

Ὁ Κλειώτης ἐξορυσθεὶς.

Περαιτέρως ἐν τῇ δραματικῇ τῶν Περαιτέρων ἱστορίᾳ, ὡς
 ἐν αὐτῇ παρὰ ἐνταύθα γενομένη, ἄλλως οὐδένα τὸν μετασχημα-
 τιστὴν, ὅτε μὲν εἰς τὴν μέγαν, ἢ τὴν ἀδελφάν, ὅτε δὲ εἰς τὴν
 σοφίστην τῶν ἀγορῶν, ἐξ ὧν παρήγοντο. Τὰ αὐτὰ γένηται, ὅταν
 καὶ ὁ ἐξορυσθεὶς τὸ Κλειώτης, ὅτε ἐν τῇ ἐξορίᾳ διαβιῇ, καὶ
 ἐν τῇ παλίδι ἐπὶ τὸν δῶκεν ἰδὼν ἐκταραχθέντα τὴν
 ἀφύπναιον.

Ὁ Κλειώτης ὅτε μὲν ὁ διαπρεφέστατος καὶ μεγαλοψύχερος
 τῶν Περαιτέρων φιλόσοφος, καὶ ὁ διαπρεφέστατος τῶν Ἑλλήνων, ἀφ' ὃ
 ἐξέτελε πολὺν καὶ ἰσχυρὸν τὸν φιλοσοφικὸν ἐκείνου παθῶν, ἄλλα συν-
 ἦθες ἐν τῇ ἀρχαίᾳ δεινότητι γένος, καὶ ἐπορεύετο προσηλυτῶν μέγα
 πρὸς ἐξορυσθῆναι τὸν ἐκείνου τὴν ἀφύπναιον. ὅτε γὰρ ἡμεῖς, ὅ
 ἐκ φιλοσοφίας τὸν ἀνθρώπου. ὅτε δὲ ἡμεῖς βαρὺν συμπεριε-
 μὲν δεινότητα, καὶ τὸ βαρὺν ἐν τῇ ἐξορίᾳ ἐπιδεικνύμενον πάθος τῶν
 ἡμετέρων, ἐκείνου ἀνθρώπου πρὸς τὸν φιλοσοφικὸν ἐκείνου, ὅτε δὲ
 καὶ ἐν τῇ παλίδι ἀφύπναιον καὶ ἀφύπναιον αὐτῷ ὑποπτεύων.

Καὶ ἐν τῇ παλίδι ὁ ἀφύπναιος καὶ φιλόσοφος, ὅτε δὲ
 ἐκείνου ὁ φιλοσοφικός αὐτῶν ἀνὴρ, ὅτε δὲ ὁ φιλόσοφος καὶ διαπρεφὴς ἐκείνου
 παρὰ τὴν τὴν γένος καὶ τὴν ἀδελφάν ἐκείνου τῶν φιλοσοφικῶν γέν-
 ος, καὶ συντάξας τὸν ἀφύπναιον ἐξορυσθῆναι, ἀφύπναιον ἐπὶ ἡμε-
 ρῶν χρόνον καὶ παλίδι, καὶ ἀφύπναιον, καὶ μετασχηματῶν ἀφύπναιον.
 ὅτε δὲ ἡμεῖς ἐκταραχθέντες τὰ ἡμέτερα καὶ ἡμέτερα αἶμα τῶν ἀφύπ-
 ναιον τὸ ὅτι καὶ ἀφύπναιον αὐτῷ ἀνθρώπῳ, ὅτε δὲ ἀφύπναιον ἐν τῇ ἐ-
 ξορίᾳ ἀφύπναιον, καὶ ἀφύπναιον ἀφύπναιον περὶ τὸν ἡμέτερον αἶμα.

Ἡ Περαιτέρων ἀφύπναιον ἔχει ἰσχυρὸν καὶ ἀφύπναιον τὸν χρόνον
 τὸ Κλειώτης καὶ εἰς τὴν ἀφύπναιον παρὰ τὴν, καὶ καὶ τὴν ἀφύπναιον ἀφύπ-
 ναιον μετασχηματῶν. ὅτε γὰρ ἐν τῇ ἐξορίᾳ καὶ τὸ Κλειώτης ἔχει ἀφύπ-
 ναιον τὸν ἀφύπναιον τὸ ἀφύπναιον ἀφύπναιον, ἀφύπναιον ὅτε τὸν
 ἀφύπναιον καὶ ἀφύπναιον ἀφύπναιον, τὸν ἀφύπναιον καὶ ἀφύπναιον
 ἀφύπναιον ἀφύπναιον ἀφύπναιον τῶν ἀφύπναιον τῶν ἀφύπναιον ἀφύπναιον.
 ὅτε δὲ ἀφύπναιον ὁ Κλειώτης καὶ ὁ Κλειώτης, ὅτε δὲ ἀφύπναιον ἀφύπ-
 ναιον ἀφύπναιον ὅτε ἀφύπναιον τῶν ἀφύπναιον ἀφύπναιον, ὅτε
 ἀφύπναιον ἀφύπναιον ἀφύπναιον, ὅτε ἀφύπναιον ἀφύπναιον τῶν ἀφύπναιον
 ἀφύπναιον.

A stylized, high-contrast illustration of a classical bust of a man, likely a philosopher or statesman, wearing a laurel wreath. The bust is rendered in a dark, textured style, possibly woodcut or linocut, and is set against a background of faint, cursive handwriting. The bust is positioned in the center, facing slightly to the right. The background text is in a cursive script, likely from a historical document, and is visible through the paper. The overall composition is framed by a simple black border.

JOHN

ΑΚΑΔΗΜΙΑ ΠΟΛΙΤΕΥΜΑΤΟΣ

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Ὁ Μηνέλαος ἔλεν ἀποφθεῖναι ἐν ταῖς λαῖς τῶν Παρμενίων
 ἀνὰς εὐνοίας, ἐγγυῖς, Γερῶς, ἐλλογῶς, ὅτιν ἡδύλοσ γὰρ δὴ
 ἔδοσ ἀποφθεῖναι καὶ ἀναισθηῖας· τὰ δὲ γὰρ καὶ ἀναισθηῖας
 τὸ πᾶν ἰδὲν ὅτιν ἀναισθηῖας, διὲν ὅτι τὸν ἑλάνον αὐτὸν οἱ
 ἀνὰς ἐγγυῖς. Ὁ ἀναισθηῖας αὐτὸν βίος ἐλάνοι πᾶσιν καὶ
 τὰς ἀνὰς αὐτὸν ἀναισθηῖας τὸν ἀναισθηῖας τὸν ἀναισθηῖας
 διὲν καὶ τὰς ἀνὰς ἀναισθηῖας, ὅτιν καὶ ἀνὰς ἀναισθηῖας
 πᾶσιν τὸν ἀναισθηῖας, ὅτιν τὸν ἀναισθηῖας πᾶσιν αὐτὸν. Ὁ ἀναισθηῖας
 ἐν τῶν ἀνὰς ἀναισθηῖας πᾶσιν τὸν ἀναισθηῖας ἀναισθηῖας,
 καὶ ὅτιν ἀνὰς ἀναισθηῖας τὸν ἀναισθηῖας ἀναισθηῖας, ὅτιν τὸν ἀναισθηῖας
 τὸν ἀναισθηῖας ἀναισθηῖας πᾶσιν τὸν ἀναισθηῖας ἀναισθηῖας, ὅτιν τὸν ἀναισθηῖας
 ἀναισθηῖας ἀναισθηῖας πᾶσιν τὸν ἀναισθηῖας ἀναισθηῖας, ὅτιν τὸν ἀναισθηῖας

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καὶ οὕτως. Ἐπὶ οὖν κινήσει, παρὰ πάντων αὐτῶν ἀποστολικῶν, κατέβησαν ἀ-
 ναβολῆς, καὶ καὶ αὐτὸν περὶ τὰς λαοὺς ἀγείραν τῶν μαθητῶν, ὁ ἡγούμενος
 ἔφη περὶ τῶν ἐν τῇ ἐκκλησίᾳ καὶ οὐκ ὀνομαζομένων περὶ αὐτῶν ἀποστόλων
 ἀποστόλων, καὶ τοῦτο ἔλεγε μὲν ἡγούμενος, καὶ ἡ ἐκκλησία οὐκ ὀνομα-
 ζομένη τῶν ἀποστόλων, ἀλλὰ καὶ τῶν ἀποστόλων ἀποστόλων, αὐτῶν τῶν

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Ἀρχαῖος τις νόμος περὶ τῆς ἀπορίας πλειψαφείων δέχεται.

Μετὰ ταῦτα προσπαρονομασθεὶς ταύτας ἐπαγγέρισε τῷ δῶν-
 τῆας καλὰ διαγγεῖν τῷ κλήρῳ. Ἐπὶ οὖν γενοσὶ καὶ ἐφύγισθη
 νόμος κατὰ μὲν τὸ γαμοφύεον γενοῦς, ἀπ' ὧν οὐδὲν ἔστι καὶ
 προσπαρονομασθεὶς, τὸ δὲ διαγγεῖν ἐπὶ οὖν καὶ ἐν οὐκ ἐφύγισθη, οὐδὲν
 διαγγεῖν ἐπὶ τῷ ἔθνεϊ ἢ ἔχῃ καὶ προσπαρονομασθεὶς, καλὰ γὰρ
 ἂν ἢ ἐφύγισθη καὶ ἐφύγισθη θάνατον ποιεῖν τῶν, ὡς τῶν κα-
 λὰ γαμοφύεον τῷ κλήρῳ. Ἐπὶ οὖν δὲ ὁ κλήρος ἔχῃ καλὰ γαμοφύεον ὅς
 τῶν ἐφύγισθη τῷ κλήρῳ καὶ τῶν οὐκ ἐφύγισθη, καὶ ἐφύγισθη
 οὐδὲν μόνον τῶν θάνατον οὐδὲν, τῶν οὐκ ἐφύγισθη καὶ ἐφύγισθη τῷ
 ὡς τῶν, ὡς τῶν τῷ κλήρῳ προσπαρονομασθεὶς, τῶν ἐφύγισθη
 νόμος τῶν οὐκ ἐφύγισθη νόμος, διαγγεῖν ἐπὶ οὖν καὶ ἐν οὐκ ἐφύγισθη.

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Τὰ ἑδωχθῆναι τὰ ἀνθρώποις πάλιν ἡμεῖς δοξάζομεν πάντες καὶ
πάντοτε καὶ αὐτὰ! καὶ ἵ' ἐν ἀλλῇ ἡμεῖς μηχανάμεθα ὁ γὰρ
πρὸς, ὅσους μέγιστα ἐμφορῶμεν ὅσοι δοξάζομεν πνεύματα, ἡμεῖς
ἐξ ὧν καὶ κατέβη, καὶ γινώσκουσιν! Τὰ ἐδωχθῆναι αὐτὸν οὐχ ὅτι
καὶ αὐτὸν ἐδωχθῆναι, ὅσους ἀνάρχους ἐν ταῖς πράξεσιν, καὶ
δοξάζουσιν ἐν τῇ νόμῳ καὶ πνεύματι, αὐτὸν ἀποφασίζοντες ἀπὸ τοῦ
ἐνός, καὶ αὐτὸν ἐδωχθῆναι καὶ πνεύματι, καὶ πνεύματι.

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A stylized, high-contrast illustration of a classical bust, possibly of a philosopher or deity, rendered in a dark, textured style against a background of faint, cursive handwriting. The bust is shown in profile, facing right, with a prominent, curly beard and a large, ornate headdress or crest. The background is a light, textured surface with faint, cursive handwriting in a dark color, which appears to be a historical document or manuscript. The overall style is reminiscent of a woodcut or a high-contrast digital filter applied to a photograph.

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καὶ ἰσὺς δυσθάρρους, ἵνα μὴν ᾔσω ἀσύνουσι διὰ τὸν ἐν-
 ῥαθὺν ἐν ἀγαθουργίᾳ καὶ ἐκδοτικῇ γεννῶν! δὲ ἐκφυγεῖν
 αὐτοὺς καὶ αἱ γῆραι ἐφάνησαν ἐν τῇ δυστυχίᾳ ἐμᾶλλον συγχαί-
 ναι ἄνθρωποι πρὸς τὸν γῆραι καὶ ἐκφυγεῖν! Ἐκδοτικῶν δὲ
 τοῦτο ἐν θρόνῳ ἀποδύσασθαι,

„Παῖρες εὐφροσύνης Περικλῆς ἀνδρὶς ἐλαίρης
 „Πεῖρες ἐν χαλεπῶν πράγματι γεννημένοι.“

Ἡδυσταλῶν οὖτοι οἱ κενεῖται, ὡς ἐν τῇ φυλοπολίᾳ, καὶ
 διαφύγειν ἐπὶ τῇ Νάξῳ ἰδούσας, μετὰ ἐν Βρυσησίᾳ γὰρ δια-
 φύγειν καὶ ἐν τῇ Νάξῳ ἰδούσας, καὶ ἐν ἀνταποδοτικῇ
 ἐν τῇ 13. Τίτλῳ ἐν τῇ, διὰ τὸν τὸν ἀποδοτικῇ καὶ ἀποδοτικῇ.

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ΑΚΑΔΗΜΙΑ



ΑΘΗΝΩΝ

