐμὲ

Μήτ' ὀρχίπεδ' ἔλκειν μήτ' ὀρύττειν

ΧΟΡΟΣ.

Οὐ τί που

Τόν ; Οὐδαμῶς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκ, ἀλλὰ τῷφθαλμῷ λέγω.

ΧΟΡΟΣ.

Διατίθεμαι ἄγώ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Κατόμοσόν νυν ταῦτά μοι.

ΧΟΡΟΣ.

Ομνυμ' ἐπὶ τούτοις, πᾶσι νικᾶν τοῖς κριταῖς
Καὶ τοῖς θεαταῖς πᾶσιν.

445

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἔσται ταυταγί.

ΧΟΡΟΣ.

Εἰ δὲ παραβαίην, ἐνὶ κριτῇ νικᾶν μόνον.

ΚΗΡΥΞ.

Ἄκούετε λεῶ · τοὺς ὀπλίτας νυνμενὶ

Ἄνελομένους θῶπλ' ἀπιέναι πάλιν οἴκαδε,

Σκοπεῖν δ' ὅ τι ἂν προγράφωμεν ἐν τοῖς πινακίοις. 450

ΧΟΡΟΣ.

Στροφή.

Δολερὸν μὲν αἰεὶ κατὰ πάντα δὴ τρόπον ,

Πέφυκεν ἄνθρωπος · σὺ δ' ὅμως λέγε μοι.

Τάχα γὰρ τύχοις ἂν

Χρηστὸν ἐξείπων ὅ τι ποι παροράς, ἢ

Δύναμίν τινα μείζω

455

Παραλειπομένην ὑπ' ἐμῆς φρενὸς ἀξυνέτου ·

Σὺ δὲ τοῦθ' ὀράς. Δέγ' εἰς κοινόν.

Ἔο γὰρ ἂν σὺ τύχης μοι

Ἀγαθὸν πορίσας, τοῦτο κοινὸν ἔσται.

Ἄλλ' ἐφ' ὅτῳ περ πράγματι τὴν σὴν ἤκεις γνώμην
ἀναπείσας, 460

Δέγε θαρρήσας · ὡς τὰς σπονδὰς οὐ μὴ πρότερον παρα-
βῶμεν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Καὶ μὴν ὀργῶ νῆ τὸν Δία καὶ προπεφύραται λόγος εἰς
μοι,

Ἐόν διαμάπτειν οὐ κωλύει · φέρε παῖ στέφανον · κατα-
χείσθαι

Κατὰ χειρὸς ὕδωρ φερέτω ταχύ τις.

ΧΟΡΟΣ.

Δειπνήσειν μέλλομεν, ἦ τί ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Μὰ Δί', ἀλλὰ λέγειν ζητῶ τι πάλαι μέγα καὶ λαρινὸν
ἔπος τι, 465

Ἐο τι τὴν τούτων θραύσει ψυχὴν · οὕτως ὑμῶν ὑπερ-
αλγῶ, .

Οἵτινες ὄντες πρότερον βασιλῆς

ΧΟΡΟΣ.

Ἐμεῖς βασιλῆς ; Τίνος ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἐμεῖς

Πάντων ὀπόσ' ἔστιν, ἐμοῦ πρώτον, τουδί, καὶ τοῦ Διὸς
αὐτοῦ,

Ἄρχαιότεροι πρότεροί τε Κρόνου καὶ Τιτάνων ἐγένεσθε
Καὶ γῆς.

ΧΟΡΟΣ.

Καὶ γῆς ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Νῆ τὸν Ἀπόλλω.

ΧΟΡΟΣ.

Τουτὶ μὰ Δί' οὐκ ἐπεπύσμην. 470

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἄμαθῆς γὰρ ἔφυς κού πολυπράγμων, οὐδ' Αἴσωπον
πεπύτηκας,

Ὅς ἔφασκε λέγων κορυδὸν πάντων πρώτην ὄρνιθα
γενέσθαι,

Προτέραν τῆς γῆς, πᾶπειτα νόσφ τὸν πατέρ' αὐτῆς
ἀποθνήσκειν ·

Γῆν δ' οὐκ εἶναι, τὸν δὲ προκεῖσθαι πεμπταῖον · τὴν δ'
ἀποροῦσαν

Ἵπ' ἀμηχανίας τὸν πατέρ' αὐτῆς ἐν τῇ κεφαλῇ κατο-
ρύξαι. 475

ΕΥΕΛΠΙΔΗΣ.

Ὁ πατὴρ ἄρα τῆς κορυδοῦ νυνὶ κεῖται τεθνεὺς Κεφα-
λήσιν.

ΕΠΟΨ.

Οὐκουν δήτ' εἰ πρότεροι μὲν γῆς, πρότεροι δὲ θεῶν
ἐγένοντο,

Ὡς πρεσβυτάτων αὐτῶν ὄντων ὀρθῶς ἔσθ' ἡ βασιλεία ;

ΕΥΕΛΠΙΔΗΣ.

Νῆ τὸν Ἀπόλλω · πάνυ τοίνυν χρὴ ρύγχος βόσκειν σε
τὸ λοιπόν ·

Οὐκ ἀποδώσει ταχέως ὁ Ζεὺς τὸ σκῆπτρον τῷ δρυκο-
λάπτῃ. 480

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ὡς οὐχὶ θεοὶ τοίνυν ἦρχον τῶν ἀνθρώπων τὸ παλαιόν,
'Αλλ' ὄρνιθες, καὶ βασίλευον, πόλλ' ἔστι τεκμήρια τούτων.
Αὐτίκα δ' ὑμῖν πρῶτ' ἐπιδείξω τὸν ἀλεκτρυόν', ὡς ἐτυ-
ράννει

Ἡρχέ τε Περσῶν πρῶτον πάντων, Δαρείου καὶ Μεγα-
βάζου,

Ὡστε καλεῖται Περσικὸς ὄρνις ἀπὸ τῆς ἀρχῆς ἔτ'
ἐκείνης. 485

ΕΥΕΛΠΙΔΗΣ.

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

Ἐπὶ τῆς κεφαλῆς τὴν κυρβασίαν τῶν ὀρνίθων μόνος
ὀρθήν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὔτω δ' ἰσχυέ τε καὶ μέγας ἦν τότε καὶ πολὺς, ὥστ'
ἔτι καὶ νῦν

Ἐπὸ τῆς ῥώμης τῆς τότε ἐκείνης, ὅποταν μόνον ὄρθριον
ἄσῃ,

Ἀναπηδῶσιν πάντες ἐπ' ἔργον, χαλκῆς, κεραμῆς, σκυ-
λοδέψαι, 490

Σκυτῆς, βαλανῆς, ἀλφिताμοιβοί, τορνευτολυρασπιδό-
πηγοί.

Οἱ δὲ βαδίζουσ' ὑποδησάμενοι νύκτωρ.

ΕΥΕΛΠΙΔΗΣ.

Ἐμὲ τοῦτό γ' ἐρώτα.

Χλαῖναν γὰρ ἀπόλεσ' ὁ μοχθηρὸς Φρυγίων ἐρίων διὰ
τοῦτον.

Ἐς δεκάτην γάρ ποτε παιδαρίου κληθεὶς ὑπέπινον ἐν
ἄστει,

Κάρτι καθεῦδον· καὶ πρὶν δειπνεῖν τοὺς ἄλλους, οὗτος
ἄρ' ἦσε, 495

Καὶ γὰρ νομίσας ὄρθρον ἐχώρουν Ἀλιμουῦντάδε, κάρτι
προκύπτω

Ἐξω τείχους, καὶ λωποδύτης παίει ροπάλα με τὸ
νώτον·

Καὶ γὰρ πίπτω, μέλλω τε βοᾶν· ὁ δ' ἀπέβλισε θοῖμά-
τιόν μου.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἴκτινος δ' οὖν τῶν Ἑλλήνων ἦρχεν τότε κἀβασίλευε.

ΕΠΟΨ.

Τῶν Ἑλλήνων ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Καὶ κατέδειξέν γ' οὗτος πρῶτος βασιλεύων 500
Προκυλινδεῖσθαι τοῖς ἱκτίνοις.

ΕΥΕΛΠΙΔΗΣ.

Νῆ τὸν Διόνυσον, ἐγὼ γοῦν

Ἐκυλινδούμην ἱκτίνον ἰδών· κᾶθ' ὑπτίος ὦν ἀναχάσκων

ἽΟβολὸν κατεβρόχθισα · κᾶτα κενὸν τὸν θύλακον οἴκαδ'
ἀφείλκον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Αἰγύπτου δ' αὖ καὶ Φοινίκης πάσης κόκκυξ βασιλεὺς ἦν ·
Χῶπόθ' ὁ κόκκυξ εἶποι κόκκυ, τότε γ' οἱ Φοίνικες
ἅπαντες 505

Τοὺς πυροὺς ἂν καὶ τὰς κριθὰς ἐν τοῖς πεδίοις ἐθέριζον.

ΕΥΕΛΠΙΔΗΣ.

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

ΠΕΙΣΘΕΤΑΙΡΟΣ.

ἽΗρχον δ' οὕτω σφόδρα τὴν ἀρχήν, ὥστ' εἶ τις καὶ
βασιλεύοι

ἽΕν ταῖς πόλεσιν τῶν Ἑλλήνων, ἽΑγαμέμνων ἢ Μενέ-
λαος,

ἽΕπὶ τῶν σκήπτρων ἐκάθητ' ὄρνις, μετέχων ὅ τι δωρο-
δοκοίη. 510

ΕΥΕΛΠΙΔΗΣ.

Τουτὶ τοίνυν οὐκ ἤδη ἴγώ · καὶ δῆτά μ' ἐλάβανε θαῦμα,
ἽΟπότ' ἐξέλθοι Πρίαμός τις ἔχων ὄρνιν ἐν τοῖσι τραγω-
δοῖς ·

ἽΟ δ' ἄρ' εἰστήκει τὸν Δυσικράτη τηρῶν ὅ τι δωροδο-
κοίη.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

ἽΟ δὲ δεινότατόν γ' ἐστὶν ἀπάντων, ὁ Ζεὺς γὰρ ὁ νῦν
βασιλεύων

ἽΑετὸν ὄρνιν ἔστηκεν ἔχων ἐπὶ τῆς κεφαλῆς, βασιλεὺς
ῶν · 515

Ἴδ' αὖ θυγάτηρ γλαῦχ', ὁ δ' Ἀπολλων ὥσπερ θερά-
πων ἱέρακα.

ΕΥΕΛΠΙΔΗΣ.

Νῆ τὴν Δήμητρ' εὖ ταῦτα λέγεις. Τίνος οὔνεκα ταῦτ'
ἄρ' ἔχουσιν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἴν' ὅταν θύων τις ἔπειτ' αὐτοῖς εἰς τὴν χεῖρ', ὡς νόμος
ἐστί,

Τὰ σπλάγχνα διδῶ, τοῦ Διὸς αὐτοὶ πρότεροι τὰ
σπλάγχνα λάβωσιν.

Ἔμνη τ' οὔδεις τότε ἂν ἀνθρώπων θεόν, ἀλλ' ὄρνιθας
ἅπαντες. 520

Δάμπων δ' ὄμνησ' ἔτι καὶ νυνὶ τὸν χῆν', ὅταν ἔξα-
πατᾶ τι.

Οὔτως ὑμᾶς πάντες πρότερον μεγάλους ἀγίους τ' ἐνό-
μιζον,

Νῦν δ' ἀνδράποδ', ἡλιθίους, Μανᾶς.

Ὡσπερ δ' ἤδη τοὺς μαινομένους

Βάλλουσ' ὑμᾶς, κὰν τοῖς ἱεροῖς 525

Πᾶς τις ἐφ' ὑμῖν ὀρνιθευτῆς

Ἰστησι βρόχους, παγίδας, ράβδους,

Ἐρκη, νεφέλας, δίκτυα, πηκτάς.

Εἶτα λαβόντες πωλοῦσ' ἀθρόους.

Οἱ δ' ὠνοῦνται βλιμάζοντες. 530

Κοῦδ' οὔν, εἴπερ ταῦτα δοκεῖ δρᾶν,

Ὀπτησάμενοι παρέθενθ' ὑμᾶς,

Ἄλλ' ἐπικνῶσιν τυρόν, ἔλαιον,

Σίλφιον, ὄξος, καὶ τρίψαντες
 Κατάχυσμ' ἕτερον γλυκὺ καὶ λιπαρόν, 535
 Κᾶπειτα κατεσκέδασαν θερμὸν
 Τοῦτο καθ' ὑμῶν
 Αὐτῶν ὥσπερ κενεβρείων.

ΧΟΡΟΣ.

Ἀντιστροφή.

Πολὺ δὴ πολὺ δὴ χαλεπωτάτους λόγους
 Ἦνεγκας, ἄνθρωφ' ὡς ἐδάκρυσά γ' ἐμῶν 540
 Πατέρων κάκην, οἷ
 Τάσδε τὰς τιμὰς προγόνων παραδόντων,
 Ἐπ' ἐμοῦ κατέλυσαν.
 Σὺ δέ μοι κατὰ δαίμονα καὶ κατὰ συντυχίαν
 Ἀγαθὴν ἤκεις ἐμοὶ σωτήρ. 545
 Ἀναθεὶς γὰρ ἐγὼ σοι
 Τά τε νοπτία κάμαντὸν οἰκήσω.

Ἄλλ' ὅ τι χρὴ δρᾶν, σὺ δίδασκε παρών· ὡς ζῆν οὐκ
 ἄξιον ἡμῖν,
 Εἰ μὴ κομιούμεθα παντὶ τρόπῳ τὴν ἡμετέραν βασιλείαν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Καὶ δὴ τοίνυν πρῶτα διδάσκω μίαν ὀρνίθων πόλιν
 εἶναι, 550
 Κᾶπειτα τὸν αἶρα πάντα κύκλῳ καὶ πᾶν τουτὶ τὸ
 μεταξὺ
 Περιτειχίζειν μεγάλαις πλίνθοις ὀπταῖς ὥσπερ Βαβυ-
 λῶνα.

ΕΠΟΨ.

ὦ Κεβρίονα καὶ Πορφυρίων, ὡς σμερδαλέον τὸ πό-
λισμα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Κᾶπειτ' ἦν τοῦτ' ἐπανεστήκη, τὴν ἀρχὴν τὸν Δί' ἀπαι-
τεῖν ·

Κᾶν μὲν μὴ φῆ μηδ' ἐβελήση μηδ' εὐθύς γνωσιμα-
χίση, 555

Ἱερὸν πόλεμον πρωδᾶν αὐτῷ, καὶ τοῖσι θεοῖσιν ἀπει-
πεῖν

Διὰ τῆς χώρας τῆς ὑμετέρας ἐστυκόσι μὴ διαφοιτᾶν,

Ὡσπερ πρότερον μοιχεύσοντες τὰς Ἀλκμήνας κατέ-
βαινον

Καὶ τὰς Ἀλόπας καὶ τὰς Σεμέλας · ἦνπερ δ' ἐπίωσ',
ἐπιβάλλειν

Σφραγίδ' αὐτοῖς ἐπὶ τὴν ψωλὴν, ἵνα μὴ βινῶσ' ἔτ'
ἐκείνας. 560

Τοῖς δ' ἀνθρώποις ὄρνιν ἕτερον πέμψαι κήρυκα κελεύω,

Ὡς ὄρνιθων βασιλευόντων θύειν ὄρνισι τὸ λοιπόν ·

Κᾶπειτα θεοῖς ὕστερον αὐθις · προσνείμασθαι δὲ πρε-
πόντως

Τοῖσι θεοῖσιν τῶν ὄρνιθων ὅς ἂν ἀρμόζη καθ' ἕκαστον ·

*Ἦν Ἀφροδίτῃ θύη, πυρούς ὄρνιθι φαληρίδι θύειν · 565

*Ἦν δὲ Ποσειδῶνί τις οἶν θύη, νήττη πυρούς καθαγίζειν ·

*Ἦν δ' Ἡρακλέει θύη τις βοῦν, λάρφ ναστοῦς μελι-
τούττας ·

Κᾶν Διὶ θύη βασιλεῖ κριόν, βασιλεύς ἐστ' ὄρχίλος ὄρνις,

ὦτι προτέρω δει τοῦ Διὸς αὐτοῦ σέρφον ἐνόρχην σφα-
γιαζέειν.

ΕΥΕΛΠΙΔΗΣ.

Ἦσθην σέρφω σφαγιαζομένω. Βροντάτω νῦν ὁ μέγας
Ζάν. 570

ΕΠΟΨ.

Καὶ πῶς ἡμᾶς νομοῦσι θεοὺς ἄνθρωποι κούχῃ κολοιούς,
Ὅτι πετόμεσθα πτέρυγας τ' ἔχομεν ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Δηρεῖς · καὶ νῆ Δί' ὃ γ' Ἑρμῆς
Πέτεται θεὸς ὧν πτέρυγας τε φορεῖ, κάλλοι γε θεοὶ
πάνυ πολλοί.

Αὐτίκα Νίκη πέτεται πτερύγιον χρυσαῖν, καὶ νῆ Δί'
Ἔρωσ γε ·

Ἴριω δέ γ' Ὀμηρος ἔφασκ' ἰκέλην εἶναι τρήρωνι πε-
λείη. 575

ΕΠΟΨ.

Ὁ Ζεὺς δ' ἡμῖν οὐ βροντήσας πέμπει πτερόεντα κε-
ραυνόν ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἦν δ' οὖν ὑμᾶς μὲν ὑπ' ἀγνοίας εἶναι νομίσωσι τὸ
μηδέν,

Τούτους δὲ θεοὺς τοὺς ἐν Ὀλύμπῳ, τότε χρῆ στρουθῶν
νέφος ἀρθέν

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

Κάπειτ' αὐτοῖς ἢ Δημήτηρ πυροὺς πεινώσι μετρεῖτω. 580

ΕΥΕΛΠΙΔΗΣ.

Οὐκ ἐθελήσει μὰ Δί', ἀλλ' ὄψει προφάσεις αὐτὴν πα-
ρέχουσάν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οἱ δ' αὖ κόρακες τῶν ζευγαρίων, οἷσιν τὴν γῆν κατα-
ρούσιν,

Καὶ τῶν προβάτων τοὺς ὀφθαλμοὺς ἐκκοψάντων ἐπὶ
πείρα·

Εἶθ' ὁ γ' Ἀπόλλων ἰατρός γ' ὦν ἰάσθω· μισθοφορεῖ δέ.

ΕΥΕΛΠΙΔΗΣ.

Μή, πρὶν γ' ἂν ἐγὼ τὸ βοιδαρίω τῶ μὲν πρῶτιστ' ἀπο-
δῶμαι. 585

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἦν δ' ἠγῶνται σὲ θεόν, σὲ βίον, σὲ δὲ Γῆν, σὲ Κρόνον,
σὲ Ποσειδῶ,

Ἄγαθ' αὐτοῖσιν πάντα παρέσται.

ΕΠΟΥ.

Λέγε δή μοι τῶν ἀγαθῶν ἔν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Πρῶτα μὲν αὐτῶν τὰς οἰνάνθας οἱ πάρνοπες οὐ κατέ-
δονται,

Ἄλλὰ γλαυκῶν λόχος εἰς αὐτοὺς καὶ κερχινήδων ἐπι-
τρίψει.

Εἶθ' οἱ κύνιπες καὶ ψῆγες αἰεὶ τὰς συκάς οὐ κατέδον-
ται, 590

Ἄλλ' ἀναλέξει πάντας καθαρῶς αὐτοὺς ἀγέλη μία
κιχλῶν.

ΕΠΟΨ.

Πλουτεῖν δὲ πόθεν δώσομεν αὐτοῖς ; καὶ γὰρ τούτου
σφόδρ' ἐρώσι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τὰ μέταλλ' αὐτοῖς μαντευομένοις οὔτοι δώσουσι τὰ
χρηστὰ

Τὰς τ' ἐμπορίας τὰς κερδαλέας πρὸς τὸν μάντιν κατε-
ροῦσιν,

Ἵνα δὲ ἀπολείται τῶν ναυκλήρων οὐδεῖς.

ΕΠΟΨ.

Πῶς οὐκ ἀπολείται ; 595

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Προερεῖ τις ἀεὶ τῶν ὀρνίθων μαντευομένῳ περὶ τοῦ
πλοῦ.

Νυνὶ μὴ πλεί, χειμὼν ἔσται · νυνὶ πλεί, κέρδος ἐπέσται.

ΕΥΕΛΠΙΔΗΣ.

Γαῦλον κτῶμαι καὶ ναυκληρῶ, κοῦκ ἂν μείναιμι παρ'
ὑμῖν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τοὺς θησαυρούς τ' αὐτοῖς δείξουσ' οὓς οἱ πρότερον κα-
τέθεντο

Τῶν ἀργυρίων · οὔτοι γὰρ ἴσασι · λέγουσι δέ τοι τάδε
πάντες, 600

Οὐδεῖς οἶδεν τὸν θησαυρὸν τὸν ἐμὸν πλὴν εἴ τις ἄρ'
ὄρνις.

ΕΥΕΛΠΙΔΗΣ.

Πωλῶ γαῦλον, κτῶμαι σμινύην, καὶ τὰς ὑδρίας ἀνο-
ρύττω.

ΕΠΟΨ.

Πῶς δ' ὑγίειαν δώσουσ' αὐτοῖς, οὖσαν παρὰ τοῖσι
θεοῖσιν ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἦν εὖ πράττωσ', οὐχ ὑγεία μεγάλη τοῦτ' ἐστί ; σάφ'
ἴσθι,

Ὡς ἄνθρωπός γε κακῶς πράττων ἀτεχνῶς οὐδεὶς ὑγαι-
νει. 605

ΕΠΟΨ.

Πῶς δ' εἰς γῆράς ποτ' ἀφίξονται ; Καὶ γὰρ τοῦτ' ἔστ'
ἐν Ὀλύμπῳ .

Ἦ παιδάρι' ὄντ' ἀποθνήσκειν δεῖ ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Μὰ Δί', ἀλλὰ τριακόσι' αὐτοῖς

Ἔτι προσθήσουσ' ὄρνιθες ἔτη.

ΕΠΟΨ.

Παρὰ τοῦ ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Παρὰ τοῦ ; Παρ' ἑαυτῶν.

Οὐκ οἶσθ' ὅτι πέντ' ἀνδρῶν γενεὰς ζῶει λακέρυζα κο-
ρώνη ;

ΕΥΕΛΠΙΔΗΣ.

Αἰβοῖ, ὡς πολλῶ κρείττους οὗτοι τοῦ Διὸς ἡμῖν βασι-
λεύειν. 610

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐ γὰρ πολλῶ ;

Καὶ πρῶτα μὲν οὐχὶ νεὸς ἡμᾶς

Οἰκοδομεῖν δεῖ λιθίνους αὐτοῖς,
 Οὐδὲ θυρώσαι χρυσαῖσι θύραις,
 Ἄλλ' ὑπὸ θάμνοις καὶ πρινιδίοις 615
 Οἰκήσουσιν. Τοῖς δ' αὖ σεμνοῖς
 Τῶν ὀρνίθων δένδρον ἐλάας
 Ὅ νεὼς ἔσται· κούκ εἰς Δελφοὺς
 Οὐδ' εἰς Ἀμμῶν' ἐλθόντες ἐκεῖ
 Θύσομεν, ἀλλ' ἐν ταῖσιν κομάροις 620
 Καὶ τοῖς κοτίνοις στάντες ἔχοντες
 Κριθάς, πυρούς, εὐξόμεθ' αὐτοῖς
 Ἀνατείνοντες τὸ χεῖρ' ἀγαθῶν
 Διδόναι τι μέρος· καὶ ταῦθ' ἡμῖν
 Παραχρήμ' ἔσται 625
 Πυρούς ὀλίγους προβαλοῦσιν.

ΧΟΡΟΣ.

ὦ φίλτατ' ἐμοὶ πολὺ πρεσβυτῶν ἐξ ἐχθίστου μετα-
 πίπτων,
 Οὐκ ἔστιν ὅπως ἂν ἐγὼ ποθ' ἐκὼν τῆς σῆς γνώμης ἔτ'
 ἀφείμην.
 Ἐπαυχήσας δὲ τοῖσι σοῖς λόγοις
 Ἐπηπείλησα καὶ κατώμοσα, 630
 Ἦν σὺ παρ' ἐμὲ θέμενος
 Ὅμόφρονας λόγους δικαίους,
 Ἀδόλους, ὀσίους,
 Ἐπὶ θεοὺς ἴης,
 Ἐμοὶ φρονῶν ξυνωδά, μὴ 635
 Πολὺν χρόνον θεοὺς ἔτι

Σκῆπτρα τὰμὰ τρίψειν.

Ἄλλ' ὅσα μὲν δεῖ ῥώμη πράττειν, ἐπὶ ταῦτα τεταξόμεθ'
ἡμεῖς·

Ὅσα δὲ γνώμη δεῖ βουλευέειν, ἐπὶ σοὶ τάδε πάντ' ἀνά-
κειται.

ΕΠΟΨ.

Καὶ μὴν μὰ τὸν Δί' οὐχὶ νυστάζειν γ' ἔτι 640

Ἦρα ἔστιν ἡμῖν οὐδὲ μελλονικιᾶν,

Ἄλλ' ὡς τάχιστα δεῖ τι δρᾶν· πρῶτον δέ τε

Εἰσέλθετ' εἰς νεοττιᾶν γε τὴν ἐμὴν

Καὶ τὰμὰ κάρφη καὶ τὰ παρόντα φρύγανα,

Καὶ τοῦνομ' ἡμῖν φράσατον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἄλλὰ ῥάδιον. 645

Ἐμοὶ μὲν ὄνομα Πεισθέταιρος.

ΕΠΟΨ.

Τῷδεδί ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Εὐελπίδης Κριῶθεν.

ΕΠΟΨ.

Ἄλλὰ χαίρετον

Ἄμφω.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Δεχόμεσθα.

ΕΠΟΨ.

Δεῦρο τοίνυν εἴσιτον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἴωμεν· εἰσηγοῦ σὺ λαβὼν ἡμᾶς.

ΕΠΟΨ.

**Ιθι.*

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ατὰρ τὸ δεῖνα δεῦρ' ἐπανάκρουσαι πάλιν. 650
Φέρ' ἴδω, φράσον νῶν, πῶς ἐγὼ τε χούτοσὶ
Ἔυνεσόμεθ' ὑμῖν πετομένοις οὐ πετομένω ;

ΕΠΟΨ.

Καλῶς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

"Ορα νυν ὡς ἐν Αἰσώπου λόγοις
'Εστὶν λεγόμενον δὴ τι, τὴν ἀλώπεχ', ὡς
Φλαύρως ἐκοινώνησεν ἀετῷ ποτέ. 655

ΕΠΟΨ.

Μηδὲν φοβηθῆς · ἔστι γάρ τι ρίζιον,
"Ο διατραγόντ' ἔσεσθον ἐπτερωμένω.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

*Οὔτω μὲν εἰσίωνμεν. *Αγε δὴ, Ξανθία*
Καὶ Μανόδωρε, λαμβάνετε τὰ στρώματα.

ΧΟΡΟΣ.

Οὔτος, σὲ καλῶ σὲ καλῶ.

ΕΠΟΨ.

Τί καλεῖς ;

ΧΟΡΟΣ.

Τούτους μὲν ἄγων μετὰ σαυτοῦ 660
'Αρίστισον εὖ· τὴν δ' ἠδυμελῆ ξύμφωνον ἀηδόνα Μούσαις
Κατάλειψ' ἡμῖν δεῦρ' ἐκβιβάσας, ἵνα παίσωμεν μετ'
ἐκείνης.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

᾽Ω τοῦτο μέντοι νῆ Δί' αὐτοῖσιν πιθοῦ·
 ᾽Εκβίβασον ἐκ τοῦ βουτόμου τούρνιθιον,
 ᾽Εκβίβασον αὐτοῦ πρὸς θεῶν αὐτήν, ἵνα
 Καὶ νὼ θεασώμεσθα τὴν ἀηδόνα.

665

ΕΠΟΨ.

᾽Αλλ' εἰ δοκεῖ σφῶν, ταῦτα χρὴ δρᾶν. Ἡ Πρόκνη
 ᾽Εκβαινε, καὶ σαυτὴν ἐπιδείκνυ τοῖς ξένοις.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

᾽Ω Ζεῦ πολυτίμηθ', ὡς καλὸν τούρνιθιον,
 ᾽Ως δ' ἀπαλόν, ὡς δὲ λευκόν.

ΕΥΕΛΠΙΔΗΣ.

᾽Αρά γ' οἶσθ' ὅτι

670

᾽Εγὼ διαμηρίζοιμ' ἂν αὐτὴν ἠδέως;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

᾽Οσον δ' ἔχει τὸν χρυσόν, ὥσπερ παρθένος.

ΕΥΕΛΠΙΔΗΣ.

᾽Εγὼ μὲν αὐτὴν καὶ φιλήσαί μοι δοκῶ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

᾽Αλλ', ὦ κακόδαιμον, ρύγχος ὀβελίσκοιν ἔχει.

ΕΥΕΛΠΙΔΗΣ.

᾽Αλλ' ὥσπερ ῥὸν νῆ Δί' ἀπολέψαντα χρὴ
 ᾽Απὸ τῆς κεφαλῆς τὸ λέμμα καθ' οὔτω φιλεῖν.

675

ΕΠΟΨ.

᾽Ιωμεν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

᾽Ηγοῦ δὴ σὺ νῶν, τύχ' ἀγαθῆ.

ΧΟΡΟΣ.

ὦ φίλη, ὦ ξουθή,
 ὦ φίλτατον ὀρνέων,
 Πάντων ξύννομε τῶν ἐμῶν 680
 Ὕμνων ξύντροφ' ἀηδοί,
 ἦλθες ἦλθες, ὦ φθης,
 Ἐδὺν φθόγγον ἐμοὶ φέρουσ'.
 Ἀλλ', ὦ καλλιβόαν κρέκουσ'
 Αὐλὸν φθέγμασιν ἠρινοῖς, 685
 Ἄρχου τῶν ἀναπαίστων.
 Ἄγε δὴ φύσιν ἄνδρες ἀμαυρόβιοι, φύλλων γενεᾶ προ-
 σόμοιοι,
 Ὀλιγοδρανεες, πλάσματα πηλοῦ, σκιοειδέα φύλ' ἀμε-
 νηνά,
 Ἀπτῆνες ἐφημέριοι, ταλαοὶ βροτοί, ἀνέρες εἰκελόνηροι,
 Πρόσχετε τὸν νοῦν τοῖς ἀθανάτοις ἡμῖν, τοῖς αἰὲν 690
 εὐούσι,
 Τοῖς αἰθερίοις, τοῖσιν ἀγήρως, τοῖς ἄφθιτα μηδομένοισιν.
 Ἴν' ἀκούσαντες πάντα παρ' ἡμῶν ὀρθῶς περὶ τῶν με-
 τεώρων,
 Φύσιν οἰωνῶν γένεσιν τε θεῶν ποταμῶν τ' Ἐρέβους τε
 Χάους τε
 Εἰδότες ὀρθῶς παρ' ἐμοῦ Προδίκῳ κλάειν εἶπητε τὸ
 λοιπόν.
 Χάος ἦν καὶ Νυξ Ἐρεβός τε μέλαν πρῶτον καὶ Τάρ-
 ταρος εὐρύς. 695
 Γῆ δ' οὐδ' ἀἷρ οὐδ' οὐρανὸς ἦν. Ἐρέβους δ' ἐν ἀπεί-
 ροσι κόλποις

Τίκτει πρότιστον ὑπηνέμιον Νύξ ἢ μελανόπτερος φόν,
Ἐξ οὗ περιτελλομέναις ὥραις ἔβλασθεν Ἔρωσ ὁ ποθει-
νός,

Στίλβων νῶτον πτερύγοιν χρυσαῖν, εἰκὼς ἀνεμώκεσι
δίναϊς.

Οὗτος δὲ Χάει πτερόεντι μιγείς νυχίφ κατὰ Τάρταρον
εὐρὺν 700

Ἐνεόττευσεν γένος ἡμέτερον, καὶ πρῶτον ἀνήγαγεν ἐς
φῶσ.

Πρότερον δ' οὐκ ἦν γένος ἀθανάτων, πρὶν Ἔρωσ ξυνέ-
μιξεν ἅπαντα ·

Ἐυμμιγνυμένων δ' ἐτέρων ἐτέροις γένητ' οὐρανοῦ ὠκεα-
νός τε

Καὶ γῆ πάντων τε θεῶν μακάρων γένος ἄφθιτον. ὦδε
μέν ἐσμεν

Πολὺν πρεσβύτατοι πάντων μακάρων. Ἡμεῖς δ' ὡς
ἐσμεν Ἔρωτος 705

Πολλοῖς δῆλον · πετόμεσθά τε γὰρ καὶ τοῖσιν ἐρώσι
σύνεσμεν ·

Πολλοὺς δὲ καλοὺς ἀπομωμοκότας παῖδας πρὸς τέρμα-
σιν ὥρας

Διὰ τὴν ἰσχὺν τὴν ἡμετέραν διεμήρισαν ἄνδρες ἐρασταί,
Ὁ μὲν ὄρνυγα δούσ, ὁ δὲ πορφυρίων', ὁ δὲ χῆν', ὁ δὲ
Περσικὸν ὄρνιν.

Πάντα δὲ θνητοῖς ἐστὶν ἀφ' ἡμῶν τῶν ὀρνίθων τὰ μέ-
γιστα. 710

Πρῶτα μὲν ὥρας φαίνομεν ἡμεῖς ἦρος, χειμῶνος, ὀπώ-
ρας ·

Σπείρειν μὲν, ὅταν γέρανος κρώζουσ' ἐς τὴν Διβύην
μεταχωρῆ,

Καὶ πηδάλιον τότε ναυκλήρω φράζει κρεμάσαντι καθεύ-
δειν,

Εἶτα δ' Ὀρέστη χλαῖναν ὑφαίνειν, ἵνα μὴ ῥιγῶν ἀπο-
δύη.

Ἴκτινος δ' αὖ μετὰ ταῦτα φανείς ἐτέραν ὥραν ἀπο-
φαίνει, 715

Ἢνίκα πεκτεῖν ὦρα προβάτων πόκον ἠρινόν· εἶτα χε-
λιδών,

Ὅτε χρὴ χλαῖναν πωλεῖν ἤδη καὶ ληδάριόν τι πρίασθαι.
Ἔσμεν δ' ὑμῖν Ἄμμων, Δελφοί, Δωδώνη, Φοῖβος Ἀπόλ-
λων.

Ἐλθόντες γὰρ πρῶτον ἐπ' ὄρνις, οὕτω πρὸς ἅπαντα
τρέπεσθε,

Πρὸς τ' ἐμπορίαν καὶ πρὸς βιότου κτήσιν καὶ πρὸς
γάμον ἀνδρός· 720

Ὅρνιν τε νομίζετε πάνθ' ὅσαπερ περὶ μαντείας ἔ-
κρίνει·

Φήμη γ' ὑμῖν ὄρνις ἐστί, πταρμόν τ' ὄρνιθα καλεῖτε,
Ἐύμβολον ὄρνιν, φωνὴν ὄρνιν, θεράποντ' ὄρνιν, ὄνον
ὄρνιν.

Ἄρ' οὐ φανερώς ἡμεῖς ὑμῖν ἐσμεν μαντεῖος Ἀπόλλων;
Ἦν οὖν ἡμᾶς νομίσητε θεούς, 725

Ἐξετε χρῆσθαι μάντεσι Μούσαις,
Αὔραις, ὦραις, χειμῶνι, θέρει,
Μετρίφ πνίγει· κούκ ἀποδράντες

Καθεδούμεθ' ἄνω σεμννόμενοι
 Παρὰ ταῖς νεφέλαις ὥσπερ χῶ Ζεὺς · 730
 Ἄλλὰ παρόντες δώσομεν ὑμῖν,
 Αὐτοῖς, παισίν, παίδων παισίν,
 Πλουθυγείαν,
 Εὐδαιμονίαν, βίον, εἰρήνην,
 Νεότητα, γέλωτα, χορούς, θαλίας, 735
 Γάλα τ' ὀρνίθων.
 Ὡστε παρέσται κοπιᾶν ὑμῖν
 Ὑπὸ τῶν ἀγαθῶν ·
 Οὕτω πλουτήσετε πάντες.

Στροφή.

Μοῦσα λοχμαία, 740
 Τιὸ τιὸ τιὸ τιὸ τιὸ τιὸ τιοτίγξ,
 Ποικίλη, μεθ' ἧς ἐγὼ
 Νάπαισι καὶ κορυφαῖς ἐν ὀρείαις,
 Τιὸ τιὸ τιὸ τιοτίγξ,
 Ἰζόμενος μελίας ἐπὶ φυλλοκόμου, 745
 Τιὸ τιὸ τιὸ τιοτίγξ,
 Δι' ἐμῆς γένυος ξουθῆς μελέων
 Πανὶ νόμους ἱεροὺς ἀναφαίνω
 Σεμνά τε μητρὶ χορεύματ' ὀρεῖα,
 Τοτοτοτοτοτοτοτοτοτοτοτίγξ, 750
 Ἐνθεν ὥσπερ ἡ μέλιττα
 Φρύνιχος ἀμβροσίων μελέων ἀπεβόσκετο καρπὸν, αἰὲ
 φέ-
 ρων γλυκεῖαν ὠδάν.

Τιὸ τιὸ τιὸ τιοτίγξ.

Εἰ μετ' ὀρνίθων τις ὑμῶν, ὦ θεαταί, βούλεται 755

Διαπλέκειν ζῶν ἠδέως τὸ λοιπόν, ὡς ἡμᾶς ἴτω.

Ἔοσα γὰρ ἔστιν ἐνθάδ' αἰσχρὰ τῷ νόμῳ κρατούμενα,

Ταῦτα πάντ' ἔστιν παρ' ἡμῖν τοῖσιν ὀρνισιν καλά.

Εἰ γὰρ ἐνθάδ' ἔστιν αἰσχρὸν τὸν πατέρα τύπτειν νόμῳ,

Τοῦτ' ἐκεῖ καλὸν παρ' ἡμῖν ἔστιν, ἣν τις τῷ πατρὶ 760

Προσδραμῶν εἶπη πατάξας, αἶρε πλήκτρον, εἰ μάχει.

Εἰ δὲ τυγχάνει τις ὑμῶν δραπέτης ἔστιγμένος,

Ἄτταγᾶς οὗτος παρ' ἡμῖν ποικίλος κεκλήσεται.

Εἰ δὲ τυγχάνει τις ὧν Φρυξ μῆδεν ἦττον Σπιωθάρου,

Φρυγίλος ὄρνις ἐνθάδ' ἔσται, τοῦ Φιλήμονος γένους. 765

Εἰ δὲ δούλός ἐστι καὶ Κὰρ ὥσπερ Ἐξηκεστίδης,

Φυσάτω πάππους παρ' ἡμῖν, καὶ φανοῦνται φράτορες.

Εἰ δ' ὁ Πισίου προδοῦναι τοῖς ἀτίμοις τὰς πύλας

Βούλεται, πέρδιξ γενέσθω, τοῦ πατρὸς νεοττίου.

Ὡς παρ' ἡμῖν οὐδὲν αἰσχρὸν ἔστιν ἐκπερδικίσαι. 770

Ἄντιστροφή.

Τοιάδε, κύκνοι,

Τιὸ τιὸ τιὸ τιὸ τιὸ τιὸ τιοτίγξ,

Συμμιγῆ βοῆν ὁμοῦ

Πτεροῖς κρέκοντες ἰαχον Ἄπόλλω,

Τιὸ τιὸ τιὸ τιοτίγξ, 775

Ἄοχθῳ ἐφεζόμενοι παρ' Ἐβρον ποταμόν,

Τιὸ τιὸ τιὸ τιοτίγξ,

Διὰ δ' αἰθέριον νέφος ἦλθε βοά.

Πτῆξε δὲ ποικίλα φύλά τε θηρῶν,

Κύματά τ' ἔσβεσε νήνεμος αἴθρη, 780

Τοτοτοτοτοτοτοτοτοτοτίγξ·

Πᾶς δ' ἐπεκτύπησ' Ὀλυμπος·

Εἶλε δὲ θάμβος ἄνακτας· Ὀλυμπιάδες δὲ μέλος Χά-
ριτες Μοῦ-

σαί τ' ἐπωλόλυξαν.

Τιὸ τιὸ τιὸ τιοτίγξ. 785

Οὐδέν ἐστ' ἄμεινον οὐδ' ἥδιον ἢ φύσαι πτερὰ.

Αὐτίχ' ὑμῶν τῶν θεατῶν εἴ τις ἦν ὑπόπτερος,

Εἶτα πεινῶν τοῖς χοροῖσι τῶν τραγῳδῶν ἤχθετο,

Ἐκπτώμενος ἂν οὗτος ἠρίστησεν ἐλθὼν οἴκαδε,

Κᾶτ' ἂν ἐμπλησθεὶς ἐφ' ἡμᾶς αὐθις αὐ κατέπτατο. 790

Εἴ τε Πατροκλείδης τις ὑμῶν τυγχάνει χεζητιῶν,

Οὐκ ἂν ἐξίδισεν ἐς θοῖμάτιον, ἀλλ' ἀνέπτατο,

Κᾶποπαρδῶν κᾶναπνεύσας αὐθις αὐ κατέπτατο·

Εἴ τε μοιχεύων τις ὑμῶν ἐστὶν ὅστις τυγχάνει,

Κᾶθ' ὄρᾳ τὸν ἄνδρα τῆς γυναικὸς ἐν βουλευτικῷ, 795

Οὗτος ἂν πάλιν παρ' ὑμῶν πτερυγίσας ἀνέπτατο,

Εἶτα βινήσας ἐκείθεν αὐθις αὐ καθέζετο.

Ἄρ' ὑπόπτερον γενέσθαι παντός ἐστὶν ἄξιον;

Ὡς Διτρέφης γε πυτιναῖα μόνον ἔχων πτερὰ

Ἡιρέθη φύλαρχος, εἶθ' ἵππαρχος, εἶτ' ἐξ οὐδενὸς 800

Μεγάλα πράττει, κᾶστὶ νυνὶ ξουθὸς ἵππαλεκτρυῶν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ταυτὶ τοιαυτί· μὰ Δί' ἐγὼ μὲν πρᾶγμά πω

Γελοϊότερον οὐκ εἶδον οὐδεπώποτε.

ΕΥΕΛΠΙΔΗΣ.

Ἐπὶ τῷ γελᾶς ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἐπὶ τοῖσι σοῖς ὠκυπτέροις.

Οἶσθ' ᾧ μάλιστ' ἔοικας ἐπτερωμένος ;

805

Εἰς εὐτέλειαν χηνὶ συγγεγραμμένῳ.

ΕΥΕΛΠΙΔΗΣ.

Σὺ δὲ κοφίχῳ γε σκάφιον ἀποτετιλμένῳ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ταυτὶ μὲν ἠκάσμεσθα κατὰ τὸν Δῖσχύλον·

Τὰδ' οὐχ ὑπ' ἄλλων, ἀλλὰ τοῖς αὐτῶν πτεροῖς.

ΕΠΟΨ.

* Ἄγε δὴ τί χρὴ δρᾶν ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Πρῶτον ὄνομα τῇ πόλει

810

Θέσθαι τι μέγα καὶ κλεινόν, εἶτα τοῖς θεοῖς

Θῦσαι μετὰ τοῦτο.

ΕΥΕΛΠΙΔΗΣ.

Ταῦτα κάμοι συνδοκεῖ.

ΕΠΟΨ.

Φέρ' ἴδω, τί δ' ἡμῖν τοῦνομ' ἔσται τῇ πόλει ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Βούλεσθε τὸ μέγα τοῦτο τοῦκ Λακεδαίμονος,

Σπάρτην ὄνομα καλῶμεν αὐτήν ;

ΕΥΕΛΠΙΔΗΣ.

Ἡράκλεις·

815

Σπάρτην γὰρ ἂν θείμην ἐγὼ τῆμῃ πόλει ;

Οὐδ' ἂν χαμείνη πάνυ γε κειρίαν γ' ἔχων.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τί δῆτ' ὄνομ' αὐτῇ θησόμεσθ' ;

ΕΥΕΛΠΙΔΗΣ.

Ἐντευθενὶ

Ἐκ τῶν νεφελῶν καὶ τῶν μετεώρων χωρίων
Χαῦνον τι πάνυ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Βούλει Νεφελοκοκκυγίαν ;

820

ΕΠΟΨ.

Ἴου ἰού .

Καλὸν γὰρ ἀτεχνῶς καὶ μέγ' εὖρες τοῦνομα.

ΕΥΕΛΠΙΔΗΣ.

Ἄρ' ἐστὶν αὐτηγὶ Νεφελοκοκκυγία,

Ἴνα καὶ τὰ Θεογένους τὰ πολλὰ χρήματα

Τά τ' Αἰσχίνου γ' ἅπαντα ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Καὶ λῶστον μὲν οὖν 825

Τὸ Φλέγρας πεδίου, ἵν' οἱ θεοὶ τοὺς Γηγενεῖς

Ἀλαζονεύομενοι καθυπερηκόντισαν.

ΕΥΕΛΠΙΔΗΣ.

Λιπαρὸν τὸ χρήμα τῆς πόλεως. Τίς δαὶ θεὸς

Πολιοῦχος ἔσται ; τῷ ξανούμεν τὸν πέπλον ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τί δ' οὐκ Ἀθηναίαν ἐώμεν πολιάδα ;

830

ΕΥΕΛΠΙΔΗΣ.

Καὶ πῶς ἂν ἔτι γένοιτ' ἂν εὐτακτος πόλις,

“Οπου θεός, γυνή γεγонуῖα, πανοπλίαν
 “Εστηκ’ ἔχουσα, Κλεισθένης δὲ κερκίδα ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τίς δαὶ καθέξει τῆς πόλεως τὸ Πελαργικόν ;

ΕΠΟΨ.

“Ορνις ἀφ’ ἡμῶν τοῦ γένους τοῦ Περσικοῦ,
 “Οσπερ λέγεται δεινότατος εἶναι πανταχοῦ
 “Δρεως νεοττός.

835

ΕΥΕΛΠΙΔΗΣ.

“Ω νεοττὲ δέσποτα ·

“Ως δ’ ὁ θεὸς ἐπιτήδειος οἰκεῖν ἐπὶ πετρῶν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

“Αγε νυν, σὺ μὲν βάδιζε πρὸς τὸν ἀέρα,
 Καὶ τοῖσι τειχίζουσι παραδιακόνει,
 Χάλικας παραφόρει, πηλὸν ἀποδὺς ὄργασον,
 Δεκάνην ἀνένεγκε, κατὰπεσ’ ἀπὸ τῆς κλίμακος,
 Φύλακας κατὰστησαι, τὸ πῦρ ἔγκρυπτ’ αἰεί,
 Κωδωνοφορῶν περίτρεχε, καὶ κάθειδ’ ἐκεῖ ·
 Κήρυκα δὲ πέμψον τὸν μὲν εἰς θεοὺς ἄνω,
 “Ετερον δ’ ἄνωθεν αὐτὸν παρ’ ἀνθρώπους κάτω,
 Κάκειθεν αὐθις παρ’ ἐμέ.

840

845

ΕΥΕΛΠΙΔΗΣ.

Σὺ δέ γ’ αὐτοῦ μένων

Οἴμωζε παρ’ ἐμ’.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

“Ἴθ’, ὦγάθ’, οἱ πέμπω σ’ ἐγώ.

Οὐδὲν γὰρ ἄνευ σοῦ τῶνδ' ἄ λέγω πεπράξεται.

Ἐγὼ δ' ἵνα θύσω τοῖσι καινοῖσιν θεοῖς, 850

Τον ἱερέα πέμψοντα τὴν πομπὴν καλῶ.

Παῖ παῖ, τὸ κανοῦν αἵρεσθε καὶ τὴν χέρνιβα.

ΧΟΡΟΣ.

Στροφὴ.

Ὅμορρόθῳ, συνθέλω,

Συμπαραινέσας ἔχω

Προσόδια μεγάλα 855

Σεμνὰ προσιέναι θεοῖσιν·

Ἐμα δὲ προσέτι χάριτος ἔνεκα

Προβάτιόν τι θύειν.

Ἴτω ἴτω, ἴτω δὲ Πυθιάς βοά·

Συναδέτω δὲ Χαίρις ῥδάν. 860

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Παῦσαι σὺ φυσῶν. Ἡράκλεις, τουτὶ τί ἦν ;

Τουτὶ μὰ Δι' ἐγὼ πολλὰ δὴ καὶ δεῖν' ἰδών,

Οὔπω κόρακ' εἶδον ἐμπεφορβιωμένον.

Ἱερεῦ, σὸν ἔργον, θῦε τοῖς καινοῖς θεοῖς.

ΙΕΡΕΥΣ.

Δράσω τάδ'· ἀλλὰ ποῦ ἔστιν ὁ τὸ κανοῦν ἔχων ; 865

εὔχεσθε τῇ Ἐστία τῇ ὄρνιθειῶ, καὶ τῷ ἰκτίνῳ τῷ

ἔστιούχῳ, καὶ ὄρνισιν Ὀλυμπίοις καὶ Ὀλυμπίησι

πᾶσι καὶ πάσησιν,

ΠΕΙΣΘΕΤΑΙΡΟΣ.

ὦ Σουνιέρακε, χαῖρ' ἀναξ Πελαργικέ.

ΙΕΡΕΥΣ.

Καὶ κύκνῳ Πυθίῳ καὶ Δηλίῳ, καὶ Δητοῖ Ὀρτυ- 870
γομήτρᾳ, καὶ Ἀρτέμιδι Ἀκαλανθίδι,

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκέτι Κολαινίς, ἀλλ' Ἀκαλανθίς Ἄρτεμις.

ΙΕΡΕΥΣ.

Καὶ φρυγίῳ Σαβαζίῳ, καὶ στρουθῷ μεγάλη
μητρὶ θεῶν καὶ ἀνθρώπων,

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Δέσποινα Κυβέλη, στρουθέ, μήτηρ Κλεοκρίτου. 875

ΙΕΡΕΥΣ.

Διδόναι Νεφελοκοκκυγιεῦσιν ὑγίειαν καὶ σωτη-
ρίαν, αὐτοῖσι καὶ Χίοισι,

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Χίοισιν ἤσθην πανταχοῦ προσκειμένοις.

ΙΕΡΕΥΣ.

Καὶ ἤρωσι [καὶ ὄρنيσι] καὶ ἠρώων παισί, πορ-
φυρίωνι, καὶ πελεκᾶντι, καὶ πελεκίνῳ, καὶ φλέξι- 880
δι, καὶ τέτρακι, καὶ ταῶνι, καὶ ἐλεᾶ, καὶ βάσκα,
καὶ ἐλασᾶ, καὶ ἐρωδιῷ, καὶ καταράκτη, καὶ με-
λαγκορύφῳ, καὶ αἰγιθάλλῳ,

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Παῦ' ἐς κόρακας · παῦσαι καλῶν ἰοῦ ἰού.

Ἐπὶ ποῖον, ὧ κακόδαιμον, ἱερεῖον καλεῖς 885

Ἀλιαέτους καὶ γῦπας ; Οὐχ ὄρας ὅτι

Ἰκτίνος εἰς ἂν τοῦτό γ' οἴχοιθ' ἀρπάσας ;

Ἄπελθ' ἀφ' ἡμῶν καὶ σὺ καὶ τὰ στέμματα ·

Ἐγὼ γὰρ αὐτὸς τουτογὶ θύσω μόνος.

ΙΕΡΕΥΣ.

Ἀντιστροφή.

Εἴτ' αὖθις αὖ τᾶρα σοι

890

Δεῖ με δεύτερον μέλος

Χέρνιβι θεοσεβές

Ὅσιον ἐπιβοᾶν, καλεῖν δὲ

Μάκαρας, ἓνα τινὰ μόνον, εἴπερ

Ἴκανὸν ἔξेत' ὄψον.

895

Τὰ γὰρ παρόντα θύματ' οὐδὲν ἄλλο πλὴν

Γένειόν ἐστι καὶ κέρατα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Θύοντες εὐξώμεσθα τοῖς πτερίνοις θεοῖς.

ΠΟΙΗΤΗΣ.

Νεφελοκοκκυγίαν τὰν εὐδαίμονα

Κλῆσον, ὦ Μοῦσα,

900

Τραῖς ἐν ὕμνων ἀοιδαῖς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τουτὶ τὸ πρᾶγμα ποδαπόν ; Εἰπέ μοι, τίς εἶ ;

ΠΟΙΗΤΗΣ.

Ἐγὼ μελιγλώσσω ἐπέων ἰεὺς ἀοιδάν,

Μουσάων θεράπων ὀτρηρός,

Κατὰ τὸν Ὅμηρον.

905

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἐπειτα δῆτα δούλος ὦν κόμην ἔχεις ;

ΠΟΙΗΤΗΣ.

Οὐκ, ἀλλὰ πάντες ἐσμέν οἱ διδάσκαλοι

Μουσάων θεράποντες ὄτρηροί,
Κατὰ τὸν Ὅμηρον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκ ἔτος ὄτρηρὸν καὶ τὸ ληδάριον ἔχεις. 910
Ἄταρ, ὦ ποιητά, κατὰ τί δεῦρ' ἀνεφθάρης ;

ΠΟΙΗΤΗΣ.

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

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ταυτὶ σὺ πότ' ἐποίησας ἀπὸ ποίου χρόνου ; 915

ΠΟΙΗΤΗΣ.

Πάλαι πάλαι δὴ τήνδ' ἐγὼ κλήζω πόλιν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκ ἄρτι θύω τὴν δεκάτην ταύτης ἐγώ,
Καὶ τοῦνομ' ὥσπερ παιδίῳ νῦν δὴ θέμην ;

ΠΟΙΗΤΗΣ.

Ἄλλὰ τις ὠκεῖα Μουσάων φάτις
Οἰάπερ ἵππων ἀμαρυγὰ. 920

Σὺ δὲ πάτερ κτίστορ Αἴτνας,

Ζαθέων ἱερῶν ὁμώνυμε,

Δὸς ἐμὶν ὅ τι περ

Τεῶν κεφαλῶν θέλεις

Πρόφρων δόμεν ἐμὶν τεῖν. 925

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τουτὶ παρέξει τὸ κακὸν ἡμῖν πράγματα,

Εἰ μὴ τι τούτῳ δόντες ἀποφευξόμεθα.

Οὗτος, σὺ μέντοι σπολάδα καὶ χιτῶν' ἔχεις,

'Απόδυθι καὶ δὸς τῷ ποιητῇ τῷ σοφῷ.

'Ἐχε τὴν σπολάδα· πάντως δέ μοι ῥιγῶν δοκεῖς. 930

ΠΟΙΗΤΗΣ.

Τόδε μὲν οὐκ ἀέκουσα φίλα

Μοῦσα τόδε δῶρον δέχεται·

Τὸ δὲ τεῶ φρενὶ μάθε

Πινδάρειον ἔπος·

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ανθρωπος ἡμῶν οὐκ ἀπαλλαχθήσεται. 935

ΠΟΙΗΤΗΣ.

Νομάδεσσι γὰρ ἐν Σκύθαις

'Αλάται Στράτων,

'Ὅς ὑφαντοδόνητον ἔσθος οὐ πέπαται·

'Ακλεῆς δ' ἔβα σπολὰς ἄνευ χιτῶνος.

Ἔynes ὅ τοι λέγω. 940

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἐυνίημ' ὅτι βούλει τὸν χιτωνίσκον λαβεῖν.

'Αποδυθι· δεῖ γὰρ τὸν ποιητὴν ὠφελεῖν.

'Απελθε τουτονὶ λαβῶν.

ΠΟΙΗΤΗΣ.

'Απέρχομαι,

Κὰς τὴν πόλιν γ' ἐλθὼν ποιήσω δὴ ταδί·

Κληῖσον, ὦ χρυσόθρονε, τὰν 945

Τρομεράν, κρυεράν·

Νιφόβoλα πεδία πολύσπορά τ'

'Ἡλυθον ἀλαλάν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Νῆ τὸν Δί', ἀλλ' ἤδη πέφευγας ταυταγὶ
 Τὰ κρυερὰ τουδὶ τὸν χιτωνίσκον λαβών.
 Τουτὶ μὰ Δί' ἐγὼ τὸ κακὸν οὐδέποτ' ἤλπισα,
 Οὕτω ταχέως τοῦτον πεπύσθαι τὴν πόλιν.
 Αὐθις σὺ περιχώρει λαβὼν τὴν χέρνιβα.

950

ΙΕΡΕΥΣ.

Εὐφημία 'στω.

ΧΡΗΣΜΟΛΟΓΟΣ.

Μὴ κατάρξῃ τοῦ τράγου.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Σὺ δ' εἶ τίς ;

ΧΡΗΣΜΟΛΟΓΟΣ.

"Οστις ; Χρησμολόγος.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οἴμωζέ νυν. 955

ΧΡΗΣΜΟΛΟΓΟΣ.

'Ω δαιμόνιε, τὰ θεῖα μὴ φαύλως φέρε·
 'Ως ἔστι Βάκιδος χρησμὸς ἄντικρυς λέγων
 'Ες τὰς Νεφελοκοκκυγίας.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Κάπειτα πῶς

Ταῦτ' οὐκ ἐχρησμολόγεις σὺ πρὶν ἐμὲ τὴν πόλιν
 Τήνδ' οἰκίσαι ;

ΧΡΗΣΜΟΛΟΓΟΣ.

Τὸ θεῖον ἐνεπόδιζέ με.

960

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἄλλ' οὐδὲν οἶόν ἐστ' ἀκούσαι τῶν ἐπῶν.

ΧΡΗΣΜΟΛΟΓΟΣ.

*Ἄλλ' ὅταν οἰκήσωσι λύκοι πολιαί τε κορώναι**Ἐν ταύτῳ τὸ μεταξὺ Κορίνθου καὶ Σικυῶνος,*

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τί οὖν προσήκει δῆτ' ἐμοὶ Κορινθίων ;

ΧΡΗΣΜΟΛΟΓΟΣ.

Ἦνίξαθ' ὁ Βάκις τοῦτο πρὸς τὸν ἀέρα.

965

*Πρῶτον Πανδώρα θῦσαι λευκότριχα κριόν ·**Ὃς δέ κ' ἐμῶν ἐπέων ἔλθη πρότιστα προφήτης,**Τῷ δόμεν ἱμάτιον καθαρὸν καὶ καινὰ πέδιλα,*

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἔνεστι καὶ τὰ πέδιλα ;

ΧΡΗΣΜΟΛΟΓΟΣ.

*Λαβὲ τὸ βιβλίον.**Και φιάλην δοῦναι, καὶ σπλάγχνων χεῖρ' ἐπιπλήσαι. 970*

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Καὶ σπλάγχνα δίδόν' ἔνεστι ;

ΧΡΗΣΜΟΛΟΓΟΣ.

*Λαβὲ τὸ βιβλίον.**Κἂν μὲν, θέσπιε κούρε, ποιῆς ταῦθ' ὡς ἐπιτέλλω,**Αἰετὸς ἐν νεφέλῃσι γενήσεται · αἱ δέ κε μὴ δῶς,**Οὐκ ἔσει οὐ τρυγῶν οὐδ' αἰετός, οὐ δρυκολάπτης.*

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Καὶ ταῦτ' ἔνεστ' ἐνταῦθα ;

ΧΡΗΣΜΟΛΟΓΟΣ.

Δαβὲ τὸ βιβλίον.

975

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐδὲν ἄρ' ὁμοίός ἐσθ' ὁ χρησμός τουτῶι,
 Ὄν ἐγὼ παρὰ τὰ πόλλωνος ἐξεγραψάμην·
 Αὐτὰρ ἐπὴν ἄκλητος ἰὼν ἄνθρωπος ἀλαζών
 Λυπῆ θύοντας καὶ σπλαγχνεύειν ἐπιθυμῆ,
 Δὴ τότε χρῆ τύπτειν αὐτὸν πλευρῶν τὸ μεταξύ,

980

ΧΡΗΣΜΟΛΟΓΟΣ.

Οὐδὲν λέγειν οἶμαί σε.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Δαβὲ τὸ βιβλίον.

Καὶ φείδου μηδὲν μηδ' αἰετοῦ ἐν νεφέλῃσι,
 Μῆτ' ἦν Δάμπων ἢ μῆτ' ἦν ὁ μέγας Διοπείθης.

ΧΡΗΣΜΟΛΟΓΟΣ.

Καὶ ταῦτ' ἔνεστ' ἐνταῦθα ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Δαβὲ τὸ βιβλίον.

Οὐκ εἰ θύραζ' ἐς κόρακας ;

ΧΡΗΣΜΟΛΟΓΟΣ.

Οἶμοι δειλαιοσ.

985

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκουν ἐτέρωσε χρησμολογήσεις ἐκτρέχων ;

ΜΕΤΩΝ.

Ἔκω παρ' ὑμᾶς

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἔτερον αὖ τουτὶ κακόν.

Τί δ' αὖ σὺ δράσων ; τίς δ' ἰδέα βουλήματος ;
 Τίς ἢ ἴπινοια, τίς ὁ κόθορνος τῆς ὁδοῦ ;

ΜΕΤΩΝ.

Γεωμετρήσαι βούλομαι τὸν ἀέρα
 Ἵμῖν, διελεῖν τε κατὰ γύας.

990

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Πρὸς τῶν θεῶν,

Σὺ δ' εἰ τίς ἀνδρῶν ;

ΜΕΤΩΝ.

Ὅστις εἴμ' ἐγώ ; Μέτων,
 ὅν οἶδεν Ἑλλὰς χῶ Κολωνός.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Εἰπέ μοι,

Ταυτὶ δέ σοι τί ἔστι ;

ΜΕΤΩΝ.

Κανόνες ἀέρος.

Αὐτίκα γὰρ ἀήρ ἐστι τὴν ἰδέαν ὄλος
 Κατὰ πνιγέα μάλιστα. Προσθεῖς οὖν ἐγὼ
 Τὸν κανόν' ἄνωθεν τουτουὶ τὸν καμπύλον,
 Ἐνθεῖς διαβήτην — μανθάνεις ;

995

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐ μανθάνω.

ΜΕΤΩΝ.

Ὅρθῳ μετρήσω κανόνι προστιθείς, ἵνα
 Ὁ κύκλος γένηταί σοι τετράγωνος, κὰν μέσφ
 Ἀγορά, φέρουσαι δ' ὥσιν εἰς αὐτὴν ὁδοὶ
 Ὅρθαι πρὸς αὐτὸ τὸ μέσον, ὥσπερ δ' ἀστέρος,

1000

Αὐτοῦ κυκλοτεροῦς ὄντος, ὀρθαὶ πανταχῇ
 Ἄκτῖνες ἀπολάμπωσιν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἄνθρωπος θαλῆς.

Μέτων,

ΜΕΤΩΝ.

Τί ἔστιν ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οἶσθ' ἑτιή φιλῶ σ' ἐγώ ; 1005

Κάμοι πιθόμενος ὑπαποκίνει τῆς ὁδοῦ.

ΜΕΤΩΝ.

Τί δ' ἐστὶ δεινόν ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ὡσπερ ἐν Λακεδαίμονι

Ξενηλατοῦνται καὶ κεκίνηνταιί τινες

Πληγαὶ συχναὶ κατ' ἄστυ.

ΜΕΤΩΝ.

Μῶν στασιάζετε ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Μὰ τὸν Δί' οὐ δῆτ'.

ΜΕΤΩΝ.

Ἄλλὰ πῶς ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ὅμοθυμαδὸν 1010

Σποδεῖν ἅπαντας τοὺς ἀλαζόνας δοκεῖ.

ΜΕΤΩΝ.

Ἐπάγοιμί τᾶρ' ἄν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Νῆ Δί', ὡς οὐκ οἶδ' ἄρ'· εἰ
Φθαίης ἄν· ἐπίκεινται γὰρ ἐγγὺς αὐταί.

ΜΕΤΩΝ.

Οἶμοι κακοδαίμων.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκ ἔλεγον ἐγὼ πάλαι ;
Οὐκ ἀναμετρήσεις σαυτὸν ἀπιὼν ἀλλαγῆ ;

1015

ΕΠΙΣΚΟΠΟΣ.

Ποῦ πρόξενοι ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τίς ὁ Σαρδανάπαλλος οὐτοσί ;

ΕΠΙΣΚΟΠΟΣ.

Ἐπίσκοπος ἦκω δεῦρο τῷ κυάμφ λαχὼν
Ἐς τὰς Νεφελοκοκκυγίας.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἐπίσκοπος ;

Ἐπεμψε δὲ τίς σε δεῦρο ;

ΕΠΙΣΚΟΠΟΣ.

Φαῦλον βιβλίον

Τελέου.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τί ; βούλει δήτα τὸν μισθὸν λαβὼν
Μὴ πράγματ' ἔχειν, ἀλλ' ἀπιέναι ;

1020

ΕΠΙΣΚΟΠΟΣ.

Νῆ τοὺς θεούς.

Ἐκκλησιάσαι δ' οὖν ἐδεόμην οἴκοι μένων.

Ἔστιν γὰρ ἃ δι' ἐμοῦ πέπρακται Φαρνάκη.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἀπιθι λαβών· ἔστιν δ' ὁ μισθὸς οὐτοσί.

ΕΠΙΣΚΟΠΟΣ.

Τουτὶ τί ἦν ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἐκκλησία περὶ Φαρνάκου.

1025

ΕΠΙΣΚΟΠΟΣ.

Μαρτύρομαι τυπτόμενος ὢν ἐπίσκοπος.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκ ἀποσοβήσεις ; Οὐκ ἀποίσεις τὸ κᾶδω ;

Οὐ δεινά ; Καὶ πέμπουσιν ἤδη ἄπισκόπους

Ἔς τὴν πόλιν, πρὶν καὶ τεθύσθαι τοῖς θεοῖς.

ΨΗΦΙΣΜΑΤΟΠΩΛΗΣ.

Ἐὰν δ' ὁ Νεφελοκοκκυγιεὺς τὸν Ἀθηναῖον 1030
ἀδικῆ

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τουτὶ τί ἔστιν αὐτὸ κακὸν τὸ βιβλίον ;

ΨΗΦΙΣΜΑΤΟΠΩΛΗΣ.

Ψηφισματοπώλης εἰμί, καὶ νόμους νέους

Ἦκω παρ' ὑμᾶς δεῦρο πωλήσων.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τὸ τί,

ΨΗΦΙΣΜΑΤΟΠΩΛΗΣ.

Χρῆσθαι Νεφελοκοκκυγιάς τοῖσδε τοῖς μέτροισι 1035
καὶ σταθμοῖσι καὶ ψηφίσμασι, καθάπερ Ὀλο-
φύξιοι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Σὺ δέ γ' οἷσπερ ὠτοτύξιοι χρήσει τάχα.

ΨΗΦΙΣΜΑΤΟΠΩΛΗΣ.

Οὗτος, τί πάσχεις ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκ ἀποίσεις τοὺς νόμους ;

Πικροὺς ἐγὼ σοι τήμερον δείξω νόμους.

1040

ΕΠΙΣΚΟΠΟΣ.

Καλοῦμαι Πεισθέταιρον ὕβρεως ἐς τὸν μουνυ-
χιῶνα μῆνα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἄληθες, οὗτος ; Ἔτι γὰρ ἐνταῦθ' ἦσθα σύ ;

ΨΗΦΙΣΜΑΤΟΠΩΛΗΣ.

Ἐὰν δέ τις ἐξελαύνῃ τοὺς ἄρχοντας, καὶ μὴ
δέχεται κατὰ τὴν στήλην,

1045

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οἷμοι κακοδαίμων, καὶ σὺ γὰρ ἐνταῦθ' ἦσθ' ἔτι ;

ΕΠΙΣΚΟΠΟΣ.

Ἀπολῶ σε, καὶ γράφω σε μυρίας δραχμάς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἐγὼ δὲ σοῦ γε τὸ κάδω διασκεδῶ.

ΕΠΙΣΚΟΠΟΣ.

Μέμνησ' ὅτε τῆς στήλης κατετίλας ἐσπέρας ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Αἰβοῖ· λαβέτω τις αὐτόν. Οὗτος, οὐ μενεῖς ;

1050

ΙΕΡΕΥΣ.

Ἀπίωμεν ἡμεῖς ὡς τάχιστ' ἐντευθενὶ

Θύσοντες εἴσω τοῖς θεοῖσι τὸν τράγον.

ΧΟΡΟΣ.

Στροφή.

Ἦδη μοι τῷ παντόπτα
 Καὶ παντάρχα θνητοὶ πάντες
 Θύσουσ' εὐκταίαις εὐχαῖς. 1055
 Πᾶσαν μὲν γὰρ γᾶν ὀπτεύω,
 Σώζω δ' εὐθαλείς καρπούς,
 Κτείνων παμφύλων γένναν
 Θηρῶν, οἳ πάντ' ἐν γαίᾳ
 Ἐκ κάλυκος αὐξανόμενα γένυσιν πολυφάγοις, 1060
 Δένδρεσὶ τ' ἐφεζόμενα καρπὸν ἀποβόσκειται.
 Κτείνω δ' οἳ κήπους εὐώδεις
 Φθείρουσιν λύμαις ἐχθίσταις.
 Ἐρπετά τε καὶ δάκετα πάνθ' ὅσα περ
 Ἔστιν ὑπ' ἐμᾶς πτέρυγος ἐν φοναῖς ὄλλυται. 1065
 Τῆδε μέντοι θῆμέρα μάλιστ' ἐπαναγορεύεται,
 Ἦν ἀποκτείνῃ τις ὑμῶν Διαγόραν τὸν Μήλιον,
 Λαμβάνειν τάλαντον, ἣν τε τῶν τυράννων τίς τινα
 Τῶν τεθνηκότων ἀποκτείνῃ, τάλαντον λαμβάνειν.
 Βουλόμεσθ' οὖν νῦν ἀνειπεῖν ταῦτα χῆμεῖς ἐνθάδε. 1070
 Ἦν ἀποκτείνῃ τις ὑμῶν Φιλοκράτη τὸν Στρούθιον,
 Λήψεται τάλαντον· ἣν δὲ ζῶντά γ' ἀγάγη, τέτταρα,
 Ὅτι συνείρων τοὺς σπίνους πωλεῖ καθ' ἑπτὰ τοῦ βολοῦ,
 Εἶτα φυσῶν τὰς κίχλας δείκνυσι καὶ λυμαίνεται,
 Τοῖς τε κοψίχοισιν εἰς τὰς ῥίνας ἐγγχεί τὰ πτερὰ, 1075
 Τὰς περιστεράς θ' ὁμοίως ξυλλαβῶν εἶρξας ἔχει,

Κάπαναγκάζει παλεύειν δεδεμένας ἐν δικτύῳ.
 Ταῦτα βουλόμεσθ' ἀνειπεῖν · κεῖ τις ὄρνιθας τρέφει
 Εἰργμένους ὑμῶν ἐν αὐλῇ, φράζομεν μεθιέναι.
 Ἦν δὲ μὴ πείθησθε, συλληφθέντες ὑπὸ τῶν ὀρνέων 1080
 Αὐθις ὑμεῖς αὐτὰρ ἡμῖν δεδεμένοι παλεύσετε.

Ἄντιστροφή.

Εὐδαιμον φύλον πτηνῶν
 Οἰωνῶν, οἳ χειμῶνος μὲν
 Χλαίνας οὐκ ἀμπισχοῦνται ·
 Οὐδ' αὐτὰ θερμὴ πνίγους ἡμᾶς 1085
 Ἄκτις τηλαυγῆς θάλπει ·
 Ἄλλ' ἀνθηρῶν λειμώνων
 Φύλλων ἐν κόλποις ναίω,
 Ἦνίκ' ἂν ὁ θεσπέσιος ὄξυ μέλος ἀχέτας
 Θάλπεσι μεσημβρινοῖς ἡλιομανῆς βοᾷ. 1090
 Χειμάζω δ' ἐν κοίλοις ἄντροις,
 Νύμφαις οὐρείαις ξυμπαίζων ·
 Ἦρινά τε βοσκόμεθα παρθένια
 Λευκότροφα μύρτα, Χαρίτων τε κηπεύματα.
 Τοῖς κριταῖς εἰπεῖν τι βουλόμεσθα τῆς νίκης πέρι, 1095
 Ὅσ' ἀγάθ', ἣν κρίνωσιν ἡμᾶς, πᾶσιν αὐτοῖς δώσομεν,
 Ὡστε κρείττω δῶρα πολλῶ τῶν Ἀλεξάνδρου λαβεῖν.
 Πρῶτα μὲν γὰρ οὐ μάλιστα πᾶς κριτῆς ἐφίεται,
 Γλαῦκες ὑμᾶς οὔποτ' ἐπιλείψουσι Λαυριωτικάι ·
 Ἄλλ' ἐνοικήσουσιν ἔνδον, ἔν τε τοῖς βαλαντίοις 1100
 Ἐννεοττεύσουσι κακλέψουσι μικρὰ κέρματα.
 Εἶτα πρὸς τούτοισιν ὥσπερ ἐν ἱεροῖς οἰκήσετε.

Τὰς γὰρ ὑμῶν οἰκίας ἐρέψομεν πρὸς αἰτόν·
 Κὰν λαχόντες ἀρχίδιον εἶθ' ἀρπάσαι βούλησθέ τι,
 Ὅξυν ἱερακίσκον ἐς τὰς χεῖρας ὑμῖν δώσομεν. 1105
 Ἦν δέ που δειπνήητε, πρηγορῶνας ὑμῖν πέμψομεν.
 Ἦν δὲ μὴ κρίνητε, χαλκεύεσθε μηνίσκους φορεῖν
 Ὡσπερ ἀνδριάντες· ὡς ὑμῶν ὅς ἂν μὴ μῆν' ἔχη,
 Ὅταν ἔχητε χλανίδα λευκὴν, τότε μάλισθ' οὔτω δίκην
 Δώσεθ' ἡμῖν, πᾶσι τοῖς ὄρνεσι κατατιλώμενοι. 1110

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τὰ μὲν ἱέρ' ἡμῖν ἐστίν, ὦρνιθες, καλά·
 Ἄλλ' ὡς ἀπὸ τοῦ τείχους πάρεστιν ἄγγελος
 Οὐδεὶς ὅτου πευσόμεθα τὰκεῖ πράγματα.
 Ἄλλ' οὔτοσὶ τρέχει τις Ἀλφειὸν πνέων.

ΑΓΓΕΛΟΣ Α.

Ποῦ ποῦ ἔστι, ποῦ ποῦ ποῦ ἔστι, ποῦ ποῦ ποῦ ἔστι,
 ποῦ 1115

Ποῦ Πεισθέταιρός ἐστιν ἄρχων ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὔτοσί.

ΑΓΓΕΛΟΣ Α.

Ἐξφοδόμηταί σοι τὸ τείχος.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Εὐ λέγεις.

ΑΓΓΕΛΟΣ Α.

Κάλλιστον ἔργον καὶ μεγαλοπρεπέστατον·
 Ὡστ' ἂν ἐπάνω μὲν Προξενίδης ὁ Κομπασεὺς
 Καὶ Θεογένης ἐναντίω δὺ' ἄρματε, 1120

Ἴππων ὑπόντων μέγεθος ὅσον ὁ δούριος,
Ἵπὸ τοῦ πλάτους ἂν παρελασαίτην.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἡράκλεις.

ΑΓΓΕΛΟΣ Α.

Τὸ δὲ μῆκός ἐστι, καὶ γὰρ ἐμέτρησ' αὐτ' ἐγώ,
Ἐκατοντορόγιον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

ὦ Πόσειδον, τοῦ μάκρους.

Τίνες ᾠκοδόμησαν αὐτὸ τηλικουτονί ;

1125

ΑΓΓΕΛΟΣ Α.

Ὅρνιθες, οὐδεὶς ἄλλος, οὐκ Αἰγύπτιος
Πλινθοφόρος, οὐ λιθουργός, οὐ τέκτων παρῆν,
Ἄλλ' αὐτόχειρες, ὥστε θαυμάζειν ἐμέ.

Ἐκ μὲν γε Διβύης ἤκον ὡς τρισμύρια

Γέρανοι, θεμελίους καταπεπωκυῖαι λίθους.

1130

Τούτους δ' ἐτύκιζον αἱ κρέκες τοῖς ρύγχεσιν.

Ἄτεροι δ' ἐπλινθοποιοῦν πελαργοὶ μύριοι.

Ἵδωρ δ' ἐφόρουν κάτωθεν ἐς τὸν ἀέρα

Οἱ χαραδριοὶ καὶ τᾶλλα ποτάμι' ὄρνεα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἐπηλοφόρουν δ' αὐτοῖσι τίνες ;

ΑΓΓΕΛΟΣ Α.

Ἐρωδιοὶ

1135

Δεκάναισι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τὸν δὲ πηλὸν ἐνεβάλλοντο πῶς ;

ΑΓΓΕΛΟΣ Α.

Τοῦτ', ὠγάθ', ἐξεύρητο καὶ σοφώτατα ·
 Οἱ χῆνες ὑποτύπτοντες ὥσπερ ταῖς ἅμαις
 Ἐς τὰς λεκάνας ἐνέβαλλον αὐτὸν τοῖν ποδοῖν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τί δῆτα πόδες ἂν οὐκ ἂν ἐργασαίατο ; 1140

ΑΓΓΕΛΟΣ Α.

Καὶ νῆ Δί' αἰ νῆτταί γε περιεζωσμένα
 Ἐπλιθοφόρου· ἄνω δὲ τὸν ὑπαγωγέα
 Ἐπέτοντ' ἔχουσαι κατόπιν, ὥσπερ παιδία,
 Τὸν πηλὸν ἐν τοῖς στόμασιν αἰ χελιδόνες.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τί δῆτα μισθωτοὺς ἂν ἔτι μισθοῖτο τις ; 1145
 Φέρ' ἴδω, τί δαί ; Τὰ ξύλινα τοῦ τείχους τίνες
 Ἀπειργάσαντ' ;

ΑΓΓΕΛΟΣ Α.

ἽΟρνιθες ἦσαν τέκτονες
 Σοφώτατοι πελεκᾶντες, οἳ τοῖς ρύγχεσιν
 Ἀπεπελέκησαν τὰς πύλας · ἦν δ' ὁ κτύπος
 Αὐτῶν πελεκώντων ὥσπερ ἐν ναυπηγίῳ. 1150
 Καὶ νῦν ἅπαντ' ἐκεῖνα πεπύλωται πύλαις,
 Καὶ βεβαλάνωται καὶ φυλάττεται κύκλῳ,
 Ἐφοδεύεται, κωδωνοφορεῖται, πανταχῇ
 Φυλακαὶ καθεστήκασι καὶ φρυκτωρία
 Ἐν τοῖσι πύργοις. Ἄλλ' ἐγὼ μὲν ἀποτρέχων 1155
 Ἀπονίψομαι · σὺ δ' αὐτὸς ἤδη τᾶλλα δρᾶ.

ΧΟΡΟΣ.

Οὗτος, τί ποιεῖς ; ἼΑρα θαυμάζεις ὅτι
Οὕτω τὸ τεῖχος ἐκτετείχισται ταχύ ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Νῆ τοὺς θεοὺς ἔγωγε · καὶ γὰρ ἄξιον ·
ἼΙσα γὰρ ἀληθῶς φαίνεται μοι ψεύδεσιν. 1160
ἼΑλλ' ὅδε φύλαξ γὰρ τῶν ἐκεῖθεν ἄγγελος
ἼΕσθεὶ πρὸς ἡμᾶς δεῦρο, πυρρῖχην βλέπων.

ΑΓΓΕΛΟΣ Β.

ἼΙοὺ ἰού, ἰοὺ ἰού, ἰοὺ ἰού.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

ἼΤί τὸ πρᾶγμα τουτί ;

ΑΓΓΕΛΟΣ Β.

ἼΔεινότατα πεπόνθαμεν.

ἼΤῶν γὰρ θεῶν τις ἄρτι τῶν παρὰ τοῦ Διὸς 1165
ἼΔιὰ τῶν πυλῶν εἰσέπτατ' εἰς τὸν ἀέρα,
ἼΛαθῶν κολοιοὺς φύλακας ἡμεροσκόπους.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

ἼΩ δεινὸν ἔργον καὶ σχέτλιον εἰργασμένους.
ἼΤίς τῶν θεῶν ;

ΑΓΓΕΛΟΣ Β.

ἼΟὐκ ἴσμεν · ὅτι δ' εἶχε πτερὰ,
ἼΤούτ' ἴσμεν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

ἼΟὐκουν δῆτα περιπόλους ἐχρῆν 1170
ἼΠέμψαι κατ' αὐτὸν εὐθύς ;

ΑΓΓΕΛΟΣ Β.

Ἄλλ' ἐπέμψαμεν

Τρισμυρίους ἰέρακας ἵπποτοξότας,
 Χωρεῖ δὲ πᾶς τις ὄνυχας ἠγκυλωμένος,
 Κερχνῆς, τριόρχης, γύψ, κύμινδις, αἰτός ·
 Ῥύμη τε καὶ πτεροῖσι καὶ ροιζήμασιν 1175
 Αἰθὴρ δονεῖται τοῦ θεοῦ ζητουμένου ·
 Κᾶστ' οὐ μακρὰν ἄπωθεν, ἀλλ' ἐνταῦθά που
 ἤδη ἴσθιν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκοῦν σφενδόνας δεῖ λαμβάνειν

Καὶ τόξα · χῶρει δεῦρο πᾶς ὑπηρέτης ·
 Τόξευε, παῖε, σφενδόνην τίς μοι δότω. 1180

ΧΟΡΟΣ.

Στροφή.

Πόλεμος αἴρεται, πόλεμος οὐ φατὸς
 Πρὸς ἐμὲ καὶ θεούς. Ἄλλὰ φύλαττε πᾶς
 Ἄερα περιπέφελον, δὴν Ἐρεβος ἐτέκετο,
 Μὴ σε λάθῃ θεῶν τις ταύτη περῶν ·

Ἄθρει δὲ πᾶς κύκλω σκοπῶν * *, 1185
 Ὡς ἐγγὺς ἤδη δαίμονος πεδαρσίου
 Δίνης πτερωτὸς φθόγγος ἐξακούεται.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Αὕτη σὺ ποῖ ποῖ ποῖ πέτει ; Μέν' ἤσυχος,
 Ἐχ' ἀτρέμας · αὐτοῦ στηῆθ' · ἐπίσχεσ τοῦ δρόμου.
 Τίς εἶ ; Ποδαπή ; Λέγειν ἐχρήν ὀπόθεν ποτ' εἶ. 1190

ΙΡΙΣ.

Παρά τῶν θεῶν ἔγωγε τῶν Ὀλυμπίων.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἔνομα δέ σοι τί ἐστὶ, πλοίου, ἢ κυνῆ ;

ΙΡΙΣ.

Ἴρις ταχεῖα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Πάραλος, ἢ Σαλαμινία ;

ΙΡΙΣ.

Τί δὲ τοῦτο ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ταυτηνὶ τις οὐ ξυλλήψεται

Ἄναπτάμενος τρίορχος ;

ΙΡΙΣ.

Ἐμὲ συλλήψεται ;

1195

Τί ποτ' ἐστὶ τοῦτὶ τὸ κακόν ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οἰμῶξει μακρά.

ΙΡΙΣ.

Ἄτοπόν γε τοῦτὶ πρᾶγμα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Κατὰ ποίας πύλας

Εἰσῆλθες εἰς τὸ τεῖχος, ὦ μιαρωτάτη ;

ΙΡΙΣ.

Οὐκ οἶδα μὰ Δί' ἔγωγε κατὰ ποίας πύλας.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἦκουσας αὐτῆς οἶον εἰρωνεύεται ;

1200

Πρὸς τοὺς κολοιάρχους προσῆλθες ; Οὐ λέγεις ;
Σφραγίδ' ἔχεις παρὰ τῶν πελαργῶν ;

ΙΡΙΣ.

Τί τὸ κακόν ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκ ἔλαβες ;

ΙΡΙΣ.

Ἵγυαίνεις μὲν ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐδὲ σύμβολον

Ἐπέβαλεν ὀρνίθαρχος οὐδεὶς σοι παρών ;

ΙΡΙΣ.

Μὰ Δί' οὐκ ἔμοιγ' ἐπέβαλεν οὐδεὶς, ὦ μέλε.

1205

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Κᾶπειτα δῆθ' οὕτω σιωπῇ διαπέτει

Διὰ τῆς πόλεως τῆς ἀλλοτρίας καὶ τοῦ χάους ;

ΙΡΙΣ.

Ποία γὰρ ἄλλη χρὴ πέτεσθαι τοὺς θεούς ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

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

Ἄδικεῖ δὲ καὶ νῦν. Ἄρά γ' οἶσθα τοῦθ', ὅτι

1210

Δικαιότατ' ἂν ληφθεῖσα πασῶν Ἰρίδων

Ἀπέθανες, εἰ τῆς ἀξίας ἐτύγχανες ;

ΙΡΙΣ.

Ἄλλ' ἀθάνατός εἰμ'.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἄλλ' ὅμως ἂν ἀπέθανες.

Δεινότατα γάρ τοι πεισόμεσθ', ἔμοι δοκεῖ,
 Εἰ τῶν μὲν ἄλλων ἄρχομεν, ὑμεῖς δ' οἱ θεοὶ 1215
 Ἄκολαστανεῖτε, κούδέπω γνώσεσθ' ὅτι
 Ἄκροατέον ὑμῖν ἐν μέρει τῶν κρειπτόνων.
 Φράσον δέ τοί μοι, τὸ πτέρυγε ποῖ ναυστολεῖς ;

ΙΡΙΣ.

Ἐγώ ; Πρὸς ἀνθρώπους πέτομαι παρὰ τοῦ πατρὸς
 Φράσουσα θύειν τοῖς Ὀλυμπίοις θεοῖς 1220
 Μηλοσφαγεῖν τε βουθύτοις ἐπ' ἐσχάrais
 Κνισᾶν τ' ἀγυιάς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τί σὺ λέγεις ; ποίοις θεοῖς ;

ΙΡΙΣ.

Ποίοισιν ; Ἡμῖν, τοῖς ἐν οὐρανῷ θεοῖς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Θεοὶ γὰρ ὑμεῖς ;

ΙΡΙΣ.

Τίς γάρ ἐστ' ἄλλος θεός ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ὅρنيθες ἀνθρώποισι νῦν εἰσιν θεοί,
 Οἷς θντέον αὐτούς, ἀλλὰ μὰ Δί' οὐ τῷ Δί. 1225

ΙΡΙΣ.

Ἦ μῶρε μῶρε, μὴ θεῶν κίνει φρένας
 Δεινάς, ὅπως μή σου γένος πανώλεθρον
 Διὸς μακέλλη πᾶν ἀναστρέψῃ Δίκη,
 Διγνὺς δὲ σῶμα καὶ δόμων περιπτυχὰς 1230
 Καταιθαλώσῃ σου Δικυμνίαις βολαῖς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἄκουσον αὐτῆ· παῦε τῶν παφλασμάτων·
 Ἐχ' ἀτρέμα. Φέρ' ἴδω, πότερα Λυδὸν ἢ Φρύγα
 Ταυτὶ λέγουσα μορμολύττεσθαι δοκεῖς ;
 Ἄρ' οἴσθ' ὅτι Ζεὺς εἴ με λυπήσει πέρα, 1235
 Μέλαθρα μὲν αὐτοῦ καὶ δόμους Ἀμφίονος
 Καταιθαλώσω πυρφόροισιν ἀετοῖς,
 Πέμψω δὲ πορφυρίωνας ἐς τὸν οὐρανὸν
 Ὅρνις ἐπ' αὐτόν, παρδαλᾶς ἐνημμένους,
 Πλείν ἑξακοσίους τὸν ἀριθμὸν ; Καὶ δὴ ποτε 1240
 Εἰς Πορφυρίων αὐτῷ παρέσχε πράγματα.
 Σὺ δ' εἴ με λυπήσεις τι, τῆς διακόνου
 Πρώτης ἀνατείνας τὸ σκέλη διαμηριῶ
 Τὴν Ἴριν αὐτήν, ὥστε θαυμάζειν ὅπως
 Οὕτω γέρων ὦν στύομαι τριέμβολον. 1245

ΙΡΙΣ.

Διαρραγείης, ὦ μέλ', αὐτοῖς ῥήμασιν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκ ἀποσοβήσεις ; Οὐ ταχέως ; Εὐράξ πατάξ.

ΙΡΙΣ.

Ἢ μὴν σε παύσει τῆς ὕβρεως οὐμὸς πατήρ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οἴμοι τάλας. Οὐκουν ἐτέρωσε πετομένη
 Καταιθαλώσεις τῶν νεωτέρων τινά ; 1250

ΧΟΡΟΣ.

Ἀντιστροφῆ.

Ἀποκεκλήκαμεν διογενεῖς θεοὺς

Μηκέτι τὴν ἐμὴν διαπερᾶν πόλιν,
Μηδέ τιν' ἱερόθυτον ἀνὰ δάπεδον ἔτι
Τῆδε βροτὸν θεοῖσι πέμπειν καπνόν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Δεινόν γε τὸν κήρυκα τὸν παρὰ τοὺς βροτοὺς 1255
Οἰχόμενον, εἰ μηδέποτε νοστήσει πάλιν.

ΚΗΡΥΞ.

ὦ Πεισθέταιρ', ὦ μακάρι', ὦ σοφώτατε,
ὦ κλεινότατ', ὦ σοφώτατ', ὦ γλαφυρώτατε,
ὦ τρισμακάρι', ὦ κατακέλευσον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τί σὺ λέγεις ;

ΚΗΡΥΞ.

Στεφάνῳ σε χρυσῷ τῷδε σοφίας οὐνεκα 1260
Στεφανοῦσι καὶ τιμῶσιν οἱ πάντες λεῶ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Δέχομαι. Τί δ' οὕτως οἱ λεῶ τιμῶσί με ;

ΚΗΡΥΞ.

ὦ κλεινοτάτην αἰθέριον οἰκίσας πόλιν,
Οὐκ οἶσθ' ὅσῃν τιμὴν παρ' ἀνθρώποις φέρει,
Ὅσους τ' ἐραστὰς τῆσδε τῆς χώρας ἔχεις. 1265
Πρὶν μὲν γὰρ οἰκίσαι σε τήνδε τὴν πόλιν,
Ἐλακωνομάνουν ἅπαντες ἄνθρωποι τότε,
Ἐκόμων, ἐπείνων, ἐρρύπων, ἐσωκράτων,
Σκυτάλι' ἐφόρου· νυνὶ δ' ὑποστρέψαντες αὖ
Ὀρنيθομανοῦσι, πάντα δ' ὑπὸ τῆς ἡδονῆς 1270
Ποιοῦσιν ἅπερ ὄρνιθες ἐκμιμούμενοι,

Πρῶτον μὲν εὐθύς πάντες ἐξ εὐνῆς ἅμα
 Ἐπέτουθ' ἔωθεν ὥσπερ ἡμεῖς ἐπὶ νομόν·
 Κάπειτ' ἂν ἅμα κατῆραν ἐς τὰ βιβλία·
 Εἴτ' ἀπενέμοντ' ἐνταῦθα τὰ ψηφίσματα. 1275
 Ὀρنيθομάνουν δ' οὕτω περιφανῶς ὥστε καὶ
 Πολλοῖσιν ὀρνίθων ὀνόματ' ἦν κείμενα.
 Πέρδιξ μὲν εἰς κάπηλος ὠνομάζετο
 Χωλός, Μενίππῳ δ' ἦν χελιδὼν τοῦνομα,
 Ὀπουντίφ δ' ὀφθαλμὸν οὐκ ἔχων κόραξ, 1280
 Κορυδὸς Φιλοκλέει, χηναλώπηξ Θεογένει,
 Ἴβις Λυκούργῳ, Χαιρεφῶντι νυκτερίς,
 Συρακοσίφ δὲ κίττα· Μειδίας δ' ἐκεῖ
 Ὀρτυξ ἐκαλεῖτο· καὶ γὰρ ἦκεν ὄρτυγι
 Ὑπὸ στυφοκόπου τὴν κεφαλὴν πεπληγμένῳ. 1285
 Ἦδον δ' ὑπὸ φιλορνηθίας πάντες μέλη,
 Ὀπου χελιδὼν ἦν τις ἐμπεποιημένη
 Ἦ πηνέλοψ ἢ χήν τις ἢ περιστερὰ
 Ἦ πτέρυγες, ἢ πτεροῦ τι καὶ σμικρὸν προσῆν.
 Τοιαῦτα μὲν τάκειθεν. Ἐν δέ σοι λέγω· 1290
 Ἦξουσ' ἐκεῖθεν δεῦρο πλεῖν ἢ μύριοι
 Πτερῶν δεόμενοι καὶ τρόπων γαμψωνύχων·
 Ὡστε πτερῶν σοι τοῖς ἐποίκοις δεῖ ποθέν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκ ἄρα μὰ Δί' ἡμῖν ἔτ' ἔργον ἐστάναι.
 Ἄλλ' ὡς τάχιστα σὺ μὲν ἰὼν τὰς ἀρρίχους 1295
 Καὶ τοὺς κοφίνους ἅπαντας ἐμπίπλη πτερῶν·
 Μανῆς δὲ φερέτω μοι θύραζε τὰ πτερά·

Ἐγὼ δ' ἐκείνων τοὺς προσιόντας δέξομαι.

ΧΟΡΟΣ.

Στροφή.

Ταχὺ δ' ἂν πολυάνορα τὰν πόλιν
Καλοῖ τις ἀνθρώπων.

1300

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τύχη μόνον προσεΐη.

ΧΟΡΟΣ.

Κατέχουσι δ' ἔρωτες ἐμᾶς πόλεως.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Θᾶπτον φέρειν κελεύω.

ΧΟΡΟΣ.

Τί γὰρ οὐκ ἔνι ταύτῃ
Καλὸν ἀνδρὶ μετοικεῖν ;
Σοφία, Πόθος, ἀμβρόσιαι Χάριτες,
Τό τε τῆς ἀγανόφρονος Ἑσυχίας
Εὐάμερον πρόσωπον.

1305

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ὡς βλακικῶς διακονεῖς ·

Οὐ θᾶπτον ἐγκονήσεις ;

1310

ΧΟΡΟΣ.

Ἀντιστροφή.

Φερέτω κάλαθον ταχύ τις πτερῶν,
Σὺ δ' αὖθις ἐξόρμα,
Τύπτων γε τοῦτον ᾠδί.
Πάνυ γὰρ βραδύς ἐστί τις ὥσπερ ὄνος.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Μανῆς γὰρ ἐστί δειλός.

1315

ΧΟΡΟΣ.

Σὺ δὲ τὰ πτερὰ πρῶτον
 Διάθες τάδε κόσμῳ·
 Τὰ τε μουσική' ὁμοῦ τὰ τε μαντικά καὶ
 Τὰ θαλάττι'. Ἐπειτα δ' ὅπως φρονίμως
 Πρὸς ἄνδρ' ὀρών πτερώσεις. 1320

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐ τοι μὰ τὰς κερχνηῆδας ἔτι σοῦ σχήσομαι,
 Οὕτως ὀρών σε δειλὸν ὄντα καὶ βραδύν.

ΠΑΤΡΑΛΟΙΑΣ.

Γενοίμαν αἰτὸς ὑψιπέτας,
 Ὡς ἂν ποταθείην ὑπὲρ ἀτρυγέτου γλαύ-
 κᾶς ἐπ' οἶδμα λίμνας. 1325

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἐοικεν οὐ ψευδαγγελῆς εἶν' ἄγγελος.
 Ἄιδων γὰρ ὅδε τις αἰτούς προσέρχεται.

ΠΑΤΡΑΛΟΙΑΣ.

Αἰβοῖ·
 Οὐκ ἔστιν οὐδὲν τοῦ πέτεσθαι γλυκύτερον·
 Ἐρῶ δ' ἔγωγε τῶν ἐν ὄρνεσιν νόμων. 1330
 Ὀρنيθομανῶ γὰρ καὶ πέτομαι, καὶ βούλομαι
 Οἰκεῖν μεθ' ὑμῶν, κἀπιθυμῶ τῶν νόμων.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ποίων νόμων; Πολλοὶ γὰρ ὀρνίθων νόμοι.

ΠΑΤΡΑΛΟΙΑΣ.

Πάντων· μάλιστα δ' ὅτι καλὸν νομίζεται
 Τὸν πατέρα τοῖς ὄρνεσιν ἄγχειν καὶ δάκνειν. 1335

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Καὶ νῆ Δί' ἀνδρείόν γε πάνυ νομίζομεν,
 Ὃς ἂν πεπλήγη τὸν πατέρα νεοττὸς ὦν.

ΠΑΤΡΑΛΟΙΑΣ.

Διὰ ταῦτα μέντοι δεῖρ' ἀνοικισθεὶς ἐγὼ
 Ἄγχειν ἐπιθυμῶ τὸν πατέρα καὶ πάντ' ἔχειν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἄλλ' ἔστιν ἡμῖν τοῖσιν ὄρνισιν νόμος 1340
 Παλαιὸς ἐν ταῖς τῶν πελαργῶν κύρβεσιν·
 Ἐπὴν ὁ πατὴρ ὁ πελαργὸς ἐκπετησίμους
 Πάντας ποιήσῃ τοὺς πελαργιδῆς τρέφων,
 Δεῖ τοὺς νεοττοὺς τὸν πατέρα πάλιν τρέφειν.

ΠΑΤΡΑΛΟΙΑΣ.

Ἀπέλαυσά τ' ἂν νῆ Δί' ἐλθὼν ἐνθαδί, 1345
 Εἴπερ γέ μοι καὶ τὸν πατέρα βοσκητέον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐδέν γ'. Ἐπειδήπερ γὰρ ἦλθες, ὦ μέλε,
 Εὖνους, πτερώσω σ' ὥσπερ ὄρνιν ὀρφανόν.
 Σοὶ δ', ὦ νεανίσκ', οὐ κακῶς ὑποθήσομαι,
 Ἄλλ' οἰάπερ αὐτὸς ἔμαθον ὅτε παῖς ἦ. Σὺ γὰρ 1350
 Τὸν μὲν πατέρα μὴ τύπτε· ταυτηνδὶ λαβὼν
 Τὴν πτέρυγα, καὶ τουτὶ τὸ πλήκτρον θ' ἀτέρα,
 Νομίσας ἀλεκτρυόνος ἔχειν τονδὶ λόφον,
 Φρούρει, στρατεύου, μισθοφορῶν σ' αὐτὸν τρέφε,
 Τον πατέρ' ἕα ζῆν· ἄλλ' ἐπειδὴ μάχιμος εἶ, 1355
 Εἰς τὰπὶ Θράκης ἀποπέτου, καὶ κεῖ μάχου.

ΠΑΤΡΑΛΟΙΑΣ.

Νῆ τὸν Διόνυσον, εὖ γέ μοι δοκεῖς λέγειν,
Καὶ πείσομαί σοι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Νοῦν ἄρ' ἔξεις νῆ Δία.

ΚΙΝΗΣΙΑΣ.

Ἄναπέτομαι δὴ πρὸς Ὀλυμπον πτερύγεσσι κούφαις ·
Πέτομαι δ' ὁδὸν ἄλλοτ' ἐπ' ἄλλαν μελέων 1360

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τουτὶ τὸ πρᾶγμα φορτίου δεῖται πτερῶν.

ΚΙΝΗΣΙΑΣ.

Ἄφῶβῳ φρενὶ σώματί τε νέαν ἐφέπων

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἄσπαζόμεσθα φιλύρινον Κινησίαν.
Τί δεῦρο πόδα σὺ κυλλὸν ἀνὰ κύκλον κυκλεῖς ;

ΚΙΝΗΣΙΑΣ.

Ὀρνις γενέσθαι βούλομαι 1365
Διγύφθογγος ἀηδών.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Παῦσαι μελωδῶν, ἀλλ' ὅ τι λέγεις εἶπέ μοι.

ΚΙΝΗΣΙΑΣ.

Ἐπὸ σοῦ πτερωθεὶς βούλομαι μετάρσιος
Ἀναπτόμενος ἐκ τῶν νεφελῶν καινὰς λαβεῖν
Ἀεροδονήτους καὶ νιφοβόλους ἀναβολάς. 1370

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἐκ τῶν νεφελῶν γὰρ ἂν τις ἀναβολὰς λάβοι ;

ΚΙΝΗΣΙΑΣ.

Κρέματα μὲν οὖν ἐντεῦθεν ἡμῶν ἢ τέχνη.
 Τῶν διθυράμβων γὰρ τὰ λαμπρὰ γίγνεται
 Ἄερίά τινα καὶ σκότια καὶ κναυαυγέα
 Καὶ πτεροδόνητα · σὺ δὲ κλύων εἴσει τάχα.

1375

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐ δῆτ' ἔγωγε.

ΚΙΝΗΣΙΑΣ.

Νῆ τὸν Ἡρακλέα σύ γε.
 Ἄπαντα γὰρ δίδιμί σοι τὸν αἶρα
 Εἶδωλα πετεινῶν
 Αἰθεροδρόμων,
 Οἰωνῶν ταναοδείρων.

1380

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἦόπ.

ΚΙΝΗΣΙΑΣ.

Τὸν ἀλάδρομον ἀλάμενος
 Ἄμ' ἀνέμων πνοαῖσι βαίην.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Νῆ τὸν Δί' ἢ ἄ γώ σου καταπαύσω τὰς πνοάς.

ΚΙΝΗΣΙΑΣ.

Τοτὲ μὲν νοτίαν στείχων πρὸς ὁδόν,
 Τοτὲ δ' αὖ βορέα σῶμα πελάζων
 Ἄλίμενον αἰθέρος αὔλακα τέμνων.
 Χαρίεντά γ', ὦ πρεσβῦτ', ἐσοφίσω καὶ σοφά.

1385

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐ γὰρ σὺ χαίρεις πτεροδόνητος γενόμενος ;

ΚΙΝΗΣΙΑΣ.

Ταυτὶ πεποίηκας τὸν κυκλιοδιδάσκαλον,
Ὃς ταῖσι φυλαῖς περιμάχητός εἰμ' αἰεῖ ;

1390

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Βούλει διδάσκειν καὶ παρ' ἡμῖν οὖν μένων
Λεωτροφίδη χορὸν πετομένων ὀρνέων
Κεκροπίδα φυλήν ;

ΚΙΝΗΣΙΑΣ.

Καταγελᾶς μου, δῆλος εἶ

Ἄλλ' οὖν ἔγωγ' οὐ παύσομαι, τοῦτ' ἴσθ' ὅτι,
Πρὶν ἂν πτερωθεῖς διαδράμω τὸν αἴρα.

1395

ΣΥΚΟΦΑΝΤΗΣ.

Ὅρνιαθές τινες οἶδ' οὐδὲν ἔχοντες πτεροποίκιλοι,
Τανυσίπτερε ποικίλα χελιδοί·

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τουτὶ τὸ κακὸν οὐ φαῦλον ἐξεγρήγορεν.
Ὅδ' αὖ μινυρίζων δεῦρό τις προσέρχεται.

ΣΥΚΟΦΑΝΤΗΣ.

Τανυσίπτερε ποικίλα μάλ' αὖθις.

1400

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἐς θοῖμάτιον τὸ σκόλιον ἄδειν μοι δοκεῖ,
Δεῖσθαι δ' ἔοικεν οὐκ ὀλίγων χελιδόνων.

ΣΥΚΟΦΑΝΤΗΣ.

Τίς ὁ πτερῶν δεῦρ' ἐστὶ τοὺς ἀφικνουμένους ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ὅδι πάρεστιν· ἀλλ' ὅτου δεῖ χρῆ λέγειν.

ΣΥΚΟΦΑΝΤΗΣ.

Πτερῶν πτερῶν δεῖ· μὴ πύθη τὸ δεύτερον.

1405

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Μὼν εὐθὺ Πελλήνης πέτεσθαι διανοεῖ ;

ΣΥΚΟΦΑΝΤΗΣ.

*Μὰ Δί', ἀλλὰ κλητὴρ εἰμι νησιωτικὸς**Καὶ συκοφάντης,*

ΠΕΙΣΘΕΤΑΙΡΟΣ.

ὦ μακάριε τῆς τέχνης.

ΣΥΚΟΦΑΝΤΗΣ.

*Καὶ πραγματοδίφης. Εἶτα δέομαι πτερὰ λαβῶν**Κύκλω περισοβεῖν τὰς πόλεις καλούμενος.*

1410

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἐπὸ πτερύγων τί προσκαλεῖ σοφώτερων ;

ΣΥΚΟΦΑΝΤΗΣ.

*Μὰ Δί', ἀλλ' ἴν' οἱ λησταί γε μὴ λυπῶσί με,**Μετὰ τῶν γεράνων τ' ἐκεῖθεν ἀναχωρῶ πάλιν,**Ἄνθ' ἔρματος πολλὰς καταπεπωκὸς δίκας.*

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τουτὶ γὰρ ἐργάζει σὺ τοῦργον ; Εἰπέ μοι,

1415

Νεανίας ὧν συκοφαντεῖς τοὺς ξένους ;

ΣΥΚΟΦΑΝΤΗΣ.

Τί γὰρ πάθω ; Σκάπτειν γὰρ οὐκ ἐπίσταμαι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

*Ἄλλ' ἔστιν ἕτερα νῆ Δί' ἔργα σώφρονα,**Ἄφ' ὧν διαζῆν ἄνδρα χρῆν τοσουτονὶ**Ἐκ τοῦ δικαίου μάλλον ἢ δικορῶραφεῖν.*

1420

ΣΥΚΟΦΑΝΤΗΣ.

ὦ δαιμόνιε, μὴ νουθέτει μ', ἀλλὰ πτέρου.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Νῦν τοι λέγων πτερῶ σε.

ΣΥΚΟΦΑΝΤΗΣ.

Καὶ πῶς ἂν λόγοις

Ἄνδρα πτερώσειας σύ ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Πάντες τοῖς λόγοις

Ἄναπτεροῦνται.

ΣΥΚΟΦΑΝΤΗΣ.

Πάντες ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκ ἀκήκοας,

Ὄταν λέγωσιν οἱ πατέρες ἐκάστοτε

1425

Τοῖς μειρακίοις ἐν τοῖσι κουρείοις ταδί·

Δεινῶς γέ μου τὸ μειράκιον Διτρέφης

Λέγων ἀνεπτέρωκεν ὥσθ' ἱππηλατεῖν.

Ὅ δέ τις τὸν αὐτοῦ φησιν ἐπὶ τραγωδία·

Ἄνεπτερώσθαι καὶ πεποτηῆσθαι τὰς φρένας.

1430

ΣΥΚΟΦΑΝΤΗΣ.

Δόγοισί τ' ἄρα καὶ πτεροῦνται ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Φήμ' ἐγώ.

Ἐπὶ γὰρ λόγων ὁ νοῦς τε μετεωρίζεται

Ἐπαίρεται τ' ἄνθρωπος. Οὕτω καὶ σ' ἐγὼ

Ἄναπτερώσας βούλομαι χρηστοῖς λόγοις

Τρέψαι πρὸς ἔργον νόμιμον.

ΣΥΚΟΦΑΝΤΗΣ.

Ἄλλ' οὐ βούλομαι.

1435

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τί δαὶ ποιήσεις ;

ΣΥΚΟΦΑΝΤΗΣ.

*Τὸ γένος οὐ καταισχυνῶ.**Παππῶος ὁ βίος συκοφαντεῖν ἐστὶ μοι.**Ἄλλὰ πτέρου με ταχέσι καὶ κούφοις πτεροῖς**Ἰέρακος, ἢ κερχνηῆδος, ὡς ἂν τοὺς ξένους**Καλεσάμενος, κατ' ἐγκεκληκῶς ἐνθαδί,*

1440

Κατ' αὐτὸ πέτωμαι πάλιν ἐκείσε.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

*Μανθάνω.**Ἦδὲ λέγεις · ὅπως ἂν ὠφλήκη δίκην**Ἐνθάδε πρὶν ἤκειν ὁ ξένος.*

ΣΥΚΟΦΑΝΤΗΣ.

Πάνυ μανθάνεις.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

*Κᾶπειθ' ὁ μὲν πλεῖ δεῦρο, σὺ δ' ἐκείσ' αὐτὸ πέτει**Ἀρπασόμενος τὰ χρήματ' αὐτοῦ.*

ΣΥΚΟΦΑΝΤΗΣ.

Πάντ' ἔχεις.

1445

Βέμβικος οὐδὲν διαφέρειν δεῖ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

*Μανθάνω**Βέμβικα · καὶ μὴν ἔστι μοι νῆ τὸν Δία**Κάλλιστα Κορκυραία τοιαυτὶ πτερὰ.*

ΣΥΚΟΦΑΝΤΗΣ.

Οἴμοι τάλας · μάστιγ' ἔχεις.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Πτερὸ μὲν οὖν,

Οἷσί σε ποιήσω τήμερον βεμβικιᾶν.

1450

ΣΥΚΟΦΑΝΤΗΣ.

Οἶμοι τάλας.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐ πτερυγιεῖς ἐντευθενί ;

Οὐκ ἀπολιβάξεις, ὦ κάκιστ' ἀπολούμενος ;

Πικρὰν τάχ' ὄψει στρεψοδικοπανουργίαν.

Ἄπίωμεν ἡμεῖς ξυλλαβόντες τὰ πτερά.

ΧΟΡΟΣ.

Στροφή.

Πολλὰ δὴ καὶ καινὰ καὶ θαν-

1455

υᾶστ' ἐπεπτόμεσθα, καὶ

Δεινὰ πράγματ' εἶδομεν.

Ἔστι γὰρ δένδρον πεφυκὸς

Ἐκτοπόν τι, καρδίας ἀ-

πωτέρω, Κλεώνυμος,

1460

Χρήσιμον μὲν οὐδέν, ἄλ-

λως δὲ δειλὸν καὶ μέγα.

Τοῦτο τοῦ μὲν ἦρος ἀεὶ

Βλαστάνει καὶ συκοφαντεῖ,

Τοῦ δὲ χειμῶνος πάλιν τὰς

1465

Ἄσπίδας φυλλοῤῥοεῖ.

Ἄντιστροφή.

Ἔστι δ' αὖ χώρα πρὸς αὐτῷ

Τῷ σκότῳ πόρρω τις ἐν

Τῆ λύχνων ἐρημία,

Ἐνθα τοῖς ἥρωσιν ἄνθρω-

1470

ποι ξυναριστῶσι καὶ ξύν-
εισι, πλὴν τῆς ἐσπέρας.

Τηνικαῦτα δ' οὐκέτ' ἦν

Ἄσφαλές ξυντυγχάνειν.

Εἰ γὰρ ἐντύχοι τις ἥρω

1475

Τῶν βροτῶν νύκτωρ Ὀρέστη,

Γυμνὸς ἦν πληγείς ὑπ' αὐτοῦ

Πάντα τὰπιδέξια.

ΠΡΟΜΗΘΕΥΣ.

Οἴμοι τάλας, ὁ Ζεὺς ὅπως μή μ' ὄψεται.

Ποῦ Πεισθέταιρός ἐστιν ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἐα, τουτὶ τί ἦν ;

1480

Τίς οὐγκαλυμμός ;

ΠΡΟΜΗΘΕΥΣ.

Τῶν θεῶν ὄρας τινα

Ἐμοῦ κατόπιν ἐνταῦθα ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Μὰ Δί' ἐγὼ μὲν οὔ.

Τίς δ' εἶ σύ ;

ΠΡΟΜΗΘΕΥΣ.

Πηνίκ' ἐστὶν ἄρα τῆς ἡμέρας ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ὀπηνίκα ; Σμικρόν τι μετὰ μεσημβρίαν.

Ἀλλὰ σὺ τίς εἶ ;

ΠΡΟΜΗΘΕΥΣ.

Βουλυτός, ἢ περαιτέρω ;

1485

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οἴμ' ὡς βδελύττομαί σε.

ΠΡΟΜΗΘΕΥΣ.

Τί γὰρ ὁ Ζεὺς ποιεῖ ;

Ἄπαιθριάζει τὰς νεφέλας, ἢ ξυννεφεῖ ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οἴμωζε μεγάλ'.

ΠΡΟΜΗΘΕΥΣ.

Οὕτω μὲν ἐκκεκαλύψομαι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

ὦ φίλε Προμηθεῦ.

ΠΡΟΜΗΘΕΥΣ.

Παῦε παῦε, μὴ βόα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τί γὰρ ἔστι ;

ΠΡΟΜΗΘΕΥΣ.

Σίγα, μὴ κάλει μου τοῦνομα ·

1490

Ἄπο γὰρ ὀλεῖ μ', εἴ μ' ἐνθάδ' ὁ Ζεὺς ὄψεται,

Ἄλλ' ἵνα φράσω σοι πάντα τᾶνω πράγματα,

Τουτὶ λαβών μου τὸ σκιάδειον ὑπέρεχε

Ἄνωθεν, ὡς ἂν μή μ' ὀρώσιν οἱ θεοί.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἰοῦ ἰού ·

1495

Εὐ γ' ἐπενόησας αὐτὸ καὶ προμηθικῶς.

Ἐπόδυσθι ταχὺ δῆ, κατὰ θαρρήσας λέγε.

ΠΡΟΜΗΘΕΥΣ.

Ἄκουε δὴ νυν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ὡς ἀκούοντος λέγε.

ΠΡΟΜΗΘΕΥΣ.

Ἀπόλωλεν ὁ Ζεὺς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Πηνίκ' ἄττ' ἀπόλετο ;

ΠΡΟΜΗΘΕΥΣ.

Ἐξ οὐπερ ὑμεῖς φέκισατε τὸν ἀέρα. 1500

Θύει γὰρ οὐδεὶς οὐδὲν ἀνθρώπων ἔτι

θεοῖσιν, οὐδὲ κνῖσα μηρίων ἄπο

Ἀνηλθεν ὡς ἡμᾶς ἀπ' ἐκείνου τοῦ χρόνου,

Ἄλλ' ὡσπερὶ θεσμοφορίοις νηστεύομεν

Ἄνευ θυηλῶν · οἱ δὲ βάρβαροι θεοὶ 1505

Πεινῶντες ὡσπερ Ἰλλυριοὶ κεκριγότες

Ἐπιστρατεύσειν φάσ' ἄνωθεν τῷ Δίῃ,

Εἰ μὴ παρέξει τὰμπόρι' ἀνεφυγμένα,

Ἴν' εἰσάγοιτο σπλάγχνα κατατετμημένα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Εἰσὶν γὰρ ἕτεροι βάρβαροι θεοὶ τινες 1510

Ἄνωθεν ὑμῶν ;

ΠΡΟΜΗΘΕΥΣ.

Οὐ γὰρ εἰσι βάρβαροι,

Ὅθεν ὁ πατρῷός ἐστιν Ἐξηκεστίδῃ ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ὄνομα δὲ τούτοις τοῖς θεοῖς τοῖς βαρβάροις

Τί ἐστίν ;

ΠΡΟΜΗΘΕΥΣ.

Ὅτι ἐστίν; Τριβαλλοί.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Μανθάνω.

Ἐντεῦθεν ἄρα τοῦπιτριβεΐης ἐγένετο. 1515

ΠΡΟΜΗΘΕΥΣ.

Μάλιστα πάντων. Ἐν δέ σοι λέγω σαφές·

Ἦξουσι πρέσβεις δεῦρο περὶ διαλλαγῶν

Παρὰ τοῦ Διὸς καὶ τῶν Τριβαλλῶν τῶν ἄνω·

Ἑμεῖς δὲ μὴ σπένδεσθ', εἰ μὴ παραδιδῶ

Τὸ σκῆπτρον ὃ Ζεὺς τοῖσιν ὄρνισιν πάλιν, 1520

Καὶ τὴν Βασίλειάν σοι γυναῖκ' ἔχειν διδῶ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τίς ἐστίν ἡ Βασίλεια;

ΠΡΟΜΗΘΕΥΣ.

Καλλίστη κόρη,

Ἦπερ ταμιεύει τὸν κεραυτὸν τοῦ Διὸς

Καὶ τᾶλλ' ἀπαξάπαντα, τὴν εὐβουλίαν,

Τὴν εὐνομίαν, τὴν σωφροσύνην, τὰ νεώρια, 1525

Τὴν λοιδορίαν, τὸν κωλακρέτην, τὰ τριώβολα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἀπαντὰ τᾶρ' αὐτῷ ταμιεύει.

ΠΡΟΜΗΘΕΥΣ.

Φῆμ', ἐγώ.

Ἦν γ' ἦν σὺ παρ' ἐκείνου παραλάβης, πάντ' ἔχεις.

Τούτων ἕνεκα δεῦρ' ἦλθον; ἵνα φράσαιμί σοι.

Δεῖ ποτ' ἀνθρώποις γὰρ εὖνους εἶμ' ἐγώ. 1530

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Μόνον θεῶν γὰρ διὰ σ' ἀπανθρακίζομεν.

ΠΡΟΜΗΘΕΥΣ.

Μισῶ δ' ἅπαντας τοὺς θεούς, ὡς οἶσθα σύ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Νῆ τὸν Δί' αἰεὶ δῆτα θεομισῆς ἔφυς.

ΠΡΟΜΗΘΕΥΣ.

Τίμων καθαρός. Ἄλλ' ὡς ἂν ἀποτρέχω πάλιν,

Φέρε τὸ σκιάδειον, ἵνα με κἂν ὁ Ζεὺς ἴδῃ

1535

Ἄνωθεν, ἀκολουθεῖν δοκῶ κληφόρῳ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Καὶ τὸν δίφρον γε διφροφόρει τανδὶ λαβών.

ΧΟΡΟΣ.

Στροφή.

Πρὸς δὲ τοῖς Σκιάποσι λι-

μνη τις ἔστ', ἄλουτος οὖ

Ψυχαγωγεῖ Σωκράτης·

1540

Ἐνθα καὶ Πείσανδρος ἦλθε

Δεόμενος ψυχὴν ἰδεῖν, ἣ

Ζῶντ' ἐκείνου προὔλιπε,

Σφάγι' ἔχων κάμηλον ἀ-

μνόν τιν', ἧς λαιμοὺς τεμών,

1545

Ὡσπερ οὐδυσσεὺς ἀπῆλθε,

Κατ' ἀνῆλθ' αὐτῷ κάτωθεν

Πρὸς τὸ λαῖμα τῆς καμήλου

Χαιρεφῶν ἢ νυκτερίς.

ΠΟΣΕΙΔΩΝ.

Τὸ μὲν πόλισμα τῆς Νεφελοκοκκυγίας 1550

Ἐορᾶν τοδὶ πάρεστιν, οἱ πρεσβεύομεν.

Οὗτος, τί δρᾶς ; Ἐπ' ἀριστερ' οὕτως ἀμπέχει ;

Οὐ μεταβαλεῖς θοῖμύτιον ὧδ' ἐπὶ δεξιάν ;

Τί, ᾧ κακόδαιμον ; Λαισποδίας εἶ τὴν φύσιν.

ᾠ δημοκρατία, ποῖ προβιβᾶς ἡμᾶς ποτε, 1555

Εἰ τουτονί γ' ἐχειροτόνησαν οἱ θεοί ;

ΤΡΙΒΑΛΛΟΣ.

Ἐξεῖς ἀτρέμας ;

ΠΟΣΕΙΔΩΝ.

Οἴμωζε· πολὺ γὰρ δή σ' ἐγὼ

Ἐόρακα πάντων βαρβαρώτατον θεῶν.

Ἄγε δὴ τί δρῶμεν, Ἡράκλεις ;

ΗΡΑΚΛΗΣ.

Ἀκήκοας

Ἐμοῦ γ' ὅτι τὸν ἄνθρωπον ἄγχειν βούλομαι, 1560

Ὅστις ποτ' ἔσθ' ὁ τοὺς θεοὺς ἀποτευχίσας.

ΠΟΣΕΙΔΩΝ.

Ἄλλ', ὦγάθ', ἡρήμεσθα περὶ διαλλαγῶν

Πρέσβεις.

ΗΡΑΚΛΗΣ.

Διπλασίως μᾶλλον ἄγχειν μοι δοκεῖ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τὴν τυρόκνηστίν μοι δότω· φέρε σίλφιον·

Τυρὸν φερέτω τις· πυρπόλει τοὺς ἄνθρακας. 1565

ΗΡΑΚΛΗΣ.

Τὸν ἄνδρα χαίρειν οἱ θεοὶ κελεύομεν
Τρεῖς ὄντες ἡμεῖς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἄλλ' ἐπικνῶ τὸ σίλφιον.

ΗΡΑΚΛΗΣ.

Τὰ δὲ κρέα τοῦ ταῦτ' ἐστίν ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

ἽΟρνιθές τινες

Ἐπανιστάμενοι τοῖς δημοτικοῖσιν ὀρνέοις

Ἐδοξαν ἀδικεῖν.

ΗΡΑΚΛΗΣ.

Εἶτα δῆτα σίλφιον

1570

Ἐπικνῆς πρότερον αὐτοῖσιν ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

ὦ χαῖρ', Ἡράκλεις.

Τί ἐστι ;

ΗΡΑΚΛΗΣ.

Πρεσβεύοντες ἡμεῖς ἤκομεν

Παρά τῶν θεῶν περὶ πολέμου καταλλαγῆς.

ΟΙΚΕΤΗΣ.

Ἐλαιον οὐκ ἔνεστιν ἐν τῇ ληκύθῳ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Καὶ μὴν τά γ' ὀρνίθεια λιπάρ' εἶναι πρέπει.

1575

ΗΡΑΚΛΗΣ.

Ἡμεῖς τε γὰρ πολεμοῦντες οὐ κερδαίνομεν,

Ἐμεῖς τ' ἂν ἡμῖν τοῖς θεοῖς ὄντες φίλοι

Ὅμβριον ὕδωρ ἂν εἴχεται ἐν τοῖς τέλμασιν,

Ἄλκυονίδας τ' ἂν ἦγεθ' ἡμέρας αἰεῖ.

Τούτων περὶ πάντων αὐτοκράτορες ἦκομεν.

1580

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἄλλ' οὔτε πρότερον πώποθ' ἡμεῖς ἤρξαμεν

Πολέμου πρὸς ὑμᾶς, νῦν τ' ἐθέλομεν, εἰ δοκεῖ,

Ἐὰν τὸ δίκαιον ἀλλὰ νῦν ἐθέλητε δρᾶν,

Σπονδὰς ποιεῖσθαι. Τὰ δὲ δίκαι' ἐστὶν ταδί·

Τὸ σκῆπτρον ἡμῖν τοῖσιν ὄρνισιν πάλιν

1585

Τὸν Δί' ἀποδοῦναι· καὶ διαλλαττώμεθα.

Ἐπὶ τοῖσδε τοὺς πρέσβεις ἐπ' ἄριστον καλῶ.

ΗΡΑΚΛΗΣ.

Ἐμοὶ μὲν ἀπόχρη ταῦτα, καὶ ψηφίζομαι,

ΠΟΣΕΙΔΩΝ.

Τί, ὦ κακόδαιμον; Ἥλίθιος καὶ γάστρις εἶ.

Ἀποστερεῖς τὸν πατέρα τῆς τυραννίδος;

1590

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἄληθες; Οὐ γὰρ μείζον ὑμεῖς οἱ θεοὶ

Ἰσχύσετ', ἦν ὄρνιθες ἄρξωσιν κάτω;

Νῦν μὲν γ' ὑπὸ ταῖς νεφέλαισιν ἐγκεκρυμμένοι

Κύψαντες ἐπιорκοῦσιν ὑμᾶς οἱ βροτοί·

Ἐὰν δὲ τοὺς ὄρνις ἔχητε συμμάχους,

1595

Ὅταν ὀμνύῃ τις τὸν κόρακα καὶ τὸν Δία,

Ὁ κόραξ παρελθὼν τοῦπιорκοῦντος λάθρα

Προσπτάμενος ἐκκόψει τὸν ὀφθαλμὸν θενών.

ΠΟΣΕΙΔΩΝ.

Νῆ τὸν Ποσειδῶ, ταῦτά γέ τοι καλῶς λέγεις.

ΗΡΑΚΛΗΣ.

Κάμοι δοκεῖ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τί δαὶ σὺ φῆς ;

ΤΡΙΒΑΛΛΟΣ.

Ναβαισατρεῦ.

1600

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ὅρας ; Ἐπαινεῖ χούτος. Ἔτερον νῦν ἔτι

Ἀκούσαθ' ὅσον ὑμᾶς ἀγαθὸν ποιήσομεν.

Ἐάν τις ἀνθρώπων ἱερείόν τῳ θεῶν

Εὐξάμενος, εἶτα διασοφίζεται λέγων,

Μενετοὶ θεοί, καὶ μάποδιδῶ μισητίαν,

1605

Ἀναπράξομεν καὶ ταῦτα.

ΠΟΣΕΙΔΩΝ.

Φέρ' ἴδω, τῷ τρόπῳ ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ὅταν διαριθμῶν ἀργυρίδιον τύχη

Ἄνθρωπος οὗτος, ἢ καθῆται λούμενος,

Καταπτάμενος ἰκτίνος, ἀρπάσας λάθρα,

Προβάτοιον δυοῖν τιμὴν ἀνοίσει τῷ θεῷ.

1610

ΗΡΑΚΛΗΣ.

Τὸ σκῆπτρον ἀποδοῦναι πάλιν ψηφίζομαι

Τούτοις ἐγώ.

ΠΟΣΕΙΔΩΝ.

Καὶ τὸν Τριβαλλόν νυν ἐροῦ.

ΗΡΑΚΛΗΣ.

Ὁ Τριβαλλός, οἰμώζειν δοκεῖ σοι ;

ΤΡΙΒΑΛΛΟΣ.

Σαυνάκα

Βακταρικρούσα.

ΗΡΑΚΛΗΣ.

Φησὶν εὖ λέγειν πάνυ.

ΠΟΣΕΙΔΩΝ.

Εἴ τοι δοκεῖ σφῶν ταῦτα, κάμοι συνδοκεῖ.

1615

ΗΡΑΚΛΗΣ.

Οὗτος, δοκεῖ δρᾶν ταῦτα τοῦ σκήπτρου πέρι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Καὶ νῆ Δί' ἕτερόν γ' ἐστὶν οὗ μνήσθην ἐγώ.

Τὴν μὲν γὰρ Ἦραν παραδίδωμι τῷ Δί,

Τὴν δὲ Βασίλειαν τὴν κόρην γυναῖκ' ἐμοὶ

Ἐκδοτέον ἐστίν.

ΠΟΣΕΙΔΩΝ.

Οὐ διαλλαγῶν ἐρᾶς.

1620

Ἄπίωμεν οἴκαδ' αὖθις.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἐλίγον μοι μέλει.

Μάγειρε, τὸ κατάχυσμα χρὴ ποιεῖν γλυκύ.

ΗΡΑΚΛΗΣ.

Ἦ δαιμόνι' ἀνθρώπων Πόσειδον, ποῖ φέρει ;

Ἡμεῖς περὶ γυναῖκός μιᾶς πολεμήσομεν ;

ΠΟΣΕΙΔΩΝ.

Τί δαὶ ποιῶμεν ;

ΗΡΑΚΛΗΣ.

Ὅ τί ; Διαλλαττώμεθα.

1625

ΠΟΣΕΪΔΩΝ.

Τί, ῥζύρ' ; Οὐκ οἶσθ' ἔξαπατώμενος πάλαι ;
 Βλάπτεις δέ τοι σὺ σαυτόν. Ἄην γὰρ ἀποθάνη
 Ὁ Ζεὺς, παραδούς τούτοισι τὴν τυραννίδα,
 Πένης ἔσει σύ. Σοῦ γὰρ ἅπαντα γίγνεται
 Τὰ χρήμαθ', ὅσ' ἂν ὁ Ζεὺς ἀποθνήσκων καταλίπη. 1630

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οἷμοι τάλας, οἶόν σε περισοφίζεται.
 Δεῦρ' ὡς ἔμ' ἀποχώρησον, ἵνα τί σοι φράσω.
 Διαβάλλεταιί σ' ὁ θεῖος, ὦ πονηρὲ σύ.
 Τῶν γὰρ πατρώων οὐδ' ἀκαρῆ μέτεστί σοι
 Κατὰ τοὺς νόμους· νόθος γὰρ εἶ κού γνήσιος. 1635

ΗΡΑΚΛΗΣ.

Ἐγὼ νόθος ; Τί λέγεις ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Σὺ μέντοι νῆ Δία,
 Ὡν γε ξένης γυναικός. Ἄη πῶς ἂν ποτε
 Ἐπὶ κληρον εἶναι τὴν Ἀθηναίαν δοκεῖς,
 Οὔσαν θυγατέρ', ὄντων ἀδελφῶν γνησίων ;

ΗΡΑΚΛΗΣ.

Τί δ', ἦν ὁ πατήρ ἐμοὶ διδώ τὰ χρήματα
 Νόθῳ ἔξαποθνήσκων ; 1640

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ὁ νόμος αὐτὸν οὐκ ἔῃ.
 Οὗτος ὁ Ποσειδῶν πρῶτος, ὃς ἐπαίρει σε νῦν,
 Ἀνθέξεταιί σου τῶν πατρώων χρημάτων
 Φάσκων ἀδελφὸς αὐτὸς εἶναι γνήσιος.

Ἐρῶ δὲ δὴ καὶ τὸν Σόλωνός σοι νόμον · 1645

“Νόθος δὲ μὴ εἶναι ἀγχιστεῖαν, παίδων ὄντων
γνησίων. Ἐὰν δὲ παῖδες μὴ ᾧσι γνήσιοι, τοῖς
ἐγγυτάτῳ γένους μετεῖναι τῶν χρημάτων.”

ΗΡΑΚΛΗΣ.

Ἐμοὶ δ' ἄρ' οὐδὲν τῶν πατρῶων χρημάτων
Μέτεστιν ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐ μέντοι μὰ Δία. Λέξον δέ μοι, 1650
Ἦδη σ' ὁ πατὴρ εἰσήγαγ' ἐς τοὺς φρύτορας ;

ΗΡΑΚΛΗΣ.

Οὐ δῆτ' ἐμέ γε. Καὶ δῆτ' ἐθαύμαζον πάλαι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τί δῆτ' ἄνω κεχρηνας αἰκίαν βλέπων ;
Ἄλλ' ἦν μεθ' ἡμῶν ἦς, καταστήσω σ' ἐγὼ
Τύραννον, ὀρνίθων παρέξω σοι γάλα. 1655

ΗΡΑΚΛΗΣ.

Δίκαι' ἔμοιγε καὶ πάλιν δοκεῖς λέγειν
Περὶ τῆς κόρης ἢ κᾶγωγε παραδίδωμί σοι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τί δαὶ σὺ φῆς ;

ΠΟΣΕΙΔΩΝ.

Τάναντία ψηφίζομαι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἐν τῷ Τριβαλλῷ πᾶν τὸ πρᾶγμα. Τί σὺ λέγεις ;

ΤΡΙΒΑΛΛΟΣ.

Καλάνι κόραυνα καὶ μεγάλα βασιλιναῦ 1660

Ἵρνιτο παραδίδωμι.

ΗΡΑΚΛΗΣ.

Παραδοῦναι λέγει.

ΠΟΣΕΙΔΩΝ.

Μὰ τὸν Δί' οὐχ οὗτός γε παραδοῦναι λέγει,
Εἰ μὴ βαδίζειν ὥσπερ αἱ χελιδόνες.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκοῦν παραδοῦναι ταῖς χελιδόσιν λέγει.

ΠΟΣΕΙΔΩΝ.

Σφῶ νῦν διαλλάττεσθε καὶ ξυμβαίνετε ·

1665

Ἐγὼ δ', ἐπειδὴ σφῶν δοκεῖ, συγῆσομαι.

ΗΡΑΚΛΗΣ.

Ἡμῖν ἂ λέγεις σὺ πάντα συγχωρεῖν δοκεῖ.

Ἄλλ' ἴθι μεθ' ἡμῶν αὐτὸς ἐς τὸν οὐρανόν,

Ἴνα τὴν Βασιλείαν καὶ τὰ πάντ' ἐκεῖ λάβῃς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἐς καιρὸν ἄρα κατεκόπησαν οὕτοι

1670

Ἐς τοὺς γάμους.

ΗΡΑΚΛΗΣ.

Βούλεσθε δῆτ' ἐγὼ τέως

Ἄπτω τὰ κρέα ταυτὶ μένων ; Ἰμεῖς δ' ἴτε.

ΠΟΣΕΙΔΩΝ.

Ἄπτῃς τὰ κρέα ; Πολλήν γε τευθείαν λέγεις.

Οὐκ εἶ μεθ' ἡμῶν ;

ΗΡΑΚΛΗΣ.

Εὖ γε μὲν τὰν διαιτέθην.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἄλλὰ γαμικὴν χλανίδα δότω τις δεῦρό μοι.

1675

ΧΟΡΟΣ.

Ἀντιστροφή.

Ἔστι δ' ἐν Φαναίσι πρὸς τῇ
 Κλεψύδρα πανούργου ἐγ-
 γλωττογαστόρων γένος,
 Οἳ θερίζουσιν τε καὶ σπεί-
 ρουσι καὶ τρυγῶσι ταῖς γλώτ-
 ταισι συκάζουσί τε ·

1680

Βάρβαροι δ' εἰσὶν γένος,
 Γοργῖαι τε καὶ Φίλιπποι.
 Καὶ τῶν ἐγγλωττογαστό-
 ρων ἐκείνων τῶν Φιλίππων
 Πανταχοῦ τῆς Ἀττικῆς ἢ
 Γλώττα χωρὶς τέμνεται.

1685

ΑΓΓΕΛΟΣ.

ὦ πάντ' ἀγαθὰ πράττοντες, ὦ μείζω λόγου,
 ὦ τρισμακάριον πτηνὸν ὀρνίθων γένος,
 Δέχεσθε τὸν τύραννον ὀλβίοις δόμοις.
 Προσέρχεται γὰρ οἶος οὔτε παμφαῆς
 Ἄστηρ ἰδεῖν ἔλαμψε χρυσαυγεί δόμῳ,
 Οὔθ' ἡλίου τηλαυγῆς ἀκτίνων σέλας
 Τοιοῦτον ἐξέλαμψεν, οἶον ἔρχεται,
 Ἐχων γυναικὸς κάλλος οὐ φατὸν λέγειν,
 Πάλλων κεραυνόν, πτεροφόρον Διὸς βέλος ·
 Ὀσμὴ δ' ἀωνόμαστος ἐς βάθος κύκλου
 Χωρεῖ, καλὸν θέαμα · θυμιαμάτων δ'
 Αὔραι διαψαίρουσι πλεκτάνην καπνοῦ.

1690

1695

Ἔοδὸς δὲ καὶ αὐτός ἐστιν. Ἄλλὰ χρὴ θεᾶς
Μούσης ἀνοίγειν ἱερὸν εὐφημον στόμα. 1700

ΧΟΡΟΣ.

Ἄναγε, δῖεχε, πάραγε, πάρεχε,
Περιπέτεσθε

Μάκαρα μάκαρι σὺν τύχῃ.

ὦ φεῦ φεῦ τῆς ὥρας, τοῦ κάλλους. 1705

ὦ μακαριστὸν σὺ γάμον τῆδε πόλει γήμας.

Μεγάλαι μεγάλαι κατέχουσι τύχαι

Γένος ὀρνίθων

Διὰ τόνδε τὸν ἄνδρ'. Ἄλλ' ὑμεναίοις

Καὶ νυμφιδίοισι δέχεσθ' ὦδαίς 1710

Αὐτὸν καὶ τὴν Βασίλειαν.

Ἢρα ποτ' Ὀλυμπία

Τῶν ἡλιβάτων θρόνων

Ἄρχοντα θεοῖς μέγαν

Μοῖραι ξυνεκοίμισαν 1715

Ἐν τοιῶδ' ὑμεναίῳ.

Ἐμὴν ὦ, Ἐμέναι' ὦ.

Ὁ δ' ἀμφιθαλῆς Ἔρως

Χρυσόπτερος ἡνίας

Ἐὔθυνε παλιπτόνους, 1720

Ζηνὸς πάροχος γάμων

Τῆς τ' εὐδαίμονος Ἢρας.

Ἐμὴν ὦ, Ἐμέναι' ὦ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἐχάρην ὕμνοις, ἐχάρην ὦδαίς.

Ἄγαμαι δὲ λόγων. Ἄγε νῦν αὐτοῦ
 Καὶ τὰς χθονίας κλήσατε βροντάς,
 Τὰς τε πυρώδεις Διὸς ἀστεροπάς,
 Δεινὸν τ' ἀργῆτα κεραυνόν.

ΧΟΡΟΣ.

ὦ μέγα χρύσειον ἀστεροπῆς φάος,
 ὦ Διὸς ἄμβροτον ἔγχος πυρφόρον, 1730
 ὦ χθόνιαι βαρυαχέες
 Ὀμβροφόροι θ' ἅμα βρονταί,
 Αἷς ὄδε νῦν χθόνα σείει.
 Διὰ σὲ τὰ πάντα κρατήσας,
 Καὶ πάρεδρον Βασίλειαν ἔχει Διός. 1735
 Ἐμὴν ὦ, Ἐμέναι' ὦ.

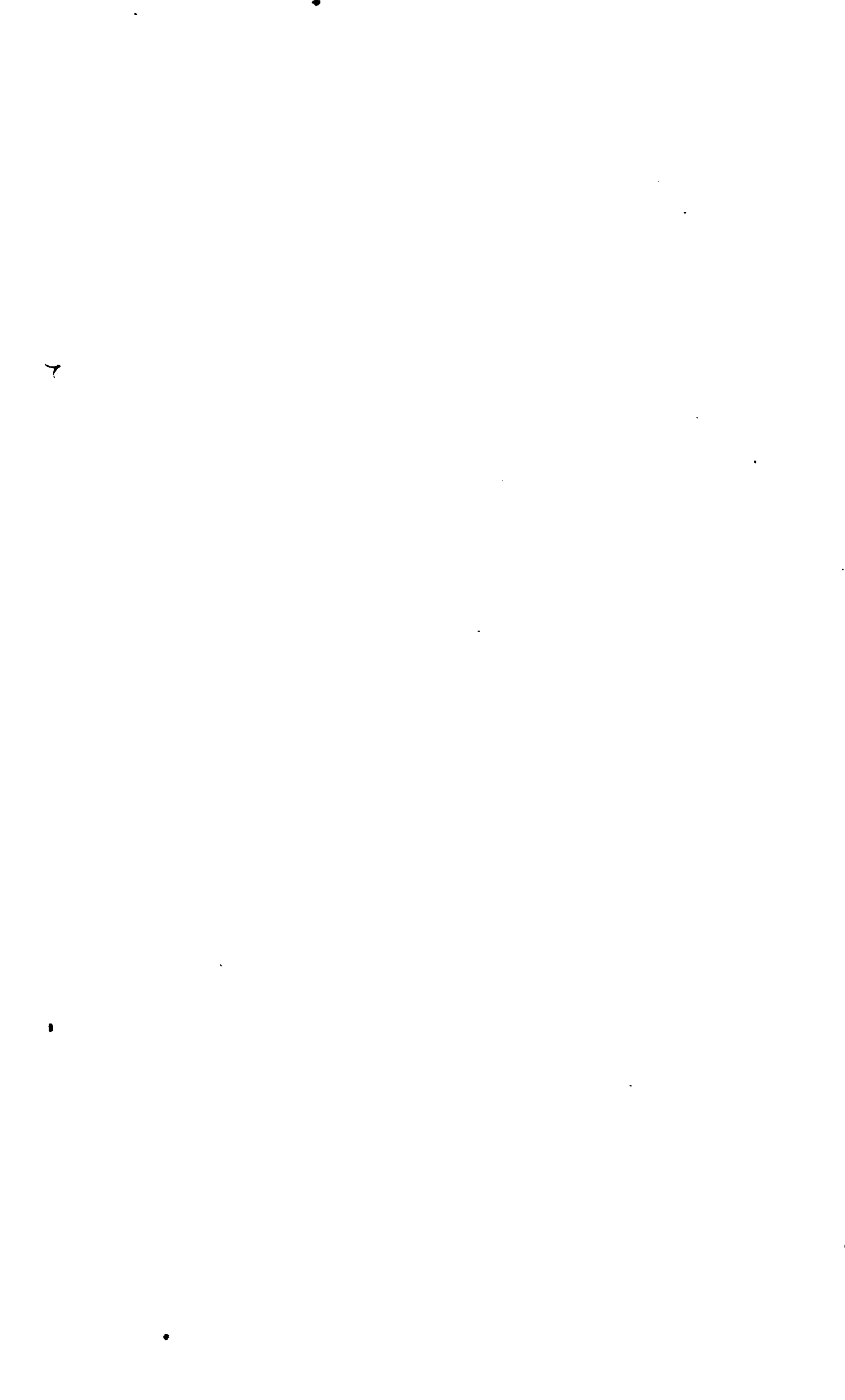
ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἐπεσθε νῦν γάμοισιν, ὦ
 Φῦλα πάντα συννόμων
 Πτεροφόρ', ἐπὶ πέδον Διὸς
 Καὶ λέχος γαμήλιον. 1740
 Ὀρεξον, ὦ μάκαιρα, σὴν
 Χεῖρα, καὶ πτερῶν ἐμῶν
 Λαβοῦσα συγχόρευσον· αἰ-
 ρων δὲ κουφιῶ σ' ἐγώ.

ΧΟΡΟΣ.

Ἄλαλαλαί, ἰὴ Παιών, 1745
 Τήνελλα καλλίνικος, ὦ
 Δαιμόνων ὑπέρτατε.

NOTES.



NOTES.

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

Line 1. Ὀρθήν. This agrees with ὀδόν, to be constructed with ἵεναι, 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. Διαρραγείης. This is addressed, as a sort of humorous imprecation, to Euelpides. The word occurs frequently in the orators, especially Demosthenes, to express a violent passion or effort of the person to whom it is applied; as, for instance, οὐδ' ἂν διαρραγῆς ψευδόμενος, “not even if you split with lying.” Translate here, *May you split.* — ἦδε, i. e.

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

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

4. ἄλλως = μάτην, *to no purpose*.

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

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

13. οὐκ τῶν ὀρνέων, *he of the birds*; i. e. the bird-seller or poulterer. The expression is like that in the *Clouds* (1065), οὐκ τῶν λύχνων, *the dealer in lamps*. There is also an allusion here, and in line 16, to the town of Orneæ, in Argolis, which, according to a Scholiast, had suffered severely during the campaign which ended, B. C. 418, in the battle of Mantinea. See Thirlwall, Vol. III. p. 349, seq.

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

16. *δς ὀρνέων.* This refers, of course, to the fable of the metamorphosis of Tereus into the Epop, or Hoopoo, for which, see Ovid, *Metam.*, VI. 423, seq. With regard to the Hoopoo, or Huppoo, Cary (Preface to Translation of the Birds) has the following note. “As this bird acts a principal part in the play, the reader may not be displeased to see the following description of it: — ‘At Penyrhiw, the farm to which this wild, uncultivated tract is a sheep-walk, was lately shot a Huppoo, a solitary bird, two being seldom seen together, and in this kingdom very uncommon; even in Egypt, where common, not very gregarious. Bewick’s description of it is very correct. Upupa of Linnæus, la Hupe of Buffon. This bird is of the order of Picæ; its length twelve inches, breadth nineteen; bill above two inches long, black, slender, and somewhat curved; eyes hazel; tongue very short and triangular; head ornamented with a crest, consisting of a double row of feathers of pale orange color, tipped with black; highest about two inches long; neck pale reddish brown, breast and belly white; back, scapulars, and wings crossed with broad bars of black and white; lesser coverts of the wings light brown, rump white; the tail consists of ten feathers, each marked with white, which, when closed, assumes the form of a crescent, the horns pointing downwards; legs short and black. Crest usually falls behind on its neck, except when surprised, and then erect, agreeing exactly with Pliny’s character of it. “Cristâ visenda plicatili, contrahens eam subrigensque per longitudinem capitis,” whose annotator, Dalecampius, mentions another curious particular of this bird: “Nidum ex stercore humano præcipuè conficit.” Bewick, Vol. I. 262; Plin. *Variarum*, 688. In Sweden, the appearance of this bird is vulgarly considered as a presage of war, and it was formerly deemed in our country a forerunner of some calamity.’ — *Historical Tour through Pembrokeshire*, by Richard Fenton,

Esq., p. 17. London, 4to, 1810. The particular mentioned by Dalecampius is observed by Aristotle also, who adds that the bird changes its appearance summer and winter, as most of the other wild birds do." Von der Mühle (Beiträge zur Ornithologie Griechenlands, p. 34) says of the Elops, that it is found in great numbers in Greece, in the month of September, but more seldom in spring; that it is fond of the oleanders near the coast, &c.

What is the point of the phrase ἐκ τῶν ὀρνέων, in this place, has been a question. The Scholiast explains it παρ' ὑπόνοιαν· ἔδει γὰρ ἐκ τῶν ἀνθρώπων; i. e. instead of saying he was changed from a *man* to a bird, the poet gives an unexpected turn to the words and says, *who became a bird from — the birds*. Bergler's opinion is, "Videtur voce ὀρνεα metaphoricè significare homines *superbos* aut *leves et inconstantes*; hoc sensu: ex homine superbo, aut levi et inconstante, factus est ales superbus, aut levis et inconstans." Brunck rejects this, and constructs "ὅς ἔφασκε τῶδε (μόνω) ἐκ τῶν ὀρνέων φράσειν νῶν τὸν Τηρέα τὸν ἔποπα, ὅς ὄρνις ἐγένετο." Perhaps the explanation of the Scholiast, and that of Bergler combined with the remark of Cary, that "this is intended as a stroke of satire on the levity of the Athenians," may suggest the true meaning of the poet, especially as the general bearing of the play is to be explained by the circumstances and relations of Athenian affairs.

17. Θαρρέλειδου, i. e. υἱόν, *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. ὀβολοῦ τριωβόλου. Genitive of price.

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

449. See also Kühner, § 324. 3. In this place it implies a sort of consequence of the preceding statement; as if he intended to say that the vicious tricks of the birds were nothing more than might have been expected from the character of the man who sold them. Translate the whole line, *And they accordingly were nothing but biting.*

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

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

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

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

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

31. Νόσον νοσοῦμεν. The common Greek construction of intransitive verbs taking an accusative of nouns with similar signification. — Σακᾶ. 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. εἰσβιάζεται, *is forcing himself in*; i. e. is constantly trying to thrust himself into the number of legal citizens. For an account of the care with which the rights and privileges of citizenship were guarded at Athens, see, besides other works, Smyth's Dict. Gr. and Rom. Antiq., art. *Civitas*.

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

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

36. ἐκείνην, 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 Matthiæ, § 543, who supplies, to complete the sense, some such word as νομίζων, *not hating that city, as considering it not to be great and happy*.

38. Καὶ . . . ἐναποτίσαι, *And common to all — to pay away their money in*; i. e. to waste money in lawsuits, which is the more specific meaning of ἀποτίνειν. 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. τέττιγες. The chirping of the cicadæ or τέττιγες is a subject of frequent allusion in the Greek poets, from Homer down. See Iliad, III. 151, and note upon the passage.

For a description of the insect, and the ancient, though erroneous, idea of its habits, see Aristotle, *Hist. An.*, Lib. IV. 7. 7. Particularly, he speaks of it as living on dew, — τῇ δρόσῳ τρέφεται, — and in this is followed by Anacreon, *Od.* 43. See also the note of Strack, pp. 182 and 183 of his German translation of Aristotle. The manner in which the sound called singing by Aristotle and the poets is produced, is explained Lib. IV. c. 9. Swammerdam has the following statement: — “Cicada duobus gaudet exiguis tympanis peculiaribus, nostro auris tympano similibus, quæ 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 κραδῶν ᾄδουσι. Aristotle, Lib. V. 30, says of the cicadæ, “οὐ γίνονται δὲ τρίτιγες ὅπου μὴ δένδρα ἐστίν”; he adds, “There are none in the plain of Cyrene, but there are many round the city, and chiefly where there are olive-trees.”

41. τῶν δικῶν. See note to line 38.

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

45. καθιδρυθέντε διαγενοίμεθα. For the construction of the participle, see Kühner, § 310. Here the participle and the verb are in the aorist, and both, in themselves, express the several acts as completed. See also *Mtt.* §§ 567, 568. Dawes proposed the present διαγινοίμεθα; 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 . . . τόν. 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 Eops.

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

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

51. *ὡσπερὶ δεικνύς*, *as if he were showing*.

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

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

54. *οἶσθ' ὃ δρᾶσον*. For a full and accurate explanation of this idiom, see Mt. § 511. 4. It occurs frequently in the Attic writers, especially the tragic poets. See Soph. *Œd. Tyr.*, 543; Eurip. *Med.*, 605, &c. "The phrase," says Matthiæ, "seems to have arisen from a transposition." Here, for instance, *Δρᾶσον οἶσθ' ὃ*; *Do it, — dost know what?* The third person of the imperative is also used in the same way. See the same expression, v. 80. — *σκέλει . . . πέτραν*. The Scholiast, cited by Bothe, says there was a proverbial expression among the boys, *Δὸς τὸ σκέλος τῇ πέτρᾳ καὶ πεσοῦνται τὰ ὄρνεα*, *Give your leg to the rock and the birds will fall*; not unlike the modern notion of catching birds by sprinkling salt on their tails.

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

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

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

63. Οὕτως λέγειν ; Bothe punctuates the line without the interrogation, — Οὐδὲ κάλλιον ἐστὶ λέγειν τι οὕτω δεινόν, *Aliquid tam terribile 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 οὐδέ conflicts with the interpretation. Several other explanations are given. The Scholiast says, — “ Οὕτωςί τι δεινόν οὐδὲ κάλλιον λέγειν, τουτέστιν, οὕτω δεινόν ἔχομεν ἐκ τῆς ὄψεως, ὥστε ὀρνιθοθῆραι νομίζεσθαι. Οὐδὲ λέγειν σε τοῦτό ἐστι κάλλιον, ὅτι ἐσμὲν ὀρνιθοθῆραι ” ; 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. Ὑποδεδιώς. A fictitious name for a bird ; further designated as a strange fowl by the following epithet, Λιβυκόν.

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

68. Ἐπικεχοδός. Another name, similarly formed. “ Καὶ τοῦτο ὡς ὀρνιθος ἔπαιξε παρὰ τὸ φαίνεσθαι αὐτοῦ τὸ σκῶρ.” Sch. “ *Qui insuper etiam cacavit præ timore, ut prior ille.*” Bergler.

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

70, 71. Ἡττήθης Ἄλεκτρύονος ; It is stated by Voss,

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

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

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

76. *ἀφύας*. This name embraces several small species of fish, such as anchovies and sardines. For an account of them, see Aristotle, *Hist. An.*, VI. 14. 2, 3. According to Arcestratos, in Athenæus, those produced in the neighbourhood of Athens were most highly prized. Chrysippos, 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. *Οἶσθ' οὖν ὃ δρᾶσον*. See note to line 54.

84. *Ὅτι ἐπεγερώ*. After uttering these words, the Trochilos disappears in the woods to wake up Epos, and the dialogue continues between the two friends.

85. *Κακῶς δέει*. Addressed to the Trochilos as he

goes away. The *fear*, in this and in the reply of Euelpides, is caused by the tremendous opening of the beak of Trochilos.

86. μ' οἴχεται, i. e. μοι οἴχεται, unless, indeed, οἴχομαι may, like φεύγω, be constructed with an accusative of the person. The latter is the view adopted by Kühner (Jelf's Tr.), § 548, Obs. 1.

90. γάρ. For this particle in questions, see K. § 324. 2. Here it is equivalent to *then*; as, *Where then is he?*

91. ἀρ' is to be understood as spoken in an ironical tone. — ὡς εἶ, *what a brave fellow you are!*

92. Ἄνοιγε ποτέ. The voice of Epops is heard, giving orders, in a tone of ludicrous importance, to open, not *the door*, but *the woods*, that he, the king of the birds, may come out.

95, 96. οἱ σε. The usual formula of introducing the twelve gods (by which are meant the twelve principal gods in the Attic worship) is in the invocation of blessings; but here, as the commentators remark, the tone is suddenly changed, and the ludicrous appearance of Epops, with his enormous crest and his feathers moulted, extorts from Euelpides the exclamation, that the twelve gods must have been afoul of him. Εἴξασιν = εἰόκασιν. 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 ῥάμφος. The jest consists in saying, "We are not laughing at you; *your beak seems to us ridiculous.*"

100, 101. Τοιαῦτα Τηρέα. The subject of the metamorphosis of Tereus and Procne appears to have been treated by the tragic poets more than once. A Scholiast says that Sophocles employed it first, and Philocles, who is alluded to in the present play (v. 280), handled it afterwards. There are remaining ten or a dozen fragments of the play.

of Sophocles, the largest of which contains twelve lines. See Dindorf's *Poetæ Scenici, Fragmenta* 511–526. The poet, who was an ardent admirer of Æschylus and Sophocles, yet takes occasion to make a good-humored hit at both of them.

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

105. πάντα. “Mentitur,” says Bothe, “sed coram hominibus urbanis, quibus quidvis ejusmodi videtur persuaderi posse.” With regard to the plumage of Epops, the Scholiast says, “Παρ’ ὅσον ἄνθρωπος ἐξελήλυθε, μὴ ἔχων πτερὰ πλὴν τῆς κεφαλῆς ἐπτερωμένης ὄρνιθος,” referring to the manner in which the actor personated Epops.

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

109, 110. ἡλιαστά, Ἀπηλιαστά. The Heliastic court was the most important among the judicial institutions of Athens. For a particular account of it, see Hermann's *Political Antiquities*, p. 265; *Clouds*, 863, note; Champlin's *Demosthenes de Corona, Notes*, pp. 109, 110; Schömann's *Assemblies of the Athenians*, § 92; also, *Antiquitates Juris Publici Græcorum*, pp. 262, seq. Epops, as soon as he has heard that his visitors are Athenians, immediately thinks of the most prominent characteristic of an Athenian citizen; namely, his quality of member of a court. The word ἀπηλιαστής expresses the opposite of ἡλιαστής, and seems to have been made for the occasion, — *one who is averse to the courts*. The point of the reply cannot be given briefly in English. Something like it would be this: — “Are you

jurymen?" "No; but, on the other tack, ex-jurymen."
 — *Μάλλά* = *μὰ . . . ἄλλά*. The elliptical use of *μά* occurs generally with the article. Another reading here is *Μὰ Δία · θατέρου 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 σπέρμ'*. The language ascribed to Epops refers to his character of bird, though the word also means *race*, — as *seed* is often used in the Bible for *race* or descendants.

115–118. *ὠφείλησας, ἔχαιρες, ἐπεπέτου*. Observe the change from the aorist, expressing the completed fact, to the imperfect, indicating the habit or general fact.

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

‡ 122. *ἐγκατακλιῆναι μαλθακὴν, soft to repose in*. The idiom of the Greek here corresponds exactly with the English.

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

125, 126. *Ἀριστοκρατεῖσθαι . . . βδελύττομαι*. There are two points intended to be made here. First, the imputation of aristocracy, which at Athens, as well as in republican France, was an efficient means of terror; and, second, a pun on the name of Aristocrates, the son of Skellias. This person was a man of much distinction at Athens, who passed through many vicissitudes in his life, for which his name is used as an illustration by Socrates in the *Gorgias* of Plato (p. 39, Woolsey's ed. See Woolsey's note to the passage). He was a member of the oligarchical party, and belonged to the government of the Four Hundred. In B. C. 407 he was associated with Alcibiades as one of the commanders of

the Athenian land forces. The next year, he was one of the generals who were brought to trial and put to death after the battle of Arginousai. He is mentioned by Demosthenes, *Contra Theocrin.*, 1343, by Xenophon, *Hellenica*, I. 4. 5–7, and by many others.

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

129. πρῶ, *early*.

131. Ὅπως παρέσει. 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 Græcos utebantur illi, qui aliquem invitabant ad convivium quo sensu Latini quoque dicere solebant *hodie apud me sis volo, vel una simus.*”

132. μέλλω . . . γάμους, *to give a marriage-feast*, the construction being the cognate accusative. For an account of marriage-feasts, see St. John, *Ancient Greeks*, Vol. II. pp. 19, 174. For the marriage ceremonies in general, see Becker's *Charicles*, Scene XII., and *Excursus* to the same. Isæus, *De Civ. Hered.*, has the expression, “Καὶ γάμους εἰ διττοὺς ὑπὲρ ταύτης εἰστίασεν ἢ μή,” in speaking of the proofs of a marriage.

134. Μή κακῶς. The Scholiast says this line is a witty perversion of the proverb against those who do not visit their friends in time of trouble; the proverb being *Μή μοι τότε ἔλθης, ὅταν ἐγὼ πράττω καλῶς*, “Do not come to me then, when I am doing well.”

135. ταλαιπώρων, *miserable*, ironically applied.

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

137–142. The Scholiast, in speaking of the wishes of the two old Athenians, says, “Ὁ μὲν τὰς τῆς γαστρὸς τρυφὰς

ἐβούλετο, ὁ δὲ τὰς αἰσχρὰς ἡδονάς.” It is sufficient to say of the passage, that it is one of many in Aristophanes founded upon the unnatural vices which (unknown to Homer) marked the social morals of the historical ancients, and the increase of which, in progress of time, accelerated the downfall of both Greece and Rome. The subject is partially illustrated in Becker’s *Charicles*. It is also discussed in its bearings upon the population of the ancient states by Zumpt, in an able essay entitled, “Über den Stand der Bevölkerung und die Volkovermehrung im Alterthum,” pp. 13–17. See also, in the *Classical Studies*, pp. 314–354, Frederick Jacobs on the “Moral Education of the Greeks,” and note, pp. 411–413.

143. τῶν κακῶν. Genitive of exclamation.

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

146, 147. Ἡμῖν . . . Σαλαμνία. The Athenians had two sacred triremes, called the *Paralos* and the *Salaminia*, which were used on a variety of public occasions, and their crews were paid high wages at the public expense. (See Boeckh’s *Public Economy of Athens*, p. 240.) They were sent on the *theoria*, and sometimes carried ambassadors to their place of destination. The *Salaminia* was employed, as it would appear from this passage and from the remarks of a Scholiast on it, to bring to Athens persons ordered thither for trial. The *Paralos* was sometimes used for the same purpose. There is also here a special allusion to the recall of Alcibiades on a charge of having mutilated the statues of Hermes, he having already departed with the armament for the Sicilian Expedition. See Thirlwall’s *History of Greece*, Vol.

III. pp. 390, seq. — *Κλητῆρ'*. 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 *κλήτορες* or *κλητῆρες*, 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 Δέπρεον*. 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 Lacedæmonians, 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. *τὸν Δέπρεον 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. *Ἐπούντιοι, Ἐπούντιος*. The name of the Locran Opuntians appears to have been selected merely for the opportunity of a punning sarcasm upon a man bearing the name of Opountios, said by the Scholiast to have been a stupid fellow with only one eye.

154. ἐπὶ ταλάντῳ, *at the rate of a talent*. See Mtt. § 585. b. β.

157, 158. βαλαντίου κιβδηλίαν. The idea of living without a purse, that is, without money, immediately suggests the other idea of falsification or adulteration of the coin; and so the word κιβδηλία is naturally used in a metaphorical sense for fraud or dishonesty.

159–161. Νεμόμεσθα βίον. For an account of the festivities and rejoicings in celebration of marriage, see St. John's work above cited, Vol. II. pp. 18, seq. Bothe quotes, in illustration, from Ovid, Fasti IV. 869, "*Cumque sua dominæ date grata Sisymbria myrto.*"

164. πίθοισθέ. 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. Αὐτίκα, *for example*. "Οἶον εὐθέως," says the Scholiast.

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

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

170. Ἄνθρωπος ὄρνις, according to Bothe = ὀρνίθειος ἄνθρωπος, *a man-bird*.

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

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

178. εἰ διαστραφήσομαι, *if I shall get a twist*; either a twisted neck or a squinting eye.

180. *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 *πολείσθαι*, in this and the following lines.

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

187. *λιμῶ Μηλίῳ*. 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. *Βοιωτοὺς αἰτούμεθα*. 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 χάους*. 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. *Μὰ πῶ*. Epos, 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. — *νεφέλας*. According to a Scholiast, a very light species of net was so called. — *Μή*. There is something very unusual in the hypothetical negative in this place. The commentators have not generally noticed it, with the exception of Bothe, who says, “*Ellipsis verbi ἐξεπλάγην vel cujusdam similis, vereor ut unquam callidius commentum andiverim.*” But the meaning, with this construction, would be the opposite to that given by Bothe and required by the sense, — *I am afraid lest*

I have heard; whereas Epops clearly wishes to say, with more or less directness, that he *never* heard a better scheme. This would require the addition of *οὐ* to the construction. Matthiæ (Gr. Gr., Vol. II. p. 886), to whom Bothe refers for the explanation of the use of the preterite indicative, only explains that usage in connection with *δέδοικα* or some such word, which is the same construction as that suggested by Bothe, but which gives the wrong sense. Sophocles (Gr. Gr. § 229, N. 3) remarks, — “Not unfrequently *μή* is used where *οὐ* might be expected; on the other hand, *οὐ* is sometimes used where *μή* 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 *οὐ* expresses a direct negation, — the certain non-existence of a thing or act; *μή*, 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, *οὐ* declares an absolute negation; as, Æsch. Ag., 39, *οὐ μαθοῦσι*, *to those who have not learned*, as a matter of fact; whereas, v. 248, *μή δολώσαντος θεοῦ*, *on the supposition that God did not deceive*.

Now, bearing in mind this distinction, and considering the state of mind into which the poet intends to throw Epops, we shall see perhaps a reason for the use of *μή* where *οὐ* 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 *μή*. The ellipsis is not, then, *ἐξεπλάγην* or *δέδοικα*, or any similar verb; for that, as

has been shown, would express the opposite meaning to the true one ; but it must be some one implying *doubt* or *deliberation*, as ἀμφισβητῶ or ἀπορῶ : — *I doubt whether I have ever heard a finer scheme, or I should not wonder if I never heard a cleverer idea.*

199. Εἰ ξυνδοκοίη ὀρνέοις, *If the other birds should agree to it.* Note the force of ξύν in composition.

201. βαρβάρους, *barbarian*; i. e. without articulate speech. The Greeks regarded all who spoke in unknown languages as barbarians, and compared their sounds to the voices of birds. Comp. Æsch. Ag., 974, 975, where Clytemnestra likens an unknown speech to the twittering of the swallow.

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

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

215. Ἐλελιζομένη. “Exprimit sonum gementis lusciniaë.” B. — διεροῖς. The Scholiast explains, “Διύγροισ ἐκ τῶν δακρύων ;” Does it not rather express the general character of the notes of the nightingale ? with μέλεσιν, *liquid notes*, like the Latin *liquidæ voces*.

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

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

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

245. Ἄνυσάτε πετόμενα. The imperative and the participle of ἀνύω 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. ὀξυστόμους. This epithet of the ἐμπίδες is explained by the Scholiast = ὀξυαδούσας, *sharply singing*; but it is much more natural to refer it, with Bergler, to the sharp proboscis. The insect is found by travellers in Attica as annoying now as it was in the days of Aristophanes. The reader will remember the problem of the singing of the empis, in the Clouds, 157, seq. The 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. Ἄτταγᾶς. Aristotle, Hist. An., IX. 19, alludes to the plumage of this bird, which is probably the *moor-hen* or *hazel-hen*. St. John (Hellenes, Vol. II. p. 152) says,—"Among the favorite game of the Athenian gourmands was the attagas, or francolin, a little larger than the partridge, variegated with numerous spots, and of common tile color, somewhat inclining to red. It is said to have been introduced from Lydia into Greece, and was found in extraordinary abundance in the Megaris." See also note to the place, with references to the authorities for various opinions.

257. δριμύς, *sharp, crafty*. It is used in a comic sense.

267, 268. ἄρ' μιμούμενος. 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 ἐπῶζε, which does not describe a melodious sound.

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

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

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

274. λιμναῖος. 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. φοινικιοῦς φοινικόπτερος. The pun here may be preserved by rendering φοινικόπτερος *flamingo*, the name of the family to which he belongs, — *How handsome and flaming, — naturally, for his name is flamingo.*

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

277, 278. Νῆ ὀριβάτης; The first line is said, by the Scholiast, to be a parody on Sophocles (the beginning of the Tyro), and the second from a passage in Æschylus. The Μῆδος is the same as the Περσικὸς ὄρνις in v. 485. — ἐξέδρον χώραν ἔχων, *a bird from foreign parts.* — μουσόμαντις. “Ὁ κομπώδης · τοιοῦτοι γὰρ οἱ μάντις καὶ οἱ ποιηταί.” Sch. The description, originally applied to a character in Æschylus, is here transferred to the strutting cock.

280. ἄνευ καμήλου. The Scholiast says, “Ὡς τῶν Μῆδων ὡς ἐπὶ τὸ πολὺ ἐπὶ καμήλων ὀχουμένων ἐπὶ τῇ τῶν πολέμων ἐξόδῳ.” — εἰσέπτατο, *flew in.*

281. Ἐτερος οὔτοσί. The pun here turns upon the military meaning of λόφον κατειληφώς, *having occupied a hill*; and here, *having got a crest.*

283–285. Ἄλλ' Καλλίας. In answer to the question of Peisthetairos, whether there is another Epops, — the question being put in a tone of some surprise, — the poet takes occasion to make a hit at several persons. Philocles, the poet, who imitated Sophocles in his play of Tereus, has already been mentioned. Epops means to say that the present bird is not the genuine Epops, but only an imitation, like that in Philocles; and as he himself is, as it were, the father of the Epops in Sophocles, so he may be said to be, in the same way, the grandfather of this one. And this suggests the Athenian mode of naming children, upon which

St. John (Ancient Greeks, Vol. I. p. 131) says: — “The right of imposing the name belonged, as hinted above, to the father, who likewise appears to have possessed the power afterwards to alter it, if he thought proper. They were compelled to follow no exact precedent; but the general rule resembled one apparently observed by nature, which, neglecting the likeness in the first generation, sometimes reproduces it with extraordinary fidelity in the second. Thus the grandson, inheriting often the features, inherited also very generally the name of his grandfather; and precisely the same rule applied to women, the granddaughter nearly always receiving her grandmother’s name. Thus Andocides, son of Leagoras, bore the name of his grandfather; the father and son of Miltiades were named Cimon; the father and son of Hipponicos, Cleinias.” These particular names are probably selected by the poet, not only because the family to whom they belong present a remarkable instance of this customary alternation through many generations, but because the last Cleinias, the individual especially alluded to, was notorious for his prodigality and profligacy, and ruined the fortunes of the family. The first Hipponicos known to Athenian history was a contemporary of Solon, about six hundred years before Christ; and the last Cleinias, the third of the name, flourished about two hundred years later. He held in the course of his life many high offices in the state, in spite of his folly and profligacy, which early fastened upon him the name of the *ἀλιτήριος*,* or evil genius of his family. His character was drawn by Andocides in very forbidding colors.* Plato also gives some traits of his character. See the Protagoras, the scene of which is laid at the house of Cal-

* Andocides, p. 277. Ἰππώνικος ἐν τῇ οἰκίᾳ ἀλιτήριον τρέφει, ὃς αὐτοῦ τὴν τράπεζαν ἀνατρέπει Οἰόμενος γὰρ Ἰππώνικος υἱὸν τρέφειν, ἀλιτήριον αὐτῷ ἔτρεφεν, ὃς ἀνατέτροφεν ἐκείνου τὸν πλοῦτον, τὴν σωφροσύνην, τὸν ἄλλον βίον ἅπαντα, κ. τ. λ.

lias. He is said to have been reduced to great destitution, and finally to have died a beggar. The particulars of the history, and all the important facts respecting their wealth, have been carefully collected by Boeckh (Public Economy of Athens, pp. 484, 485). See also Xenophon's Hellenica, IV. 5. 6; Aristotle's Rhet., III. 2. In many respects the family was one of the most famous, as well as one of the oldest, in Athens.

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

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

293, 294. Ἄλλα ἦλθον; 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 *panegyric* festivities. For a full account of them, see Krause, *Gymnastik und Agonistik der Hellenen*, pp. 777, seq. In a note to that work (p. 905), the author remarks that the armed race appears but seldom on the antique monuments of art. There is one beautiful representation of it found in the Berlin collection of vases, of which the following is in part a description. "On the inner side appears a runner, taking vigorous strides, with a large round shield in his left hand; the right is in violent motion, as elsewhere both hands are in runners; the head is covered with a helmet. On the shield is a runner figured in the same manner, except that he holds the shield in his right hand," &c. See also the plate, Tab. VII. b, Fig. 14. b, c, d, of the same work.

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

296, 297. ὄσον Ὀρνέων; Of the use of κακόν here Bothe says it is “comice dictum pro πλῆθος”; i. e. instead of saying *how great a multitude of birds*, he says *how great an evil of birds*, — equivalent to some such expression as *What a pother of birds! What a devil of a flock of birds!*

298. τὴν εἴσοδον, *the entrance*; i. e. through which the personages of the chorus entered the orchestra. See *Clouds*, 326, and note, pp. 133, 134.

299 – 306. Peisthetairos now points out, one after the other, the twenty-four birds who constitute the chorus proper, each of course appropriately represented by the comic masks, expressly prepared for them. On this passage, Bode (*Geschichte der Hellenischen Dichtkunst*, B. III. Th. II. pp. 283, 284) says, — “The chorus of the birds, perhaps the most comical ever introduced by Aristophanes, comes in, after the call of the Hoopoo, in the sporadic manner. Different birds at first appear, one after another, at the arched entrance of the orchestra, and after they have passed one by one across the orchestra they disappear. They form, as it were, the van of the proper chorus. First comes running in a flamingo, with outspread purple wings; then struts in a cock; then trips along a hoopoo, somewhat plucked; then waddles through the orchestra a bright-colored gullet, with grotesque mimicry. They are all four precisely designated. The proper chorus, then, of twenty-four, press through the entrance of strangers in compact groups of many colors, so that the passage is scarcely visible for their fluttering. They are likened to clouds. Even around the Thymele they seem to be gathering in groups, and, with their beaks wide open, to be peering upon the stage. By degrees they then divide themselves into Hemichoria, so that, according to the grammarians, twelve male birds of different species take their position on one side of the Thymele, and twelve females on the other. The males are the cock-partridge, the hazel-cock, the

duck, the kingfisher, the tufted lark, the horned owl, the heron, the falcon, the cuckoo, the red-foot, the hawk, and the woodpecker; the females are, the halcyon (which with the keirylos or kingfisher forms the only pair), then the night-owl, jay, turtle-dove, falcon, the pigeon, the ring-dove, the brant-goose, the purple-cap, diver, ousel, osprey. As here the gentle doves appear along with the fiercest birds of prey, so the males, mentioned above separately, enter, in the actual Parodos of Aristophanes, mingled up with the females. In irregular haste, they run pipping and chattering towards the stage, so that Euelpides, full of astonishment, exclaims, —

Ἰοὺ ἰοὺ τῶν ὀρνέων,

Ἰοὺ ἰοὺ τῶν κοψίχων ·

Ὅϊα πιπίζουσι καὶ τρέχουσι διακεκραγότες.

A manifest proof that the Parodos was sporadic.”

The male birds, according to this arrangement, are *πέρδιξ*, *ἀτταγᾶς*, *πενέλοψ*, *κηρύλος*, *κορυδός*, *ἐλεᾶς*, *νίτρος*, *ιέραξ*, *κόκκυξ*, *ἐρυθρόπους*, *κερχνής*, *δρύοψ*; the females, *ἀλκυών*, *γλαύξ*, *κίττα*, *τρυγών*, *ὑποθυμῖς*, *περιστερά*, *φάττα*, *κεβλήπυρις*, *πορφυρίς*, *κολυμβίς*, *ἀμπελῖς*, *φήνη*.

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

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

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

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 *Œdipus at Colonos* 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 *Œdipus at Colonos* was a specimen.

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

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

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

322. τῆσδε ξυνουσίας, *this society here ; the society of the birds.*

323. γ' has an emphasizing force.

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

329. θεσμούςσ ἀρχαίους. The Scholiast says, “ Ὡσ τούτου νενομοθετημένον αὐτοῖσ τὸ μῆ συνεῖναι ἀνθρώποισ.” The θεσμοί were the laws of Draco ; but the word is also applied to other ancient laws. The chorus give a mock gravity to their charge against Epops by employing a word associated with the ancient traditions of the Athenian legislature.

334. τοῦτον, *this one ; i. e. Epops.*

335. δοῦναι. The aorist infinitive is used here, as often

elsewhere where the act expressed belongs to the future, the aorist limiting it to the single instance, and the time to be inferred from the general connection. For the same construction, see *Clouds*, 1141.

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

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

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

340. τῷφθαλμῷ ἔκκοπῆς. The accusative construction here is the same as in the *Clouds*, 24: ἐξεκόπη τὸν ὀφθαλμόν.

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

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

351. Ποῦ κέρας. The taxiarchs, in the military system of the Athenians, were the next grade to the στρατηγοί, being ten in number, one for each tribe. Each tribe furnished a τάξις of infantry, and the τάξεις were severally under the command of these officers; the right wing — τὸ 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.*

354. *ἄν* qualifies some word to be mentally supplied, — *I don't know how I can escape.*

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

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

359. Ὀξύβαφον, *vinegar-cup.* “Among the various ways in which the Greeks and Romans made use of vinegar in their cookery and at their meals, it appears that it was customary to have upon the table a cup containing vinegar, into which the guests might dip their bread, lettuce, fish, or other

viands before eating them." See Smith's Dict. Gr. and Rom. Antiq., Art. *Acetabulum*, where there is a figure of the cup. See also Athenæus, II. p. 67 : " τὸ δεχόμενον αὐτὸ (i. e. τὸ δξος) ἀγγεῖον ὀξύβαφον." The vinegar-cup was to be used as a sort of shield for the eyes.

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

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

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

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

wonders, though the Egyptians also slaughtered their sacred crocodiles when they exceeded a certain size."

370. *διδάξοντες*. Future expressing purpose.

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

373–378. 'Αλλ' *χρήματα*. Epops, like a wise bird, quotes the maxims of the philosophers. "Fas est et ab hoste doceri," is the Latin commonplace to the same point. — *γάρ* introduces the general reflection, which contains the justification of the previous remark, in the abstract; and then the principle involved is shown practically by the instances. — *ἐξηνάγκασεν*. For the idiomatic use of the aorist, see *Clouds*, 520, note, in the new edition. — *Αὐτίχ'*, *for example*. — *Ἐκπονεῖν*. "Exempla sunt ex historia Atheniensium petita, apud quos, Xerxe fugato, Themistocles effecit, ut urbs muris cingeretur, ædificaretur Peiræus, et quotannis 20 triremes construerentur." Bothe. — *ναῦς μακράς*, *aves longas*; i. e. *ships of war*. — *μάθημα τοῦτο*, *this lesson*.

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

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

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

386. *ὀβελίσκον*. In apposition with *δόρυ*.

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

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

393. 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 Schōmann, *Antiq. Jur. Pub. Græc.*, pp. 251, seq.; Hermann, *Pol. Antiq.*, §§ 152, 153. Besides the civil and military duties there enumerated, it belonged to them to make and superintend the arrangements for the public burials. The reader will remember Xenophon's account of the trial of the generals after the battle of Arginousai, on the charge of neglecting those who had perished in the engagement. See *Hellenica*, Lib. I. c. 7.

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

398–400. Ἄναγ' . . . ὀπίτης. The language is a parody upon the terms of military command: Ἄναγ' ἐς τάξιν, *fall back in line*; τὸν θυμὸν κατάθου, *lay down your wrath*, instead of spear; Παρὰ τὴν ὀργήν, *beside your anger*, instead of shield.

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

412. Σοῦ. “*Tui ipsius, non solum tuæ, i. e. avium, vitæ*

sub dio et in silvis campisque, quemadmodum vivunt etiam venatores, pastores, milites; sed hi senes Athenienses ipsarum avium commercium et societatem expetunt." Bothe.

416. Ἄπιστα . . . κλύειν, *Incredible, and more to hear*: περὰ τῶν ἀπίστων. The infinitive depends on ἀπίστα, and not on πέρα, as the Scholiast constructs it.

417. Ὅρα. 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 . . . οὔτε λεκτόν. Observe the comic exaggeration, running into something not unlike an Irish bull.

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

433. ἀνεπτέρωμαι. The Scholiast says, — "Οἰκείον ὄρνισι τὸ ἀνεπτέρωμαι, οἷον μετεώρισμαι."

435, 436. κρεμάσατον . . . τοῦπιστάτου. Bothe says, — "Hæc ex communi Atheniensium vita sunt explicanda, qui finito bello arma suspendere solebant ad furnum vel caminum." The Scholiast describes the ἐπιστάτης as a χαλκοῦς τρίπους, χυτρόποδος ἐκτελῶν χρεῖαν; and he adds, — "Οἱ δέ, πῆλινον Ἡφαιστον πρὸς τὰς ἐστίας ἰδρυμένον, ὡς ἔφορον τοῦ πυρός, ἔνιοι δὲ καὶ ξύλον ἐπίμηκες πεπασσαλωμένον, ὅθεν ἐξαρτῶσι τὰ μαγειρικὰ σκεύη." It seems plain, from the kind of armour with which the Athenians had equipped themselves, that these allusions to the kitchen are not wholly to be explained by the usages of common life. The expressions contain rather jocose references to the pots, the bowls, and the skewers which constituted their luggage and means of defence. The ἰπνός 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,—“ Ἴπνός μὲν ὁ κάμινος, καταχρηστικῶς δὲ ἢ ἐσχάρα.” Of the ἐπιστάτης, Boeckh, Corpus Inscriptionum, Vol. I. p. 20, says:—“ Iidem Attici, eodem sensu [i. e. the same with ὑποστάτω and ὑποστάτη] ἐπίστατον sive ἐπιστάτην, dixerint. . . . Aristophanes, Av. 436, rem conficit, licet ibi, quid sit ὁ ἐπιστάτης, sive τὸ ἐπίστατον dubitetur. Tria enim Scholiastæ 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 ollæ et lebetes igni apponantur.*” He prefers the last, remarking,—“ Nihil enim in illo loco hac significatione aptius: nam Urupa jubet arma suspendi εἰς τὸν ἱπνὸν εἴσω πλησίον τοῦ ἐπιστάτου, hoc est in camino, non *prope trabem*, ex qua suspendentur vasa, sed *in ipsa trabe*, prope tripodem ibidem suspensum, ut etiam nunc mulierculæ tripodes ibi suspendunt.”

439, 441. Ἦν ἐμέ. 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,—“ Μικροφυῆς ἦν· διαβάλλει δὲ αὐτὸν ὡς καταλαμβάντα τὴν γυναῖκα ἑαυτοῦ μοιχευομένην· ἐδυναστεύετο γὰρ ὑπ’ αὐτῆς μεγάλης οὔσης μικροφυῆς αὐτὸς ὢν.” “Duxerat uxorem, cum qua quum sæpius rixaretur, tandem convenit, ut se invicem nec morderent, nec plagis afficerent.” Bothe.

443. Τόν; 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, προκτὸν δεικνύς φησιν οὔτι που. “Videtur ipse Panætius adultero adulterorum pœnam dedisse ῥαφανιδώσεως, eodemque modo ne iterum plecteretur cavisse.” Bothe.

445–447. Ὅμνυμ’ μόνον. The allusion here is to the mode of deciding in competitions for the dramatic

prize. In tragic representations, the number of judges appointed was ten, one for each tribe. It seems that, in the contests of the comedians, only five were called upon to judge. See Bode, *Gesch. d. Hellen. Dicht.*, T. III. pp. 147, 148. See also Schneider, *Das Attische Theaterwesen*, pp. 169 – 174. Ἐπὶ πᾶσι τοῖς κριταῖς νικᾶν signifies, “to gain the dramatic victory by a unanimous vote of the judges,” and ἐνὶ κριτῇ νικᾶν μόνον is “to gain the victory by only one vote”; giving a turn to his expression from what might naturally have been expected, namely, *to be conquered*, to a mere diminution of the number of voices, being victorious still.

448 – 450. The herald now, in solemn form, proclaims the truce, and orders the heavy-armed to depart to their several homes. This appears to have been the customary rite on the conclusion of a treaty of peace. It is here applied in the spirit of parody. The heavy-armed are only the two Athenians, with their pots and pans and spits. — προγράφωμεν . . . πινακίοις. This refers to the mode of giving public notice of the subjects to be discussed in a public assembly, namely, by exposing in public places, streets, and squares, tablets fastened on columns, with the matters inscribed upon which the assembly was convened to debate.

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

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

462, 463. προπεφύραται, διαμάπτειν. The language is borrowed from the baker's art; both words, however, are translated in the lexicons as if they were nearly synonymous, and as if both meant *to knead*. But they probably refer to different stages in the process of bread-making. The first obviously describes the putting together of the materials, and mixing them up; the second, the careful and elaborate

kneading of the dough. For a curious account of the whole matter, see St. John, Vol. III. pp. 109, seq. It may be added, that the Athenian bakers had a high reputation; for, as St. John says (l. c.), — “The bread sold in the marketplace of Athens was esteemed the whitest and most delicious in Greece; for the Rhodians, speaking partially of the produce of their own ovens, supposed they were bestowing on it the highest compliment when they said it was not inferior to that of Athens.” It was, therefore, quite natural for the old Athenian, in announcing his excellent schemes, to borrow a figure from the bakehouse. — οὐ κωλύει. The doubts of Dindorf and the suggestion of a various reading by Bothe are unnecessary here. κωλύει is used impersonally, *hinders not*. The same usage occurs in Thucydides, Lib. I. c. 144: — “Οὔτε γὰρ ἐκείνο κωλύει ἐν ταῖς σπονδαῖς οὔτε τόδε, — For in the truce there hinders not (there is no hindrance to) either that or this.” See note on the passage in Owen’s Thucydides, p. 432. — στέφανον. It was customary to wear a chaplet at feasts, and before reclining at the table to have water poured over the hands. For the particulars, see Becker’s Charicles, Excursus to Scene VI.

465. λαρινὸν ἔπος, *a fat word*. The epithet is suggested by the allusions to feasting.

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

471. πολυπράγμων. This generally is used in a bad sense, — *a busy-body*, — but here only *knowing many things*; observant and experienced in many things. — πεπάτηκας. The fables of Æsop, 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: — “ Ἄλλα μὴν τὸν γε Τισίαν πεπάτηκας ἀκριβῶς.”

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

476. *Κεφαλῆσιν*. A pun on *Κεφαλαί*, the name of one of the *δῆμοι* of the tribe Acamantis.

478. Ὡς . . . ὄντων. The particle ὥς, constructed with the genitive absolute, expresses a ground or reason of something.

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

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

483. τὸν . . . ἐτυράννει. A frequent idiomatic construc-

tion of the accusative, instead of the subject nominative, =
ὡς ὁ ἀλεκτρυὸν ἐτυράννει.

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 . . . ὀρθήν.* “Reges Persarum gestabant, etiam serioribus temporibus, tiamam rectam, ut ceteri Persæ retro flexam . . . atque ea ὀρθή *τιάρα* dicebatur proprie *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. *ὄρθριον ἄσση, 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. *ἵποδησάμενοι.* This word originally described the tying on of the simple sandal, such as is seen in many ancient statues. But in the progress of luxury, a great variety of shoes and boots, some richly adorned (see Hope’s *Costumes*), came into use, and the same word was still employed to describe the act of putting them on, though its etymological signification was partly lost sight of. See St. John, Vol. II. pp. 64, seq.

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

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

blood of their offspring, their more wealthy neighbours celebrated the birth of a child with a succession of banquets and rejoicings. Of these, the first was held on the fifth day from the birth, when took place the ceremony called Am- phidromia, 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 Am- phidromia from a drama of Ephippos, which proves they were well acquainted with the arts of joviality.

‘ How is it

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

“ A sacrifice was likewise this day offered up for the life of the child, probably to the god Amphidromos, first mentioned, and therefore supposed to have been invented by 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?’ ”

St. John, Vol. I. pp. 128 – 130.

— *ὑπέπινον*, *I was taking a drop*. “ Simili euphemismo Latini *subbibere*, Germani dicunt *sich ein Rauschchen trinken*.” Bothe. — *ἐν ἄστυ*, *in town*. He had come in from the country on the occasion of solemnizing the naming of a

friend's child. — *Κάρτι καθεῦδον*, and was just dropping asleep. — *οὔτος ἄρ'*, this fellow then ; the cock. — *ἐχώρουν Ἀλιμοῦν-τάδε*, I set out for Alimus. Observe the force of the imperfect tense. Alimus was a *deme* of the tribe of Leontis, particularly famous as being the birthplace of Thucydides, the historian.

501. *Προκυλινδεῖσθαι τοῖς ἰκτίνοις*. The allusion is to the custom of prostrating when the kite first appeared in spring, signifying joy at the return of that season. “*Ἐφ’ ᾧ ἠδόμενοι κυλίνδονται ὡς ἐπὶ γόνυ. Παίξας οὖν ὡς βασιλεῖ φησι τὸ κυλινδεῖσθαι ὑπὸ ἀνθρώπων.*” Scholiast.

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

“*Πωλῶν γὰρ βότρυς*

Μεστὴν ἀπῆρα τὴν γνάθου χαλκῶν ἔχων,

Κᾶπειτ’ ἐχώρουν εἰς ἀγορὰν ἐπ’ ἄλφιστα.

Ἐπειθ’ ὑπέχοντος ἄρτι μου τὸν θύλακον,” etc.

See also *Vespes*, 790, seq.

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

510. *Ἐπὶ . . . ὄρνις*. 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.

512. ἐξέλθοι, 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 τοῖσι τραγωδοῖς, *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. Λυσικράτη. Of this individual the Scholiast says, — “Οὗτος στρατηγὸς ἐγένετο Ἀθηναίων κλέπτης τε καὶ πανούργος. Διεβάλλετο δὲ (ὡς) δωροδόκος.”

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

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

520. Ὄμνυ ἄν. For the use of ἄν with the indicative, see K. § 260. 2. The Scholiast cites from Socrates, the historian, the following passage: — “Ῥαδάμανθους δοκεῖ διαδεξάμενος τὴν βασιλείαν δικαιοτάτος γεγενῆσθαι πάντων ἀνθρώπων. Λέγεται δέ, αὐτὸν πρῶτον οὐδένα ἔαν ὄρκους ποιῆσθαι κατὰ τῶν θεῶν, ἀλλ’ ὀμνύναι κελεύσαι χῆνα, καὶ κύνα, καὶ κριόν, καὶ τὰ ὅμοια.” Socrates, according to Plato and Xenophon, used to swear by the dog, or by the goose, and sometimes simply by “the —.” See Plato’s Gorgias, cap. 22, and Woolsey’s note.

521. Λάμπων. This is the same Lampon — a soothsayer, juggler, and impostor — who is often mentioned elsewhere, and who, according to the Scholiast, obtained

the honor of being entertained in the Prytaneum. See *Clouds*, 331–334, and note upon the passage. It is said that he used to swear by the goose because that bird was of a prophetic character.

522. ἐνόμιζον, *used to think*.

523. Μανᾶς. “Οὕτω γὰρ ἐκάλουν τοὺς οἰκέτας πολλάκις.” Scholiast.

524. ἤδη. 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 βάλλουσι, and to consider it as falling under the well-known idiom of a present verb, combined with a particle relating to the past, to express what has been done and is still doing.

525. ἱεροῖς. “*Nam in templis tutæ debebant esse aves, tanquam diis supplices; nefas autem violare supplices. Hinc cum Aristodicus Cumæus in templo apud Branchidas nidos avium detraxisset et pullos exemisset, ex adyto talis vox audita fertur: Ἀνοσιώτατε ἀνθρώπων, τί τάδε τολμᾶς ποιεῖν; Τοὺς ἰκέτας μου ἐκ τοῦ νηοῦ κεραιῖζεις. Ut est ap. Herodotum 1, 159, ap. Euripidem tamen Ion ædituus Apollinis Delphici pellit aves e templo in cognomini dramate 106, etc.*” Bergler.

530. βλιμάζοντες. “*Βλιμάζειν κυρίως τὸ τοῦ ὑπογαστρίου καὶ τοῦ στήθους ἀπτεσθαι ὅπερ ἐποίουν οἱ τοὺς ὄρνιθας ὠνούμενοι, κ. τ. λ.*” Scholiast.

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

541. κάκην = κακίαν.

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

543. Ἐπ’ ἐμοῦ, *in my case*, i. e., here, *to my harm*.

547. οικήσω, *I will dwell*. Upon this expression, Cary remarks, — “The word *dwell*, in our language, according to the old use of it, answers precisely to οικήσω, ‘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. Ὠ πόλισμα. The names here are those of two of the giants. The second is also the name of a bird, which offers an occasion for a jest below (1241). They are brought in here on account of the designed hostilities against the gods, as if another giants’ war should disturb the peace of Olympus.

556. Ἱερὸν πόλεμον προδᾶν, *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. προσνείμασθαι, *to distribute or assign*. The meaning of the passage is, to apportion the birds individually to the gods, according to some real or fanciful analogy, so that, whenever a sacrifice is offered to a god, the corresponding bird may receive also an appropriate gift. The Scholiast and commentators have taken great pains to give the reasons why the particular selections and adaptations of gods, birds, and articles of food were adopted by the poet. Thus the name φαληρίς contains an allusion to the φάλλος, and of πυροί the Scholiast says, — “Ἐπεὶ οἱ ἐφθοὶ πυροὶ πρὸς σνονουσίαν ἐγερτικοί.” The sheep is one of the victims sacrificed to Neptune in the *Odyssey*, and the duck is connected with Poseidon, because he is a water bird. The λάρος is

assigned to Hercules, on account of his gluttonous propensities. The *ναστοί* were a large species of cake, eaten at Athens with honey. With regard to Zeus and the wren, the Scholiast says, — “Ἐπεὶ κατωφερῆς ὁ Ζεὺς καὶ μοιχός, διὰ τοῦτο ὀρχίλον παρέλαβε, διὰ τοὺς ὄρχεις. Τὸ δὲ σέρφον ἔνορχιν ὡς κριὸν ἔνορχιν.”

570. Βροντάτω . . . Ζάν. These words are probably quoted from some old lyric poet. Bothe cites from the epigrams, — “Ὁ Ζεὺς πρὸς τὸν Ἔρωτα · Βέλη τὰ σὰ πάντ’ ἀφελούμαι. Χὼ πτανός · Βρόντα, καὶ πάλι κύκνος ἔση.”

572–575. Several of the deities were always represented with wings. Hermes, as mentioned here, thus appears. The more ancient forms of the goddess Nike, or Victory, were without wings. To her a temple was dedicated, standing, according to Pausanias, near the entrance to the Acropolis. The ruins of this temple were discovered in excavating, within a few years, on the spot indicated by Pausanias, and it has been almost entirely restored. But Nike was generally represented, in works of art, with wings, and sometimes with golden or gilded ones; a figure of this kind was held in the right hand of the Olympian Zeus. (See Quatremère de Quincy, *Jupiter Olympien*; also Boetticher’s *Schriften*, B. II. pp. 173, seq.) Especially was Eros, or Cupid, so represented. In alluding to Homer, the poet’s memory failed him, the comparison to the timid dove being in a description of the flight of Hera and Athena (Il. V. 778), or there has been a corruption of the text, i. e. the substitution of Ἴριον for Ἡραν.

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

580. Κάπειτ’ . . . μετρείτω. The importation of corn was one of the most important public interests at Athens, and

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

583. *ἐπὶ πείρα*. The Scholiast says, — “*Ἐπὶ βλάβῃ, ἢ ἵνα πειραθῶσω ἡμῶν, εἰ θεοὶ ἔσμεν.*” The latter is doubtless correct; the idea being, that the birds shall peck out the eyes of the cattle to give a proof of what they can do if their power is called in question.

584. Apollo was the god of medicine, as well as of poetry. With regard to the word *μισθοφορεῖ*, the Scholiast says, “*Τοῦτο δὲ εἶπεν, ἐπεὶ Λαομέδοντα τῆς τειχοδομίας μισθὸν ἤτησεν.*” But there is also an allusion to the support of certain physicians at the public charge, for an account of whom see Boeckh, Book I. cap. 21. The celebrated Hippocrates held this position at Athens.

585. *Μή*. Supply *ἐκκοψάντων*.

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

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

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

593. *μαντευομένοις, consulting auguries.*

595. *ναυκλήρων.* The *ναύκληροι* at Athens were the owners of ships, and their business was with the shipping interest. The word was also applied to the owners of houses. In this passage the former meaning is the true one. The *ναύκληρος* sometimes went himself upon the voyage, but not necessarily so.

598. This must be understood to be an *aside* of Euelpides. Upon *γαῦλος* the Scholiast says, — “*Φοινικικὸν δὲ τοῦ ἀγγείου ὀξύτωνως. Καλλίμαχος· Κυπρόθε Σιδόνιός με κατήγαγεν ἐνθάδε γαῦλος. Ἄλλως. Γαῦλος, πλοῖόν τι φορτικὸν ὡς καὶ σκάφη (σκαφίς) ἀπὸ τῶν σκευῶν. Ὅμηρος· Γαῦλοί τε σκαφίδες τε. Ὡς αἰρετωτέρου δὲ ὄντος καὶ ἀκινδύνου τῶν ἄλλων πάντων τοῦτό φησι.*” And Bothe, — “*Γαῦλος 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 με θεωρεῖ πλὴν ὁ παριπτάμενος ὄρνις.*” “*Τοῦτο ἐλέγετο ἐπὶ τῶν ἀγνώστων.*” Sch.

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

603. *ὑγίειαν.* Upon this word Bothe has the following note: — “*Hæc est illa πλουθυγία, quam infra dicit 698, item Equ. 1100, et Vesp. 647, h. e. quasi πλούτου ὑγία, non opes et sanitas, ut Br. reddidit Equ. v. 1, siquidem sanitatem donare nemo potest, divitias omnisque generis opes potest, quas complectitur ἡ πλουθυγία, ut pulcre intelligitur e Vesparum v. 1, ὑγιέντα ἄλβον serio dixit Pindarus, Ol. V. 55.*” It may be remarked in addition, that *health* was more sedulously studied by the ancient Greeks than by any of the moderns. Their gymnastic system formed an important and

integral part of their education, and vigorous muscular exercise was not given up at any period of life. The national games also tended to keep alive a high, perhaps an exaggerated, idea of the importance of bodily health and strength. See the Panegyricus of Isocrates.

609. οὐκ κορώνη; The saying quoted by Plutarch (De Orac. Def.) from Hesiod was, that the crow lives *nine* generations of man. The epithet λακέρυζα occurs in Hesiod's Works and Days, 747.

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

614. θυρώσαι θύραις, *to furnish the temples with golden doors*.

616. σεμνοῖς = τοῖς τιμίοις. Sch.

618, 619. Δελφούς Ἄμμων', i. e. to the oracle of Apollo at Delphi, and of Zeus in Libya.

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

627. ὦ μεταπίπτων. Φίλτατ' is the masculine adjective in the vocative. It is constructed with the participle, expressing the *result* (in this respect resembling the construction in Æsch. Ag. 628, "Ἐπέκρανεν δὲ γάμου πικρὰς τελευτάς") of μεταπίπτων, *changing from the most hated to the most beloved*.

629. Ἐπαυχήσας, *having confidence in*.

638. τεταξόμεθ', *we will take our post*.

641. μελλονικιᾶν. 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, — "Μελλονικιᾶν, τὸ βραδύνειν καὶ ἀναβάλλεσθαι. Νικίας γὰρ υἱὸς

Νικηράτου, ὃς ἀνεβάλλετο ἀπελθεῖν εἰς Σικελίαν· βραδὺς γὰρ ἦν περὶ τὰς ἐξόδους.” See Thucyd., Lib. VI. cap. 25.

647. Κριῶθεν. The Scholiast explains, — “Κριὸς δῆμος τῆς Ἀντιοχίδος φυλῆς, ἀπὸ Κριουῦ τινος ὀνομασμένος. Γράφεται δὲ καὶ Θριῆθεν, οἷον ἀπὸ δήμου τῆς Οἰνηίδος φυλῆς.”

650. Ἄτὰρ πάλιν, *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. Ἐπανάκρουσαι is thus explained by the Scholiast: — “Ἡ μεταφορὰ ἀπὸ τῶν τὰς ἡνίας ἀνακρουόμενων, ἢ τὰς ναῦς. Ἄλλως. Ὑπόστρεψον, ἐπανάβηθι. Ἐπανάκρουσις δὲ ἐστὶ κυρίως τὸ ἐπισχεῖν τὴν ἐπερχομένην ναῦν καὶ μεθορμίσαι εἰς τὸν ὄρμον, ἵνα μὴ προσελθοῦσα θραυσθῆ.”

653 – 655. Αἰσώπου ποτέ. The fable here referred to is said to belong, not to Æsop, 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 Æsop all fables that were composed in his manner. See note to v. 471.

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

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

673. μοι δοκῶ, *I have a fancy.*

674. ῥύγχος ἔχει, *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. Ἄρχου . . . ἀναπαίστων, *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.

692 – 694. Upon this passage, Bothe has the following note: — “Ridet poëtas, qui de rerum originibus cecinerant (ut Hesiodus), et philosophos (ut Ionicos, Empedoclem), qui de deorum rerumque omnium ortu temere multa statuerant; etiam Sophistas, inter quos fuit Prodicus Ceus [quem laudat Chorus Nubium Nub., 360, σοφίας καὶ γνώμης οὐνεκα]. Hunc missum fieri vult. — Ut χαίρειν εἰπεῖν aliquem dicuntur, qui bono et amico animo ab eo discedunt, sic κλαίειν εἰπεῖν est male animatorum. Vide Plut. 62, Ach. 1064, B. de Prodico v. Hindenburgium et interpp. Xenophontis Memorab. Socr. 2. 1. 21, aliosque. Sextus Empir. adv. Mathem. p. 311: Πρόδικος ὁ Κεῖος· Ἥλιον, φησί, καὶ σελήνην, καὶ ποταμούς, καὶ κρήνας, καὶ καθ’ ὅλου πάντα τὰ ὠφελούντα τὸν βίον ἡμῶν οἱ παλαιοὶ θεοὺς ἐνόμισαν διὰ τὴν ἀπ’ αὐτῶν ὠφέλειαν, καθάπερ Αἰγύπτιοι τὸν Νεῖλον· καὶ διὰ τοῦτο τὸν μὲν ἄρτον Δήμητραν νομισθῆναι, τὸν δὲ οἶνον Διόνυσον, τὸ δὲ ὕδωρ Ποσειδῶνα, τὸ δὲ πῦρ Ἡφαιστον, καὶ ἤδη τῶν εὐχρηστούντων ἕκαστον. Quam rationem irridens Cic. de Nat. Deor. I. 42: *Prodicus Ceus, inquit, qui ea, quæ prodessent hominum vitæ, deorum in numero habita esse dixit, quam tandem religionem reliquit?*”

697. ὑπηνέμιον . . . φόν. The Scholiast says, — “Ὑπηνέμια καλεῖται τὰ δίχα συνουσίας καὶ μίξεως.”

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

699. εἰκῶς . . . δίναις. “Ταῖς τοῦ ἀνέμου ὠκείαις συστροφαῖς εἰκῶς, οἷον ταχύς.” Sch. “Εἰκῶς Atticis idem quod εἰοκῶς. Vide Moer. p. 148. Δίναι proprie sunt *vortices aquarum* (Callim. in Del. 149), hinc, quæcunque in orbem aguntur (interpp. Thomæ Mag. p. 241), hoc loco *turbines*.

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

701. Ἐνεόττευσεν, *hatched.*

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

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

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

“ Αἰψά κε πηδάλιον μὲν ὑπὲρ καπνοῦ καταδείο.”

714. Ὀρέστη. “ Ὀρέστης μανίαν ὑποκρινόμενος ἐν τῷ σκότει τοὺς ἀνθρώπους ἀπέδνευ. Sch. Cf. infra 1476, et Ach. 1092. Χλαῖνα crassior vestis superior fuit, hiemi apta. Vide Hesych. h. v. ῥιγῶν, *præ frigore horrens.* Vide Thom. Mag., p. 782, et Bos. Obs. Crit., p. 48. Ἀποδύειν est *aliquem spoliare vestibus*, ut Eccl. 864, 866.” Bothe.

716. χλαῖναν, ληδάριον. The former was a thick outside garment, the second a light summer garment. For a minute explanation of Grecian dress, see Becker's Charicles, Scene XI. Excursus I., and St. John, Vol. II. cap. 25 ; also Hope's Costumes.

721. ὄρνιν. Here and in the following lines, there is a play on the word ὄρνις, *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, — “ Λέγεται γάρ τι τοιούτον, ὡς συμβολικὸς ἐρωτώμενος περὶ ἀρρώστου εἶδεν ὄνον ἐκ πτώματος ἀναστάντα, ἀκήκοε δὲ ἑτέρου λέγοντος · Βλέπε, πῶς ὄνος ὦν ἀνέστη. Ὁ δὲ ἔφη · Ὁ νοσῶν ἀναστήσεται.”

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

729. *σεμνυόμενοι, putting on haughty airs.*

736. Γάλα τ' ὀρνίθων, *and milk of birds*; a proverbial expression. “Ἐν παροιμίᾳ δὲ ἐπὶ τῶν λίαν εὐδαιμονούντων καὶ πάντα κεκτημένων.” Sch.

752. Φρύνιχος. “Ὅς ἐπὶ μελοποιΐαις ἐθαυμάζετο. . . . Ποητῆς ἡδὺς ἐν τοῖς μέλεσι.” Sch. See Darley's Grecian Drama, Ch. II. The comparison of the poet to a bee gathering sweets from every flower, is a very common one.

761. αἶρε πλῆκτρον, *lift the spur*. The expression is borrowed from cock-fighting.

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

764. Σπινθάρον. “Σπινθ. ap. Demosth., p. 1259 et 1358, ed. Reisk. Spinthari memorantur. B. — Compar Spinthari Philemon, homo obscurus: cave enim cognominem intelligas Comicum, Menandri æqualem.” Bothe.

765. Φρυγίλος. “Propter similitudinem cum voce *Phryx*, *Phrygis*, significari putatur *fringilla* (*der Finke*). B. *fringillam carduelem* Linn., *le chardonneret*, *den Stieglitz*, intelligebat Wieland. Voss.: *Frygischer* (?) *Rothfink* *wird er hier sein, von Filemons Vetterschaft.*” Bothe.

766. Κάρος. “Cares, ex quibus plurimi serviebant, barbaros atque agrestes, militiæque mercenariæ, quæ despecta

erat, auctores, habitos fuisse, monuere Spanhem. ad Ran. 1231, Hemsterh. ad argum. Pluti, Aristoph. Beck. 3, p. 7, aliique. Cf. supra 294, et de Execestide 11." Bothe.

767. *Φυσάτω πάππους.* 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, — "*Φῦσαι πάππους* est facere, ut sibi avi sint, adsciscere avos; qui enim Athenis peregrinitatis accusabantur, avos et tribules nominare debebant, ut appareret, cives ipsos esse."

768. *ὁ Πισίου.* "Οὐδὲν σαφὲς ἔχομεν, τίς ὁ Πισίου, οὔτε περὶ τῆς προδοσίας· ὅτι δὲ τῶν λίαν πονηρῶν ἐστὶ, δημοῖ Κρατίνος ἐν Χείροσι, Πυλαίαις, Ὁραϊς. — Ἄλλως. Οἱ μὲν, τὸν Πισίαν ἓνα τῶν ἐρμokoπιδῶν εἶναι, οἱ δὲ τὸν υἱὸν αὐτοῦ. Ἐτηροῦντο δὲ οὗτοι, ὅπως ἂν δοίεν τῆς περικοπῆς τιμωρίαν. Εἰ οὖν, φησὶν, ὁ υἱὸς αὐτοῦ τοῦ Πισίου ὁμοίως βούλεται εἶναι τῷ πατρί, γενέσθω πέρδιξ πανοῦργος." Sch. — *τοῖς ἀτίμοις.* The political relations of the *ἀτιμοί* 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 *ἀτιμία*, on the other hand, only particular rights were forfeited; a vexatious litigant, for instance, could be prohibited from instituting a particular suit; public debtors were, in like manner, suspended only from exercising their rights of citizenship till they had discharged their obligations. † Our idea of dishonor is not applicable to these cases; the term *ἀτιμος* strictly implying rather that the individual was politically dead, the state refusing to recognize him as within the pale of its laws. This punishment, however, seldom extended beyond the person of the delinquent, affecting neither his property nor his family; the fact that protracted delay on the part of a public debtor entailed confiscation of his property, and extended to his heirs after his death, was merely incidental to such cases. The *ἀτιμοι*, properly so called, could not, however, be reinstated in their rights by any legal process, nor expect a public pardon. Reinstatements of *ἀτιμοι* did indeed take place, but only in cases when danger was apprehended to the state from their numbers.”

770. *ἐκπερδικίσαι*. This word alludes to the shy habits of the partridge, and the dexterity of the bird in avoiding pursuit. *To dodge like a partridge* would express, in a round-about way, the meaning of the Greek. The Scholiast remarks further, — “*Διαβάλλει δὲ ὡς κατεγνωσμένον καὶ φυγῇ ζημιωθέντα. Οἱ δὲ πέρδικες πανούργοι ὄντες εὐχερῶς διαδιδράσκουσι τοὺς θηρευτάς, πολλάκις ὑπτιοὶ γενόμενοι καὶ ἐπιβάλλοντες ἑαυτοῖς κάρφη. Φησὶν οὖν, ὅτι καὶ παρ’ ἡμῶν γενόμενος δύναται πάλιν φεύγειν.*”

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

787. *Ἄντιχ’*, *for example*.

788–790. *Εἶτα κατέπτατο*. These lines, and the freer ones which follow, must be considered in reference to the mode of dramatic representation at Athens, for a partic-

ular account of which, see the Theatre of the Greeks. We may say here, in general, that these representations were limited to a few successive days, several dramas being brought out, one after the other, beginning early in the morning. The long exhibitions of the tragedians could not fail to be bantered by the license of the comedians. Bothe thinks it probable that the tragedies were acted in the morning, having the precedence on account of their superior dignity, and the comedies in the afternoon; “cum paratiores ad jocos essent animi spectatorum; quo pertinere dicas, quod avolantem illum a choris tragicis post prandium redire posse ait ἐφ’ ἡμᾶς, ad nos, comædos, 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 ἔφηβοι, for foreign ministers, &c. The portion here alluded to was that which was occupied by the members of the Senate of Five Hundred. As the Scholiast says, — “Οὗτος τόπος τοῦ θεάτρου ἀνειμένος τοῖς βουλευταῖς, ὡς καὶ ὁ τοῖς ἐφήβοις ἐφηβικός. Παρ’ ὑμῶν δὲ ἀντὶ ἀπὸ τοῦ θεάτρου.”

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

ἀλεκτρυὼν ἐν τοῖς ὄρνισι τιμιώτερος. Navis hoc insigne fuisse, ex Ran. 883, intelligitur. Præterea monuit B., fictæ avis nomen usurpari, quo significetur, Diitrephem istum superbe et cum fastu quodam incedere, itaque manere Comicum in metaphora de avibus et volatu. Posse etiam ἵππαλεκτρυόνα esse *magnum* gallinaceum secundum Sch., quæ vis est τοῦ ἵππος in multis compositis; qua de re laudat Fischeri annot. ad Weller. III. 1, p. 237." Bothe.

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

806. Eis συγγεγραμμένῳ, *to a cheaply (or badly) painted goose*. "Contrarium eis κάλλος. Æneas Soph., Epist. 25 : Μὴ ταυτὸν πάθοιμεν, ὥσπερ ἂν εἴ τις ζωγράφος τὴν Ἑλένην εἰς κάλλος (elegantè) γράφων τῆς κεφαλῆς ἐπιλάθοιτο." Bergler.

809. Τάδ' πτεροῖς. This refers to a passage found in the fragments of the Myrmidons of Æschylus. It is numbered 123 in the Poetæ Scenici. The Scholiast says, — "Ἐκεῖνος γὰρ Λιβυστικὴν αὐτὴν καλεῖ παροιμίαν·

‘Ὡς δ’ ἔστι μύθων τῶν Λιβυστικῶν λόγος,
Πληγέντ’ ἀτράκτῳ τοξικῶ τὸν αἰετὸν
Εἰπεῖν ἰδόντα μηχανὴν πτερώματος·
Τάδ’ οὐχ ὑπ’ ἄλλων, ἀλλὰ τοῖς αὐτῶν πτεροῖς
Ἄλισκόμεσθα.’

Πεποίηκε γὰρ ὁ Αἰσχύλος αἰετὸν τρωννύμενον καὶ λέγοντα ταῦτα, ἐπειδὴ εἶδε τὸ βέλος ἐπτερωμένον καὶ ἐμπεπαρμένον αὐτῷ. Καὶ ἡμεῖς οὖν, φησὶν, οὐχ ὑπ’ ἄλλων πάσχομεν ταῦτα, ἀλλὰ τῇ ἑαυτῶν γνώμῃ." The idea was made use of by Waller, as quoted by Porson and Wheelwright: —

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

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

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

816, 817. Σπάρτην κειρίαν. It is not easy to give an English equivalent for the pun in this passage. Besides being the name of the city, Σπάρτη meant a *rope* made of *spartum*, or *broom*, and used for bed-cords, while κειρία was also the cord, stouter than the other, for a bedstead. The whole is, probably, an expression of the Athenian dislike of Sparta, conveyed in a joke. It is likely the words had some association, now lost, which gave a pungency to the hit that we are unable to feel. This passage is referred to by Eustathius in the commentary on Il. I.

820. Χαῦνον τι πάνυ, *something very grand*, or *pompous*. — Νεφελοκοκκυγίαν, *Cloud-cuckootown*. Lucian, in his amusing work, *Veræ Historiæ*, (the original of *Gulliver’s Travels*,) refers to this place.

824, 825. Θεογένους, Αισχίνου. Of the former of these personages, both of whom were boasters of wealth which they did not possess, the Scholiast says, — “ Λέγεται, ὅτι μεγαλέμπορος τις ἐβούλετο εἶναι, περαιίτης ἀλαζών, ψευδόπλουτος. Ἐκαλεῖτο δὲ Καπνός, ὅτι πολλὰ ὑπισχνούμενος οὐδὲν ἐτέλει. Εὐπολις ἐν Δήμοις ”; and of the latter, — “ Οὗτος πένης, θρυπτόμενος καὶ αὐτὸς ἐπὶ πλούτῳ.”

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

829. Πολιοῦχος. *Patron deity* of the city, as Athena was at Athens. — πέπλον. This was the sacred shawl, or mantle, borne in the Panathenaic procession up the Acropolis to the Parthenon. It was wrought by the Athenian maidens, and covered with figures representing incidents in the mythical accounts connected with the history of the goddess herself. Representations of the procession still exist in the remains of the friezes of the Parthenon, which have been often published. According to Smith, there is a figure of Athena in the Dresden Museum, wearing a peplus which represents the Olympic gods conquering the giants. The allusion to the peplus in such close connection with this fable makes it probable that the poet had seen the very subject preserved thus in a work of art.

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

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

834. 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 Πελασγοί seem also to have been sometimes known under the name of Πελαργοί. At any rate, the poet has a chance, seldom neglected, of punning upon the resemblance of the name to the word *πελαργός*,

stork; a name, therefore, well suited to the walls of Bird-town.

837. Ἄρεως νεοττός, *the chicken of Ares*.

838. ἐπὶ πετρῶν. The Pelasgic wall was on the precipitous side of the rocky Acropolis. The Scholiast says, — “Δίδυμός φησι τὸ Πελασγικὸν τεῖχος ἐπὶ πετρῶν κείσθαι.” Here the Persian bird, the cock, as being martial and pugnacious, was to dwell and defend the citadel.

839 – 847. Peisthetairos now bids his companion to mount the air, and help the builders. He is to carry the rubble-stone (χάλικας), to strip and mix the mortar (πηλὸν ἀποδύς ὄργασον), to carry up the hod (λεκάνην), and, for the sake of a little variety, to tumble down the ladder. “Quia,” says Blaydes, “aliquando id ædificantibus in ascendendo eam (i. e. scalam) et descendendo accidit.” Then he is to see to having the sentries stationed; to take care and cover the embers, so that the workmen may always have fire within reach; to run round, with a little bell, to keep the sentinels alert. This was the duty of the officers. See Thucyd. IV. 135. Then, by way of relief, he is told to get a nap whenever he can. He is also to despatch a herald up to the gods, and another down to men; and, having attended to these various orders, he is to come back for fresh directions.

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

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

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

take up the basket and the ewer. Says Bothe, — “ Monuit B. secundum Abresch. Anim. ad Æschylum t. 1, p. 503, seq., et Dawes. Misc. Crit., p. 235, αἶρειν κανοῦν esse *afferre canistrum*, sed αἶρεσθαι κ. *id portandum in pompa suscipere*, et παῖ, παῖ, etc., dici pro hoc ὧ παῖδες (servi), ὑμῶν ὁ μὲν αἰρέσθω τὸ κανοῦν, ὁ δὲ ἕτερος τὴν χέρνιβα. — Sch.: τὴν χέρνιβα. Τὸ ὕδωρ. — B.: τὴν χέρνιβα ap. Hom. esse aquam ad abludas manus, χέρνιβον autem vas, quo aqua illa continetur, docuerunt interpp. Pollucis, p. 1292, hoc tamen loco χέρνιψ pro χερνίβω poni videtur (per synecdochen).”

853–860. According to the Scholiast, these lines of the chorus are a parody upon a passage in the Peleus of Sophocles. — Πυθιάς βοά, *the Pythian cry*; that is, the Pæan. — Χαῖρις. This was a poor Theban piper. The Scholiast says, — “ Ὡς αὐτομάτως ἐπιόντος αὐτοῦ ταῖς εὐωχίαις. Ἦν δὲ ὁ Χαῖρις οὗτος κιθαρωδός, καὶ γέγονεν αὐλητής. Μνημονεύει δὲ αὐτοῦ καὶ Φερεκράτης ἐν Ἀγροῖς· φέρ’ ἴδω, κιθαρωδός τις κάκιστος ἐγένετο (ὁ) Πεισίου Μέλῃς, μετὰ Μέλῃτα. β’. Ἔχ’ ἀτρέμας ἐγ’ ὦδα Χαῖρις.”

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

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

869. Σουνιέρακε. This is taken from Σουνιέρατος, an epithet of Poseidon.

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

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

873. φρυγίλω Σαβαζίω. Sabazius was the name of the Phrygian Bacchus. Φρυγίλος, 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. αὐτοῖσι καὶ Χίοισι. 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 δίδοναι ἀγαθὰ καὶ σφίσι αὐτοῖς, to bestow blessings on the Chians and on themselves. See Thucyd. IV. 51. Eupolis, also quoted by the Scholiast, has the following lines: —

“ Αὕτη Χίος, καλὴ πόλις ·

Πέμπει γὰρ ὑμῖν ναῦς μακράς, ἄνδρας ὅταν δεῖσῃ

Καὶ τᾶλλα πειθαρχεῖ καλῶς, ἄπληκτος ὥσπερ ἵππος.”

878. Χίοισιν προσκειμένοις. 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 Erythræans, went over to the Lacedæmonians. See Thucyd. VIII. 4.

879 – 883. The birds joined as heroes in the invocation are: — πορφυρίωνι, *the porphyrion* (purple water-fowl). — πελεκᾶντι, *pelican*, still called in Greece πελεκάνι (the *Pelecanus crispus*; see Von der Mühle, p. 132, who says this was the only pelican known to the ancient Greeks, and that it is very common in Greece through the whole year, frequenting especially the lakes and swamps). — πελεκίνῳ, *the spoon or shovel-bill* (*Platalea leucorodius*, Von der Mühle, p. 118). — φλεξίδι. This is considered an unknown bird. The name does not occur in Aristotle. From its etymology, however, it must have been bright-colored. I venture to suggest that it may be one of the bloodfinches, and probably the *Pyrrhula serinus*, of which Von der Mühle says, — “It is very common in Greece, wherever there are fruit-trees. It assumes there an external *fiery*” (φλεξίς) “or intense coloring. In autumn and winter, it wanders about the solitary fields in company with linnets and greenfinches.” (p. 46.) — τέτρακι, *the heathcock*. — ταῶνι, *the peacock*. — ἐλεᾶ, a bird mentioned by Aristotle, Hist. An. IX. 16. 2, as having a pleasant voice. Its habits, as described by him, correspond with those of the dipper, or water-ousel, which it probably is. — βάσκα, *the teal*; probably the *Anas crecca*, described by Von der Mühle as being found pretty frequently in Greece, in the winter. — ἐλασᾶ, 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 ἐλαύνω. Probably it is the bittern (*Ardea stellaris*), which, according to Von der Mühle (p.

116), is found in Greece all the year round. Its attitudes and movements are stiff, like those of a soldier on the march. — ἐρωδιῶ, *the heron*. — καταράκτη, a bird described by Aristotle, Hist. An. IX. 12. 1, as living on the sea, and diving and remaining long under water; commonly, but incorrectly, translated *ganet*. It is a diver and may be called *shear-water*, or *storm-petrel*. — μελαγκορύφω, *the black-headed warbler*, or *black cap* (*Sylvia melanocephala*), whose habits are described by Von der Mühle (p. 71), and mentioned several times by Aristotle; sometimes called *the monk*. — αἰγιθάλλω, *the titmouse*, of which Aristotle mentions three species (Hist. An. VIII. 5. 3), probably *Ægithallus pendulinus*. See Von der Mühle, p. 48.

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

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

887. τοῦτο, i. e. the victim.

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

897. Γένειον καὶ κέρατα. Like the English *skin and bone*.

899. In the entertaining scene which follows, the poet indulges in a pleasant vein of satire at the expense of the lyric and dithyrambic poets. The reader of the *Clouds* will remember several passages in the same spirit in that play. Before the consecrating ceremonies are fairly completed, one of these ballad-mongers arrives, with dithyrambic verses cut and dried in honor of the new city. The reader will note

the amusing mockery by which the poet introduces the Doric peculiarities of style, and, in general, the lyrical movements even of Pindar himself. Peisthetairos meets him with astonishment and contempt.

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

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

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

911. κατὰ . . . ἀνεφθάρης; A jocose perversion, instead of ἀνέπτῃς, equivalent to “What the devil brought you up here?” Bothe, however, shows that φθείρεσθαι is also used, though in a somewhat different sense, where no such play upon the word is intended. He cites from Demosthenes, *Contra Mid.*: — “Ἀλλὰ δεινοὶ τινὲς εἰσιν, ὧς ἄνδρες Ἀθηναῖοι, φθείρεσθαι πρὸς τοὺς πλουσίους.”

912 – 914. Μέλη, κύκλια, παρθένεια, 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 excellent account of the different species of Greek lyrical composition, see Müller’s *History of Greek Literature*, Chapters XIV., XV.

917. δεκάτην. See note to 494.

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

924. Τεῶ κεφαλᾷ, “*nutu tui capitis.*” Blaydes.

925. ἐμὶν τεῖν. Says Blaydes, — “*Mihi tibi.* Dorice pro ἐμοί, σοί. Dithyrambicos irridet, et præcipue Pindarum, qui hujusmodi Dorismos ingerebant. Apud Pindarum τὸ ἐμὶν frequens est in petitionibus, ut monet Scholiasta. Riddle hic igitur τεῖν post ἐμὶν infert dithyrambicus, quasi poetam donando aliquo munere sibimet benefactor sit Pisthetærus, propter eximia carmina, quibus eum celebrans poeta gratiam relaturus sit.”

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

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

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

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

“*Νομάδεσσι γὰρ ἐν Σκύθαις ἀλᾶται Στράτων,
ὃς ἀμαξοφόρητον οἶκον οὐ πέπαται·
ἀκλεῆς δ' ἔβα.*”

“This fragment is part of the same Hyporcheme as the preceding, and is derived from the same source (Schol. Aristoph. Av. 925). It is stated that Hiero had given the mules, with which he had won the Pythian victory in question, to his charioteer, who seems to have been one Straton, and Pindar here begs, in a roundabout way, that he will give Straton the chariot also: ‘Straton is like a person wandering among the Scythians with horses only, and no chariot to live in.’” The point of the application and the

parody is evident. As the Scholiast says, — “Δῆλον ὅτι χιτῶνα αἰτεῖ πρὸς τῇ σπολάδι.” Blaydes adds, — “De Scythia, 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 ἔχων δὲ ἐκείσε ἄμαξαν 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. ταυταγὶ τὰ κρυερά . . . λαβών, *But you've escaped these chills now you've got a coat.*

953. σύ. Addressed to the priest, who is now to resume the ceremonies. But before he has had time to get fairly started again, another speculator, a dealer in oracles, appears. “Dicit hæc sacerdoti, qui jam sacra denuo auspicaturus silentium imperat (εὐφημία ἔστω: vide Ran. 340, Plut. 753, et a B. laudatum Spanh. ad Callim. h. in Apoll. 17), aquam lustralem dispergit et aram circumit; affertur hircus immolandus, cum oraculorum interpres, epularum cupidus, accurrit per medias aves, et eum mactari vetat.” Bothe.

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

957. Βάκιδος χρησμός, *an oracle of Bacis*. Bacis was an ancient 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. *λύκοι*. Referring to the *λυκοφιλία*, the *wolf-friendship*, and intended as a hit at the two Athenians, who are designated by the wolves, that have founded a city with the crows (see *ante*, *ὄρνέαι*, Bird-town, which was placed between Corinth and Sicyon), *μεταξύ*, &c.

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

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

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

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

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

987, *seq.* A new character now arrives in the city. Meton, the celebrated observer and astronomer, who devised the cycle of nineteen years. See *Dict. of Antiq.*, under *Calendar Gr.*; also, *Fasti Hellenici*, p. 304. Meton is also the subject of the jests of Aristophanes elsewhere. See

Clouds, 615, seq., and note. The Scholiast says, — “Μέτων ἄριστος ἀστρονόμος καὶ γεωμέτρης. Τούτου ἐστὶν ὁ ἐνιαυτὸς ὁ λεγόμενος Μέτωνος. Φησὶ δὲ Καλλίστρατος ἐν Κολωνῶ ἀνάθεμά τι εἶναι αὐτοῦ ἀστρολογικόν. Εὐφρόνιος δέ, ὅτι τῶν δήμων ἦν ἐκ Κολωνοῦ.”

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

996. πνιγέα. The sky is compared to a πνιγέυς, 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. Ἄνθρωπος Θαλῆς, *The fellow is a Thales.*

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

1009. στασιάζετε; *are you at feud?*

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

1012, 1013. Νῆ ἄν, *Yes, by Zeus, you had better; for I don't know that you can be too quick.* — αὐταί, *they,* i. e. the blows.

1015. ἀναμετρήσεις. The word is used, of course, in allusion to Meton's offer to survey and lay out the town.

1016. πρόξενοι. Boeckh (Public Economy of Athens) says, — “The Greeks tolerated a species of consul in the person of the Proxenus of each state, who was considered as the representative of his country, and was bound to protect the citizens who traded at the place. If, for example, an

inhabitant of Heraclea died at any place, the Proxenus of Heraclea was, by virtue of his office, obliged to make inquiries concerning the property which he left behind him. On one occasion, when an inhabitant of Heraclea died at Argos, the Proxenus of Heraclea received his property." Upon the *ἐπίσκοποι* the same writer says,—“As the Spartans had their Harmosts, so had the Athenians officers named *Episcopi* (*ἐπίσκοποι, φύλακες*), as inspectors in the tributary states; Antiphon had mentioned them in his oration concerning the tribute of the Lindians, but we are not informed whether they were in any way concerned with the collection of the tributes.” He afterwards adds, that the *Episcopi*, who were sent to subject states, received a salary, probably at the cost of the cities over which they presided. See also *Dict. of Antiq.*, *Πρόξενος* and *Ἐπίσκοποι*.

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

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

1021. *Μὴ πράγματ' ἔχειν*, *not to get into trouble*.

1023. *Φαρνάκη*. A satirical allusion to the intrigues frequently carried on between the Greek states and the Persian court. Pharnaces was the name of a Persian satrap. The kind of intrigues here alluded to is described in Xeno-

phon's Hellenica, and referred to in the discourses of Isocrates.

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

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

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

1034. πωλήσων, *for the purpose of selling*. The object of the psephism is to require the Nephelococcygians, as being an Athenian colony, founded by two Athenian citizens, to use the same weights and measures with the Athenians. But, instead of mentioning the name of Athens, he inserts the Olophyxians, an insignificant dependency of Athens in Thrace.

1038. ὠτοτύξιοι, i. e. οἱ ὀτοτύξιοι. A ludicrous name, formed from ὀτοτύζω, *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 γραφή ὑβρεως was an action specifically provided for in Attic law. The month Munychion was the month in which cases between Athenians and foreigners came up for trial, that being the time when strangers, and particularly deputies from the tributary states, were present in Athens to pay the annual tax.

1045. *στήλην*. The *στήλη* was the column^ν 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 *γραφὴ ὑβρεως* was one of the actions technically called *ἀγῶνες 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.

1049. *τῆς στήλης κατετίλας*. "Quod nefarium erat. Sic κατατιλῶν τῶν Ἐκαταίων in Ran. 364. Videtur respicere poeta ad Alcibiadis accusationem de Hermis mutilandis, quod etiam noctu evenisse testatur Thucyd. VI. 27." Blaydes.

1050. *οὔτος*. 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 immoletur. In Pac. 1021, Trygæus ingenue id fatetur :

Ἄλλ' εἴσω φέρων,
Θύσας τὰ μηρί' ἐξελὼν δεῦρ' ἔκφερε·
Χοῦτῳ τὸ πρόβατον τῷ χορηγῷ σώζεται."

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

of the chorus, the official personages return, announcing that all the auspices are favorable.

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

1059 – 1061. οἱ ἀποβόσκειται. The construction is this: the relative οἱ refers to Θηρῶν, and has for its verb ἀποβόσκονται, to be supplied from ἀποβόσκειται; ἐφεζόμενα applies to the insects which consume the fruits of the trees, and which are devoured by the birds.

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

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

1073. *σπίουvs*. Probably a species of *ortolan*, a small bird sold in the market of Athens. Perhaps the *Emberozæ cæsia*. See Von der Mühle, p. 40.

1074. *κίχλαs*, *thrushes*. The *Turdus musicus* probably; it is still called in Greece *τζήχλα*.

1075. *κοψίχοισιν*. 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, *κοτζίφος*.

1077. *παλεύειν*, *to decoy*. The Scholiast says, — “Θηρεύειν, προκαλείσθαι. Είώθασιν έκτυφλοῦντές τινα τῶν ὀρνέων ιστάναι ἐν δικτύῳ, ὅπως τῇ φωνῇ προσκαλοῖτο τὰ ὁμοιογενῆ.” Decoy-birds were called by the Greeks *παλεύτριαι*.

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

1089. *ἀχέτας*, *the chirper*, is the *τέττιξ*, or cicada, which delights in the sunshine (*ἡλιομανής*, *sun-mad*).

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

The lines that follow form a parabasis, or address to the audience, in which the poet makes the Chorus his mouth-piece, and communicates through it his opinions, wishes, or feelings to the public. The judges are those appointed to decide upon the merits of the rival pieces. See *Clouds*, vv. 518, seq. For the peculiarities of a parabasis, see Munk's *Metres*, p. 336, to which may be added the following extract from Müller's *History of Greek Literature*: — “It was not originally a constituent part of comedy, but improved and worked out according to rules of art. The chorus, which up to that

point had kept its place between the thymele and the stage, and had stood with its face to the stage, made an evolution, and proceeded in files towards the *theatre*, in the narrower sense of the word; that is, towards the place of the spectators. This is the proper *parabasis*, which usually consisted of anapæstic tetrameters, occasionally mixed up with other long verses; it began with a short opening song (in anapæstic or trochaic verse), which was called *kommation*, and ended with a very long and protracted anapæstic system, which, from its trial of the breath, was called *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 anapæsts only serve as an introduction. The chorus, namely, sings a lyrical poem, generally a song of praise in honor of some god, and then recites, in trochaic verses (of which there should, regularly, be sixteen), some joking complaint, some reproach against the city, some witty sally against the people, with more or less reference to the leading subject of the play: this is called the *epirrhema*, or 'what is said in addition.' Both pieces, the lyrical strophe and the epirrhema, are repeated antistrophically. It is clear that the lyrical piece, with its antistrophe, arose from the phallic song; and the epirrhema, with its antepirrhema, from the gibes with which the chorus of revellers assailed the first persons they met. It was natural, as the parabasis came in the middle of the whole comedy, that, instead of these jests directed against individuals, a conception more significant and more interesting to the public at large should be substituted for them; while the gibes against individuals, suitable to the original nature of comedy, though without any

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

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

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

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

1099. Γλαῦκες Λαυριωτικάί, *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. ἐρέψομεν πρὸς ἀετόν. There is a play upon the word ἀετόν, which, besides signifying *an eagle*, is also an architectural term, like ἀέτωμα, *the pediment*.

1104. ἀρχίδιον, *a petty office*.

1106. πρηγορῶνας, *birds' crops*.

1107. μηνίσκουσ. These were crescent-shaped coverings, to protect the statues from being soiled by the birds. The rainbow, or glory, encircling the heads of saints in Christian statuary and painting, was borrowed from the custom

of the Greek artists of placing these crescents over their statues.

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

1114. Ἄλφειὸν πνέων, *breathing Alpheus*. The allusion is to the races at Olympia, near the banks of the Alpheus.

1116. ἄρχων = ὁ ἄρχων.

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

1120 – 1122. ἄρματε παρελασαίτην, *might have driven their chariots past each other, with horses harnessed as large as the Wooden*; alluding to the δούριος or δουράτιος ἵππος, in the capture of Troy. The allusion was the more amusing to the audience, from the circumstance that a brazen statue of the Trojan horse stood on the Acropolis, perhaps in full sight of the theatre.

1124. τοῦ μάκρους, genitive of exclamation.

1126. Ἀιγύπτιος. “ Πλινθοφόρος. Οἱ Αἰγύπτιοι ἐκωμφοῦντο ὡς ἀχθοφόροι. Καὶ ἐν Βατράχοις (1332), οὗς οὐκ ἄραιντ’ ἂν [ἂν ἄραιντ’] οὐδ’ ἑκατὸν Αἰγύπτιοι.—Sch. notum est ex Herodoti Euterpe, ut plerique reges assidue coëgerint eos cæmenta portare ad exstruendas præcipue pyramides.” Bergler. The labors of the Egyptians in building the Pyramids are referred to, a full account of which is given by Herodotus. The reader will also remember the tasks imposed upon the Israelites during their enslavement in Egypt.

1130. λίθους. Perhaps the popular notion, that the cranes carried in their beaks, or swallowed, stones, to steady them-

selves in their flight,—a notion which Aristotle remarks upon in his History of Animals,—may have arisen from observing that some birds swallow gravel as a kind of digester. It appears in several forms in the Scholiasts. One story is, that the cranes carry stones, so that, when wearied with flying, they may ascertain by dropping one whether they are over land or water. At any rate, this popular error is very happily employed by the poet in the present passage.

1131. κρέκες, *the rails*. The species here intended is the *Rallus aquaticus*, described by Von der Mühle as being very abundant in the moors of Greece, pp. 91, 92. The other birds here mentioned have already occurred.

1138. ὑποτύπτοντες, *spading*; i. e. the geese used their web-feet as spades to shovel the cement into the hods of the herons.

1141. περιέζωσμέναι. “Præcinctas eas esse facete fingit comicus, quia hujus avis plumarum dispositio albæ zonæ speciem refert.” Blaydes. The Scholiast makes a similar remark, — “Τινὲς τῶν νησσῶν ἔχουσιν ὡς ζωνὴν ἐν κύκλῳ λευκὴν.” 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. *ἄνω χελιδόνες, and the swallows flew up with the trowel behind them, like little boys, and carrying the cement in their mouths.* The swallows are selected for this office on account of their skill in lining their nests with mud. The trowel is the swallow's tail, which bears some resemblance to the broad, flat trowel used by the ancient 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 cruribus divaricatis currere." Something is wanting to make the grammatical construction of the text complete; as it stands now, there is an *asyndeton*.

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

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

1162. *πυρρίχην βλέπων.* The allusion is to a war-dance, called the *pyrrhic*, — *looking full of fight*; like *βλέπων Ἄρη*, 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. *περιπόλους.* The young men of Athens were classed under the designation of *ἔφηβοι*, when they reached the age of eighteen. The two following years they were sent into the country to guard the strongholds and military

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

1171–1174. The *περίπολοι*, who are sent in pursuit, are the swiftest and strongest of the birds of prey; all with crooked talons, — the hawks, falcons, vultures, carrion-crows, and eagles. All the birds here mentioned are described by Von der Mühle. The tumult in the air is doubtless a parody on a passage in some play; very likely one of Æschylus.

After a few strains of lyric verse, Iris, the messenger of the gods, is brought. She is the interloper, who, being sent on an embassy to the earth, has rashly entered the city, and now appears in the august presence of Peisthetairos.

1192. *πλοῖον, ἡ κυνῆ*; Blaydes has the following note: — “*Navis an petasus?* Navem esse eam putat, aut quia vestis ejus impetu volandi veli instar sinuosa facta erat, aut propter alas quas habebat; habent enim et naves quasi alas quasdam remos: petasum eam putat propter alas vel pinnas.” But perhaps the best illustration of the text is the passage in Milton’s *Samson Agonistes*, where the appearance of Dalilah is described: —

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

1193. *Πάραλος, ἡ Σαλαμινία*; For an account of these fast-sailing public vessels of the Athenians, see note to vv. 146, 147.

1201. κολοιάρχους. “*Præfectos excubiarum. Koloiois enim custodia novæ urbis commissa erat.*” Blaydes. See v. 1167.

1202. Σφραγιῶδ’. Lit. *the seal*, i. e. *the passport*, which, it seems, was employed in ancient times, stamped with the official seal of the proper authorities. On the general use of seal rings, see Becker’s *Charicles*, p. 163, n. 6. This particular instance of their use for passports seems to have escaped Becker’s notice, and that of the ingenious writer in the *Dictionary of Antiquities*.

1204. Ἐπέβαλεν, *tendered*.

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

1211. Ἰρίδων, genitive after *δικαιοτάτ’*.

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

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

1220. Φράσουσα θύειν, *to bid them sacrifice*. Fut. part. expressing purpose. The sacrificial forms, in the following lines, are borrowed from the religious language of the Athenians.

1224. Θεοὶ γάρ. The use of the particle here is elliptical, and it may be rendered, *What! are you —*, and, in the next clause, *To be sure, for —*.

1226. θυτέον αὐτούς. The verbal in *τέον* is equivalent in sense to the infinitive with *δεῖ*; here, then, = *δεῖ θύειν αὐτούς*, *it is their duty to sacrifice*. The construction is *ad sensum*, since verbals usually take the dative of the agent.

1228, 1229. The language here is a parody upon Æschylus, *Ag.* 581, 584.

1231. Δικυμνίαις βολαῖς, *with Likymnian bolts*. The allusion is to a lost play of Euripides, called *Likymnios*, in which one of the personages was struck by a thunderbolt. The whole speech of Iris is an amusing parody on the *obligato* loftiness of the tragic style.

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

1236. δόμους Ἀμφίονος. This phrase is borrowed from the *Niobe* of Æschylus.

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

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

1241. Εἰς Πορφυρίων, *one Porphyrion*; referring to the giant of that name.

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

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

1259. κατακελευσον. According to the Scholiast, this means *order silence*. Cary renders it, "O, bid all here give hearing." Properly, it is used of the *κελευστής*, "whose business it was," says Arnold (*Thucyd. II. 84*, note), "to make the rowers keep time by singing to them a tune or boat-song; and also to cheer them to their work, and encourage them by speaking to them." "It was also," according to a Scholiast on the *Acharnians*, "the business of the *κελευστής* to see that the men baked their bread, and contributed their fair share to the mess, that none of the rations issued to each man might be disposed of improperly." The word is doubtless used here in allusion to these functions of the *κελευστής*. The fashions of 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 Æschines grew out of a proposition to crown the former.

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

1267, seq. Ἐλακωνομάνουν, *were Spartan-mad*. This affectation of imitating the Lacedæmonian modes of life, their way of speaking, and their manners, seems at times to have been pretty extensively prevalent at Athens, and is often spoken of the ancients. See Plutarch, Life of Alcibiades; Demosthenes against Conon; and Plato's Gorgias. The particular modes in which the affectation manifested itself are described in the lines which follow. With respect to the whims charged upon Socrates, see the Clouds.

1269. Σκυτάλι' ἐφόρου, *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. νομόν. There is a play upon the double meaning νομός, *pasture*, and νόμος, *law*.

1274. *κατῆραν ἐς τὰ βιβλία*. Here again is a play upon the word *βιβλίον*, which naturally suggests the *βίβλος*, or papyrus plant. *καταίρειν* is *to come ashore, to land*; translate, *they would land, or alight, upon the leaves*, meaning, *they flew at once to the law cases*. “The whole of this,” as Cary remarks, “is intended to represent the eagerness of the Athenians for legislation and law disputes; a never-failing topic of ridicule with Aristophanes.”

The reasons why the poet attaches names of birds to certain individuals cannot, in all these cases, be certainly made out. Doubtless there were personal peculiarities belonging to all these individuals, which gave the application a point highly amusing to the audience who were familiar with them.

1278. *Πέρδιξ*. According to the Scholiast, this was the name of a lame innkeeper; but the poet pretends it was given him on account of his craft and dishonesty.

1279. *Μενίππω*. Menippus, of whom nothing is known, was called the swallow, probably on account of some imperfection of speech; since the Greeks compared such defects to the twittering of swallows. See Agamemnon of Æschylus, v. 974. The Scholiast has another, but quite too far-fetched an explanation.

1280. *κόραξ*. The one-eyed Opuntius was called the crow, according to the Scholiast, because he had a large, beak-shaped nose.

1281. *Κορυδός*. Philocles was called the *tufted lark*, on account of the peculiar shape of his head, as the Scholiast says. He is elsewhere mentioned as deformed (see Thesm. 168), “*Αἰσχρὸς ὧν αἰσχρῶς ποιεῖ*.” Probably there is also some allusion to the debauched character of Philocles. — *χηναλώπηξ*. The nickname of *goose-fox* is given to Theagenes on account of his rogueries. The same person has been mentioned before.

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

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

1284. ὄρνυξ. Meidias was called the *Ortux*, or quail, because he was like a quail struck in the head by a gamester. The allusion here is to a play called ὀρνυγοκοπία, or *quail-striking*, which is described by Pollux. The gamesters themselves were called ὀρνυγοκόποι, or *στυφοκόποι*. The sport consisted in throwing or striking at a quail, set up as a mark, and perhaps was not unlike the shooting-matches of our day. See Becker's *Charicles*, Scene V., note 6; Julius Pollux, VII. 136; Meursius, *De Ludis Græcorum*, ὀρνυγοκοπία. Meidias is supposed by Blaydes to have been called a quail because he was a gamester and cock-fighter. But it is more likely, I think, from the turn of the phrase here, that the point of resemblance was some singularity in the shape of the head. The Scholiast, however, quotes from Plato the Comedian, “Χρηστὸν μὴ κατὰ Μειδίαν ὀρνυγοκόπον,” which confirms the interpretation of Blaydes.

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

1294. Οὐκ ἐστάναι, *It is not, then, our business longer to stand.* ἔργον is used here just as ἔρα 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. Σὺ δέ. Again addressed to Peisthetairos.

1317–1320. Διάθες πτερώσεις, *Arrange them (the wings) in order; the singing ones by themselves, and the prophetic, and aquatic. Then, see that you wing each man, wisely looking to his character.* Blaydes says, — “μουσικά, ut cycni, lusciniæ, &c.; μαντικά, ut corvi, aquilæ et reliquarum avium, ex quibus omnia capiuntur; θαλάττια, ut mergi, lari, ossifragæ.”

1321. σοῦ, *you*, i. e. Manes.

The scene that follows is amusing, and closely related, as are all the scenes in Aristophanes, to the peculiarities of Hellenic society. The three personages, Parricide, Kinesias, 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. Ἄιδων ἀετούς, *singing of eagles.*

1339. Ἄγχειν ἔχειν, *I desire to throttle my father and have all.*

1340, seq. Peisthetairos quotes to the Parricide the law of the storks, because, says Blaydes, “inter ciconias et pullos earum summus existit amor.”

1341. *κῦρβεσιν*. The *κῦρβις* was a column on which the laws were published, and so naturally put for the statutes themselves. See *Clouds*, v. 448, and note to vv. 445 – 451.

1344. *πάλιν*, *in turn*.

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

1348. ὄρνιν ὀρφανόν, “*Tanquam avem orbam, quæ non patrem alendum habeat.*” Blaydes.

1349. οὐ ὑποθήσομαι, *I'll suggest a good thing*. οὐ κακῶς is used exactly like the French *pas mal*.

1350 – 1356. The plan of *Peisthetairos* is to arm the Parricide like a fighting bird, with wing, and spur, and crest, and send him off to Thrace, bidding him enlist in that service, to support himself by his pay, and let his father live. The sending him to Thrace is an allusion to the numerous expeditions which the Athenians sent for a series of years into the North, to act against the Macedonians and the Lacedæmonians. See Thirlwall's *History of Greece*, Vols. III. and IV.; Thucyd. IV. 75, seq.; Grote, Vol. IV.

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

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

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

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

1376. Οὐ δῆτ' ἔγωγε, *Not I, in faith.* To which Kinesias replies, *Yes, you shall too, by Hercules.*

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

1386. Ἀλίμενου τέμνων, *cutting the harbourless furrow of the air.* “Mira et audacissima metaphorarum conjunctio, more dithyrambicum.” Blaydes.

1389, 1390. Ταυτί ἀεί; These lines refer to the arrangements for the poetical and musical festivities. The tribes rivalled each other in the splendor of their preparations for the dithyrambic, tragic, and comic contests. Kinesias represents himself as an object of contention to the tribes, as a trainer of the Cyclic chorus.

1392. Λεωτροφίδη, *for Leotrophides, i. e. as 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 Κεκροπίς. He thinks it is

partly because Leotrophides belonged to that tribe, and partly in the way of a punning allusion to the bird κρέκα, as if he had said κρεκοπίδα φυλήν, and suggests that this may be the true reading. There is a question of construction which the commentators have not touched, namely, that of the accusative φυλήν. It seems to me to be in apposition with χορόν; the Chorus then is the Kecropid tribe. And why the Kecropid tribe? First, one of the tribes of Athens bore this name; and secondly, there is a play on the word, as the Athenians themselves were called Kecropians, from King Kecrops. The chorus of flying birds, then, is nothing more than a satirical description of the Athenians, who are elsewhere ridiculed for their levity and fickleness by similar comparisons to birds.

1396. The Sycophant now makes his appearance, complaining that the winged birds have nothing. “Συκοφάντης,” says Smith (Dict. of Antiq.), “in the time of Aristophanes and Demosthenes, designated a person of a peculiar class, not capable of being described by any single word in our language, but well understood and appreciated by an Athenian. He had not much in common with our sycophant, but was a happy compound of the *common barretor, informer, pettifogger, busybody, rogue, liar, and slanderer*. The Athenian law permitted any citizen (τὸν βουλόμενον) to give information against public offenders, and prosecute them in courts of justice. It was the policy of the legislature to encourage the detection of crime, and a reward (such as half the penalty) was frequently given to the successful accuser. Such a power, with such a temptation, was likely to be abused, unless checked by the force of public opinion, or the vigilance of the judicial tribunals. Unfortunately, the character of the Athenian democracy, and the temper of the judges, furnished additional incentives to the informer. Eminent statesmen, orators, generals,

magistrates, and all persons of wealth and influence, were regarded with jealousy by the people. The more causes came into court, the more fees accrued to the judges, and fines and confiscations enriched the public treasury. The prosecutor, therefore, in public causes, as well as the plaintiff in civil, was looked on with a more favorable eye than the defendant, and the chances of success made the employment a lucrative one."

1397, seq. The Sycophant addresses himself especially to the swallow, perhaps in allusion to the swallow-song of Simonides; but as he repeats the salutation, Peisthetairos imagines he is singing a song to his old and worn-out robe, which stands in need of many swallows, that is, of the coming of spring; according to the proverb, "Μία χελιδὼν ἔαρ οὐ ποιεῖ," *One swallow does not make a spring.*

1406. Πελλήνης. A city of Achaia, where cloths of peculiar excellence were manufactured. The idea of going to Pellene is suggested by the shabby garments of the informer.

1407. κλητήρ νησιωτικός, *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. πραγματοποιίφης, *a hunter-up of lawsuits.*

1410. καλούμενος, *summoning to court.*

1411. Ὑπὸ πτερύγων σοφώτερον; (erroneously printed σοφώτερον in the text.) Like the expression ὑπ' αὐλητήρος, cited by the Scholiast from Archilochus. *Do you serve citations any wiser with the wings?*

1414. ἔρματος, *ballast.* This alludes to the notion, that the cranes swallow stones to steady themselves in their flight. See *ante.* — δίκας, *law cases.* He compares himself, returning from a tour among the islands and cities with a long list of cases to be tried at Athens, to the cranes laden with a ballast of stones.

1417. τί ἐπίσταμαι. Yes, to be sure, *for what would become of me? I know not how to dig.* Blaydes appropriately quotes Luke xvi. 3, — “Σκάπτειν οὐκ ἰσχύω, ἐπαιτεῖν αἰσχύνομαι,” *I cannot dig, to beg I am ashamed.*

1418. ἔργα σόφρονα, *honest callings.*

1419. ἄνδρα τοσουτονί, *a man of such an age.*

1422. λέγων. Participle expressing the method.

1426. κουρείοις, *the barbers' shops*, which were the lounging-places of the idle and gossiping, called by Theophrastus “symposia without wine.” See Becker's *Charicles*, Excursus III. to Scene XI.

1427, 1428. Δεινῶς ἱππηλατεῖν, *Diitrephes has dreadfully set my boy on the wing for horse-driving, by his talk.* The person here mentioned has already been alluded to as having made a fortune. The passion for horses naturally led to extravagant expenditure among the fashionable young fellows at Athens.

1429, 1430. Ὁ δέ φρένας, *And another says, that his son is set on the wing and is all of a flutter in his mind for tragedy.*

1436. Δαί always expresses surprise or indignation, in a question. *What the deuce will you do? — οὐ κατασχυνῶ, 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, ἐγκεκληκώς. The first means *having summoned*; the second, *having entered a complaint against*. See notes to Kennedy's *Demosthenes*.

1442, 1443. ὅπως ξένος, *that the stranger may have lost his suit before arriving here*, i. e. by his failure to appear on the appointed day, the suit would go against him by default. Ἐρήμην δίκην ὀφλεῖν was the phrase in Attic law. The advantage which the Sycophant expects to gain by his wings is, that the unfortunate party against whom the suit is

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

1446. Βέμβικος, a *whirligig*, or *top*.

1448. Κορκυραία πτερά. The *Corcyrean wings* are whips from Corcyra, or such as were used in Corcyra, which are mentioned in a passage of Phrynichus cited by the Scholiast. See also Thucydides, IV. 47.

1452. ἀπολιβάξεις, (from λιβάς, a *drop*,) *will you not drop off?*

1453. στρεψοδικοπανουργίαν, *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. — δένδρον. They describe Cleonymus, the Sycophant and Shield-dropper, as a strange tree. “Apte autem arboris mentionem faciunt aves.” Blaydes. — καρδίας ἀπωτέρω. There is here a play upon the words, the phrase meaning *without heart*, i. e. *cowardly*, or, looking upon Cleonymus as a tree, — and the Scholiast says he is so called, either because he was tall or stupid as a stick, — *remote from Cardia*. — τοῦ μὲν ἤρος, *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 πιδέξια, *all the noble parts*. The language is double-meaning, applying either to the being struck with apoplexy in the nobler parts, i. e. the head and right side, or to being stripped by Orestes of the most valuable articles of dress.

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

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

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

1485. Βουλυτός, ἢ περαιτέρω; The time expressed by Βουλυτός, according to its etymology, is that of unyoking the

cattle ; therefore, after the agricultural work of the day was over ; towards evening.

1486. 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. Οὕτω μὲν. Blaydes has the following note upon this expression : — “ Sch. : ὡς ἐν κωμωδίᾳ, ὡς καλὸν τι ἀκούσας τὸ οἴμωζε, ἀποκαλύπτεται φανερόν αὐτὸν δεικνύς. Festive, quasi dicat : Sic quidem, benigna tua compellatione victus, qui me in malam rem abire jubeas, omnem animo tuo dubitationem eximam et caput meum detegam.” But I am inclined to think that Prometheus, still inattentive to what Peisthetairos is saying, refers in these words to his question, *Is Zeus clearing the clouds away, or gathering them ? or, Is it fair weather or foul ?* because, if it is foul, *I’ll uncover.* Upon which he throws off his disguise, and stands revealed as Prometheus.

1493. σκιάδειον, *parasol.* He has come provided with this shelter, under cover of which he may safely unfold his errand.

1498. Ὡς ἀκούοντος λέγε, *Say, for I am listening.* Const. ὡς with genitive absolute.

1499. Πηνίκ’ ἄττ’ ; *about what time ?* ἄττα = τινά.

1504. Θεσμοφορίοις. 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. πατρῶος. The Exekestides here mentioned is the

same person who has been already satirized as an intrusive citizen. The constitution of Athens required a scrutiny to be made into the birth of any citizen before he could assume the functions of office. He must be able to show that Apollo was his *πατρῶος*, or *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, — "Excectidem igitur, qui, ut peregrina origine et servili, Apollinem illum Πατρῶον Atheniensium vindicare sibi non poterat, ridicule fingit comicus habere, ut barbarum, Πατρῶον seu *Tutelarem* deum aliquem ex barbaris illis, de quibus nunc agitur."

1514. *Τριβαλλοί*. The Triballi were a Mœsian tribe.

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

1526. *κωλακρέτην*. This was the officer who paid out the *judicial fees*. See Smith's Dict. of Gr. and Rom. Antiq.; also Hermann's Political Antiquities. — *τριώβολα*. The *τριώβολον* was the fee or sum paid daily to each dicast.

1531. *ἀπανθρακίζομεν*, *we roast*, i. e. *cook*; referring to the myth according to which Prometheus bestowed fire upon mortals, having stolen it from the gods.

1534. *Τίμων καθαρός*, *a pure (mere) Timon*. Timon the misanthrope is here meant. This personage was a contemporary of Alcibiades, with whom he continued his intimacy after having secluded himself from the rest of the world. He is mentioned in another place by Aristophanes (*Lysistrata*, 809), and Antiphanes made him the subject of a comedy. The student will remember Shakspeare's Timon of Ath-

ens, and the manner in which the great English dramatist has worked out the hints of the ancients respecting this eccentric character.

1536. *κανηφόροι*. The *κανηφόροι* were high-born Athenian maidens, who carried on their heads baskets containing the materials and implements of sacrifice at the great festivals, such as the Panathenaic, Dionysiac, &c. They were usually attended by persons holding sun-shades over their heads.

1538 – 1549. The *Σκιάποδες*, or Shade-feet, were a fabulous tribe in Lybia, mentioned by Strabo, and by Ktesias (according to Harpocration), who compares the feet to the web-feet of geese. They are described as walking *τετραποδηδόν*, or on all fours; or rather on all threes, using one foot, spread out like an umbrella, to protect themselves from the heat of an African sun. In this place the poet designates the philosophers, and especially, as is shown by v. 1540, the disciples of Socrates. The spirit of the passage is like that of the ludicrous scene in the *Clouds*, where the disciples of the *phrontistery* are represented in a variety of absurd attitudes and positions. — *Ψυχαγωγεί* 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. — *Πείσανδρος* 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. — ἀπῆλθε, *went off*; i. e. like Odysseus in the scene above referred to, withdrew from the sacrifice that the shades of the dead might not be disturbed. — ἡ νυκτερίς, *the bat*. See *ante*, v. 1282. He is said to have come up from Hades, on account of his ghostly appearance.

The gods now arrive. Poseidon is giving lessons in manners to the barbarian god, who has never before been in good society.

1552. Ἐπ' . . . ἀμπέχει; *Do you wear your dress so awkwardly?* Literally, *to wear it awry, upon the left*; to put it, therefore, on the wrong side. The cloak, when properly put on, was so arranged as to leave the right arm at liberty. At least, that was originally the case when the garment was worn in its simplest form. "In nothing," says Hope (*Costume of the Ancients*, Vol. I. p. 24), "do we see more ingenuity exerted, or more fancy displayed, than in the various modes of making the peplum form grand and contrasted draperies. Indeed, the different degrees of simplicity or of grace observable in the throw of the peplum were regarded as indicating the different degrees of rusticity or of refinement inherent in the disposition of the wearer."

1554. Λαισποδίας. 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. Διπλασίως. Heracles, as Bergler remarks, is made at the outset so fierce for vengeance on the audacious mortal who has intercepted the sacrifices from the gods, whereby they live, in order to heighten the comic effect of his

sudden conversion by the appetizing smell of the roasting birds. Peisthetairos, at this moment, is heard giving directions to the cook, as if unaware of the presence of Heracles.

1570. Ἔδοξαν ἀδικεῖν, *have been adjudged guilty*. A technical expression in Attic law.

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

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

1578, 1579. Ὅμβριον . . . ἀεὶ, *You would have rain-water always in your marshes* (instead of tanks, “ut ad aves”); the Greeks ordinarily used either spring-water directly from the fountains, or rain-water caught in the tanks), *and you would always pass halcyon days*. Halcyon days are the supposed seven fair days in winter in which the halcyon was accustomed to make his appearance.

1580. αὐτοκράτορες, *plenipotentiary*.

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

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

1592. ἀρξῶσιν, *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. παρελθών, *coming up, or passing along*. The advantage promised to the gods is, that, if any mortal swear falsely by them, the crow will pounce upon him and pluck out his eyes.

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

1605. Μενετοὶ μισητίαν, 'The gods can wait,' and not repay in full. μᾶποδιδῶ = μὴ ἀποδιδῶ. μισητία is *luxury, lust, &c.*; also *abundance, wastefulness*; here, perhaps, to be constructed as synecdochical, and used adverbially.

1606. Ἀναπράξομεν, *we will exact.*

1610. τιμήν, *the value.*

1613. οἰμῶζειν 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. Φησὶν πάνυ, *He says that I talk quite right.* The subject of λέγειν must be gathered from the context; otherwise it would be the same as that of the finite verb. Again he construes the unintelligible sounds of the barbarian god into an assent to the demand.

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. Ὀλίγον γλυκύ, *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. δαιμόνι' ἀνθρώπων, *my dearest fellow.* The comic force of the phrase is heightened by addressing a familiar form of speech among men to a god.

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

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

1634. οὐδ' ἀκαρῆ, *not a penny.*

1638. Ἐπίκληρον, *successor to an inheritance.* A technical term. The argument is drawn from the principle of the Athenian law that excluded illegitimate sons from the property, in favor of a legitimate daughter. Athena, being the protecting goddess of Athens, is pronounced the heiress of her father, Zeus.

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

1646. ἀγχιστείαν, *rights by nearness of relationship.*

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

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

1659. Ἐν πρᾶγμα, *The whole thing now depends on Triballos.* He has the casting vote.

1660, 1661. Καλάνι παραδίδωμι. Triballos 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. Ἐς γάμους, *In good time, then, these fellows (the rebel birds) have been put to death for the nuptials.* — τέως, *in the mean time.*

1673. *τενθείαν*. The expression is in reference to the tasters, *προτενθαί*, and means *ravenousness*.

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

1676 – 1687. In this antistrophe the tribe of sycophants (see *ante*) is again satirized. — *Φαναίοι*, 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 *φάνσις*. 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. — *τέμνεται*. In allusion to the custom of cutting out the tongue of the victim. Here Attica is the victim of this race of *belly-tongued*, — the Philippoi and Gorgiai, — who by the arts of speech obtained a subsistence.

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

1692. *ἐλαμψε δόμφ*, *shone upon the golden-beaming house*.

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

1699. *πλεκτάνην καπνοῦ*, *a wreath of smoke*.

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

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

1704. *Μάκαρα*, *the happy one*, Peisthetairos.

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

1712. Ἥρα. The Chorus, in enthusiastic strains, compares the marriage of Peisthetairos with that of Zeus and Hera.

1718. ἀμφιθαλής *Ἔρως, *blooming Eros*.

1720. παλιντόνους, *drawn back, or tightened*.

1721. πάροχος, *companion* in the chariot, groomsman.

1725. *Ἄγε. Peisthetairos, assuming the attributes of Zeus, calls upon them now to celebrate the thunder, the lightning, and the blazing bolt.

1735. πάρεδρον, *side judge, assessor*. One who shares with another the judicial seat.

1741. ὦ μάκαιρα, *O blessed one*. Addressed to Basileia.

1742, 1743. πτερῶν λαβοῦσα, *having taken hold of my wings*.

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



T A B L E

O F

R H Y T H M S A N D M E T R E S .

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.

211 - 215. Anapæstic dimeter acatalectic, M. 100.

216. Anapæstic monometer. M. 99.

217 - 221. Anapæstic dimeter acatalectic.

222. Anapæstic monometer.

223. Anapæstic dimeter acatalectic.

224. Anapæstic monometer.

225. Anap. dimeter catal., parœmiac close. M. 100.

226 - 230. Iambic trimeter acatalectic.

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

232, 233. Iambic trimeter acatalectic.

234. Dochmiac dim. M. 11, 225, $\text{—} \overset{\prime}{\text{—}} \overset{\prime}{\text{—}} \text{—}, \text{—} \overset{\prime}{\text{—}} \overset{\prime}{\text{—}} \text{—}$.

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

236. Dactylic.

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

238. Dochmiac monometer, $\text{—} \overset{\prime}{\text{—}} \overset{\prime}{\text{—}} \text{—} \overset{\prime}{\text{—}}$.

239. Trochaic trimeter acatalectic.

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

242. Ionici a minore, trimeter acat., $\text{—} \text{—} \overset{\prime}{\text{—}} \overset{\prime}{\text{—}}, \text{—} \text{—} \overset{\prime}{\text{—}} \overset{\prime}{\text{—}},$
 $\text{—} \text{—} \overset{\prime}{\text{—}} \overset{\prime}{\text{—}}.$ M. 151 (3).

243. Dochmiac monometer, $\text{—} \overset{\prime}{\cup} \overset{\prime}{\cup} \text{—} \text{—}$.
244. Proceleusmatici.
245. Iambic hexameter catalectic. M. 80 (6).
247. Cretic tetrameter. M. 114 (4).
248. “ “ with the last long of second foot resolved, $\text{—} \text{—} \overset{\prime}{\cup}$.
249. Cretic tetram. cat., $\overset{\prime}{\cup} \text{—} \text{—}, \text{—} \text{—} \overset{\prime}{\cup}, \text{—} \text{—} \text{—}, \text{—} \text{—}$.
250. Dactylic.
251. Cretic dimeter acatalectic. M. 111 (2).
- 252–255. Dactylic tetrameter.
256. This verse is marked by Dindorf as a parœmiac, $\text{—} \text{—} \text{—}, \text{—} \text{—} \text{—}$. But the first syllable of *παναοδείρων* is never long. The proper notation, perhaps, is $\text{—} \text{—}, \text{—} \text{—} \text{—}, \text{—} \text{—}$, spondee, pæon primus spondee.
- 257–259. Spondaic anapæsts.
- 260, 261. Trochaic dimeter.
- 265–268. Iambic trimeter.
- 270–306. Trochaic tetrameter catalectic. M. 68 (d).
- 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. Anapæsts, with spondees and proceleusmatici.
- 331–333. Cretics, with longs resolved.
- 334–340. Trochaic tetrameter catalectic.
- 350–384. Trochaic tetrameter catalectic.
- 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, $\overset{\prime}{\cup} \text{—}, \text{—} \text{—} \text{—}$.
- 431–433. Iambic.
- 434–450. Iambic trimeter.

CHORUS.

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

451. Logacædic anapæsts, $\cup \cup \downarrow \cup \cup \downarrow \cup \cup \downarrow \cup \downarrow \cup \cup$.

452. Iamb. anap. or iambelegus, $\cup \downarrow \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup$.

453. Anapæstic, iambic, penthemim, $\cup \cup \downarrow \cup \downarrow \cup \cup \cup$.

454. Trochaic monometer, dactylic trimeter.

455. Anapæstic.

456. Anapæstic.

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

458. Anapæstic.

459. Anap., trochaic dipody, $\cup \cup \downarrow \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup$.

But the verse is defective. The corresponding line in the strophe is an anapæst and antispast, $\cup \cup \downarrow \cup \cup \cup \cup \cup \cup \cup \cup$.

460 – 522. Anapæstic tetrameter catalectic. M. 101.

523 – 538. Anapæstic system.

548 – 610. Anapæstic tetrameter catalectic.

611 – 626. Anapæstic system.

627, 628. Anapæstic tetrameter catalectic.

629, 630. Basis, iambic dimeter, $\cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup$.

631. Dochmiac, $\cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup$.

632. Trochaic, $\cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup$.

633. Anapæstic.

634. Dochmiac, $\cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup$.

635, 636. Iambic.

637. Ithyphallic, $\cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup$.

638, 639. Anapæstic tetrameter catalectic.

640 – 659. Iambic trimeter.

660 – 662. Anapæstic tetrameter.

663 – 667. Iambic trimeter.

678. Choriambic, $\cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup$.

679. Glyconic, $\cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup$.

680. " $\cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup$.

681. " $\cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup$.

682. Ithyphallic, $\underline{\text{I}} \text{ } \cup \text{ } - \text{ } \cup \text{ } \hat{\text{I}} \text{ } \cup \text{ } \cdot$
 683 – 685. Glyconic, $\hat{\text{I}} \text{ } - \text{ } , \underline{\text{I}} \text{ } \cup \text{ } \cup \text{ } - \text{ } , \cup \text{ } - \text{ } \cdot$
 686. Glyconic, $\underline{\text{I}} \text{ } - \text{ } , \underline{\text{I}} \text{ } \cup \text{ } \cup \text{ } - \text{ } , - \text{ } \cdot$
 687 – 724. Anapæstic tetrameter catalectic.
 725 – 739. Anapæstic systems.

CHORUS.

Strophe, 740 – 754 = Antistrophe, 771 – 782.

740. Dactylic.
 741. Not metrical. Imitation of the notes of birds.
 742. Trochaic.
 743. Amphibrach, dactylic, $\cup \underline{\text{I}} \cup \text{ } , \underline{\text{I}} \cup \cup \text{ } - \cup \cup \text{ } - \text{ } \cdot$
 744. Birds' notes.
 745. Dactylic.
 746. Birds' notes.
 747. Anapæstic dimeter.
 748. Dactylic.
 749. Dactylic.
 750. Birds' notes.
 751. Trochaic.
 752. Dactylic heptameter catalectic in dissyllabum.
 753. Ithyphallic.
 750 – 770. Trochaic tetrameter catalectic.
 786 – 801. Trochaic tetrameter catalectic.
 802 – 852. Iambic trimeter.

CHORUS.

- Strophe, 853 – 860 = Antistrophe, 890 – 897.
 853. Anacrusis, cretics, $\cup \text{ } , \underline{\text{I}} \cup \text{ } - \text{ } , \underline{\text{I}} \cup \text{ } - \text{ } \cdot$
 854. Trochaic.
 855. Dochmiac, $\cup \text{ } \overset{\text{I}}{\cup} \overset{\text{I}}{\cup} \text{ } - \text{ } \cdot$
 856, 857. Trochaic dimeter catalectic, longs resolved.
 859. Iambic trimeter.
 860. Iambic.
 861 – 889. Iambic trimeter acatalectic, excepting the formulæ uttered by the priest, which are not rhythmical.

898. Iambic trimeter acatalectic.
899. Basis, dochmiacs, $\cup \cup, \cup \perp \perp \cup _ , _ \perp \perp \cup \cong$.
900. Cretic, trochaic, $\perp \cup _ , \perp \cup$.
901. Iambic, two Bacchii, $\cup \perp, \cup \perp _ , \cup \perp _$.
902. Iambic trimeter.
903. Anacrusis, chor., iam., $\cup \perp \cup \cup _ \perp \cup \cup _ , \cup \perp \cup _ _$.
904. Dactylic, trochaic, $\perp _ \perp \cup \cup \perp \cup _ \cup$.
905. Iambic, $\cup \overset{\curvearrowright}{} \cup _ \cup$.
- 906, 907. Iambic trimeter.
908. Dactylic.
909. Iambic.
- 910–918. Iambic trimeter.
919. Dactylic, trochaic, $\perp \cup \cup _ , \perp \cup _ _ , \perp \cup \cong$.
920. Choriambic, $\perp \cup \cup _ , \perp \cup \cup _$.
921. Cretic, $\overset{\curvearrowright}{} \cup _ , \perp \cup _ _$.
922. Anapæstic, iambic.
923. Trochaic, longs resolved.
924. Iambic, anapæstic, Iambic.
925. Iambic, trochaic, $\cup \perp, \overset{\curvearrowright}{} \cup \perp _ _$.
- 926–930. Iambic trimeter.
931. Trochaic, dactylic, $\overset{\curvearrowright}{} \cup \perp \cup \cup \perp \cup \cup _$.
932. Troch., anap., choriambic, $\perp \cup, \cup \cup \perp \perp \cup \cup _$.
933. Fourth pæon, $\cup \cup \cup \perp \cup \cup \perp$.
934. Trochaic, dactylic, $\perp \cup, \perp \cup \cup _$.
935. Iambic trimeter.
936. Anapæstic, iambic, $\cup \overset{\curvearrowright}{} \perp \cup \cup \perp \cup \perp$.
937. Iambic.
938. Anapæstic, iambic, $\cup \cup \perp \cup \cup \perp \cup \perp \cup _ _ _$.
939. Iambic, trochaic, $\cup \cup \perp \cup _ , \perp \cup \cup _ _ _$.
940. Trochaic penthemim, $\overset{\curvearrowright}{} \cup _ _ _$.
- 941–944. Iambic trimeter.
945. Trochaic, dactylic, $\perp \cup _ _ , \perp \cup \cup _$.
946. Anapæstic.
947. Procel., dactylic ; probably $\perp \cup \cup \cup \perp \cup \cup \cup \perp \cup \cup$.
948. Dactylic, anapæstic.

949 – 961. Iambic trimeter.

962, 963. Dactylic hexameter.

964, 965. Iambic trimeter.

966 – 968. Dactylic hexameter.

969. Iambic trimeter.

970. Dactylic hexameter.

971. Iambic trimeter.

972 – 974. Dactylic hexameter.

975 – 977. Iambic trimeter.

978 – 980. Dactylic hexameter.

981. Iambic trimeter.

982, 983. Dactylic hexameter.

984 – 1052. Iambic trimeter, excepting 1030, 1031, 1035–1037, 1041, 1042, 1044, and 1045, which, being imitations of legislative and legal procedures, are not rhythmical.

CHORUS.

Strophe, 1053 – 1081 = Antistrophe 1082 – 1110.

1053 – 1059. Spondaic, anapæstic.

1060. Two pæones primi, and two pæones quarti,
 $\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$, $\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$, $\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$, $\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$.

1061. Pæons, $\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$.

1062, 1063. Spondaic, anapæstic.

1064. Pæons, $\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$.

1065. Pæons, cretics, $\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$.

1066 – 1081. Trochaic tetrameter catalectic.

1111 – 1180. Iambic trimeter.

CHORUS.

Strophe, 1181 – 1184 = Antistrophe, 1251 – 1254.

1181 – 1184. Dochmiac dimeter with longs resolved.

1185 – 1250. Iambic trimeter.

1255 – 1298. Iambic trimeter.

CHORUS.

Strophe, 1299 – 1308 = Antistrophe, 1311 – 1320.

1299. Anapæstic, iambic.

1300. Iambic, antispast, $\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$.

1301. Iambic.
 1302. Anapæstic.
 1303. Iambic.
 1304 – 1307. Anapæstic.
 1308. Iambic.
 1309, 1310. Iambic.
 • 1321, 1322. Iambic trimeter.
 1323. Iambic, dactylic, $\cup \text{—} \text{—}, \text{—} \cup \cup \text{—} \cup \cup \text{—}$.
 1324. Anacrusis, troch., dact., $\text{—}, \text{—} \cup \text{—} \cup \text{—} \cup \text{—} \cup \text{—} \cup \text{—} \cup \text{—}$.
 1325. $\text{—} \cup \text{—} \cup \text{—} \text{—}$.
 1326 – 1358. Iambic trimeter.
 1359. Choriambic, $\overset{\text{—}}{\cup} \cup \text{—}, \text{—} \cup \cup \text{—}, \text{—} \cup \cup \text{—} \cup \text{—}$.
 1360. Anap., choriamb., $\cup \cup \text{—} \cup \cup \text{—} \cup \cup \text{—}$.
 1361. Iambic trimeter.
 1362. Basis, two dactyls, two anap., $\cup \cup \text{—} \cup \cup \text{—} \cup \cup \text{—},$
 $\cup \cup \text{—} \cup \cup \text{—}$.
 1363, 1364. Iambic trimeter.
 1365. Iambic.
 1366. Glyconic, $\cup \text{—}, \text{—} \cup \cup \text{—}$.
 1367 – 1377. Iambic trimeter.
 1378. Dactylic $\text{—}, \text{—} \cup \cup \text{—}$.
 1379. Iambic $\text{—} \overset{\text{—}}{\cup} \text{—}$.
 1380. Spondee pæon primus, spondee, $\text{—} \text{—} \cup \cup \cup \text{—}$.
 1381. Iambic.
 1382. Trochaic, $\overset{\text{—}}{\cup} \text{—} \cup \text{—} \cup \text{—}$.
 1383. Iambic trimeter.
 1384 – 1386. Anapæsts, with proceleusmatici.
 1387 – 1454. Iambic trimeter.
 1396. Basis, choriambic, $\overset{\text{—}}{\cup} \text{—}, \text{—} \cup \cup \text{—}, \text{—} \cup \cup \text{—}, \text{—} \cup \cup \text{—}$.
 1397. Anapæstic, iambic, $\cup \cup \text{—} \cup \cup \text{—} \cup \cup \text{—}$.

CHORUS.

Strophe, 1455 – 1466 = Antistrophe, 1467 – 1478.

Trochaic system.

1479 – 1537. Iambic trimeter.

CHORUS.

Strophe; 1538 – 1549 = Antistrophe, 1676 – 1687.

Trochaic systems.

1550 – 1675. Iambic trimeter.

1688 – 1701. Iambic trimeter.

1702 – 1704. Trochaic, with longs resolved.

1705. Molossus trimeter, – 1 –, – 1 –, – 1 –.

1706. Choriambic.

1707 – 1711. Anapæstic system.

1717 – 1722. Glyconic system. M. 258 and 263.

The forms are

$$\frac{x}{\bar{c}} \bar{c}, \bar{1} \cup \cup \bar{c}, \cup \bar{c},$$

and

$$\bar{c}, \bar{1} \cup \cup \bar{c}, \bar{c}.$$

1724 – 1728. Anapæsts.

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.

Ev. N.

