The original of this book is in the Cornell University Library.

There are no known copyright restrictions in the United States on the use of the text.

http://www.archive.org/details/cu31924026465751
THE

BIRDS OF ARISTOPHANES
In Course of Publication

THE

COMEDIES OF ARISTOPHANES

To be completed in 6 Vols., the contents of which will be as follows:

Knights.                 Thesmophoriazusae.
,, II. Clouds.           ,, V. Frogs.
Wasp.                    Ecclesiazusae.
,, III. Peace.           ,, VI. Plutus, with the
Birds.                   Menæchmi of
Plautus, & Index.

Vol. V. is now ready, price 15s.; also the following separate
Plays: Frogs, 10s. 6d.; Ecclesiazusæ, 7s. 6d.; Thesmophoriazusæ, 7s. 6d.; Birds, 10s. 6d.

LONDON: GEORGE BELL & SONS,
York House, Portugal Street, W.C.
THE BIRDS OF ARISTOPHANES

ACTED AT ATHENS AT THE GREAT DIONYSIA B.C. 414

THE GREEK TEXT REVISED

WITH A TRANSLATION INTO CORRESPONDING METRES
INTRODUCTION AND COMMENTARY

BY BENJAMIN BICKLEY ROGERS, M.A.
SOMETIMES FELLOW AND NOW HONORARY FELLOW OF WADHAM COLLEGE, OXFORD

LONDON: GEORGE BELL & SONS

1906
This Play, when the series is complete, will form the second part of Volume III. The title-page of the Volume will be given with the Peace.
INTRODUCTION

The five preceding comedies form a consecutive series, one having been issued in each successive year from 425 to 421 B.C. inclusive; the Acharnians in 425, the Knights in 424, the Clouds in 423, the Wasps in 422, and the Peace in 421. Then follows a gap of six years. And in the seventh year, 414 B.C., Aristophanes exhibited the Comedy of the Birds.

We know from one of the arguments to this play that in the same year, 414 B.C., Aristophanes produced a second comedy, which was known as the Amphiaraus. And we may be quite sure that his pen was not idle during that interval of six years of which no record remains.

At the same time we need not suppose that the composition of the "Birds" was deferred till the last year or so of the interval. It is by far the longest of the extant comedies; and dealing as it does with a subject outside the ordinary range of the poet's thoughts and language, and embodying scraps of bird-lore culled from every quarter—from history, poetry, legend, fable, proverb, and personal observation—it is obviously a comedy which must have been long in incubation, and could not (as was the case with the Peace) have been hastily put together to meet a particular emergency. Indeed there are not wanting indications from which we may surmise that it was taken in hand, if not immediately after the production of the Peace, at all events whilst the mind of Aristophanes was still filled with the topics and ideas which possessed it while he was engaged in the composition of the earlier play. In the vagrant Oracle-monger (χρησμολόγος) of the Birds, with his prophecies of Bakis, his lust for a share of the σπλάγχνα, and finally his ignominious expulsion,
we cannot fail to recognize the exact counterpart of Hierocles, the χρησμο-λόγος of the Peace. The description which Cinesias gives of the sources from whence the dithyrambic poets derived their inspiration is merely an amplification of a sarcasm placed previously in the mouth of Trygaeus; whilst the whole scheme of the proposed sacrifice on the stage, its preparation, interruption, and final abandonment, with the allusion to the predatory habits of the Kite, and to the unwelcome pipings of Chaeris, is substantially identical in the two plays.

So again the two plays have an idyllic character which belongs to no other of the poet's comedies: the innocent charms of a country life are depicted as they are depicted nowhere else; in each of them, and in them only, we hear the "sweet song" of the τεττιξ, and in each it is designated by its Doric name ὁ ἄχετας, the chirruper. Here too, and nowhere else in Aristophanes, the coaxing address ὁ δειλακρίων is employed; and although the Aeschylean phrase ξούθος ἵππαικτρων is found also in the Frogs, yet it there occurs in its natural place as part of a criticism on the style and the language of Aeschylus, while in each of these two plays it is introduced, apropos of nothing, in the Parabasis, as the sarcastic description of a showy military officer. And possibly the germ of the present drama may be discovered in the determination of Trygaeus μετ' ἄρνιθων ἔς κόρακας βαδίζειν. Minor coincidences, such as ποδαπός τὸ γένος, are very numerous, but are hardly worthy of mention.

So again, although the Athenian dependencies on the coasts of Macedonia and Thrace were in a chronic state of disturbance, and were giving some trouble at this very time, yet the advice to the reckless young Athenian to "fly off to Thrace-ward regions and fight there" would seem more naturally adapted to a time when those regions were the chief seat of Athenian warfare, than to a time when the entire attention of the Athenian people was directed to the military operations in Sicily. And the very remarkable verbal allusions to the History of Herodotus would seem more suitable to a period when that History was still fresh in the hands and thoughts of the poet and his audience.

But whatever weight may be due to these considerations, the comedy
would of course not receive its final touches until it was about to be sent in to the Archon, in the winter of 415–414 B.C. And there is no reason to doubt that the allusions to the delays of Nicias, and the dispatch of the Salaminia with a process-server on board refer to the well-known incidents which occurred during the preliminary stages of the expedition to Sicily.

The Birds was exhibited at the great Dionysia in the archonship of Chabrias in the year 414 B.C. It was placed second in the competition. The prize was awarded to the Revellers (Κωμασταί) of Ameipsias. The other competing play was the Solitary (Μονότροπος) of Phrynichus, which was placed last.

The Κωμασταί of Ameipsias is not elsewhere mentioned; and as several authors refer to a Κωμασταί of Phrynichus, it is suggested by Bergk that both the comedies which competed with the Birds were the work of Phrynichus, who exhibited one in his own name, and the other in the name of Ameipsias; just as Aristophanes, eight years previously, had exhibited the Wasps in his own name, and the Rehearsal in the name of Philonides. But there seems to be no sufficient ground for this suggestion. There is nothing surprising, or unusual, in the circumstance that one of the competing comedies is never heard of again; or that plays bearing the same name should be written by two comic poets. As to the former circumstance (to take one instance out of many) the plays which competed with the Acharnians in the year 425 B.C. were the Χειμαγόμενοι of Cratinus, and the Νομηνίαι of Eupolis. Cratinus and Eupolis were far greater and more popular poets than Ameipsias, yet neither of these

1 By some unaccountable mischance the exhibition of the Birds, in the Introduction to the Thesmophoriazusae, p. xxxv, is placed opposite the name of Peisander. It was intended to stand opposite the name of Chabrias.
2 At the close of Fritzsche's "Quaestiones Aristophaneae," vol. i. See also Meineke's Historia Critica, p. 155.
3 Non minus perierant, aut potius nunquam editae erant, Eupolidis Νομηνίαι, quam Cratini Χειμαγόμενοι.—Elmsley, Additional Note to the Argument of the Acharnians.
two plays is ever heard of again. And as to the other circumstance, we need not travel beyond the three plays produced in this very competition. The name Κωμασταί was selected not only by Ameipsias and Phrynichus, but also by Epicharmus and Eubulides for one of their comic plays. We hear of an Ὄρνιδες by Magnes, and an Ὄρνιδες by Crates, as well as an Ὄρνιδες by Aristophanes. Nor was the Μονότροπος of Phrynichus the only comedy bearing that name. A play with the same title was exhibited by Anaxilas, and another by Ophelion. And it seems in the highest degree improbable that Phrynichus should have entrusted one, and presumably the better, of his two plays to be exhibited in the name of a rival at least as distinguished and successful as himself. We have therefore no reason for doubting that Ameipsias himself was the author of the play which defeated this famous Aristophanic comedy.

The Birds is universally recognized as one of the most brilliant and most musical of extant comedies; and many have expressed their wonder that it failed to obtain the prize. We know nothing of the "Revellers" of Ameipsias; but if the two plays were before us, we should probably have no hesitation in awarding the prize to the "Birds." And yet we need feel no surprise that the Athenian audience and judges arrived at a different conclusion. With all its dainty bird-melodies, and its wealth of poetic imagination, it is unmistakably lacking in the robust humour, the strong human element, the broad personal satire, political or literary, which the Athenians expected their comic poets to supply. The audience may, for aught we know, have found these qualities, in profusion, in the Revellers of Ameipsias; they would find but slight traces of them in the play which recounts the adventures of Peisthetaerus and Euelpides.

But before proceeding further, it is necessary to apologize for giving to the principal character his genuine Aristophanic name, Πεισθέταιρος. For Dobree observing, truly enough, that the name is not formed in accordance with the usual fashion of such compounds—though of course the syllable πεισθ- is found in tenses of πείθω—suggested, with less than his usual sagacity, that it should be written either Πεισθέταιρος or Πισθέταιρος. To these two unAristophanic names Bergk added a third,
Πειθέταυρος. Meineke, however, was the first to tamper with the text, and subsequent editors have rung the changes on these three suggested alternatives:

Πισθέταυρος. Meineke, Hall and Geldart.
Πειθέταυρος. Holden, Kock, Merry.
Πεισθέταυρος. Blaydes, Van Leeuwen.

They cannot agree which is the right name, but they are sure that Πεισθέταυρος is the wrong one, and with the customary zeal of innovators fall foul of all those who venture to adhere to the genuine Aristophanic tradition.

For whatever may be said as to the unusual formation of the compound, there cannot, I think, be the slightest doubt that the name came so written from the hand of Aristophanes. It is found, so written, in every MS. wherever it occurs, alike in the text of the play, the arguments, and the dramatis personae; and it is so written by every Scholiast and every grammarian. There is no discordant note anywhere. In the course of the last century a very ancient fragment of the play—the Arsinoe fragment—was discovered in Egypt, amongst the ruins of Medinet-el-Faioum. It is supposed to be 500 years older than our oldest MS. It happens to contain line 1123, and there also the name is written Πεισθέταυρος. And we must remember that we are dealing not with Aristophanes the grammarian but with Aristophanes the comic

1 "One who sustains and propagates it" (the name Peisthetaerus) "is only betraying his own defective information, and misleading others."—Professor Kennedy, in a letter addressed (December 1883) to a newspaper which had noticed that in his translation he had substituted Peithetaerus for the traditional name.

2 The Florentine palimpsest does not contain the full name; but Keil, after mentioning other passages in which it agrees with the MSS. generally, says, "neque minus cum libris folium facit in nomine alterius Atheniensis; supplementum enim notae Πει quae in vv. 1428 et 1446 deprehenditur, e vitiosa nominis forma Πεισθέταυρος quam libres omnes praebent, sine dubio repetendum est."—Hermes vi. p. 133. I of course agree with Keil's conclusion, well knowing that the forms Πεισθέταυρος and Πειθέταυρος are, as regards Aristophanes, corruptions of the nineteenth century. But how Keil himself arrived at that conclusion I cannot imagine, since the abbreviation Πει. would suit any of the three names.
INTRODUCTION

poet, who was at liberty, and was accustomed, to coin words in any fashion \(^1\) he pleased. And it seems extremely probable that he added the \(\theta\) to Peisetaerus, just as the Athenians in general added it to \(\mu\alpha\lambda\alpha\kappa\delta\) (making it \(\mu\alpha\lambda\theta\alpha\kappa\delta\)), for the purpose of giving to the name a fuller and a softer sound. It was possibly for a similar reason that Shakespeare named his wordy braggart Parolles instead of Paroles.

Peisthetaerus and Euelpides, therefore, weary of the troubles and worries of Athenian life, and especially of the litigious spirit prevailing in the city, find their way to the region of the birds, to the dwelling-place of the hoopoe and the nightingale, formerly Tereus of Thrace and his wife the Athenian princess Procne. They hope that Tereus will be able to tell them of some quiet easy-going place, where they can spend their days in peace and happiness. But before he has found one to their taste, Peisthetaerus hits upon a wonderful scheme whereby the birds can become the Lords of mankind, and the Rulers of the universe. The birds are summoned; they adopt his scheme, and place themselves under his command. By his instructions they inclose the Air, the mid-space between Heaven and earth, with an enormous brick-wall, so that without their permission nothing can pass from Heaven to earth, or from earth to Heaven. The Gods, deprived of the savoury steam which used to arise from the sacrificed victims, are starved into submission; and the play ends with the wedding of Peisthetaerus, the leader of the birds, with Basileia, the incarnation of the Sovereignty and prerogatives of Zeus.

The manner in which the birds were represented on the stage and in the orchestra \(^2\) is sufficiently disclosed by incidental notices dropped in the

---

\(^1\) As, for example, \(\beta\omicron\upsilon\omicron\alpha\omicron\mu\acute{o}\acute{\alpha}\omicron\upsilon\) in Peace 1293.

\(^2\) It is perhaps a little unfortunate that the grotesque and repulsive figures delineated on a vase in the British Museum—which were published by Mr. Cecil Smith in a pamphlet, reprinted (A.D. 1881) from the Journal of Hellenic Studies—should ever have been brought into connexion with the Comedy of Aristophanes. They are admittedly of an earlier and a ruder age; and nothing is more certain than that they bear no manner of resemblance, in costume or otherwise, to the bird-characters of the present play.
INTRODUCTION

various scenes. They wore the heads and wings of birds, but were otherwise featherless. They had long beaks, and probably their hands were clothed as birds-feet with claws and talons. So far as they were not feathered, they would presumably wear the ordinary costume of human beings. In general, the dress of the birds in the Cambridge performance of the comedy seems to have been a very fair representation of their dress in the original performance at Athens. One important alteration, however, was rendered necessary by the different conditions of ancient and modern acting. At Athens actors wore masks, and therefore the head of the bird would be fitted, as a mask, to the head of the actor, who would look through the eyes, and speak through the mandibles, of the bird. No mask being worn in modern times, the bird’s head was necessarily elevated above the head of the actor, whose face was visible below through an aperture in the throat of the bird.

The scenery of the play is exceedingly simple. A sheer rock rises at the back of the stage, with an indistinct door in the centre, which indicates the abode of the Hoopoe. A solitary tree stands out at the side. The Plover’s page makes his entrance in the ordinary way: but the Hoopoe, like Agathon in the Thesmophoriazusae, is brought out by means of the eccyclema. And with the Hoopoe is brought out a portion of the interior of his dwelling: viz. a section of the copse, λόφον, which forms his roosting-place, and in which his wife Procne is still reposing; together with the apartment wherein Peisthetaerus is discovered, towards the close of the play, stewing the oligarchical thrushes. With this exception, the scenery appears to remain unchanged throughout.

No play of Aristophanes has been more happily turned into English verse than the present; though the translations are not very numerous. They are by the Rev. Henry Francis Cary, A.D. 1824; the Right

1 M. Paul Mazon’s fanciful description of the entrance of Peisthetaerus and Euelpides (Essai sur la Composition des Comédies d’Aristophane, p. 96) is strangely inconsistent with the conditions of the Athenian drama. There is an excellent appreciation of the play in M. Émile Deschanel’s “Études sur Aristophane,” pp. 314-54.
INTRODUCTION

Honourable John Hookham Frere, A.D. 1840; Leonard Hampson Rudd, A.D. 1867; the Rev. Professor Kennedy, A.D. 1874; and the Rev. George Samuel Hodges, A.D. 1896.

But although the actual translations are few in number, the play has always possessed considerable attraction for English poets. Both Mr. Cary and Mr. Frere distinguished themselves in other fields of literature; Thomas Gray¹ worked out a careful analysis of the whole play; the Parabasis proper has been translated in the metre of the original by Mr. A. C. Swinburne; and a version of the earlier scenes will be found among the poetical works of the late Dean Alford.

At the date of the exhibition of the Birds, Athens was at the height of her power and prosperity. Six or seven years of comparative peace had recruited her numbers, and replenished her treasury. She had just launched against Sicily the most formidable armament that ever issued from an Hellenic harbour. No shadow of the coming catastrophe dimmed the brightness of the outlook. Everything tended to prognosticate the success of an enterprise which, however important in itself, was yet only a stepping-stone to far vaster and more ambitious designs.

We have seen in the Introduction to the "Peace" that after the capture of the Spartan troops on Sphacteria the ambition of Athens began steadily to rise; μετέχοντο ὄφεγοντο, as Thucydides says (iv. 21, 41). And although her hopes were checked for the time by the disaster of Delium and the raid of Brasidas, yet after the Peace of Nicias they quickly sprang up again, and took a still wider and loftier range.

For the Peace of Nicias really gave to Athens all, and more than all, for which she had braved the united power of Hellas. She entered into the Peloponnesian War against the great Hellenic confederacy, headed by Sparta the acknowledged Panhellenic leader, for the sole purpose of preserving her Imperial position; and by the Peace of Nicias, B.C. 421, that position was not only preserved, but recognized as a constituent part

¹ It may be as well to mention that both Gray's analysis and Cary's notes are by Dr. Blaydes invariably attributed to Cookesley, the well-known Eton master, who incorporated them in his pleasant edition of the play "for the use of Schools."
of the general Hellenic system. We cannot wonder that her confidence in her own destiny waxed stronger, and that visions of conquest and of extended empire began to loom more largely before her eyes. And now too the great and irregular genius of Alcibiades was at hand to foment and direct her ambition.

Even from the guarded language of Thucydides it is plain that Alcibiades was cherishing designs which reached far beyond the immediate objects of the Sicilian expedition. The historian himself says, in his own person, that Alcibiades looked forward to the conquest of both Sicily and Carthage. And he puts into the mouth of Alcibiades a much clearer and more detailed exposition of the schemes which he had conceived and hoped to carry out. “We sailed to Sicily,” he tells the Lacedaemonians, “for the purpose of subduing, if we could, first the Sicilian, and then the Italian Greeks; and next we intended to make an attempt upon the Carthaginians and their empire. And if we succeeded in these designs or the bulk of them, we contemplated attacking the Peloponnese, collecting for that purpose the entire Hellenic force which we should have acquired from those quarters, enlisting many barbarians, Iberians and others, belonging to the most warlike tribes, and building numerous triremes in addition to what we already have, Italy supplying us with abundance of ship-timber; and with these, encircling and blockading the Peloponnese, and at the same time assailing it with our troops, we expected to subdue it without difficulty, and so become lords of the whole Hellenic world, τοῦ ξύμπαντος Ἑλληνικοῦ ἄρξεως.”

Thucydides does not tell us how far the Athenian people were acquainted with, and participated in, the adventurous designs of Alcibiades; save indeed that he does on one occasion represent him as saying, before the Athenian assembly, that the Sicilian expedition, if completely successful, might make them the rulers of Hellas, τῆς Ἑλλάδος πᾶσις ἄρξεως. But Plutarch, whose lively gossip is generally derived from contemporaneous

---

1 vi. 15.
2 vi. 90.
3 Hermocrates had previously advised the Syracusans to apply for help to the Carthaginians, who were themselves, he said, always in fear of an attack from Athens, vi. 34.
4 vi. 18.
INTRODUCTION

sources, gives a very vivid picture of the eager hopes and excitement which pervaded the whole population. He tells us ¹ that long before, even in the lifetime of Pericles, there were some who dreamed about Tyrrenia and Carthage, but that all such aspirations were repressed by that sagacious and far-seeing statesman. But after his death the Athenians began in a tentative manner, by means of small expeditions dispatched at considerable intervals, to intermeddle with Sicilian affairs. It was however Alcibiades, he says, whose hand first applied the torch to their smouldering ambition, and who persuaded them to send out not mere petty and partial expeditions, but one mighty armament to subdue the island as a whole. And he inspired the Demus with extravagant hopes, whilst he himself reached out to still larger things than they. For to him Sicily was not, as it was to the rest, the goal; it was the mere commencement of his designs ². For he was dreaming of Carthage and Libya, and when he had acquired these, ofcompassing by their means Italy and the Peloponnese, treating Sicily as little more than a storehouse of supplies for prosecuting the war, ἐφόδια τοῦ πολέμου.—So far we should suppose that the hopes of the people at large were bounded by the conquest of Sicily; but Plutarch goes on to say, and he repeats the statement, almost in the same words, in his Life of Nicias, that they too looked forward to much wider conquests. For he tells us that the proposed expedition soon became the one absorbing topic with the whole people; and young men in the wrestling-schools, and old men in the workshops and semicircles ³, would group together, drawing plans of Sicily, and the surrounding sea, and such of the harbours and coasts of the island as looked towards Libya and

¹ Pericles 20, 21; Alcibiades 17.

² τὸν δῆμον μεγάλα πείσαν ἐπίζειν, ὡς τε μεγάλων ὀργάμενος. ἄρχην γὰρ εἶναι, πρὸς ἀ ἡλπίκει, διενέκει τῆς στρατείας, οὗ τελοῖ, ὡσπερ οἱ λοιποὶ, Σικελίαν.—Alc. 17.

³ ἐργαστήριοι καὶ ἡμικυκλίοι.—Nicias 12. Plutarch uses the same word ἡμικυκλίοι in Alc. 17, and may possibly have borrowed the language from some Comedian, who may have ended one senarius and commenced another with the words ἐν τοῖσιν ἐργαστήριοι | ἡμικυκλίοι τε. ἡμικυκλίοι, a semicircle, was the name applied to the row of chairs in the front of the theatre, next to the orchestra, Pollux iv. 181; but it seems here to be used for any semicircular lounge in a public building or place of resort, where the old men sat to watch what was going on. Cf. ἐξέδρα.
Cai-thage. For they counted Sicily not the final prize, but the starting-place, of the war, from which they were to enter into a struggle with Carthage, and possess themselves of Libya, and the sea (that is, I suppose, the littoral of the sea) within the Pillars of Heracles 1.

Such were the buoyant hopes of the Athenian democracy when the great armament sailed for Sicily about midsummer in the year 415 B.C., and the whole population, ὅ ἀλλος ὃμιλος ἄπας ὡς εἶπεῖν ὅ ἐν τῇ πόλει, καὶ ἀστῶν καὶ ἐνων 2, came down to the Peiraeus to witness its departure.

Aristophanes, in the comedy before us, gives a comic representation of the high schemes and ambitions which were in the air; not as encouraging them, for his caricature is fantastic and ludicrous in the extreme; yet not as discouraging them, since even his fantastic adventure is crowned with a brilliant success.

In this sense, and no further, may the Birds be considered as allegorical; an allegorical representation of the soaring ambitions and the spirit of reckless adventure which the poet saw everywhere around him.

But this light touch of Hellenic satire was too vague and indefinite for the robuster appetites of our Teutonic cousins; and for the last eighty years they have been endeavouring to coarsen the delicate fibre of Aristophanic fantasy by discovering some actual event or events to which it may be possible to attach it.

The only one of these attempts which it seems here desirable to mention is the essay of Professor Süvern, read before the Royal Academy of Sciences at Berlin in July 1827, a translation of which by W.R. Hamilton was published in London in the year 1835. It was at once the earliest and the most elaborate of them all, and is, besides, the only one which has attained any general notoriety.

Süvern imagined that the Birds was an allegorical representation, not indeed, as is often stated, of the Sicilian expedition, but of that great paullo post futurum war foreshadowed by Alcibiades in his speech to the

1 οὐ γὰρ ἄθλον ἐποιεῖτο τοῦ πολέμου Σικελίαν, διὰ τὸ ὁμοτήρας, ὡς ὕπ' αὐτίς διαγωνισμένου πρὸς Καρχηδόνιος, καὶ σχέσαντες ἀμα Δαβίδην καὶ τὴν ἐπτὸς Ἡρακλείων στηλῶν θάλασσαν.—Nicias 12.

2 Thuc. vi. 30.
INTRODUCTION

Lacedaemonians, when Athens, having achieved the conquest of Sicily, Magna Graecia, Carthage, Libya, and the Western Mediterranean, should, with the united forces derived from all those regions, attempt to blockade the Peloponnese with innumerable triremes, and starve the Lacedaemonians into submission. Consequently, he considered the Gods of the play to represent the Spartans; the Birds, the Athenians; and the men of the play, the minor Hellenic states.

Yet if we turn to the play itself, we find the Gods described as living, like the Athenians, under a democratic constitution; as electing their officials by show of hands as in an Athenian democratic assembly; and as actually governed, in their testamentary dispositions, by the laws of Solon. We find the Birds everywhere distinguished from, and sometimes sharply contrasted with, the Athenians. Whilst all the men mentioned, from Peisthetaerus and Euelpides themselves down to Syracosius, Midas, and the like, so far from belonging to the smaller states, are uniformly and distinctively Athenian.

And how does Professor Süvern deal with these awkward facts, which shatter the very foundation of his theory? He certainly cannot be reproached with any lack of candour. He acknowledges at once that "this intricate confusion has thrown a veil over the fundamental idea of the poem" (p. 12, Hamilton's translation); that "a mysterious veil has been thrown over the main idea of the whole play" (p. 160); or in other words that the play as it stands lends no colour to the suggestion on which his entire speculation is built. It seems to me that Süvern was far too intelligent a man to have been deceived by his own fallacies; and I cannot but suspect that he was amusing himself, either by displaying his ingenuity in support of what he knew to be a hopeless paradox, or by satirizing the tendency of his countrymen to erect vast and ponderous edifices on no particular foundation.

But although Süvern's theory was quickly seen to be untenable, yet the idea that the play "is not what it seems" has proved so fascinating to the professorial mind, that Professor after Professor has advanced some new theory which if satisfactory to its author has proved satisfactory to
nobody else. I do not propose to enter into these, for in my opinion no one who has not thoroughly purged his mind from these unsubstantial cobwebs can rightly appreciate and enjoy the Birds of Aristophanes.

In truth it is no very difficult thing to detect an allegory in a fantasy. Had Süvern set himself to allegorize Shakespeare instead of Aristophanes, he might have used very similar arguments to prove that the "Tempest" and not "Henry the Eighth" is the last of his historical dramas, being an allegorical representation of the reign of Queen Elizabeth and the defeat of the Spanish Armada. It is impossible, he would have urged, that Shakespeare should have left unnoticed that mighty struggle which, occurring when he was about twenty-four years of age (soon after his removal to London), must have left an indelible impression on his mind. It requires but little penetration to see that the Virgin Miranda, dwelling on her sea-girt isle, was intended to represent the never-sufficiently-to-be-admired Virgin Queen, dwelling in "this little isle" of England. Prospero, extirpated out of Southern Europe, but "prosperous" here, represents (not, as Peisthetaerus, the sophistical spirit of the age, but) the spirit of the Reformation. If anything could make the matter clearer (I am using the Süvernian method) it would be the statement that "the inveterate enemy to" Prospero is the king of Naples; for who was king of Naples at this time but Philip of Spain, the inveterate enemy of the Reformation? He is now approaching the island, which is Prospero's last refuge, when his ship is wrecked by a sea-storm raised against him by powers more than human. "I sent my fleet," said Philip, "to combat with the English, but not to war against the elements: God's will be done!" If any one would expend as much time and ingenuity on this allegory as Süvern expended on his treatise, he could make out a case no whit more improbable or baseless than Süvern's.

Before leaving this branch of the subject, it may be desirable to refer briefly to another suggestion. It has been thought that although the general plot of the comedy cannot possibly be an allegorical representation of any present or future expedition, yet the poet may have intended, in his principal character, to delineate the figure of Alcibiades.
INTRODUCTION

But Aristophanes could not have drawn Peisthetaerus other than he is without departing from the ordinary type of Athenian citizen depicted in these comedies. He is the shrewd canny old Athenian who strikes out a novel and ingenious scheme of his own and successfully carries it into execution. That is precisely what Dicaeopolis is and does in the Acharnians, Trygaeus in the Peace, and Chremylus in the Plutus. His character and conduct are at bottom undistinguishable from theirs. If indeed Peisthetaerus had not been the ordinary hero of these comedies, we might almost have suspected that Aristophanes had been careful to make him as unlike Alcibiades as he could. The one, a haughty young aristocrat, proud of his birth and of his wealth, gay and dissolute in character, restless in his ambition, revelling in argument and dialectics, petted and spoiled by all; the other, an old and needy citizen, respectable in character, to whom politics and litigation are alike distasteful, and who longs only for peace and quietness; there seems no point of contact anywhere between the two. Professor Kennedy indeed in the Preface to his translation of this play, while rightly rejecting the notion that Peisthetaerus was intended to represent Alcibiades, yet professes to find "some striking analogies" between the two characters; and the first instance he gives is that "both are dissolute." But I protest against the application of that epithet to Peisthetaerus. Of course, being a character in the Old Comedy, he is bound to give utterance to one or two coarse speeches, for the delectation of his audience; but he does so to a far less extent than either Dicaeopolis or Trygaeus, whom nobody, I should think, would consider to be intended for "dissolute" characters.

To see how baseless is the attempted identification of Peisthetaerus with Alcibiades, we have only to consider whether he might not with equal facility be identified with any other of his contemporaries. Take Euripides for instance. Euripides is an elderly Athenian citizen; Peisthetaerus could not have drawn Peisthetaerus other than he is without departing from the ordinary type of Athenian citizen depicted in these comedies. He is the shrewd canny old Athenian who strikes out a novel and ingenious scheme of his own and successfully carries it into execution. That is precisely what Dicaeopolis is and does in the Acharnians, Trygaeus in the Peace, and Chremylus in the Plutus. His character and conduct are at bottom undistinguishable from theirs. If indeed Peisthetaerus had not been the ordinary hero of these comedies, we might almost have suspected that Aristophanes had been careful to make him as unlike Alcibiades as he could. The one, a haughty young aristocrat, proud of his birth and of his wealth, gay and dissolute in character, restless in his ambition, revelling in argument and dialectics, petted and spoiled by all; the other, an old and needy citizen, respectable in character, to whom politics and litigation are alike distasteful, and who longs only for peace and quietness; there seems no point of contact anywhere between the two. Professor Kennedy indeed in the Preface to his translation of this play, while rightly rejecting the notion that Peisthetaerus was intended to represent Alcibiades, yet professes to find "some striking analogies" between the two characters; and the first instance he gives is that "both are dissolute." But I protest against the application of that epithet to Peisthetaerus. Of course, being a character in the Old Comedy, he is bound to give utterance to one or two coarse speeches, for the delectation of his audience; but he does so to a far less extent than either Dicaeopolis or Trygaeus, whom nobody, I should think, would consider to be intended for "dissolute" characters.

To see how baseless is the attempted identification of Peisthetaerus with Alcibiades, we have only to consider whether he might not with equal facility be identified with any other of his contemporaries. Take Euripides for instance. Euripides is an elderly Athenian citizen; Peisthetaurus was intended to represent Alcibiades, yet professes to find "some striking analogies" between the two characters; and the first instance he gives is that "both are dissolute." But I protest against the application of that epithet to Peisthetaurus. Of course, being a character in the Old Comedy, he is bound to give utterance to one or two coarse speeches, for the delectation of his audience; but he does so to a far less extent than either Dicaeopolis or Trygaeus, whom nobody, I should think, would consider to be intended for "dissolute" characters.

To see how baseless is the attempted identification of Peisthetaerus with Alcibiades, we have only to consider whether he might not with equal facility be identified with any other of his contemporaries. Take Euripides for instance. Euripides is an elderly Athenian citizen; Peisthetaurus was intended to represent Alcibiades, yet professes to find "some striking analogies" between the two characters; and the first instance he gives is that "both are dissolute." But I protest against the application of that epithet to Peisthetaurus. Of course, being a character in the Old Comedy, he is bound to give utterance to one or two coarse speeches, for the delectation of his audience; but he does so to a far less extent than either Dicaeopolis or Trygaeus, whom nobody, I should think, would consider to be intended for "dissolute" characters.

1 ἀγκομένος μὲν ἐπὶ γένει, ἐπημένος δ' ἐπὶ πλοῦτῳ, πεφυσημένος δ' ἐπὶ δυναμεί, διατεθεσμένος δ' ἐπὶ πολλῶν ἀνθρώπων. Such is Xenophon's description of Alcibiades in the second chapter of the Memorabilia.

2 p. liv.
INTRODUCTION

taerus is an elderly Athenian citizen. Euripides is called a fox in the Thesmophoriazusae; Peisthetaerus is called a fox in the Birds. Both are λεπτώ λογιστά. Peisthetaerus is an assailant of the Gods; Euripides is the same. The action of Peisthetaerus prevents men bringing their offerings to the Gods. So also does the action of Euripides (Thesm. 450-2). Peisthetaerus obtained an ascendancy over a feckless unstable race: so in the opinion of Aristophanes did Euripides. The very name of Peisthetaerus may be thought to involve an allusion to the plausibility of Euripides; if indeed his original name was not Stilbonides (line 139), a name analogous to that of Euripides in form and scansion.

Moreover all these theories proceed on the assumption that the comedy was both commenced and finished very shortly before its performance in the Athenian theatre, which is quite inconceivable; and indeed there are some grounds for believing, as was observed in the early pages of this Introduction, that it had really been taken in hand a considerable period before that date. However I lay no stress upon this. But I repeat that no one can appreciate the enjoyment which the play is calculated to afford unless he can enter into the spirit in which it was written, and regard it as a vision of wild hopes fulfilled, a brilliant caricature of the extravagant dreams and sanguine fancies which had for years past been fluttering and winging the Athenian mind; but not in any sense an allegorical narrative of actual events, an enigmatic representation of actual characters.

In translating a play of Aristophanes, it is perhaps not necessary or even always desirable to render the Greek names of birds and other natural objects with strict scientific accuracy; it seems better to substitute the name of some known bird which will call up for an English reader ideas similar to those which the Greek name was intended to call up for the original audience, than to render the dialogue stiff and constrained by introducing unfamiliar names which would very possibly convey an erroneous meaning, or no meaning at all, to English ears. But in a play which is concerned almost exclusively with birds and bird-life, which
INTRODUCTION

has a chorus of birds, and which derives its very name from the birds, it is only respectful to set ourselves to ascertain, with what accuracy we can, what the particular birds to which the poet introduces us really are. And this is no light task, since in many cases the notices which have come down to us from old Hellenic days are lamentably meagre and scanty; and also because the progress of ornithology is marked by constant subdivision, so that one name might a century ago, and much more in the days of Aristophanes, have comprehended various birds which are now separately named and carefully distinguished, the one from the other.

The following notes were completed before the publication of Professor Thompson’s “Glossary of Greek Birds” (Oxford, 1895), otherwise they would never have been completed at all. His examination is not only of far wider scope; it is also far more learned and scientific than mine: and at first it seemed desirable that mine should be suppressed altogether. But my inquiry is conducted on very different lines, and arrives more often than I could wish at different conclusions; and perhaps it may be convenient to a reader of this play to have before him a short, popular, and unscientific account of the various birds which are mentioned in its scenes. Of course a writer’s natural reluctance to sacrifice altogether an inquiry which, if it cost him some time and trouble, has given him very great pleasure, has also to be taken into account.

Aristotle’s remarkable works on natural history are the foundation of all ancient knowledge on the subject. Pliny’s account of the different birds is often a mere translation of his; a translation so faithful that it is even of use, occasionally, in fixing the true text of the Greek original. Aelian adds little of importance. Alexander the Myndian, so far as we can judge from the fragments which have reached us, was a very careful

1 They were completed before 1892, when I moved into my present residence.
2 A reference to Aristotle, without mentioning any treatise, is invariably to his De Animalibus Historia; to Pliny, to his Historia Naturalis; to Aelian, to his De Natura Animalium. Where any other work by these authors is meant the name of the work is given.
and observant ornithologist. And the treatise known as "The Paraphrase of Dionysius's history of birds" (Παράφρασις τῶν Διονυσίου ὄρνιθιακῶν) and quoted under the name of "Dionysius de Avibus" gives, in its second book (περὶ τῶν ἄμφιβιων ὄρνιθων), some surprisingly full and accurate descriptions of certain kinds of waterfowl. Phile's curious iambics are of no ornithological value.

Aristotle does not confine himself, nor need we suppose that Aristophanes confines himself, to birds actually found within the limits of Hellas; though of course there is a strong presumption that any bird mentioned in the play was more or less familiar to the audience. And again birds not now found within those limits may well have been found there in ancient times; and vice versa; for of course there are frequent and unaccountable changes in the distribution of birds. A catalogue of all birds seen up to that time in Greece by modern observers was published in 1875 by Krüper and Hartlaub, being in fact the catalogues previously published by von der Mühle and Lindermayer, enlarged and brought up to date. But this is superseded by Mr. Dresser's great work on the Birds of Europe, which gives with extraordinary care and minuteness the regions in which every bird has in modern times been observed, embodying as regards Greece in particular the observations of that admirable ornithologist, the late Lord Lilford. Of the other ornithological works chiefly quoted in the ensuing investigation (a list of which is given in the note below ¹) it may be mentioned that the edition employed of Mr. Yarrell's Birds is the fourth, the first two volumes of which are edited by Professor Newton, and the last two by Mr. Howard Saunders. The editors do not distinguish between the original work and their own additions; a system which makes the book very pleasant to read, but leaves the reader ignorant whether any

particular statement is stamped with the approval of Mr. Yarrell. I have therefore thought it best to cite the volumes as “Newton’s Yarrell” and “Saunders’s Yarrell” respectively. Of course I had access to many other ornithological treatises, but these were always by my side.

As the nomenclature of ornithology is constantly altering, I have thought it best to refer throughout to the plates and names given by Mr. Gould in his splendid work on “The Birds of Europe,” and have therefore for convenience sake arranged the birds in the Orders and groups in vogue at that time.

Order I. RAPTORES (Birds of Prey).

γυψ.
φήνη.
αιετός.
φλέξις.
αλιαετος.
τριόρχης.
ιέραξ.
νέρτος.
κερχυνή.
ικτίνος.
κύμινδις.
γλαύξ.

“Of vultures,” says Aristotle¹, “there be two kinds; one small and of a whitish colour, the other larger and of a somewhat cinereous colour.”

The first is obviously the Egyptian vulture (Neophron Percnopterus, Gould, 3), “one of the smallest of the Vulturidae,” in its adult state mostly of a creamy white, and still “tolerably numerous in Greece.” The second is the Cinereous Vulture (Vultur Cinereus, Gould, 2), “the largest of the European vultures,” very common in Greece, though not more so than the Griffon vulture (Vultur fulvus, Gould, 1), which Aristotle does not seem to have distinguished from it.

Aristotle² describes the φήνη as a bird of prey of a cinereous colour,

¹ τῶν δὲ γυπῶν δύο ἐστὶν εἰδὴ: ὁ μὲν μικρὸς καὶ ἐκλευκότερος, ὁ δὲ μείζων καὶ σποδοειδέστερος.—viii. 5. 1.
² τῶν δὲ ὀρνίθων ὅσων μὲν γαμψάνυχες, σαρκοφάγαι πάντες εἰσὶ... οἶον τὰ τῶν ἄετῶν γένη πάντα... ἕτερ δὲ φήνη καὶ γυψ. ἐστι δὲ ἡ μὲν φήνη τὰ μέγεθος ἄετοῦ μείζων, τὸ δὲ χρῶμα σποδοειδῆς.—viii. 5. 1.
larger than an ordinary eagle (though smaller than the golden eagle 1), but neither an eagle nor a γυψ. It is clear, however, that he confined the name γυψ to those vultures whose heads are ϕηνη not feathered. And the ϕηνη is evidently the Lammergeyer (Gypaetus barbatus, Gould, 4) which Aristotle could hardly have overlooked, and which stands on a sort of neutral ground between the true vultures and the true eagles. It is common in Greece and answers very well to the description of Aristotle. In later times it was called ἄρπη.

Aelian (N. A. xii. 4) says that the ϕηνη was sacred to Athene. And in literature it makes its first appearance in the Third Odyssey, where Athene, leaving Nestor and Telemaechus, soars away in the form of a lammergeyer, ϕηνη εἰδομένηθάμβος δ’ ἔλε πάντας ἰδόντας. And in the Sixteenth Odyssey, when Telemaechus first recognizes his father, the two clinging together, lifting up their voices, and crying aloud, ἀδινώτερον ἦ τ’ οἴωνοι, Φήναι ἦ αἰγυπτιοί γαμφώνυχες, οἴσι τε τέκνα Ἀγρόταί ἐξελοντοί 2.

The ancient Greeks were acquainted with many kinds of eagle; τῶν ἀετῶν ἐστὶ πλείων γένη says Aristotle (ix. 22), and he proceeds to enumerate six species. Pliny (x. 3) merely copies the account of Aristotle, which is indeed marked with a fullness and precision somewhat rare in his History of Animals. But no doubt the chief representative of the class was the great Golden Eagle (aquila chrysaétta, Gould, 6), ὁ χρυσαίετος, as Aelian (ii. 39) calls it, the only bird, according to Aristotle, which is of thoroughly pure breed, all other birds being mongrels. The following are χρυσαίετος the descriptions of the Golden Eagle given by Aristotle, Pliny, and Aelian:

εἴ τε δὲ ἄλλο γένος ἐστὶν ἀετῶν οἱ καλούμενοι 3 γνήσιοι. Φαύλοι δὲ τουτού μόνους καὶ τῶν ἄλλων ὀρνίθων γνήσιος εἶναι τὰ γάρ ἄλλα γένη μέμικται καὶ μεμοίχευτοι ἐπ’ ἄλληλων, καὶ

1 ix. 22. 3.
2 Odyssey iii. 372; xvi. 217. With the latter passage compare Aeschylus, Agamemnon 49.
3 I suspect that γνήσιοι is a corruption of χρύσεως, occasioned by the occurrence of γνήσιος immediately below. If γνήσιος were the true reading we should have had γάρ instead of δε in the sentence immediately following. And Aelian certainly seems to imply that Aristotle had spoken of the χρυσαίετος under that name; though it seems probable that Pliny had γνήσιος in his copy. The name χρυσαίετος was well known before the time of Aristotle; and is the model on which the βυσσαίετος of Knights 197 is formed.
INTRODUCTION

The so-called Golden Eagle is yet another kind of Eagle. They say that these are the only birds of pure breed; for all other kinds—whether of eagles, or hawks, or small birds—are crossed and intermixed with each other. And this is the finest of all the Eagles; it is larger than the Lammergeyer, and half as big again as other eagles; and it is of a yellow-red colour; and it is rarely seen, like the so-called Cymindis."

Quintum genus γνήσιον vocatur, velut verum, solumque incorruptae originis, media magnitudine, colore subrutilo, rarum conspectu.—Pliny x. 3.

άκοως δὲ τι καὶ γένος αἰετῶν, καὶ ἄνωμα αὐτῶν χρυσαίετον ἱθεντ' ὅριται δὲ οὐ πολλαίκαις λέγει δὲ Αριστοτέλης αὐτῶν θηρᾶν καὶ νεβροῦ, καὶ λαγηοῦ, καὶ γεράνου, καὶ χίμας ἐξ αἰλής (domesticated geese, Odyssey xv. 162). μεγίστος δὲ αἰετῶν εἶναι πεπιστευτά.—Aelian ii. 39. Aristotle's remark, however, applies to Eagles generally.

The Golden Eagle may be taken as the best specimen of its class. Amongst other eagles Aristotle mentions the μορφύος, which is identified with the Spotted Eagle (aquila naevia, Gould, 8). Of this bird he says:

"Another Eagle is that which is called plangus, the second in size and strength; it haunts glades, and glens, and marshes. It is called the duck-killer and morphus. And Homer mentions it in the Expedition of Priam."—ix. 22. 1.

Morphnos, quam Homerus et percnon vocat, aliqui et plancum, et anatariam, secunda magnitudine et vi; huicque vita circa lacus.—Pliny x. 3.

Of the Spotted Eagle Schwenckfeld says (for we need not trouble ourselves about any distinction between the Larger and Lesser Spotted Eagle) "anates et columbas venatur" (Dresser v. 498). It preys on waterfowl of various kinds, and hence is very commonly found near water (Id. 497). Lord Lilford says, "It is very abundant in all the marshes of Epirus; I never saw one except in or near marshes; and it is certainly the most tree-loving eagle with which I am acquainted" (Id. 502). And

1 This is not correct. The Lammergeyer is larger, though less compact and weighty, than the Golden Eagle.

2 "The Spotted Eagle is very similar to the Golden Eagle, but almost one-third smaller in size."—Newton's Yarrell, i. 21. There must be some error in Pliny's words media magnitudine, for Pliny is here, as elsewhere, copying the statements of Aristotle.

3 ξανθός, gold-coloured, as fiorum aurum, Aeneid i. 592. So in the same poem we have fulvum aurum, fulva aquila, fulcus Jovis ailes, vii. 279; xi. 751; xii. 247.
in India, when new canals are made, the Spotted Eagle soon makes its appearance (Id. 503, 504).

The lines of Homer, to which Aristotle refers, are as follows; Priam, starting on his perilous journey to the tent of Achilles, prays to Father Zeus for a sign, and Zeus

\[ \alpha\iota\epsilon\tau\omicron \nu \eta\kappa, \tau\varepsilon\lambda\iota\omega\alpha\tau\omicron \pi\epsilon\tau\epsilon\omicron\nu\omicron, \\
\mu\omicron\rho\omicron\phi\omicron\nu\omicron, \delta\omicron\rho\eta\rho\tau\iota\rho, \delta\nu \kappa\alpha \pi\epsilon\rho\kappa\omicron\nu \kappa\alpha\lambda\epsilon\omega\omicron\omicron\nu. \]—Iliad xxiv. 315.

\( \pi\epsilon\rho\kappa\omicron\nu\omicron \) certainly, and \( \mu\omicron\rho\omicron\phi\omicron\nu\omicron \) probably, means of a dusky colour; and in the adult Spotted Eagle "the whole of the plumage is of a fine rich glossy brown," Gould.

Hesiod also mentions the \( \mu\omicron\rho\omicron\phi\omicron\nu\omicron \). In the Shield of Heracles 134 he speaks of the wings \( \mu\omicron\rho\omicron\phi\omicron\nu\omicron \omicron \phi\lambda\gamma\omicron\omicron\alpha \omicron \). And it may be that \( \phi\lambda\epsilon\xi\omicron \omicron \), which stands here as the name of an eagle, is identical with \( \phi\lambda\epsilon\xi\omicron \), the name of an unknown bird in line 883 of \( \phi\lambda\epsilon\xi\omicron \) this play.

Yet another eagle mentioned by the poet can be identified from its description by the philosopher.

"The so-called sea-eagles are another kind of eagle. They have a large stout neck, curving wings, and broad tail; and dwell by the sea and the beach. And many a time when they seize their prey, and cannot carry it off, they are themselves dragged down into \( \alpha\lambda\iota\alpha\iota\epsilon\tau\omicron \) the depths. And it has the keenest sight of any eagle, and gets its living by hunting the sea-birds. And when the sea-bird, coming to the surface, catches sight of the eagle, it dives down again, intending to emerge at some other place: but the eagle is so keen-sighted that it keeps flying above it, till it either drowns it or catches it when it comes up."—ix. 22. 3 and 23. 3. Pliny (x. 3), whilst copying Aristotle, adds several interesting particulars, obviously from his own observation.

The \( \alpha\lambda\iota\alpha\iota\epsilon\tau\omicron \) is by common consent identified with the well-known osprey (Pandion haliaetus, Gould, 12).

\( \delta \alpha\lambda\iota\alpha\iota\epsilon\tau\omicron \kappa\alpha \pi\epsilon\tau \i\tau\nu \theta\alpha\lambda\alpha\tau\alpha\tau\nu \delta\i\alpha\omicron\rho\i\beta\epsilon\i\i, \kappa\alpha \tau \lambda\i\mu\nu\alpha\i\alpha \kappa\omicron\pi\tau\epsilon. \]—Aristotle viii. 5. 8.

"The osprey from its habit of feeding almost exclusively on fish must be looked for near the seashore or about rivers or large lakes, which may be expected to afford a plentiful supply of the particular food in which it is known most to delight."

—Newton's Yarrell, i. 30.

The other eagles described by Aristotle may be identified with the Imperial Eagle (Aquila Imperialis, Gould, 5) and the Erne (Haliaetus
INTRODUCTION

leucocephalus, Gould, 10). But his list is not complete. It does not seem to include Bonelli’s Eagle (Aquila Bonelli, Gould, 7), which modern ornithologists describe as one of the commonest in Greece; or the Booted Eagle (Aquila Pennata, Gould, 9) which is also found there, but more rarely.

There can be no doubt that Pliny 2 is right in identifying the Greek τριόρχης with the Latin buteo, our Buzzard (Buteo vulgaris, Gould, 14). Aristotle (viii. 5. 1) says that it is as large as a kite, and τριόρχης (ix. 24. 1) the most powerful of the falcons, τῶν ἵεράκων κράτιοτος. It is, however, a heavy and indolent bird, less quick to perceive, and less alert to follow its intended quarry than other falcons; and being therefore quite unfit for the sport of hawking, it fell into disrepute in England and France. With us “as blind as a buzzard” has become a proverbial expression, and Buffon classes the buzzards and kites together as ignoble, filthy, and slothful birds, and observes that in all ages it has been common to compare a gross shameless man to a kite, and a disgusting stupid woman to a buzzard.

“At times,” says the Rev. J. G. Wood, “it seems to be inspired with the very soul of laziness.” Its name is with us so much a term of reproach that in the Wasps I substituted for it the Hobby (Falco sub-buteo, Gould, 22), which is by some called subbuteo hypotriorchis; I know not why, for it resembles the Peregrine Falcon rather than the Buzzard.

The name ἵεραξ is often used generally3 for any hawk or falcon; γένη τῶν ἵεράκων φασὶ τινες εἶναι οὐκ ἐλάπτω τῶν δέκα, says Aristotle (ix. 24. 2), γένη ἵεράκων ἐστὶ πάμπολλα, says Aelian (xii. 4), but in strictness it was applicable to two short-winged kinds only, viz. the Goshawk (Astur palumbarius, Gould, 17) and the Sparrow-hawk (Accipiter fringillarius, Gould, 18) which “has been aptly termed a goshawk in miniature,” Newton’s Yarrell, i. 88.

“All birds with talons,” says Aristotle4, are carnivorous, as eagles, and

1 Krüper 26, 27; Dresser v. 483, 577.
2 Triorchem a numero testium, cui principatum in auguriis Phemonoe dedit; buteonem hunc appellant Romani.—Pliny x. 9.
3 In line 1179 of this play the name appears to include all the Raptoreis: but that is merely for a comic purpose.
4 τῶν δ’ ὄρνιθων δοῦν μὲν γαμφύνυχες σαρκοφάγοι πάντες εἰσίν, οἱν τά τε τῶν ἄετῶν γένη πάντα καὶ ἵκτινοι, καὶ ἵερακες ἁμφότεροι, οἱ τε φασσοφόνοι καὶ ὁ σπίδιας (διαφέρουσι δ’ οὕτω το μέγεθος πολύ ἄλληλων), καὶ ὁ τριόρχης.—Aristotle viii. 5. 1. From φασσο.
INTRODUCTION

kites, and both the ἰέραξ, the goshawk, and the sparrow-hawk (and these two are widely different in size): also the buzzard.” And so in the present play Aristophanes distinguishes ἰέραξ between the ἰέραξ and the kestrel, 303, 304, 1454.

Hesychius describes the νέρτος as an ἰέραξ; and that is really all we 1 know of the νέρτος.

The beautiful little Kestrel (Falco tinnunculus, Gould, 26), still often seen hovering above the skirts of our English woods, was called by the Greeks κέρυγ'ς or κέγχρις, and by the Latins cenchris. And the name is said to have been derived from κέρυγ'ς or κέγχρις, millet-seed, in reference to the round spots, as of seed or grain, with which its body is decorated. Aristotle, κέρυγ'ς and Pliny after him, notice that the kestrel lays more eggs 2 than any other bird of prey, for sometimes, they say, it lays four. Their estimate of the fecundity of other birds of prey is not confirmed by modern observers; but the kestrel probably retains its pre-eminence in this respect, “six young birds having been found in one nest,” Morris i. 98. Its eggs are blotchy red, ἐρυθρὰ, Aristotle (vi. 2. 2): “rubri coloris,” Pliny (x. 74). It is still the very commonest of all hawks in Greece.

Even if we had nothing but the notices in the Peace and the Birds to guide us, we could not fail to identify the ἱκτίνος with the greedy and ubiquitous Kite (Milvus vulgaris, Gould, 28), ἱκτίνος which swarmed in the streets of ancient Athens much as, 1800 years later, it swarmed in the city of London; Newton’s Yarrell, i. 94. It wasrapaciousenough to invade the public markets, and to carry off portions of the victims from the very altars, ἐστία, whence Aristophanes, in the present play, dignifies it with the epithet ἐστίοχος. Aristotle however, and therefore, of course, Pliny and Aelian also say that it spared the altar of Zeus at Olympia. It migrates to southern φόνος or, as others read, φοβορίτος, comes our palumbarius for the goshawk; and from σπιγές, our fringillarius for the sparrow-hawk. Apollo took the form of a goshawk in Iliad xv. 238.

1 Professor Thompson, however, thinks that νέρτος is derived from an Egyptian word, signifying a vulture.

2 τὰ γαμψφώνυχα πάντα ὀλυγόγανα ἐστιν, ἐξω κεγχρίδοις' αὐτή δὲ πλείστα τίκτει τῶν γαμψφωνύχων ἀπταὶ μὲν ών καὶ τέτταρα ἕδη, τίκτει δὲ καὶ πλείω.—vi. 1. 2. Pennatorum autem infecunda sunt, quae adumcos habentes ungues; cenchrhis sola ex his supra quaterna edit ova.—Pliny x. 73.
climes for the winter (Aristotle viii. 18. 1), but apparently returns to
Greece “before the swallow dares.”

We shall not, I think, be wrong in identifying the κύμινδες with the
great Eagle Owl (Bubo maximus, Gould, 37); though as
κύμινδες the identity of the two birds has never before, so far as I
know, been suggested, it may be desirable to go somewhat
fullly into the reasons which seem quite sufficient to prove it. The
κύμινδες is first mentioned by Homer (Iliad xiv. 291). Sleep, summoned
by Hera to close the watchful eyes of Zeus, travels with her to many-
fountained Ida. There he settles himself amid the branches of a lofty
and unbragious fir,

οἶνθα λεγαργεν ἐναλίγκος, ἂν τ' ἐν ὀρεσσὶ
χαλκίδα κυκλόσκουσι θεοί, ἄνδρες δὲ κύμινδες.

It can hardly be doubted that the bird to which Sleep is thus compared
is the bird of night; and none but the mightiest of its kind could be
expected to operate with success upon the mind of the mightiest of the
Gods. This bird the Gods call χαλκίδας. Now we know that when
Homer attributes to an object two names, one employed by men and the
other by the Gods, he means that the former is a sort of fancy name
given by men, while the latter denotes some essential and therefore God-
given quality, inherent in the object itself; δῆλον γὰρ δή, as Plato says
(Cratylus, chap. ix. 391 D), citing this and other passages, ὅτι οἷς γε θεοὶ
αὐτὰ καλοῦσιν πρὸς ὀρθότητα, ἀπερ ἐστὶν φύσει ἄνόματα. The word χαλκίδα therefore,
the bronze-coloured, is actually descriptive of the bird. And there
could hardly be a better description of the colour of the Eagle Owl.
Or, if there could be a better, it is supplied by the Homeric scholiast
ὁ κύμινδες οἰκεῖ μὲν ὄρη ὦστι δὲ μέλας, χαλκίζων τὴν χρωμάτιν. The Scholiast on
Birds 261 says τὴν γλαυκά ἀπὸ τῆς μορφῆς χαλκίδα [κυκλόσκουσιν] ἐπειδὴ
χαλκίζει τῷ χρώματι.

Aristotle’s account of the κύμινδες very closely resembles the description
which modern ornithologists give of the Eagle Owl.

The 1 κύμινδες is not often seen (for it dwells in the mountains), but it is dark,
and the size of a Goshawk; and long and thin in shape. It is not seen in the day-time owing to its being dull of sight, but it hunts its prey in the night like the Eagles. And these birds fight with the eagle so furiously that both combatants are often taken alive by the shepherds. It lays two eggs, and nests in the rocks and the caverns.”—ix. 13. 3.

(1) The most striking point in this description is the statement that the κύμνωδες will fight with the Eagle on equal terms. Can this be predicated of the Eagle Owl?

"Mr. Nilsson states that these Owls not unfrequently engage in combat with the Eagle himself, and that they often come off victorious.”—Wood’s Natural History, ii. 102.

“'This bird, the most powerful amongst the Owls, is also one of the holdest and most rapacious of the European birds of prey. Naumann states that it will even attack, and has been known to vanquish, the Eagle.”—Dresser v. 345.

Buffon merely observes that "they often fight with buzzards and are victorious in the combat.”

(2) Aristotle, it will be observed, calls it μέλας; but the term with him means little more than dark. He applies the same epithet to the Imperial Eagle, the Stock-dove, and other birds which nobody could call black. And the colour of the Eagle Owl varies considerably. Some are paler, and some darker, than the normal bird; and Mr. Dresser (v. 340) remarks that “the darkest of his specimens is a male bird from Greece.”

(3) The Eagle Owl is larger than the Goshawk, but not much. The length of the male Owl is “rather more than two feet,” and the length of the female Goshawk is “rather more than two feet”; but in each case, according to the usual rule with birds of prey, the female is larger than her mate.

(4) The Eagle Owl “makes a very rude nest on a convenient ledge of rock or other similar locality, and lays two or three pure white and rather globular eggs.” In this all authorities agree.

Such are the grounds, and they seem satisfactory, for identifying the κύμνωδες with the Eagle Owl.
INTRODUCTION

We need not trouble ourselves about the γλαύξ, the little bird of Athene. This is well known to be the Little Owl (Strix nudipes, Gould, 48). It is only about eight inches long.

Order II. Insessores (Perchers).

Group 1.

κόψιχος.  κεβλήπυρις.
κίλη.  αίγιθαλλος.
ὑπαθυμίς.  μελαγκόρυφος.
ἐλεάς.  ἀμπελίς.
ἀνόδων.  πάππος.
ὀρχηδος.

The κόψιχος or κόσσυφος is the Blackbird (Merula vulgaris, Gould, 72). “There be two kinds of blackbirds,” says Dionysius, “one black all over, the other with a beak like unto beeswax” (that is, yellow), “and these latter birds be the best singers.”

This seems to be merely the distinction between the cock and the hen birds.

Aristotle (ix. 18. 1) says that besides the common blackbird which is known everywhere there is also a white species. These white birds were probably albinos, which are not uncommon among blackbirds and thrushes. In August, 1887, a blackbird’s nest was found near Faversham, Kent, which contained four nestlings, two black and two white.

“Of thrushes,” says Aristotle, “there be three sorts; first, the Mistletoe thrush, which feeds only on the mistletoe, and the gum which issues from trees, and it is as large as a jay; secondly, the τριχάς, which has a clear voice, and is equal to a blackbird in size; and thirdly, that which

1 Δύο δ’ ἐστί γένη κοσσύφων καὶ οἱ μὲν πάντη μέλανες, οἱ δὲ κηρᾶ τὰ χείλη προσεοκότες, καὶ τῶν ἐτέρων μᾶλλον πρὸς τὰς φίδας ἐπιστήθεια.—i. 27.

The same writer calls attention to the now well-established fact that the Blackbird is one of the earliest birds to pair and hatch.

2 Κιλλῶν δ’ εἶδη τρία, ἣ μὲν ἵξοθόρος· αὕτη δ’ οὐκ ἔσθιει ἀλλ’ ἥ ἕξον καὶ ἱγτίων· τὸ δὲ μέγεθος διὸν κάτια ἐστίν. Ἐτέρα τριχάς· αὕτη δ’ ἐξ ἐφέρχεται· τὸ δὲ μέγεθος διὸν κάτω ρυφός. Ἀλλ’ δ’ ἦν καλαύσι τινες θάνατος, ἑλαχίστη τε τοῦτον, καὶ ἤττον ποικίλη.—ix. 18. 2.

This is cited by Athenaeus ii. 68.
In the following, Linnaeus identifies these as follows: (1) the "ξοβόρος," our Mistle Thrush (Turdus viscivorus, Gould, 77); (2) "τρικάς," the Fieldfare (Turdus pilaris, Gould, 76); and (3) "λιωάς," the Redwing (Turdus iliacus, Gould, 78). In this latter class the Song Thrush (Turdus musicus, Gould, 78), which is extremely common in Greece, would seem to be also comprised.

No thrush is really as large as a jay, but the Mistle Thrush, which is eleven inches and upwards in length, comes nearest to it. The fieldfare, which is somewhat more than ten inches long, is of almost precisely the same size as the blackbird; whilst the Redwing and Song Thrush are only between eight and nine inches long.

In the passage cited above, Aristotle goes on to describe the Blue Rock thrush (Petrocincla Cyanea, Gould, 87) which he says is chiefly found in Scyrus, and which is still observed in the Aegean isles. But this does not seem to be one of the "κιχλαριν" of which we read in the poets.

In another place he says, "Thrushes make their nests of mud like swallows, on lofty trees, and they build them close to each other and contiguous, so that from their contiguity they form as it were a chain of nests."

This is a peculiarity of the fieldfares, which are the only thrushes that build in colonies. "Mr. Hewitson says that the number of nests in one colony sometimes amounts to upwards of 200. I have never seen above eight or nine nests together."—Rev. A. C. Smith, apud Dresser ii. 53.

"The nests are composed of long fine dry grass, with a coating of mud or clay between the outer and inner layers of grass. This mud seems to be carried by the birds to the nest in the form of small round pellets, several of which we found in a half-finished structure."—Messrs. Brown and Alston. Id. ii. 51.

Athenaeus (ii. 68) and Eustathius (on Iliad xiii. 572) are mistaken in supposing that the "λιωάς" or (as they spell it) "ιλλάδες" are the birds that

---

1 Von der Mühle indeed says that the Redwing is the commonest thrush in Greece; but Lindemayer says that this is an entire mistake, and that Redwings are only occasionally found, and then in the flocks of Song Thrushes. See Dresser ii. 22. 38.

2 ο αύτής κίχλας νεοττιάν μὲν παυοῦνται ὁσπερ αὐτὶ κελιδόνες ἡκ πτελοῦ, ἐπὶ τοὺς υψηλοὺς τῶν δένδρων ἐφεξῆς δὲ παυοῦν ἀλλήλαις καὶ ἑχομένας, ὅστε ἐνιαὶ διὰ τὴν συνέχειαν ὁσπερ οὐραθὼν νεοττιῶν.—vi. 1. 3.
INTRODUCTION

dwell in colonies. Their error seems to have arisen from the fact that ἰλαὶ (as explained by Hesychius) means ἄγέλαι, and that they concluded therefore that the ἰλαὶς was the most gregarious of the thrushes. Hesychius however calls the thrush ἰλία.

Nothing is known of the ύποθυμῖς except its name. And if I suggest that it may have been the Wheatear (Saxicola Oenanthe, ύποθυμῖς Gould, 90) or one of the chats, it is merely because the Athenians must often have seen these birds fluttering about, and nesting in, the thymy slopes of Hymettus.

The ἐλέας of Aristophanes is doubtless the same bird as that described by Aristotle under the name of the ἐλέα. (Perhaps both words should be aspirated.) “The ἐλέα has as pleasant a life as any bird, sitting in summer in airy and shady places, and in winter in sunny spots sheltered from the wind, on the reeds by the side of the marshes. It is small of size but sings excellently.” Its small size and good song are also mentioned by Callimachus (quoted by the Scholiast on Birds 302), ἐλεα μικρόν, φωνῇ ἄγαθών.

This can be nothing but the Reed Wren or Reed Warbler (Salicaria arundinacea, Gould, 108). This little bird “is seldom seen amongst bushes, and never in trees, but it climbs about amongst the aquatic herbage, seldom going on to the ground. It creeps through the dense forests of reeds with the greatest ease, climbing about amongst the stems with grace and facility.”—Dresser ii. 570. As to its song, I will follow Mr. Dresser’s example in quoting the account given by Mr. Stevenson in his “Birds of Norfolk,” i. p. 117.

“The Reed Warbler is an incessant songster heard at short intervals throughout the day, except in windy weather, but saving its choicest music for the twilight hours. Its lavish notes are thus associated in my mind with many a calm summer’s night on the open broads, the stars shining brightly overhead, and the soft breeze sighing through the rustling reeds. It is at such times that the song of these marsh nightingales is heard to perfection. All is still around, save those murmuring sounds that seem to lull to sleep. Presently, as if by magic, the reed-beds on all sides are teeming with melody; now here, now there, first one, then another and another of the reed-birds pour forth their rich mocking notes, taken up again and again by others; and still far away in the distance the same

1 ἡ δ’ ἐλέα, εὕτε ἄλλος τις τῶν ὄρνιθων, εὔβιοτος, καὶ καθίζει θέρους μὲν ἐν προσ-πεμφέρ καὶ σκιᾷ, χειμῶνος δ’ ἐν εὐθλίῳ καὶ ἐπικεπεῖ ἐπὶ τῶν δονάκων περὶ τὰ ἐλη’ ἐστι δὲ τὸ μὲν μέγεθος βραχὺς, φωνῷ δ’ ἐχει ἄγαθήν.—ix. 16. 2.
strain comes back upon the breeze, till one is lost in wonder at their numbers, so startling to the ears of a stranger, so impossible to be estimated at all during the day."

The ἄγδων is, of course, the Nightingale (Philomela luscinia, Gould, 116). Nightingales abounded in the neighbourhood of Athens, and Aristophanes, whose ear had doubtless often been ἄγδων charmed with the music of their song, endeavoured to imitate some of their most conspicuous notes by the syllables τίο τίο τίο τίο τίς. I have seen many attempts made by modern ornithologists to translate the nightingale’s melody into articulate sounds, and in every one of them the Aristophanic syllables are retained. The most elaborate is to be found in Bechstein’s “Cage Birds,” which consists of no less than twenty-four lines. I will only cite the first four:

Tio, tio, tío, tio,
Spe, tioù, squa,
Tio, tio, tio, tio, tio, tio, tio, tio,
Coutio, coutio, coutio, coutio.

Aristophanes calls the ὄρχιλος the King of the birds, and when Photius describes the ὄρχιλος as βασιλικός, he probably means βασιλίσκος. For βασιλίσκος is the Greek name, as Regulus the ὄρχιλος Latin, roitelet the French, and Kinglet the English, of the Golden-crested Wren (Regulus vulgaris, Gould, 148).

The best description of the βασιλίσκος is given incidentally in a passage transcribed by Schneider (on Aristotle ix. 12. 3) from the MS. of Aetius, where Philagrius, speaking of the Common Wren (Troglydotes Europaeus, Gould 130), says¹: “It is wellnigh the smallest of all birds except that which is called the βασιλίσκος, and in many points it resembles the βασιλίσκος, but lacks its golden crest. And the Common Wren is rather larger than the βασιλίσκος, and darker too; and it is for ever cocking its tail erect, which is spotted underneath with white. And it is more vocal than the βασιλίσκος, and is sometimes coloured with iron-grey on the outermost edge of its wing.”

And how is it that this tiny bird has attained such royal dignity?

¹ ουτοθύλων ἐστὶ σμικρότατον σχεδὸν ἀπάντων τῶν ὁρνέων πλῆρος τοῦ βασιλίσκου καλου-μένου παρέοικο δὲ τῷ βασιλισκῷ κατὰ πολλά, ἀνεί τῶν χρυσίων ἐν μετώπῳ πτερών· ἐνυγθεόχειρων δ’ ἐστὶ μικρῷ ὁ τρωγλοδύτης τοῦ βασιλισκοῦ καὶ μελάντερος, καὶ τὸν ὀφρὸν ἐγχειρεμένην ἔχει ἄξει, λευκό κατεστιγμένην ὀπίσθεν χρώματι. λαλότερος δ’ ἐστὶν ὀστός τοῦ βασιλισκοῦ, καὶ ἔας’ ἄτρ ψαρώτερος ἐν ἀκρα περιγραφῆ τῆς πτέρυγος.—Aetius xi. 11.
Partly, no doubt, from its golden crown; "which glitters," says Gilbert White, in his sixteenth letter to Pennant, "like burnished gold"; but partly also, it may be, from its domineering character. In Wood's Natural History a correspondent gives a remarkably interesting account of this little bird's conduct in an aviary, from which I extract a few sentences. The crown, the writer believes, "typifies a nature imbued with a spirit of empire." The Golden-crested Wren is "running over with the governing spirit; and his cool audacity, fiery courage, and fierce domination beggar description." In the very cold weather of 1853 two of these little birds came to dwell in an open aviary belonging to the writer. "Whilst they honoured us with their company they ruled the whole bird community, and what they could not achieve by force they would accomplish by stratagem. Before the winter was over there was not a bird in the aviary which did not give way to the two little Kinglets, and they always went to roost upon the backs of some other birds." The last detail illustrates the fable of Aesop 1 mentioned in the note to line 568 of this comedy: how when the Eagle had soared to the utmost height in its power, a little Kinglet, nestling on its back, spread its wings and flew up a few yards higher.

The Fire-crested Wren (Regulus ignicapillus, Gould, 148) was so long confounded with the Golden-crest, that the very discovery κεβλήπτυρις of the difference between the two is constantly attributed to E. L. Brehm, who in the early part of the last century distinguished the former bird by the name of Regulus pyrocephalus 2. Yet the distinction was clearly recognized by the ancient Greeks. Aristotle in his list of worm-eating birds, σκωληχοφάγα, mentions both the βασιλείς and the τύραννος 3. The latter, he says, "is a tiny bird not much bigger than a locust; it has a red crest, and is altogether a graceful and trim little bird." This is certainly the Fire-crested Wren. And, beyond all doubt, Aristophanes mentions the same bird under the name κεβλήπτυρις, a name which is equivalent to the ignicapillus of ornithologists, and identical with the pyrocephalus 4 of Brehm. The fire-crested wren is

1 Ο Διονύστων βασιλιάς, ἐπὶ τῶν ὄμων τοῦ ἄλοτος καμιὸς, αἰφνίδιον ἐξέπτη καὶ πρό-έφθασεν.—Plutarch, Praecepta Gerendae Reipublicae xii.
2 Newton's Yarrell i. 457.
3 τύραννος: οὗτος τὸ μέγεθος μικρὸ μείζων ἀκρίδος ἐστι δὲ φοινικῶν λόφων ἔχων, καὶ ἄλλως εὐχρητὸ τὸ ὀρνίθιον καὶ εὐφρῆμον.—Aristotle viii. 5. 3.
4 κεβλή and κεβάλη are mere variations of κεφάλη, the head; the φ being in some
common in Attica, and is indeed found there all the year round. Its Aristotelian name τύραννος shows that it is imbued with the same "spirit of empire" which animates the Golden-crest. And Tennyson in "The Window" speaks of it as "the king of the wrens with a crown of fire":

"Look, look, how he flits,
The fire-crown'd king of the wrens, from out of the pine!
Look how they tumble the blossom, the mad little tits."

For both the Golden-crest and the Fire-crest are fond of associating with the various kinds of titmouse.

The halo of sovereignty, indeed, rests on all the wrens: and even the common wren is called in the popular rhyme "the wren, the wren, the king of the birds."

Aristotle, enumerating the birds which feed on worms, σκωληκοφάγα, mentions the αἰγιθάλος (or αἰγιθαλλος), our titmouse, and observes that there are three varieties of the αἰγιθάλος, viz.

1) "the στιξίτης. This is the largest; for it is as big as a finch, στιξα." This is, of course, the great Blackheaded Tit (Parus major).

Gould, 150. αἰγιθάλος

(2) "the ὅρεινός, so called from its living in the mountains. And it has a long tail." This is the Long-tailed Tit (Parus caudatus, Gould, 157. Mr. Gould, however, merely gives the English variety, from which ornithologists now distinguish the continental bird, Acreditula caudata, Dresser iii. 67). In Switzerland it is found "as high up in dialects changed into β, as in the noted Macedonian instance of Βερενίκη for Φερενίκη. Thus Hesychius explains κεθάλη by κεφαλή, and the Etymol. Magn. says κεθή ἐκ τοῦ κεφαλῆ γίνεται, κατὰ συγκωπήν. The form κεθή is used by Callimachus (Fragm. 140, Bentley):

ἀμφὶ δὲ κεφαλὴν
eἶρμένοις ἄγλεων οὐλον ἔχει στέφανον.

And Nicander (Alexipharmacac 433) employs κεθληγόνος, seed-headed, as an epithet of the poppy:

καὶ δὲ σὺ μῆκωνος κεθληγόνον ὑπόπτε δάκρυ
πώς αιτὶ πενθόδω καθυπειάς.

1 ἔστι δὲ τῶν αἰγιθάλων εἶδη τρία: ὁ μὲν στιξίτης μέγιστος (ἐστὶ γὰρ ὅσον στιξα': ἔτερος δ' ὅρεινός, διὰ τὸ διατρίβειν ἐν τοῖς ὅρεσιν, οὐραῖον μακρὸν ἔχων' ὁ δὲ τρίτος ὄμοις μὲν τούτοις, διαφέρει δὲ κατὰ τὸ μέγεθος ἐστὶ γὰρ ἐλάχιστος.—Aristotle viii. 5. 3. The Scholiast on Birds 884 and (what is more surprising) Dionysius, de Avibus, i. 15, confounded the αἰγιθάλος with a totally different bird, viz. the αἰγοδήλος, the Latin caprimulgus, our goatsucker.
INTRODUCTION

the mountains as 5,000 feet above the sea level."—Dresser iii. 71. And so long is its tail, that when the bird is sitting on her nest (which is of an oval form with a hole in the side) she keeps her head out of the hole, and curls back her tail over her head, so that it also protrudes out of the same hole.—Id. 66.

(3) "The third is like the other two, but differs in size, being the least of all." This is, no doubt, the common little Blue Tit (Parus caeruleus, Gould, 154).

The term μελαγκόρυφος, like our English Blackcap, may have been, and probably was, applied to many blackheaded birds; but on the whole after much fluctuation of opinion, I agree with those who consider that the μελαγκόρυφος of the ancients was the Marsh Tit (Parus palustris, Gould, 155) which is also with us popularly called the "blackcap" (Bewick i. 250; Morris i. 210; Atkinson, British Birds’ Eggs, p. 65), from the deep black of its head and neck.

Aristotle 1 writes "the titmouse, they say, lays the greatest number of eggs; and, according to some, the μελαγκόρυφος lays the μελαγκόρυφος most of all, with the single exception of the ostrich; for seventeen eggs have been found in one nest; and indeed it lays more than twenty. And people say that it invariably lays an odd number of eggs. And it makes its nest in trees, and feeds on worms."

It seems to me that the whole of this passage must refer to the tit, which do, as a class, lay by far the greatest number of eggs, if (as Aristotle says) we except the ostrich 2. Eighteen eggs and upwards have been found in a blue tit’s nest. The peculiarity of laying always an odd number of eggs is not indeed observed of the titmouse, though it is noticed in the case of some birds, such as the Emu. See Harting and Mosenthal, p. 138.

1 ὡ δ’ αἵγιδαλος τίκτει μὲν φ’λα πλείστα, ὡς φασίν’ ἐναι δὲ καὶ τὸν μελαγκόρυφον καλώμενον φασὶ πλείστα τίκτειν μετὰ γε τὸν ἐν Δοξῆν οτροπῇ εὑραται μὲν γὰρ ἐπτακάδεκα τίκτει μὲντοι καὶ πλείω ἡ ἐκκοσμ’ τίκτει δ’ ἀλη περιστὰ, ὡς φασίν’ νεοτείει δὲ καὶ ὀθύνει ἐν τοῖς δεύνδροι, καὶ βόσκεται τοὺς σκόληκας.—ix. 16. 1. It is doubtful whether by τὸν μελαγκόρυφον καλούμενον we are to understand "the titmouse called blackcap" or "the bird called blackcap," but probably the latter, since Aristotle did not reckon the blackcap as one τὸν αἵγιδαλον.

2 The Arabs consider twenty-five eggs to be the proper complement of an ostrich’s nest, but it is thought that two or more females lay in the same nest. See "Ostriches and Ostrich farming" by Harting and Mosenthal, pp. 40, 59, 60.
INTRODUCTION

And if we turn to Athenaeus ii. 69 we shall find the μελαγκόρυφος distinctly described as a titmouse. “Alexander the Myndian,” it is there said, “relates that one of the titmice, in the time of ripe figs, is called the συκαλίς. And of this bird there be two kinds, the συκαλίς and the μελαγκόρυφος.”

It is interesting to observe, though it is not a circumstance from which any inference can be drawn, that in the comedy before us the μελαγκόρυφος and ἀγίθαλλος are mentioned together.

Of the ἀμπελίς or (in the masculine form) ἀμπελίων we know little beyond the name; but the name itself imports (as we may confidently infer from the names συκαλίς, ἀκαλανθίς and the ἀμπελίς like) that the bird was in some way or other distinguished by its partiality for the vine. And as the only bird known, in vine countries, to choose grapes in preference to other food is the Bohemian Chatterer or Waxwing (Bombycivora garrula, Gould, 160), Aldrovandi, the Linnaeus of the sixteenth century, gave it the name of Ampelis. And Linnaeus himself, two centuries later, confirmed Aldrovandi’s nomenclature, calling the bird Ampelis garrulus. In deference to these illustrious naturalists, I have translated ἀμπελίς by waxwing. But the Waxwing is not found in Greece; and although it occasionally visits North Italy, and individuals may therefore have sometimes crossed the Adriatic, yet it can hardly have been a familiar bird, qualified to form one of the Chorus in an Aristophanic comedy.

And it seems to me more probable that the ἀμπελίς of Aristophanes was the Spotted Flycatcher (Muscicapa grisola, Gould, 65), which is very common in Greece: which even in England is fond of nesting in vines; and which, in lands where vineyards are found, loves to take its station

1 Pollux (vi. segm. 77) says that ἀμπελίδες and συκαλίδες are roasted and served up on paste composed of fine wheaten flour and honey. Dionysius (de Avibus iii. 2), speaking of the various ways in which birds are captured, observes ἰξῶν ἀλποὺντα ... ὁ ἀμπελίδος οἱ κονφότατοι; and Pollux (vi. segm. 52) mentions ἀμπελίδες ἃς νῦν ἀμπελίδον καλοῦν. With ἀμπελίς, ἀμπελίων compare πορφυρίς, πορφυρίων, χλωρίς, χλωρίων, &c.

2 Buffon xiii. 479.

3 “The flycatcher builds in a vine or a sweetbriar against the wall of a house, &c.” Gilbert White, 40th letter to Pennant; and in the sixteenth letter, “the flycatcher usually breeds in my vine.” “They are sometimes found in the thick vineyards.”—Buffon xv. 119. Cf. Newton’s Yarrell i. 221; Wood ii. 357.
INTRODUCTION

on the upper layer of the vine, sallying thence in pursuit of its prey, and returning thither when the chase is over. However this is a mere guess, and the Flycatcher cannot displace the Waxwing.

The statement in Aelian that the πάππος is one of the birds in whose nests the cuckoo is accustomed to deposit her egg has caused some to identify the πάππος with the *Hedge-sparrow* (Accentor modularis, Gould, 100). The reason is very inadequate; but it is as likely to be that bird as any other.

\section*{Inessores. Group 2.}

\begin{tabular}{ll}
κόραξ. & κορυθ. \\
kορόνη. & στρουθ. \\
σπερμολόγος. & φρυγίλος. \\
kολονδ. & ἀκαλανθ. \\
kίττα. & σφίνος. \\
\end{tabular}

We may safely follow Linnaeus in identifying the κόραξ with the *Raven* (Corvus corax, Gould, 220); the κορόνη with the *Crow* (Corvus corone, Gould, 221); and the σπερμολόγος with the *Rook* (Corvus frugilegus, Gould, 224).

All the qualities attributed by the ancients to the κόραξ belong to the Raven, the largest and strongest of the Corvidae.

κόραξ. It is described as a fierce and determined bird, not less daring than the eagle: attacking large animals, such as the bull and the ass; pecking out their eyes, and tearing out their sinews, Aristotle ix. 2. 6; Aelian ii. 51.

"In the wilder and mountainous parts of Britain, considerable loss is inflicted by the Raven on the owners of sheep, while even larger cattle suffer from its attacks."—Newton's Yarrell ii. 260. "The eagle himself hardly dares to contest the supremacy with so powerful, crafty, and strong-beaked a bird. And even the larger cattle are not free from its assaults."—Wood ii. 390. "Bold as well as wary, it does not hesitate to attack the eagle when it approaches its nest."—Dresser iv. 573.

All nations have looked upon the "boding raven" as a bird of fatal

\footnote{οἱ πάντων ὀρνιθῶν καλλαι ἐπιτηδά ὁ κόκκυς, ἀλλὰ κορυθ. καὶ φάτης, καὶ χλωρίδος, καὶ πάππον.—iii. 80.}
INTRODUCTION

augury and mysterious knowledge; and so was the κόραξ regarded in old time, Aelian i. 48. See Bp. Stanley, chap. ix.

"Of all birds the κόραξ," says Aelian ii. 51, "is πολυφωνότατος, and, when trained, can imitate the human voice." "The Raven is an excellent a linguist, acquiring the art of conversation with wonderful rapidity, and retaining with a singularly powerful memory many sounds which it has once learned. Whole sentences are acquired by this strange bird, and repeated with great accuracy of intonation, the voice being a good imitation of human speech."—Wood ii. 392. "Among British birds there is none able to imitate the varied sounds of the human voice more successfully than the Raven."—Newton's Yarrell ii. 266. Readers of Dickens will remember the raven of Barnaby Rudge.

So again the Raven has always been considered "the very Methuselah of birds," unequaled for its longevity. And this pre-eminence is accorded by Hesiod to the κόραξ in the verses quoted on line 609 of this play. It is there said to live 108 generations of men. The statements of Hesiod are given in Latin by Pliny (vii. 49) and Ausonius (Id. 18). They both translate κόραξ by corvus (the Raven), and κορώνη by cornix (the Crow). Cf. Ovid, Met. vii. 274.

So again the Raven is universally credited with driving away its young when once they are able to fly; see Newton's Yarrell ii. 263. And this trait is attributed to the κόραξ by both Aristotle and Aelian. "So soon as the young Ravens are able to fly," says the former, "the old birds first expel them from the nest, and then chase them out of the neighbourhood."

Many other points might be mentioned, which prove the identity of the κόραξ and the Raven; but those already set forth seem amply sufficient for the purpose.

The κορώνη is frequently coupled with the κόραξ, as a bird of similar character and habits; a circumstance which, while it accounts for, proves the error of, the statement of Hesychius, κορώνη that the κορώνη was the same as the κόραξ.

1 καὶ τοὺς ἐαυτῶν νεοττοὺς, ὅταν οὖν τ' ἄσων ἠδη πέτεσθαι, τὸ μὲν πρῶτον ἐκβάλλουσιν, υπερον δὲ καὶ ἐκ τοῦ τόπου ἑκδιώκουσιν.—Aristotle ix. 21. 3. ἐκβαλλεῖ τοὺς νεοττοὺς ἀ κόραξ.—Id. vi. 6. 2. οἱ κάρακες τοὺς νεοττοὺς ταῖς ἐκτραφέσις διώκουσιν, καὶ τῆς ἐαυτῶν καλλίας φυγάδας ἀσφαλίσουσι.—Aelian ii. 49. It is to this peculiarity that the Psalmist and sage in the Old Testament are supposed to refer when they say that the Almighty "feedeth the young ravenes when they call upon Him," Psalm cxlvii. 9; Job xxxviii. 41.
INTRODUCTION

The κορώνη is no doubt our common Crow. Aristotle, speaking of birds that frequent the seaside, says: "And the κορώναι feed there, catching the creatures thrown up by the waves; for the bird will eat anything." There could not be an apter description of the Crow. "Sometimes it goes to feed on the seashore, and there finds plenty of food among the crabs, shrimps, and shells that are found near low-water mark."—Wood ii. 393. Cf. Newton's Yarrell ii. 286.

The πολλὰ κορώνη in 967 of this play is, I suppose, the Grey, Hooded, or Royston Crow (Corvus cornix, Gould, 222).

The σπερμολόγος is described by Hesychius as a bird of the daw kind, κολοίωδες ζῴου, a description which at once limits it to a very few species. It must however have been larger than a daw, for Alexander the Myndian (Athenaeus ix. 58) says that it is as big as a τέταρτος, by which name, as we shall presently see, he appears to designate what we now call the Greek partridge. It is classed among the birds which are good for the table (Athenaeus ii. 69; viii. 32; ix. 58); and whilst its name implies that it is fond of grain, Aristotle (viii. 5. 3) includes it in his list of σκωληκοφάγα, birds that devour worms. And that it collects in flocks is plain from line 579 of this play, and from the vaunt of Demetrius Poliorcetes (Plutarch, Demetrius 28) that he would scatter the host of his enemies with a cry and a stone, as if they were a flock of σπερμολόγων.

No bird answers so well to all these notes as the common Rook.

With us the name σπερμολόγος, partly perhaps from its use in the Acts of the Apostles xvii. 18, is more familiar in its secondary sense of a "babbler," an "idle chatterer." A play on the double meaning of the word is recorded of the poet Alexis. Some idle talkers, σπερμολόγοι, were chaffing the poet on his love for the table; and when they asked him which dish he liked best, σπερμολόγοις πεφρυγμένοις (roasted rooks) he replied: as we might say, fried boobies, Athenaeus viii. 32.

"Of κολοίων," says Aristotle, "there be three kinds; one, κολοίως the Coracias; this is of the size of a crow and has a red beak: another is called Lycus (or Lycius); and besides these there is the little one, the βωμολόχος."

1 καὶ αἱ κορώναι δὲ νέμουται, ἰπτάμεναι τῶν ἐκπεπότων ζῶν παμφάγων γάρ ἐστιν.
—Aristotle viii. 5. 7.

2 Κολοίων δ᾿ ἐστὶν ἐὰν τρία ἐν μὲν ὁ κορακίας ὁστὸς ὅσον κορώνη, φαινομένων.
INTRODUCTION

Of these three kinds, we may be sure that the first is the well-known Chough (Fregilus graculus, Gould, 219), which is not much less than the Crow, and is remarkable for its red bill; the second is probably the Magpie; whilst the third, the little one, is our familiar Jackdaw (Corvus monedula, Gould, 223), one of the commonest birds of Greece, which may have earned the name of βωμολόχος, either in its literal sense, as a haunter of altars, or in its metaphorical sense, as a bird full of tricks and buffoonery.

Where the name κολωδός is used alone, it almost invariably signifies the jackdaw. The social nature of the bird gave rise to a proverb, δεῖ κολωδός πορί κολωδόν ζώνει. And its Greek name ² is probably derived from its continual chattering.

In the Iliad, Homer twice couples jackdaws with starlings. In the first passage (xvi. 583) Patroclus is described as darting upon the Trojan and Lycian hosts like an eager falcon which drives before it starlings and daws. In the second (xvii. 755) the Achaeans, bearing back the lifeless body of Patroclus, are driven before Hector and Aeneas like a cloud of starlings and daws pursued by a bird of prey.

Notwithstanding the difficulty to be presently mentioned, it is reasonably certain that the κίττα is the Jay (Garrulus glandarius, Gould, 214).

The κίττα, says Aristotle, changes its voice with the greatest frequency, uttering a fresh voice, so to say, every day. It lays about nine eggs, and builds its nest in trees, of hair and wool. And, when the acorns are beginning to fail, it hides them away, and stores them ³.

ἀλλος ὁ λύκος (αλίι λύκοις) καλούμενος ἐτι δ’ ὁ μικρός, ὁ βωμολόχος.—Aristotle ix. 19.

3. He adds that there is yet a fourth kind found in Lydia and Phrygia, which is webfooted. This webfooted daw is doubtless the Shag (Phalacrocorax graculus).

1 Scholia on Iliad xvii. 755; Eustathius, ibidem; Aristotle, Ethics, viii. 1. 6.

2 "As Dohle, a jackdaw, comes from dahlen to chatter, so κολωδός comes from a similar root which means a cry or scream, and with which are connected καλέω, κέλω, κέλωμαι."—Buttman’s Lexilogus, § 72.

3 ἡ δὲ κίττα φωνᾶς μὲν μεταβάλλει πλείστος· καθ’ ἐκάστην γὰρ, ὡς εἰπεῖν, ἡμέραν ἄλλην ἕφισσα· τίκτει δὲ περὶ ἐννέα φὰ, ποιεῖται δὲ τὰν νεοτιάν ἐπὶ τῶν δένδρων ἐκ τριχῶν καὶ ἐρίων· ὅταν δὲ ὑπολείποντε, αὐτὸν διώνυσον ἀποκρύπτεται. —Aristotle ix. 14. 1.

Aelian vi. 19 says that the κίττα is a talkative bird, and the greatest mimic of other sounds and especially of the human voice.

Plutarch (de Solertia Animalium, chap. 19) tells a story of a wonderful κίττα, θαυμαστὸν τοῦ χρίμα πολυφώνου καὶ πολυφθόγγου κίττης, which could imitate the voices of men and animals, and every other sound; but one day, hearing the sound of
INTRODUCTION

Except that in our colder climate the Jay does not lay more than seven eggs ("from 4 to 7" Newton's Yarrell: "5 or 6" Morris) this is a very fair description of the Acorn-loving gabbler, the Garrulus glandarius. Acorns it "frequently stores in chinks of the bark of trees, hides under fallen leaves or buries in the earth." "There is scarcely any sound that comes in their way which they will not imitate more or less exactly, from the human voice to the noise of any instrument, a saw for example." —Newton's Yarrell ii. 324–6. "The nest is of an open shape, formed of twigs and sticks, and well lined with small roots, grasses, and horsehair." —Morris ii. 57.

The difficulty mentioned above is that at the present time Greeks give the name κίσσα to the magpie, and call the jay κολοιώς. But this difficulty is easily explained. So long as the Greeks were under the Turkish yoke, they still retained the name κίσσα for the jay (see Schneider on Aristotle, ubi supra), and called the magpie καράκαξα. But when they became a free people they wished to revert, in all matters, to the nomenclature of the ancient Greeks, and finding that Buffon had, on wholly erroneous grounds, identified the κίσσα with the magpie, they followed his example; and though the name καράκαξα still holds its ground, yet it is considered a vulgar and unscientific name. It is impossible that κίσσα can be the magpie. Aristotle, as we have already seen, says that the missel thrush is as large as a κίττα. Now the missel thrush is not quite as large as a jay, though there is no absurdity in comparing the two birds; but it could not reasonably be compared to a magpie which is a good deal larger than the jay itself.

It should be observed that even if the jay were properly called a κολοιώς, it would have nothing to do with the little βωμολόχος, the Jackdaw; and in the present play, and generally, κολοιώς should always be translated "Jackdaw."

The κοριδός or κοριδαλλός is the Crested Lark (Alauda cristata, Gould, 165), though the name may also include the Skylark (Alauda arvensis, Gould, 166). Aristotle says of it that it does not perch upon trees, but dwells on the ground (ix. 10. 1) and makes its nest on the ground (ix. 20. 1). In another place he says that there are two kinds, of which one dwells on the ground and has a nest; the trumpet, he appeared to be struck dumb, and so remained for a considerable period: till all at once he broke out into a vivid imitation of the trumpet tone.
the other is gregarious, and similar in its plumage, but is smaller and has no crest (ix. 19. 4).

That the κορυθός of Aristophanes is the crested kind is certain, for it was the fact of its having a crest which gave rise to the fable as to its having buried its father in its head. Thus Galen, endeavouring, he says, clearly to identify the bird on account of its valuable medicinal properties, observes ἐχει δὲ ἐπὶ τῆς κεφαλῆς ὁστὲρ των λόφων, ἐκ τῶν τριχῶν ἀυτοφυῇ δὲ ἐν καὶ ὁ μύθος, ὃν Ἀριστοφάνης ὁ κωμικὸς ἔγραψεν, ἐπιλάσθη' λέγει δὲ περὶ αὐτοῦ τόνδε τὸν τρόπον (here he cites lines 471–5 of this play). And he proceeds, τοῦτο δὲ φανέρων καὶ τῶν Θεόκριτον αἰνιττεσθαί λέγοντα "οὖν ἐπὶ τῷ βίῳ κορυθάλλῳ ἑλαίονται" (Id. vii. 23). Ὁρμοῦν γὰρ αὐτὸν τὰς τὸν τύμβον ἐπὶ τῆς κεφαλῆς ἐχοῦσας. De Simplicium Medicamentorum temperamentis ac facultatibus, xi. 87. And to the same effect Aelian xvi. 5, and the Scholiast on Theocritus, ubi supra.

The στρουθὸς or Sparrow (Pyrgita domestica, Gould, 184) was as common and familiar in ancient Hellas as it is in England now; so common and familiar that Aristotle does not think it necessary to give it any detailed notice. He couples it as a small bird with the στρουθὸς swallow, ii. 12. 16, and elsewhere; mentions that the cock has black under its chin, ix. 8. 5; and comments on its habit of bathing and dusting itself, ix. 36. 5.

But what puts the identity beyond all doubt is that στρουθὸς is by the Latins invariably rendered passer. To take one instance only. When Aristotle tells us that the cock στρουθὸς is supposed to live for one year only, Pliny, translating the passage, refers it to the passer.

Of the φρυγίλος nothing is known except the name, but from its similarity to the Latin fringilla, some have supposed it to be a bird belonging to the finch tribe. I have therefore φρυγίλος translated it linnet. I do not know on what ground some give the name of fregilus to the chough.

---

1 For now the lizard sleeps upon the wall,
Now folds the crested lark his wandering wing.
Calverley's translation (slightly altered).

2 λέγοντι δὲ τινες καὶ τῶν στρουθίων ἐναυτὸν μόνον τῷ τοὐς ἄρρενας, ποιοῦμενοι σημεῖον ὅτι τοῦ ἔρωτος οὐ φαίνεται ἑχούσαν εὐθὺς τὰ περὶ τῆς πόγωνα μέλανα, ὑστερον δὲ ἑχοῦσα, τὰς δὲ θηλείας μακροβιοτέρας εἶναι τῶν στρουθίων.—Aristotle ix. 8. 5.

Passeri minimum vitae. Mares negantur anno diutius durare: argumento quia nulla veris initio appareat nigritudo in rostro, quae ab aestate incipit. Feminis longiuscelum spatium.—Pliny x. 52.
INTRODUCTION

Every countryman is aware of the partiality which the Goldfinch (Carduelis elegans, Gould, 196) displays for the seed of the thistle. When I lived, as a boy, at Yarlington, in Somerset, and every old orchard had its goldfinch's nest, you could hardly, in the autumn, pass a group of wayside thistles without seeing a flock of these pretty little birds clinging about them in every variety of posture, and rising from them, as you approached, with their golden wings and bright hues glittering in the sunshine. It is from this special trait that the bird has everywhere derived its name; ἀκαλανθίς or ἀκανθίς (from ἀκανθα, a thistle) in Greek; carduelis (from cardus) in Latin; calderello (from cardo) in Italian; chardonneret (from chardon) in French; thistle-finch in English; distelfink in German; and so on.

So connected is the goldfinch with the thistle, that the growing scarcity of the bird in England is attributed to the improvements in husbandry which have diminished the crop of thistles (Morris iii. 103; Newton's Yarrell ii. 121); but something, I suspect, is due to the introduction of railways, which have brought this φιλτατων ὅρνεων within reach of the London bird-market.

Naturalists have with one accord identified the στιῶν with the Siskin (Carduelis spinus, Gould, 197), and though the materials for such an identification are extremely meagre, there is no reason to doubt its accuracy.

It is plain from the play before us that the στιῶν was a common and lightly esteemed little bird, being sold “seven for an obol.” Aristotle does not, I think, mention it at all. Theophrastus says it is a sign of stormy weather when the passer called στιῶν sings at daybreak. Στιῶν στροθὸς στιζων ἔωθεν, χειμέρων. De Signis Tempestatum, 39. The word used of its song, στιζεων, connects it with στιζα, a finch. Aelian (iv. 60) says that these birds foresee the winter and snowstorms; and commends their sagacity for retiring in time εἰς τὰ ἀλΣωδη χωρία καὶ τὰ δασάκα. This is a special trait of the siskin. “In winter,” says Bechstein, “it most frequents the parts well planted with alders.”
INTRODUCTION

Insessores. Group 3.

There is no difficulty in the identification of any of these birds. The first two derive their names from their peculiar notes; and there is consequently but slight variation in their ancient and modern names. "Very many birds," says Varro, de Ling. Lat. v. 76, "derive their names from their notes," and the first examples which he brings are the hoopoe and the cuckoo; 

there is no difficulty in the identification of any of these birds. The first two derive their names from their peculiar notes; and there is consequently but slight variation in their ancient and modern names. "Very many birds," says Varro, de Ling. Lat. v. 76, "derive their names from their notes," and the first examples which he brings are the hoopoe and the cuckoo; 

and the first examples which he brings are the hoopoe and the cuckoo; 

and the first examples which he brings are the hoopoe and the cuckoo; 

And the Greek ἵππος is really the same word as the Latin ursa, and the English Hoopoe (Upupa epops, Gould, 238). See the note on line 265 of this play. So again, ἴππος is the same word as our Cuckoo (Cuculus canorus, Gould, 240).

δρύοφ and δρυκολάπτης (properly δρυκολάπτης, the oakpecker) are not two different names, but two forms of the same name; and it is merely for the convenience of metre that Aristophanes uses the shorter form in one place, and the longer in another. Aristotle’s δρύοφ account of the δρυκολάπτης is amply sufficient, even if the δρυκολάπτης name itself were insufficient, to identify it with the woodpecker. But which of the eight different kinds of woodpecker now observed in Greece (Krüper 52-9) are to be identified with the various kinds mentioned by Aristotle it is extremely difficult, and fortunately or our purpose unnecessary, to determine. Only the one, which he describes as not much smaller than a domestic hen, must necessarily be the largest of the woodpeckers, the Great Black Woodpecker (Picus martius, Gould, 225).

"The δρυκολάπτης," he says 1, "does not settle on the ground, but taps

1 ὁ δὲ δρυκολάπτης οὐ καθίζει ἐπὶ τῆς γῆς κάπτει δὲ τὰς ὁπίς τῶν σκολόκων καὶ σκυπών ἔνεκεν, ἵν' ἔξισων ἀναλέγεται γὰρ ἐξελθόντας αὐτοὺς τῇ γλώττῃ, πλατείαν δ' ἔχει καὶ μεγάλην. Καὶ παρεῖται ἐπὶ τοῖς δενδρίσι ταχέως πάντα τρόπον, καὶ ὑπότοις, καθάπερ αἱ ἀσκαλαβώτα. "Ὅτε δὲ καὶ τοῖς ὄνυχας βελτίων τῶν κολών πεφυκότας πρὸς τὴν ἀσφάλειαν τῆς ἐπὶ τοῖς δενδρίσι ἐφεδρίασι· τούτους γὰρ ἐμπνεῦσι παρεῖται. "Εστι δὲ τῶν δρυκολαπτῶν ἐν μὲν γένος ἔλαπτων τοῦ κοπτώφου, ἔχει δ' ὑπέρθρα μικρά ἔτερον δὲ γένος, μείζον ἡ κόττυφος· τὸ δὲ τρίτον γένος αὐτῶν αὐτῶν ὁ πολλὸς ἔλαπτων ἐστὶν ἄλεκταρίδος θηλείας. Νεοττεῖε δ' ἐπὶ τῶν δενδρῶν, ἔσπερ εἰρηται, ἐν ἄλλοις τε τῶν
the oaks to bring out the worms and insects; and when they come out, it licks them up with its tongue, which is broad and long. And it runs about the trees nimbly and in every position, even underneath the branches like the lizards. And its claws are better suited than those of the daws to keep it safe when settling on trees, for it fixes them into the wood as it walks along. And of the δρυποκολαπτών, one kind is less than a blackbird, and has little reddish colourings; and another is larger than a blackbird; and a third is not much less than a domestic hen. And it makes its nest in the olive, and other trees; and feeds on ants and worms which come out of the trees."

Elsewhere speaking of the ἄκυτοφάγα, birds which get their living principally by hunting the insects called ἄκυτες (see the note on line 590 of this play), he says: "Of such are the greater and lesser πτηνά, both of which some call δρυποκολάπτας, and these two are like each other, and have the like voice; only the greater has the greater voice; and both of them get their living, flying on to the trees." He goes on to enumerate certain other ἄκυτοφάγα, some of which are almost certainly woodpeckers.

All the common English woodpeckers are common in Greece.

**Insessores. Group 4.**

χελιδῶν.

άλκυνῶν.

κηρύλως.

Although the name χελιδῶν was applied by the Greeks, as *hirundo* by the Latins, and *swallow* by ourselves, to all the various kinds of swallows and martins, yet it is certain that the χελιδῶν proper, into which according to the legend a daughter of Pandion was metamorphosed, was our Common or Chimney swallow (*Hirundo rustica*, Gould, 54).

Thus the ruddy or deep chestnut patches on the throat and forehead, by which the common swallow is distinguished, were regarded as traces of the bloody tragedy which preceded and occasioned the metamorphosis. The swallow is described by Virgil as "Procne, bearing on her breast the
dένδρων καὶ ἐν ἐλαίαις. Βίοκεται δὲ τοὺς μύρμηκας καὶ τοὺς σκόληκας τοὺς ἐκ τῶν
dένδρων.—ix. 10. 2.

1 viii. 5. 4.
mark of bloody fingers”; and Ovid pictures the two sisters as changing into two birds, whereof one seeks the woods, the other finds her way in the dwellings of men. “Nor have the marks of the bloody deed,” he says “yet faded from her breast; her feathers are yet stained with blood!" 

That of the two sisters one should have been changed into a nightingale and the other into a swallow, illustrates the high estimation in which the ancients held the song of the swallow. And this again is a proof that the common swallow is intended. For though we should hardly allow the swallow such praise as the ancients awarded it, yet it is beyond a question the songstress of the Hirundinidae. “It is a great songster says White of Selborne in his nineteenth letter to Barrington. An able and well-informed writer in the Edinburgh Review (Jan. 188 p. 283) observes that “a more incessant, cheerful, amiable, happy little song no other musician has ever executed.” I remember one East week, some fifteen or sixteen years ago, listening for fully five minutes the song of a swallow, as it sat on a telegraph wire between Friston and East Dean (near Eastbourne). It was singing when I came, and still singing when I left, and the Reviewer’s description applied very well its song. I had never previously, nor have I since, heard so prolonged a song from a swallow. But of course there is no comparison between its notes and the song of the nightingale.

Many passages will be found cited in the Commentary, on Peace 80 Frogs 683, and elsewhere, showing the pleasure which the Greeks felt in the song of the swallow; and how they coupled it with the song of the nightingale; and how, to complete the choir, a third musician, the swallow was sometimes introduced. Here I will only give two additional passages. “When Bion died,” says Moschus, Idyll. iii. 47, “the nightingales, and a the swallows, which loved his song, mourned him in rival dirges.” Aristophanes, says Homer (Od. xxi. 411), tested the string of his bow; ἡ δ’ ὑν καλὸν ἀεισσε, χειλιδόν εἰκέλη αἰθήν. I will give the lines in Mr. Way translation:

1. Et manibus Procne pectus signata cruentis.—Georgics iv. 15.
   Neque adhuc de pectore caedis
   Effluxere notae; signataque sanguine pluma est.—Met. vi. 669, 67
   Rubro pectore Procne.—Ode on Philom. 43

In Aristophanes Procne is the nightingale; but generally she is the sister who was changed into a swallow.
INTRODUCTION

Even as a man that can skill to play on the lyre and to sing,
On a new-fixed peg at his will full easily stretcheth the string,
Straining the sheep-gut taut, having tied it above and below;
So laboured Odysseus naught, but lo, he hath strung the bow.
With his right hand thereafter to try it he twangeth the fateful string;
Clear-sweet to his touch as the cry of a swallow in chase did it sing.

The κηρύλος and ἀλκυων of Greek literature are really mythical birds but in their natural character they are merely the male ἀλκυων and female Kingfisher (Alcedo ispida, Gould, 61). The transformation of Ceyx and his wife Alcyone (one of the daughters of Aeolus, the ruler of the winds) into these two birds is variously accounted for by ancient mythographers. Apollodorus (i. 52) says 'Ἀλκυώνην δὲ Κήνες ἔγνε μν Ἐωσφόρον παῖς. οὖν δὲ δὴ ὑπερηφάνεια ἀπώλοντο· ὁ μὲν γὰρ τὴν γυναῖκα ἐλεγεν Ἡραν, ἥ δὲ τὸν ἄνδρα Δία. Ζεὺς ἐ αὐτοὺς ἀπορρέωσε, καὶ τὴν μὲν ἄλκυων ἐποίησε, τὸν δὲ κήκα. However, the name of the bird, κήκα seems to have been soon superseded by κηρύλας Aristotle viii. 5. 7. Ovid (Met. xi. 410–748) says that Ceyx was drowned at sea, and that Halyone, beholding his body from the shore, sprang from an artificial mole to reach him, and the two were changed into halcyons who still live in happy conjugal fidelity.

Perque dies placidos, hyberno tempore, septem
Incubat Alcyone pendentibus aequore nidis.
Tum via tuta maris; ventos custodit, et arcet
Aeolus egressu; praestatque nepotibus aequor.

Hyginus, Ovid’s friend, (Fab. 65), agrees with the poet, both as to the method of the transformation and as to the duration of the “Halcyon days.” But in the orthodox legend there were fourteen Halcyon days seven before and seven after the winter solstice, that is from December 1 to December 28; the first week being occupied with the building of the nest, the second with the hatching of the young. It is interesting to remember that this is the very period during which, according to a late and more sacred bird-legend, no evil thing has power to harm, “s hallowed and so gracious is the time.”

Marcellus. Some say that ever ’gainst that season comes
Wherein our Saviour’s birth is celebrated,
The bird of dawning singeth all night long.

1 Aristotle v. 8. 2, 3; Pliny x. 47; Dionysius, de Avibus, ii. 7.
INTRODUCTION

And then, they say, no spirit dares stir abroad;
The nights are wholesome; then no planets strike,
No fairy takes, nor witch hath power to charm,
So hallowed and so gracious is the time.

Horatio. So have I heard, and do in part believe it.

The fancied derivation of ἀλκυων from ἀλς and κυω, as if the name meant the Sea-breeder, added the aspirate to Halcyon, and doubtless gave rise to the legend of the "Halcyon days"; or rather, perhaps, attracted that legend to the very unlikely Kingfisher. For I cannot help thinking that the legend really belongs to the Manx Shearwater (Puffinus Anglorum, Gould, 443) or the cognate Mediterranean Shearwater, of whose singular evolutions on the surface of the Bosphorus so very curious and interesting an account is given by Bishop Stanley (pp. 84, 85), Dresser (viii. 520), and others. Bishop Stanley observes that it has frequently, though erroneously, been considered a Kingfisher, and called the Halcyon Voyageur. And this is probably the bird called the "larger Halcyon" by Aristotle (viii. 5. 7) and Pliny (x. 47).

For other references to the Haleyons, their conjugal affection, their connexion with calms and winds, and their Halcyon days see Aristotle ix. 15; Aelian i. 36; v. 48; vii. 17; ix. 17; Theocritus vii. 57, and the Scholiast there; Apollonius Rhodius i. 1085; Plutarch, de Solertia Animalium, chap. 35; Plautus, Procl. in Casinam 26; Poenulus i. 2. 143. And as to the original legend, see the very beautiful lines by Mr. C. Newton Robinson entitled "Ceyx and Alcyone."

A superstition long lingered in England that a dead Kingfisher, suspended by a string, served as a weathercock or vane, ever turning with the wind. Hence in King Lear ii. 2 Kent speaks of the smiling rogues who "turn their halcyon beaks with every gale and vary of their masters." And in Marlowe's Jew of Malta i. 1 we read "How stands the vane? Into what corner peers my halcyon's bill?"

The "halcyon brooding on a winter sea" is, of course, a very familiar topic in our literature; and the name "halcyon day" has become proverbial for any day of placid unruffled weather.
Order III. **Rasores** (Birds that scratch).

\[
\begin{align*}
\text{φάττα.} & & \text{άτταγᾶς.} \\
\text{πέλεια (or ἐρυθρόποσ).} & & \text{πέρδιξ.} \\
\text{περιστερὰ.} & & \text{ὀρτυξ.} \\
\text{τρυγών.} & & \text{αλεκτρωνῖα (or Μῆδος or Περσικὸς).} \\
\text{φασιανδὸς.} & & \text{στρουθὸς μεγάλη.} \\
\text{τέτραξ.} & & \text{ταῶς.}
\end{align*}
\]

All the four recognized species of European doves are mentioned in this comedy. They are:

1. \(\text{φάττα},\) the *Ring-dove* or *Woodpigeon* (Columba palumbus, Gould 243).
2. \(\text{πέλεια} (or \text{ἐρυθρόποσ})\), the *Stock-dove* (Columba oenas, Gould, 244).
3. \(\text{περιστερὰ}\), the *Rock-dove* (Columba livia, Gould, 245).
4. \(\text{τρυγών}\), the *Turtle-dove* (Columba turtur, Gould, 246).

In his Fifth Book Aristotle says:

"Of the Dove tribe there are several varieties; for the \text{πελειάς} and the \text{περιστερὰ} are different. The \text{πελειάς} is the smaller bird of the two, but the \text{περιστερὰ} is more easily domesticated. The \text{πελειάς} is both black, am little, and red-footed, and scaly-footed: for which reason nobody breeds it. All birds of this sort the \text{φάττα} is the largest in size; and next comes the \text{oivas} which is rather bigger than the \text{περιστερὰ} and the least of them all is the \text{τρυγών}. Now the \text{περιστερὰ} lay their eggs, and rear their young all the year round, if they have a warm place and all necessary requisites: otherwise only in the summer."

Omitting the \text{oivas} (which, if not the bird now called the Sand-grouse) is probably some larger specimen, or variety, of the Stock-dove), we see that Aristotle places these four kinds in the following order as regard their size: (1) the \text{φάττα}, (2) the \text{περιστερὰ}, (3) the \text{πελειάς}, and (4) the

---

1 τῶν δὲ περιστεροειδῶν πλεῖον τυγχάνει ὅτα γένη· ἐστι γὰρ ἔτερον περιστερὰ κ α πελειάς. Ἐλάχιστον μὲν οὖν ἡ πελειάς, τιθασσὸν δὲ γίνεται μᾶλλον ἡ περιστερὰ· ἢ ἡ πελειάς καὶ μέλαν, καὶ μικρόν, καὶ ἐρυθρόποσ, καὶ ἐρατόποσ. διὸ καὶ οὐδεὶς τρέφει Μέγιστον μὲν οὖν τῶν τοιούτων ἡ φάττα ἐστι, δεύτερον δὲ ἡ οἰνάς αὕτη δὲ μικρῷ μείζα ἐστὶ τῆς περιστερᾶς. Ἐλαχιστόν δὲ τῶν τοιούτων ἡ τρυγών. Τίκτουσι δὲ τὰ περιστερὰ πᾶσαν ὄραν καὶ ἐκτρέφουσιν, ἐὰν τόπον ἔχωσιν ἀλλοιον καὶ τὰ ἐπιτήδεια eil δὲ μη, τα θεροὺς μόνον.—v. 11. 2. See also Athenaeus ix. chaps. 50 and 51.
INTRODUCTION

The length of the average male of the four European species is given by Yarrell and others as follows: (1) Ring-dove, 17 inches; (2) Rock-dove, 14 inches; (3) Stock-dove, 13\(\frac{1}{2}\) inches; (4) Turtle-dove, 11\(\frac{1}{2}\) inches. It will be seen that these measurements quite agree with the statements of Aristotle. It remains therefore to see whether there is anything in the description given of these birds by the ancients which would lead us to doubt the identifications so made.

In i. 1. 13 Aristotle distinguishes between the φάττα and the περιστερά, in that the former lives in the country, the latter loves to dwell with man; τὰ μὲν ἄγροικα, ὠσπερ φάττα· τὰ δὲ συνάν· φάττα θρωπίζει, οἶον περιστερά. “The Cuscat [or Ring-dove] is an arboreal species, nesting and roosting in trees; and does not possess the capability of being domesticated; even when its eggs have been obtained and hatched under domesticated pigeons the birds so reared have always betaken themselves to the woods on acquiring their full power of flight.” Tegetmeier on Pigeons, p. 13.

In ix. 8. 3 Aristotle observes that the φάττα keeps faithful to her mate, and that both male and female take their turns in the work of incubation. So the Ring-dove is strictly monogamous; and “the male and female both take their turns in hatching the eggs and in feeding the young: the former sitting from six to eight hours, from about nine or ten in the morning to about three or four in the afternoon.”—Morris iv. 162. However this trait is really common to all the Dove tribe.

“The φάττα,” says Aristotle¹, “is not heard in the winter, but when the spring arrives then it begins to coo.” “The well-known note of the cushat, its soft ‘coo, coo-coo, coo-coo’ begins towards the latter end of February and continues till October.”—Morris iv. 160.

So again Aristotle (viii. 14. 5) observes that the φάττα assembles in large flocks when they arrive, and again when the time draws nigh for their departure. And every countryman must have noticed the large flocks of woodpigeons which are so conspicuous in the country side during spring and autumn.

Whilst therefore the φάττα is in the first instance identified with the woodpigeon as being τῶν περιστερεόειδῶν μέγιστων, we find that the various characteristics ascribed to the one are equally true of the other.

¹ ἡ φάττα τοῦ μὲν χειμώνος οὐ φθέγγεται· ἀλλ’ ὅταν ἐαρ γένηται, τότε ἀρχέται φωνεῖν. —ix. 36. 3.
INTRODUCTION

We have seen that Aristotle calls the πελεια, μέλαν; but we have already noticed, in connexion with the κυμώδις, that by μέλαν he does not mean the colour which we call black. And when we remember that in the Odyssey μέλας is a recognized epithet for wine, we can have no difficulty in concluding that the same epithet, as applied to the Stock-dove, refers to the dark vinous colour which has gained for it the specific name of ούρας. And although all doves have more or less “rosy feet,” yet in none is the colour so bright and pronounced as in the Stock-dove. Aristotle specially applies to it the epithet ἐρυθρόπος; and I do not doubt that Aristophanes in using the same epithet is applying it to the same bird.

The Rock-dove is universally believed to be the original of our domesticated pigeons. “There can be no reasonable doubt” περιστερὰ of the fact, says Macgillivray, in his delightful description of this bird, i. 275. And Aristotle not only dwells strongly on the capacity of the περιστερὰ for domestication, but obviously uses the name as well for the tame pigeon as for the wild bird. And he gives a variety of details about the περιστερὰ which, though more or less common to all the Dove tribe, yet had no doubt been more closely observed among tame pigeons.

There remains only the τρυγων, the Turtle-dove. And this is sufficiently identified by the statement that it is the smallest of the τρυγων Dove tribe. Aristotle (ix. 8. 3) mentions the fidelity of the woodpigeon and the turtle-dove to their mates.

The φασιανὸς, or φασιανίωτος ὄρνις, our Pheasant (Phasianus Colchicus, Gould, 247), derives its name from the circumstance that it φασιανὸς was originally introduced into Europe from the regions surrounding the River Phasis in Colchis. It was domiciled in England before our Saxon ancestors arrived, having, it is supposed, been brought here by the Romans.

Athenaeus has two or three pleasant chapters about this bird, ix. 36–8. Myrtilus, one of the guests, has been holding forth at great length to the learned jurist Ulpian, another of the party (whom he addresses as

---

1 ἐν δὲ οἱ ἄσκων ἐθηκε θεὰ μέλανος οἶνοιο.—v. 265.
βῆν* ἀτόμον ἄγων ἄσκων ἔχουν μέλανος οἶνοιο.—ix. 196.
κισσόβιον μετὰ χεραίν ἔχων μέλανος οἶνοιο.—ix. 346.

2 See i. 1. 13; v. 11. 1, 2; vi. 2. 10; 4, 2; ix. 8. 2; 36. 5.


INTRODUCTION

ἀλβιογάστωρ Ὀδηππων), when he suddenly observes that by chattering to Ulpian he has lost the chance of helping himself to some φασιανικῶς, which had been brought round and taken away again. Never mind, says Ulpian, if you will tell me whence you got that word ἀλβιογάστωρ, and what ancient writer makes mention φασιανικῶς ὄρνης, then to-morrow “early, I ween, in the morn”, as Homer says, not indeed “in my ships o’er the Hellespont” but on my feet to the market-place will I be borne, and there I will buy me a φασιανικῶς, and you and I will eat it.

Done, says Myrtilus; the word ἀλβιογάστωρ is used by the comedian Amphias; and mention of the φασιανικῶς ὄρνης is made by that most delightful Aristophanes in his Comedy of the Birds. For there two old Athenians, out of their desire for peace and quietness, are trying to find some city where they may live without troubles and lawsuits. And life with the birds taking their fancy, they go off to the birds; and all of a sudden they are frightened by some wild bird flying towards them, and amongst other things they say (citing lines 67, 68 about the Φασιανικῶς). Myrtilus next quotes the line in the Clouds τοῖς φασιανὼς ὄσ τρέφει Λεωγόρας, which he refers to pheasants and not to horses; and then proceeds to cite various passages from Aristotle, Theophrastus, Aegatharcides, and other writers of repute.

Now then, he concludes, keep your promise, and buy the pheasant to-morrow; if you don’t, I won’t indeed prosecute you for swindling, but I will banish you to the River Phasis.

The τέτραξ—called by Aristotle vi. 1. 2 the τέτραξ and by the Latins tetrao—was of two kinds. The larger was our Capercaillie (Tetrao urogallus, Gould, 248). And in Pliny, at all τέτραξ events, the smaller was our Blackcock (Tetrao tetrix, Gould, 250). But the Blackcock is not now found in Greece; and it seems probable that in speaking of the smaller τέτραξ, Greek writers were referring to the bird now known as the Greek partridge (Perdix saxatilis, Gould, 261), called by some tetrao rufus, Dresser vii. 93.

1 He is alluding to the passage in the ninth Iliad (359–61), where Achilles, rejecting the overtures of Agamemnon, declares his intention to sail home on the morrow:

Early, I ween, in the morn, I in my ships will be borne (Ye can see me if such be your wishes)
O’er the Hellespont swarming with fishes.
Pliny¹ says of these birds that "they have a trim shining brightness that becommeth and grace them exceeding well in their perfect and absolute black hew, and their eibrows painted as it were with deep scarlet." It would be impossible to describe more accurately the glossy plumage of both blackcock and capercaillie, and the remarkable "patch of bright scarlet" which extends immediately above the eye in each species, and which is a piece of naked skin like the wattles of a cock. Pliny proceeds to give some further details concerning the capercaillies. They are, says he, bigger than vultures, and not unlike them in colour. "And there is not a foule (setting the ostrich aside) that poiseth and weigheth more heavy than they. These breed in the Alpes² and the North countries. If they be mued up and kept in a pen, they lose their pleasant taste, and are no good meat."

In the Ninth Book of Athenaeus, Laurentius propounds a question to his fellow-guests, τὸν τέτραξα τῇ νομίζετε; What do ye consider the τέτραξ to be? His companions appear unable to get beyond the schoolboy answer, εἶδος ὀρέω, a sort of bird. And Laurentius therefore himself proceeds to quote passages from various authors in which the τέτραξ is mentioned, and amongst them lines 882–4 of this play. And he observes that Alexander the Myndian, when he speaks of the τέτραξ in the second book of his work on "winged creatures," means not the large τέτραξ, but quite a small bird. For he writes: "The τέτραξ is about the size of a rook, of a brick colour, mottled with dingy spots and large stripes. And it feeds on fruits, and, when it lays an egg, it cackles³." [This must be

¹ Decet tetraonas suus nitor, absolutaque nigritia, in supercilii isoc rubor. Alterum eorum genus vulturum magnitudinem excedit, quorum et colorum reddit. Nec ullas ales, excepto struthiocomello, maius corpore implens pondus, in tantum aucta, ut in terra quoque immobilitatis prehendatur. Gignunt eos Alpes et septentrionalis regio. In aviaribus saporem perdunt.—x. 29. The translation in inverted commas is from Philemon Holland. This is that Holland who in the reigns of Elizabeth and James I translated Pliny, Livy, Suetonius Tranquillus, and many other Greek and Latin authors; and of whom the lines were written:

Philemon with's translations doth kill us
That Suetonius cannot be tranquillus.

² Though not a true Alpine species, the capercaillie is still tolerably common in the mountains of Switzerland and North Italy, and in Greece; and breeds in the forests of Acarnania.—Dresser vii. 228.

³ τέτραξ: τὸ μέγεθος ἵνας σπερμολόγος, τὸ χρῶμα κεραμεύς, μιμαῖς στίγμαῖς καὶ
the Greek partridge.] Laurentius still finds his friends silent, and altogether in the dark about the bird; but he has a surprise in store for them. He will show them the bird itself, for he has got one in a coop. He saw it when he was Caesar’s Procurator in Mysia, and remembered that it was mentioned by the delightful Aristophanes. And while he was yet speaking a servant brought in the coop with the τέρπαξ inside it. And the bird was bigger than the biggest cock, and in appearance like the Porphyrian; and from its ears on each side it had wattles hanging, like a cock¹ [alluding apparently to the scarlet patches mentioned above], and it had a harsh voice. And so when they had all admired the beauty of the bird, it was presently served up, cooked; and its flesh was like the flesh of an ostrich.

There can be no doubt that this great τέρπαξ is the magnificent Capercaillie, which after having been exterminated in Scotland has, by the fostering care of the Marquis of Breadalbane, again been planted in Perthshire, and may now be readily seen by the traveller, as I myself have seen it, in the regions between and surrounding Lochs Tay and Tummel.

The capercaillie and black grouse are closely connected, and freely interbreed with each other.

The ἀτταγᾶς is the European Francolin (Francolinus vulgaris, Gould, 259), a bird somewhat larger than a partridge, and much more splendidly coloured, the throat and breast being a ἀτταγᾶς deep black, save for a bright chestnut collar round the neck; the back and wings yellowish brown, but every feather mottled with a deeper colour; whilst the lower part of the body and the tail are spotted or barred with white in a very singular manner.

Its epithet “European” is rather a misnomer, since, though there is no doubt that it “formerly existed in Spain, Sardinia, Sicily, and the Greek Archipelago ” (Dresser vii. 125), it does not seem to be found in any part of Europe now; and is rapidly disappearing even from Asia Minor. Probably it was always more common in Asia Minor, and especially in Lydia, than in Greece; and that is why the Romans called it attagen Ionius, Horace, Epode ii. 54; Pliny x. 68; Martial xiii. 61. Its flesh is

μεγάλαις γραμμαῖς πουκίλος, καρποφάγος. ὅταν φωτοκὴ δὲ, τετράζει τῇ φωνῇ.—Athenaeus ix. 58.

¹ ἢν δὲ τὸ μὲν μέγεθος ὕπερ ἀλεκτρυόνα τὸν μέγιστον τὸ δὲ εἶδος πορφυρίων παραπλῆσιον. καὶ ἀπὸ τῶν ὃτων ἐκατέρωθεν εἶχε κρεμάμενα, ὥσπερ οἱ ἀλεκτρυόνες, τὰ κάλλαια.—lid.
very delicate, Mr. Gould says, and much esteemed in India. And he adds that, unlike the partridge, it exhibits a preference for moist and humid districts.

The best description of the ἄτταγάς left us by the ancients is that quoted by Athenaeus from Alexander the Myndian. "It is a little bigger than a partridge, and speckled all over its back; and it is brick-coloured with a yellowish tinge. And it is caught by the hunters by reason of its weight and the shortness of its wings; and it loves to roll in the dust, and is prolific and granivorous."

The "amorous and wily" πέρδικα, which, if not identical with our Common Partridge (Perdix cinerea, Gould, 262), is not distinguishable from it in any of its habits, is very frequently mentioned by Aristotle and other ancient writers; and the details which they give show that they had acquired an intimate knowledge of the character and habits of the bird. The trait which seems to have impressed them most was its affection for its young, and the artful devices with which it strives to decoy the hunter from their neighbourhood. But instead of placing this trait to its credit, they upbraided it for being so unaccommodating to its pursuers, and declared that it was a κακόνθεσι and πανούργον bird.

Quails, though not found in great numbers in England, yet in warmer countries arrive in such prodigious flocks at the seasons of migration that they completely cover whole acres of ground; and are so fatigued with their journey—for the

---

1 ἄτταγας ἠδιστων ἐρειν ἐν ἐπινίκισι κρέας. Aristophanes in the Pelargi; cited by Athenaeus ix. 39. By ἐπινίκια he means the banquet given by the winner in the dramatic contest to celebrate his victory.

2 Hence in Wasps 257 τῶν πτηλῶν ὀστερ άτταγάς τυρβάσεις βαδίζων. On which the Scholiast says ὃ ἄτταγας ὀρνεόν ἐστὶν εὐρισκόμενον ἐν τοῖς ἑλεσι, καὶ τερπόμενον ἐν τοῖς πτηλώσει τόποις καὶ τέλμασιν, ήμείς δὲ ἄτταγάνα (attagen) αὐτόν φαμέν.

3 μικρὸ μὲν μείζον ἐστὶν πέρδικα, δόκοι δὲ κατάγραφος τὰ περὶ τῶν νότων, κεραμεῶς τῆς χρώσεως, ὑποπυρρίζων μᾶλλον. θηρεύεται δὲ ὑπὸ τῶν κυνηγῶν διὰ τὸ βάρος καὶ τῆς τῶν πτερῶν βραχύτητας ἐστὶ δὲ κοινωτικός, πολύτεκνος τε, καὶ σπερμαλόγος.—Athenaeus ix. 39.

4 See Aristotle ix. 9. 1. 2; Athenaeus ix. 41–3; Aelian iii. 16; Plutarch, De Solertia Animalium, xvi. 4; Pliny x. 51, and the quaint lines of Manuel Phile, xii. 25–41.

5 Tristram, Natural History of the Bible, p. 230; Saunders's Yarrell iii. 128; Morris iv. 230; Daniel's Rural Sports iii. 139, 140.
bird is shortwinged and, though small, plump and heavy—that at first
they lie in heaps, and allow themselves to be taken by hand or trodden
under foot. Vast migrations take place every spring and autumn. And
the great multitude which, as we read in the Books of Exodus and
Numbers, came up and covered the camp of the Israelites in the
wilderness, when the Almighty "rained flesh upon them like dust, and
feathered fowls like as the sand of the sea" were but acting in accordance
with the habits of their kind.

The ὀρνική is our common Quail (Coturnix dactylisonans 1, Gould, 263).
The interesting account which Aristotle gives of these birds (viii. 14. 5)
is translated with but slight variations by Pliny x. 33. They were
habitually domesticated at Athens, and trained for the fashionable
amusement of ὀρνικοκοπία. See the notes on Peace 788; Birds 1299.

The three birds which remain to be considered under the Order of
Rasores are not European, and are therefore not to be
found in any work on the "Birds of Europe"; but no διελεκτρονον
difficulty arises as to their identification. If, as most
naturalists suppose, the jungle fowl of Java is the origin of our domestic poultry, the latter in all probability, like the
Peacock at a subsequent period, reached Europe through Persia. And
this would account for the cock being called the Persian or Median bird.
Cf. Varro, De Re Rustica, iii. 9.

In later times the ostrich was known as the στροβοθοκάμηλος (Latin
struthiocamellus), but that name, as Galen says 2, was ἄρθροι to
the ancients, ἄνυπακον γάρ αὐτᾶς μεγάλας στροβυθών.

Thus Aelian (ii. 27) says that ἡ στροβυθὸς ἡ μεγάλη has
thick shaggy wings, but cannot raise itself from the ground
to soar into the air. However it runs with great speed, and uses its
wings like sails to help it along. And cf. Xenophon, Anabasis i. 5. 2.

Aristotle, in the last chapter of his treatise De Partibus Animalium,
says that the ostrich, which he calls ὁ στροβυθὸς ὁ Λιβυκῶς, is an abnormal
creature, for in some things it resembles a bird, and in others a

1 The epithet dactylisonans is derived from the quail's note, which consists of
three consecutive chirps, supposed to resemble a dactyl.

2 De Alimentorum Facultatibus iii. 20. The addition of κάμηλας is intended to
show the tall gawky stature of the ostrich. Compare the compound καμηλο-
πάρδαλις for the giraffe, and the expression κάμηλον ἄμυν in line 1559 of this
comedy.
quadruped. To distinguish it from the quadruped, it has wings; but to distinguish it from the bird, it cannot fly; and so on.

The Peacock (ταῦτα, Pavo cristatus) appears to have been originally a native of India; from those regions the ships of King Solomon fetched, some think, their ivory, and apes, and peacocks; and in those regions peacocks are still found by English sportsmen in quite astonishing abundance. “Whole woods,” says Captain Williamson in his great work on Oriental Field Sports (Plate 26, Peacock-shooting), “were covered with their beautiful plumage, to which a rising sun imparted additional brilliancy. And I speak within bounds when I assert that there could not be less than twelve or fifteen hundred pea-fowls of various sizes within sight of the spot where I stood for near an hour.”

From India they seem to have been introduced into Central Asia; and thence they were probably brought to Athens after the Persian, but before the Peloponnesian, War.

From the manner in which they are always mentioned by Aristophanes it is plain that in his time they were the greatest possible rarity. And with this all accounts agree. “For a long time,” says Aelian v. 21, “they were very scarce; and at Athens were exhibited every new moon to persons who paid to see them. A pair of pea-fowl were valued at 1,000 drachmas.” Athenaeus (ix. 58) cites several passages to show the extreme rarity of the bird.

But in the following century—and especially, we may suppose, after the Asiatic conquests of Alexander—they became more plentiful, and Antiphanes (cited by Athenaeus, ubi supra) says of them:

Once we thought a brace of peacocks was a goodly sight and rare;
Now they come like quails amongst us; now we see them everywhere.

And thenceforward they were extremely common in both Greece and Italy.

1 Aelian v. 21; xi. 33; xiii. 18; xvi. 2.
2 St. Gregory Nazianzen (Orat. xxviii. 24) calls the Peacock ὁ ὀλαζών ὄρνις καὶ Μηδικός.
INTRODUCTION

Order IV. Grallatores (Walkers on Stilts, Waders).

γέρανος. τροχίλος.
ἐρωδίδος. φαληρίς.
πελαργός. πορφυρίων.
φοινικόπτερος. πορφυρίς.
χαραδρίδος. κρέξ.
ἐβις. ὀρτυγομήτρα.

The graceful and elegant γέρανος, our Crane (Grus cinerea, Gould, 270), has always impressed mankind rather by its remarkable migrations than by any other characteristic. Many legends γέρανος gathered around these great migrating birds, as that at the southern end of their journey, in Ethiopian regions, they settled among, and fought with, a little race of Pygmies. And again, that as they voyaged through the windy sky, they steadied themselves with stones, which they had swallowed by way of ballast.

Aristotle several times mentions the migrations of the crane.

"Some animals," he says, "change their quarters, migrating after the autumnal equinox from Pontus and the cold regions, fleeing the approaching winter; and after the vernal equinox from the warm regions to the cold, dreading the great heat; and some migrate but a short distance, but others from the ends of the world, so to say: and this is the case with the cranes who migrate from the Scythian plains to the marshes beyond Egypt, whence the Nile issues. And this is the district about which the Pygmies dwell. For the story about the Pygmies is not a myth, but in very truth there is a Lilliputian race, men and horses too, who dwell in caves." ¹

And again:—

"The cranes, as already mentioned, migrate from one end of the world

¹ τὰ μὲν ἐκ τῶν ἐγγὺς τῶν ποιοῦμενα τὰς μεταβολὰς, τὰ δὲ καὶ ἐκ τῶν ἐσχάτων ὡς εἶπεν. οἷον τὰ γέρανον ποιοῦσι: μεταβάλλουσι γάρ ἐκ τῶν Σκυθικῶν πεδίων εἰς τὰ ἔλη τὰ ἀνω τῆς Ἀλγυπτοῦ, ἄθεν ὁ Νείλος ρεῖ. "Εστὶ δὲ ὁ τόπος οὗτος, περὶ δὲ τοὺς Πυγμαίους κατοικοῦσιν· οὐ γὰρ ἐστὶ τοῦτο μύθος, ἀλλ' ἐστι κατὰ τὴν ἀλήθειαν γένος μικρόν, ὅσπερ λέγεται, καὶ αὐτοὶ καὶ οἱ ἴπποι, τραγγολούτατα δ' εἰσὶ τῶν βιων.—viii. 14, 1, 2. About the Cranes and Pygmies see also the simile at the commencement of the third Iliad; Juvenal xiii. 167-70; Pliny x. 30. The existence of these Pygmies, long denied by sceptics and superior persons, is now placed beyond a doubt by the discoveries of H. M. Stanley and others. Some of them have recently been brought to England.
INTRODUCTION

to the other. But the story about the stone is a fiction; for it is said
that they carry a stone as ballast, which, when they throw it up, is useful
for the testing of gold 1.

And in Book IX. chap. 11 he describes the sagacity with which they
conduct their migrations. The account in Dionysius, de Avibus, ii. 17, is
a mere paraphrase of this; but the writer affirms, as does the Scholiast on
line 1137 of this play, that they do carry stones, not indeed as ballast, but
in order to ascertain, by dropping them, whether they are passing over
land or sea.

All writers notice the κλαγγαγγα of the cranes; which modern naturalists
describe as a clear, loud, trumpet-like note, heard before the birds are
seen. Aelian (i. 44) says it is a sign of rain.

Aristotle recognizes three kinds of herons, ἐρῳδιόι; one of a cinereous
colour, the type of which is the Common Heron (Ardea cinerea.

ἐρῳδίς Gould, 273); another white, which is the Egret, the Great
Egret (Ardea alba, Gould, 276), and the Little Egret
(Ardea Garzetta, Gould, 277); and the third, starred or spotted, which is
the Bittern (Botaurus stellaris, Gould, 280).

In his eighth Book he says 2: “Some birds dwell about marshes and
rivers, as the heron and the white-heron; the latter is smaller than the
former, and has a broad, long bill.” It is obvious that in this passage
the λευκερωδίων cannot be the Great Egret, which is the largest of all
the herons. The description seems to apply to the Spoonbill, to which Linnaeus
accordingly gave the name of Leucorodius (Platalea leucorodia, Gould, 286).

In the ninth Book Aristotle mentions all three kinds 3. “Of herons
there be three sorts, the cinereous, the white, and that called the starred
(ἀστερίας).”

And again, more fully 4. “The cinereous heron is a resourceful bird,

1 τὸ δὲ περὶ τοῦ λίθου ψευδός ἐστιν λέγεται γὰρ ὡς ἡχοισιν, ἐρμα, λίθον ὃς γίνεται
χρύσιμως πρὸς τᾶς τοῦ χρυσοῦ βασάνως, ὅταν ἀνεμέσωσιν.—viii. 14. 5. See also Aelian
ii. 1; iii. 13, 14; Philo xi.

2 περὶ τὰς λίμνας ἐνὶ καὶ τοὺς ποταμοὺς, ὅλων ἑρῳδίως καὶ ὁ λευκερωδίως ἐστὶ δὲ
οὕτως τὸ μέγεθος ἐκείνου ἐλάττων, καὶ ἔχει τὸ ῥύχχος πλατὺ καὶ μακρὸν.—viii. 5. 6.
The λευκερωδίου must not be confounded with the λευκὸς ἑρῳδίως.

3 τῶν ἑρῳδίων ἀτι τρια γένη, ὧ τε πέλλος (cinereous), καὶ ὁ λευκός, καὶ ὁ ἀστερίας
καλοῦμενος.—ix. 2. 8. Pliny (x. 79) merely appropriates, without translating, this
passage, “Ardeolarum tria genera: leucon, asterias, pellos.”

4 τῶν ἑρῳδίων ὃ μὲν πέλλος εὐφήχανος καὶ δευτεροφόρος καὶ ἐπαγγός ἐργάζεται δὲ
INTRODUCTION

...clever at catching, and carrying off its prey. It works by day. Its colour however is poor, and its stomach always relaxed. Of the two other kinds (for there be three species) the white heron is beautifully coloured, and builds its nest and lays its eggs very neatly in trees; and it inhabits swamps and marshes, and flats and meadows. And the ἀστερίας, which is nicknamed the "Sluggard," is fabled to have sprung of old time from slaves; and, in accordance with its nickname, it is the most sluggish of all the herons."

This is a very accurate description, so far as it goes, of the herons mentioned above. The observation that the common heron works by day is no doubt intended to contrast that bird with the bittern, which does not begin to bestir itself until the dusk of the evening. The beautiful snow-white plumage of the egret is familiar to everybody. And the bittern, the only heron to which the epithet ἀστερίας could be applied, is also by far the most sluggish of these birds, flying heavily like an owl, and, even when flushed, immediately dropping again into its cover. "They will allow themselves to be almost trodden upon," says Mr. Morris, "before they attempt to escape. They do not fly far at a time, if disturbed, and then at a dull and flagging pace."

Dionysius (ii. 8) had observed the fact that the herons do not dive after their prey like other waterbirds; but stand and fish in shallows, taking care to stay in such a position that their shadows do not fall upon the water. He notices too that some have plumes, and some have not; that though they spend their time in the water, they always build their nests on the dry...
INTRODUCTION

land; and that they are protected by sailors because they are believed to give warning of approaching gales.

The name πελαργός, by which the Greeks denoted the stork, is said to mean the black and white bird (πέλλος, ἄργος), a name appropriate enough whether applied to the White Stork (Ciconia alba, Gould, 283), which is everywhere pure white, except the lower part of its wings which are of a glossy black; or to the Black Stork (Ciconia nigra, Gould, 284), which is everywhere glossy black with various metallic reflections, except the lower part of its body, which is pure white.

The characteristic for which the stork has been mostly noted both in ancient and in modern days is the reciprocal affection exhibited between the parent birds and their young.

"Now about the storks," says Aristotle¹, "it is a very widespread belief that the old are in their turn fed and maintained by the young."

The same account is given by Aelian, Plutarch, Pliny, Phile, and many others.

Many modern anecdotes relating to the family affection of the storks will be found in Buffon xviii. 277, and Bishop Stanley's History of Birds.

The Common Flamingo (Phoenicopterus ruber, Gould, 287), though not unknown, is a very rare bird in Greece. Heliodorus φουικόπτερος (vi. 3) calls it Νελός φουικόπτερος, and it is nowhere so common as in North-east Africa. In Dresser's Birds vi. 347, Mr. Salvin speaks of the magnificent spectacle in Tunis of a thousand or more of these beautiful birds rising from the water at one time, the whole mass from the colour of their expanded wings looking like an animated rosy cloud. And a similar description is quoted by Mr.

¹ περὶ μὲν αὖ τῶν πελαργῶν, ὡτι ἀντικτρέφονται, θριαλείται παρὰ παλλαῖς.—ix. 14. 1. τρέφειν μὲν τοὺς πατέρας πελαργοὶ γεγρακότας καὶ ἐθάλοντο, καὶ ἐμέλετησαν.—Aelian iii. 23. οἱ γὰρ πελαργοὶ τρέφοντα τοὺς πατέρας.—Plutarch, de Solertia Animalium, chap. 4. "Storks keep one nest still from yeare to yeare, and never change; and of this kind nature they are that the yong will keep and feed their parents when they be old, as they themselves were by them nourished in the beginning."—Pliny x. 32 (Holland's translation).

ἀλλ' οἱ πελαργοὶ τοὺς ἑαυτῶν φιλτάτους
ἐν ἀφθόνωι τρέφοντα ταῖς χορηγίαις.
οἱ φιλτάται δὲ τοὺς γανεῖς μετὰ χρόνον
ἀντιτρέφουσιν αὖθις, ὡς εὐεργέταις.—Phile vii.
Dresser in the same page from Mr. C. A. Wright. And in Mr. Barham Zincke’s Egypt, p. 439, there is a description, to much the same effect, of several flocks of flamingoes which he saw flying along the banks of the Nile.

By the Romans, after they had possessed themselves of Tunis and Egypt, the flamingo was domesticated, and kept for the table. A phoenicopterus ingens is mentioned by Juvenal xi. 139, together with hare, venison, pheasants, and other dainties, as a dish with which an accomplished carver would naturally have been instructed to deal. Indeed the flamingo is more frequently mentioned by Latin than by Greek writers.

Martial (iii. 58), describing to his friend Bassus the various domesticated beasts and birds to be found on a farm at Baiae, enumerates amongst other things the peacock, goose, and flamingo:

vagatur omnis turba sordidae cortis,
argutus anser, gemmeique pavones,
nomenque debet quae rubentibus pennis.

And in another epigram he writes this inscription for a flamingo’s utterance:

Dat mihi penna rubens nomen;
Nostra sapit; quid si garrula lingua foret?—xiii. 71.

For “Apicius, the most riotous glutton and belly god of his time, taught men first that the tongue of Phoenicopterus was a most sweet and delicate piece of meat,” Pliny x. 68 (Holland’s translation), Cf. Suetonius, Vitellius, chap. 13.

Linnaeus identifies the χαραδριῶς with our Plover; and Charadriidae is the recognized scientific name of the Plover family. Aristotle says that it gets its food by the sea (viii. 5. 7); χαραδριῶς and that it makes its dwelling in torrent beds, and clefts, and rocks; that its colour and voice are insignificant; and that it comes out at night, and disappears in the daytime. Aristophanes in the present play classes it with the river-birds.

Those who are not content with merely identifying the χαραδριῶς with

\[ 1 \text{ τὰς δ’ όλησεις οἱ μὲν περὶ τὰς χαράδρας καὶ χηραμοῦς πωλοῦνται καὶ πέτρας, οἶνον ἀ καλούμενος χαραδρίως’ ἑστι δ’ ὁ χαραδρίως καὶ τὴν χρόνιαν καὶ τὴν φωνήν φαινεται δὲ νίκτωρ, ἡμέρας δ’ ἀποδιδράσκει. — ix. 12. 1. } \]

It indeed derives its name from its habit of haunting χαράδρας. Plato’s expression χαραδριῶν βίος (Gorgias, chap. 48, 494 B) refers to the bird’s way of drinking a quantity of water, and then ejecting it again.
the plover, but would also ascertain with what particular kind of plover
the name was specially associated by the Greeks, are really essaying a vain
task. For the progress of Ornithology involves the perpetual subdivision
of one large class into several smaller ones; and the old naturalists,
thinking only of the one large class, would attribute to it sometimes
properties belonging only to one, and sometimes properties belonging
only to another, of the smaller classes into which it is now divided.

Buffon and others consider the χαραδρως to be the Ringed Plover,
sometimes called the Ringed Dotterel (Charadrius hiaticula, Gould, 296):
which no doubt answers very well to much that is said of the χαραδρως.
Gesner and others would identify it with the Norfolk Plover, otherwise
the Thick-kneed Bustard (Oedicnemus crepitans, Gould, 288), for which there
seems less reason. But the χαραδρως mentioned in the passages to which
I am about to refer can be nothing but the Golden Plover (Charadrius
pluvialis, Gould, 294).

The χαραδρως, says Aelian, "has this gift which is by no means to be
despised. If a man sick of the jaundice look keenly at the bird, and the
bird return the gaze unflinchingly, as though they were mutually angry,
the man will be cured of the disease."—xvii. 13.

Plutarch gives a similar account. "People who have the jaundice," he
says, "are cured by gazing at a χαραδρως. For the bird is of such a nature
and temperament that it draws out and attracts the disease, welling out
like a stream through the eyesight. Wherefore the χαραδρως does not
look at, or endure, jaundiced persons: but shuts it eyes, and turns away;
not from any unwillingness to cure them, but because it is hurt, as if by
a blow."—Quaest. Sympos. v. 7. 2 (8). The same story is repeated by
Suidas, and the Scholiasts on Plato and Aristophanes, who add that
as the cure was effected by merely looking at the bird, dealers kept the
χαραδρως out of sight; and quote a line of Hipponax which, as amended
by Ruhnken on Timaeus s.v. χαραδρως, runs Καί μὴν καλύπτεις. μὴν
χαραδρων περνᾶς; Now Pliny calls the χαραδρως itself by the name of
ίκτερος (that is, jaundice); for there is not a shadow of reason to suppose
that he is speaking of any other bird. And he says (I quote from
Holland's translation):

"A bird ¹ there is, called in Greece Icterus, of the yellow colour which the

¹ Avis icterus vocatur a colore quae, si spectetur, sanari id malum tradunt, et
avem mori.—Pliny xxx. 28. 'Ικτερος τις ὁρνυ ἀπό τῆς χροᾶς ὄνομάζεται, ἐν εἰ τῷ
feathers carry, which if one that hath the jaundice do but looke upon, he or she shall be presently cured thereof, but the poore bird is sure to die for it."

Now this can only be the *Golden Plover*: and indeed the whole legend about the cure of the jaundice in all probability arose from the resemblance which the bird's colour was supposed to bear to the complexion of a person suffering from that disease.

On the other hand the artful little device attributed to the χαραδρῶς in line 266 of this play, though more or less common to other plovers and indeed to various birds is, by us at least, especially attributed to the green Plover, or *Lapwing* (Vanellus cristatus, Gould, 291).

While therefore we can safely assert that χαραδρῶς is properly translated by *Plover*, we cannot go further and identify it with any particular kind of Plover.

The *glossy Ibis* (Ibis falcinellus, Gould, 301), though an occasional visitor to most European countries, including our own, and consequently finding a place not only amongst the Birds Ίβες of Europe, but even amongst the Birds of Great Britain, is more especially an Egyptian bird, and therefore the Scholiast on line 1296 of this play, explaining why the nickname "Ιβες should have been given to Lycurgus, says Ἰ ὧς Ἀτγυπτίω Ἰ ὧς μακροσκελεῖ.

There were two birds of this name in Egypt, the white Ibis, and the black Ibis. The former is the sacred Ibis: the latter the glossy Ibis, which in England, where it was formerly more common than it is now, obtained the title of the *Black Curlew*. The epithet *Black* however very inadequately expresses the splendid colouring of the glossy Ibis.

The name τροχίλος signifies merely a *Runner*; and it seems not improbable that it was applied indiscriminately to all "those busy active flocks of little birds" comprising τροχίλος plovers, sandpipers, dunlins, curlews, and the like which are so often seen running with almost incredible celerity beside the waves, in search of shrimps, sea-worms, and small shellfish. See the description given by Bishop Stanley, chapter xv.

The name is found first in *Hdt.* (ii. 68)², where it is applied to the little bird of the Nile which flies into the crocodile's mouth and picks out πάθει τοῦτο τις ἄνηρ ἐχόμενος ἵδου, φεύζει τὰ σάλαν αὐτίκα τὴν νόσον.—Dionysius, de Avibus, i. 17.

1 *Hdt.* ii. 75, 76; Aristotle ix. 19. 6.
2 See also Aristotle ix. 7. 3; Aelian iii. 11; viii. 25; xii. 15.
INTRODUCTION

the leeches and insects which infest it. And this bird is known to be the Zic-zac or Spur-winged Plover (Pluvianus spinosus, Gould, 293), or its congener, the Black-headed Plover (Pluvianus Aegyptus). See Dresser vii. 522, 542.

This, of course, is not the European τροχίλος, but the application of the name to the Egyptian plover clearly indicates the class of birds which the Greeks would employ it to describe. And this is still more conclusively shown by the description of the τροχίλος in the Paraphrase of Dionysius.

τροχίλος, it is there said, “are of the number of amphibious birds, and run along the beach with such celerity that their running is more speedy than flying; and it is from this that they derive their name. Large fish they do not attempt to assail; small crustacea, and whatever else the waves throw up on the beach, are enough for them. And the male birds feed by themselves, and likewise the females by themselves.”

The last sentence contains a very natural misapprehension. The division is one of age, not of sex. The old birds go together, and the young birds go together.

This peculiarity is specially marked in the case of the Dunlin or Purre (Tringa variabilis, Gould, 329). Speaking of the Dunlin, Morris (vi. 57) says: “It is worthy of observation that the old and young birds are hardly ever known to migrate in mixed groups, but always keep each to themselves.” And Dresser (viii. 27): “When the young are able to take care of themselves they flock together; and during passage one often sees flocks composed almost entirely of young birds.”

Of the whole genus (Tringa) Mr. Dresser observes (viii. 9): “They frequent muddy and damp localities both inland and on the sea-coast, some species being especially partial to the latter. They walk and run with ease, some being very nimble on foot; and one may often see them following the receding waves, picking up food, and running back to avoid the water as it returns. Almost all the species wade in search of food, and are able, in case of need, to swim. They associate in large flocks

1 καὶ οἱ τροχίλοι δὲ τῶν ἀμφιβιων ὑπνών ἐστὶ, καὶ πρὸς τὸς αἰγαλοῖς τρέχοντις αὐτῷ παλάκει ὡς ὕφετερον αὐτῶν τῆς πτήσεως ἐναι τῶν ἀδάμων ἔχονς γὰρ καὶ τὴν πραγματικῆς ἐντεῖχεν. τοῖς μεγάλοις δὲ οὐκ ἐπιεχομένως ἱθὼν, άλλο ἀπόχρη θῆκα καρκινιδίως αὐτοῖς, ὡς συλλαβέω τά κατά τὸν ὄρατα πρὸς τοὺς αἰγαλοὺς ἐκφέρει τὰ κύματα. νέμονται δὲ οἱ ἄρσενες μετ' ἀλλήλων, καὶ χωρὶς πάλιν αἱ θηλεῖαι.—ii. 3.
both with other species and with other individuals of their own species. They feed on insects, worms, minute shellfish, &c., and collect their food either on the shores of lakes and rivers or on the sea-coast."

They are very plentiful about the great lakes of Boeotia; and we may remember that, in the time of Aristophanes, τροχίλωι formed an important portion of the produce sent by Boeotia to the Athenian market, Ach. 876; Peace 1004.

So much for the genus; of the Dunlin in particular Mr. Dresser observes (viii. 26): "The Dunlin frequents the muddy shores of estuaries near the coast; sometimes the shores of inland waters, morasses, &c., but always such places as are entirely open and free from trees or bushes, and especially where the soil is muddy and not sandy. I have often seen them feeding close to the edge of the water, following the wave as it recedes, and running swiftly out of the way as it again advances; but a large expanse of mudflat appears to be their most congenial haunt. They feed on small crustaceans, marine worms, and insects of various kinds." To the same effect Morris vi. 58, and indeed all ornithological writers.

Another circumstance may be mentioned—that, besides the separate flocks of old and young birds, there are said to be two races of Dunlin, of different sizes, which keep in separate flocks (Saunders’s Yarrell iii. 379).

It may be added that they are considered very good for the table.

Moreover whilst the Plover proper has a comparatively short stumpy bill, the Dunlin has a remarkably long one, so justifying the exclamation which the travellers make on its first appearance in this play, "Απολλων ἀποτρόπαιε τοῦ χαμένος. For of course the longer the bill the wider the gape.

While therefore it is probable that the name τροχίλωι was applied indiscriminately to all birds of this sort—πολλὰ γὰρ τῶν τροχίλων γένη, Aelian xii. 15—yet the Dunlin seems well qualified to be considered a typical τροχίλωι.

And if the Dunlin is really the τροχίλωι, it is a curious coincidence, having regard to the part which the τροχίλωι takes in this play, that from its habit of dancing attendance on the larger Plovers, it goes in some parts of the country by the name of the Plover’s page (Saunders’s Yarrell iii. 381; Morris vi. 56).

The φαληρίς or φαλαρίς, our Coot (Fulica atra, Gould, 338), was by the
ancients commonly, and not unnaturally, reckoned among the ducks. 
Athenaeus \(^1\) says that it has a narrow beak (that is, for 
φαληρίς a duck), and is rounder in form; also that it is ash-coloured 
below and somewhat blacker above. Aristotle (viii. 5. 8) 
includes it in his list of web-footed birds, τῶν στεγανοπόδων; but this is an 
error; it is really what is called lobe-footed, that is to say, its toes are 
“edged with broad scalloped membranes.” It was domesticated, Varro 
tells us, by the Romans (De Re Rustica iii. 11). 
The πορφυρίων, still called by the same name Porphyrio (Porphyrio 
yacinthimus, Gould, 340), is a member of the Rail family. 
πορφυρίων It was formerly reckoned among the Gallinules, but there 
are several slightly different varieties of the bird; and the 
Porphyrians are now made into a distinct species by themselves. Its 
plumage is one mass of purple, or rather deep blue varying from turquoise 
to indigo. Its unfeathered parts—the bill, legs, and feet—are all red; the 
bill sealing-wax red, the legs and feet fleshy red. “Rostra iis et praelonga 
crura rubent,” says Pliny, quite accurately, x. 63. Its name is of course 
derived from its purple plumage (Aelian iii. 42), but it happens to be the 
same as that of the mightiest of the giants, minaci Porphyriion statu; a coinci-
dence on which Peisthetaerus plays in lines 1249–52 of this comedy, and 
which is also the subject of an epigram of Martial\(^2\). In modern times 
the earlier observers mentioned it as still found in Greece, but it has not 
been noticed there by more recent ornithologists. It is, however, tolerably 
plentiful in many parts of the Mediterranean littoral, European as well as 
African. 
The fullest description of the bird is that quoted by Athenaeus from 
Aristotle\(^3\). “Aristotle says that the porphyrian is not web-footed and is 

\(^1\) ἡ δὲ φαληρίς, καὶ αὐτῇ στενὸν ἕχουσα τὸ ρύγχος, στρογγυλοτέρα τὴν ἀψίν ὀσα, 
ἐντεφρὸς τὴν γαστέρα, μικρὸ ἁλεντέρα τὸν νάτον.—ix. 52. 
\(^2\) Νομεν ἦβατ μαγνὶ volucris tam parva gigantis (xiii. 78); a line which, 
detached from its context, might be rendered 
What diverse meanings hath the selfsame word; 
So great a giant, and so small a bird. 
\(^3\) Αριστοτέλης τε σχίδαισινδαφής φησιν αὐτὸν εἶναι, ἔχειν τε χρώμα κυάνου, σκάλη 
μακρᾶ, ρύγχος ἡρμένου ἐκ τῆς κεφαλῆς φωσκοίν, μέγεθος ἀλεκτρών, στόμαχον δ’ 
ἔχει λεπτὸν διὸ τῶν λαμπανομένων εἰς τὸν πάθα ταμημένης μικρὰς τὰς ἄμφωδας, κάπτων 
δὲ πτερν. [πενταδάκτυλος τε ὅν, τῶν μέσον ἔχει μέγιστον].—ix. 40. The words in 
brackets are undoubtedly spurious. See Schneider on Aelian iii. 42; Schweig-
of purple plumage, and has long legs; and that its bill, commencing from its very head is bright red; and that it is of the size of a domestic cock; and has a narrow gullet; on which account it divides its food into little bits and drinks by mouthfuls.” The expression commencing from its very head does not mean merely, as Casaubon explains it, “non extremum tantum illi rostrum puniceum est, sed totum omnino.” It refers to the fact that, like the coot and some other birds, the porphyrian has a frontal plate, and that this frontal plate, as well as the bill itself, is sealing-wax red: so that the bill appears to commence far up in the head.

We are told by Athenaeus (ix. 40) that Callimachus, in his book upon Birds, distinguished the πορφυρίς from the πορφυρίων. But the only distinction is that the latter is the male, and the πορφυρίς former the female bird. These are the regular terminations to distinguish the sexes, like ἀμπελίων, ἀμπελίς, and χλωρίων, χλωρίς.

The κρέξ is our Corncrake or Landrail (Gallinula crex, Gould, 341), and if our name crake is not itself derived from κρέξ, both names have been formed to imitate its harsh grating call “craik, κρέξ craik; craik, craik.” “Its cry, resembling the syllables crek, crek, crek, may be heard at all times of the day, but more especially early in the morning, and late in the evening.”—Dresser vii. 295. “The well-known note of the corncrake, crake, crake; crake, crake is begun to be heard when summer is at last fully established.”—Morris vi. 70. It is a very singular fact that (in countries where quails abound at certain seasons), so soon as the note of the corncrake is heard in the long grass, the quails at once make their appearance. And we cannot wonder therefore that both in ancient and in modern times it has been ἀρτυγομῆτρα popularly imagined to be the companion or guide of the quails. Hence the Greeks called it ἀρτυγομῆτρα.¹; hence it is called in

haeuser ad loc. The latter refers to Aristotle's statement, De Partibus Animalium iv. 12 ad fin. τετραδάκτυλοι εἰσὶ πάντες οἱ ὄρνιθες. As to κάπτων πίνει, cf. Aristotle viii. 8, 1; Pliny x. 63.

¹ Aristotle viii. 14. 5. 6. Aristotle's account is copied by Pliny x. 33. And Holland's translation of the latter passage will serve also as a translation of the former. “As touching Quailes, therefore, they alwayes come before the Cranes depart. A little bird it is, and while she is among us here, mounteth not aloft in the aire, but rather flieith below neere the ground. The manner of their flying is like the former [i.e. Swans and Geese] in troupes. When the south wind blowes, they never flie; for why? it is a moist heavy and cloggie wind, and that
INTRODUCTION

Italy, re di quaglie; in France, roi des cailles; in Germany, Wachtelkönig; in Spain, guion de las codornices; and with ourselves, King of the Quails.

"In Meadows, from the time the Grass is grown until cut, there issues from the thickest part of the Herbage a Sound, expressing the word crek, crek, crek, and which is a noise much like that made by stripping forcibly the teeth of a large Comb under the fingers; as we approach, the Sound retires, and is heard fifty paces off; it is the Land Rail that emits this Cry, and begins to be heard about the second week in May, at the same time with the Quails, which it seems ever to accompany, and from being less common and larger, has been deemed their Leader, and therefore called the King of the Quails."—Daniel's Rural Sports, iii. 134.

Order V. NATATORES (Swimmers).

χην. \[\text{colymbis.}\]
kύκνος. \[\text{pélekás.}\]
χναλόπης. \[\text{pélekínos.}\]
πηνέλοψ. \[\text{kataráktēs.}\]
νήττα. \[\text{élaśás.}\]
βασκάς. \[\text{láros.}\]

By far the most common geese observed in the Hellenic regions are those with which we also are most familiar in England, viz. χην the large Grey Lag Goose (Anser palustris, Gould, 347) from which our domestic goose is supposed to be derived; and the somewhat smaller, and very gregarious Bean Goose (Anser segetum, Gould, 348). The mighty flock of geese which Homer describes (Iliad ii. 459–63) must have been composed of the latter species. The Achaeans, it is said, pour forth to the battle-muster,

as the myriad tribes of the flying fowl of the air,

The armies of geese, of the cranes, of the long-necked swans snow-fair,

they know well ymough. And yet they willingly chuse a gale whencesover they flie, by reason that their bodies are too weightie (in comparison of their wings) to beare them up; and besides, their strength is but small. Commonly, therefore, they chuse a Northerne wind to flie with; and they have one mighty great Quaile called Ortygometra, to lead the way and conduct them as their captain." A "mighty great Quaile" is Philemon's own guess, and a mighty bad one; though he may have been misled by Hesychius, ὀρτυγομῆτρα ὄρνυξ ἐπεμεγέθης. Pliny does not go on to explain the word, but Aristotle does: ἦ δὲ ὀρτυγομῆτρα παραπλήσιος τῆν μορφήν τοῖς λευκάιοις ἐστι.
fly hither and thither over an Asian mead, around the streams of Cayster glorying in their wings,

As with clangour and clashing they settle; the whole mead ringeth again.—WAY.

Their manner of flight is well described by Pliny x. 32.

Tame geese are twice mentioned in the Odyssey: each time as representing the suitors, while Odysseus is represented by the eagle which kills them. In xv. 160—5 it is an omen. An eagle is seen carrying off a tame goose from the courtyard, χίνα ημερων εξ αληθ, and Helen at once interprets it of the near return of Odysseus, and the vengeance which he will wreak upon the suitors. In xix. 535—58 it is a dream, which Penelope asks the stranger to interpret, not knowing that she is speaking to Odysseus himself.

I have twenty geese, and they come to the water-trough to feed
On the wheat that I cast them.

But she dreamed that a mighty eagle came and killed them all and soared away to the sky.

And I wept and I shrieked in my dream for sorrow and sore dismay.
And around me thronging came the fair-tressed daughters of Greece,
At my piteous lamenting because that the eagle had slain my geese.

But the eagle returned, and speaking with a man’s voice declared that he was Odysseus, and the geese the suitors. And with that she awoke.

And I looked, and lo, the geese in the courtyard full in view
Pecking their wheat at the trough, as before they were wont to do.—WAY.

Aristotle mentions two sorts of geese, δ χίνυ and δ μικρος χίνυ δ αγελαιως (viii. 5. 8). And a little later, the χίνυ δ μικρος is included in a list of the gregarious birds (viii. 14. 6). That the χίνυ is, or includes, the grey lag goose is certain, but whether the bean goose is also included under that name, or is the χίνυ δ μικρος, is extremely uncertain. On the one hand, it is strange that a goose, which is only a trifle less than the largest, should be called the “little” one. On the other hand, there is no smaller goose which could be called the “gregarious” goose in contradistinction to this. However this is a matter about which we need not trouble ourselves.

The Greeks do not seem to have distinguished between the Cygnus olor, the Mute Swan (Cygnus mansuetus, Gould, Kυκνος 354), of which kind are our domesticated swans, and the Wild Swan, or Whooper (Cygnus ferus, Gould, 355). Nor is this surprising;
INTRODUCTION

for there is little or no external difference between the two species, except as regards their bills, and except that the Whooper is the smaller bird.

Nothing is more strange in ancient ornithology than the great value which the Greeks set upon the melody of the swan, and especially of the dying swan. They regarded the nightingale, the swan, and the swallow as a musical trio of incomparable excellence. Their poets are never tired of celebrating the holy minstrelsy of the swans who loved to chant the praises of Phoebus, as they sat on the mounds by the side of the swirling river; and who were, to Callimachus, Μονυτάων ἄρνιθες, οὐδότατοι πτερύγων (Hymn. in Del. 252). Even Aristotle (ix. 13. 2) says that they are musical birds, and are especially given to sing when they are about to die. But Alexander the Myndian, who was no mean naturalist, declared that he had been at the death of many swans, and never heard them sing. And Pliny observes that people tell of the mournful song of the dying swan; but that, after sundry experiments, he thinks there is no truth in the story. And in Epistle 114 of St. Gregory Nazianzen the swans, rallied by the swallows for keeping their musical powers to themselves, reply with a proverbial saying, τότε ἄνισται κύκνοι, ὅταν κολοφοι σωπήσωσιν. In the same Epistle the writer seems to fall in with the opinion of those who attribute the swan’s music to the whistling of the breeze through its wings. “Our music will be heard,” say the swans, ὅταν ἀνώμεν τῷ Ζεφύρῳ τὰς πτέρυγας, ἐρπνείν ἦδον τί καὶ ἐναρμόνιον. And the same notion is found in one of his poems (ii. 7, lines 309, 310), and in the passage to be presently quoted from his twenty-eighth Oration. And possibly this is the meaning of the words ἐπὶ πτερύγων just cited in a footnote from the Homeric Hymns, and of the πτεροῖς κρέκοντες in line 772 of this play.

“Much has been said in ancient times,” observes Bewick, “of the singing of the Swan, and many beautiful and poetical descriptions have been given of its dying song. ‘No fiction of natural history, no fable of antiquity, was ever more celebrated, oftener repeated, or better received: it occupied the soft and lively imagination of the Greeks; poets, orators, and even philosophers, adopted it as a truth too pleasing to be doubted.’ The truth however is very different from such amiable and affecting fables;
INTRODUCTION

for the voice of the Swan, singly, is shrill, piercing, and harsh, not unlike the sound of a clarionet when blown by a novice in music. It is, however, asserted by those who have heard the united and varied voices of a numerous assemblage of them, that they produce a more harmonious effect, particularly when softened by the murmur of the waters."

The fable of the Swan’s dying song is too beautiful ever to die out of literature, but of course it is now treated merely as a poetic fancy and not as an actual fact.

The name χριαλώπης, vulpanser, is given to the Common Sheldrake (Tadorna vulpanser, Gould, 357, to which must be added the Ruddy Sheldrake, Tadorna rutila, Gould, 358) because χριαλώπης whilst it swims in the water like the goose, it makes its nest in burrows like the fox. We learn nothing from Aristotle about the χριαλώπης, except that it lives in the neighbourhood of marshes and rivers (viii. 5. 8); but Aelian tells us that it is smaller than a goose (χρινός βραχύτερος, v. 30), and gives an interesting account of the art with which it seeks to divert the attention of an enemy from its young ones. “The χριαλώπης too,” he says, “is devoted to her brood, and plays the same trick as the partridge. For she too rolls down in front of her young ones, and inspires the assailant with hope that he will be able to catch her; meanwhile the young ones scud away; and when they have gone some distance off, then she too rises and flies away.”

Now this is a marked characteristic of the Sheldrake. “In Orkney,” says Dr. Patrick Neill, “it has got the name of Sly Goose, from the arts which the natives find it employs to decoy them from the neighbourhood of its nest; it frequently feigns lameness, and waddles away with one wing trailing on the ground, thus inducing a pursuit of itself, till, judging its young to be safe from discovery it suddenly takes flight, and leaves the outwitted Orcadian gaping with surprise.”—Saunders’s Yarrell iv. 353. And Mr. Morris (vi. 170) quotes the account of a brood living in a rabbit-burrow at Sandringham. “If the nest be approached by an unwelcome intruder, the young ones hide themselves; the tender mother drops at no great distance from her helpless brood, trails herself along the ground,

1 Φιλότεκνον δὲ ἄρα ξών ἢν καὶ ὁ χριαλώπης, καὶ ταῦτα τοῖς πέρδιξι δρᾶ. καὶ γὰρ οὗτος πρὸ τῶν νεοτῶν έαυτόν κοιμᾶται, καὶ ἐνδιδωσίν ἐλπίδα ὡς θηράσουτι αὐτόν τῷ ἐπίνυτι. οἱ δὲ ἀποδιδράσκοντον οἱ νεοτοὶ ἐν τῷ τέως· ὅταν δὲ πρὸ όδοι γένωνται. καὶ ἐκεῖνος έαυτόν τοῖς πτεροῖς ἐλαφρίας ἀπαλλάττεται.—xiv. 38.
flaps it with her wings, and appears to struggle as if she was wounded, in order to attract attention and tempt a pursuit after herself.” Buffon (xx. 166) gives a precisely similar account, and begins his remarks on the Sheldrake by observing, “We are convinced that the Fox-goose of the ancients (the χνυαλώπης or vulpanser) is the same with the Sheldrake.”

Herodotus (ii. 72) after mentioning certain animals which the Egyptians considered ἵροις τοῦ Νείλου, such as the otter and the eel, adds καὶ τῶν ὀρνιθῶν τοῖς χνυαλώπεκας. It is generally considered that he means the Egyptian goose, to which ornithologists have consequently given the name χνυαλώπης (Chenalopex Egyptiana, Gould, 353), but this seems to me extremely improbable. He mentions the name casually, without any explanation, as a name familiar to himself, and one which he knows will be familiar to his audience. Now the Egyptian goose is never seen to the north of the Mediterranean, whereas both the Sheldrakes are exceedingly common in Egypt (Dresser vi. 407, 458, 463). And it seems to me that Herodotus, mentioning the χνυαλώπης without any explanation or comment, must necessarily have meant the European bird which he and those for whom he was writing had always been accustomed to call by that name. I may add that the appearance of the Egyptian goose is very different from that of the Sheldrake.

Aristotle (viii. 5. 8) merely mentions the πνεύλοψ as an aquatic bird: and for any further details we have to rely on less trustworthy authorities. The Scholiasts on line 1302 of this play say that it is like a wild duck, but the size of a pigeon; and again that it is bigger than a wild duck, but like one; ὁ πνεύλοψ νῆττῃ μὲν ἐστὶν ὄρνιον, περιστεράς δὲ μέγεθος. *Ἀλλος, ὁ πνεύλοψ μεῖξιν μὲν ἣ κατὰ νῆτταν, ὄρνιος δὲ. Hesychius, s. v. φουκόλεγγον (red-fringed), says that Ion uses the word as an epithet of the πνεύλοψ, for, he adds, its throat is red all over: φουκόλεγγον ἵων τὸν πνεύλοπα, τὸ ὄρνεον, τὸν γάρ τράχηλον ἐπίπαν φουκόκον. ἥ δὲ λέγη παρέλκει. Alcaeus, in the lines quoted in the Commentary on line 1410 of this play, says, What be these birds of Ocean that have come from the ends of the earth, penelopes with variegated backs and long sweep of wing? ποικιλόειροι, ταννοῖπτεροί. The latter epithet is merely honorary, applicable to any bird. And according to Athenaeus (ix. 40) Ibycus appears (I say appears, for the reading is very uncertain) to speak of τυφνόσ painted penelopes, ἐσάθαι ποικίλαι πανελόπες.

1 -οψ is a common termination of a bird’s name; πνεύλοψ, ἔποψ, ὄρνοψ, μέροψ, &c.
From these hints Linnaeus, with universal assent, decides that the πηνελόφ is the well-known Widgeon (Mareca Penelope, Gould, 359) with its ruddy throat, and light vinous-red breast.

It might have been supposed that the bird's name was somehow derived from that of the wife of Odysseus; but both Eustathius (on Od. i. 344) and Tzetzes (on Lycophron 792) assure us that the derivation was the other way, and that Penelope had originally another name; but that having been cast into the sea, and rescued ὑπὸ πηνελότων ὀρνέων, she took from her preservers the name which Homer has made famous for all time.

The νῆττα, swimmer, whence Athenaeus 1 derives the verb νήχεσθαι, though it would doubtless be more correct to say that the name is derived from the verb, is our Common Wild Duck or νῆττα Mallard (Anas boschas, Gould, 361). The name Anas boschas is a most infelicitous one, for the only thing we know with absolute certainty about the βασκᾶς, or (as Aristophanes and indeed several of the Aristotelian MSS. call it) βασκάς, is that it was distinct from the νῆττα. The βασκᾶς, observes Aristotle 2, resembles the νῆττα, but is smaller. Athenaeus 3 makes the same remark, but fortunately adds, apparently βασκᾶς from Alexander the Myndian, two further characteristics, viz. that the male is κατάγραφος, pencilled or scribbled over, and has a disproportionately short and stumpy bill. From this description we conclude that the βασκᾶς is the Teal (Anas crecca, Gould, 362), than which no duck is more “finely chequered,” which is considerably smaller than the Mallard, and is exceedingly plentiful in Greece. The bill of the teal is not really out of proportion, but the bird’s small head makes it appear so.

Aristotle does not describe, though he more than once mentions, the κολυμβίς or diver. Nor is the general description given by Dionysius (de Avibus ii. 12) of any assistance. But the κολυμβίς name itself is a sufficient description. The little κολυμβίς

1 тης δὲ νῆττης καὶ κολυμβίδος, ἀφ’ ὅν καὶ τὸ νήχεσθαι καὶ κολυμβεῖν, μημονεῖν Ἀριστοφάνης ἐν Ἀχανεῖοι.—Ath. ix. 52.
2 βασκᾶς, ὅμως μὲν νῆττη, τὸ δὲ μέγεθος ἐλάττων.—Aristotle viii. 5. 8.
3 τῶν δὲ βασκάδων καλομεῖνων ὥ μὲν ἀρρην κατάγραφος. ἔστι δὲ ἦττον νῆττης, ἔχουσι δὲ οἱ ἄρρενες σημά τε καὶ ἐλάττων τῇ συμμετρίᾳ τὰ τύχοντα.—Ath. ix. 52. He adds that there was another kind, larger than a duck, though less than a sheldrake.
INTRODUCTION

which Athenaeus describes as the tiniest of waterfowl, of a dirty black colour, with a sharp bill, and constantly diving beneath the water, is unquestionably our familiar little dab-chick, more grandly and scientifically called the Little Grebe (Podiceps minor, Gould, 392). The larger κολυμβίδες comprised, we may suppose, the larger Grebes (Podiceps cristatus, Gould, 388; and Podiceps auritus, Gould, 391) and the northern Diver (Colybus glacialis, Gould, 393).

πελεκάν and πελεκάς are two forms of the same word signifying our Pelecan (Pelecanus Onocrotalus, Gould, 405; and Pelecanus crispus, Gould, 406); the former being employed by the Athenians in common with other Hellenic peoples, the latter being employed by no Ionian people except the Athenians themselves. πελεκάν, πελεκάνος, κοινός: πελεκάς, πελεκάντος, Αττικῶς. καὶ πελεκάς πελεκὰ Δωρικῶς. Suidas, s.v. πελεκάτι, Scholiast on Birds 883. As usual, however, Attic writers employed the "common" more frequently than they did the specially "Attic" form of the word.

Aristotle thrice mentions the Pelican. In viii. 14. 2, after mentioning the migration of the cranes, he proceeds: "And the Pelicans (οἱ Πελεκάνες) also change their quarters, and fly from the Strymon to the Danube, where they breed: and they make their migrations in one body, those in front waiting for those behind; because otherwise, when they fly over the mountain range, those behind would lose sight of those in front."

The banks of the Strymon, says Buffon xix. 287, in summer, seen from the heights, appear whitened by the multitude of Pelicans which cover them. And their breeding-places on the banks of the Danube are described in some detail in Dresser vi. 196, 203.

In ix. 11 he says that the Pelicans which dwell in the rivers swallow down large and smooth cockle shells; and when they have softened them, ἐν τῷ πρὸ τῆς κοιλίας τόπῳ [I presume that he means "in their pouch"], they vomit them up again, so that as the shells open they may pick out the cockles and eat them. He gives the same account in the Mirabilia 14, and it is repeated by Aelian iii. 20; v. 35. But this, as Buffon observes xix. 291,

1 ἡ δὲ μικρὰ κολυμβίς, πάντων ἐλαχίστη τῶν ἐνύδρων, ῥυπαρομελάνα τὴν χροιάν, καὶ τὸ ῥόγχος ὄκεῖν ἔχει, σέπτον τε τὰ ὀμματα τὰ δὲ πολλὰ καταδύνεται.—Ath. ix. 52. The meaning of the words σκέπων τε τὰ ὀμματα is doubtful: and indeed the reading is not certain.
is a mistake; "for the pouch of the Pelican is not a stomach where digestion is begun; and Pliny inaccurately compared the manner in which the Onocrotalus swallows and brings up its food to the stomach of ruminating animals. 'There is nothing here,' M. Perrault very judiciously remarks, 'but what enters into the general place of the organization of birds; all of them have a crop in which their food is lodged: in the Pelican it lies without and under the bill instead of being concealed within, and placed at the bottom of the oesophagus. But this exterior crop has not the digestive heat of that of other birds, and in this bag the Pelican carries the fish entire to its young.'"

The Pelicans were selected by Aristophanes to hew the woodwork of his fortification (lines 1154–7 of this play) not because of their habits, but because of their name, which fitted in admirably with πελεκάω, to hew, and πέλεκυς, an axe. τῷ ὀνόματι τοῦ ὄρνθος πιθανὸς παίζων ἔχοντο, says the Scholiast, rightly. But the old grammarians were always at sea when they had to consider any matter relating to birds, and some of them—Hesychius and possibly Suidas also—not perceiving the poet’s jest, actually thought that the birds which pecked the wood must of necessity have been woodpeckers. And even Schneider in his note on Aristotle ix. 11 falls into the same trap. "Ex versu Avium 1155," he says, "clarissimum fit picos intelligi. Mirum unde possessione nominis antiqui peci exciderint recentiores aetate, et onocrotalorum genus id occupaverit." So difficult is it for some minds to enter into the humour of a comic poet. But a still more astonishing theory has been formulated in more recent times, and has even found its way (mirabile dictu) into the Oxford Lexicon, viz. that while the Hellenic form πελεκάω signified a Pelican, the Attic form πελεκᾶς signified a Woodpecker. For this theory of a distinction between the two forms there is no foundation whatever. It is alleged to be supported by Hesychius and Suidas, but they give no countenance to such an absurdity. They merely mistake the Pelican for the Woodpecker. Hesychius says: πελεκάω ὀρνεον, τὸ κάλαπτον καὶ τρυποῦν τὰ δένδρα. Observe; he says this not of πελεκᾶς but of πελεκὰν, which is admittedly an error. He has no idea of distinguishing between the two forms. In some MSS. of Suidas, immediately after his exposition of πελεκὰν and πελεκᾶς already quoted, there follow the words ἔστι δὲ εἴδος ὀρνεον τρυποῦν τὰ δένδρα, ἀφ' ὀθ καὶ δενδροκολάττης καλεῖται. These words are omitted by Gaisford on the authority of the best MSS.; but what if they stand? They apply to both
πελεκῶν and πελεκᾶς, and give no tinge of colour to the suggested distinction between the two forms. However strange the blunder these old grammarians, or one of them, made, they are not guilty of such an absurdity as this.

And if we are sure that the πελεκᾶς (and πελεκῶν) was the Pelican we are no less sure that the πελεκῶν is the Pelican.

"The πελεκῶν," says the Paraphrase, "have very long necks, and are no less greedy of food [than the birds previously mentioned].

πελεκῶν Unlike them, however, they do not plunge \(^1\) with their whole body under water, but keep dipping down their necks, which are six feet \(^2\) in length, showing their backs above water all the time. And they swallow every fish they come across, catching it with their enormous gape. And they have a sort of pouch before their breast, into which they pack all their food, not abstaining from even cockles and mussels, but taking in everything that comes, shells and all. Then, when the animals are dead, they throw them all up, and so eat the flesh and cast the shells away; for the shells keep closed so long as their occupant is alive, but when it is dead they open and stand apart."—Dionysius, de Avibus, ii. 6.

We have no means of distinguishing between the πελεκᾶς and πελεκῶν. Yet there must have been a distinction, since they are both mentioned, obviously as different birds, in line 882 of this play. And as there are in fact two sorts of Pelican known in Greece, the Onocrotalus, commonly called the White Pelican, since its plumage is generally "white, tinged more or less with salmon colour"; and the Dalmatian Pelican, in which the salmon colour is exchanged for a "greyish or bluish-grey tinge," it seems reasonable to suppose that one name belongs to the white, and the other to the Dalmatian, bird (though we cannot tell which belongs to which); and I have therefore, in the translation, called them "the Pelican white, and the Pelican grey."

Although the Gannet or Solan Goose (Sula bassana, Gould, καταράκτης 412) is seen no longer in Hellenic waters, and some even suppose (but this is certainly an error) that it does not visit the

\(^1\) "The Pelicans never plunge; but when they see a fish as they swim along, they dip their head and catch it."—Dresser vi. 202.

\(^2\) μῆκος ὅργυα. This is of course an exaggeration. The entire length of the bird is from four to five feet only: and from the point of the beak to the shoulder is about half its entire length.
INTRODUCTION

Mediterranean at all, yet I make bold to assert with the utmost confidence that the καταράκτης\(^1\) of the ancient Greeks is none other than the bird which we call the gannet, and has no connexion with the Skua (Lestris catarractes, Gould, 489) to which modern naturalists with one accord have given the name of catarrhactes.

The Skua is merely a bold piratical gull which scurries off from the cliffs to rob other gulls of their prey; which rarely gets its living honestly; and which is never known to go under water.

The manner in which the Gannet catches its prey is absolutely unique. It flies over the water, and when its keen eyes have detected a fish swimming underneath the surface, it soars to the requisite height, and then drops straight downwards, as if it were a falling plummet, through air and water, and after a submersion of about fifteen seconds, rises again to the surface with (if it has been successful) its booty in its mouth.

"The Gannet," says Mr. Couch, "takes its prey in a different manner from any other of our aquatic birds; for traversing the air in all directions, as soon as it discovers the fish, it rises to such a height as experience shows best calculated to carry it by a downward motion to the required depth; and then partially closing its wings it falls perpendicularly on the prey, and rarely without success, the time between the plunge and emersion being about fifteen seconds."—Saunders's Yarrell iv. 159. It falls "like a thunderbolt," says Mr. Morris (viii 17). "Its velocity is so prodigious that the force with which it strikes the water is sufficient to stun a bird not prepared for such a blow," says Bishop Stanley.

I cannot deny myself the pleasure of quoting a short passage from a tale by Charles Reade, a very shrewd and careful observer of nature.

"Christie Johnstone" is a young Newhaven fishwife. Her little brother comes to bring her the earliest news of the unexpected arrival of the herring, about Inch Keith.

"He opened his jacket, and showed a bright little fish.

In a moment all Christie's nonchalance gave way to a fiery animation. She darted to Flucker's side. 'Ye ha' na been sae daft as tell?' asked she.

Flucker shook his head contemptuously. 'Ony birds at the island, Flucker?'

'Sea-maws plenty, and a bird I dinna ken; he mounted sae high, then down like thunder intil the sea, and gart the water flee as high as Haman; and porpoises as big as my boat.'

\(^1\) The name is derived from καταράκτης, and should be spelt with a single ρ. See Appendix, line 887, of this play.
INTRODUCTION

"Por—poises, fulish laddy,—ye hae seen the herrin whale at his wark, and the solant guse ye hae seen her at wark; and beneath the sea, Flucker, every coed-fish, and doeg-fish, and fish that has teeth, is after them; and half Scotland wad be at Inch Keith Island if they kenned what ye hae tell't me—dinn'a speak to me."

And it is not merely that no other bird, as a matter of fact, drops through air and water in this peculiar fashion; no other bird is endowed with the capacity of doing so. See Dresser vi. 187.

So much for the gannet; let us now see what the Greeks say of the katapráktηs. Dionysius 1 (de Avibus ii. 2) writes as follows:

"There is a certain bird, like the lesser gulls, but strong, and white in colour, and much resembling the goshawk, which is called the katapráktηs. For having marked some of the fishes swimming about (its sight can reach even to the depths of the sea) it mounts up to a great height, and furling its wings, launches itself, as though falling, into the sea, cutting through the air quicker, one may say, than any arrow, and goes underneath the water to a depth of six feet or more; and having caught the fish it comes up with it, and flying off eats it while yet palpitating."

No words could more accurately depict the Gannet: none could more emphatically repudiate the claims of the Skua. The katapráktηs is white, the Skua is dark brown. The katapráktηs drops into the sea; the Skua never does. The katapráktηs gains its livelihood by catching its own fish; the Skua gains its livelihood by robbing other gulls of theirs.

Aristotle's account, though much less full, is in substantial agreement with that of the paraphrase 2. "The katapráktηs lives by the sea, and when it lets itself fall into the sea, it remains under the surface as long as it would take a man to walk a hundred feet. And it is not so large as a goshawk."

The objections to the identification of the katapráktηs with the gannet are twofold: (1) the gannet is not now seen in or near Greek waters;

1 "Ορνις δὲ τίς ἔστιν, ὅς οἱ τῶν λύρων ἐλάσσονες, ἵσχυρὸς δὲ, καὶ τὴν χροῖν λευκός, καὶ τοῖς τὰς φάσσας ἀναφοροῦσιν ἱέραξ προσόμως, δὲ ὄννομαται καταράκτης τῶν νηρχομένων γάρ τινας τηρήσας ἰχθύων, ὥρα δὲ καὶ μέχρι τοῦ τῆς θαλάσσης βυθοῦ, πρὸς ὑψὸς έσοντα ἄρει, καὶ τὰ πετρὰ πάντα συνείπα, εἰς τὸν πάντων, οἴα πάσσων, ἵτα, διοσκορόν τὸν ἀέρα, παντὸς ἄν εἴποι τις βέλους ἄξιότερον, καὶ καταδύεται μέχρις ὁργυίας, ἢ καὶ πλέων ἐσθ' ὅτε συνελβάτω τὰ τῶν ἰχθυῶν ἀναστικά, καὶ ἰστάμενος ἐτὶ πάλλουτα καταστίει.—ii. 2.

2 ὁ δὲ καταράκτης ζῇ μὲν περὶ βάλασταν ὅταν δὲ καθ' αὐτὸν εἰς τὸ βαθὺ, μενεὶ χρόνων ἢκ ἐλάστων ἢ δουν πλέον διέλθου τις ἔστι δ' ἐλαστὸν ἱέρακος τὸ ὅρμεν.—ix. 13. 1.
and (2) it is much larger than a goshawk. Both these statements are true.

But it is common off the coast of Portugal and Spain, and in winter great numbers are seen in the Straits of Gibraltar, and off the coast of Morocco (Dresser vi. 183). And even if, in ancient times, it did not actually visit Hellenic waters, it would certainly have been seen, and its strange modus operandi reported, by Hellenic sailors and travellers. And the very fact that it was not a familiar object sufficiently accounts for the mistake as to its actual size. Though indeed such mistakes are common even as to objects with which the Greeks were perfectly familiar. We have just seen the Pelican's neck described as six feet long; nearly three times the actual length, even if the head and bill (as the writer probably intended) are considered as part of the neck. I may add that the first objection applies equally to the Skua.

We may therefore conclude with confidence that the καταρακτης of the Greeks was our gannet or solan goose, and not the skua.

The latter is more likely to have been the ἐλασᾶς of ἐλασᾶς Aristophanes, a name which signifies the chaser, the driver, and would be extremely appropriate to this piratical assailant of other gulls. "The Skua," says Mr. Dresser (viii. 460), "is amongst the Gulls what the true bird of prey is amongst the land birds. Bold and rapacious it seldom takes the trouble to fish for itself, but dispossesses its weaker and more industrious neighbours of their hard-won spoils. When it observes that a gull has been successful in catching a fish, it immediately gives chase, and the gull is compelled to drop the fish, which the Skua will frequently catch before it touches the surface of the water."

The last bird on our list is the λὰρος, the classical passage about which is to be found in the Paraphrase of Dionysius (ii. 4). "The λάρος," it is there said, "are very much attached to men, λὰρος and keep near them in the most familiar manner. And when they see fishers dragging out their nets from the sea, they swarm to the boats as if they were entitled to partake of the spoil, and clamour about the nets demanding their share. And the fishermen humour them, throwing out some of the fishes on the waves, and the λάροι dart upon the fishes as they are thrown out, and devour them; and again, if any escape out through the meshes, they catch them up greedily. So that there is a common belief that they were once men themselves, and invented the
introduction

art of fishing, and now being by the will of the Gods changed into birds, still remember their old business, and keep close to ports and cities. And there are many kinds of λάρος; some white and as small as pigeons; others bigger and stronger, and covered with very thick feathers; and others yet larger than these. And these latter have white feathers, except that they have black necks, and wings tipped with black. And for these, as for their Sovereigns, all other λάρος make way, and yield to them place and pasturage. And when they grow old their feathers become dark blue. And they make their nests on the rocks, choosing places where there is a flow of fresh water, so that the young birds may have food from the sea and fresh water to drink, until they grow up and are able to fly off from the nests, after which they get both food and water from the sea. And for rapid swimming, no bird can compete with the λάρος."

It is obvious that the birds so described are our Gulls, to whom zoologists justly apply the name Laridae.

Aristotle (vii. 5. 7) distinguishes between the λάρος τὸ χρῶμα στέφνωμεν and the λάρος ὁ λευκός. Doubtless many species now reckoned as distinct are comprised under each name. The Common Gull (Larus canus, Gould, 487) and the Herring Gull (Larus argentatus, Gould, 484) may be taken as representatives of the λάρος λευκός; and the Lesser Black-backed Gull (Larus fuscus, Gould, 481) as falling under the title of λάρος στέφνωμεν. The three kinds mentioned in the Paraphrase may be the Little Gull (Xema minutus, Gould, 428); the Common Gull; and the Great Black-headed Gull, a giant amongst the Black-headed Gulls, which Canon Tristram describes as the Royal Gull (Dresser vi. 870). But here again no doubt many species, now distinguished from each other, are comprised under each name.

In the Fifth Odyssey (51) Homer likens the movement of Hermes, skimming over the waves, to the flight of a sea-gull; for λάρος is the word translated "sea-mew" in the lines which I quote from Mr. Way's translation:

Swift to his feet he tied his beautiful sandal-shoes
Ambrosial, golden-gleaming, that bore him over the main, . . .
And over the sea swell darted, as onward a sea-mew slips
Where the dread wave-bosoms are parted, and down the hollows it dips
Fishing, with wings agleam with the dew of the salt sea-spray:
So did the Guide-God seem, skimming wave after wave on his way.
INTRODUCTION

Many consider that under the name λάρος was included the cormorant also: but although some weighty arguments may be adduced for coming to that conclusion, it does not altogether commend itself to my mind; and in translating λάρος cormorant I have simply been influenced by the fact that the cormorant is to us, as the gull was to the Greeks, the proverbial emblem of greediness and rapacity. When, for example, Aristophanes compares Cleon to a λάρος, it would be strangely misleading if a translator compared him to a "gull." The λάρος represented to the Athenians the precise qualities which the cormorant represents to ourselves.

It may be useful to the reader to have before him in a tabulated form the results of the foregoing inquiry. The names which are mere guesswork are printed in italics:

<table>
<thead>
<tr>
<th>Ancient Name</th>
<th>English Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>ἄρδών</td>
<td>nightingale.</td>
</tr>
<tr>
<td>ἀγληθάλλος</td>
<td>titmouse.</td>
</tr>
<tr>
<td>ἅιετας</td>
<td>eagle.</td>
</tr>
<tr>
<td>ἁκαλανθίς</td>
<td>goldfinch.</td>
</tr>
<tr>
<td>ἀλεκτρωνός</td>
<td>cock.</td>
</tr>
<tr>
<td>ἀλαιέτος</td>
<td>osprey.</td>
</tr>
<tr>
<td>ἀλκυών</td>
<td>kingfisher (female).</td>
</tr>
<tr>
<td>ἀμπελίς</td>
<td>waxwing.</td>
</tr>
<tr>
<td>ἀτταγάς</td>
<td>francolin.</td>
</tr>
<tr>
<td>βασκάς</td>
<td>teal.</td>
</tr>
<tr>
<td>γέρανος</td>
<td>crane.</td>
</tr>
<tr>
<td>γλαύξ</td>
<td>little owl.</td>
</tr>
<tr>
<td>γυφɛ</td>
<td>vulture.</td>
</tr>
</tbody>
</table>
| ἔρνοκολάπτης | woodpecker.
| ἔρνουσ       | skua.       |
| ἐλασάς       | reed warbler. |
| ἔποψ        | hoopoe.     |
| ἔρυθρόπους  | stock-dove. |
| ἐρωδίδος     | heron.      |
| ἰβίς        | glossy ibis.|
| ἱραξ        | goshawk.    |
| ἰκτύνος      | kite.       |
| καταράκτης   | gannet.     |
| κεβλήσπρις   | fire-crested wren. |
| κερνησ       | kestrel.    |
| κηρύλος      | kingfisher (male). |
| κίττα        | jay.        |
| κίχλη        | thrush.     |
| κόκκυξ       | cuckoo.     |
| κολαιάς      | jackdaw.   |
| κολυμβίς     | dabchick.  |
| κόραξ        | raven.     |
| κορυδός      | crested lark. |
| κορώνη       | crow.       |
| κορώνη πολιά | hooded crow. |
| κόψιχος      | blackbird. |
| κρῆς         | landrail.  |
| κίκνος       | swan.       |
| κύμονδις     | eagle owl. |
| λάρος        | gull.       |
| μελαγκόρυφος | marsh tit. |
| νέρτος       | falcon.    |
| νῆττα        | wild duck. |
| ὀρτυγομήτρα  | landrail.  |
| ὀρτυξ        | quail.      |
| ὀρχίλος      | golden-crested wren. |
| πάππος       | hedge-sparrow. |
| πελάργος     | stork.      |
| πέλεια       | stock-dove. |
| πελεκάς      | pelican. |
| πελεκίνος    | The white, and
| περιδᾶς      | the grey, or Dalma-|
| περιστερά    | tian.       |
| πηνέλοψ      | partridge.  |
| πορφυρίς      | rock-dove.  |
| πορφυρίων    | widgeon.    |
| porphyrius    | porphyrius (female). |
| porphyrius    | porphyrius (male). |
INTRODUCTION

στερμολόγος  
σπίνος  
στρουβός  
στρουβός μεγάλη  
ταίδος  
τέτραξ  
τρόχισσα  
τροχλος  
τρυγόν  
ύποθυμισ  
φαληρίς  
φασιανός  
φάττα  
φήνη  
φλέξις  
φοινικώπτερος  
φρυγίλος  
χαραδρός  
χελιδών  
χήν  
χηναλώπηξ  
rook.  
siskin.  
sparrow.  
ostrich.  
peacock.  
capercaillie.  
buzzard.  
dunlin.  
turtle-dove.  
wheatear.  
coot.  
pheasant.  
woodpigeon.  
lammergeyer.  
spotted eagle.  
flamingo.  
finch.  
plover.  
swallow.  
goose.  
sheldrake.

I will end this Introduction by quoting a passage from St. Gregory Nazianzen, to which reference has been made both in the foregoing remarks and also in the Additional Note on the τέττιξ or cicala. It comes from his twenty-eighth Oration, section 24.

σκέψαι μοι καὶ ὅρνεον ἀγέλας καὶ πουκιλίας, ἐτε σχήμας καὶ χρώμας, τῶν τε ἀλάλων καὶ τῶν φθικών καὶ τῆς τούτων μελῳδίας ὁ λόγος, καὶ παρὰ τίνος;

Look, I pray you, at the flocks of birds, and their infinite variety both in form and colour, both mute and vocal; and tell me what their melody means, and from whom it came.

τις ὁ δοῦσ τέττιξ τὴν ἐπὶ στήθος μαγάδα, καὶ τὰ ἐπὶ τῶν κλάδων ἄσματα τε καὶ τερέταμα, ὅταν Ἕλεος κινοῦται τὰ μεσημβρινὰ μουσουργοῦντες, καὶ καταφωνώσα τὰ ἄλας, καὶ ἀδοπόρον ταῖς φωναῖς παραπέμποιν;

Who placed the lyre in the breast of the cicala, and taught it all those songs and chirpings on the boughs, when stirred by the Sun they sing their midday melody, and make the groves vocal, and cheer the passing traveller on his way?

τις ὁ κύκωρ συνυφαίνων τὴν φίδην, ὅταν ἐκπετάσῃ τὸ πτερῶν ταῖς αὐραίς, καὶ ποιῇ μέλος τὸ σύργυμα;

Who wove the song for the swan, when it stretches out its wing to the breeze, and the whistling [of the wind through the feathers] makes a melodious sound?

Then follows the passage, already mentioned, about that vainglorious Median bird, the Peacock, his consciousness of his own attractions, and his pride in showing them off, in a theatrical style, before his mates, or before any wayfarer who may happen to approach him.

EASTWOOD, STRAWBERRY HILL,  
March, 1906.
INTRODUCTION

My friend, Mr. Christopher Welch, than whom there is no higher authority on all matters connected with the flute, has been kind enough to write, and allows me to insert here, the following observations on the music of the flute as representing the nightingale's song:—

RICHMOND-ON-THAMES,
March 2, 1906.

MY DEAR ROGERS,

If Aristophanes was the first, he was certainly not the last who is known to have made use of a musical instrument to represent the voice of a bird. The device has been resorted to again and again, not only for the trilling of unclassified "birdies" and "birdlings," but for the utterance of members of the several families of the feathered choir, such as the carol of the skylark, the blackbird, and the thrush, the mimicry of the mocking-bird, and even the chirping of the sparrow.

Two of the greatest modern composers, Beethoven and Handel, have sought to simulate by this means the warbling of the nightingale. In the "Scene at the brook" of the Pastoral Symphony, Beethoven, after inserting notes said to be meant for those of the limnet and the yellow-hammer, brings the movement to a close with a trio for the nightingale, the quail, and the cuckoo. The nightingale's lay is introduced by Handel in the instrumental part of two compositions of such interest that they are brought forward from time to time at the Triennial Handel Festival: the soprano solo in Il Pensiero,

Sweet bird that shunn'est the noise of folly,
Most musical, most melancholy,

and the chorus in Solomon,

May no rash intruder disturb their soft hours;
To form fragrant pillows arise O ye flowers!
Ye zephyrs, soft breathing, their slumbers prolong,
While nightingales lull them to sleep with their song,

a work familiarly known to musicians as "the Nightingale Chorus."

For the chant of the nightingale the choice of Handel and Beethoven fell on the same instrument, the transverse flute. In the bird trio of the Pastoral Symphony, the part of the cuckoo is assigned to the clarionet, and that of the quail to the hautboy, the flute being reserved, as might be expected, for the sweetest of the three songsters. Here, and in "Sweet bird," only one nightingale is suggested and only one flute used, but in "May no rash intruder" more than one philomel is alluded to, so Handel has written for two flutes, one of them chasing the other in their song. Handel, however, was not dependent on the transverse flute for the carol of a singing bird; there was in his orchestra a still sweeter warbler, the flauto piccolo. Handel's flauto piccolo was not, like the
The miniature thus availed there the miniature thus availed. They were not so concealed, as we learn from Addison who writes, “the music proceeded from a concert of flagelets and bird-calls which were planted behind the scenes”; the so called flagelets and bird-calls being a flauto piccolo, and two flauti by which the florid warbling of the flauto piccolo was accompanied. The flauti were instruments of the same kind as the flauto piccolo, but of larger size. They are now disused, but in Handel’s time were called in England Common flutes to distinguish them from German or transverse flutes, which were beginning to supplant them: the French termed them flutes douces, or sweet flutes. In the Birds, the nightingale was hidden in a thicket when the flute solo was played (207-8, 223-4); we may therefore take it for granted that the player by whom her song was feigned was out of sight. Had the music come from the chorus-player in view of the spectators the illusion would have been marred.

Aιλός was used in a wider sense than our word flute. In the present day flute is restricted to such instruments as owe their sound to the impact of a jet of air on a cutting edge; αυλοί were not limited to these, but included pipes sounded by the vibration of a reed: thus not only our flutes and flageolets, but our hautboys, clarionets, bassoons, and bagpipes would have been called αυλοί. That instruments of the flageolet kind were known to the Greeks is not disputed, but doubts have been thrown on the antiquity of the transverse flute (πλαγιαύλος, tibia obliqua) — a straight flute held transversely and blown at the side—it having been confused with a horn-pipe known as the Phrygian flute which was a crooked flute held straight and blown at the end. The curvature was due to the circumstance that the heifer’s (μόρχος) horn (κέρας, cornu) attached to the pipe was not turned forwards but thrown back, or bent upwards (ἀνανέων, aduncum, inflexum). The Phrygian flute was not a true flute, but was blown with a reed. So coarse was the tone of its ruder forms that they were said to blare (μυκᾶσθαι, mugire). The instrument is not yet extinct in the Aegean: there is a modern specimen from Tenos in the Oxford University Museum. A transverse flute (calamus obliquum)—conjectured to be a variety of the πλαγιαύλος termed the φώτρυξ—put out towards the right ear (ad aurum porrectum dextrum), as is the transverse flute of to-day, was played by flute-players consecrated to Serapis (Apuleius, Met. lib. xi. cap. 9); furthermore, the fragment of an αιλός, believed to be the head of a transverse flute with the
INTRODUCTION

mouth note at the side, was taken by Sir Charles Newton from a tomb at Hali-
carnassus and deposited in the British Museum.

A third true flute has no mouth hole at the side, but is blown across the
sharpened edge of one end of the tube. It is held downwards and only slightly
sideways. Two such flutes, consisting of pipes of reed, were shown at Burlington
House in 1903. So well were they preserved that a local musician played them
as they came from the tomb at Beni Hasan where they were discovered by
Mr. Gaüstang. Although they had lain undisturbed from about B.C. 2200, they
are modern compared with the figure of an animal playing on a flute of this
kind (it can be identified by the position in which it is held) to be seen in the
Taylor Building at Oxford. In the opinion of Mr. Flinders Petrie the figure was
drawn about six thousand seven hundred years ago. The flute thus blown still
lingers in its old home, Egypt, where it is called the nay. The tone of the nay—
it was heard in London not many years since—is very sweet and pleasing to the
ear. The μῶναναλος, which in the opinion of Protagorides was the sweetest of
instruments, may well have belonged to this family. It was admitted to be of
Egyptian origin, its invention being ascribed to Osiris; there is evidence that it
was in use in Egypt, Athenaeus stating that it was so popular at Alexandria in
his time that the Alexandrians were twitted with it being their fashionable
instrument (Deipnosophists iv. 77); again, it was not only called μῶναναλος, but was
known as the κάλαμος, or reed (iv. 78); thus it bore the same name as the nay,
for nay means reed.

As Aristophanes expressly refers to the mellifluous effect of the nightingale solo
(223–4), to the dulcet quality of the bird’s voice (681, 659), and to the purity of
her song (215–16), we have a right to assume that he singled out an instrument
remarkable for its sweetness. Now the sound set up by the fluttering of an air-
jet impelled against a sharp edge is sweeter than that produced by the vibration
of a reed; it is therefore a fair presumption that the αὐλάκε chosen by him belonged
to the true flute family. Comparatively little force is needed in blowing the true
flutes, so that a φορβεῖα would be unnecessary. In the allusion to the mask worn
by the nightingale (672–4) there is nothing to indicate that it was furnished with
a φορβεῖα; whereas the raven representing Chaeris, who, it may be inferred
(851–8, Peace 951–5), was best known as a musician officiating at religious
services like the Church organist of our time (a branch of the art in which, under
the Greek system of religion, a reed-blown flute was usually used), was ἐμπεφορβιω-
μένος (861).

Whether or not Aristophanes selected a transverse flute, as did Handel and
Beethoven, for the nightingale we have no means of ascertaining. We know,
however, that the resemblance between the notes of the παλλακανος and those of
a bird attracted attention in the old world, for Aelian (Περὶ ζῴων, vi. 19) states that
the cry of the wryneck (ἄγγεξ) is suggestive of that instrument. Aristophanes says
of the nightingale’s flute that it was a καλλιβδας αὐλάς, or flute with a beautiful
voice. Although it was a flute, the nightingale is said to strike it, as if with the plectrum (682). Simonides terms a καλλιβόας αὖλος a flute with many strings (πολύχορδος αὖλος). We are not, however, to take the description literally. A passage in Plutarch (τὸν αὖλον ἡμώσας λέγουσι, καὶ κρούματα τά αὖληματα καλοῦσιν, ἀπὸ τῆς λύρας λαμβάνοντες τὰς προσηγορίας, Symp. ii. 4) explains the expressions. They have been transferred from the lyre to the flute, so that striking stands for playing, and "many strings" means nothing more than many notes.

Most Greek dramatists, like Wagner in modern times, wrote both the libretto, or text, and the music of their plays. In the scene in the Frogs where Aeschylus and Euripides indulge in mutual recriminations on the subject of their compositions, the attack of Euripides on the music of Aeschylus (Frogs 1264) begins with a διαώλιον, or flute interlude, here forming an instrumental introduction to the vocal music that comes after; διαώλια being played—so says the Scholiast—as the flute solo in the Birds appears to have been, behind the scenes (ἐδω). If not taken from the works of Aeschylus, the διαώλιον in the Frogs was doubtless composed by Aristophanes in imitation of his style; but did Aristophanes compose the nightingale solo in the Birds? A satisfactory answer to the question cannot be given; it seems, however, little less than certain that Aristophanes knew that the execution of the solo would be entrusted to a great artist. If he had not felt sure that the performer was capable of throwing the audience into a state of transport, he would never have allowed the enraptured Peisthetaerus to exclaim, as soon as the last strain of the silver tones had died away,

εἶ Ζεὺ βασιλέ, τοῦ φθέγματος τοῦρνθίουν,
οἶν κατεμελίτως τὴν λόχην ὕλην.

And Aristophanes must have known in what style the solo was to be conceived, if the words of the song with which the hoopoe wakes the nightingale foreshadow the kind of music which is to follow. The expectations of the listeners are raised to a high pitch. It is no ordinary tune that the bird is bid to pour forth from her mellow throat, but a divine strain (211) which will appeal to the religious sentiment as a sacred hymn (210), and touch the heart as a plaintive wail. Moreover, the nightingale is to trill her lament in liquid melodies (213), so that the solo was not only to be solemn, tender, and pathetic, but would embody a display of execution. If the flute was played alone, or was accompanied by an instrument with strings, it is impossible to say, but the union of flute and lyre was a common form of συνωλία. Apollo, we are told, responds to the elegies of the nightingale on an ivory-bound phorminx.

The structure of the passages of which the solo was made up is shrouded in impenetrable darkness. The only glimmer we get is in the use by Aristophanes of the verb ἀλλιζεῖσθαι (213), which may possibly be thought to give rise to the shadow of a suspicion, that, like Handel and Beethoven, the composer of the solo availed himself of the shake. A direct imitation of the nightingale’s song on a musical
INTRODUCTION

Instrument, even if it were desirable from an aesthetic point of view, is impossible; for, with the exception of the cuckoo, there are few, if any birds whose notes can be reduced to a recognized scale. What the musician does is to produce a series of sounds which the imagination of the listener, who has been previously thrown into a state of expectant attention by prompting, converts into, or associates with, the warbling of a singing bird. It is therefore not surprising that the music assigned to the nightingale by Handel is quite different from that given to the songstress by Beethoven, and that the resemblance between the flute parts of "Sweet bird" and "May no rash intruder" is of the faintest.

One more word. In the Parabasis, the nightingale, who takes part in the hymns of the birds (678-9), is told to lead off the anapaests on (presumably) her καλλιβόας αὐλός (682-4). Further on, there are interspersed in two other movements of the Parabasis, the strophe and the antistrophe, ten lines made up of the meaningless combination of letters τιω and τοτω. Now τιω and τοτω represent motions of the tongue which the modern flute-player is for ever making. To learn to repeat τοτω rapidly, or, technically speaking, to acquire the art of double-tonguing (an articulation impossible on reed-blown instruments), requires a long course of tedious practice. Τοτω is used in playing the flute part of "May no rash intruder"; τιω is the articulation employed in Beethoven’s nightingale passage, where the strokes of the tongue are repeated, slowly at first, but quicker and quicker by degrees, until becoming too rapid for the tongue they merge in a shake. On seeing in the text the syllables on which his tongue is so continually at work the flute-player naturally thinks that notes are to be played on the beautifully toned flute. Unfortunately, however, for the supposition, other speechless enunciations, all of which are not suggestive of the flute, are found in the song with flute accompaniment obbligato, with which the hoopoe and the nightingale—the latter represented by the flute—call the other birds (227 seqq.). The senseless words in the Parabasis, therefore, instead of being flute notes, may be vocal sounds. The expedient of portraying the notes of a bird with the singing voice is not unknown in modern music. The cuckoo, for example, has been mimicked by the syllables which make up its name; the owl by το-who, το-who; the hen by ka ka, ka ka, ne-ey. Even the varied and complex articulation of the nightingale has been attempted by more than one composer. In a part song for three voices, entitled Le chant des oiseaux (Commer’s Collectio Operum Musicorum Batavorum saeculi xvi., tom. xii. p. 78), the singers conjure up the idea of the rossignol by reiterating the following utterances: tar tar, frian frian, tu tu, qui lara qui lara, ruit ruit, oyti oyti, coqui coqui, le vechi le vechi, ti ti cüti ti cüti, quibi quibi, tu tu fouquet fouquet, fiti fiti, huit huit, turri turri, velycy velycy.

Ever Yours,

C. WELCH.
ΥΠΟΘΕΣΕΙΣ

I.

ΑΡΙΣΤΟΦΑΝΟΤΣ ΓΡΑΜΜΑΤΙΚΟΥ.

Διὰ τὰς δίκας φεύγουσιν Ἀθήνας δύο τινές, οὐ πρὸς τὸν ἔποπα, τὸν λεγόμενον Τηρέα, ἐλθόντες ἤρωτον ἀπράγμωνα πτόλιν. εἰς δ' αὐτίκ', ἐποπι συμπαράν μετὰ πλειόνων πτηνῶν, διδάκει τι δύνατ' ὀρνίθων γένος, καὶ πῶς, ἐάντερ κατὰ μέσον τὸν ἀέρα πόλιν κτίσωσι, τῶν θεῶν τὰ πράγματα αὐτοὶ παραλήψοντ'. ἐκ δὲ τούθε φαρμάκῳ πτέρυγας ἐποίουν· ἠξίωσαν δ' οἱ θεοὶ, ἐπιθέσιν οὐ μικρὰν ὀρὼντες γενομένην.

II.

Δύο εἰσὶν Ἀθήνηθεν ἐκκεχωρηκότες πρεσβύται διὰ τὰς δίκας· πορεύονται δὲ πρὸς τὸν Τηρέα ἔποπα γενόμενον, πενσόμενοι παρ' αὐτοῦ

These arguments appear in R. V. and in Aldus and practically in all editions which print any arguments.

3. ἀπράγμωνα R. V. Invernizzi, Bekker, recentiores, except Bothe. ἀπραγμόνων Aldus, vulgo. —πτόλιν Meineke. πόλιν R. V. vulgo, which is wrong with ἀπράγμωνα, but would be right with ἀπραγμώνων. ἀπραγμόνων; however, is clearly wrong. See line 44 of the play.

4. εἰς δ' αὐτίκ'. I have substituted αὐτίκ' for ὃρυς, which is nonsense. εἰς ὃρυς R. εἰς δ' ὃρυς V. and one or other of these is read by all editors except Brunck, who substitutes πρέσβυς for δ' ὃρυς. But the conjunction cannot be omitted.

5. πτηνῶν MSS. vulgo. Rutherford reads πτηνήν, joining it with γένος. But πλειόνων requires the substantive. There has been no previous mention of birds.

8. φαρμάκῳ πτέρυγας Rutherford. φάρμακον πτέρυγάς τ' MSS. vulgo.

9. ἠξίωσαν. If this word is correct it must mean assented, acquiesced.
poia esti polis eis katoikismoun beltisth. chrwntai de tis odou kathgeneomisin ornveis, o men korwnh, o de kolouphi. onomazontai de o men Peisthetaires, o de Eulepidh, di kal proteros arxetai. h skhnh en Athnais. to drama touto ton agan dunaat pepoiymenos.

Ta de onomata ton geronton pepoita, ose i pepoiothi eteros to etero kai1 elpizoi esesai en beltisoi.

"Epil Xabriou to drama kathkein eis astin die Kallistratou2, eis de Athenia ton 'Amphiaraon edidake die Philonidou. Laboi o an tis tovs chrwous ek ton perusi genvomewn etpi 'Arimnystou3 tov pro Xabriou. Athnaioi gar pemitousi ton Salaminian, ton 'Alkibiadhn metastellomeno upi krisi tis ton mnuqerion ekmuqesews, o de 'axhi men Theorion eipto tois mebhoisoun, ekeivn de drasmon poihsamenos eis Peloponneson epereiothi. tis de metaqlesews m彭ntai kai 'Aristofanhs, apokrpsin tov oinoma, to de pragma dhlon en ois ge fhs, "mndamous para thalassan himn.4 ina anakqysetai klqthra iounosa esntheni 'e Salaminia." (lines 145-7).

"Edidachth epil Xabriou die Kallistratou en astei, de ini deuterous tois 'Orniosi prootos 'Amepifias Komaustais' tritos Prynchos Monotropos5.

1 eteros to etero kai. So R. V. Aldus, vulgo. Dr. Rutherford, however, alters the words into Peisthetaires tetairo kai Eulepidh. But this can hardly be right. It was Eulepides who pinned his faith on Peisthetaerus, and not vice versa. The meaning is "as if one (Eulepides) trusted the other, and was sanguine of success." The attitude of Eulepides explains both names.

2 Kallistratou. Kallou R. V. Aldus and the earlier editions. Bentley suggested Kallistratou, and so Kuster and all the later editions.

3 This is an error. The events of which the writer speaks took place in the archonship of Chabrias. See Clinton's Fasti Hellenici anno 415 B.C.

4 This is R.'s reading. V. and Aldus have himi para thalassan.

5 These notices are arranged in the order in which R. gives them. V. and Aldus arrange them differently. And they are really only extracts, taken from a mass of tedious and irrelevant matter.
CORRIGENDA.

Dramatis personae. The name Κήρυς should be added to the list of characters.
Page 34, note to line 266, for “Charadriadae” read “Charadriidae.”
Page 114, note to line 830 I ought in this note to have quoted the lines from the Meleager of Euripides, to which Kock has already referred:

El κερκίδων μὲν ἄνδρας μέλαι πόνοι,
γναφεῖ δ’ ἄπλων ἐμπέσουν ἡδοναί.—Stobaeus lxxiii. 29.

They are supposed to allude to Atalante, and to be addressed by Althaea to her son Meleager, who had fallen in love with the swift-footed and beautiful sportswoman.

Page 142, line 1040 for τοῖς αὐτοῖς μέτρωσι καὶ σταθμοῖς καὶ νομίσμασι read, with the MSS., τοίσδε τοῖς μέτρωσι καὶ σταθμοῖς καὶ ψηφίσμασι. I ought not to have followed recent editors in deserting the MS. reading. The speaker, we know, is carrying ψηφίσματα, and he was doubtless also carrying weights and measures, just as the Commissioner was carrying ballot-boxes. ψηφίσμασι is probably introduced παρὰ προσδοκίαν, to caricature the fondness of the Athenians for passing resolutions. See, inter alia, Clouds, 1429, Lysistrata 703, 704.

Page 206, note to line 1545, for “sentient” read “sentiment.”

CORRIGENDA IN THE THESMOPHORIAZUSAE.

Introduction, p. xxxiv. The dissolution of the Council of 500 was even later than there mentioned. It took place on the fourteenth of Thargelion, that is, at the end of May. See the Polity of Athens, chap. 32.

Id. p. xxxv. By some accident the performance of the “Birds” is placed opposite the name of Peisander. It should have been placed opposite the name of Chabrias.

Page 154 (ninth line from top). For “a thing or too” read “a thing or two.”
ΟΡΝΙΘΕΣ

ΤΑ ΤΟΤ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

ΕΥΕΛΠΙΔΗΣ.
PΕΙΣΘΕΤΑΙΡΟΣ.
ΤΡΟΧΙΑΟΣ, Θεράπων "Εποπος.
ΕΠΟΥ.
ΧΟΡΟΣ ΟΡΝΙΘΩΝ.
ΙΕΡΕΥΣ.
ΠΟΙΗΤΗΣ.
ΧΡΗΣΜΟΛΟΓΟΣ.
ΜΕΤΩΝ, γεωμέτρης.
ΕΠΙΣΚΟΠΟΣ.
ΨΗΦΙΣΜΑΤΟΠΟΙΗΣ.

ΑΓΓΕΛΟΙ.
ΙΡΙΣ.
PΑΤΡΑΛΟΙΑΣ.
ΚΙΝΗΣΙΑΣ, διθυραμβοποιός.
ΣΥΚΟΦΑΝΤΗΣ.
ΠΡΟΜΗΘΕΥΣ.
ΠΟΣΕΙΔΩΝ.
ΤΡΙΒΑΛΛΟΣ.
ΗΡΑΚΛΗΣ.
ΟΙΚΕΤΗΣ Πεισθεταίρου.

In R. the Dramatis Personae are given as—

Πεισθεταίρος.
Ευελπίδης.
Θεράπων "Εποπος.
"Ιρις.
"Αγγελος.

Γεωμέτρης.
Ψηφισματογράφος.
Ποιητής.
Χορός δρνίδων.
Ποσειδών.

'Ηρακλῆς.
Τριβάλλος.
'Εποφ.
Προμηθεύς.

In V. they are given as—

Πεισθεταίρος. "Εποφ ὑπὸ Τηρεῦς.
Ευελπίδης. "Αγγελος.
Προμηθεύς. Γεωμέτρης.
Τριβάλλος. 'Ηρακλῆς.

'Ιρεῦς.
Χορὸς δρνίδων.
'Επίσκοπος.
'Ιρις.
Τροχίλος.
Οικέτης.

Πατραλοίας.
Ψηφισματογράφος.
Ποιητής.
Κινήσιας, διθυραμβοποιός.
A desolate scene. In the background we see a solitary tree, and a sheer rock rising like a wall. In front are two tired old Athenians, each carrying a bird in his hand. The one with a crow (κορώνη) is Peisthetaerus; the other with a jackdaw (κολοίφω), Eupides. The birds have guided them from Athens, but now seem lost; pointing different ways, and sometimes gaping up into the air. In truth, they have reached their goal, but their masters do not know that; and the dialogue is commenced by Eupides, apostrophizing his jackdaw; Straight on do you bid me go, where the tree is visible? τὸ τὸν κολοίφων φέρων, says the Scholiast, ὡς ἐν ἀπόστρο δένδρον τινὸς δύτος, καὶ τοῦ κολοίφου σημαίνοντος καὶ ἐκείνῳ πορεύεσθαι. The notion that the two Athenians are accompanied by their slaves is an erroneous deduction from 656 infra. For Xanthias and Manodorus, there mentioned, are merely stage attendants (probably the same as those mentioned in 435 infra) summoned out from behind the scenes for the sole purpose of carrying in the luggage; just as Manes, infra 1311, is summoned to bring out the feathers. It is plain that in the preliminary scenes with the birds, there are but two men on the stage.
THE BIRDS

EUelpides. Straight on do you bid me go, where the tree stands?

Phisthetaerus. O hang it all! mine's croaking back again.

Eu. Why are we wandering up and down, you rogue?

This endless spin will make an end of us.

Pei. To think that I, poor fool, at a crow's bidding,

Should trudge about, an hundred miles and more!

Eu. To think that I, poor wretch, at a daw's bidding,

Should wear the very nails from off my feet!

Pei. Why, where we are, I've not the least idea.

Eu. Could you from hence find out your fatherland?

2. διαπραγματεύοντας] This seems to be a mere expletive, intended to relieve the speaker's feelings, and not specifically addressed either to his comrade, or to one of the birds. On the latter part of the line the Scholiast says, τούτο ἀ τὴν κορόνην φέρων, ὡς εἰς τοῦναντίαν τῷ κολοφων παρακλεισμένης παρεπέσθαι τὸ γάρ πάλιν ἀντὶ ταῦ εἰς τούπτισω.

4. προφορομένων Threading our way to and fro. Δεύορ κάκεια πορεύόμεναι εἰς τάναντια. προφορεῖσθαι γὰρ λέγεται τὸ παραφέρειν τῶν στήμων τοῖς διασαμένοις.—Scholiast. The Oxford Lexicographers refer to a passage in Xenophon's treatise on hunting (vi.15), where hounds, getting on the scent of the hare, are described as προφορούμεναι, running to and fro, working out the trail; and to a very similar line to the present, cited by Suidas (s. v. ἀράχνης) from the Cyclopes of Callias (a comic poet contemporary with Aristophanes), ἄλλ', διστερ ἀράχνης, τὴν ὀδὸν προφορούμεθα. For so the line should be read, since Suidas is citing it to illustrate the use of the masculine ἀράχνης. Observe the conjunction of the plural and the dual, ἀπολούμεθα, προφορομένων; as infra 43-5, 64, 120, 641-4, 664, and frequently elsewhere. And see the Commentary on Frogs 605: and add Plutus 441.
11. *'Εξεστίδης* Not even Execestides; a man so clever in finding a fatherland, that, though a Carian slave (infra 764), he managed to find one in Athens itself, and passed himself off as a genuine Athenian citizen. From the frequent allusions in this play to unqualified persons who had improperly got on the roll of citizens, we may surmise that a strict revision of the roll had recently been made, probably in connexion with some gratuitous distribution of grain: see Wasps 718, and the note there; and the note on 580 infra. And for a further allusion to Execestides see infra 1527. The Scholiast cites some lines from the Μονότροπος of Phrynichus, a play which competed with the Birds:

(A) μεγάλους πιθήκους οὖν ἐτέρους πινὰς λέγειν,
     Λυκέαν, Τελέαν, Πεισάνδρου, *'Εξεστίδην.
(B) ἀνωμάλους εἶπας πιθήκους...
     ὅ μὲν γε δειλός, ὁ δὲ κόλαξ, ὁ δ' ἀδ νόθος.

Lyceas is quite unknown, and possibly his name is corrupt, and we should read ἐτέρους κάγῳ τιμὰς | λέγειν. The three others, Peisander ὁ δειλός, Teles ο κόλαξ, and Execestides ὁ νόθος, are all satirized in the present play.


13. δεινα νὰ δεδρακεν] Has shamefully entreated us. Throughout the opening scene Euelpides is the principal speaker. Peisthetaerus does not come to the fore, until he formulates his grand project for building a great bird-city.

14. ὁ πινακοτάλης] Philocrates of the bird-market (οὐκ τῶν ὄρνεων, see the note on Wasps 783) was a dealer in wild birds, which he exposed for sale on earthenware trays: ἐπὶ πινάκων κεραμών, Pollux v. vii. segm. 197. τὰ λιπαρὰ τῶν ὄρνεων ἐπὶ πινάκων τιθέντες ἐπόλουν.—Scholiast. And so Hesychius, Photius, and Suidas. Siskins he sold at the rate of seven an obol (infra 1079); but he charged an entire obol for a jackdaw, and thrice that amount for a crow. For his many offences against the birds, the Chorus, in the second Epirrhema, set a price upon his head.

16. ἐκ τῶν ὄρνεων] These words have of course precisely the same meaning here as they had three lines above. The actor, as in the Comedies of Aristo-
THE BIRDS

PEI. No, that would pose even—Excecestides!
EU. O, here's a nuisance! PEI. Go you there, then, friend.
EU. I call Philocrates a regular cheat,
The fool that sells the bird-trays in the market.
He swore these two would lead us straight to Tereus,
The hoopoe, made a bird in that same market.
So then this daw, this son of Tharreleides,

...phanes so frequently happens, is speaking in his own person, and not in the character he represents in the drama. The hoopoe, whom the adventurers are seeking, is really another actor, and how then has he become a bird? By means of plumage which, like the jack-daw and the crow themselves, was obtained from the bird-market. Those two birds might not unreasonably be expected to find out the person disguised in feathers which had come from the same stall as themselves. This seems to me the obvious sense of the passage, but all the Commentators interpret it differently. Thus Bergler, ex homine superbo, aut levi et inconstante, factus est ales superbus, aut levis et inconstans; Brunck, solas hasee inter omnes aex dixit nobis indices futuras esse Terei. Fritzsche (at Thesm. 910) qui Rex avium factus est ab aviculis; Kennedy, changed into a (winged) bird from being a (barbarian) bird. All these explanations are quite unsatisfactory, and several editors, frankly admitting that they cannot make head or tail of the passage, omit or rewrite the line.—The story of Tereus is told by Apollodorus iii. 14; how Pandion, king of Athens, had two daughters, Procne and Philome-

mela; how Tereus of Thrace married the one, and outraged the other; how the sisters, in revenge, killed his son Itys, and served him up for his father's dinner; how he pursued them, and the three were changed into birds, Tereus into a hoopoe, Procne into a nightingale, and Philomela into a swallow; καὶ Πρόκυη μὲν γίνεται ἄγδων, Φιλομήλα δὲ ξελιδών ἀπορρεώνται δὲ καὶ Τηρεύς, καὶ γίνεται ἐποψ. Cf. Ovid, Met. vi. 667–74. Other writers relate the story of the metamorphosis differently: and, in particular, Philomela was often, as she is now universally, identified with the nightingale; but Apollodorus presents that form of the legend which is followed by Aristophanes.

17. τῶν Ἐσσάρειδίδου Son of Tharreleides. This is undoubtedly a skit on some person of diminutive stature; but whether that person was Tharreleides himself, or his son Asopodorus, the old grammarians themselves were unable to determine. There seems no reason for suggesting a pun on θαρραλέως; and there are certainly no grounds for changing the well-authenticated name Θαρρειδίδου into Θαρραλείδου, as some critics do, in order to lend plausibility to the supposed pun.
koloiœn ὐβαλοῦ, τηνδεδι τρωβόλου.
tῶ δ᾽ οὐκ ἅρ ζητην οὔδεν ἄλλο πλὴν δάκνειν.
καὶ νῦν τί κέχνησα; ἐσθ᾽ ὅποι κατὰ τῶν πετρῶν
ἡμᾶς ἐτ᾽ ἄξιεις; οὐ γάρ ἐστ᾽ ἐνταῦθα τις
όδος. ΠΕΙ. οὐδὲ μὰ Δι᾽ ἐνταῦθα γ᾽ ἀτραπὸς οὐδαμοῦ.

ET. ἡ δ᾽ αὖ κορῶνῃ τῆς ὀδοῦ τί λέγει πέρι;
ΠΕΙ. οὔ ταῦτα κρόζει μὰ Διὰ νῦν τε καὶ τότε.

ET. τί δὴ λέγει περί τῆς ὀδοῦ; ΠΕΙ. τί δ᾽ ἄλλο γ᾽ ἥ
βρύκουσ᾽ ἀπέδεσθαί φησί μου τοὺς δακτύλους;

ET. οὔ δεινὸν οὖν δῆτ᾽ ἐστιν ἡμᾶς, δειμένους
ἔς κόρακας ἐλθεῖν καὶ παρεσκευασμένους,
ἐπειτα μὴ ἔξερεῖν δύνασθαι τὴν ὀδόν;
ἡμεῖς γὰρ, ἄνδρες οἱ παρόντες ἐν λόγῳ,
νόσον νοσοῦμεν τὴν ἐναντίαν Σάκα:
ὁ μὲν γὰρ, ὃν οὐκ ἀστός, εἰσβιάζεται,
ἡμεῖς δὲ, φυλή καὶ γένει τιμώμενοι,
ἀστοὶ μετ᾽ ἀστῶν, οὐ σοβοῦντος οὐδενός,
ἀνεπτύμεσθ᾽ ἐκ τῆς πατρίδος ἀμφοῖν ποδοῖν,
αὐτὴν μὲν οὐ μισοῦντ᾽ ἐκεῖνην τὴν πόλιν
τὸ μὴ οὐ μεγάλην εἶναι φύσει κενδαῖμονα
καὶ πᾶσι κοινῇ ἐναποτίσαι χρήματα.

19. δάκνειν] Here, we may suppose, the daw bites its owner’s fingers; and, seven lines below, the crow follows suit.

25. τί δὴ λέγει] The observation of Peisthetaeus in the preceding line was no answer to the question of Euelpides; and the latter, nettled at this, repeats the question at the top of his voice.

28. ἐς κόρακας] The way to go to the ravens (in the sense of our English expression “to go to the dogs”) was far too easily found out by many a young Athenian; whilst these two elderly and highly respectable citizens, however much they may desire to go to the ravens (that is, to the realm of the birds), are quite unable to find out the way.

31. Σάκα] Here we light upon another person who had got upon the roll of citizens without possessing the necessary qualification, see on 11 supra. This is Acestor, the tragic poet, already mentioned in Wasps 1221, who was nicknamed Sákas, from the strain of Scythian blood he was supposed to have in his veins; οἱ γὰρ Πέρσαι, says Hdt. vii. 64, πάντας τοὺς Σκύδας καλέσωσι Σάκας.

35. πατοῖν] Ἀντὶ τοῦ πτεροῖν—Scho-
We bought for an obol, and that crow for three.
But what knew they? Nothing, but how to—bite!
Where are you gaping now? Do you want to lead us
Against the rocks? There's no road here, I tell you.

Pel. No, nor yet here; not even the tiniest path.
Eu. Well, but what says your crow about the road?

Pel. By Zeus, she croaks quite differently now.

Eu. (Shouting.) What does she say about the road? Pel. She says
She'll gnaw my fingers off: that's all she says.

Eu. Now isn't it a shame that when we are here
Ready and willing as two men can be
To go to the ravens, we can't find the way.
For we are sick, spectators, with a sickness
Just the reverse of that which Sacas has.
He, no true townsman, would perforce press in;
Whilst we, with rights of tribe and race unchallenged,
Spread both our—feet, and flew away from home.
Not that we hate our city, as not being
A prosperous mighty city, free for all
To spend their wealth in, paying fines and fees.
Oration (Thuc. ii. 39) *τὸν πόλιν κοινὴν παρέχομεν, that is *free and open to all.*

40. *ἐπὶ τῶν κραδῶν* Literally, *upon the fig-trees,* but doubtless, as the Scholiast says, ἀπὸ ἐνὸς τὰ ἄλλα πάντα δένδρα *émpainei.* The "song" of the cicala from the branches of trees is a favourite topic of the Greek poets. Homer (Iliad iii. 151) makes it a simile for the thin voices of Priam and his aged counsellors,

And the sound of their piping voices was like the Cicala's cry
As it rings out shrill through the wood from the tree where she sitteth on high.

Hesiod twice interweaves it into a description of midsummer,

*έμφανε*.

In the day when the thistle has bloomed,
And the Chirrupper, high on his seat,
Pours from the branch of a tree
In the rapture of midsummer heat,
Pours to the beat of his wings
A melody thrilling and sweet.—Works and Days, 582.
Aye, the cicalas chirp upon the boughs
One month, or two; but our Athenians chirp
Over their lawsuits all their whole life long.
That's why we are journeying on this journey now,
Trudging along with basket, pot, and myrtles,
To find some quiet easy-going spot,
Where we may settle down, and dwell in peace.
Tereus, the hoopoe, is our journey's aim,
To learn if he, in any place he has flown to,
Has seen the sort of city that we want.

Pei. You there! Eu. What now? Pei. My crow keeps croaking upwards
Ever so long. Eu. And here's my jackdaw gaping
Up in the air, as if to show me something.
There must be birds about, I am sure of that.
Let's make a noise and we shall soon find out.

Pei. Then harkye; bang your leg against the rock.
Eu. And you, your head; and there'll be twice the noise.

Pei. Well, take a stone and knock. Eu. Yes, I'll do that.
Boy! Boy! Pei. Eh! What! do you call the hoopoe "Boy"?
You should call "Whoop-ho there," not "Boy" of course.

And again in the Shield of Heracles 393. Cf. infra 1095. See the additional note on the τέτις at the end of this Commentary.

43. κανοῦν κ.τ.λ.] Τὰ πρὸς θυσίαν κομίζουσιν, ἵνα οἰκίσαντες ἐπὶ τῇ ἱδρύσει θύσων.—Scholiast. We know from Peace 948 that the cane-basket (κανοῦν) might contain the sacrificial knife, the barley grains, and the myrtle-wreath; though here the myrtles are separately named: see the note on Thesm. 37. The only sacrificial requirement mentioned in the Peace which is here omitted is the fire; and that may have been carried in the χύτρα, Lysistrata 308, 315. φέροντας πῦρ ἐν χύτραις, Xen. Hell. iv. 5. 4. That Athens was not, and could not safely become a πόλις ἄπραγμων, was, according to the historian, an argument put forward by Alcibiades in advocating the Sicilian expedition, Thuc. vi. 18.

54. τὸ σκέλες κ.τ.λ.] According to the Scholiast there was a boyish joke, strike the rock with your leg, and the birds will fall down; δῶς τὸ σκέλος τῇ πέτρᾳ, καὶ πεσοῦνται τὰ ὄρνεα.
60. **ΤΡΟΧΙΔΟΣ**] The *Dunlin* or *Plover*. A door suddenly opens in the rock, and an actor emerges, wearing a head-dress or mask representing a Dunlin’s head with a long and wide-gaping beak. This gaping beak is regarded as a sign of hostility (see infra 308); and if the bird is terrified at the unexpected appearance of two men, whom it naturally assumes to be bird-catchers, in immediate proximity to its home, the men are still more terrified at the threatening and unwonted aspect of the bird. They stagger back, and Peisthetaerus stumbles and falls; the jackdaw and crow make their escape; and it is clear from what follows that the panic of the men results in a dire disaster, which is its usual consequence on the comic stage; see the note on Frogs 807. However, as bird and men respectively recognize the alarm which they themselves have created, their own terror is replaced by self-confidence and good humour. With the first exclamation of Eueipides “*Απολλον κ.τ.λ.* compare Wasps 161.

63. **οὔτω στικ.τ.λ.**] Is it so formidable (to look at), and not more pleasant to speak? He uses the neuter, because he is contemplating the Dunlin as a *θηρίον* (infra 69). This is the MS. reading, but it is very unsatisfactory, and its meaning very doubtful. Bentley suggested *οὔτο*
Eu. O, Whoop-ho there! What, must I knock again?  
Whoop-ho! Plover-page. Whoever are these? Who calls my master?  
Eu. Apollo shield us, what a terrible gape!  
P.-P. These be two bird-catchers. O dear, O dear!  
Eu. (Aside.) As nasty-speaking, as unpleasant-looking!  
P.-P. Ye shall both die! Eu. O, we're not men. P.-P. What then?  
Eu. Well, I'm the Panic-struck, a Libyan bird.  
P.-P. Nonsense! Eu. No nonsense: look for yourself and see.  
P.-P. And he—what bird is he? come, won't you answer?  
Pei. I? I'm a pheasant, and a yellow-tailed one.  
Eu. But O by all the Gods, whatever are you?  
P.-P. A serving-bird. Eu. What, vanquished by some gamecock  
In fight? P.-P. No, but my master, when he first  
Became a hoopoe, prayed that I might turn  
Into a bird, to be his servant still.  
Eu. What, does a bird require a serving-bird?  
P.-P. He does, as having been a man, I fancy.  
So when he wants to taste Phaleric sardines,
τρέξω· 'π' ἀφύας λαβὼν ἐγὼ τὸ τρύβλιον.

έτνους ὁ ἐπιθυμεῖ, δεῖ τορώνης καὶ χύτρας;

τρέχω· 'π' τορύτην. ἔτ. τροχίλος ὄρνις οὐτοσί.

οἷσθ' ὁ ὅν δράσουν, ὁ τροχίλε; τὸν δεσπότην

ἡμιν κάλεσον. ἔτ. ἀρτίως νῆ τὸν Δία

εὐδεί, καταφαγών μῦρτα καὶ σέρφους τινὰς.

ἔτ. ὄμως ἐπέγειρον αὐτὸν. ἔτ. ὁδὰ μὲν σαφῶς

ὅτι ἄχθεσται, σφῶν ὁ αὐτὸν εἶνε' ἐπεγερῶ.

πε. κακός σύ γ' ἀπόλοι', ὡς μ' ἀπέκτεινας δέει.

ἔτ. οἴμοι κακοδαίμον, χ' κολοίδος μοίχεται

ὑπὸ τοῦ δέους. πε. ο̣ δειλότατον σὺ θηρίων,

δεῖσας ἀφήκας τὸν κολοίδον; ἔτ. εἰπὲ μοι,

σὺ δὲ τὴν χρόνην οὐκ ἀφήκας καταπεσάν; 85

πε. μὰ Δί' οὐκ ἐγγωγε. ἔτ. ποῦ γὰρ ἔστ' ;

πε. ἀπέπτατο. 90

ἔτ. οὐκ ἄρ' ἀφήκας; ὧγᾶθ' ὡς ἀνδρείος εἶ.

ἐπ. ἀνοίγει τὴν ὕλην, ἐν' ἐξέλθω ποτὲ.

ἔτ. ὃ Ἣρακλεις, τοUint τί ποτ' ἐστὶ τὸ θηρίων;

τὶς ὁ πτέρωσις; τὶς ὁ τρόπος τῆς τριλοφίας;

ἐπ. τίνες εἰσὶ μ' οἱ Ξητοῦντες; ἔτ. οἱ δώδεκα θεοὶ

εἰδασιν ἐπιτρήψαί σε. ἐπ. μὰν με σκόπτετον

from whom the foregoing words are quoted, “save those which are taken at Athens.” See the three chapters devoted by Athenaeus to ἀφύα (vii. 22-4), in which the Phaleric ἀφύα are several times noticed.

84. ἐπεγερῶ] The Dunlin goes in to awaken the Hoopoe. While he is within, the two men, left outside, discourse of the fright they have received.

92. ἀνοίγε τὴν ὕλην] A turn of the ἐκκυκλήμα brings out the Hoopoe, together with a portion of his dwelling. Had it been a man’s habitation, the portion brought out would have been the interior of a chamber (see the notes on Thesm. 95, 277), but, being a bird’s habitation, it consists of small trees and brushwood, which, with the brushwood still within the aperture, form the copse, or λάχμη, in which the Hoopoe has been roosting, and in which his wife (Procne, the nightingale) is even now reposing. Into this λάχμη the Hoopoe disappears to sing his “Serenade” and his “Bird-call”; and from this λάχμη the music of the flute, imitating the warbled response of the
I run for the sardines, catching up a dish.
Does he want soup? then where's the pot and ladle?
Now harkye, Plover-page, run in and call
Your master out. P.-P. Great Zeus! he has just been eating
Myrtles and midges, and is gone to roost.
Eu. But still, do wake him. P.-P. Well I know he won't
Like to be waked, still for your sake I'll do it.
Pei. Confound the bird! he frightened me to death.
Eu. O dear! O dear! my heart went pit-a-pat,
My daw's gone too. Pei. (Severely.) Gone! O you coward you,
You let him go! Eu. Well, didn't you fall down,
And let your crow go? Pei. No, I didn't. No!
Eu. Where is she then? Pei. She flew away herself.
Eu. You didn't let her go. You're a brave boy!
Hoopoe. Throw wide the wood, that I may issue forth!
Eu. O Heracles, why what in the world is this?
What feathering's here? What style of triple-cresting?
Hoop. Who be the folk that seek me? Eu. The Twelve Gods
Would seem to have wrought your ruin. Hoop. What, do you jeer me,
nightingale, is supposed to proceed.
See infra 202, 207, 224, 265. It is this
copse, here called δανη (possibly, as Dr.
Merry observes, with a play on πυλη),
which the Hoopoe requires to be parted
asunder, that he may come out to
receive his visitors.
95. οἱ δώδεκα θεοί] The adventurers
had expected to see the Hoopoe in the
glory of his full plumage, and are taken
aback at finding him almost featherless.
His "enormous crest" and "very long,
slightly arched beak" are indeed suf-
fi ciently in evidence; but except on his
head and his wings he has got no
feathers at all. Euepides suggests
that all the Twelve Gods—the Twelve
great Gods who composed the supreme
Council of Olympus—must have com-
bined to reduce him to this pitiful
plight. Some suppose that the words
ἐξέσαυεν ἐπηρόπαι σε are an afterthought
introduced παρὰ προςδοκίαν into a sen-
tence which was originally intended to
have a different termination; but there
seem to be no sufficient grounds for this
opinion. As to the appeal to Heraclestwo
lines above, see the note on Peace 180.
Sophocles had written a tragedy called the "Tereus," of which the triple metamorphosis was doubtless the culminating incident. He was far too great an artist to have exhibited the transformation on the stage, but only in the manner of a hoopoe. The metamorphosis must have been described by a Messenger, who very probably did not enter into the specific details of the change except so far as related to the head and wings; so as to give occasion to the Athenian wits to suggest that in all other respects he remained a man. The expression ἐν ταῖς τραγωδίαισιν does not refer (as in the translation it does) to that particular play. It means generally "in the Tragedies," that is to say, in the Tragic, as opposed to the Comic, competitions.

The peacock had only recently been introduced into Athens from the East, and was still the greatest possible rarity there. In a chapter on the peacock (ix. 56) Athenaeus brings together many references to the bird, and most of them allude to its original scarcity. Thus Antiphanes, a Comic Poet of the transition period (who began to exhibit some time after the death of Aristophanes), says in his Ἀστραϊώτης, "A man used to bring in a pair of peacocks, as a very scarce article; but now," he adds "they are
Seeing the way I'm feathered? Strangers, I
Was once a man. Eu. It's not at you we're laughing.
Hoop. What is it then? Eu. Your beak looks rather funny.
Hoop. This is the way that Sophocles disfigures
The manly form of Tereus in his Play.
Eu. What, are you Tereus? Are you bird or peacock?
Hoop. I am a bird. Eu. Then, where are all your feathers?
Hoop. They've fallen off! Eu. What! from disease, or why?
Hoop. No, but in winter-time all birds are wont
To moult their feathers, and then fresh ones grow.
But tell me what ye are. Eu. We? mortal men.
Hoop. Not dicasts, are ye? Eu. No, the other sort.
We're anti-dicasts. Hoop. Grows that seedling there?
Eu. Aye in the country you can find a few,
If you search closely. Hoop. But what brings you hither?
Eu. To talk with you a little. Hoop. What about?

more plentiful than quails." But Eubulus, a contemporary of Antiphanes, speaks in his Phoenix as if they were still very scarce, \( \kappa \alpha \gamma \rho \varphi \varepsilon \omega \tau \alpha \delta \) \( \delta \alpha \) \( \sigma \pi \alpha \nu \alpha \nu \omega \nu \delta \alpha \mu \alpha \xi \zeta \). And Antiphon, the Orator, says that the public were admitted to see them on the new-moons only. Euelpides, at all events, seems to know nothing about them. Here he distinguishes a peacock from a bird; in the following line he implies that if Tereus had been a peacock, there would be nothing surprising in his having no feathers; whilst a little further on (269) he inquires if the flamingo is a peacock. Possibly there is an allusion to some recent exhibition of ignorance on the subject.

109. \( \mu \eta \ \alpha \lambda \lambda \ \theta \alpha \alpha \tau \varepsilon \rho \omicron \tau \omicron \sigma \omicron \alpha \nu \) \[ He seems to be quoting from a line in the Medea of Euripides \( \mu \eta \beta \varepsilon \ \iota \sigma \nu \chi \alpha \iota \alpha \nu \ \alpha \lambda \lambda \ \theta \alpha \alpha \tau \varepsilon \rho \omicron \tau \omicron \sigma \omicron \alpha \nu \) (808), a line all the more likely to impress itself on the popular mind because it is repeated, with a slight variation, from an earlier line (305) of the same play.

111. \( \epsilon \xi \ \acute{o} \rho \omicron \omicron \) \[ That is to say "amongst the country folk," \( \acute{o} \iota \ \acute{o} \acute{r} \rho \omicron \omicron \ \mu \omicron \eta \ \phi \iota \omicron \delta \omicron \kappa \alpha \sigma \tau \alpha \iota \), \( \omicron \delta \iota \gamma \omicron \eta \nu \omicron \ \omicron \tau \omicron \nu \ \mu \iota \sigma \delta \omicron \omicron \omicron \), \( \kappa \iota \ \tau \omicron \iota \omicron \ \acute{o} \rho \omicron \omicron \), as the Scholiast observes. It must be remembered that at this time the country-folk had returned to their farms again, and were no longer cooped within the city walls.
ET. ὅτι πρώτα μὲν ἥσθ' ἀνθρωπός, ὀδιπέρ νῦν ποτὲ, κἀργύριον ὄφειλησας, ὀδιπέρ νῦν ποτὲ, καὶ μὴ ἀποδίδοις ἐξαιρεσ, ὀδιπέρ νῦν ποτέ·

115 εἰς' αὖθις ὄριθαν μεταλλάξας φύσιν καὶ γῆν ἐπετέτου καὶ ἀλάτταν ἐν κύκλῳ,
καὶ πάνθ' ὀδιπέρ ἀνθρωπός ὅσα τ' ὄριον φρονεῖς·
ταύτ' οὖν ἱκέται νῦν πρὸς σὲ δεῦρ' ἀφέγμεθα, εἰ τίνα πόλιν φράσεις ἡμῖν, εἴερον ὀδιπέρ σιούραν, ἐγκατακλυνήμερι μαλακήν.

ΕΠ. ἐπείη τοῖς τῶν Κραναῶν ζητεῖς πόλιν;
ΕΤ. μείζω μὲν οὖν, προσφοροτέραν δὲ νῦν.
ΕΠ. ἀριστοκρατεῖσθαι δήλος εἰ ζητῶν. ΕΤ. ἐγώ; ἡκιστα· καὶ τὸν Σκέλλιον βδελύττομαι.
ΕΠ. ποίαν τιν' οὖν ἡδιστ' ἄν οἰκοῖτ' ἄν πόλιν;
ΕΤ. ὅπου τὰ μέγιστα πράγματ' εἰ ὑποίαθ' εἰ ὑποίαθ' ἐπὶ τὴν θύραν μου πρὸ τις ἐλθὼν τῶν φίλων λέγοι ταῦτ' "πρὸς τοῦ Δίδω τοῦλυμπίου ὅπως παρέσει μοι καὶ σὺ καὶ τὰ παιδία λουσάμενα πρὸ· καὶ μέλλω γὰρ ἐστίν γάμους· καὶ μηδαμῶς ἄλλος ποίησις· εἰ δὲ μὴ,

116. οὐκ ἀποδίδοις] These words must be taken together, not paying, that is, shirking the payment of, your debts.

123. τῶν Κραναῶν] Τῶν Ἀθηνῶν. — Scholiast. Kranai was the most ancient name of Athens, a name in the plural form, like 'Ἀχαρναί, Πλαταιαί, and (with a different accent) 'Ἀθηναί itself, Μυκῆναι, Ὀλυμπίης, and many others. It was also called Ἡ Κραναῖ πόλις, but there of course Κραναῖ is an adjective; Ach. 75, Lys. 481. The name had the same patriotic flavour to Athenian ears, that "Old England" has to our own.

124. προσφοροτέραν] Ἐπιστημονέταρν. — Scholiast. More suited to our requirements.

126. τὸν Σκέλλιον] Παρὰ τὸ ἄνωμα πέπτωξεν, ἐπεὶ Ἀριστακράτης Σκέλλιον ἦν νῖός. — Scholiast. The necessity of finding out a suitable town affords the poet an opportunity of throwing out some little sarcastic remarks upon sundry obnoxious citizens, presumably sitting among the spectators. We do not want an aristocracy, says Euelpides, for we loathe...
THE BIRDS

You were a man at first, as we are now,
And had your creditors, as we have now,
And loved to shirk your debts, as we do now;
And then you changed your nature, and became
A bird, and flew round land and sea, and know
All that men feel, and all that birds feel too.
That's why we are come as suppliants here, to ask
If you can tell us of some city, soft
As a thick rug, to lay us down within.

Seek ye a mightier than the Cranaan town?
A mightier, no; a more commodious, yes.
Aristocratic? Eu. Anything but that!
I loathe the very name of Scellias' son.

What sort of city would ye like? Eu. Why, one
Where my worst trouble would be such as this;
A friend at daybreak coming to my door
And calling out O by Olympian Zeus,
Take your bath early: then come round to me,
You and your children, to the wedding banquet
I'm going to give. Now pray don't disappoint me,

Aristocrates the son of Scellias; we will
not go to Lepreus, because of the Ieper
Melanthius; we will not abide amongst
the Opuntians, for we cannot abide
Opuntius. Aristocrates is selected be-
cause of his name, and not because of
his opinions, but he did afterwards in
fact become one of the most prominent
leaders of the aristocratical party. He
took part in the oligarchic Revolution of
the 400, was an influential member of
that body, and ultimately seceded from
it with Theramenes, Thuc. viii. 89;
Aristotle's Polity of Athens, chap.
33; Lysias against Eratosthenes 67.
Finally, he was one of the successful
generals at Arginusæ, and, together
with such of his colleagues as ven-
tured to return to Athens, was put
to death by the Athenians. As the
description ὁ Σκελλίων is added to his
name by Thucydides (ubi supra), Plato
(Gorgias, chap. 27, 472 A), and [Demo-
sthenes] (against Theocrines 87, 1343),
there were doubtless other well-known
citizens of the same name.
μη μοι τότε γ’ ἔλθης, ὅταν ἔγω πράττω κακῶς.’’

ΕΠ. νη Δια ταλαιπώρων γε πραγμάτων ἐρᾶς.

τι δαί σύ; ΠΕΙ. τοιούτων ἐρῶ κάγω. ΕΠ. τίνων;

ΠΕΙ. οπον ξυναντῶν μοι ταδί τις μέμψεται,

ὡςπερ ἀδικηθεὶς, παιδὸς φραίλου πατήρ:

‘καλῶς γέ μου τὸν υἱόν, ὁ Στιλβωνίδης,

εὐρῶν ἀπίόντι ἀπὸ γυμνασίου λελουμένον

οὐκ ἐκυσας, οὐ προσεῖπας, οὐ προσηγάγου,

οὐκ ἀρχιπέδησας, ὃν ἔμοι πατρικὸς φίλος.’’

ΕΠ. δ̱ δειλακρίων σὺ τῶν κακῶν οίων ἐρᾶς.

άταρ ἐστι γ’ ὑπόιαν λέγετον εὐβαίμων πόλις

παρὰ τὴν ἐρυθρὰν θάλατταν. ΕΤ. οἴμοι, μηδαμῶς

ἡμῖν παρὰ τὴν θάλατταν, ἵνα ἀνακύψεται

κλητήρ’ ἄγους ἐωθεν ἡ Ἥλαμνία.

'Ἐλληνικὴν δὲ πόλιν ἔχεις ἡμῖν φράσαι;

ΕΠ. τι οὗ τὸν 'Ηλεῖον Λέπρεον οἰκίζετον

134. πράττω κακῶς] The Scholiast says that there was a proverb, applied to one who would not assist his friends in their adversity, μη μοι τότε γ’ ἔλθης, ὅταν ἔγω πράττω καλῶς, and that Euphides merely changes the καλῶς into κακῶς. But if there ever was a proverb in those words, which is very unlikely, we may be sure that, like so many other proverbs, it was itself derived from the words of Aristophanes. The phrase ἔστιν γάμους, to make a marriage-feast, is used by Euripides in the “Madness of Heracles” 483.

139. Στιλβωνίδη] This is merely a fancy name in a fancy picture. That the Hoopoe so understood it, and did not suppose the speaker to be giving his own name is plain from 643 infra. The address δ̱ δειλακρίων, with which the Hoopoe commences his reply, is an expression of affectionate commiseration, Poor dear fellow. See Peace 193.

145. τὴν ἐρυθρὰν θάλατταν] This name was not, in ancient times, restricted to what we now term the Red Sea. It was used, as Beck observes, “de Indico Oceano, de sinu Persico, de Arabico sinu”; in fact, generally of the seas which wash the south-western coasts of Asia.

147. ἡ Ἥλαμνία] Δίο εἰσὶ τῆς παρὰ τοῖς Ἀθηναίοις ὑπηρετίδες, ἡ Πάραλος καὶ ἡ Ἀλκιβιάδης, τοῖς Ἀθηναίοις ὑπηρετίδες, ἡ Πάραλος καὶ ἡ Ἀλκιβιάδης, τοῖς Ἀθηναίοις ὑπηρετίδες, ἡ τοῖς Ἀθηναίοις ὑπηρετίδες εἰς κρίσιν ἤγγον, ἤν ἐν Ἰλυσίᾳ ὑπηρετίδες ἦσαν ἐν τῷ Ἐλευσίῳ ὑπηρετίδες Ἡλαμνία. — Scholiast. See infra 1204. The “Salaminia” was
THE BIRDS

19

Else, keep your distance, when my money's—gone.

HOOP. Upon my word, you are quite in love with troubles!
And you? PEI. I love the like. HOOP. But tell me what.

PEI. To have the father of some handsome lad
Come up and chide me with complaints like these,

Fine things I hear of you, Stilbonides,
You met my son returning from the baths,
And never kissed, or hugged, or fondled him,
You, his paternal friend! You're a nice fellow.

HOOP. Poor Poppet, you are in love with ills indeed.
Well, there's the sort of city that ye want
By the Red Sea. EU. Not by the sea! Not where
The Salaminian, with a process-server
On board, may heave in sight some early morn.
But can't you mention some Hellenic town?

HOOP. Why don't ye go and settle down in Elis,

despatched in the autumn of 415 B.C.
some five or six months before the
exhibition of the "Birds") to bring back
Alcibiades, just as he was approaching
the Sicilian coasts at the head of the
great Athenian armament. And the
observation of Euelpides was doubtless
intended to remind the spectators of that
dramatic and most momentous event.—
It seems like a fragment of ancient
history to read in the English news-
papers, as I am penning this note
(May 7, 1886), that the Greek Govern-
ment has sent the Salaminia to Con-
stantinople, to bring back the Greek
Minister.—As to κλητήρα, see the note on
Wasps 1408.

149. τοῦ Ἡλειοῦ Δέπρεω] There was
but one Lepreus, or (as it is usually
called) Lepreu, known to the Athen-
ians; why then does Aristophanes go
out of his way to call it the Eleian?
No one has taken the trouble to ask
the question, yet the answer is not with-
out interest. The Lepreates had, at
some remote period, ceded half their
land to Elis, but were allowed to remain
in possession, on rendering a talent
yearly to the treasury of Olympian
Zeus. This payment was regularly
made until the outbreak of the Pelo-
ponnesian War: but subsequently they
deprecated to continue it διὰ πρόφασιν τοῦ
πολέμου, which apparently means "on
the score of the expenses caused them
by the War." And on Elis attempting
to enforce payment, they appealed to
Sparta. At first both parties agreed to
abide by the award of Sparta; but before any award was given, Elis, suspecting that she would not receive fair play, withdrew from the submission and invaded Lepreum. Thereupon Sparta gave the award against her, and excluded her from the disputed territory, first by placing a temporary garrison of Spartan hoplites there, and afterwards by giving the land to the enfranchised Helots who had fought under Brasidas. Lepreum, therefore, virtually became a part of Messenia. The Eleians, indignant at the action of Sparta, looked about for other alliances. And in the year 420 B.C. a formal alliance for 100 years was contracted between the Athenians, the Argives, the Eleians, and the Mantineians. The story is told in the Fifth Book of Thucydides, chaps. 31, 34, 47. Aristophanes, therefore, having selected Lepreum for the purpose of a gird at Melanthius (the obnoxious tragic poet already assailed in Peace 804, 1009, who was said to be afflicted with leprosy), applies to it the distinctive epithet "Eleian" as a compliment to these new allies, who were doubtless represented by envoys at this celebration of the great Dionysia.

153. Ὄποιοντιος] Οὗτος συκοφάντης πονηρὸς καὶ μονόφθαλμος.—Scholiast. From other expressions in the Scholia here, and from line 1294 infra, we may infer that this Common Informer had lost one eye, and could not see very well with the other. It was merely for the purpose of having a gibe at his expense that the Hoopoe recommended the adventurers to find a home with the
At Lepreus? Eu. Leprous! I was never there, but for Melanthius’ sake I loathe the name.

Hoop. Well then, the Opuntians up in Locris, there’s the place to dwell in! Eu. I become Opuntius! No thank you, no, not for a talent of gold. But this, this bird-life here, you know it well, what is this like? Hoop. A pleasant life enough. Foremost and first you don’t require a purse.

Eu. There goes a grand corrupter of our life!

Hoop. Then in the gardens we enjoy the myrtles, the cress, the poppy, the white sesame.

Eu. Why, then, ye live a bridegroom’s jolly life.

Phr. Oh! Oh!

O the grand scheme I see in the birds’ reach, and power to grasp it, if ye’d trust to me!

Opuntian Locrians; the people who occupied the coast above Boeotia, facing the northerly portion of Euboea.

159. σήμανα κ.τ.λ.] These things, Eupides says two lines below, remind him of a bridegroom’s life. We have already seen in the Peace that the sesame-cake (owing to the prolific qualities of the sesame, evidenced by the multiplicity of its seeds) was the recognized wedding-cake at Athens. The same multiplicity exists in the seeds of the poppy and the σινύμβρον, cress. σινύμβρον is by some thought to be “watermint,” but here at all events it cannot bear that signification, since watermint is not a garden herb, and has only four small seeds. Linnaeus, and (I believe) modern botanists generally, identify it with cress. μύρτα are again in line 1100 infra spoken of as the favourite food of the birds. The myrtle of course was specially sacred to Aphrodite; and so apparently were σινύμβρια. Both refers to Ovid’s Fasti iv. 869 “Cumque sua dominae” (that is, Veneri) “date grata sisymbria myrto.”

162. φεῦ φεῦ] Peisthetaerus breaks into the conversation with the announcement of his grand conception of one great city of the Birds between Heaven and Earth, a conception the development and realization of which occupy the entire remainder of the play. And henceforth he is the ruling spirit of everything that takes place; Eupides falls more and more into the background, and at last, before the play is half over, Peisthetaerus dispenses with him altogether.
EP. τί σοι πιθώμεσθ' ; ΠΕΙ. ὁ τι πίθησθε ; πρῶτα μὲν μὴ περιτύπωσθε πανταχῆ κεχυρώτες· 165 ἃς τοῦτ' ἄτιμον τούργον ἐστίν. αὐτίκα ἐκεῖ παρ' ἡμῖν τοὺς πετομένους ἡν ἔρρη "τὰς ἐστιν οὕτος;" ὁ Τελέας ἐρεῖ ταδί· "ἀνθρώπος ὄρνις, ἀστάθμητος, πετομένος, ἀτέκμαρτος, οὐδὲν οὐδέποτε ἐν ταυτῷ μένων." 170

EP. νὴ τὸν Διόνυσον εὖ γε μωμῆ τανταγί. τί ἄν οὐν ποιοίμεν; ΠΕΙ. οἰκίσατε μίαν πόλιν.

EP. ποίαν δὲ ἄν οἰκίσαιμεν ὄρνιθες πόλιν;

ΠΕΙ. ἀληθες; ὃ σκακίσατον εἰρηκός ἔπος, βλέψων κάτω. ΕΠ. καὶ δῆ βλέπω. ΠΕΙ. βλέπε νῦν ἄνω. 175

ΕΠ. βλέπω. ΠΕΙ. περάγαγ τὸν τράχηλον. ΕΠ. νὴ Δλα ἀπολαύσομαι τί γ', εἰ διαστραφήσομαι.

ΠΕΙ. εἰδές τι; ΕΠ. τὰς νεφέλας γε καὶ τὸν οὐρανὸν.

ΠΕΙ. οὐχ οὕτος οὖν δῆπον ἐστὶν ὄρνιθον πόλος;

166. αὐτίκα] For instance. The word is used in this sense six times in this very comedy; here, and in lines 378, 483, 574, 786, and 1000. See the note on Thesm. 151.

167. τοὺς πετομένους] If you ask the flighty people at Athens "Who is that person?" Teleas (as their leader and spokesman) will reply "The man is a bird, unstable, flighty, unaccountable, never still for a moment." The very flightiest people at Athens, Peisthetaerus means, despise the birds for their excessive flightiness. As to Teleas, see infra 1025 and the lines of Phrynichus cited in the note to line 11 supra. It was doubtless as "grand" to hear him declaiming against flightiness, as it was, in King James's opinion, "to hear Baby Charles laying down the guilt of dissimulation, or Steenie lecturing on the turpitude of incontinence." However, the Scholiast (who is followed by all the Commentators) will not allow that Teleas is reckoned among the πετομένους. He considers the words τοὺς πετομένους ἡν ἔρρη equivalent to ἴῃ τις ἐρωτήσῃ περὶ τῶν πετομένων, citing, by way of confirmation, Iliad vi. 239 where the women throng round Hector as he re-enters Troy, εἰρήμεναι παθιῶς τε καυγήσαντες τέ. But such a construction is impossible in Aristophanes. The lines which Dr. Blaydes adduces from the Clouds (144, 145) ἀνήρε' ἀρτι Χαρε-φώνα Σακράτης | ψύλλαν ὅπόσους ἄλλουτο τοὺς αὐτὶς πόδας are altogether beside the mark. ψύλλαν is not there governed
Hoop. Trust you in what? Pel. What? First don't fly about
In all directions, with your mouths wide open.

That makes you quite despised. With us, for instance,
If you should ask the flighty people there,
Who is that fellow? Teleas would reply,
The man's a bird, a flighty feckless bird,
Inconsequential, always on the move.

Hoop. Well blamed, i'faith; but what we ought to do,
Tell us. Pel. Live all together: found one State.

Hoop. What sort of State are birds to found, I wonder.
Pel. Aye, say you so? You who have made the most

Hoop. I do. Pel. Twirl round your head. Hoop. Zeus! I shall be
A marvellous gainer, if I twist my neck!
Pel. What did you see? Hoop. I saw the clouds and sky.
Pel. And is not that the Station of the Birds?

by ἄνερεο, any more than in the corre-
sponding lines infra 1269, 1270, δεινών γε
tὸν κύρακα τὸν παρὰ τοὺς βροτοὺς | οἰχάμεναν,
eἰ μηδεποτε νοστήσει πάλιν, the accusatives
tὸν κύρακα are governed by δεινῶν. In
each case the subject of the succeeding
verb is, by a common Attic idiom,
placed before the conjunction as an in-
dependent accusative. See Eccl. 583 and
the note there, and the notes on 483 and
652 infra. Aristophanes could not have
said ἄνερε' ἄρτη Χαερφώντα Σωκράτης
ψέλλαν, as a complete sentence, Socrates
was asking Chaerephon about the flea.
And here the vulgar construction,
besides being impossible in itself,
renders the whole speech unconnected
and pointless. I have adopted Dobree's
emendation τίς ζητῶν οὖτος; for τίς ὄρνις
οὖτος; and have given an aspirate to
ἄθρωτος. In the last line of the speech
ἄνεκμαρτος means uncertain, one on whose
actions you cannot reckon. And with the
concluding words cf. Wasps 969.

177. διαστραφήσωμα] Τὸν τράχηλον
κλάσω.—Scholiast. The line is, in sub-
stance, repeated from Knights 175.

179. πόλος] Τὸ περιέχον ἀπαν. — ὡς
ἀντὸ τε περιπολαμένου καὶ δι' αὐτοῦ πάν-
tὸν ἔρχομένων.—πόλος, παρὰ τὸ πολείσθαι ἐν αὐτῷ πάντα.—Scholiasts. The Greeks,
says Mr. Grote (Part I. chap. 20), “accord-
ing to Herodotus, acquired from
the Babylonians the conception of
the Pole, or of the heavens as a com-
plete hollow sphere, revolving round
and enclosing the earth.” Herodotus,
however (ii. 109), refers not so much to
the conception, as to a contrivance, like our globes, for illustrating the conception. It is impossible to keep up the play of words between πόλος, πολεῖται, πολίται, and πόλις. Warned by the disasters of my predecessors, I have ventured to give a slightly different turn to the passage.

186. Μῆλιω] About ten or eleven months before the production of this play, the Melians had been reduced by famine, and that treachery which is a natural result of famine, to surrender at discretion to their Athenian besiegers. They had wronged nobody, but the Athenians slew every adult male they captured, and enslaved all the women and children. That the expression λιμὸς Μῆλιος passed into a proverb is probably due to its occurrence here.

187. ἐν μέσῳ γῆς] Meaning, as Beck observed, ἐν μέσῳ γῆς καὶ οὐρανοῦ, between Heaven and Earth. “So, in Aesch. Choeph. 61, ἐν μεταίχμιῷ σκότου is ἐν μεταίχμιῳ σκότου καὶ φῶς, ‘in the twilight,’ the debateable space for which light and darkness contend.” Green. So, in the Apocalypse iv. 6, the words ἐν μέσῳ τοῦ θρόνου should be translated, not “in the midst of the throne,” but “in the mid-space between the throne and the glassy sea,” which had just been mentioned.

189. Βοιωτοῦ διόδον] As Boeotia extended from sea to sea to the north of Attica, the Athenians could hold no communication by land with Pytho (Delphi) or any other part of Northern
THE BIRDS

Hoop. Station? Pel. As one should say, their habitation. Here while the heavens revolve, and yon great dome is moving round, ye keep your Station still. Make this your city, fence it round with walls, and from your Station is evolved your State. So ye’ll be lords of men, as now of locusts, and Melian famine shall destroy the Gods.

Hoop. Eh! how? Pel. The Air’s betwixt the Earth and Sky. And just as we, if we would go to Pytho, must crave a grant of passage from Boeotia, even so, when men slay victims to the Gods, unless the Gods pay tribute, ye in turn will grant no passage for the savoury steam to rise through Chaos, and a realm not their’s.

Hoop. Hurrah! O Earth! ods traps, and nets, and gins, and snares,

Greece, except through Boeotia. Thus in the war between Athens and Philip of Macedon, each of the combatants applied, or talked of applying for a passage through Boeotia. According to Aeschines (adv. Ctes. 151, p. 75) Demosthenes proposed that the Athenians should send ambassadors to Thebes αἰτήσοντας διώδου ἐπὶ Φιλίππου. Whilst the friends of Philip, according to Demosthenes (De Corona 270, p. 299), urged the Thebans to requite the many wrongs they had suffered from Athens, either by giving his troops a passage through their territory into Attica, or by themselves joining in the invasion, ἡ διενέχεισ αἰτών ἐφ’ ἡμᾶς, ἡ συνεμβάλλοντας εἰς τὴν Ἀττικὴν. Cf. Id. 186, p. 276.

193. κνίσαν] The savoury steam arising from the sacrificial meats. κνίσα δ’ οὐ-ρανὸν ἵκεν ἐλαστομένη περὶ καπνὸ (And the savour enwreathed with the smoke streamed up to the heavens afar. Way), Π. i. 317. And similar expressions are of course very common in Homer. Lucian in Icaromenippus 27, speaking of the banquets of the Gods, says μάλιστα ἡθονται σιτούμενοί τὸν ἐκ τῶν θυσίων καπνὸν αὐτῇ κνίσα ἀνηρμένων, καὶ τὸ αἷμα τῶν ἱερείων, ὁ ταῖς βαμβαῖς οἱ ἀθόνες περιέχοντι. The preceding line διὰ τῆς πόλεως κτλ. occurs again infra 1218, and is by many thought, with some probability, to be a mere interpolation here.

194. νέφελας] These were very fine nets, used for entrapping small birds, see the note infra 527. τὰ προσνυχάντα
μὴ γὰρ νόημα κομψότερον ἥκουσά πως ἐν κατοικίας μετὰ σοῦ τὴν πόλιν, εἰ ξυνδοκαίη τοῖς ἄλλοις ὀρνέοις.

ΠΕΙ. τίς ἄν οὖν τὸ πράγμα αὐτοῖς διηγήσαιτο; ΕΠ. σύ.

ἐγὼ γὰρ αὐτοὺς ναρκαζόμενους δύτας πρὸ τοῦ ἐδίδαξα τὴν φωνὴν, ξύνον πολὺν χρόνον.

ΠΕΙ. πῶς δήτ' ἄν αὐτοὺς ἐνυγκαλέσει; ΕΠ. βαδίσως.

δειρὶ γὰρ ἐμβας αὐτίκα μαλὶ ἐσ τὴν λόχμην, ἐπειτ' ἀνεγείρας τὴν ἐμὴν ἄηδονα, καλοῦμεν αὐτοὺς· οἱ δὲ νῦν τοῦ φθέγγαμος ἐκαύτερ ἐπακούσσοι, θεύσονται δρόμῳ.

ΠΕΙ. ὁ φίλτατ' ὄρνιθον σὺ μὴ νυν ἐσταθῇ· ἀλλ' ἀντιβολῆ σ' ἄγ' ὡς τάχιστ' ἐς τὴν λόχμην ἐσβαίνει κάνειερε τὴν ἄηδονα.

ΕΠ. ἀγε σύννομέ μοι παῦσαι μὲν ὑπνοῦν, λύσον δὲ νύμους ἴερων ὑμνοῦν,

οὐς διὰ θείον στόματος θρηνεῖς,

τὸν ἐμὸν καὶ σὸν πολόδακρυν· Ἰτνν ἐλεξιομένη διεροῖς μέλεσιν γέννους ἔουθις.

καθαρὰ χωρεῖ διὰ φυλλοκόμου

202 λόχμην] This is the little copse, which, as we have seen in the note on 92 supra, was partly outside, and partly within, the aperture through which the Hoopoe had made his entrance on the stage. He had previously been sleeping in the copse, and Procne his wife, his own nightingale (τὴν ἐμὴν ἄηδονα) is supposed to be still slumbering there. So partial is the nightingale to copses and thickets that it has been proposed to give the name of "thicket warblers" to this and some foreign species of similar habits, to distinguish them from the garden or fruit-eating warblers. Harting's "Our Summer Migrants," p. 32.

209. ἀγε σύννομέ μοι] The Hoopoe
This is the nattiest scheme that e'er I heard of! So with your aid I'm quite resolved to found The city, if the other birds concur.

Pei. And who shall tell them of our plan? Hoop. Yourself. O they're not mere barbarians, as they were Before I came. I've taught them language now.

Pei. But how to call them hither? Hoop. That's soon done. I've but to step within the coppice here, And wake my sleeping nightingale, and then We'll call them, both together. Bless the birds, When once they hear our voices, they'll come running.

Pei. You darling bird, now don't delay one instant. O I beseech you get at once within Your little copse, and wake the nightingale!

(The Hoopoe's Serenade.)

Hoop. Awake, my mate!—Shake off thy slumbers, and clear and strong Let loose the floods of thy glorious song, The sacred dirge of thy mouth divine For sore-wept Itys, thy child and mine; Thy tender trillings his name prolong With the liquid note of thy tawny throat;

now commences his serenade; though possibly the very reason why he disappeared into the wood before he commenced it, was that, as in the Cambridge representation of the Greek play, the song might really be sung by a more specially qualified singer. If we were speaking of human beings σώματος would mean simply my partner, my mate; but in this play it involves the idea of one who feeds with me; see infra 312, 330, 678, 1756. 212. ἤνω ἐλειξομένη The ancients discerned in the nightingale's song some notes which seemed to syllable the name of Itys, just as our Elizabethan poets fancied that they could detect in it the cry of "Tereu! Tereu!" O Tereus! Tereus! With the general language of the passage compare 744 infra, and Eur. Helen. 1111.
216. σμίλακος] The honeysuckle, probably not our common honeysuckle or woodbine, but the so-called Italian honeysuckle. Its flower is white and fragrant like a lily; ἀνθός λευκὸν καὶ εὐώδες, λείφων, Theophrastus, iii. 18. (11); "flore candido, olente lilium," Pliny, N. H. xvi. 63; "the flowers are white and have a very fragrant odour" (of the Italian honeysuckle), Miller and Martyn. Its berries are like those of the nightshade. Theop. ubi supra. It is περιμαλλόκαλος, i.e. it twines itself about other stems, Theop. vii. 8. (1), and is by Pliny compared to the ivy and clematis, "similitudinem hederae habet, tenuioribus foliis," xvi. 63 and xxiv. 49. Euripides, too, couples it with ivy in Bacchae 108 and 702. And Aristophanes speaks of its fragrance in Clouds 1007. The nightingale here, like Beatrice in the play, "is couchèd in the woodbine coverture." Of course the name μιλαξ or σμιλαξ is applied also to other trees.

217. ἵν’ ὁ χρυσοκόμας] Aristophanes would seem to be imitating (not caricaturing, though perhaps in the first Parabatic Antistrophe 769–83 infra he may be caricaturing) some Lyrical conceit as to the music of earth ascending to and commingling with the melodies of heaven. The golden hair was so distinguishing an attribute of Apollo, that ὁ χρυσοκόμας (or rather ὁ χρυσοκόμας, for the poets love the Doric form) is used by Pindar and others almost as if it were the proper name of the God. Francis Phoebus, the young King of Navarre in the fifteenth century of our era, was supposed, though apparently by mistake, to have "derived his cognomen of Phoebus from the golden lustre of his hair," Motley's Ferdinand and Isabella, i. 10. It was Phoebus who responded in heaven to the nightingale's
The Birds

Through the leafy curls of the woodbine sweet
The pure sound mounts to the heavenly seat,
And Phoebus, lord of the golden hair,
As he lists to thy wild plaint echoing there,
Draws answering strains from his ivoried lyre,
Till he stirs the dance of the heavenly choir,
And calls from the blessed lips on high
Of immortal Gods, a divine reply
To the tones of thy witching melody.

(The sound of a flute is heard within, imitating the nightingale’s song.)

Eu. O Zeus and King, the little birdie’s voice!
O how its sweetness honied all the copse!
Is going to favour us with another song.

song upon earth, because to him the whole race of birds was specially sacred,

219. ἐλεφαντόδετον] “Ivory-clasped,” Cary. The setting was of ivory, but the instrument was of gold. For this is the great χρυσεία φόρμυξ of the Gods, of which Hesiod sings in the Shield of Heracles 203, Pindar in the First Pythian, and Aristophanes again in Thesm. 327. It was one of the chief joys of the heavenly banquets, when Apollo struck upon the lyre, and the Muses chimed in with their lovely voices, and the Gods wove the holy dance. Iliad i. 603; Hesiod ubi supra. That the conjunction of gold and ivory was deemed appropriate for the highest and most divine purposes is shown by the use of these materials in the great masterpieces of Pheidias, such as the Athene of the Parthenon and the Zeus of Olympia.

After 222. αὐλὰς] Τοῦτο παρεπιγραφαὶ (is a παρεπιγραφή or stage-direction), ἐνθελὼν ὅτι μεταίης τις τῆν ἄγδον ὡς ἐτί ἐνδον οὕσαν ἐν τῇ λόχῃ.—Scholiast. The nightingale’s song is throughout represented by the flute, for so αὐλὰς must be translated, widely as it differs from the modern flute. Here it is heard alone, and fills the whole copse with sweetness; κατεμελίσατος ἑδύτητος ἐπληρωσε.—Scholiast. Five lines below, it accompanies the voice of the Hoopoe, or his substitute, as he sings the joint Bird-call. And, later again, it accompanies the recitative of the Coryphaeus in the Parabasis proper. See infra 681-4.
ΕΠ. ἐποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποportiones. όπ- 227. ἐπο- κτ.λ.] Here follows the Bird-call, which, after the general exclamations of the first two lines, divides itself naturally into three sections. They summon, first, land-birds from the farm, the hill, the garden, and the shrubbery, lines 229 to 242. Then, with a sudden change to cretics and paonics (which include one Fourth Paeon and — ἔχετε λει-) they call on the birds which haunt the marshes and swamps, 243 to 249. And finally, with another change to dactyls, they summon the sea-birds, winding up with an announcement of the purpose for which the assembly is convened. 229. τῶν ἐμῶν ὀμοπτέρων] That is θορphies. The line itself may possibly be borrowed from some tragic play, where, however, ὀμοπτέρων would mean simply “comrades.” 232. σπερμολόγων] Σπερμολόγος is the specific name of the rook, cf. infra 579; but here the expression σπερμολόγων γένη shows that the name is not to be restricted to one particular species, but extends to all birds that gather up the seeds.
Hoop. Whoop-ho! Whoop-ho! Whoop-hoop-hoop-hoop-hoop-ho!
Hoi! Hoi! Hoi! Come, come, come, come, come!

(The land-birds.)
Come hither any bird with plumage like my own;
Come hither ye that batten on the acres newly sown,
On the acres by the farmer neatly sown;
And the myriad tribes that feed on the barley and the seed,
The tribes that lightly fly, giving out a gentle cry;
And ye who round the clod, in the furrow-riven sod,
With voices sweet and low, twitter flitter to and fro,
Singing, *tio, tio, tio, tioinx*;
And ye who in the gardens a pleasant harvest glean,
Lurking in the branches of the ivy ever green;
And ye who top the mountains with gay and airy flight;
And ye who in the olive and the arbutus delight;
Come hither one and all, come flying to our call,
*Triotó, triotó, totobrinx.*

(The marsh-birds.)
Ye that snap up the gnats, shrilly voiced,
Mid the deep water-glens of the fens,
Or on Marathon's expanse haunt the lea, fair to see,
Or career o'er the swamps, dewy-moist,

235. δέ] Thus, as I am going to show you, referring to the *τιο, τιο, τιο* which immediately follows. It has often occurred to me, and I see that the same idea has occurred to Wieseler also, that, both here and elsewhere, when the birdnotes are reached the singer suddenly pauses, and the flute alone is heard, mimicking the warble of the nightingale. But if this were so, we should probably have had these notes after the Hoopoe's serenade, instead of the mere stage-direction *αιλε.*

244. ὧν οὐστόμων] Τὰς ἀγαθὰς ἔδοξας.—
Scholiast. And so I have translated it. But it probably means *sharply-biting,* as it must do in the two lines of the Prometheus in which it occurs, 692 and 822.

247. Μαραθόνος] The marshes of
Marathon are famous in history, as having played a conspicuous part in the traditions of the great battle. Near one of them the chiefslaughter of the Medes took place; έστι δὲ ἐν τῷ Μαραθῶνι λίμνῃ τὰ πολλὰ ἔλοντες ἐς ταῦτα ἁπείρα τῶν ἀδών φεύγοντες ἐσπᾶσθαι οἱ βάρβαροι, καὶ σφιζόν τὸν φάνον τὸν πολίν ἐπὶ τούτῳ συμβηρὰ λέγοντων. Pausanias, Attica XXXII. 6. And in one of the battle-paintings on the Poecile, the Medes were represented, in the hurry of their flight, pushing one another into the morass; φεύγοντες οἱ βάρβαροι, καὶ ἐς τὸ ἔλος ἀδιούντες ἄλληλους. Id. πτ. 4. Modern travellers, such as Bp. Wordsworth of Lincoln and Col. Mure, notice two principal morasses, one on the northerly, and the other on the southerly, district of "the lovely mead of Marathon."

251. μετ’ ἀλκυνέσσῃ] This is taken, as the Scholiast points out, from the well-known Wish of Aleman (No. 26 in Bergk’s collection of the fragments of that poet).
And the bird with the gay mottled plumes, come away,
Francolín! Francolín! come away!

(The sea-birds.)

Ye with the halcyons flitting delightedly
Over the surge of the infinite Sea,
Come to the great Revolution awaiting us,
Hither, come hither, come hither to me.
Hither, to listen to wonderful words,
Hither we summon the taper-necked birds.

For hither has come a shrewd old file,
Such a deep old file, such a sharp old file,
His thoughts are new, new deeds he'll do,
Come here, and confer with this shrewd old file.
Come hither! Come hither! Come hither!
Toro-toro-toro-torotin!
Kikkabau, Kikkabau!
Toro-toro-toro-toro-lililinx!

PEI. See any bird? Eu. By Apollo no, not I,
Though up I gaze with mouth and eyes wide open.

PEI. Methinks the Hoopoe played the lapwing's trick,
266. χαραδρίων μιμούμενος] The Bird-call has met with no response, and Peisthetaerus suggests that just as the plover, to divert attention from her nest, flies to some distant spot, and calls as if to her young, where her young are not; so the Hoopoe has gone into the copse, and whooped for birds where no birds are. This artifice, though most commonly attributed to the lapwing ("Far from her nest the lapwing cries Away"), is not confined to her, but is employed also by others of the Charadriidae, such as the Ringed Plover and the Golden Plover. It is in the absence of response, and not in its tone, that the Bird-call is said to resemble the cry of the lapwing. The Commentators have missed the sense of the words. We may be sure that the Bird-call, associated as it was with the nightingale’s song, was intended to be the perfection of melody, and could not be likened, as they suggest, to the “harsh screaming of the curlew.”

267. τοροτίξ τοροτίξ] Some think that these notes are uttered by the approaching flamingo, but almost all the MSS. and the older editions assign them to the Hoopoe, associated, of course, with the nightingale’s song. And, in my opinion, this is quite right. Nowhere throughout the play are these bird-notes given without the accompaniment of the flute. It may be that the flute does not play them without the assistance of the singer’s voice, see the note on 235 supra; but it is certain that the vocalists (whether the Hoopoe or the Chorus) do not sing them without the assistance of the flute. In the Bird-call, the Hoopoe, who has taught the birds human language, first addresses them with the human voice; but finally he calls them in their own notes; κικαβαῦ for example, imitates the cry of the owl, from which the bird derives its modern name κουκουβάγια, Dodwell, ii. 43. τὰς
Went in the copse, and whooped, and whooped for nothing.

Pr. Torotinx! Torotinx.

Comrade here's a bird approaching, coming to receive our visit.

Aye by Zeus, what bird do you call it? Surely not a peacock, is it?

That the Hoopoe here will teach us. Prithee, friend, what bird is he?

Pr. That is not a common object, such as you can always see;

That's a marsh-bird. Eu. Lovely creature! nice and red like flaming flame.

Pr. So he should be, for Flamingo is the lovely creature’s name.

Hi there! Pei. What? The row you're making! Eu. Here's another, full in view.

Aye by Zeus, another truly, with a foreign aspect too.

Who is he, the summit-ascending; Muse-prophetical, wondrous bird?

γλαύκας οὖτω φωνεῖν λέγωσι, says the Scholiast. As the birds do not immediately answer, the Hoopoe and Nightingale again give a little warble in the bird's language.

268. δρμις] The twenty-four members of the Chorus do not commence their entrance until line 294 infra. But before they come, four birds enter singly, pass before the audience, and disappear on the other side. They are described as the φουκόπτερος, the Μηδός, the younger ἐπιφ., and the κατωφαγός. The φουκόπτερος, the φουκόπτερος Νείλος of Heliodorus (vi. 3), the phoenicopterus ingens of Juvenal (xi. 139), is of course the "Common Flamingo."

274. ὧ σἐ τοι] The σὲ is governed by καλὸ understood. Cf. infra 406, 657. εἰκότως in the preceding line may be translated naturally.

275. ἐξεδρον χόραν ἔχων] These are, strictly, words of augury, and are used by Sophocles in the Tyro in exactly the same sense as the δρμις oὐκ ἐν αἰσίοις ἔδρας of Euripides (Madness of Heracles 596), the sight of which convinced Heracles that some trouble had befallen his house; "a bird appearing in an inauspicious quarter." "Εξεδρον τὸν οὖκ αἰσίοιν οἰκόν, οὐκ ἐθετον δρμιν, οὐκ ἐν δέοντι τὴν ἔδραν ἔχωνα. Hesychius. The Scholiast says, ἐκ τῆς Σοφοκλέους δευτέρας Τυρώνος ἀρχῆ, "Τίς δρμις οὖτος, ἐξεδρον χόραν ἔχων;" Aristophanes, however, appears to use the words in a different signification, "occupying an out-of-the-way place," that is "belonging to a foreign land."

276. μονόμαντις] Bard-prophetical. The description in the preceding line was borrowed from Sophocles; the present line, the Scholiast informs us, is taken from a line in the Edonians of Aeschylus, which he gives as τίς ποτ' ἐσθ' ὁ μονόμαντις, ἄλας, ἀβρατές ἐν σθένει; but which should probably be written τίς ποτ' ἐσθ' ὁ μουσόμαντις, ἄλας, ἀδροβάτης ἀνήρ; Who is He, the delicate-
treading, Muse-prophetical, wordless man? We know that the “Edonians” contained a scene in which Dionysus is brought before, and cross-examined by Lyceurgus, the Edonian king (see the note on Thesm. 135), and doubtless the line cited above referred to the same newly-arrived divinity. Aristophanes changes ἄλαξος into ἄτομος to show that the cock (the Περικλὲος ἄρος, here called Μῆδος) is not one of the ordinary domestic sort, but a foreign outlandish bird. ἄβροβάρος again is changed into ὀμβάρος, possibly because the cock was considered ἐπτήθειος οἰκίν ἐνί πετρῶν, infra 836.

278. ἄνεν καμήλου] That there were camels in the great army of invasion which Xerxes led into Europe is well-known; Hdt. vii. 86. And probably that was the first time that these animals had been seen in Hellas.

282. πᾶππος] We must imagine three generations of hoopoes; (1) the speaker, who considers himself the Tereus of Sophocles, supra 101; (2) the Tereus or hoopoe of Philocles. (The Scholiast tells us that Philocles, as to whom see the note on Wasps 462, exhibited a tetralogy known as the Παρθιόνες, one of the four plays being the Τριπος or Ἐποψ.) (3) the dilapidated creature now before them. The object of this little fictitious pedigree is to show that the grandfather and grandson both bore the same name, and so to afford an opportunity for a fling at Callias. The intermediate name, the name of the father, is for this purpose unimportant.

283. Καλλίας] The custom of naming the eldest boy after his grandfather, and so creating an alternation of family names, was common enough amongst the Athenians, and was especially conspicuous in this illustrious House, the head of which was the hereditary πρόξενος of Sparta, and the hereditary δαδοξος at the Eleusinian mysteries. The present
THE BIRDS

Hoop. He's a Median. Pei. He a Median! Heracles, the thing's absurd. How on earth without a camel could a Median hither fly?

Eu. Here they're coming; here's another, with his crest erected high.

Pei. Goodness gracious, that's a hoopoe; yes, by Zeus, another one! Are not you the only Hoopoe? Hoop. I'm his grandsire; he's the son of the Philocléan hoopoe: as with you a name will pass, Callias siring Hipponicus, Hipponicus Callias.

Pei. O then that is Callias is it? How his feathers moult away! Hoop. Aye, the simple generous creature, he's to parasites a prey.

And the females flock around him, plucking out his feathers too.

Pei. O Poseidon, here's another; here's a bird of brilliant hue!

What's the name of this, I wonder. Hoop. That's a Glutton styled by us.

representative was the profligate and prodigal Callias here mentioned, who dissipated its wealth and terminated its glory. He was a familiar figure in Athenian literature. In his house Plato laid the scene of his "Protagoras," and Xenophon the scene of his "Symposium." He was one of the accusers of Andocides "in the matter of the Mysteries"; and that orator, in his Defence (130, 131), alleges that when his father Hipponicus (who fell at the battle of Delium B.C. 424) was at the height of his fame and fortune, there was a nursery legend that the House was haunted by an avenging Curse which would bring it to absolute ruin. That legend, says Andocides, has come true; that Curse is this dissolute Callias, who has overturned the wealth, the honour, and the substance of his father's house. He dissipated his colossal fortune amongst parasites and women. Both are here mentioned. The parasites were lashed in the Kólakes of Eupolis; see the Introduction to the Peace. Callias is satirized again in Frogs 432; Eccl. 810 where see the notes.

288. κατωφαγᾶς] This is a fictitious bird, invented to throw ridicule upon Cleonymus. In the Knights he is described as a glutton. In the Clouds, and ever afterwards, as a ρυζαστής; cf. infra 1475. What occasioned this change? In the interval between the composition of the two plays, about the time of the exhibition of the Knights, the battle of Delium occurred, whence the Athenians προτροπάδην ἐφύγον (Strabo ix. 2. 7); and doubtless, in that headlong flight, Cleonymus, like many others, cast away his shield. Here the two charges are combined; his voracity and his cowardice. There is a play in the following lines on the triple meaning of λόφος, the crest of a bird, the crest of a helmet, and the crest of a hill.
πέτι γὰρ κατωφαγὰς τις ἄλλος ἡ Κλεώνυμος;

πώς ἢν Κλεώνυμος γ' ἀν οὐκ ἀπέβαλε τὸν λόφον;

πέτι μέντοι τίς ποθ' ἡ λόφωσις ἢ τῶν ὄρνεων;

η' π' τὸν δίαιλον ἦλθον; ΕΠ. ὀσπερ οἱ Κάρεσ μὲν οὖν

ετὶ λόφων οἰκοδομὶ ὁγάθ' ἀσφαλείας οὖνεκα.

ὁ Πόσειδόν οὖν ὄρξε διὰν συνεϊλεκται κακὸν

ὄρνεων; ΕΤ. ὄναξ Ἀπόλλων τοῦ νέφους. ίοῦ ίοῦ,

οὐδ' ἰδείν ετ' ἔσθ' ὑπ' αὐτῶν πετομένων τὴν εἰσοδον.

οὕτω δὲ περίδει, ἐκείνου γέ νή Δι' ἀπαγάς,

οὕτω γέ πηνέλοψι, ἐκείνῃ γέ γ' ἀλκυών.

τίς γὰρ ἐσθ' οὐπισθεν αὐτής; ΠΕΙ. δοσίς ἑστί; κειρύλος.

κειρύλος γὰρ ἐστιν ὄρνις; ΠΕΙ. οὐ γὰρ ἐστὶ Σπεργύλος;

χαμηλ' γε γλαδέι. ΕΤ. τί φήσ; τίς γλαυκ' Ἀθήνας ἡγαγεν;

κάττα, τρυγών, κορυδός, ἑλαῖα, ὑπόθυμις, περιστερᾶ,

νέρτος, ἱέραξ, φάττα, κόκκυς, ἐρυθρόποις, κέβληπυρις,

292. δίαιλον] In the δίαιλος the competitors had not to run merely from point to point. They had to run to the further end of the course, round the turning-post there, and back to the line from whence they had started.—The birds, we were told before (supra 205), would “come running”; and as they

293. ετὶ λόφων] It seems probable, as Beck suggests, that when the Greek colonists built their cities on the coasts, and beside the rivers, the native Carians retreated into the mountainous country, and erected forts on the hill-tops ὀδοπλαίεις οὖνεκα. It is a curious co-

294. δοσον κακὸν ὄρνεων] What a plague of birds! These are the twenty-four members of the Chorus, all crowding in together. The term νέφος is employed
THE BIRDS

PrE. Is there then another Glutton than our own Cleonymus?
Eu. Our Cleonymus, I fancy, would have thrown his crest away.
PrE. But what means the crest-equipment of so many birds, I pray?
Are they going to race in armour? Hoop. No, my worthy friend, they make
Make their dwellings, like the Carians, on the crests for safety’s sake.
PrE. O Poseidon, what the mischief! see the birds are everywhere
Fluttering onward. Eu. King Apollo, what a cloud! O! O! look there,
Now we cannot see the entrance for the numbers crowding in.
PrE. Here you see a partridge coming, there by Zeus a francolin,
Here a widgeon onward hurries, there’s a halcyon, sure as fate.
Eu. Who’s behind her? PrE. That’s a clipper; he’s the lady halcyon’s mate.
Eu. Can a clipper be a bird then? PrE. Sporgilus is surely so.
Here’s an owl. Eu. And who to Athens brought an owl, I’d like to know.
PrE. Jay and turtle, lark and sedgebird, thyme-finch, ring-dove first, and then
Rock-dove, stock-dove, cuckoo, falcon, fiery-crest, and willow wren,

by Homer (Iliad vii. 755) to describe
a flock of birds, γαρῶν νέφος ἥ κολοῖων.
Cf. infra 578. Its use in the present
passage is perhaps an indication that, in
the following line, the words τὴν ἐισόδου
are substituted παρὰ προσδοκίαν for τὸν
οὐρανόν, see Wasps 1084. The ἐισόδου
was the entrance by which the Chorus
made their way into the orchestra.
Aristophanes refers to it again, Clouds
326, and in a fragment of the Νήσοι
preserved by the Scholiast here.

299. κειρύλος] The name κειρύλος is
changed into κειρύλος (as if from κείρεων,
to cut the hair) to raise a laugh against
Sporgilus, who was a barber (κουρεῖς ἦν,
Scholiast), and doubtless also an ἄρνη within the definition of Teleas
supra 169, 170. As to the κειρύλος, see
the lines of Alcman in the note on 251
supra. Divested of their mythical
surroundings, the Cerylus and halcyon
would be the male and female kingfisher.
But as to all the bird-names, the reader
is referred to the Introduction to the
play.

301. γλαύκ' Ἀθηναῖς] These little
birds of Athene were so numerous at
Athens, that "to carry owls to Athens"
became a common saying, the equiva-
 lent, as has often been observed, of our
"carrying coals to Newcastle." The
first words of the letter which Lucian
prefixed to his dialogue entitled
"Nigrinus" are Η μὲν παρομία φησί,
Γλαύκα εἰς Ἀθηναίας, ὃς γελοίον ὑπετέ μεν ἐκεῖ
κοµίζει γλαύκας, δὲ τι πολλai παρ’ αὐτῶν εἰσιν.
And Hemsterhuis in his note on that
passage collects several instances of the
use of the proverb.
πορφυρίς, κερχυνής, κολυμβῆς, ἁμπελῆς, φήνη, δρύοψ.

ΕΤ. ὁυ ὁυ τῶν ὄρνεῶν,

οὶ ὁυ τῶν κοψίχων:

οὐκ αὐτίκοισι καὶ τρέχουσι διακεκραγότες.

ἀρ' ἀπειλοῦσιν γε νῦν; οἶμοι, κεχήνασιν γέ τοι

καὶ βλέπουσιν εἰς σὲ κάμε. ΠΕΙ. τοῦτο μὲν κάμοι δοκεῖ.

Χ.Ο. ποτοποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποποpetto

305

310

315

320

325

330

335

340

345

350

355

360

365

370

375

380

385

390

395

400

405

410

415

420

425

430

435

440

445

450

455

460

465

470

475

480

485
THE BIRDS

Lammergeyer, porphyrion, kestrel, waxwing, nuthatch, water-hen.

Eu. (Singing.) Ohó for the birds, Ohó! Ohó!
Ohó for the blackbirds, ho!

How they twitter, how they go, shrieking and screaming to and fro. Goodness! are they going to charge us? They are gazing here, and see All their beaks they open widely. Pei. That is what occurs to me.

Chorus. Wh-wh-wh-wh-wh-wh-wh-where may he be that was calling for me? In what locality pastureth he?

Hoop. I am ready, waiting here; never from my friends I stir.

Chor. Te-te-te-te-te-te-te-te-teach me, I pray, in an amicable way, what is the news you have gotten to say.

Hoop. News amazing! News auspicious! News delightful, safe, and free! Birds! Two men of subtlest genius hither have arrived to me.

Chor. Who! What! When! say that again.

Hoop. Here, I say, have come two elders, travelling to the birds from man,
And the stem they are bringing with them of a most stupendous plan.

Chor. You who have made the greatest error since my callow life began, What do you say? Hoop. Now don't be nervous. Chor. What is the thing you have done to me?

Hoop. I've received two men, enamoured of your sweet society.

Chor. You have really dared to do it? Hoop. Gladly I the deed avow.

Chor. And the pair are now amongst us? Hoop. Aye, if I'm amongst you now.

Chor. O! O! Out upon you!
We are cheated and betrayed, we have suffered shame and wrong!
For our comrade and our friend who has fed with us so long,

crowd, "Look at the populace below! how they murmur and gape,—and how their eyes sparkle,—and what looks they bend at us," says an alarmed noble in Lytton's Rienzi, Book II. Chap. 3.

318. ἀνδρέα γάρ] The Hoopoe does not blink the fact. His very first word discloses that the visitors he has entertained are MEN. λεπτὸς λογιστά, subtle reasoners, λεπτοὶ εἰς τὸ λογίσασθαι.—Scholiast. Cf. Clouds 320, 1496; Frogs 876, 1111.
The old social customs of the Birds, the unwritten laws by which the bird-communities have from time immemorial been governed. So the Goddesses Demeter and Persephone were worshipped under the name of Θεσμοφόροι because it was they who instituted the unwritten customs upon which the fabric of human society is based. See the Introduction to the Thesmophoriazusae.

340. ἀκολουθοῖς] That you might follow me, second my designs, be my fidus Achates. There does not seem to be any special allusion to the body-servant called ἄκολουθος, see Eccl. 593 and the
He has broken every oath, and his holy plighted troth,
And the old social customs of our clan.
He has led us unawares into wiles, and into snares,
He has given us a prey, all helpless and forlorn,
To those who were our foes from the time that they were born,
To vile and abominable Man!

But for him, our bird-companion, comes a reckoning by and by;
As for these two old deceivers, they shall suffer instantly,
Bit by bit we'll tear and rend them.  PEI. Here's a very horrid mess.

EU. Wretched man, 'twas you that caused it, you and all your cleverness!
Why you brought me I can't see.  PEI. Just that you might follow me.
EU. Just that I might die of weeping.  PEI. What a foolish thing to say!
Weeping will be quite beyond you, when your eyes are pecked away.

CHOR.  On!  On!  In upon them!
Make a very bloody onset, spread your wings about your foes,
Assail them and attack them, and surround them and enclose.
Both, both of them shall die, and their bodies shall supply
A rare dainty pasture for my beak.
For never shall be found any distant spot of ground,
Or shadowy mountain covert, or foamy Ocean wave,
Or cloud in Ether floating, which these reprobates shall save
From the doom that upon them I will wreak.

On then, on, my flying squadrons, now is the time to tear and bite,
Tarry ye not an instant longer.  Brigadier, advance our right.
ten in number, one from each tribe, and each taxiarth was in command of
the hoplites of his tribe. οἱ δὲ φύλαρ-
χας δέκα, εἰς ἀπὸ φυλῆς ἐκάστης, τῶν
ἱππέων προϊστανταί, καθάπερ οἱ ταξιαρχοι
tῶν ὀπλιτῶν, Pollux viii. segm. 94. Cf.
Id. segm. 87, and Aristotle’s Polity of
Athens, chap. 61. They have already
been mentioned, Ach. 569, Peace 1172.
ἀδεξίων κέρας, the right wing of an army,
Knights 243.

357. τῶν χυτρῶν] They had brought
but one χύτρα with them (supra 48),
and they employ but one χύτρα for their
defence (infra 386, 391). The plural
τῶν χυτρῶν seems to indicate that the
latter χύτρα was borrowed, as the spit
and the platters were undoubtedly bor-
rrowed, from the culinary stores of the
Hoopoe. For these articles constitute
the “panoply” which is directed (infra
435) to be carried back to the kitchen
from whence it was taken. Probably
the ἐκκύκλημα (see the note on 92 supra)
had thrown open not merely the λόχυμα,
but also the kitchen, in which we shall
find Peisthetaerus cooking during the
visit of the Divine Envoys. In the
present crisis the χύτρα is held before
them as a defence against the enemy,
until line 386, when it is set on the
ground, and forms a rampart or breast-
work over which the defenders may
peer; the spit is fixed in the ground
with its point slanting outwards, as a
sort of cheval de frise, if the expression
is allowable; whilst each of the adven-
turers holds a platter close to his eyes,
to protect them from the beaks and the
claws of the assailants.

358. γλαυξ μὲν οὗ πρόσεισι] Why should
the owl, in particular, be kept at bay by
the χύτρα? This is a question which
cannot be answered with confidence:
but perhaps the most probable explana-
tion is that of Dobree, that the pot
contained lighted fire which the bird of
night would shun. See, as to the pot
which the travellers brought with them
from Athens, the note on 48 supra. Suidas,
s. v. χύτραν τρέφειν, says ἐπὶ τῶν τεγὼν
ἐτίθεσαν, ὅπως μὴ προσέρχωσι αἱ γλαύκες.
But an empty pot, without fire in it,
would not scare the owls from the roof;
THE BIRDS

45

Here it comes! I'm off, confound them. PEl. Fool, why can't you remain with me? What! that these may tear and rend me? PEl. How can you hope from birds to flee? Truly, I haven't the least idea. PEl. Then it is I the affair must guide.

Seize we a pot and, the charge awaiting, here we will combat side by side. Pot! and how can a pot avail us? PEl. Never an owl will then come near.

What of these birds of prey with talons? PEl. Snatch up a spit, like a hoplite's spear, Planting it firmly there before you. EU. What shall I do about my eyes? Take a platter, or take a saucer, holding it over them buckler-wise.

What a skilful neat contrivance! O you clever fellow you,

In your military science Nicias you far outdo!

and the verb τρέφειν may possibly point to the existence of fire in the χύτρα. The remark of one of the Scholiasts here, φοβεῖται γὰρ τὴν χύτραν τὰ δρένα διὰ τὸ μέλαν αὐτῶν, is incomprehensible. Nor is the other more felicitous when he says οὐ διὰ τὴν χύτραν οὐ πρόσεων τοῦτο γὰρ κακῶς πάντα τὰ δρένα φοβεῖ· ἀλλὰ διὰ τὸ Ἀττικῶν εἶναι τὸ θέου· Άττικαὶ δὲ καὶ αὐτοὶ. For this would make the speech an independent observation, and not, as it evidently is, a reply to the question of Euelpides. And the explanations offered by the editors, that an owl perched on a pot was engraved on Athenian coins, or that these particular pots were stamped with an owl, seem very unsatisfactory. "Videtur mihi respicere ad ludum illum qui dicitur χυτρίνδα; quia Chorus paulo ante dicebat, se velle istos duas tīllēn vellicare, et nōx v. 365 dicit άλεκ, τίλλε, ποίε, δείρε, κόπτε πρώτῃ τὴν χύτραν, quod etiam in illo ludo fieri solebat, Pollux ix. 113. ἢ δὲ χυτρίνδα· ὁ μὲν ἐν μέσῳ κάθεται, καὶ καλεῖται χυτρά· οἱ δὲ τίλλουσιν, ἢ περικήλουσιν, ἢ καὶ ποιοῦσιν αὐτῶν περιθέλοντες· ἢ δὲ ὑπ' αὐτοῦ περι-

στρεφομένου ληφθεῖσ, ἀντ' αὐτοῦ κάθηται." Bergler. This is ingenious, but there seems hardly room for an allusion of this kind. We shall find, presently, that the very first attack is made on the χύτρα.

361. δέκιβαφον] A small saucer, properly for holding vinegar (δέκιν δεκτικὸν σκεύος, Athenaeus xi. chap. 87), frequently mentioned in the Comic Fragments. It was smaller, the Scholiast tells us, than the τρύβλιον. See Pollux x. segm. 86.

363. Νίκιαν] Nicias, who about this time was commencing the campaign in Sicily, was famous for his tactical and engineering skill. Suidas (s.v. ὑπερακονιτείς) preserves two lines from the Μονότροπος of Phrynichus which, as corrected by Dr. Blaydes in his note on this passage, run

ἄλλ' ὑπερβέβληκε πολὴ τῶν Νίκιαν
στρατηγία πλήθει τε τῶν εὐρημάτων.

The Μονότροπος competed with the Birds (see on 11 supra); and doubtless the military skill of Nicias was a stirring
At this particular moment, in view of the prospects of the Sicilian expedition, and the projected siege of Syracuse. It is most improbable that he had taken any part, as the Scholiast suggests, in the recent siege of Melos. Bergler refers to the account given in Thuc. iii. 51 of his seizing the island of Minoa off the coast of Megara, after capturing the two projecting towers μηχαναί εκ θαλάσσης. As to ἵππαρκοντίζειν, to outshoot, that is, to outdo, cf. Knights 659; Plutus 666.

364. ἐλελελεῖ) This is no mere invention of the bird-chorus; it was the recognized war-cry with which Hellenic troops were encouraged, and encouraged each other, to precipitate themselves at full speed upon the ranks of the enemy. The Scholiast and Suidas describe it as a ἐπίθεσις πολέμικων καὶ γὰρ οἱ προσωπίζοντες εἰς πόλεμον τὸ ἐλελελεῖ ἐφόνων μετὰ τινος ἐμμελούς κινήσεως (rhythmical movement). Plutarch (Theseus chap. 22) says it was a cry which ἰππομονόντες ἀναφορεῖν καὶ παιωνίζοντες εἰώθαισιν. Suidas, s. v. cites some iambics from the "Philoctetes in Troycland" of the tragedian Achaenus (as to whom see the notes on Frogs 184; Them. 161) in which Agamemnon is exhorting the Achaeans to hurl themselves against the foe.

ἐρα βορθών ἐστιν· ἐγὼ δ' ἡγόμαι, προσβαλλέτω τις ἅρμα φαγάνου λαβή, ἀδάπτητι δ' ἄλλος ὧν τάχος ομονύμητος ἢρα ταχύνειν, ἐλελελεῖν.
The Birds

Chor. Eleleleu! advance! no loitering; level your beaks and charge away. Shatter the pot at once to pieces; worry, and scratch, and tear, and flay!

Hoop. O, whatever is your purpose? is your villainy so great, You would slay two worthy persons, kinsmen, clansmen, of my mate? Men who never sought to harm you, would you tear and lacerate?

Chor. Why, I wonder, should we spare them, more than ravening beasts of prey? Shall we ever find, for vengeance, enemies more rank than they?

Hoop. Enemies, I grant, by nature, very friends in heart and will; Here they come with kindly purpose, useful lessons to instil.

Chor. What, they come with words of friendship? What, you really then suppose They will teach us useful lessons, they our fathers’ fathers’ foes?

Hoop. Yet to clever folk a foeman very useful hints may show; Thus, that foresight brings us safety, from a friend we ne’er should know, But the truth is forced upon us, very quickly, by a foe.

Hence it is that all the Cities, taught by foe, and not by friend, Learn to build them ships of battle, and their lofty walls extend; So by this, a foeman’s teaching children, home, and wealth defend.

Xenophon uses the word ἐλείζειν in the special sense of “to raise the cry ἔλελελευν.” Thus, in describing the commencement of the battle of Cunaxa, he says that a part of the Hellenic phalanx finding itself being left behind ἑράτο δρόμω θείν καὶ ἀμα ἐφθέγξαντο πάντες, οἶν περ τῷ Ἐνναλίῳ ἐλείζουσι, καὶ πάντες δὲ ἐθεοῦ. Anabasis i. 8. 18; where Schneider quotes from Demetrius, de Elocutione, cap. 98 ξενοφῶν δὲ ἤλειλείζε φησιν ὁ στρατηγός, τὴν τοῦ ἔλελευ ἀναβόησθαι, ἴν ἂν βάςα στρατηγός συνεχῶς, παραποιήσας ἐνόμητα.—κάθες τὸ ρύγχος, level or couch your beak; speaking as though it were a spear. Dr. Blaydes refers to the Anabasis vi. 3. 27 Ἡ σάλπιγξ ἐφθέγξατο, καὶ ἐπαινίζον, καὶ μετὰ τὰτα ἡλαλαζον, καὶ ἀμα τὰ δόρατα καθίσασαν.

368. ξυγγενές] Συμπαραώ̂στα, δτι καὶ ἡ Πράκνη Ἀττική ἢν, Πανδίονος θυγάτηρ.— Scholiast.

369. λύκων] There was in olden times, the Scholiast tells us, a law passed for killing wolves in Attica; and whoever killed a wolf’s cub received 1 talent, and whoever killed a full grown wolf, 2 talents. If this were so, the value of a talent in those days must have been far less than its value in later times.

375. οἱ σοφοὶ] This indirect flattery was intended to conciliate the Birds. And it does indeed seem to have blinded them to the exceeding sophistry of the argument which follows.
XO. ἔστι μὲν λόγων ἀκούσαι πρῶτον, ὡς ἡμῖν δοκεῖ,

χρήσιμον' μάθοι γὰρ ἂν τις κατὸ τῶν ἐχθρῶν σοφὸν.

ΠΕΙ. οἶδε τῆς ὀργῆς χαλάν εἴξασιν. ἄναγ' ἐπὶ σκέλος.

ΕΠ. καὶ δίκαιον γ' ἐστι κάμοι δεῖ νέμειν ὑμᾶς χάριν.

XO. ἄλλα μὴν οὐδ' ἄλλο σοὶ πω πράγμ' ἐνυπνιώμεθα.

ΠΕΙ. μάλλον εἰρήνην ἄγουσιν ἥμιν, ὡστε τὴν χύτραν

tὸ τε τρυβλίω καθεῖ;

cαὶ τὸ δόρυ χρη, τὸν ὀβελίσκον,

περιπατεῖν ἔχοντας ἡμᾶς

tῶν ὀπλῶν ἐντὸς, παρ' αὐτῆν

τὴν χύτραν ἄκραν ὑπόθητας

ἐγγύς· ὡς οὐ φευκτέον νῦν.

ΕΥ. ἔστεν ἢν ὅ' ἄρ' ἀποθάνωμεν,

κατορυχησόμεθα ποῦ γῆς;

ΠΕΙ. ὁ Κεραμεικὸς δέξεται νό.

δημοσίᾳ γὰρ ἵνα ταφῶμεν,

φήσομεν πρὸς τοὺς στρατηγοὺς.

382. κατὸ τῶν ἐχθρῶν] Mr. Green cites

the familiar words of Ovid (Met. iv.

428), which have become proverbial

among ourselves, Fas est et ab hoste
doceri, to which I may add Synesius,

Επ. καὶ τὸ πάλαι λεγόμενον "ι̊τ̊π̊

ἐχθρῶν ὡς ἐστιν ὑφελείσθαι" νῦν ἐργῷ

φαὐσάμεν, 390

383. ἄνογ' ἐπὶ σκέλος] Ἀνάγειν ἐπὶ σκέλος

or ἐπὶ πόδα means to draw back step by

step with your face to the foe. The meaning

is illustrated by the passages to which


1400; Xen. Cyropaedia vii. 5. 6;

Anabasis v. 2. 32; but is more clearly

shown by two explanations cited by

the latter commentator from Bekker's

Anecdota; ἀναχωρεῖν ἐπὶ σκέλος' τὸ μὴ

στρέψαντα τὰ νῆτα, ἄλλα ἀντιπρόσωπον τῶν

ἀντιπάλων ὑποχωρεῖν εἰς τοιχίσια, xiv. 6;

and again, χωρεῖν ἐπὶ σκέλος' τὸ ὀπίσω

ἀναχωρεῖν, µὴ δώ ντα τοῖς ἑνενοικίοις τὰ νῆτα,

lxxii. 31.

395. ὁ Κεραμεικὸς] For there were

buried, at the public cost, all those who

had fallen in battle for Athens. All,

with one notable exception. The men

who fell at Marathon were, for their

pre-eminent valour, buried on the battle-

field which they had made for ever

memorable. The proceedings in these

public funerals are fully recorded by

Thucydides (ii. 34), though instead of

mentioning Cerameicus by name, he

describes it as "the loveliest suburb of

Athens," το κάλλιστον προάστειον τῆς
CHOR. Well, I really think 'tis better that their errand we should know;
I admit that something useful may be taught us by a foe.

PEL. (To Eu.) Now their anger grows more slack; now we had better just draw back.

HOOP. (To Chor.) This is right and friendly conduct, such as I deserve from you.

CHOR. Well, I am sure that we have never gone against you hitherto.

PEL. Now they are growing a deal more peaceful, now is the time the pot to ground,
Now we may lower the platters twain.
Nay, but the spit we had best retain, 
Walking within the encampment's bound,
Letting our watchful glances skim
Over the edge of the pot's top rim;
Never a thought of flight must strike us.

EU. Well, but tell me, suppose we die,
Where in the world will our bodies lie?

PEL. They shall be buried in Cerameicus,
That will be done at the public cost,
For we will say that our lives we lost
Gallantly fighting the public foe,

πόλεως. Harpocration, quoting from a speech of the orator Antiphon, observes that there was one Cerameicus within, and another without, the city walls; and that in the outer Cerameicus τοὺς ἐν πόλεως τελευτήσαντας ἠθανοῦν δημοσίᾳ, καὶ τοὺς ἐπιταφίους (funeral orations) ἔλεγον, ὡς δὴ Καλλιστράτου ἦ Μενεκλῆς ἐν τῷ περὶ Ἀθηνῶν. And the Scholiast here gives the passage from the last-mentioned work; which says that, as you walk in the Cerameicus, ἐνεθεί καὶ ἐνθεί εἰς στῆλα ἐπὶ τοῖς δημοσίᾳ θεαμαμένους. εἰσὶ δὲ οὕτωι ὁ ὑπὸ τοῦ δήμου θαβάθεντες (vulgo περιφέρειτες), οἱ ἐν αὐτῇ τῇ χώρᾳ ὑπὲρ τῆς πόλεως τετελευτηκαίν. έχοντες δὲ αἱ στῆλαι ἐπιγραφὰς ποὺ ἔκαστος ἀπέθανεν. One of these στῆλαι, found in the outer Cerameicus, is now in the British Museum, being one of the "Elgin marbles." It contains a list of the soldiers who fell in the battle of Potidaea (Thuc. i. 62, 63), together with their epitaph in sixteen elegiac lines. The Scholiast also suggests that in the word Κεραμεικός there is a covert allusion to the κερομικά, the pot and the platters, with which they are defending themselves, but such an allusion would be altogether out of place.

397. φήσομεν] The communication was necessarily to be a posthumous one. The dead men themselves were to tell the στρατηγοῖ where and how they were slain.
μαχομένω τοῖς πολεμίοισιν
ἀποθανεῖν ἐν Ὀρνεαῖς.

ΧΟ. ἀναγείρει τάξιν πάλιν ἐς ταύτην,
καὶ τὸν θυμὸν κατάθουν κύψας
παρὰ τὴν ὄργῃν ὀσπερ ὄπλητης:
καναπτυθάμεθα τούσδε τίνες ποτὲ,
καὶ πόθεν ἐμολον, τίνι τ' ἐπινοίᾳ.
ἰῶ ἐποψ σὲ τοι καλῶ.

ΕΠ. καλεῖς δὲ τοῦ κλάειν θέλων;
ΧΟ. τίνες ποθ' οἴδε καὶ πόθεν;
ΕΠ. ξείων σοφῆς ἄφ' Ἑλλάδος.
ΧΟ. τήχη δὲ ποία κομί-
ζει ποτ' αὐτῷ πρὸς ὀρ-
νιθας ἐλθεῖν; ΕΠ. ἔρως
βίου διάτης τε καὶ
σοῦ, ἔννοικεῖν τέ σοι
καὶ ἔννειναι τὸ πάν.

ΧΟ. τί φής;

399. ἐν Ὀρνεαῖς] Orneae was a town in Argolis. It is selected here because its name was similar to that of the birds, Ὀρνα. But it was doubtless much in the mind of Athenians at this moment, because, less than a year before, a joint expedition of Athenians and Argives had commenced to besiege it. The siege, however, lasted only one day. On the ensuing night the besieging forces bivouacked at some distance from the walls, and the defenders took the opportunity of evacuating the place; which was thereupon destroyed by the Argives.

401. κατάθου] Generally speaking, the common military phrase τίθεσθαι τὰ ὄπλα does not mean (as Dr. Arnold on Thuc. ii. 2 understood it) "to pile their arms in a heap," nor yet (as Mr. Grote, History of Greece, chap. xlviii, supposed) "armati consistere, to ground arms, to maintain rank, resting the spear and shield upon the ground." It means that each hoplite was to divest himself of his heavy armour, and place it on the ground before or beside him. Take for example the preliminaries to the battle of Mantinea, Xen. Hell. vii. 5. 22. The Theban and the Spartan armies (to describe each army by its most important contingent) were face to face, when Epaminondas directed his troops τίθεσθαι.
(Yea, we will tell the commanders so,)  
Gallantly fighting at Orneae.

Chor.  
Fall back, fall back to your ranks once more,  
And stand at ease as ye stood before,  
And lay your wrath on the ground, in line  
With your angry mood, as a warrior should;  
We'll ask the while who the men may be,  
And whence they come, and with what design.  
Hey, Hoopoe, hey! to you I speak.

Hoop.  
What is it that to learn you seek?

Chor.  
Whence are these visitors and who?

Hoop.  
From clever Hellas strangers two.

Chor.  
What's their aim? Canst thou tell  
Why they came Here to dwell?

Hoop.  
Love of you, Love of your  
Life and ways Was the lure.  
Here they fain Would remain  
Comrades true All their days.

Chor.  
Hey, hey, what do you say?

τὰ δῆλα. Had they piled all their arms in a heap, they would have stood defenceless before the hostile array. Had they merely grounded arms, they would never have succeeded in lulling the enemy into a false security. So here. Each bird-warrior, ὄπειρ ὀπλίτης, was to lay his ὁφυὴ on the ground, and place his θυμὸς by its side. In line 449 he is ordered to take them up again.

403. τίνες καὶ τόθεν] These were the ordinary inquiries addressed to strangers; εἰρωτα δὴ ἔπειτα, τίς εἶ, καὶ πόθεν ἔλθα, Odyssey xv. 422, xvii. 368. In the third question I have substituted τίνι τ' εὐνοίᾳ for the unmetrical ἐπὶ τίνα τ' ἐπίνοιαν of the MSS. The metre is ana-paestic, in which the proceleusmatic foot τίνι τ' ἐπι- is quite admissible. See Thesm. 667 and the note there. Τὸ ἀναπαυτικὸν κατὰ πᾶσαν χώραν δέχεται σπουδεῖον, ἀνάπαυστον, σπανίως δὲ καὶ προκελευτικόν παρὰ δὲ τοῖς δραματοποιοῖς, καὶ δάκτυλον. Hephaest. chap. viii. It is of course especially suitable for the speech of the birds.

410. τύχη] Here follow two cretic triplets, each triplet commencing with a base which consists of one short syllable, τύ/χη, θτ/ον.
λέγει δὲ δὴ τίνας λόγους;

EP.

ἀπίστα καὶ πέρα, κλέειν.

XO.

ὁρᾷ τι κέρδος ἐνθάδε ἄξιον μονῆς, ὥστε πέποιθ' ἐμοὶ ἐξυνὸν κρατεῖν ἄν ἢ τὸν ἐχθρὸν ἢ φίλουσιν ὧφελεῖν ἐχεῖν;

EP.

λέγει μέγαν τιν' ὁλίβον σοῦ τε λεκτὸν οὕτε πιστὸν· ὡς σὰ πάντα καὶ τὸ τῆδε καὶ τὸ κεῖσε καὶ τὸ δεῖρο προσβεβά λέγων.

XO.

πότερα μανύμενος;

EP.

ἀφατον ὡς φρόνιμος.

XO.

ἐνι σοφὸν τι φρενί;

EP.

πυκνότατον κίναδος,

σόφισμα κύρια τρίμμα παιπάλημ' ὅλον.

XO.

λέγειν λέγειν κέλευε μοι.

κλύων γὰρ ὅν σοῦ μοι λέγεις λόγων ἀνεπτέρωμαι.

EP. ἀγε δὴ σὺ καὶ σὺ τὴν πανοπλίαν μὲν πάλιν

416. ἀπίστα καὶ πέρα] Incredible and more than incredible, as the Oxford Lexicographers rightly explain it. πέρα κλύων, "too great to hear," is neither good Greek nor good sense, and bears no analogy to πέρα λόγου, with which Beck compares it. A thought may be too big for utterance, but if utterable cannot be too big to be heard. And see Thesm. 705 and the note there.

420. τὸ τείσας τ.κ.λ.] The Scholiast on supra says that these expressions are parâ τά ἐκ τῶν ηκιστέω διδασκεισών Φοινικάσων (265). He further says that the words σὰ γὰρ ταῦτα πάντα καὶ ἐκείσε δέωρα are found in the Andromeda, also not yet published. And see Eccl. 487 and the note there.

425. ὅλον] This word applies to the whole line; he is all craft, invention, williness, subtlety, he is one entire and perfect σόφισμα κ.τ.λ. The question was "Is there anything σοφὸν in his mind?" And the answer is "He is all σόφισμα." As to τρίμμα, παιπάλημα see
What is the tale they tell?  **Hoop.** In brief, 'Tis something more than past belief.

**Chor.** But wherefore is he come?  What is it He seeks to compass by his visit? Think you he's got some cunning plan Whereby, allied with us, he can Assista friend, or harm a foe? What brings him here, I'd like to know.

**Hoop.** Too great, too great, for thought or words, The bliss he promises the birds. All things are yours, he says, whate'er Exists in space, both here and there, And to and fro, and everywhere.

**Chor.** Mad a little, eh?  
**Hoop.** More sane than words can say.  
**Chor.** Wide awake?  **Hoop.** Wide as day. The subtlest cunningest fox, All scheme, invention, craft; wit, wisdom, paradox.

**Chor.** His speech, his speech, bid him begin it. The things you show excite me so, I'm fit to fly this very minute.

**Hoop.** Now you and you, take back this panoply,

---

Clouds 260; Lucian, Pseudologista 32. Hesychius and Photius define παιτάλημα by πουκλος ἐν κακίᾳ. Literally, it means "fine flour" of wheat or barley. τρίπυμα is "an old hand," the Latin veterator.

433. ἀνεπτέρωμαι] This is the first hint of the doctrine on which Peisthetaerus dilates at some length infra 1437–50, that "minds are winged by words."

434. σὺ καὶ σὺ] Matters having thus taken a pacific turn, the Hoopoe calls two of the theatrical attendants, doubtless those to whom, infra 656, the names of Xanthias and Manodorus are given, and directs them to carry back the spit, the platters, and (probably) the pot, into the kitchen from which they had originally been taken. See the note on 357 supra. He is here dealing only with the arms of the Men. With the armature of the Birds he will deal infra 448.
435. τοῦπιστάτου] The reader must select for himself which of the three interpretations of this word given by the Scholiasts here, by Eustathius on Odyssey xvii. 455, and by other grammarians, he thinks most probable. (1) The ἐπιστάτης (or ἐπιστότων or ἐπιστάτας, for even this is doubtful) was a bronze stool with three legs, perforated at the top. A fire was kindled underneath, and water in a χύρα or κρατήρ was set upon it to boil. It was also called a ὑποκρατήριον, ὑπόστατον, and ὑποστάτης. This interpretation is favoured by Bentley and others, and is thought to be corroborated by the Sigeian inscription. But see the Additional Note on that inscription at the end of the Commentary. (2) It was a stand full of projecting pegs or hooks on which the cook was accustomed to hang his meat and culinary utensils. This seems to be, at present, the popular interpretation.

440. ὁ πίθηκος] He is said to have been an ugly little cutler named Panaetius, who had a virago for his wife. After incessant quarrels, they came to a compact τίττειν, μὴ τόπτεσθαι, μὴ δάκνειν αὐτὸν φιλοῦσα, μὴ δάκνεσθαι, and so on.

443. τῶν—] τῶν πρωτῶν δεικνύσ φησιν, ὡθὶ ποιον τῶν.—Scholiast.

445. δομνυμ' ἐπὶ τούτων] It was not left to the Gods to determine what should be the reward for keeping, or what the penalty for breaking, the oath. The person who took the oath was careful to specify, and indeed to incorporate in the oath itself, alike the
And hang it up, God bless it, out of sight
Within the kitchen there, beside the Jack.
But you (to Pei.) the things we summoned them to hear
Expound, declare.    Pei. By Apollo no, not I,
Unless they pledge me such a treaty-pledge
As that small jackanapes who makes the swords
Pledged with his wife, to wit that they'll not bite me
Nor pull me about, nor scratch my—    Chor. Fie, for shame!
Not this? no, no!    Pei. My eyes, I was going to say.
Chor. I pledge it.    Pei. Swear!    Chor. I swear on these conditions;
So may I win by every judge's vote,
And the whole Theatre's.    Pei. And so you shall.
Chor. But if I'm false, then by one vote alone.
Hoop. O yes! O yes! Hoplites, take up your arms

reward and the penalty. Thus in Lysistrata 233 the woman, after repeat-
ing the oath on which the whole plot
hinges, declares—

If I keep faith, my cup be filled with wine,
But if I fail, a water-draught be mine.

In the present compact the penalty for breaking the oath is to be no punish-
ment at all, but a success only less decisive
than that which is the reward of good faith. If I keep the oath, say the Chorus,
then may I win the prize by acclamation, that is, by the acclamation of the
audience, ratified by the unanimous vote of the judges; while if I break it,
may I—still win, but only by a bare majority, three to two, of the votes. For 
exwvai nêvte krita tovs korikous, as the Scholiast says; see the note on Eccl. 1154.

446. e'xai tautas] These words are not a mere acceptance of the conditions
proposed; which, indeed, are not yet completely formulated. They are in-
tended to predict the ultimate victory
of the play.

448. tovs oplitous] The arms of the Men
—spit, platters and pot—have already
been taken away to the kitchen; and
now the bird-hoplites (supra 402) are
to be disbanded with the accustomed
formula. They are directed to pick up
their arms and depart; but of course
they are not really to do either the one
thing or the other. For their arms
were represented by their òvou and
ôrgou, and their presence is still required
as the Chorus of the play. The MSS.
attribute the proclamation to ò kiphug, 
but the part of the kiphug was no doubt
undertaken by the Hoopoe, to whom the
The word πράγματι in the preceding line refers back to line 321, where Peisthetaerus and his comrade are described as bringing with them the stem πράγματος πελόριον.

462. ὄργῳ] The words ὄργῳ, προπεφύτησαν, and διαιμάττειν all are borrowed...
And march back homewards; there await the orders
We’re going to publish on the notice-boards.

Chor. Full of wiles, full of guiles, at all times, in all ways,
Are the children of Men; still we’ll hear what he says.
Thou hast haply detected
Something good for the Birds which we never suspected;
Some power of achievement, too high
For my own shallow wit by itself to descry.
But if aught you espy,
Tell it out; for whate’er of advantage shall fall
To ourselves by your aid, shall be common to all.

So expound us the plan you have brought us, my man, not doubting; it seems, of success.
And don’t be afraid, for the treaty we made, we won’t be the first to transgress.
I am hot to begin, and my spirit within is fermenting the tale to declare.
And my dough I will knead, for there’s nought to impede. Boy, bring me a wreath for my hair,

from the process of baking; ὑγιῶς referring to the fermentation, by which the bulk is largely increased, through the formation of air-bubbles within; προπέφυρωσατ to the various processes of mixing, first, the yeast with boiling water and salt; then, a part of the liquid so produced with a portion of the flour, so as to form what is now called the “sponge”; and then the sponge with the rest of the liquid and flour; and διδούσει to the final kneading. He speaks of his λόγος, as if it were an ἀριστός. One portion of the dough has already been mixed and fermented, and is now fit to be kneaded, and served up as a loaf.

463. στέφανον] A myrtle wreath was always worn by an orator; see Thesm. 380; Eccl. 131, and the notes there. Its assumption by Peisthetaerus here makes the spectators understand that he is delivering a continuous oration, merely punctuated by the remarks, mostly comic, of Euelpides. This was very effectively shown in the first representation of the play at Cambridge (A.D. 1883); in the second representation, twenty years later, the arrangements of the New Theatre necessitated the presence of the Chorus on the stage itself, which of course reduced the oration to a sort of conversational dialogue. Peisthetaerus delivers two orations, each (with the interruptions) of sixty-one lines. In the first he dilates on the lost glory of the Birds; in the second he points out the way to recover it. The first, which is to crush them with grief and indignation, he has already worked up, and will at once produce.
κατὰ χειρὸς ὕδωρ φερέτω ταχύ τις.  
ΕΤ. δειπνήσειν μέλλομεν; ἥ τί;

ΠΕΙ. μὰ Δί' ἀλλὰ λέγειν ζητῶ τι πάλαι μέγα καὶ λαρυνόν ἔπος τι;
οὐδὲ τὴν τούτων θραύσεις ψυχὴν οὕτως ὑμῶν ὑπεραλγῶ,
οὕτως δυνὴ πρότερον βασιλῆς— ΧΟ. ἡμεῖς βασιλῆς; τίνος;
ΠΕΙ. ἡμεῖς πάντων ὁπόσ' ἔστιν, ἕμων πρῶτον, τουδὲ, καὶ τοῦ Δίῳ αὐτοῦ.
ἀρχαιότεροι πρότεροι τε Κρόνου καὶ Τιτάνων ἐγένεσθε,
καὶ γῆς. ΧΟ. καὶ γῆς; ΠΕΙ. νὴ τὸν Ἀπόλλω. ΧΟ. τοῦτὶ μὰ Δί' οὐκ ἐπεπύσμι
ΠΕΙ. ἀμαθῆς γὰρ ἐφυς κοὐ πολυπράγμων, οὐδὲ Ἀλσωπον πεπάτηκας,
δὲ ἐφασκε λέγων κορυδὼν πάντων πρώτην ὑμιθα γενέσθαι,
προτέραν τῆς γῆς, κάπετα νόσῳ τὸν πατέρ' αὐτῆς ἀποθνησκείν.
γῆν δ' οὐκ εἶναι, τὸν δὲ προκείμενον πεμπταῖον τὴν δ' ἀποροῦσαν ὑπ' ἀμηχανίας τὸν πατέρ' ἀνήτης ἐν τῇ κεφαλῇ κατορύθαι.

464. κατὰ χειρὸς ὕδωρ] This was the ordinary expression for the wash before dinner (see note on Wasps 1216), and had no application to an oratorical display. It would seem that Peisthetenaeus is designedly representing his speech as a feast for the delectation of the audience; and Euelpides had more reason for being deceived, or pretending to be deceived, than had the Woman in Eccl. 132. The στέφανος was common to both orators and revellers; but the bakery, the pre-prandial wash, and the epithet λαρυνῶν in the following verse, all belong to the banquet alone. See a note in Schömann, De Comitiis, i.10.


469. Κρόνου καὶ Τιτάνων] Not only were they older than the Olympian Gods, they were also older than those primeval powers whom Zeus after a protracted conflict overthrew and superseded. In Hesiod's description of the conflict, the older Gods are all comprised under the name of Titans.

There on the summit of Othrys the masterful Titans stood,
Here from Olympus warred the Gods, the givers of good;
Thence and hence they clashed in combat anguished and sore,
Never a pause in the battle for ten long years and more,
Never an ending dawned to the conflict's agony-throes,
Never the victory-scale inclined to these or to those.—Theog. 631, &c.

But the antiquity of the Birds goes further than this. These old-world deities were themselves γγενεῖς, children of the Earth; and the Birds were older even than the Earth itself. At this final announcement the Chorus are fairly taken aback, and can only repeat, in awed amazement, the words καὶ γῆς!
And a wash for my hands. Eu. Why, what mean these commands? Is a dinner in near contemplation?
No dinner, I ween; 'tis a speech that I mean, a stalwart and brawny oration, Their spirit to batter, and shiver and shatter. (To the Birds.) So sorely I grieve for your lot Who once in the prime and beginning of time were Sovereigns— Chor. We Sovereigns! of what?
Of all that you see; of him and of me; of Zeus up above on his throne; A lineage older and nobler by far than the Titans and Cronos ye own, And than Earth. Chor. And than Earth! Poi. By Apollo 'tis true. Chor. And I never had heard it before!
Because you've a blind uninquisitive mind, unaccustomed on Aesop to pore.
The lark had her birth, so he says, before Earth; then her father fell sick and he died. She laid out his body with dutiful care, but a grave she could nowhere provide;
For the Earth was not yet in existence; at last, by urgent necessity led,
When the fifth day arrived, the poor creature contrived to bury her sire in her head.

471. Αἵσωσον πεπάτηκος] Worn out your Aesop with diligent study; deeply studied your Aesop. Kock refers to Plato's Phaedrus, chap. 57 (273 A), τών γε Τίσιαν αὐτόν πεπάτηκας ἄριστος (ipsam Tisiae artem trivisti, Stallbaum). The fable which follows has not come down to us in any collection of Aesop's fables: for though De Furia includes it in his edition as the 415th fable, he only takes it from the Paroemiographers, who transcribe it verbatim from Aristophanes, merely writing his verses as if they were prose. It is repeated by Aelian (N. A. xvi. 5) and Galen (De Simplicium Medicamentorum facultatibus xl. 37) who refer it, not to Aesop, but to Aristophanes; the former alleging that the Greeks derived it from India, where a somewhat similar legend was associated with the hoopoe. It is in reference to this story that the crested lark is, as Kuster observes, called ἐπιτυμβίδος by Theocritus, Idyll vii. 23.

472. κορυδῶν] The κορυδῶν is the crested lark. θηλυκός, says the Scholiast, εἴρηκε τὴν κορυδῆν, Πλάτων δὲ (Euthydemus, chap. 18. 291 B) ἄρσενικῶς. Both the male and the female lark have crests, though the male's is perhaps slightly the larger. Possibly these protruding feathers may have been fabled to belong to another bird inclosed in the head of the lark.

474. προκείσθαι] To be laid out as a corpse for the burial, see Eccl. 537 and the note there. In this case, it would seem, three whole days intervened between the day of the laying out and the day of the burial; whereas in ordinary cases the burial took place on the following day.
476. Κεφαλήσων] After each argument of Peisthetaerus, Euelpides "chips in" with his little joke. Here, the κεφαλή of the lark, he imagines, must be Κεφαλή, an Attic deme, belonging to the tribe Acamantis. In the dative, the plural Κεφαλήσων seems to have been commonly used. Thus Pausanias, running through the notabilia of the smaller Attic demes, says Κεφαλήσων δε οἱ Δαδόκωροι νομίζονται μάλιστα Ἀττικα xxi. 1. But there seems no doubt that its name was really Κεφαλή; and a burgher of the deme was said to be a man Κεφαλής, that is, from Κεφαλή. Κεφαλή, δῆμος τῆς 'Ακαμάντιδος· ἄφ' ἦς ὁ δημότης λέγεται Κεφαλήβεν. Harpocrature. Κεφαλή, δῆμος 'Ακαμάντιδος· καὶ Κεφαλήβεν' ἐκ τῆς αὐτῆς Φωτίου. The deme is seldom mentioned, and we have no means of ascertaining its actual position.

480. Ωρυκολαπτη] The woodpecker, literally the oak-pecker. It is called Ωρυκολαπτής here, and in 979 infra, but more commonly it is called Ωρυκολαπτης. The oak was sacred to Zeus, whose most solemn oracles were delivered at Dodona ἐκ Ωρυκολαπτής. The woodpecker in attacking the oak might seem to be attacking Zeus himself, who would naturally be loth to surrender his sceptre to this puny assailant. The demonstration of the antiquity of the birds is now finished. Peisthetaerus next proceeds to prove their former sovereignty over mankind. He gives three instances. The Cock was the sovereign of Persia: the Kite, of Hellas: and the Cuckoo, of Egypt and Phoenice.

483. ἐπιδείξω τῶν ἀλεκτρυνῶν] That is, ἐπιδείξω ὃς ὁ ἀλεκτρυνὸς ἐτυράννη. The accusative is not really governed by ἐπιδείξω. It represents the nominative to the verb in the second limb of the sentence, thrown back, by a common Attic idiom, before the conjunction, as an independent accusative. It is merely by accident that it finds
So the sire of the lark, give me leave to remark, on the crest of an headland lies dead.

If therefore, by birth, ye are older than Earth, if before all the Gods ye existed, By the right of the firstborn the sceptre is yours; your claim cannot well be resisted. I advise you to nourish and strengthen your beak, and to keep it in trim for a stroke. Zeus won’t in a hurry the sceptre restore to the woodpecker tapping the oak.

In times prehistoric 'tis easily proved, by evidence weighty and ample, That Birds, and not Gods, were the Rulers of men, and the Lords of the world; for example, Time was that the Persians were ruled by the Cock, a King autocratic, alone; The sceptre he wielded or ever the names "Megabazus," "Darius" were known; And the "Persian" he still by the people is called from the Empire that once was his own. And thus, to this hour, the symbol of power on his head you can always detect: Like the Sovereign of Persia, alone of the Birds, he stalks with tiara erect.

a transitive verb there. See the note on 167. supra; and see infra 652. As to the expression Περσικός ὄρμις, Bergler refers to 707 infra; to Athenaeus chap. ix. 16 (374 D) who cites from the Horae of Cratinus

ωσπερ δ' Περσικὸς ὄρμαν πάσαν καναχών ὀλόφωνος ἀλέκτωρ:

and to the quotation in xiv. chap. 70 (655 A) of the same writer from the treatise of Menodotus "On the Temple of the Samian Hera," who suggests that peacocks were originally natives of Samos, and thence spread into other lands, άς και οἱ ἀλεκτρυόνες εν θ᾽ Περσίδι. See also infra 833.

487. κυρβασίαν] The κυρβασία, or τίαρα, or κιδαρίς, otherwise κιταρίς (for the three words mean the same thing), was the ordinary Persian head-dress. "Their arms are bows and a slight javelin," said Aristagoras to the Spartans, "and they go into battle wearing trousers, and with κυρβασίαν on their heads." Hdt. v. 49; cf. Id. vii. 61. But the κυρβασία of the ordinary Persian was rolled round the head and projected over the forehead, whereas that of the Great King stood up erect, like the feather in a Highland chieftain’s bonnet. τὴν μὲν ἐπὶ τῇ κεφαλῇ τιάραν βασιλεὺς μόνως ἔξεστιν ὄρθην ἔχειν, Xen. Anab. ii. 5. 23. And hence Artaxerxes, when he proclaimed Darius his successor, τὴν κιταρίν ὄρθην φέρεων ἔδωκεν, Plutarch. Art. chap. 26. The Scholiast says πάσι Πέρσαις ἔξων τὴν τιάραν φοροῦν, ἀλλ᾽ οὐκ ὄρθην. μόνω δὲ οἱ τῶν Περσῶν βασιλεῖς ὀρθὰς ἔχοντο. And again Κυρβασίαν τὴν ἐπὶ κεφαλῆς κιδαρίν ἐστι δέατη, καθά προεισ-μεν, τιάρα. τοῖς μὲν ἄλλοις ἐδος ἐπεργήμενη καὶ προσβιλισθείσαν εἰς τὸ μέτωπον ἔχειν, τοῖς δὲ βασιλείους ὀρθῆν. In the preceding line διαβάσκει is commonly translated struts; Shakespeare’s "strutting chintecile." More precisely, it means straddles.
ΠΕΙ. οὕτω δ’ ἵσχυε τε καὶ μέγας ἦν τότε καὶ πολύς, ὡστ’ ἐτι καὶ νῦν ὑπὸ τῆς βάρμης τῆς τῶν ἔκεινης, ὅποταν νόμον ὄρθριον ἄση, ἀναπηδῶσιν πάντες ἐπ’ ἔργοιν, χαλκῆς, κεραμῆς, σκυλοδέψαι, 490 σκυτῆς, βαλανῆς, ἀλφιταμοιβὸι, τορνευτολυρασπιδοπηγοί· οἱ δὲ βασίζουσιν ὑποδησάμενοι νύκτωρ. ΕΤ. ἐμὲ τοῦτό γ’ ἐρῶτα. χλαίναν γὰρ ἄπαλεο’ ὁ μοχθηρὸς Φρυγίων ἔριον διὰ τοῦτον. ἐς δεκάτην γὰρ ποτε παιδαρίου κληθεὶς ὑπέπνον ἐν ἄστει, κάρτι καθεύδον, καὶ πρὶν δειπνεῖν τοὺς ἄλλους οὖτος ἃρ’ ἤσεν. 495 κἀγὼ νομίζαις ὄρθρον ἔχορον Ἀλιμοννάτας, κάρτι προκύπτω ἐξὼ τεῖχους καὶ λαποδύτης παίει βοπάλῳ μὲ τὸ νότον κἀγὼ πίπτω μέλλω τε βοάν, ὁ δ’ ἀπέβλισε θοιμάτιον μου.

488. μέγας καὶ πολύς] Here, as in κυρ-βασία, there seems to be an echo of Herodotus. In vii. 14 (a passage to which Bergler refers) the historian had described Xerxes as waxing μέγας καὶ πολ-λὸς; and Aristophanes transfers the expression from the Sovereign of the Achaemenid dynasty to the Sovereign of the old bird-dynasty.

489. νόμον ὄρθριον] His Song of dawn; his Morning hymn, with an allusion to the ὄρθιον νόμον, the stirring march of Terpander. See Eccl. 741, and the note there. Here the MSS. and old editions read μόνον; and the change of that word into νόμον is one of the happiest and most certain of all the felicitous restorations which we owe to the sagacity of Porson.

492. ὑποδησάμενοι] Put on their shoes and go out, see Eccl. 36. And compare the expression κέκραγεν ἐμβάδας in Wasps 103, in which passage there is also an allusion to the unseasonable crowing of the cock. For ὑποδησάμενοι Kock substitutes his own unlucky guess ἀπο-

δύσωντες, and so destroys the thread of the argument. Peisthetaerus is showing how all men obey the summons of the cock; some springing out of bed when he crows of a morning; and some even going out when he crows at night. I can bear witness to that, says Euel-pides; I was roused by his crowing at night, and went out, and was robbed of my cloak. But there is not a hint that the highwayman was so roused; and Kock’s alteration would deprive the anecdote of its whole point.

493. Φρυγίων ἔριον] Euepides had naturally donned his smartest attire for the Tenth-day feast. Phrygian fleeces were famous not merely for their superior quality, but for the brilliant colouring imparted to them by the dyers of Asia Minor. And the Tenth-day feast, the feast for the naming of the child (see infra 922), was a specially festive occasion; as is shown by, amongst other passages, the lines of Eubulus, already translated in the note to Thesm. 94.
So mighty and great was his former estate, so ample he waxed and so strong,
That still the tradition is potent, and still, when he sings in the morning his song
At once from their sleep all mortals upleap, the cobbler, the tanners, the bakers,
The potters, the bathmen, the smiths, and the shield-and-the-musical-instrument-
And some will at eve take their sandals and leave. Eu. I can answer for that, tc '
'Twas all through his crowing at eve that my cloke, the softest of Phrygians, I 1
I was asked to the Tenth-day feast of a child; and I drank ere the feast was beg
Then I take my repose; and anon the cock crows; so thinking it daybreak I run
To return from the City to Halimus town; but scarce I emerge from the wall,
When I get such a whack with a stick on my back from a rascally thief, that I 1
And he skims off my cloke from my shoulders or e'er for assistance I'm able to b:

---

O Ladies, dance the whole night through,
And keep with mirth and joyance due
The Tenth-day of this child of mine.
And I'm prepared, with bounty free,
To give the winner ribbons three,
And apples five, and kisses nine.

494. ἵπτων] I took a little drink by myself, before the others began. To the
ordinary meaning of ἵπτων, "I drank a little," there seems to be here super-
added the idea of secrecy or slyness, a com-
mon signification of ἵπτο in compounds.
496. νομίσεις ὄφρου] Supposing it to be
the dawn. He supposed that the cock
was singing his νόμον ὄφρου. Halimus
(or Alimus), a village on the coast not
far from Peiraeus, is famous as the
deme from which Thucydides the his-
torian sprang. The words, Θουκυδίδης
'Ολόρου,'Αλιμοίσιως, were engraved on the
pillar which marked his grave.
498. ἀπέβλεψις] ἀντὶ τοῦ ὀφείλετο. ἡ
μεταφορὰ ἀπὸ τῶν κηρίων, ἢ ἀπὸ τῶν γῆλα
dημηγυτῶν.—Scholias. The first ex-
planation is undoubtedly right, cf.
Lysistrata 475. ἐλίπτειν ἄφαρεῖν τὸ
μέλι ἀπὸ τῶν κηρίων. Timaeus, Hes-
chius, Suidas. See Alciphron iii. 23,
where the writer, sending to his corre-
spondent a piece of honey-comb over-
flowing with the sweetest honey, says
πάντα φιλό τον γάταν έξαρτασ δέ έδεικνυ
βλίττειν το σήμερη. Ruhnken (on Timaeus)
collects a variety of passages in which
the word occurs, and refers to the
Republic viii. chap. 16 (564 E) πλείστον
δὴ, οἷς κηφησί μέλι καὶ εὐπορώτατον
ἐντεῦθεν (that is from the κοσμώτατοι
who will as a rule be the πλοιαστάται)
βλίττεται. Πῶς γὰρ ἄν, ἐφη, παρὰ γε
τῶν ἅμικρα ἐχόντων τίς βλάψει; as the
passage which Timaeus is explaining.
As to these footpads who relieved
wayfarers of their loose garments,
see 1482-93 infra, and the note on
Eccl. 668.
**ΠΕΙ.** ἰκτίνος δ' οὖν τῶν Ἐλλήνων ἡρχεν τότε καβασιλευεν.

**ΧΩ.** τῶν Ἐλλήνων; ΠΕΙ. καὶ κατεδειξέν γ' οὖτος πρῶτος βασιλεύον 500 προκυλινδεύσθαι τοῖς ἰκτίνοις. ΕΤ. νὴ τῶν Δίωνυσου, ἐγὼ γοῦν ἐκυλινδούμην ἰκτίνοις ίδών καθ' ὑπτίος ὁν ἀναχάσκων ὀβολὸν κατεβρύχισα· κάτα κενὸν τῶν θύλακον οἰκαί ἀφείλκον.

**ΠΕΙ.** Αἰγύπτων δ' αὖ καὶ Φοινίκης πάσης κόκκυς βασιλεύς ἦν· χώποθ' ὁ κόκκυς εἶτοι "κόκκυ," τότε γ' οἱ Φοινίκες ἀπαντεῖς 505 τοὺς πυροὺς ἀν καὶ τὰς κριθὰς ἐν τοῖς πεδίοις ἐθέριον.

**ΕΤ.** τοῦτ' ἄρ' ἐκεὶν ἦν τοῖς ἀληθῶς· "κόκκυ" ψωλοὶ πεδίονδε." ΠΕΙ. ἡρχον δ' οὖτῳ σφόδρα τὴν ἀρχὴν, ὀστ' εἰς ταῖς καὶ βασιλέωι ἐν ταῖς πόλεσιν τῶν Ἐλλήνων Ἀγαμέμνων ἢ Μενέλαος, ἐπὶ τῶν σκηπτρῶν ἐκάθητ' ὄρνις μετέχων δ' τι δωροδοκοῖν. 510

**ΕΤ.** τούτι τούτων οὖν ἥδη γὰρ καὶ δητά μ' ἐλάμβανε θάδμα, ὅπτε ἐξελθοί Πρίλαμος τῆς ἐχαν ὄρνιν ἐν τοῖς τραγῳδοῖς, ὁ δ' ἄρ' εἰστῇκει τὸν Λυσικράτη τηρῶν δ' τι δωροδοκοῖν.

---

499. ἰκτίνος] The Kite. ἀρας ἄρχομένων ἰκτίνοις φαινέται εἰς τὴν Ἑλλάδα (see infra 713), ἐφ' ὁ ἑδέμενα κυλινδοῦντα. . . . οἱ γὰρ ἰκτίνοι τὸ παλαιὸν ἄρρ δομίνων. οἱ πέντες οὖν ἀπαλαγέτες τοῦ χειμώνος ἐκυλινδόντα, καὶ προσεκύνον αὐτοὺς. — Scholiast. The custom of prostrating themselves at the earliest appearance of the Kite is not mentioned elsewhere, but the statement of Aristophanes, made before an Athenian audience, is of course ample evidence of its existence. As to the habit of carrying money in their mouths see Wasps 791, and the note there. Eueipides, having swallowed his obol, goes home with his wallet empty, that is, without the corn or other merchandise he intended to purchase. Sixteen lines were allotted to the Cock; but five suffice for the Kite; and four for the Cuckoo.

507. κόκκυς ψωλοὶ πεδίονδε] The tale about the influence which the advent of the cuckoo is supposed to exercise upon the circumcised peoples of Phoenicia and Egypt is merely intended to lead up to this vulgar phrase with which Euelpides immediately caps it. The phrase was no doubt in vogue among the rustics of Attica, not referring to the rite of circumcision at all, but calling on the lusty youths, when the voice of the cuckoo was heard in the land, to give over their pleasures, and be off to their work in the fields; ψωλοί being equivalent to ἐστυκότες.—The Scholiasts have no information on the subject, and some of them even suppose that the Attic phrase, or its equivalent, was actually in use in Phoenicia and Egypt. On the accustomed formula of recognition, τοῦτ ἐκεῖνο, followed by
Then a Kite was the Sovereign of Hellas of old, and ruled with an absolute sway.

The Sovereign of Hellas!  Pei. And, taught by his rule, we wallow on earth to this day
When a Kite we espy.  Eu. By Bacchus, 'twas I saw a Kite in the air; so I wallow
Then raising my eyne from my posture supine, I give such a gulp that I swallow
O what but an obol I've got in my mouth, and am forced to return empty-handed.
And the whole of Phoenice and Egypt was erst by a masterful Cuckoo commanded.
When his loud cuckoo-cry was resounding on high, at once the Phoenicians would leap
All hands to the plain, rich-waving with grain, their wheat and their barley to reap.
So that's why we cry to the circumcised He! Cuckoo! To the plain! Cuckoo!
And whence'er in the cities of Hellas a chief to honour and dignity grew,
Menelaus or King Agamemnon perchance, your rule was so firm and decided
That a bird on his sceptre would perch, to partake of the gifts for his Lordship provided.
Now of that I declare I was never aware; and I oft have been filled with amaze,
When Priam so noble and stately appeared, with a bird, in the Tragedy-plays.
But the bird was no doubt for the gifts looking out, to Lysicrates brought on the sly.

a quotation, see the note on Eccl. 77.

510.ἐπὶ τῶν σκηντρων ἐν γὰρ τοῖς σκηντρωσ τῶν βασιλέων ἦν δεῖσ.—Scholiast. In ancient times an Eagle was a common ornament on the top of a sceptre. In the Scholiast cites from Sophoclesδικηντροβόμωναίετος,κύων Δίως. And Bergler refers to Hdt. i. 195, and the commencement of Pindar's first Pythian ode. And compare the passage from Lucian cited in the next note but one. So also among the Romans. See Prudentius (Hymn on the Martyrdom of St. Romanus 148), and Juvenal x. 43.

513. Λυσικράτης οὖτος στρατηγὸς ἐγένετο Ἀθηναίων, κλέπτης τε καὶ πανοίργος. διεβάλλετο δὲ ὁς δωροδόκος.—Scholiast. Whether he is the Lysicrates mentioned in Eccl. 630, 736, it is impossible to say. Euelpides is alluding to some recent tragedy, in which Priam had been introduced on the stage in royal apparel with a bird on the top of his sceptre. We should of course have expected that the eagle on Priam's sceptre was watching for the gifts which Priam himself received; and Mr. Cary, in a note to his translation, suggests, if I rightly understand him, that Euelpides is really speaking of Priam under the name of Lysicrates, "because under him the Trojan power ended." And although it is beyond all question that Euelpides is introducing the name of Lysicrates παρὰ προσδοκίαν, as a cut at the corrupt Athenian officer, yet it seems by no means improbable that in the Tragedy the epithet Λυσικράτης was applied to Priam as the luckless monarch who destroyed the Trojan empire (ἐν ἔμοι κατέλυσαν infra 543). The Chorus, or Cassandra, may have said that future ages
would call him λυσικράτης (λυσικράτης σε καλούσιν); and it may even have been in allusion to this that the Chorus in the Peace (992) say Δίαν μάχας ἦν Λυσικράτης σε καλούσιν.

515. ἐπὶ τῆς κεφαλῆς] In the acropolis of Elis there was a statue of Athene, made of gold and ivory with a cock perched on her helmet (Pausanias vi. 26. 2); and we may be sure that birds were often so represented. Lucian speaks of the eagle as all but making her nest and hatching her young on the head of Zeus; see his Deorum Concilium (8), where Momus in his general censure of the Olympian arrangements, being forbidden to speak about Ganymede, says Οὐκόνοι μηδὲ περὶ τοῦ ἄετου εἴπο, ὅτι καὶ οὕτως ἐν τῷ ὑφαίνων ἑτέρω, ἐπὶ τοῦ βασιλείου σκῆπτρον καθεζόμενος, καὶ μονομονή ἐπὶ τῆς κεφαλῆς σου νεοτέρων; But neither this nor the phrase καὶ γλαυκὸν αὐτὴ 'πικαθήσωμε in Knights 1093 necessarily means that the bird sat on the head of the deity.—Apollo was the προφῆτης Δίας; in his first utterance after his birth he proposed to declare unto mortals Δίος νεμέρτα βουλήν (Homeric Hymn 132); he was the minister, and hence is here called the θεράτων, of his father Zeus. And therefore, while the Eagle, the βασιλεύς οἰωνῶν, is the distinctive badge of Zeus, a smaller bird of the same class, the falcon, ἱέραξ, is allotted to the minister. ὁ Ἀπόλλων [ἐξε] τὸν ἱέρακα ὡς θεράτων τοῦ Δίας. ἐπεὶ μικρότερος τοῦ ἄετοῦ ὁ ἱέραξ. —Scholiast. All birds were under the protection of Apollo, see the note on 217 supra; but the falcon was one of those who were specially sacred to the God, Aelian, N. A. vii. 9, x. 14, xii. 4.

521. Λάμπων] Lampon, like Diopeithes with whom he is coupled infra 988, was
But the strongest and clearest of proofs is that Zeus who at present is Lord of the sky Stands wearing, as Royalty's emblem and badge, an Eagle erect on his head, Our Lady an owl, and Apollo forsooth, as a lackey, a falcon instead.

By Demeter, 'tis true; that is just what they do; but tell me the reason, I pray.

That the bird may be ready and able, whene'er the sacrificed inwards we lay,
As custom demands, in the deity's hands, to seize before Zeus on the fare.

And none by the Gods, but all by the Birds, were accustomed aforetime to swear:
And Lampon will vow by the Goose even now, whenever he's going to cheat you:
So holy and mighty they deemed you of old, with so deep a respect did they treat you!

Now they treat you as knaves, and as fools, and as slaves;
Yea they pelt you as though ye were mad.
No safety for you can the Temples ensure,
For the bird-catcher sets his nooses and nets,
And his traps, and his toils, and his bait, and his lure,

one of those soothsayers and oracle-mongers whom Aristophanes could never away with, and who are caricatured in the Peace under the name of Hierocles, and in the present Comedy in the person of the unnamed χρησμολόγος. He was however a person of distinction at Athens, and was sent out by Pericles as one of the leaders of the colonists who were to establish Thurii as a successor to the destroyed Sybaris, and amongst whom, it is said, were Herodotus and the orator Lysias. And he is thought to be one of the θεωρομάντεις ridiculed in Clouds 332. His oath by the goose, τὸν χίτου, instead of by Zeus, τὸν Ζήνα, was also, as Wieland observes, employed by Socrates and others.

524. ὄσπερ τοὺς μανομένους] As boys pelt the mad people in the streets. The persecution which birds undergo ἐν τοῖς ἱεροῖς is illustrated, as Bergler observes, though not quite in the way here indicated, in the opening scene of the Ion. There, immediately after the prologue, young Ion is seen in the Temple of Delphi, threatening with bow and arrow the birds which are nearing its precincts.

527. βρόχος κ.τ.λ.] (1) βρόχος, a noose, such as is used by poachers nowadays to catch game or rabbits, the noose tightening as the captive tries to push through. (2) Παγίς, an ordinary spring-trap, a springe. In the Batrachomymachia, line 116, to which Kock refers, it is described as a ξύλων ἀθλητά, ἤν παγίδα καλέουσιν, μνὸν ὀλέτειραν ἐσώσαν. (3) ἰβάδος, a linned stick. ἦτοι δὲ ἔθειν διττῶν, ὀχύρων, τετράτους].—Scholiast. The Scholiast tells us that another reading was σταυροίς; and no doubt the trap was set by placing a linned twig, as a perch for the birds, horizontally, across the top of a stick planted in the ground.
68

**OPERABESE**

€ρκη, νεφέλας, δίκτυνα, πηκτάς.
εἶτα λαβόντες πωλοῦσ' ἄθροιοι.
οἱ δ' ὁμοῦνται βλιμάξοντες.
κοῦδ' οὖν, εἶπερ ταύτα δοκεῖ δρᾶν,
ὀπτησάμενοι παρέθενθ' ὑμᾶς,
ἀλλ' ἐπικνώσιν τυρῶν ἐλαίουν,
σιλφιον, ὄγος, καὶ τρίψαντες
κατάχυσμ' ἔτερον γυλικ' καὶ λιπαρόν,
κάπειται κατασκέδασαν θερμὸν
τοῦτο καθ' ὑμῶν
αὐτῶν, ὡσπερ κενεβρεῖν.

ΧΩ. πολὺ δὴ, πολὺ δὴ χαλεπωτάτους λόγους
ἡνεγκας ἄνθροπ'. ὡς ἐδάκρυσα γ' ἐμῶν
πατέρων κάκην, οὗ
τάσιθ τὰς τιμᾶς προγόνων παραδύντων

(4) ἔρκος seems to have been a net
fixed in a shrubbery in such a way
that the birds flying into it cannot get out of
it again. Towards the end of the
Twenty-second Odyssey the wicked
maidservants of Odysseus have nooses,
βρόχος, adjusted round their necks, and
are then strung up to a long rope so
that their feet cannot touch the ground,
and Homer likens them to a flock of
do ves or thrushes flying home to roost,
and dashing into an ἔρκος which has
been set in the bushes, ἐνιθάμων. In
his note on the passage Eustathius
suggests that the ἔρκος was a rope from
which were suspended a number of
little nooses, but this is to press the
details of the simile too far. Cf. also
Bacchae 958. (5) νεφέλη, a net of very
fine texture, supra 194; λεπτὸμος
νεφέλη, Anthology, Satyrius Thyillus i.
This is one of about a dozen epigrams
in the Anthology which celebrate the
three inventors of snares, Damis for
quadrupeds, Pigres for birds, and Cleitor
for fishes. See also Athenaeus i. chap.46,
who says that the Homeric heroes set
παγίδας καὶ νεφέλας for the doves and
thrushes. (6) δίκτυνα was used generally
for any kind of snare; πάντα τὰ βηρευνικὰ
πλέγματα δίκτυα καλοῦτ' ἄν, Pollux v.
segn. 26; but strictly, as its name
implies, it meant a *casting-net*. (7) πηκτὴ
appears to have been a trap compacted
of several pieces of wood, one of which,
failing, imprisons the bird. It must
however be remembered that most of
these words are often used, generally,
for traps of any kind.

529. ἄθροιοι] We have heard how
And his lime-covered rods in the shrine of the Gods!
Then he takes you, and sets you for sale in the lump;
And the customers, buying, come poking and prying
And twitching and trying,
To feel if your bodies are tender and plump.
And if they decide on your flesh to sup
They don’t just roast you and serve you up.
But over your bodies, as prone ye lie,
They grate their cheese and their silphium too,
And oil and vinegar add,
Then a gravy, luscious and rich, they brew,
And pour it in soft warm streams o’er you,
As though ye were carrion noisome and dry.

**Chor.** O man, ’tis indeed a most pitiful tale
Thou hast brought to our ears; and I can but bewail
Our fathers’ demerit,
Who born such an Empire as this to inherit

they are persecuted, when alive; we
now come to the indignities they suffer
after death. First, they are not even
sold separately; they are considered
of less value than the smallest coin,
and can only be sold in the lump, οἱ
σπίνιοι καὶ’ ἔπτα τοῖς βολοῦ (infra 1079),
tέντε στρούθα ὁσσαρίων δύο (St. Luke xii.
6). Next, the customers (οἱ δὲ, the buyers,
understood after πωλοῦσα in the preceding
line) poke and pinch them to feel if
they are fat and tender. βλημάζειν, says
the Scholiast, κυρίως τὸ τοῦ ὑπογαστρίου
καὶ τοῦ στήματος ἄπεσαν, ὅπερ ἐποίουν οἱ
τὰς δραμας ἐνυμένοι, οἰάνει βλημάζειν.
Finally, the purchasers will not con-
descend to eat them until their flesh is
smothered and disguised with sauces
and condiments. In a subsequent scene
we shall find Peisthetaerus himself
engaged in dressing some birds for the
table; and he there employs precisely
the condiments—the grated cheese, the
grated silphium, and the rich and
luscious sauce—against which he is
here inveighing.

588. κενεβρείων] ὦς τῶν θυσιμαίων
κρέων ποικιλιστέρας ἄρτυεος δεμένων.—
Scholiast.

589. πολὺ δὴ, πολὺ δὴ] These words
are perhaps borrowed, as Dindorf
suggests, from Eur. Alcestis 442 πολὺ
dὴ, πολὺ δὴ γυναῖκ’ ἀρίσταν; a Play which
is again drawn upon, infra 1244.
ἔπ' ἐμοὶ κατέλυσαν.
όυ δὲ μοι κατὰ δαίμονα καὶ τινα συντυχίαν
ἀγαθὴν ἤκεις ἐμοὶ σωτήρ.
ἀναθεὶς γὰρ ἐγώ σοι
tὰ νεοτία κάμαντὸν οἰκίσω δή.

552. πλίνθαι ὀπτάι] This is another reminiscence of Herodotus, who describes the building of Babylon in Book I, chaps. 178-81, and says of the wall-builders ἐλκύσαντες πλίνθους ἱκανάς, ὀπτᾶσαν ἐν καμάναις. On hearing of this stupendous operation, Euelpides apostrophizes the Giants, who in legendary times had themselves attacked the Gods of Olympus. On that occasion, Porphyrian was one of the most formidable assailants, see infra 1252. And although to us the name of Cebriones is known only as that of Hector's charioteer whom Patroclus slew, yet doubtless to Euelpides this also was the name of one of the Giants. 

555. γνωσιμαχήσῃ] Change his line of conduct, back out of his projects. The Greek grammarians—Hesychius, Moeris, Etymol. Magn. Grammarian in Bekker's Anecdota, Suidas, Moschopoulus—all explain the word by μετανοήσωι or μεταβουλεύσασθαι. But most of them offer as an alternative the explanation which the Scholiast gives here, γρώντα ὅτι πρὸς κρείττας αὐτῷ ἡ μάχη, ἡ συνάν. And it must be acknowledged that both senses are equally suitable in almost all
THE BIRDS

Have lost it, have lost it, for me!
But now thou art come, by good Fortune's decree,
Our Saviour to be,
And under thy charge, whatsoever befall,
I will place my own self, and my nestlings, and all.

Now therefore do you tell us what we must do; since life is not worth our retaini
Unless we be Lords of the world as before, our ancient dominion regaining.
Then first I propose that the Air ye enclose, and the space 'twixt the Earth and t
Encircling it all with a brick-built wall, like Babylon's, solid and high;
And there you must place the abode of your race, and make them one State, and o
O Porphyron! O Cebiriones! how stupendous the fortification!
When the wall is complete, send a messenger fleet, the empire from Zeus to reclai
And if he deny, or be slow to comply, nor retreat in confusion and shame,
Proclaim ye against him a Holy War, and announce that no longer below,
On their lawless amours through these regions of yours, will the Gods be permitt
No more through the air, (to their Alopex fair, their Alemenas, their Semeles wen
May they post in hot love, as of old, from above, for if ever you catch them dese
You will clap on their dissolute persons a seal, their evil designs to prevent!

the passages in which the word occurs; Hdt. iii. 25, vii. 130, viii. 29; Eur.
Heracleidae 706; Isocrates, Philippus 8. But it is difficult to see how this latter signification can be got out of the word γνωσμαχεῖν, which seems liter-
ally to mean to fight with, and so to overcome and change, one's preconceived opinion, just as it is explained in Bekker's Anecdota τῇ ήδη κεκρυμένης γνώμης μάχισθαι.

556. ἱερὸν πόλεμον] The phrase would be familiar to the audience. About thirty-
five years before the date of this Comedy occurred the brief Holy War, for which the Scholiast refers to Thuc. i. 112.
Δακεδαμώνιοι δὲ μετὰ ταύτα, says the historian, τὸν ἱερὸν καλούμενον πόλεμον ἐστράτευσαν, καὶ κρατήσαντες τοῦ ἐν Δελφοῖς ἱεροῦ παρέδοσαν Δελφοῖς καὶ άθικος νότον Ἀθηναίοι, ἀποκαρπήσαντων αὐτών, στρατεύσαντες καὶ κρατήσαντες παρέδοσαν Φοικίδιοι. The more famous Holy War, in which Philip of Macedon intervened with such momentous results, arose from similar causes about sixty years after the exhibition of this Play.

558. Ἀλκμήνας κ.τ.λ.] These were women, loved by the gods. Alemena bore Heracles, and Semele Dionysus, to Zeus. Alope bore Hippothoon to Poseidon. διὰ τοῦ πληθυσμοῦ (by using the plural) says the Scholiast, ἥξισε τὴν διαμβολὴν.
enumerating certain birds and fishes specially appropriated to certain deities, observes καὶ [οἰκειοσυν] Ἀφροδίτῃ φαληρίδα, ὡς Ἀριστοφάνης ἐν Ὄρνιτι, κατὰ συνέφασιν τοῦ φαλλοῦ, καὶ τὴν νήταν δὲ καλουμένην Ποσειδώνι τινες οἰκειοσυνίας. It is not likely that Aristophanes wrote πυροῦ in both this and the following line, but we cannot rectify the mistake, if any.

567. ναστοῦς θέους μελισσώτατοι To offer ναστοὺς by way of μελισσώτατος; that is to say, large stuffed loaves for the smaller honey-cakes, regularly offered at solemnities. ναστόι, though containing honey, are not μελισσώτατοι, but are on this occasion to do duty as such, doubtless on account of their great size, to which many writers bear witness. Ναστός, ἄρτος ἵνα καλεῖται μέγας, ὡς φησὶν Πολέμαρχος καὶ Ἀρτεμίδωρος, Αθ. iii. 76. (ἄρτος ἴμιτης was another name for the ναστός.) ναστός, ἄρτος μέγας ἵνα μῖτης, Ησυχίου. ἄρτοι ἴμιται μεγάλοι, Xenophon, Anab.

vii. 3. 21. Diphilus (ap. Ath. x. 18) speaks of a ναστόν Ἀστίωνος μείζον, a comparison which is obviously intended to denote a great bulk, though who or what Astion was we do not know. The ναστός was in fact a huge conical white loaf, stuffed with almonds and raisins, and with that mixture of blood and other rich ingredients which was called καρύκις. ναστοῖδει αὐτοῖ καὶ σακτοῖν(stuffed) καλοῦται; κώνος εὖ δοσταῖα καὶ ἄμυγδάλαις, ἀπερ τριφθέντα καὶ μυχεῖται ὀπτάται ἄμα, Pollux vi. segm. 73. πλακοῦτοι εἶδος ἤχων ἐνδον καρυκείαι, Ath. xiv. 55. As it was a πλακοῦς (see also Heracleon in Ath. iii. 76; Etymol. Magn. Photius s.v. ναστός) it must have also contained honey. See the note on Eccl. 223. The ναστός is again mentioned in Plutus 1142; and some of its qualities—its size, its whiteness, and its fragrance—are described by the comic poet Nicostratus, in a passage preserved by Athenaeus iii. 76. Its name is derived ἀπὸ τούνασσαν (crammed) ἄρτομασιν ἤ τραγήμασισι, Ety-
And then let another ambassador-bird to men with this message be sent,
That the Birds being Sovereigns, to them must be paid all honour and worship divine,
And the Gods for the future to them be postponed. Now therefore assort and combine
Each God with a bird, whichever will best with his nature and attributes suit;
If to Queen Aphrodite a victim ye slay, first sacrifice grain to the coot;
If a sheep to Poseidon ye slay, to the duck let wheat as a victim be brought;
And a big honey-cake for the cormorant make, if ye offer to Heracles aught.
Bring a ram for King Zeus! But ye first must produce for our Kinglet, the gold-crested wren,
A masculine midge, full formed and entire, to be sacrificed duly by men.
. I am tickled and pleased with the sacrificed midge. Now thunder away, great Zan! Zeus or. But men, will they take us for Gods, and not daws,—do ye really believe that they can—
If they see us on wings flying idly about? Pei. Don’t say such ridiculous things!

mol. Magn.; because it was πυκνός·μεστός·
πλήρης·μη ἔχων ὑπόκοπον τι, Id. Hesychius, Photius, s.v. ναστός.—The name λάρος
included all the various gull tribes, and
very probably extended to the cormorant.
And anyhow it must be so translated in
passages like the present, since with us
the cormorant represents the idea of
voracity just as the λάρος did with the
Greeks: whilst gull with us is a mere
synonym for dupe.

568. βασιλεὺς ἐστι’ ὅρχλος] The golden-
crested wren is our Kinglet. This little
bird derived its Greek name βασιλίσκος,
its Latin Regulus, and its English King-
let from the well-known fable of Aesop.
The assembled birds had agreed that
whichever of them could fly the highest
should be their King. The Eagle soared
far above the rest, but when he had
attained the highest point to which he
could by any possibility ascend, a little
golden-crested wren which had nestled
unperceived in his plumage, spread its
tiny wings and flew up a few yards
higher. Hence its claim to be King of
the Birds; and hence its association
here with Zeus, the King of the Gods.

570. Ζάυ] This is the Doric form of
Ζῆν, from which the oblique cases Ζηνός,
Ζήν, Ζῆνα are derived. It is found on
Cretan coins, and St. Chrysostom (Hom.
iii. in Titum, ad init.) tells us that it
was engraved on the Cretan tomb of
Zeus. Οἱ Κρῆτες, he says, τάφον ἔχουν
τοῦ Δίως· “ἐνθα Ζάν κεῖται ὃν Δία κυκλη-
σκαυσών.” Ὅ ποιηθῆς σὺν φησί:

The words βροτάτῳ νῦν ὦ μεγάς Ζάν are
of course intended as an expression of
contempt; καταφρονῶν αὐτοῦ φησί, says
the Scholiast.

572. Ἐρμής] Peisthetaerus reminds
them of four winged deities, Hermes,
Victory, Eros, and Iris. ἐπόπτερος ἔστι, says Apollo, in Lucian’s Seventh Dialogue of the Gods, speaking of the son of Maia.—Victory was at this time regularly represented with wings. Bergler refers to some lines of Aristophon, preserved by Athenaeus, xiii. chap. 14, where it is said that Love wrought such mischief in heaven, that the Gods expelled him to earth, and, cutting off his wings that he might not fly up again, gave them to Victory to wear—

ἀποκόψαντες αὐτοῦ τὰ πτερὰ, 

ίνα μὴ πετήσῃ πρὸς τὸν οὐρανὸν πάλιν, 

dειὼ αὐτὸν ἐφυγάδεσθαι ὅσ ἡμᾶς κάτω, 

τὰς δὲ πτέρυγας ἂς εἴχε, τῇ Νίκῃ φορεῖν ἐδοσαν.

And to Ulpian on Democthenes (against Timocrates 138) who, explaining the words of τὰ ἀκρωτήρια τῆς Νίκης περικόψαντες, observes ἀκρωτήρια λέγει, ὅσιν τὰ πτερὰ αὐτῶ γὰρ γράφεται ἦ Νίκη. See Dobson’s Demosthenes vi. 270. The Temple of Νίκη Ἀπτέρος at Athens was quite exceptional. “The difference in the mode by which Sparta and Athens respectively expressed the same feeling with respect to this deity, is characteristic of both. To secure the permanence of her favour the Spartans chained their Victory to her shrine; the Athenians relieved theirs of her wings,” Wordsworth’s Athens and Attica, chap. xiv.—

"Ερως seems always to have been represented as a little winged child. See the pretty tale told by Philetas in the Pastorals of Longus (ii. 3—5) of the little winged boy whom he saw flitting about amongst the myrtles and pomegranate-trees, and who at last sprang up like a young nightingale from spray to spray of the myrtle, till he reached the top, and was out of sight in an instant. The lovers who hear the story perceive that there is no way of baffling Love. “He is so small, we cannot catch him; he has wings, we cannot escape him.” πῶς ἐν τις αὐτὸ λάβοι; μικρὸν ἔστι καὶ φεύγεται. καὶ πῶς ἐν τις αὐτὸ φύγοι; πτερὰ ἔχει, καὶ καταλήψεται. “Know you not,” says one in the Ethiopics of Heliodorus, iv. 2,
Why Hermes, and lots of the deities too, go flying about upon wings. There is Victory, bold on her pinions of gold; and then, by the Powers, there is Love; And Iris, says Homer, shoots straight through the skies, with the ease of a terrified dove. And the thunderbolt flies upon wings, I surmise: what if Zeus upon us let it fall? But suppose that mankind, being stupid and blind, should account you as nothing at all, And still in the Gods of Olympus believe—why then, like a cloud, shall a swarm Of sparrows and rooks settle down on their stocks, and devour all the seed in the farm. Demeter may fill them with grain, if she will, when hungry and pinched they entreat her.

575. ἔτι τὸν Ἑρώτα πτεροῦσιν αἱ γρόφοντες, τὸ εὐκίνητον τῶν ὑπ’ αὐτοῦ κεκρατημένων αἰνεττόμενοι;—Iris is in Homer the "golden-winged" χρυσόπτερος, Iliad viii. 398, xi. 185, Hymn to Demeter 315, and goes, flying, to carry the messages of Zeus, Iliad xv. 172. And see the following note.

576. ἤρων] In Iliad v. 778 it is said of Hera and Athene, αἱ δὲ βάτην τρήρωσι πελειάσων ἤθαμ’ ὀμοία. And in the Homeric Hymn to Apollo 114 it is said of Iris and Eileithya, βῶν δὲ ποιεῖν τρήρωσι πελείασαι ἤθαμ’ ὀμοία. In neither case is there any notion of wings. Some would change ἤρων into Ἡραν here; but this would be a very undesirable alteration. Hera does not fly on wings, Iris does; see the preceding note. It is hardly possible that the poet should have included the Queen of Heaven in this group of secondary deities, without a hint of her superior dignity. And it is hardly possible that he should not have included Iris, the winged messenger of the Iliad, to whose wings, when she appears in a later scene, there is such a very pointed reference (1176, 1198, 1229, &c.), that it seems like an allusion to the present passage.

580. μετρεῖτω] When the people are famishing, let Demeter dole them out wheat by measure. The language of Peisthetaerus alludes to the doles of wheat so frequently promised by the demagogues to the Athenian populace, see the note on 11 supra. The criticism of Euelpides implies that such distributions were more lavishly promised than made; see Wasps 715-8 and the note there.
The suggestion that the Gods might help to repair the damage done by the Birds requires to be negativized or modified in each case. With respect to Demeter, this negative is supplied by Euelpides; with respect to Apollo, Peisthetaerus himself qualifies the suggestion by adding “But if he does, you will have to pay for it.” Laomedon refused to pay Apollo and Poseidon their hire, and was punished accordingly. See Horace, Odes iii. 3. 21.

590. κνῖτες καὶ ψῆνες The κνῖτες (otherwise σκνῖτες) appear to have been small ants (Aristotle, De Sensu 5) which attack the wood of the fig-tree. κνῖτες: ζωφία τῶν ψυλλόφαγων, Hesychius. The ψῆνες are little gall-flies, which perforate, and lay their eggs in, the ripening fig. Modern entomologists give to gall-flies in general the name Cynips (κνὺψ), and to those which attack the fig the name Cynips Psenes (Linnaeus, Syst. Nat. 241. 17). It seems probable that the Birds would not be doing the gardeners a good turn by destroying the ψῆνες; for many think that this perforating process
O no, for by Zeus, she will make some excuse; that is always the way with Demeter. And truly the ravens shall pluck out the eyes of the oxen that work in the plough, Of the flocks and the herds, as a proof that the Birds are the Masters and Potentates now. Apollo the leech, if his aid they beseech, may cure them; but then they must pay! Nay but hold, nay but hold, nor begin till I've sold my two little oxen I pray. But when once to esteem you as God, and as Life, and as Cronos and Earth they've begun, And as noble Poseidon, what joys shall be theirs! Chor. Will you kindly inform me of one? The delicate tendrils and bloom of the vine no more shall the locusts molest, One gallant brigade of the kestrels and owls shall rid them at once of the pest. No more shall the mite and the gall-making blight the fruit of the fig-tree devour; Of thrushes one troop on their armies shall swoop, and clear them all off in an hour.

both ripens the fig more speedily and also makes it less liable to drop from the tree. "Wild figs," says Aristotle (H. A. v. 26. 3), "breed what are called ψήνες. This at first is a little grub, but when its skin bursts, it flies away, leaving the skin behind. And it burrows into the wild figs, and prevents their dropping off. Wherefore farmers tie wild figs to cultivated figs, and plant the two sorts of trees in close proximity." And as to this, see Hdt. i. 193. Theophrastus, Hist. Plant. ii. 8. 1, gives a similar account; but adds Κύπες ἦταν ἐν ταῖς συκαίς γίνοντας κατασθύοντο τοὺς ψήνας. And he prescribes, as a remedy for this barbarous conduct, that crabs should be hung up by the fruit, as more tempting to the appetite of the κύπες. "In hot climates the fig-tree produces two crops of fruit, and the peasants in the isles of the Archipelago, where the fig-tree abounds, bring branches of wild fig-trees in the spring, which they spread over those that are cultivated. These wild branches serve as a vehicle to a prodigious number of small insects of the genus called Cynips, which perforate the figs in order to make a nest for their eggs; and the wound they inflict accelerates the ripening of the fig nearly three weeks, thus leaving time for the second crop to come to maturity in due season." Conversations on Vegetable Physiology, vol. ii. p. 42, quoted in Professor Kidd's treatise "On the Physical Condition of Man," p. 224. Others, however, are of a different opinion. "Whether the operations of the Cynips Pseues be of that advantage in fertilizing the fig, which the cultivators of that fruit in the East have long supposed, is doubted by Hasselquist and Olivier, both competent observers who have been on the spot," Kirby and Spence's Entomology, i. 295. Peisthetaerus obviously thought their operations were injurious to the fruit. The thrush is not mentioned by Aristotle among the οὐκωφάγα (H. A. viii. 5. 4. Cf. Id. ix. 9. 2) : but it is well known to be a devourer of both insects and fruit.
OX. πλουτεῖν δὲ πόθεν δόσομεν αὐτοῖς; καὶ γὰρ τούτον σφόδρ᾽ ἔρωσιν.

ΠΕΙ. τὰ μὲν ἄλλ᾽ αὐτοῖς μαντευομένοις οὗτοι δόσουσι τὰ χρηστά,

τὰς τ᾽ ἐμπορίας τὰς κερδαλέας πρὸς τὸν μάντιν κατεροδοσίν,

ὡστ᾽ ἀπολείται τῶν ναυκλήρων οὐδείς. Ω. πῶς οὐκ ἀπολείται;

ΠΕΙ. προερεθ' τις ἀεὶ τῶν ὀρνιθῶν μαντευομένων περὶ τοῦ πλούτου;

596 "νυνὶ μὴ πλεῖ, χειμῶν ἐσται" "νυνὶ πλεῖ, κέρδος ἐπέσται.

ΕΤ. γαύλον κτῶμαι καὶ ναυκληρό, κοῦκ ἀν μείναιμι παρ᾽ ὑμῖν.

ΠΕΙ. τοὺς θησαυροὺς τ᾽ αὐτοῖς δείξουσ', οὐδὲν οἷς πρῶτεροι κατέδευτο,

τῶν ἄργυρων' οὗτοι γὰρ ἠσαν λέγοντι δὲ τοῖς τάδε πάντες, 600

"οὐδεὶς οἴδεν τῶν θησαυρῶν τὸν ἐμὸν πλήν εἰ τις ἀρ' ὅρνις.

ΕΤ. πωλῶ γαύλον, κτῶμαι σμινὐν, καὶ τὰς θηρίας ἀνορύττω.

ΧΟ. πῶς δ᾽ ὑγιεῖαι δόοομεν αὐτοῖς, οὗτοι παρὰ τοῖς θεοῖσιν;

ΠΕΙ. ἢν εὖ πράττωμ', οὐχ ὑγιεῖα μεγάλη τοῦτ᾽ ἑστί; σάφε ἵσοι,

ὡς ἀνθρωπός γε κακῶς πράττων ἀπεκνοῦσιν οὐδεὶς υγιαῖειν.

605 ΧΟ. πῶς δ᾽ ἐσ γῆρας θεὰν ἀφίξονται; καὶ γὰρ τοῦτ᾽ ἑστ᾽ ἐν Ὡλύμπῳ;

ἡ παιδάρι ὄντ᾽ ἀποθνήσκειν δεῖ; ΠΕΙ. μὰ Δί᾽ ἄλλα τριακόσι' αὐτοῖς

593. τὰ μὲν ἄλλ᾽] Τὰ μέταλλ᾽ MSS. vulgo. But very many years ago I had altered this into τὰ μὲν ἄλλ᾽, and as the same alteration has since been suggested by Cobet, and adopted by Holden in his second edition, I feel no hesitation about introducing it into the text. That a reference to mines is quite out of place here, was long ago perceived by Bentley, who proposed to read πρῶτα μὲν, as supra 588. The search after mines is more appropriate to Anglo-Saxons in these latter days than to Athenians in the time of Aristophanes; it would be a strange anticlimax to commence with valuable mines, and then descend to profitable voyages; neither the verb δόσουσι, nor the epithet τὰ χρηστά, would be suitable to μέταλλα; whilst the question of underground wealth is considered below 599-602.

598. γαύλον] Γαύλον Φοινικίων σκάφος, says the Scholiast, citing a line of Callimachus, Κυπρίδε Σιδώνως με κατηγαγεν ἐνθάδε γαύλον, (Fragm. 217, Bentley). They were Phoenician merchant vessels, and were used as store-ships by the Persians, Hdt. iii. 136, viii. 97. γαύλος, says Beck, “dicebatur navis rotundior, mercibus vehendis apta.” The word, differently accented, γαύλος, was in common use for a pail. Euepides selects the word ναυκληρό, because it is τοῖς ναυκλήροις that immunity has just been guaranteed.

601. πλὴν εἰ τις ἀρ' ὅρνις] Παρομία ἀείν "οὐδεὶς μὲ θεωρεῖ, πλὴν ὁ παραπτάμενος ὅρνις."—Scholiast. Our own semi-pro-
THE BIRDS

But how shall we furnish the people with wealth? It is wealth that they mostly desire. Choice blessings and rare ye shall give them whene'er they come to your shrine to inquire. To the seer ye shall tell when 'tis lucky and well for a merchant to sail o'er the seas, So that never a skipper again shall be lost. CHOR. What, "never"? Explain if you please. Are they seeking to know when a voyage to go? The Birds shall give answers to guide them. Now stick to the land, there's a tempest at hand! Now sail! and good luck shall betide them. A galley for me; I am off to the sea! No longer with you will I stay. The treasures of silver long since in the earth by their forefathers hidden away To men ye shall show, for the secret ye know. How often a man will declare, There is no one who knows where my treasures repose, if it be not a bird of the air. My galley may go; I will buy me a hoe, and dig for the crock and the casket. But Health, I opine, is a blessing divine; can we give it to men if they ask it? If they've plenty of wealth, they'll have plenty of health; ye may rest quite assured that they will. Did you ever hear tell of a man that was well, when faring remarkably ill?

Long life 'tis Olympus alone can bestow; so can men live as long as before? Must they die in their youth? PEI. Die? No! why in truth their lives by three hundred or more

verbial reference to "a bird of the air," doubtless derived from Ecclesiastes x. 20:
Curse not the king, no, not in thy thought;
And curse not the rich in thy bedchamber;
For a bird of the air shall carry the voice,
And that which hath wings shall tell the matter.

602. ὄρνις] Ἐν ὄρνις γὰρ ἐκείνῳ οἱ ἄνθρωποι.—Scholiast. ὄρνις, which in strictness is a "waterpot," here means a crock containing hidden treasure, the argenti seria of Peries, the urna argenti of Horace, the aula auri of Plautus in the Aulularia.

605. κακῶς πράττων] Doing ill; when he is badly off. See 134 supra. Bergler refers to some lines in the Creusa of Sophocles, part of a longer fragment preserved by Stobaeus (Florileg. xci. 28):

εἰδο ὅ σώτες
ἀνισο σαν ἄνδρι ἔμοι δ' ὀδὴς δοκεῖ
εἶναι, πένης δι', ἄνοσος, ἀλλ' ἄει νοσεῖν.
XO. ὁ γὰρ πολλῷ
πρῶτον ἡμῶν ἡμᾶς
οἰκοδομεῖν δεῖ λιθίνους αὐτοῖς,
οὐδεὶς θυρῶσαι χρυσαῖοι θύραις,
ἀλλ' ὑπὸ θάμνοις καὶ πρυνδίοις
οἰκήσουσιν, τοῖς δ' αὐτοῖς
τῶν ὄρνιθων δένδρων ἑλαῖας
ὁ νεὼς ἔσται· καὶ καὶ Δελφοὺς
οὐδ' ἐίς Ἀμμων ἐλθόντες ἐκεῖ
θύσομεν, ἀλλ' ἐν ταῖσιν κομάροις
καὶ τοῖς κοτίνοις στάντες ἑχοντες
κρηθᾶς, πυροὺς, εὐδομεθ' αὐτοῖς
ἀνατεῖνοντες τὸ χεῖρ' ἀγαθῶν
διδόναι τι μέρος· καὶ ταῦθ' ἡμῖν
παραχρήμ' ἔσται
πυρῶν ὀλίγοις προβαλοῦσιν.

XO. ὁ φιλτατ' ἐμοὶ πολὺ πρεσβυτῶν ἐξ ἑχθίστου μεταπίπτων,

609. λακέρυξα κορώνη) Poisthetaerus
is referring, as the Scholiast observes,
to the oft-quoted lines in which Hesiod
(Fragm. 50, Gaisford; where see Ruhn-
ken's note) professes to calculate the
ages of birds and beasts with a precision
unattainable by modern science,

The lines are preserved by Plutarch in
his treatise De Oraculorum Defectu.
We see that, according to Hesiod, the
crow lives nine (and not merely, as
Aristophanes, whether from forgetful-
ness, or from the necessities of metre
here says, five), and the raven 108,
 generations of men. The Birds were
New years ye will lengthen. Chor. Why, whence will they come? Pel. From your own inexhaustible store.

What! dost thou not know that the noisy-tongued crow lives five generations of men? O fie! it is plain they are fitter to reign than the Gods; let us have them again.

Ay fitter by far!

No need for their sakes to erect and adorn
Great temples of marble with portals of gold.
Enough for the birds on the brake and the thorn
And the evergreen oak their receptions to hold.
Or if any are noble, and courtly, and fine,
The tree of the olive will serve for their shrine.
No need, when a blessing we seek, to repair
To Delphi or Ammon, and sacrifice there;
We will under an olive or arbutus stand
With a present of barley and wheat,
And piously lifting our heart and our hand
The birds for a boon we'll entreat,
And the boon shall be ours, and our suit we shall gain
At the cost of a few little handfuls of grain.

or. I thought thee at first of my foemen the worst; and lo, I have found thee the wisest

therefore in possession of an abundant supply of surplus years, wherewith to provide for the wants of their worshippers.

618. eis Δελφούς]"Ενθα τὰ μαντεία εἴσων, ἐν μεῖν Δελφοῖς τὰ τῶν Ἀπόλλωνος, ἐν δὲ Δίβυσι τὰ τῶν Ἀμμωνών.—Scholiast. Cf. infra 716. And as to the oracles of Ammon in Libya, see Hdt. i. 46, ii. 55.

623. ἀστείουντες τῷ χείρ] In the attitude of prayer; Homer's εὐστετο, χείρ ὀφεγγον εἰς οὐρανῶν ἀπετείνατα; Virgil's "duplices tendens ad sidera palmas." "Multi ad deos manum tollere," says Pliny (Ep. vi. 20) in his description of the great eruption of Vesuvius; and the phrase is of constant occurrence. So in Christian writers: "I would that men pray in every place," says St. Paul, "lifting up holy hands," 1 Tim. ii. 8. σφόδρα πιστεύομεν, says St. Chrysostom, asking for the prayers of his hearers, άν ἐθελήσητε πάντες ὁμοθυμαδων τὰς χεῖρας ἑκείναν πρὸς τὸν θεὸν ὑπὲρ τῆς ἑμετέρας συμκράτησις, ὅτι πάντα κατορθώσετε. Hom.iv.in 2 Thess.(533D). Cf. Id. xviii. in Eph. (128 E), xi. in Philipp. (281 B).
οὐκ ἔστιν ὁπως ἄν ἐγὼ ποθ' ἐκών τῆς σῆς γνώμης ἐτ' ἄφείμην.
ἐπαυχήσας δὲ τοῖς σοῖς λόγοις
ἐπηπείλησα καὶ κατάμοσα, 630
ἡν σὺ παρ' ἐμὲ θέμενος
ὄμφρονας λόγους δικαίους
ἀδόλους ὅσιος
ἐπὶ θεοῦ ἢς, ἐμοὶ
φρονών ξυνοδά, μὴ πολὺν χρόνον
θεοῦ ἐτί σκήπτρα τάμα τρίφειν.
ἀλλ' ὅσα μὲν δεὶ ρώμη πράττειν, ἐπὶ ταῦτα τεταξόμεθ' ἡμεῖς:
ὅσα δὲ γνώμη δεὶ βουλευεῖν, ἐπὶ σοὶ τάδε πάντ' ἀνάκειται.

ΕΠ. καὶ μὴν μὰ τὸν Δ' οὖχὶ νυστάξειν ἔτι
ἀφαρ' στίν ἡμῖν οὐδὲ μελλονικίαν,
ἀλλ' ὅσ τάχιστα δεὶ τι δράν' πρῶτον δέ τοι
εἰσέλθετ' εἰς νεοτίαιν γε τήν ἐμὴν
καὶ τάμα κάρφη καὶ τὰ παρόντα φρύγανα,
καὶ τούνομ' ἡμῖν φράσατον. 640
ἐμοὶ μὲν ὄνομα Πεισθέταιρος. ΕΠ. ἀλλὰ ῥάδιον.
ΠΕΙ. ἀλλὰ χαίρετον.

ΠΕΙ. Ἐὐελπίδης Κρῖσθεν.  ΕΠ. ἀλλὰ χαίρετον 645

629. ἐπαυχήσας] ἀντὶ τοῦ μεγαλοφρονή-
σος διὰ τῶν σαν λόγων.—Scholiast. The
equation παρ' ἐμὲ θέμενος λόγους is
thought to be an imitation of a mili-
tary phrase, πορ' ἐμὲ θέμενοι ὅπλα.
633. δικαίους ἀδόλους] This is the
ordinary language of treaties. Dindorf
refers to Thuc. v. 18, 23, 47, and to
Lysistrata 169. The expression ξυνοδά
φρονεῖν occurs in Sozomen, H. E. iv. 12.

637. ρώμη ... γνώμη] Agathon uses
the same jingle, γνώμη δὲ κρέσσον ἐστιν
ἡ ρώμη χερῶν, and seems, for the mere
purpose of using it, to have borrowed
and altered a line of Sophocles, γνώμαι
πλέον κρατοῦσιν ἡ σῖνος χερῶν, Stobæus,
Florileg. liv. 3. 4. It occurs again in
the epigram on Demosthenes given in
his Life by Plutarch,

640. μελλονικίων] The word is coined
in reference to the doubts and hesitation
which Nicias expressed, and the dila-
tory tactics which he pursued, on the
And best of my friends, and our nation intends to do whatsoe’er thou advisest.

A spirit so lofty and rare
Thy words have within me excited,
That I lift up my soul, and I swear
That if Thou wilt with Me be united
In bonds that are holy and true
And honest and just and sincere,
If our hearts are attuned to one song,
We will march on the Gods without fear;
The sceptre—my sceptre, my due,—
They shall not be handling it long!

So all that by muscle and strength can be done, we Birds will assuredly do;
But whatever by prudence and skill must be won, we leave altogether to you.

HOOP. Aye and, by Zeus, the time is over now
For drowsy nods and Nicias-hesitations.
We must be up and doing! And do you,
Or e’er we start, visit this nest of mine,
My bits of things, my little sticks and straws;
And tell me what your names are. PET. That’s soon done.
My name is Peisthetaerus. HOOP. And your friend’s?
PET. Euelpides of Crio. HOOP. Well ye are both

question of despatching an expedition to Sicily. They are detailed at some length by Thucydides vi. 8-25; and Bergler calls attention to a statement made in the last-mentioned chapter, ταρ-ελθῶν τις τῶν Ἀθηναίων καὶ παρακαλῶν τῶν Νικιάν, οὐκ ἔφη χρήμα προφασίζοσθαι αὐτῶς διαμέλλειν. There can be no direct allusion, as Plutarch supposed (Nicias, chap. 8), to the hesitation he exhibited about the expedition to Sphacteria, for that was nearly eleven years before, and would no longer be fresh in the public memory. The Hoopoe will not have his expedition delayed by any dilatory hesitation, as the Sicilian expedition had been, in the preceding year, by the hesitation of Nicia.

642. εἰσέλθησαν] ὁ ἐπονομασάτων αὐτῶς εἰς τὴν νοσσίαν εἰσέλθειν ἵνα αὐτῶν ἀποστάσιον σχολή καυρὸν ἔνα αἰτίας.—Scholiast. Here follows a little exchange of courtesies, such as we may suppose were usual in the case of an Athenian host ushering in his visitors.

645. Κριῶθεν] That is, of the deme
διμω. ΠΕΙ. δεχόμεθα. ΕΠ. δεύρο τοίνυν εἰσιτον.
ΠΕΙ. ἤμωμεν· εἰςηγοῦ ὑπο λαβὼν ἡμᾶς. ΕΠ. ίδι.
ΠΕΙ. ἀτὰρ, τὸ δείνα, δεύρ' ἐπανάκρουσαν πάλιν.
φέρ' ἰδα, φράσον νῦν, πῶς ἐγὼ τε χούτοσί
ἐξυπνομέθ' ύμιν πετομένοις οὐ πετομένω;
ΕΠ. καλῶς. ΠΕΙ. ὡρα νῦν, ὡς ἐν Ἀἰσιόπου λόγοις
ἐστίν λεγόμενον δὴ τι, τὴν ἄλωπεχ', ὡς
φλαύρως ἐκοινώνησεν αἰετῷ ποτέ.
ΕΠ. μηδὲν φοβηθῆς· ἔστι γὰρ τι μὴν,
δ ἰδιατραγώνι' ἐσεσθον ἐπτερομένω.
ΠΕΙ. οὔτω μὲν εἰσώμεν. ἀγε δὴ Ἑανθία
καὶ Μανιὸδορο λαμβάνετε τὰ στράματα.

ΧΟ. οὔτος σὲ καλῶ, σὲ καλῶ. ΕΠ. τὶ καλεῖς; ΧΟ. τούτος μὲν ἄγων μετὰ σαντοῦ
ἀρίστισον εὗ· τὴν δ' ἰδυμελὴ ἔμφυων ἄγδονα Μούσαι.

Kριώα, which belonged to the tribe Antiochis; Hesychius, s.v. Kριώθεν, Photius and Harpocration, s.v. Kριωέι. Apparently we are to consider Eulpides as a resident at Halimus, supra 496, but a burgher of Crioa.

648. τὸ δείνα] What was it? The ejaculatio of a speaker forgetting, or pretending to forget, what he was about to say. See the notes on Wasps 524, and Peace 268. ἐπανάκρουσαν, retrace your steps, literally of rowers, back water. καὶ ἰὸν δὲ τὸ πάλιν ἐπὶ τοῦ ὀπίσω, says the Scholiast, referring to line 2.

651. ἐν Ἀἰσιόπου λόγοις] "Ὅτι σαφῶς ἀνετίθεκαν Ἀἰσιόπῳ τούς λόγοις, καὶ τούτον τῶν παρὰ τῷ Ἀρχιλόχῳ λεγόμενον, καίτοι πρεσβυτέρῳ ὄντι."—Scholiast. The story of "the Eagle and the Fox" now stands first in the collection of Aesop's fables. An Eagle and a Fox had sworn firm friendship together, and determined to establish their homes as close as they could to each other. The Eagle built her eyry in a lofty tree; the Fox littered in a brake at its foot. But one day, in the absence of the Fox, the Eagle, wanting food for herself and her nestlings, swooped down upon the Fox's cubs, and bore them up aloft to her eyry, where they furnished a dainty meal for both eagle and eaglets. When the Fox returned, and found that her litter had been devoured, she was in despair, not only for the loss of her cubs, but also for her own inability to avenge their fate; χιρσαλα γὰρ οἶσα, πετεινὸν δωκεὶς ἡδυνάτε. So she could only stand afar off, and call down curses on her treacherous friend. But such treachery was not allowed to pass unpunished. Soon afterwards the Eagle carried off from an altar some
The Birds


Pei. But—dear! what was it? step you back a moment. O yes,—but tell us, how can he and I Consort with you, we wingless and you winged?

Hoop. Why, very well. Pei. Nay but in Aesop's fables There's something, mind you, told about the fox How ill it fared, consorting with an eagle.

Hoop. O never fear; for there's a little root Which when ye have eaten, ye will both be winged.

Pei. That being so, we'll enter. Xanthias there, And Manodorus, bring along the traps.

Chor. O stay, and O stay! Hoop. Why what ails you to-day? Chor. Take the gentlemen in, and regale them, we say;

But O for the nightingale peerless in song, who chants in the choir of the Muses her lay;

Pieces of sacrificial meat to which a burning brand was attached. The brand set fire to the nest; the eaglets tumbled to the ground; and the Fox had the satisfaction of eating them before the very eyes of the Eagle. The moral is that they who deal treacherously with a friend, though the friend may be powerless to requite them, yet cannot escape the righteous judgment of God. Such is the fable, as told by Aesop. But the Scholiast is quite right. It is but a prose version of a poetic fable by Archilochus; in which the Eagle represented Lycambes, faithlessly breaking off his daughter's engagement to the Poet. Archilochus, like the Fox, was powerless to resent the wrong; and could only call down the vengeance of Heaven to punish the wrong-doer. See Huschke's Dissertation de Fabulis Archilochi, prefixed to De Furius's edition of Aesop's Fables.

652. τὴν ἀλώπεκα] This is the independent accusative, representing the nominative to the verb in the succeeding limb of the sentence. "There is something said in Aesop's Fables, ὡς ἡ ἀλώπηξ ἐκονώνησεν." Cf. infra 1369, and see the notes on 167 and 483 supra.

654. ἰχίον] A little root: perhaps with a reference to that other little plant, equally potent and efficacious, which the Gods call Medy.

656. οὕτω] On this assurance; On the strength of this information; cf. infra 1503. The Scholiast's ἐπὶ ταύτας ταῖς ἔνθεκας is perhaps a little too strong. As to Xanthias and Manodorus, see the note on the first line of the Play.

659. ξύκφωνον ἀηδόνα Μούσα] Who sings in concert with the Muses. The
idea is the same as that in the Serenade supra 215-22. For when the nightingale’s song ascends to Heaven, Apollo strikes the lyre; and when Apollo strikes the lyre, the Muses join in the heavenly concert. See the note on 218 supra; and see infra 737-52. The translation Musis aequiparandam, which is accepted by all the Commentators, does not give the full force of the phrase. The expression παίσωμεν μετ’ ἐκείνης is interpreted by the Scholiast ἰνα συγ-χαρεῖσωμεν αὐτῇ; “that we may deliver the Parabasis to her accompaniment.”

660. [ΠΕΙ. δ' τούτο μέντοι νῇ Δί' αὐτοίσιν πιθοῦ- ἐκβιβασον εκ τοῦ βουτάμου τουρνίδιον.]

665. [ΕΤ. ἐκβιβασον αὐτῷ πρὸς θεῶν αὐτήν, ἵνα καὶ νῷ θεασώμεθα τὴν ἄνδρα.]

670. [ΕΤ. ἐγὼ μὲν αὐτὴν κἂν φιλήσαι μοι δοκῶ.]

675. [ΠΕΙ. ἀλλ' ὥσπερ φίλων, ταύτα χρή δρᾶν. ἦ Πρόκυλη]

680. [ΕΤ. ἐκβιβασον αὐτῷ διπλῶς θεῶν αὐτήν, ἵνα καὶ νῷ θεασώμεθα τὴν ἄνδρα.]

I think that αὐτόν in the following line also means “out of the βουτάμον,” the preposition ἐκ, though permissible, being superfluous, after ἐκβιβασον. The Scholiast however explains it by αὐτόν, ἐν τῷ θεάτρῳ, and so all the Commentators; but that would require δέορα as in 660.

665. [Πρόκυλη] See the note on 16 supra. Aristophanes appears to have obtained for this Comedy, in addition to the ordinary theatrical musicians, the services of some very remarkable and favourite ἀληθή who alone could draw from his ἀὐλός the thrilling notes which might represent the nightingale’s song. He enters, wearing a nightingale’s head and wings, but otherwise clad in a girl’s rich costume, such as would befit the Athenian
THE BIRDS

ir sweetest and best, fetch her out of the nest, and leave her awhile with the Chorus to play.

PEI. O do, by Zeus, grant them this one request;
Fetch out the little warbler from the reeds.

EU. Yes, fetch her out by all the Gods, that so
We too may gaze upon the nightingale.

HOOF. Well if you wish it, so we'll have it. Procne,
Come hither, dear, and let the strangers see you.

PEI. Zeus, what a darling lovely little bird!
How fair, and tender! Eu. O the little love,
Wouldn't I like to be her mate this instant!

PEI. And O the gold she is wearing, like a girl.
EU. Upon my word, I've half a mind to kiss her!

PEI. Kiss her, you fool! Her beak's a pair of spits.
EU. But I would treat her like an egg, and strip
The egg-shell from her poll, and kiss her so.

princess who became the wife of Tereus,
though in truth little adapted to "the
sober-suited songstress of the grove"
as Thomson calls the nightingale.
The Scholiast indeed says Εταμρίδων
πρόσεωι, τά ἀλα μὲν κεκαλλωπισάμενον,
τήν δὲ κεφαλὴν ὄρωθος ἔχον ὡς ἄρανόνως, but
only men could tread the Athenian stage.

669. διαμηρίζομαι'] Συνονυσίσαμι.—
Scholiast. This objectionable word must
have been considered for some reason or
other as specially calculated to raise a
laugh at this particular moment, for it
occurs three times (here, and in lines
706 and 1254) in this one Comedy and
nowhere else at all.

670. χρυσόν, δισαργερ παρθενόν] As to the
golden ornaments worn by maidens in
old times, Beck refers to IIiad ii. 872,
where it is said of the Carian leader,
that "bedizened with gold, like a
girl, to the battle of heroes he hied"
(Way), and to the παρθενόν χρυσοφόρος
δειρή of Eur. Hec. 150, and Porson's
note there. See also Ach. 258; Lysist.
1190-4.

672. ρύγχος δῆμαρκος] A beak consisting
of two little spits; that is, of two
sharp mandibles. The nightingale of
course was furnished with a beak, like
all the other birds.

674. οὗτος φίλειν] Οὗτος means "when
the mask is removed" or (to use the
metaphor of Euelpides) "when the shell
is peeled off." It must not be translated
"like this," as if Euelpides were suitting
the action to the word. It is impossible
that he should have taken off the bird's
head which constituted the actor's
mask.
Cleinias in the opening scene of Plato's Laws. With this common form of good omen the Hoopoe and his two guests enter the Hoopoe's home; the rock is closed; and the last complete Parabasis which has reached us immediately begins. There are indeed but four in all; those of the Acharnians, the Knights, the Wasps, and the Birds. A complete Parabasis consists of seven parts, viz. (1) the Commation, (2) the Parabasis Proper, (3) the Pnigos, (4) the Strophe, (5) the Epirrhema, (6) the Antistrophe, and (7) the Antepirrhema.

676–84. The Commation. This little introductory ode is addressed to the nightingale, and therefore the flute-accompaniment must have been played not by herself but by the ordinary theatrical flute-player. Indeed the sweet melody of her καλλιβόας αὐλὸς is specially invoked for the "anapaests," the long Aristophanic lines which form the Parabasis Proper. καλλιβόας was an epithet peculiar to the αὐλὸς, Simonides (Fragm. 115 Gaisford, 46 Bergk), Soph. Trach. 640; and apparently it designated some special kind of αὐλὸς, to which the term πολύχορδος could be applied by Simonides—δ καλλιβόας πολύ- χορδος αὐλὸς—and the verb κρέκεων, which properly means to strike the lyre with the plectrum, by Aristophanes in the present passage. Pliny sums up his discussion on the notes of the nightingale by saying, "breviter, omnia tarn parvulis in faucibus, quae exquisitis tibiarum tormentis ars hominum ex- cogitavit," x. 43. ξουθή, the tawny one, seems to have become almost a recognized name of the nightingale; and if the word was ever used to express sound, I believe that it was only in consequence of its identification with the most musical of the birds. ξουθός and ξαυθός correspond very nearly with the Latin fulvus and flavus respectively. 683. φθέγμασιν ἡπνοῖς] One Scholiast says παράσον τῷ ἐαρι ἐν τῇ Ἀττικῇ φαινονται ἁνδόνες. And another ὁτι τῷ ἐαρι ἐν ὀστα τελοῦσα τὰ Διονύσια. Probably the two
THE BIRDS

Hoop. Come, go we in. Per. Lead on, and luck go with us.

Chor. O darling! O tawny-throat!
Love, whom I love the best,
Dearer than all the rest,
Playmate and partner in
All my soft lays,
Thou art come! Thou art come!
Thou hast dawned on my gaze,
I have heard thy sweet note,
Nightingále! Nightingále!

Thou from thy flute Softly-sounding canst bring
Music to suit With our songs of the Spring:

Begin then I pray
Our own anapaestic address to essay.

ideas are combined. For the former see the Scholiast on Soph. Electra 147, who cites (1) a line of Sappho Ἡρος ἄγγελος, ἱμερόφωνος ἄδων, to which Kock also refers, and (2) Odyssey xix. 519 ἄδων ἅeilησον ἄρος νέον ἵσταμένο. For the latter compare Clouds 311 ἓρι Ῥ ἐπερχομένῳ Βραμία χάριν.

684. ἄρχον τῶν ἀναπάιστων] No doubt the Parabasis was delivered with the accompaniment of the flute; just as in the Odyssey Phemius and Demodocus accompanied their recitations with the music of the lyre. It is true that even in the case of these Homeric bards it is generally supposed that they did not employ the lyre during the recitation itself, but merely struck a few chords by way of prelude, and to give the note to the recitation. See Rowbotham’s History of Music, chap v. ad init. But in my opinion this is opposed to the plain words of Homer. To take one example. When Odysseus was seen to be weeping at the tale which the bard was reciting (ἤειδε), Alcinous directs the bard to hush the thrilling lyre (σχεβίσει φόρμιγγα λιγέιαν), for the tale he is reciting (ἠείδει) distresses the stranger, Od. viii. 521, 537-8. To hush the lyre and to stop the recital are in the Odyssey, as in Scott’s “Lay of the Last Minstrel,” one and the same thing. Not that any definite tune would be employed; the Master’s hand, sweeping the chords, would draw forth notes consonant to the feelings which the recitation was calculated to excite, feelings of military ardour, or sorrow, or pity, or fear. In the British Museum there is a large amphora belonging to the best period of Greek art, whereon is delineated a bard in the act of singing or reciting,—the words ἀδέ πορ’ ἐν
Tyronb" are seen proceeding out of his mouth,—and on the other side an αἰλη-της is playing on his αἰλός, probably as an accompaniment to the recitation. However it is not absolutely certain that the two figures are connected.

685-722. The Parabasis Proper.

In every preceding Parabasis which has reached us, the Poet takes the opportunity of dilating on his own extraordinary merits. Here the Birds take the opportunity of dilating on theirs. They glorify themselves, first for their high antiquity and exalted lineage, and then for the great benefits which, even in their present fallen condition, they are accustomed to bestow upon mankind. Peisthetaerus had told them, supra 469 seqq., that they were more ancient than the Gods, and even than Earth itself. They then professed entire ignorance of the fact, ταῦτα μα Δ' οίκ ἐπεισόδιν: whereas now (such inconsistencies were allowed to Hellenic dramatists) they suddenly come out with a complete ready-made cosmogony, based upon that which was generally received on the authority of Hesiod, but with interpolations of their own, designed to show the exact period at which the Birds made their first appearance in the universe. It is frequently said that this is a caricature of the ancient cosmogonies, but I can see no trace of any caricature. Aristophanes employs the Hesiodic and other cosmogonies here, just as he employed the Fables of Aesop supra 471, for his own comic purposes, to build up the theory that the sceptre belonged to the Birds by right of primogeniture; but with no idea of satire or ridicule.

685. ἀμανρόβιοι] Living in dim obscurity. A sportsman, returning amongst the shadows of hedgerows and trees in the dusk of a short winter day, and observing, far above him, the homing rooks, still lit up by the glory of the departing Sun, can understand how to them mankind may well seem ἀμανρόβιοι, passing an obscure existence on the surface of "this dull, darkling globe." The last three words of the line allude, as the Scholiast remarks, to the well-known simile of Homer in the sixth Iliad. As the leaves of the forest, so also are the generations of men. The wind scattereth the leaves to the ground; then Spring cometh, and the tree putteth forth new leaves. So is it with the generations of men. One passeth away, and another succeedeth.
Ye men who are dimly existing below, who perish and fade as the leaf,
Pale, woe-begone, shadowlike, spiritless folk, life feeble and wingless and brief,
Frail castings in clay, who are gone in a day, like a dream full of sorrow and sighing,
Come listen with care to the Birds of the air, the ageless, the deathless, who flying
In the joy and the freshness of Ether, are wont to muse upon wisdom undying.
We will tell you of things transcendental; of Springs and of Rivers the mighty upheaval;
The nature of Birds; and the birth of the Gods: and of Chaos and Darkness primeval.
When this ye shall know, let old Prodicus go, and be hanged without hope of reprieve.

686. ἀλγοδρανέες κ.τ.λ.] In this and
the following line Aristophanes strings
together a series of epithets and phrases
descriptive of the fleeting life and feeble
powers of man; and Mr. Cary and others
have illustrated them by numerous
passages brought together from ancient
authors. It will be sufficient to cite
a few of the most interesting. The
expressions ἀλγοδρανέες and εἰκελόνεροι
may be due to Aesch. Prometheus 558,
where the Chorus speak of the ἄλγο-
δρανεῖαν ἄκικων, the nerveless feebleness of
man, ἤσόνεροιν, which is no better than
a dream. We may illustrate πλάσματα
πῆλοῦ by referring to a much later
Prometheus, viz. Lucian's Dialogue of
that name, where Hephaestus, about to
fasten him to the Caucasus, speaks of
men as πλάσματα αὐτοῦ (1), and Prom-
theus asks what harm he has done, εἰ ἐκ
πῆλοῦ ξῶνα πεποίηκα, καὶ τὸ τίος ἄκιντου
εἰς κινησίν ἤγαγον; (13). For in Lucian
the very creation of man is one of the
offences laid to his charge. That men
were mere shadows (σκωσείδα) was a
constant reflection with the ancient
Poets. σκωσι διαρ ἄνθρωπος, says Pindar,
in the closing stanza of the eighth
Pythian. "I perceive," says Odysseus in
Soph. Ajax, "that we men are no better
than a κούφηρ σκιάν." "Man is like
to vanity," says the Psalmist, "his days,
are as a shadow that passeth away."

688. ἀδάνατος . . . ἄγήρας] ἀδάνατος
καὶ ἄγήρας, Hesiod, Theog. 305. So
ἀδάνατος καὶ ἄγήρας, Iliad viii. 539,
xxvii. 444. With τοῖς ἀφήνεις μεθομένων
compare Hesiod's Ζεὺς ἀφήνεις μύθα
εἰδώ, Theogony 544, 549, 560. The
phrase is also Homeric, but throughout
this Parabasis the Poet is generally
following Hesiod.

691. γένεσιν ποταμῶν] They are not
referring to the geological facts which
produced the Rivers, as the translation
might lead an unwary reader to suppose.
They mean the actual pedigree of the
Rivers, considered as divine beings, or of
River-nymphs. To ἔς γένεσις ποταμῶν
Hesiod devotes a section of his Theo-
gony, commencing Τῇ δ' Ὀκεανός ποτα-
μῶν τέκε δινηγητάς, Νείλον τ', Ἀλφείων
τε, καὶ Ἡρμινών βαθυδίνην, κ.τ.λ., Theog.
357-70.

692. Προδίκε[φ] This is the famous
sophist, Prodicus of Ceos, of whom
Aristophanes speaks with respect in
Clouds 361. Nor do I think that he
means to do otherwise here. When
we, say the Chorus, have revealed the real truth about these matters, you may bid the wisest of your teachers go and be hanged.

693. Χάος ἦν] Here begins the Aristophanic Cosmogony, based, as already observed, on that of Hesiod. There was Chaos at first, sang Hesiod, and next, Earth with her ample breast, and murky Tartarus, Τάρπαρα τῇ ἡρώστα, and Love the fairest of the Immortal Gods. And of Chaos were born Erebus (Darkness), and sable Night. And Night, commingling with Erebus, bare to him Ether (see infra 1193) and Day. The Poet had just been asking the Muses to tell him how the Gods and the Earth came into being, and the Rivers, and the limitless surging sea, and the shining stars, and the great sky over all. Theogony 108–25. Τάρπαρας εὐρύς is another Hesiodic phrase, Theogony 368.

695. φῶν ὑπηρέμιον] This musical combination of syllables (forming half an heroic pentameter) is exactly represented in the English tongue by the vulgar and ugly little spondee wind-egg. An φῶν ὑπηρέμιον is an egg laid by the female bird when separate from the male (δίχα συνουσίας καὶ μίξιος, as the Scholiast here says), and therefore, except in this Cosmogony, destitute of the principle of life. The name implies that as nothing had access to the bird except the winds, about which so many scandalous stories were told (as in the cases of Boreas and Oreithyia, Zephyr and Podarge, and the like), the paternity of the egg must be attributed to them; and Ἑρως merely betrayed his paternity, when he was born εἰκὸς ἀνεμώκοσιν δίνας; he was like to the winds which begat him. In Romeo and Juliet he is the “wind-swift” Cupid.

696. ἔβλαστεν Ἐρως] This story of Eros “blossoming” from an egg has no counterpart in Hesiod. We must seek its origin, as Beck observes, in the old Orphic legends, which taught that from a mystic egg, representing the undeveloped universe, sprang Φῶς, the prototype of Ἐρως, the creator of all things, χρυσίας πτερύγεσσι φορεύμενος ἐνδα καὶ ἐνδα. From the same source comes the ἀπείροσι κύλτοις (in the Orphic
The Birds

There was Chaos at first, and Darkness, and Night, and Tartarus vasty and dismal; But the Earth was not there, nor the Sky, nor the Air, till at length in the bosom abysmal Of Darkness an egg, from the whirlwind conceived, was laid by the sable-plumed Night. And out of that egg, as the Seasons revolved, sprang Love, the entrancing, the bright, Love brilliant and bold with his pinions of gold, like a whirlwind, refulgent and sparkling! Love hatched us, commingling in Tartarus wide, with Chaos, the murky, the darkling, And brought us above, as the firstlings of love, and first to the light we ascended. There was never a race of Immortals at all till Love had the universe blended; Then all things commingling together in love, there arose the fair Earth, and the Sky, And the limitless Sea; and the race of the Gods, the Blessed, who never shall die.

hymns ἀπερεσίους ὑπὸ κόλποις) mentioned two lines above. Beck also refers to the interesting discussion of this theory in Dr. Cudworth’s “Intellectual System,” i. chap. 3, and Bentley’s Epistle to Mill ad init. See also Lobeck’s Aglaoephamus, Book II. Part ii, chap. 5, sect. 3-6. Mr. Cary adds the following lines and note from the “Botanic Garden” of Erasmus Darwin.

Thus when the egg of Night, on Chaos hurled, Burst, and disclosed the cradle of the world; First from the gaping shell refulgent sprung Immortal Love, his bow celestial strung;— O’er the wide waste his gaudy wings unfold, Beam his soft smiles, and wave his curls of gold; With silver darts he pierced the kindling frame, And lit with torch divine the everliving flame.

“From having observed the gradual evolution of the young animal or plant from its egg or seed, and afterwards its successive advances to its more perfect state or maturity, philosophers of all ages seem to have imagined that the great world itself had likewise its infancy and its gradual progress to maturity; this seems to have given origin to the very ancient and sublime allegory of Eros, or Divine Love, producing the world from the egg of Night, as it floated in Chaos.”

The expression περι-

τελλομέναις ὅραις occurs in Oed. Tyr. 156.

698. Χάει ἡπόεντῃ I readily accept Hermann’s emendation of the MS. δι’ Χάει περιεριεντῇ, not merely on account of its intrinsic probability, but also because the Parabasis is throughout saturated with Hesiodic phraseology, and ἡπόεντα is the epithet which Hesiod constantly applies to these primeval phantasms, Theog. 119, 653, 658, 682, 721, 729, 736, and 807. Moreover, if Chaos also had been winged,
the possession of wings would not have proved the Birds to be the children of Eros, infra 704. ἀνήγαγεν ἐσ φῶς in the next line is another Hesiodic phrase, Theog. 625.

703. πρεσβύτατοι] The superlative seems used for the comparative, the genitives πάντων μακάρων meaning here, as in the preceding line, “all the blessed Gods.” See the note on Frogs 762. The next four lines and a half are the weakest part of the Parabasis, in logic as well as in taste. For if the gift of a goose or a quail might win over a lover, so also might the gift of a racehorse or a pack of hounds (Plutus 157) or other valuable bribe. There was nothing special to connect a bird with success in love.

710. γέρανος] We have finished the Cosmogony, but we have not left Hesiod behind us. His “Theogony” indeed is of no further use, but we still need the assistance of his other great poem, the “Works and Days,” to show us the practical utility of the birds to mankind. That the emigration of the cranes gives the signal for the autumnal ploughing and sowing is a precept which Hesiod endeavours emphatically to impress on the farmer.

Heed thou well, when afar thou hearest the voice of the crane
Clanging aloft from the Clouds, as the season returneth again,
Giving the signal for ploughing, foretelling the winter and rain.

Works and Days 448.

Homer, at the commencement of the third Iliad, draws a splendid simile from the same emigration, though of course he deduces no lesson from it for the benefit of the husbandman. He is contrasting the manner in which the Trojans and the Achaeans respectively marched to the onset. The Trojans, he says, rushed forward with clangour like that of the birds,

When afar through the heaven cometh pealing before them the cry of the cranes, As they flee from the wintertide storms, and the measureless-deluging rains, ...
THE BIRDS

So we than the Blessed are older by far; and abundance of proof is existing
That we are the children of Love, for we fly, unfortunate lovers assisting.
And many a man who has found, to his cost, that his powers of persuasion have failed,
And his loves have abjured him for ever, again by the power of the Birds has prevailed;
For the gift of a quail, or a Porphyry rail, or a Persian, or goose, will regain them.
And the chiefest of blessings ye mortals enjoy, by the help of the Birds ye obtain them.
'Tis from us that the signs of the Seasons in turn, Spring, Winter, and Autumn are known.
When to Libya the crane flies clanging again, it is time for the seed to be sown,
And the skipper may hang up his rudder awhile, and sleep after all his exertions,
And Orestes may weave him a wrap to be warm when he's out on his thievish excursions.

But silently marched the Achaians, breathing the battle-mood's breath,
Steadfastly minded to stand by their war-fellows unto the death.—WAY.

711. πηδάλιον] Here we have Hesiod again. Ere the wintry gales commence, he says, draw up your boat on the beach, πηδάλιον ἐπὶ ἐργεὶσ ὑπὲρ κατανόκερεμάσασθαι, Works and Days 629. And at the commencement of the poem he says that if the Gods had not hidden away man's food, so that they cannot obtain it without constant toil, we might have gotten a year's food in a single day, αἰτὶ κε πηδάλιον μὲν ὑπὲρ κατανόκ καταβείο, Id. 45. The Scholiast refers to these lines of Hesiod, and to those translated in the preceding note.

712. Ὀρέστη] To the two warnings of Hesiod, Aristophanes adds a third of his own; though even this may be merely a comic adaptation of the older poet's advice to put on, at the approach of winter, χλαίνων τε μαλακὴν καὶ τερμιώσατα (full-length) χιτώνα, Works and Days 537—But if so, Aristophanes converts it into a warning to Orestes, the noted highwayman, who is mentioned again infra 1491, to provide a woollen wrapper for his warmth and comfort when out thieving in the winter nights. For this is, I think, what the passage means. The interpretation of Hemsterhuys (who translated the Play into Latin), though generally accepted, is by no means satisfactory; praeterea Oresti ut laenam contextant, ne homines, cum alget, vestibus spoliat. For who are to weave the woollen garment? And is it supposed that the highwayman stole only because he was cold? If so, he would have been content with one successful haul, instead of being a perpetual terror to travellers. It seems to me that the crane is supposed to be sending different warnings to different people: φράζεων νυκλήρα to remind the skipper of one thing; φράζεων Ὀρέστη (Aesch. Eum. 593) to remind Orestes of another. The use of the active, ἐφαινεῖν, is not inconsistent with this interpretation. I may add that this line seems fatal to the theory recently advanced by Müller Strübing, Van Leeuwen, and others,
supported though it is by very able and ingenious arguments, that Orestes was not a genuine highwayman, but an eccentric young aristocrat, who robbed for fun.

713. *iktinos*] ‘Εν Ἑλλάδι καρφὶ ἕαρος φαίνεται *iktinos*, ὅτε καυρεύεται τὰ θρέμματα.—Scholiast. See supra 499, and the note there. This is no doubt the fact, though modern observers do not seem to have noticed its appearance in Greece at that time. But it winters in North-western Africa (Dresser v. 647); and therefore its migration to Southern Europe would naturally take place in the early spring. As to the swallow, see the first note in the Commentary on the Thesmophoriazusae.

715. *lēdáron*] *θερίστριον* ἡ *εὔτελες ιμάτιον βερυν*, Scholiast, Suidas. And to much the same effect Hesychius, s. v. *lēdion* and *lēdion*. We know nothing of the *lēdáron* except that it was a thin summer *ιμάτιον*, and of course much lighter than the *χλαῖνα*. The idea of its being a *εὔτελες ιμάτιον* is probably derived from 915 infra.

716. *Φοῖβος Ἄπολλων*] He has mentioned the Temple of Apollo as well as those of Ammon and Zeus; why then does he proceed to mention also Apollo himself? I suppose it is because Apollo had much to do with divinations and auguries generally, matters which are concerned with the daily life of men, and are not specially connected with the Temple of Delphi.

719. *δρνι*] The remainder of the Parabasis is based upon the fact that to the Greeks the words *δρνι* and *οἰνος* signified any omen, though entirely unconnected with birds. Thus in the twelfth Iliad, Hector declares that he will pay no attention *οἰνοῦσι ταυτερήγεσε*; fly where they will, he will take no omen from *them*; and then utters the memorable sentiment, ἐς *οἰνος αὐτος, ἀμένσεθα περὶ πάρῃς*. He can use no other word than *οἰνος* for the omen which he contrasts with *οἰνοῦσι*.

So in Knights 28 *οἰνος*, and in Plutus 63 *δρνι*, is used of an omen with which birds have no sort of connexion.

720. *φήμη κ.π.λ.*] In this and the following line Aristophanes brings together six examples of the rule mentioned in the preceding note. *Α φήμη* is not always distinguishable from *φωνή*, but it frequently involves the idea of divine agency, a premonition,
you and the i
we that was and crash any 91.
second suitors, sign, similar rather say modern adjutit.
divinely-says need ac-Gods. the the Rumour’ p
d the d
d the d
d the d
the d
the d
the d
the d
the d
the d
the d
d whene’er you of omen or augury speak, ‘tis a bird you are always repeating; Rumour’s a bird, and a sneeze is a bird, and so is a word or a meeting,

a sign sent by the Gods. Thus in Odyssey xx. 100-21 Odysseus, as the morning breaks which is to witness the destruction of the suitors, prays to Zeus to grant him a sign, ῥέπας, from without, and a φήμη from within, the Palace. Thereupon comes a crash of thunder from without; and, within, a poor woman, worn out with grinding corn for the suitors, ἵτός φάτο, σήμα ἄνακτι. She recognizes that the thunder is a sign to somebody (ῥέπας τεφ), and prays, for her own part, that this may be the last time she will have to grind corn for the suitors. Then the hero’s heart was filled with joy, both at the κλείσκων (=φήμη) and at the thunder of Zeus. Again a φήμη was a divinely-sent Rumour (whence my translation), such as that which suddenly ran through the Hellenic army as it advanced one late afternoon in September B.C. 479 to attack the Persian camp at Mycale, and inspired them with an immediate conviction, which proved to be true, that on that very morning, in Boeotia, the home army had won the great victory of Plataea, Hdt.ix. 100, 101. See an excellent note by Mr. Grote in the forty-second chapter of his History. And see Hdt. ix. 91.—The idea that some significance was to be attached to a sneeze, πταμύς, has been so widely entertained, that it need not here be illustrated at any length. It is accounted a lucky omen by Homer (Od. xvii.541), Xenophon (Anab. iii. 2. 9), and many others. From a rather feeble epigram of Ammian (his fifteenth in the Anthology) and from Petronius (chap. 98) we may infer that at the date of the early Roman empire it was customary to salute a sneezer with such words as Ζεῦ σῶσον. And this custom has come down to modern times, and is known all over the world. Boccaccio in “Il Sabbatino” says that if you marry, you will at all events have somebody to say Dio te aiuti! when you sneeze: and Molière has a similar remark in the second scene of his “Sganarelle.” For one well-known example in our own country, see Squire Hazeldean’s speech at the end of the third book of Lytton’s “My Novel.” The like salutation is made in Germany. In the Arabian Nights (Night 363) the “broken-backed schoolmaster” says that when he sneezed, all his boys stood up, and exclaimed “God have mercy
upon our teacher." And a similar custom still prevails amongst Jews, Hindoos, and Mahometans.—ξύμβολος (or ξύμ-
βολον), a chance meeting, συμβόλον ἐποίου̂ tοὺς πρώτα συνωτῶν.—Scholiast. So Aesch. Prom. 495 ἕνοδος τε συμβόλον,
a passage which may with advantage be compared with the present. See Bp. Blomfield's Glossary there. In
the first chapter of his Memorabilia, Xenophon says that Socrates did not differ from those ὅσι κατηκαὶ νομίζοντες ὦν-
νοίς τε χρώντα, καὶ φήμαις, καὶ συμβόλοις καὶ τυχιαῖς. οὗτοι τε γὰρ ὑπολαμβάνονται, οὐ τῶν ἐνιθός οὐδὲ τῶν ἀπαντῶντας εἰδέναι τά συμφέροντα τοῖς μαντευμένοις,
ἀλλὰ τῶν θεόν διὰ τῶν σεῦ ἀπῃσε, where ἀπαντῶντας is an explanation of the preceding συμβολούς. See also
Aelian, V. H. ii. 31.—ϕωνή was any mere casual utterance. For examples see Aesch. Agamemnon 1631; Soph. Electra
663; Hdt. viii. 114; Xen. Anab. i. 8. 17, &c.—It is plain that an omen might be drawn from anybody or anything;
and I suspect that the allusion to a θεράπων and an ὄνος is merely a comic winding-up of the various objects which
might be considered "birds." The Scholiast, however, tells a story about an expert in divination who was consulted as to
whether a sick person would recover. Just then a donkey tumbled down, and
got up again; and a bystander said βλέπε
πῶς ὄνος ὄν (equivalent, as Bothe pointed
out, to ὁ νοσῶν) ἀνέστη. Thereupon the
expert said ὁ νοσῶν ἀνοσήτησεται, and so
he did. It is as if the sick man's name
was Howitt, and the bystander said of
the donkey, "Lo, how it got up again!"
This is really an example of a ϕωνή. I
had marked for quotation a passage of
St. Chrysostom, to which I now find
that Dobree has already referred. The
Preacher has been citing from Plato's
Timæus 22 B ἔλληνες δὲi πάλαις and giving various instances of their
childish superstitions; καὶ ὄνος ἀνακράβη,
he says, καὶ ἀλκτριφῶν, καὶ πτάργυς, καὶ
ὀτιον, πάντα ὑποπτεύουσιν, Hom. xii in
Eph. (94 D). This may seem a more
plausible explanation than the Scho-
liast's, of the manner in which an ὄνος might become an ὄρνη.

723-36. THE PNIGOS or MACRON.
We have seen what benefits the Birds
even now confer upon man. We are
next to see what far greater benefits
they will bestow, if they are once in-
stalled as the only real divinities. As
to two of the promised blessings, πλο-
θυγίεια and γάλα ὄρωθων, see Wasps 677
and 508 and the notes there. πλοθυ-
γίεια is mentioned again in Knights
1091, and γάλα ὄρωθων infra 1673. The
Coryphaeus was supposed to speak the
A servant’s a bird, and an ass is a bird. It must therefore assuredly follow
That the birds are to you (I protest it is true) your prophetic divining Apoll
Then take us for Gods, as is proper and fit,
And Muses Prophetic ye’ll have at your call
Spring, winter, and summer, and autumn and all.

Pnigos without stopping to take breath;
but see the note on Thesm. 814-29.

724. *μάτεσι—μούσαι*] These words must
be taken together, as if they were the
ative plural of *μουσάμαντες* supra 276;
the real dative *μουσόματεσι* being of
course unavailable for anapaestous verse.
From overlooking this rather obvious
fact, and taking the two words to be
independent substantives, without any
copula, all the Commentators have
missed the real signification of the
passage. See the following note.

725. *ηρος ειν ωραι*] We have seen that
the Birds are the real source of divination
and augury; they are also with
us everywhere and always. If, therefore,
men will exchange the Olympian Gods
for the Birds, they will be able to con-
sult these Muse-prophets, where they like,
and at all seasons of the year. *χρησατι*
is used in its ordinary sense of consulting
an oracle. I have substituted *ηρος ειν
ωραι* for the reading of the MSS. and
editions *αιραι, ωραι*; a reading which
makes no sense, and which doubt-
less arose from the error mentioned in
the preceding note, viz. that, *μάτεσι
Μούσαι* being two independent datives,
the absence of the copula could be
explained only by making them
the commencement of a string of datives,
all governed by *χρησατι* in the sense of
to use. Accordingly the accepted Latin
translation is “utipotecritisprovatibus,
Musis, auris, anni tempestatibus, hieme,
aestate, moderato aestu.” However, it
occurred to some recent editors that
*χειμώνι* and *θέρει* might be marks of
time, and Bergk therefore conjectured,
though he did not read, *αιραι ἡρος χει-
μώνι, θέρει μετρίῳ πνίγει*, “spring breezes
in winter, moderate heat in summer,”
*αιραι* and *πνίγει* being still governed by
*χρησατι* “to use.” In a similarsenseKock
reads *αιραι λιοραίς χειμώνι*. Bothe, as
“Hotibius,” proposed *νεραίς ωραι*, a
very probable conjecture, but he did
not repeat it in either of his editions
of the play, seeing that it was incompati-
ble with the (supposed) two datives
in the preceding line. It seems to me
that the genuine reading is *ηρος ειν ωραι*.
In Clouds 1008 Aristophanes has *ηρος
ειν ωρα*; and Lucian who is perpetually
recalling, not only the ideas, but the
very words of Aristophanes, writes
*ερος ειν ωραι* in line 43 of his Trago-
podagra, possibly in reference to the
very passage before us. For another
reminiscence of Aristophanes in the
same poem, see the note on Thesm. 43.
The three lines ἕξετε—πνίγει are the
pith and centre of the whole argument,
but Hamaker, in sublime ignorance of
their meaning, strikes them out alto-
μετρίω πνίγει· κούκ ἀποδράντες
καθεδούμεθ' ἀνω σεμνούμενοι
παρὰ ταῖς νεφέλαις ὁσπερ χῶ Ζεῖς·
ἀλλὰ παρόντες δόσομεν ύμῖν
αύτοῖς, παισίν, παῖδων παισίν,
πλουθυγείαν,
eὐδαιμονίαν, βίων, εἰρήνην,
νεότητα, γέλωτα, χοροῦς, ἑαλίας,
γάλα τ' ὅρνιθων
ἄστε παρέσται κοπίαν ύμῖν
ὑπὸ τῶν ἄγαθῶν.
οὕτω πλουτήσετε πάντες.

Μοῦσα λοχμαία,
τιὸ τίδ τιὸ τιότιγξ,
ποικίλη, μεθ' ἕς ἐγὼ
νάπασι καὶ κορυφαῖς ἐν ὑρείαις,
τιὸ τίδ τιὸ τιότιγξ,
ἱζόμενος μελίας ἐπὶ φυλλοκόμοιν,
τιὸ τίδ τιὸ τιότιγξ,
ὄἱ ἐμῆς γένους ξονθῆς μελέων
Πατὶ νόμους ιεροὺς ἀναφαινο

730. αὐτοῖς, παισίν, παῖδων παισίν] This
is obviously a formula from some litany
or religious benediction; to which, I
apprehend, there is also an allusion in
the oracular line preserved by Hdt.
(v. 92) about Cypselus, the tyrant of
Corinth;

737-52. THE STROPE. The strophe
and antistrophe are choral songs, sung
to the accompaniment of the nightingale's αἰλός. The strophe, indeed, is

gather. This marvellous stroke of
sagacity is adopted by Meineke, who,
however, recants in his Vind. Aristoph.
and positively outdoes himself in the
amazing proposal to change μάντεσιν.
Μοῦσας into μάντεσιν οὔ τις, the Birds as
a class being throughout the Play described
in the masculine.

"Ολίβιος οὖτος ἀνήρ . . .
αὐτὸς, καὶ παιδες, παιδων γε μὲν οὐκετι παιδε.

730. αὐτοῖς, παισίν, παῖδων παισίν] This
And we won't run away from your worship, and sit
Up above in the clouds, very stately and grand,
Like Zeus in his tempers: but always at hand
Health and wealth we'll bestow, as the formula runs,
ON YOURSELVES, AND YOUR SONS, AND THE SONS OF YOUR SONS;
And happiness, plenty, and peace shall belong
To you all; and the revel, the dance, and the song,
And laughter, and youth, and the milk of the birds
    We'll supply, and we'll never forsake you.
Ye'll be quite overburdened with pleasures and joys,
    So happy and blest we will make you.

O woodland Muse,
Of varied plume, with whose dear aid
On the mountain top, and the sylvan glade,
I, sitting up aloft on a leafy ash, full oft,
Pour forth a warbling note from my little tawny throat,
Pour festive choral dances to the mountain mother's praise,
And to Pan the holy music of his own immortal lays;

worded as though it were itself the
song of the nightingale, addressed to
the Μούσα λοξμαία; not one of the nine
Olympian Muses, but the Spirit of Song
which pervades the brake and the cop-
pice, the λόξμη, the haunt of the nightin-
gale; see supra 202, 224, &c. Here again
we find, in a slightly different setting,
the ξυμφωνον ἄρδονα Μούσαι, supra 659.
    744. δὲ ἐμῆς γένεσις ξοιδής] See supra
    214, and the very similar passage in
Eur. Helen 1111, a tragedy which was
not exhibited until three years after
the present play. See the Introduction
to the Thesmophoriazusae.
    745. Πάν] Ἐπεὶ νόμος ὁ θεὸς καὶ ὅρειος.
μυτρὶ δὲ, τῇ 'Ρέα.—Scholiast. And the
Scholiast on 877 infra says, Κυβέλην
φασὶ τῆν 'Ρέαν, παρὰ τὰ Κύβελα ἄρη. ὁρείν
γόρ ἦ θεὸς, διὸ καὶ ἐποχεῖται λεώντων ξενύειν.
Cf. also Eur. Bacch. 76-9. The nightin-
gale sings her melodies in honour of
Pan, the deity of rural life; and of
Cybele, otherwise Rhea, the Mighty
Mother of the Gods, the μεγάλη μήτηρ
of the Greeks, the "Mater Magna" of
the Latins. That the worship of these two deities was naturally combined, we may infer from the passages of Pindar to which Kock refers; ἄλλ' ἐπεύρωσθαι μὲν ἐγὼν ἐθέλω | Ματρι, τὰν κούραι παρ' ἐμών πρόθυρον σοιν Πανὶ μελπάναι βαμά | σεμνὰν θεῶν ἐνύχιαν, Pyth. iii. 77-9, where see the Scholiast. And again ὅ Πάνι, Ἀρκαδίας μεδέων, Ματρὸς Μεγάλας ὀπαδέ, Fragm. Parth.

749. Φρύνικος] Aristophanes everywhere expresses the highest admiration for the lyrical tragedies of Phrynichus, the immediate predecessor of Aeschylus on the Athenian stage. See Wasps 220 and the note there. And surely no nobler panegyric was ever pronounced by one great poet on another than the suggestion that he had contrived to infuse into his melodies the ineffable sweetness of the nightingale's song. Thomson, in his "Spring," prays the nightingales to "lend him their song, and pour the mazy-running soul of melody into his varied verse"; but great as are the merits of the bard of the Seasons, I doubt if his warmest admirer would assert that his prayer had been answered. Many think, and it is by no means improbable, that this very strophe, and perhaps some other of the bird-songs are intended to be in the style of Phrynichus. And if so, Euripides in Helen 1111 may have been borrowing direct from Phrynichus, for it is hardly likely that he would take both ideas and language from an Aristophanic Comedy. This seems to be the earliest comparison of a poet or a student to a bee carrying off honey from every flower, but it afterwards became a very common metaphor.
Is there any one amongst you, O spectators, who would lead
With the birds a life of pleasure, let him come to us with speed.
All that here is reckoned shameful, all that here the laws condemn,
With the birds is right and proper, you may do it all with them.
Is it here by law forbidden for a son to beat his sire?
That a chick should strike his father, strutting up with youthful ire,
Crowning Raise your spur and fight me, that is what the birds admire.

Bergler, Beck, and Kock refer to Plato (Ion, chap. v. 534 B), Isocrates (ad Demonicum, ad fin.), Lucian (Piscator 6), the Greek Life of Sophocles, Lucretius (iii. 10–12), Horace (Carm. iv. 2. 27).

753–68. The Epirrhemata. In the Epirrhema such of the spectators as would like to do so, are invited to leave Athens and come over to the Birds, there to pass their lives, διαπλέκειν, sc. τόν βίον. The invitation is specially addressed to certain classes of persons—sire-strikers, runaway slaves, spurious citizens, and traitors—who for personal reasons might find it inconvenient to remain within the reach of Athenian law and Athenian public opinion. Note the curious change in the speaker’s standpoint which occurs in the course of the Epirrhema. In line 755, ἐνθάδε, here, means at Athens, as contrasted with the kingdom of the Birds. But in 763 it means in the orchestra, with the bird-chorus, that is to say, in the kingdom of the Birds, as contrasted with Athens. This is a result of the double position which the Chorus assume in the Parabasis. At one time, they are the birds whom they represent; at another, the χαρευραί who represent the birds.

757. νόμος] The language recalls a scene in the Clouds (1420–30) where Strepsiades relies upon the νόμος, the law or custom in favour of fathers; and Pheidippides retorts with an argument derived from the habits of game-cocks. Relying on the invitation here given, a young παραλαίος does presently make his appearance in the kingdom of the Birds, infra 1337–71; but his visit does not turn out quite as he had anticipated.
760. δραπέτης ἐστιγμένος] A runaway slave, recaptured and branded. See the notes on Wasps 1296 and 1373.

762. Σπινθάρου] Spintharus, Excecestides, and Acestor were obviously all birds of a feather; all struck off the register of Athenian citizens, as not being genuine Athenians at all. See the notes on 11 and 31 supra. Excecestides is described as a Carian slave, Acestor as a Scythian, and Spintharus as a Phrygian. The estimation in which Phrygians were held is shown by a proverb preserved by Suidas, s.v. Φρυξ διηρ πληγεις ἀμείνω, καὶ διακοινοστέρος, a proverb to which Herondas (or Herodas) refers at the end of his second poem

ο Φρυξ ταμιν ἤμιν
πληγεις ἀμείνων ἀσσε', ει τι μοι ψευδος
εκ των παλαιων ἡ παρομα βάζει.

Of the Philemon here mentioned, the Scholiast says that, like Spintharus, he was a Phrygian and Barbarian. And Bp. Lightfoot, in his Introduction to St. Paul's Epistle to another Phrygian of that name, infers that he had "obtained an unenviable notoriety at Athens by assuming the rights of Athenian citizenship though a Phrygian and apparently a slave." But this inference is by no means certain; he may have been merely a Phrygian breeder of finches. There was a third Phrygian Philemon, of legendary fame. "The legend of Philemon and Baucis, the aged peasants who entertained not angels but Gods unawares, and were rewarded by their divine guests for their homely hospitality and conjugal love, is one of the most attractive in Greek mythology." Bp. Lightfoot ubi supra.

765. πάππους] Πάππος, says Bergler, with his usual happy terseness, "est avus, et avis quaedam." From the statement by Aelian, N. A. iii. 30, that it is a bird in whose nest the cuckoo is in the habit of depositing its egg, some have, perhaps too hastily, sought to identify it with the hedge-sparrow. However this may be, I imagine that its mention here is owing to the habit to which Aelian alludes. Excecestides, an alien in an Athenian phratry, is like a young cuckoo in the nest of the πάππος. But let him breed πάπποι in
Come you runaway deserter, spotted o'er with marks of shame,
Spotted Francolin we'll call you, that, with us, shall be your name.
You who style yourself a tribesman, Phrygian pure as Spintharus,
Come and be a Phrygian linnet, of Philemon's breed, with us.
Come along, you slave and Carian, Excestides to wit,
Breed with us your Cuckoo-rearers, they'll be guildsmen apt and fit.
Son of Peisias, who to outlaws would the city gates betray,
Come to us, and be a partridge (cockerel like the cock, they say),
We esteem it no dishonour knavish partridge-tricks to play.

bird-land, and he will have πάππους, 
aías, who (as aías) are genuine natives of bird-land, and so he will be fully qualified to enter into a phratry there. Compare Frogs 418. Kock's notion that πάπποι here means "down" is an entire misapprehension.

766. ὁ Πείσιαος] We know nothing, and the Scholiasts admit that they know nothing, about Peisias or his son, except that Cratinus in his Xειρωνεῖς describes both Peisias and Diitrephees (infra 798) as κνώδαλα ἀναδών. Kock refers to the satire on "Meles, son of Peisias," preserved by the Scholiasts on 858 infra, where see the note; but had they supposed the persons there mentioned to be the same as those satirized here, they would have quoted that satire here. Apparently it was Peisias himself who betrayed, or sought to betray, some city in the Athenian dominions to its disfranchised and exiled oligarchs; and if that city was situated in the regions to the northwest of the Aegean, it was probably done with the connivance of Brasidas; in which case it is quite possible that there may be, as Paulmier suggested, some allusion in the word ἐκπερδικίας to Perdiccas the ever-shifty king of Macedon, who was much mixed up with the operations of Brasidas. But all this is mere conjecture. The son of Peisias appears to have been considered a chip of the old block, τοῦ πατρὸς νεότιον, dignus patre pullus, as Beck translates the words. He is therefore advised, if he wishes to follow in his father's footsteps, to come over to the birds, who do not consider such practices to be reprehensible.

768. ἐκπερδικίας.] Strictly, to slip away or escape, by wiles and trickery, like a partridge. ἐκπερδικίας διαδράναι. ἐκ μεταφερόσ τῶν περδίκων, πανούργων δυτῶν. —Suidas. διοισθῆναι καὶ διαδράναι, ἀπὸ τῶν περδίκων, μεταφορικὸς πανούργον γὰρ τὸ ξῦν, καὶ διαδίδοσκοι τοὺς θηρῶντας. —Hesychius. διαδράναι πανούργος. ἀπὸ μεταφερόσ τῶν περδίκων πανούργον γὰρ τὸ ξῦν καὶ διαδίδοσκοι τοὺς θηρῶντας. —Etym. Magn. As they are all illustrating the form ἐκπερδικίας, they are obviously referring to the passage before us; yet it is difficult to see how there can be
any notion of "escaping" here. Apart from the question of a possible reference to Perdiccas, the word seems merely to mean to play partridge, to be wily and tricky, πανοιρίς; the ἐκ being, as Mr. Green suggests, intensive; out and out.

769-84. The Antistrophe. The Thracian swans are represented as praising Apollo with loud cries and clapping of wings. As their song mounts upward through the sky, the air is hushed, the waves are still, and bird and beast cower down in amazement. And when it reaches the immortal company in their Olympian home, the Muses and the Graces join their divine melodies to the mystic clangour of the swans. Thrace was, and still is, a favourite resort of these birds. Enormous flocks, both of the Cygnus olor and of the Whooper are often to be seen in its gulfs and rivers. See Dresser's "Birds of Europe," vol. vi. pp. 421,

488. τοιάδε means After this fashion; in such wise, referring back to the strophe.

772. 'Απόλλω] For Apollo, we are told, loves the voices of the swans, ἦθει κύκνων φωναῖς, Plutarch, "De El apud Delphos," 6. And naturally so. They are his special θέραπτοντες. Plato, Phaedo, chap. 35; Aelian, N.A. ii. 32.

When Leto was in child-birth, they flew, singing, round Delos, seven times; and before they could compass the island an eighth time Apollo was born, Callimachus in Del. 249-55. And immediately after his birth, he was borne on a chariot of swans to the land of the Hyperboreans; and after a year's sojourn there, from the land of the Hyperboreans to Delphi, Alcaeus (Fragm. 2, Bergk); see also infra 869.

777. ποικίλα] I have placed a comma after ποικίλα, to show that the line does not refer to beasts only, as all the Commentators take it, but includes
Even thus the Swans,
\(\textit{tio, tio, tio, tioinx,}\)
Their clamorous cry were erst up-raising,
With clatter of wings Apollo praising,
\(\textit{tio, tio, tio, tioinx,}\)
As they sat in serried ranks on the river Hebrus' banks.
\(\textit{tio, tio, tio, tioinx,}\)
Right upward went the cry through the cloud and through the sky.
Quailed the wild-beast in his covert, and the bird within her nest,
And the still and windless Ether lulled the ocean-waves to rest.
\(\textit{totototototototototototinxx.}\)
Loudly Olympus rang!
Amazement seized the kings; and every Grace
And every Muse within that heavenly place.
785-800. The Antepirrhema. Even if the spectators will not accept the invitation which the Epidrhemae gives, they will find wings of great service during the theatrical performances.

789. ἐπὶ τοῖς χεροῖς τῶν καρφῶν as contrasted with τοῖς χεροῖς τῶν τραγῳδῶν mentioned two lines above. It is certain that the Tragedies were acted at an earlier hour of the day than the Comedies; and there seems every reason to believe that the dramatic contests extended over three consecutive days; one Tragic Trilogy being performed in the forenoon, and one Comedy in the afternoon, of each day. A dramatist, therefore, whose Play was to be exhibited on the first of the three days, might well feel anxious lest the judges should forget its merits during the two whole days which would intervene before the prize was awarded, see Eccl. 11:58-62.

790. Πατροκλείδης] Δακεὶ ὁ Πατροκλείδης πολεμίκος εἶναι καὶ λάγιος, ἄλλως ὁ κατασχηματίζων τῶν στρωμάτων, διὸ καὶ χεσάς ἑλέγετο. ἐξίδιος δὲ, ἐξετίλησεν, ἁπεπάγησεν.—Schol. The nickname Χεσάς, as was observed in the Introduction to the Frogs, p. vii note, “is merely the participle χέσας, accentuated into a bird’s name, after the analogy of ἄτταγας, ἕλεας, βασκας, and the like.” It was doubtless the advantage which, it is here suggested, he would obtain from the possession of wings that turned him into the Χεσάς. As to the ψήφωμα τα Πατροκλείδου passed, after the dis-
THE BIRDS

Took up the strain, and sang.

*tio, tio, tio, tio, tioinx.*

Truly to be clad in feather is the very best of things.
Only fancy, dear spectators, had you each a brace of wings,
Never need you, tired and hungry, at a Tragic Chorus stay,
You would lightly, when it bored you, spread your wings and fly away,
Back returning, after luncheon, to enjoy our Comic Play.
Never need a Patrocleides, sitting here, his garment stain;
When the dire occasion seized him, he would off with might and main
Flying home, then flying hither, lightened and relieved, again.
If a gallant should the husband on the Council-bench behold
Of a gay and charming lady, one whom he had loved of old,
Off at once he’d fly to greet her, have a little converse sweet,
Then be back, or e’er ye missed him, calm and smiling in his seat.
Is not then a suit of feathers quite the very best of things?
Why, Diotrephes was chosen, though he had but wicker wings,

aster of Aegospotami, for enfranchising the disenfranchised citizens, see the same Introduction, pp. vii, viii.

794. εν βουλευτικῷ] Certain seats were set apart in the theatre for the accommodation of the Council of Five Hundred. ἐκαλεῖτο δὲ τι καὶ βουλευτικὸν μέρος τοῦ βέατρον, Pollux iv. segm. 122. οὐτος τόπος τοῦ βέατρον, ὁ ἀνεμένος τοῖς βουλευταῖς—Scholiast. It was to this special quarter that the appeals were addressed in Peace 887 and Thesm. 809.

798. Διτρεφῆς] Diotrephes, we learn from the Scholiast, had made his fortune by the manufacture of wicker (or osier) flasks, the handles of which, he tells us, were called πτερί. He was elected, first, a φύλαρχος, the tribal commander of the cavalry of his particular tribe, see the note on 353 supra. The Phylarchs were of course ten in number. Then he became a Hipparch, one of the two generals commanding the entire Athenian cavalry. See Aristotle’s Polity of Athens, chap. 61. And now he was a great man, and dealt with high politics, μεγάλα πράττει, and passed off as a tremendous creature, a very ξουθός ἵππαλεκτρυν, see Peace 1177, Frogs 932 and the notes there. He did not enjoy his dignity much longer, if historians are right in inferring from the statement of Pausanias (Attica xxiii. 2. 3) that he met his death when retreating with his Thracians from the massacre at Mycale, for that terrible event occurred less than eighteen months after the production of the “Birds,” Thuc. vii. 29, 30.
Thucydides, however, though he mentions Dithyramb as the leader of the expedition, makes no allusion to his fate. His statue, riddled with arrows, was seen by Pausanias at the entrance of the Acropolis; and its white marble base was discovered in the last century, bearing the inscription 'Εφιλεκτος Αρτεμίδος. See Col. Leake's Topography of Athens, i. 145. He is again mentioned infra 1442 as influencing young men to drive horses, an influence which his position as a high cavalry officer would make it easy for him to exert. We have seen in the note to 766 supra how Cratinus described him; and the Scholiast here says that he was everywhere characterized as a rapacious and unprincipled busy-body.

801. Peisthetaerus and Euelpides re-enter, not “transformed into birds,” not “wearing grotesque bird-masks and plumage,” as the Commentators say, but exactly as thy were, save only for the addition of wings. The Hoopoe has played his part, and returns no more. ταυτὶ τοιαυτὶ are words with which a speaker dismisses one subject and turns to another; so much for that, like the καὶ οὕτωι μὲν δὴ οὕτως of Theaetetus, chap. 7 (151 B). With σκάφων ἀποτελεὶμένῳ compare Thesm. 838 and the note there. Here the meaning is that whereas a blackbird’s plumage extends over its whole body, the hair of Peisthetaerus stops short at his poll; as if a bowl had been placed on the head of the blackbird, and all the feathers not covered by the bowl had been plucked out. See also Eccl. 724 and the note there.

808. τοῖς αὐτῶν πτεροῖς] These “base comparisons” we owe to nothing but our own wings, as Aeschylus says. He is referring to the well-known passage in the Myrmidons, which is quoted by the Scholiast here.
THE BIRDS

First a Captain, then a Colonel, till from nothing he of late
Has become a tawny cock-horse, yea a pillar of the State!

Pel. Well, here we are. By Zeus, I never saw
In all my life a sight more laughable.

Eu. What are you laughing at? Pel. At your flight-feathers.
I'll tell you what you're like, your wings and you,
Just like a gander, sketched by some cheap-Jack.

Eu. And you, a blackbird, with a bowl-cropped noddle.

Pel. These shafts of ridicule are winged by nought
But our own plumes, as Aeschylus would say.

The "Eagle shot by means of his own feathers" passed into a proverb, familiar in both ancient and modern writers. See Porson at Eur. Med. 139, Bp. Blomfield at Agamemnon 796 (footnote), and the authorities cited by Wagner on the Fragments of Aeschylus. To the passages there collected I will add one or two further examples. Julian, we are told, forbade Christian children to be educated in poetry, rhetoric, and philosophy, for, said he, τοίς οἰκείοις πτεροῖς, κατὰ τὴν παρομικῶς, βαλλόμεθα, they draw from the old Pagan armoury darts to destroy Paganism, Theod. H. E. iii. 8. The priest in the Ethiopics of Heliodorus, ii. 35, who had taught a maiden all the lore he possessed, found, when he wished her to marry his nephew, that she foiled him with his own teachings, τοῖς ἐμοῖς (τὸ τοῦ λόγου) καὶ ἐμοῖς κέχρηται πτεροῖς. St. Chrysostom showing the inconsistency of the Manichean theory says τοῖς οἰκείοις ἀλλισκεται πτεροῖς, καὶ οὐ δεῖται τῆς ἡξαθαν μάχης, ἀλλ’ ἐαυτῇ περιπέτειαν, Hom. xxxviii. (352 E) in 1 Cor. English writers are accustomed to illustrate the lines of Aeschylus by two passages from English poets; Waller's address "to a Lady singing one of his songs":

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 Lord Byron's tribute, in "English White, who died from over-devotion to Bards and Scotch Reviewers" to Kirke his studies.

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 which impelled the steel,
While the same plumage that had warmed his nest
Drank the last life-drop of his bleeding breast.

810. τοῖς θεοῖς] Not the Olympian Gods, but the Bird-gods, as we shall presently see: τοῖς καυνοῖς θεοῖς, infra 848, 862.
816. οὖδ' ἀν χαρεόν] Not even for my pallet. He is playing on the word στάρ-τοσ, Spanish broom, which was twisted into ropes, and is frequently mentioned by both Greek and Latin writers, see Peace 1247. It is still called Esparto, and is still an article of commerce in our markets. There is, or recently was, at least one Esparto Company in London, formed for the purpose of importing the material from Spain. ἡ δὲ κερία, says the Scholiast, εἶδος ζώης ἐκ σχοινίων, παρεοικός ἰμάντι, ἦ δεσμοῦ τὰς κλίνας. See Pollux, x. 36, 37.
819. Νεφελοκοκκυγίαν] Lucian, in his Veracious History, i. 29, testifies that on his return journey from the Moon, he sailed by the city Νεφελοκοκκυγία, which was then governed by King Crow Macousel, and found that the statements of Aristophanes, generally thought to be mere romance, were thoroughly accurate and trustworthy.
CHOR. What's the next step? PEI. First we must give the city
Some grand big name: and then we'll sacrifice
To the high Gods. EU. That's my opinion also.
CHOR. Then let's consider what the name shall be.
PEI. What think you of that grand Laconian name,
I wouldn't use esparto for my pallet,
Not if I'd cords; by Heracles, not I.
PEI. How shall we name it then? CHOR. Invent some fine
Magniloquent name, drawn from these upper spaces
And clouds. PEI. What think you of Cloudcuckoobury?
CHOR. Good! Good!
You have found a good big name, and no mistake.
EU. Is this the great Cloudcuckoobury town
Where all the wealth of Aeschines lies hid,
And all Theagenes's? PEI. Best of all,

Indeed, whilst he was still staying in the
Moon, the Sun-people after vanquishing
the Moon-people in a great battle, had
taken a hint from the strategy of
Peisthetaerus, and walled off the
intermediate space between the two
corporations, τὸ μεταξὸς τῶν ἄνδρῶν ἄντεικνυόν,
so as to cut off the Sunlight from the
Moon and reduce her to a state of
chronic eclipse.

822. Theagenes] Theagenes and
Aeschines were two needy braggarts,
perpetually boasting of their wealth
which, not being apparent, might (to
use a term well-known in our law-
courts) be considered to be in nubibus,
and might therefore perhaps be found in
this city of clouds and cuckoos. InWasps
324 Aeschines, and in line 1127 infra
Theagenes, is coupled with Proxenides
ὁ Κομπασίς. See the notes on Wasps
325, 459, and 1248. Possibly, as Kennedy
suggests, this was the Theagenes who
signed the Peace of Nicias (Thuc. v. 19),
and these the Theagenes and Aeschines
who were afterwards members of the
Thirty (Xen. Hell. ii. 2. 3); but the
names are very common ones. The
words τὰ πολλὰ χρήματα mean the many
possessions, the great wealth, and apply
to Aeschines as well as to Theagenes.
I mention this because Van Leeuwen
strangely translates the line, "ubi et
Theogeni est maior honorum pars, et
cuncta sua habet Aeschines." No dis-
tinction is drawn between Theagenes
and Aeschines. All the vast wealth of
each is in Cloudcuckoobury.
824. τὸ Φλέγρας πεδίων] The Phlegrean plain, where the Gods overcame the giants—localized in the peninsula of Pallene by some, in Campania by others—is by Aristophanes transferred to his imaginary Cloudcuckoobury; the unreal nature of the combat being further emphasized by the speaker terming it a contest, not of fighting, but of bragging. διόν εἰπείν κατεπολέμησαν, φησι τοῖς ἀλογονεύμασιν αὐτῶν ἐπερεβάλοντο αὐτοῖς, says the Scholiast. And again διαφθάλει αὐτῷ [τὸ Φλέγρας πεδίων] ὡς κάκεινο πεπλασμένον ὑπὸ τῶν ποιητῶν.

827. πέπλον] In the dedication of their city, the adventurers, it must be admitted, seem oblivious of the fact that the Birds are to be either superior to, or associated with, the Olympian Gods. But Athenians could hardly overlook Athene, and her name was too great and too holy to be associated even with her own γλαυκ. Other deities might lend themselves to comic situations, but not Athene. The πέπλος was the splendidly embroidered robe which every fourth year, at the Panathenaea, was carried aloft, like a sail, through the streets of Athens to the shrine of Athene Polias in the Erechtheum. Πολιάς was her special name; but the more general name πολιοῦχος, which has much the same meaning, is perhaps more frequently found. See Knights 581; Clouds 602; Lys. 345. And cf. Thesm. 318, 1140. λιπαρόν is no doubt a reminiscence of the Pindaric λιπαράι 'Ἀθήναι, Nem.iv.18; Isthm. ii.20; Fragm. 46. Cf. Ach. 639, 640; Knights 1329; Clouds 299. ἔμιε, leave undisturbed.

830. πανοπλίαν] The retention of Athene Polias seems to have involved the retention of Athene Promachus, and the Athene of the Parthenon. For it was the colossal statue of bronze, the Athene Promachus, and none other, which stood erect in full armour, the visible Champion of Athens. Contrasted with this heroic figure, is set the unheroic and unmanly Cleisthenes, who is himself one of the dramatis personae in the Thesmophoriazusae, and is everywhere assailed by Athenian comedy for his gross and degrading effeminacy.
THE BIRDS

This is the plain of Phlegra, where the Gods Outshot the giants at the game of Brag.

EU. A glistering sort of a city! Who shall be Its guardian God? For whom shall we weave the Peplus?

PEI. Why not retain Athene, City-keeper?

EU. And how can that be a well-ordered State, Where she, a woman born, a Goddess, stands Full-armed, and Cleisthenes assumes a spindle?

PEI. And who shall hold the citadel's Storkade?

CHOR. A bird of ours, one of the Persian breed,

ker'& is the weaver's comb, but in the translation it becomes a spindle, because with us a spindle, rather than a weaver's comb, is the symbol and the attribute of womanhood. Hence in old times the relations through the father and through the mother were distinguished as of the spear-side and of the spindle-side respectively; and all unmarried women are in law described to this day as spinsters. With the first line of this speech Beck compares Eur. Suppl. 447 πώς οὖν ἐς ἄν γένοι τα ἱσχύρα πόλις;

332. τὸ Πελαργικὸν γυνὴ, τὸ Πελαργικὸν τείχος ἐν τῇ ἐκροπολεί, ὡς μέρος τοῦ Ἐλλήνα τείχων τὸ Πελαργικὸν [Fragm. 283, Bentley].— Scholiast. The wall which surrounded the plateau of the Athenian Acropolis (ἡ πόλεως) was, except on the southern side, called τὸ Πελαργικὸν, the Pelasgic wall, Hdt. v. 64; Thuc. ii. 17. Cf. Leake's Athens, i. 309-15. It is indeed occasionally called Πελαργικὸν, as in the Scholiast here, some inferior MSS. of Thucydides, the single MS. from which we obtain the “Polity of Athens,” chap. 19, and elsewhere. This name, however, had no connexion with storks; Πελαργοί was simply another form of Πελαγχοί. On the fragment of Callimachus cited by the Scholiast, Bentley observes “Pelasgicum idem quod Pelasgicum; et Tyrreni idem qui Pelasii.” Here on the other hand it is with intentional reference to πελαργοί, storks, that Aristophanes calls the wall Πελαργικόν; whence, in the translation, Storkade for stocca. The word καθέξως is strictly appropriate to the occupation of the wall by a protecting deity, cf. Clouds 572, 603. And the expression εἰς πετραῖ, four lines below, is very suitable to the Acropolis, which was the πέτρα Παλλάδος, being in fact, at its summit, “a flat oblong rock, the greatest length of which is 1000 feet, and breadth 500,” Wordsworth's Athens and Attica, chap. xiv.

333. τοῦ Περσικοῦ Τῶν ἀλεκτρύνα λέγει.—Scholiast. Cf. 485 supra. The cock is called “the chick of Ares” on account of his gallant and martial bearing, and his pugnacious dis-
position. The Comedian Plato in his Peisander (Fragm. 6, Meineke) gave the same name to a bold and forward officer; and if the Peisander preceded the Birds, Aristophanes is probably, in the present passage, making fun of the application of the term νεοτός to a man.

837. σύ μὲν βαδίζε] Peisthetaerus, whether tired of his companion’s garrulity, or thinking his presence really necessary at the works, sends him off to superintend, or rather to take part in, the building of the wall. Euelpides, apparently with some reluctance, goes away, and is never mentioned again.

The Comedian Plato in his Peisander (Fragm. 6, Meineke) gave the same name to a bold and forward officer; and if the Peisander preceded the Birds, Aristophanes is probably, in the present passage, making fun of the application of the term νεοτός to a man.

837. σύ μὲν βαδίζε] Peisthetaerus, whether tired of his companion’s garrulity, or thinking his presence really necessary at the works, sends him off to superintend, or rather to take part in, the building of the wall. Euelpides, apparently with some reluctance, goes away, and is never mentioned again.

The application of the term νεοτός to a man.

837. σύ μὲν βαδίζε] Peisthetaerus, whether tired of his companion’s garrulity, or thinking his presence really necessary at the works, sends him off to superintend, or rather to take part in, the building of the wall. Euelpides, apparently with some reluctance, goes away, and is never mentioned again.

The Comedian Plato in his Peisander (Fragm. 6, Meineke) gave the same name to a bold and forward officer; and if the Peisander preceded the Birds, Aristophanes is probably, in the present passage, making fun of the application of the term νεοτός to a man.

837. σύ μὲν βαδίζε] Peisthetaerus, whether tired of his companion’s garrulity, or thinking his presence really necessary at the works, sends him off to superintend, or rather to take part in, the building of the wall. Euelpides, apparently with some reluctance, goes away, and is never mentioned again.

The application of the term νεοτός to a man.

837. σύ μὲν βαδίζε] Peisthetaerus, whether tired of his companion’s garrulity, or thinking his presence really necessary at the works, sends him off to superintend, or rather to take part in, the building of the wall. Euelpides, apparently with some reluctance, goes away, and is never mentioned again.

The Comedian Plato in his Peisander (Fragm. 6, Meineke) gave the same name to a bold and forward officer; and if the Peisander preceded the Birds, Aristophanes is probably, in the present passage, making fun of the application of the term νεοτός to a man.

837. σύ μὲν βαδίζε] Peisthetaerus, whether tired of his companion’s garrulity, or thinking his presence really necessary at the works, sends him off to superintend, or rather to take part in, the building of the wall. Euelpides, apparently with some reluctance, goes away, and is never mentioned again.

The application of the term νεοτός to a man.
Everywhere noted as the War-god's own
Armipotent cockerel. Eu. O, Prince Cockerel? Yes,
He's just the God to perch upon the rocks.

Pel. Now, comrade, get you up into the air,
And lend a hand to those that build the wall.
Bring up the rubble; strip, and mix the mortar;
Run up the ladder with the hod; fall off;
Station the sentinels; conceal the fire;
Round with the alarum bell; go fast asleep;
And send two heralds, one to heaven above,
And one to earth below; and let them come
From thence, for me. Eu. And you, remaining here,
Be hanged—for me! Pel. Go where I send you, comrade,
Without your help there, nothing will be done.
But I, to sacrifice to these new Gods,
Must call the priest to regulate the show.
Boy! Boy! take up the basket and the laver.

Palamede of Euripides; and Harpocration, s.v. διεκδομένη, says ἡ μεταφορά ἀπὸ τῶν περιπολούσων σὺν κώδωσι νυκτὸς τὰς φυλακὰς, Εὔριπίδης Παλαμήδης. No doubt, therefore, the practice of carrying round a bell to challenge the sentries was mentioned in the Palamede; but there seems no room for a parody here. We shall see infra 1160 that these orders were faithfully fulfilled: and there too, we shall find that the fire, instead of being concealed, was to be lighted in all the towers.

843. κῆρυκε] These are the two envoys whom Peisthetaerus had suggested above 554-62. The objects of their several missions, having been there explained at length, are not repeated here.

846. παρ᾽ ἐμ᾽] Παῖζων τοῖτο φησιν, ἐπειδὴ ἔπειν αὕτῳ παρ᾽ ἐμ. — Scholiast. Peisthetaerus had used the words in the ordinary sense of "to me"; but Eulipides, as Brunck observes, retorts them in a different sense, along of me, per me licet (so Mr. Green), that is, for all I care. Then he goes out.

850. παίσαι] Here is another theatrical supernumerary, like Xanthias and Mano- dorus, supra 656. The sacrificial preparations here are identical with those in the Peace; and as to the καροῦν and χέρυβα, the basket and the lustral water, see Peace 956, 957, where the servant was directed to take them and walk round the altar. That he is intended to do the same here is plain from 958 infra.
ΠΕΙ. παύσαι σὺ φυσών. 'Ηράκλεις τοιτί τί ἢν; τοιτί μᾶ Δί' ἐγὼ πολλὰ δὴ καὶ δεῖν ἵδων ὁποίο κόρακ' ἐδόν ἐμπεφορβιμένον. ἵερεύ, σὸν ἔργον, θὰ τοῖς καινοῖς θεοῖς.

IE. δράσω τάδ. ἀλλὰ πού στίν ὁ τὸ κανονὸν ἔχων;

851. ὁμορροβῶ | ὁμορροβῶ | ομορροβῶ | ομορροβῶ
αὐτό τοί | αὐτὸ φρονή | αὐτὸ φρονή | αὐτὸ φρονή
κυρίως τὸ δμᾶ καὶ συμφῶνως ἐρέσεως.—

Scholiast. As the Scholiast says on Πυθίας βοά 857 infra καὶ τοῦτο ἐκ Πηλέως, some have thought that this little choral song is altogether fashioned on the model of an ode in that tragedy. The corresponding song, or antistrophe, will be found infra 895.

856. προβάτιον] Here, as in the Peace (929, 949), it is proposed to sacrifice a sheep; but in the present case, the victim produced is a goat, 1057 infra. 857. Πυθίας βοᾶ] Ὠτιός ἔλεγον τὸν Παῦνα.—Scholiast.

858. Χαῖρις] ὃς αὐτοῦ ταῖς εὐαξίαις. ἦν δὲ κιθαρίδιος ψυχρός, καὶ γέγονεν αἰλητής. μνημονεύει δὲ αὐτοῦ καὶ Φερεκράτης ἐν Ἀγρίοις

(A) φέρ' ἵδω. κιθαρίδιος τὸς κάκιστος ἐγένετο;
(B) ὁ Πεισίλων Μέλης. (A) μετὰ δὲ Μέλητα τίς;
(B) ἔχ' ἀπέρετ', ἐγέλθα Χαῖρις.

ἔστι καὶ ἐτερος, αἰλητής, ὃς μνημονεύει Κρατίνος ἐν Νεμέσει.—Scholiast. Whether the harper and the piper were two persons, or one and the same person, is immaterial. In Aristophanes Chaeris is uniformly an αἰλητής, and one whose room was preferred to his company, Ach. 16, 866, Peace 951. He is never spoken of as a mere singer; and as he is described here as φυσῶν, and in the parallel passage of the Peace as ἀβλῶν and φυσῶν, Hermann's reading, which will be found in the text, seems far preferable to the συναδέτω δὲ Χαῖρις φῆδαν of the MSS. The adverb αὐτοῦτος in the Scholium means that he did
THE BIRDS

CHOR. I'm with you, you'll find me quite willing:
I highly approve of your killing
A lambkin, to win us the favour divine,
Mid holy processions, stately and fine.
Up high, up high, let the Pythian cry,
The Pythian cry to the God be sent;
Let Chaeris play the accompaniment.

PRIEST. O stop that puffing! Heracles, what's this?
Faith, I've seen many a sight, but never yet
A mouth-band-wearing raven! Now then, priest,
To the new Gods commence the sacrifice.

PRIEST. I'll do your bidding. Where's the basket-bearer?

not wait to receive an invitation before presenting himself at these sacrificial feasts. And this is expressly stated in the Peace; πρόσεχων ἄλητος.

859. παύσας αὐ φυσάν] Talk of Chaeris, and he is sure to appear. An actor enters with a raven's head and wings, but otherwise made up to resemble the unwelcome piper. He is playing an αὐλὸς with a φορβεῖα, "a sort of leathern muzzle fitting closely round the piper's mouth on each side of the pipe. It was intended to make the breath flow more evenly through the instrument, and so to produce a fuller and more melodious tone." See Wasps 582 and the note there. It is possible that, before the choral song began, Peithetaerus had departed to fetch an officiating priest; and that he returns with one, as the song comes to an end. Anyhow, he at once puts a stop to the proceedings of the bird-Chaeris.

862. ῦῶ] There are three distinct stages in this sacrifice. (1) the Priest commences with the bidding-prayer. It is so long and invites so many birds to the sacrifice, that the puny little victim (probably a mere dummy) will obviously be altogether insufficient. Accordingly (2) Peithetaerus sends him to the rightabout, and proposes to perform his duties himself, infra 893. He is, however, so tormented by visitors—the poet, the oracle-monger, and the rest—that he finds it impossible to complete the sacrifice in public; and therefore (3) takes the victim behind the scenes (1057 infra) and returns after the second Parabasis, line 1118 (250 lines after the sacrifice was started), to announce that it has at last been completed and that all the omens are favourable.
The litany is in prose, but here, as in Thesm. 295-311, I have followed the MSS. and older editions in cutting up the prose into short lines, and so rendering the several clauses more distinct and impressive. "Ἑμμήστο τά τῶν ἀνθρώπων ἵθη, says the Scholiast, καὶ γὰρ ἠθος ἀπὸ τῆς Ἑστίας ἄρχεσθαι [ἐπάρχεσθαι vulgo] ἐν ταῖς θυσίαις. As to commencing with Hestia, see Wasps 846 and the note there. See also the Homeric Hymn to Hermes and Hestia conjointly 1-6. In the longer Homeric Hymn to Aphrodite 21-32 we are told that Hestia was the first-born daughter of Cronos, and was sought in marriage by Poseidon and Apollo; but she, touching the head of Father Zeus, vowed a solemn vow that she would remain a virgin all her days. Wherefore in lieu of marriage gifts the Father gave her a goodly heritage, that she should be first honoured amongst all men, and in all the Temples of the Gods. So in the Phaethon of Euripides (Fragm. xv, Wagner, lines 35-7). 'Ἑστίας θ' ἐδω 'Αφ' ἑς γε σῶφρων πᾶς ἀν ἄρχεσθαι θέλαι Ἑχάς π[ρατείνου]. The epithet ἑστιούχῳ, if applied to a God, would mean guarding the hearth (and, probably, there is an allusion here to Ζεὺς ἐφέστιος), but as applied to the Kite, it involves a play on the double signification of Ἑστία, Watching the sacrificial feasts for the purpose of carrying off the meat; infra 892, Peace 1100. Some think that the Kite occupies this high place in the litany as being the re-instated "Sovereign of Hellas," supra 499; but this seems exceedingly doubtful.

These, as Bergler pointed out, are epithets of Poseidon, Σουνιέρακε, Sunium-hawk, being a parody of Σουνιάρακε, Sunium-worshipped (Knights 560); and Πελαργικὲ of either Πελαγικὲ, or more probably Πελαγικὲ, Sea-king. And it is therefore obvious
To the Hestia-bird of the household shrine,
And the Kite that watches her feasts divine,
And to all the Olympian birds and birdesses,

Pe. O Sunium-hawking, King of the Sea—mew, hail!
Priest. And to the holy Swan, the Pythian and Delian one,
And to thee too, Quail-guide Leto,
And to Artemis the Thistle-finch,

Pei. Aye, Thistle-finch; no more Cólaenis now!
Priest. And to Sabazius the Phrygian linnet; and then
To Rhea the Great Mother of Gods and men;

that a line has dropped out in which Poseidon was invoked under these names. In the absence of Euelpides, Peisthetaerus, as Mr. Green observes, seems to take up his part, and interpose the remarks which the other would have interposed, if present.

869. καὶ κύκνῳ κ.τ.λ.] The second group consists of Leto and her two children. We have seen, in the note to 772 supra, that swans transported Apollo from his Delian birth-place to his Pythian sanctuary; and now the Delian and Pythian God is aptly represented by the Delian and Pythian swan. Artemis was worshipped at Myrrhinous (now Meronda) under the name Koλανίς, from some ancient chief Koλαννος who flourished before Cecrops (Pausanias, Attica, xxxi. 8); and an inscription referring to Ἀρτεμις Koλανίς has been found amongst its ruins, Leake's Topography of Athens, ii. 73. She is here called Ἀκαλανθίς (the Thistle-finch, an appellation which the Goldfinch enjoys in all languages), from a supposed similarity between Koλανίς and Ἀκαλανθίς, a similarity so faint that it has to be emphasized by Peisthetaerus. Leto herself, having become the mother of Apollo and Artemis in Ortygia (an ancient name of Delos), is called Ὄρτυγομήτρα, the land-rail, which derives the name from the curious circumstance that almost immediately after its harsh note is first heard, the quails begin to make their appearance. "In the south of France, the peasants call the land-rail roi des cailles, and in Spain it is known by the name of guion de las codornices, owing to an idea that it places itself at the head of the Quails, and precedes them on their migrations," Yarrell's British Birds, iii. 139 (Fourth Edition).

873. καὶ φρυγάδῳ κ.τ.λ.] In the third group we have but two deities, the Phrygian Sabazius and the Phrygian Cybele. See the notes on Wasps 9 and 119. To Sabazius is given the name φρυγάδῳ, the finch, supra 763, a pun on the word φρυγία, with which it is probably unconnected. Cybele, otherwise Rhea, becomes an ostrich, στρουθὸς
OPNĪΘΕΣ

ΠΕΙ. δέσποινα Κυβέλη, στρουθή, μήτερ Κλεοκρίτου.
ΙΕ. διϊδονα Νεφελοκοκκυγιέας,
νυγελαν καὶ σωτηρίαν
αὐτοῖς καὶ Χῖοις—
ΠΕΙ. Χῖοισιν ἰσθηνὶ πανταχοῦ προσκειμένους.
ΙΕ. καὶ ἱρωσὶν ὅρμισι καὶ ἱρώαν παιοὶ,
πορφυρωὶ καὶ πελέκαντι καὶ πελεκίῳ
καὶ φλεξίδι καὶ τέτρακι
καὶ τάδι καὶ ἵλεξ
καὶ βασκῇ καὶ ἐλασφῇ
καὶ ἐρωδίῳ καὶ καταράκτῃ
καὶ μελαγκορύφῳ καὶ αἰγιθάλλῳ—
ΠΕΙ. παῖς ἡ κάρακας, παῦσαι καλῶν. ἰοῦ ἵου,
ἐπὶ ποίους ὁ κακόδαιμον ἰερεῖαν καλέσι
ἀλιαίτους καὶ γύπασι; οὗ ὤρας ὅτι
κτίνοις εἰς ἄν τούτῳ γ' οἴχωδ' ἀρπάσας;

μεγάλη, of στρουθοκάμηλος, Latin struthio, and I presume that it is from this jest that the South American ostrich has acquired the name of Rhea (Rhea Americana). The μεγάλη here belongs as well to the στρουθό which precedes, as to the μητρὶ which follows it; the speaker first saying στρουθό μεγάλη, the ostrich, and then continuing the μεγάλη to μητρὶ, so as to combine μεγάλη μητρὶ, the “Magnæ Mater,” the Mother of Gods and men. See the note on 745 supra. So in the translation the words the Great are intended first to be attached to Rhea, and then to combine with the “Mother” which follows.

876. Κλεοκρίτου] Cleocritus was an ungainly Athenian, who in gait or figure was supposed to resemble an ostrich. And as the ostrich is κατάγαιως, and unable to rise into the air, it is proposed in Frogs 1437 to equip Cleocritus for an aerial flight by winging him with the featherweight Cinesias. See the note there: and as to the extreme tenuity of Cinesias infra 1372-8.

880. Χῖοισιν] Καὶ τοῦτο ἄφ’ ιστορίας ἔλαβεν. ἡχοῦτο γὰρ Ἀθηναῖοι καυὴς ἔπι τῶν θυσιῶν ἐαυτοῖς τε καὶ Χῖοις, ἐπειδῇ ἐπεμπὸν οἱ Χῖοι συμμάχους εἰς ’Αθήνας, ὡς χρεία πολέμου προσήνη. καθάπερ Θεόπομπος ἐν τῷ Ῥωμ. τῶν Φιλοτικών φημι, ὀντος, “οἱ δὲ πολλοὶ τοῦ ταύτα πράττειν ἀπέίχον, ὡστε τὰς εἰχας καυας καὶ περὶ ἐκείνων καὶ σφόν αὐτῶν ἐποιοῦτο, καὶ σπένδατε ἕπι ταῖς θυσιαῖς ταῖς δημοτελεῖσιν ὁμοίως ἡχοῦτο τοῖς δεότι Χῖοις διδόναι τάγαδα καὶ σφίσιν
THE BIRDS

Pel. Aye, Ostrich-queen, Cleocritus's Mother!
Priest. That they may grant health and salvation
To the whole Cloudeckooburian nation,
For themselves and the Chians,
Pel. I like the Chians everywhere tacked on.
Priest. And to the hero-birds and sons of heroes,
And to the Porphyrian rail;
And to the pelican white, and pelican grey;
And to the eagle, and to the capercaillie;
And to the peacock, and to the sedgewarbler;
And to the teal, and to the skua;
And to the heron, and to the gannet;
And to the blackcap, and to the titmouse;—
Pel. Stop, stop your calling, hang you.
To what a victim, idiot, are you calling
Ospreys and vultures? Don't you see that one
One single kite could carry off the whole?

"airois."—Scholiast. He adds that as Theopompus. And he also cites
Thrasymachus in his work on the
Art of Rhetoric says much the same
She sends us men in time of need,
and many a gallant ship,
Obedient as a well-trained steed
that never wants the whip.

And indeed up to this date, of the three great islands off the coast of
Asia Minor which Athens called her allies, and treated as her subjects,
Chios alone had been uniformly faithful. Samos had long since endeavoured to
break away from this compulsory alliance, but had been reduced to sub-
mission, and chastised for the offence. Mitylene, and the greater part of Lesbos,
had made the like attempt, with the like result. It was against Mitylene
that the dread decree went out that all the adult males should be massacred,
and all the women and children reduced into slavery; a decree passed
by the influence of Cleon who strove vigorously, but unsuccessfully, to have it
carried out to the letter. But Chios, though once falling under some slight
suspicion (Thuc. iv. 51), had remained true throughout.
XO. εἰτ' αὖθις αὖ τάρα σου
deì me déuteron mélos
χέρνιβι θεοσεβές
ósion épibóan, káleiv dé
μάκαρας, ἕνα τινὰ μόνον, εἴπερ
ικανὸν ἔγει' ὄψιν.
τὰ γὰρ παρόντα θύματ' οὐδὲν ἄλλο πλῆν
gένειόν τ' ἐστὶ καὶ κέρατα.

ΠΕΙ. θύοντες εὐξάμενα τοῖς πτερίνους θεοῖς.

ΠΟ. Νεφελοκοκκυίαν τὰν εὐθαίμονα
κλῆσον ὁ Μοῦσα
tεαῖς ἐν ὑμνον ἄοιδαῖς.

ΠΕΙ. τοῦτ' τὸ πράγμα ποδαπόν; εἰπέ μοι τίς εἶ?
ΠΟ. ἐγώ μελιγλώσσων ἐπέων ἱεῖς ἄοιδὰν
Μουσάων θεράπων ὀτρηρδος,
kατὰ τὸν Ὀμηρον.

893. ἀπελθ' ἄφ' ἡμῶν] He drives the Priest from the altar, throwing his garlands after him. As to the στέμματα, Kock refers to Iliad i. 14, 28. I do not think that the Priest actually leaves the stage, for I apprehend that it is his σπολᾶς and χιτῶν which are requisitioned infra 933, 947.

903. θύοντες εὐξάμενα] Peisthetaerus now undertakes the ordering of the sacrifice, but is immediately interrupted by an unexpected arrival. There are two distinct batches of Athenian visitors, who must not be confounded with each other. Those who arrive before the building of the City, 904–1055, have no special interest in Cloudcuckoobury, but represent the pests who would flock to the foundation of any new Athenian colony or acquisition. Those who come after the completion of the City, 1387–1468, are persons in want of wings, who come specially to Cloudcuckoobury to get them.

904. Νεφελοκοκκυίαν] The first to enter is a needy Pindaric poet who comes in singing, and generally talks in song. And even when he descends to speak in prose (that is, in iambics), there is a rhythmical sing-
Get away hence, you and your garlands too!
Myself alone will sacrifice this victim.

CHOR. Once more as the laver they're bringing,
Once more I my hymns must be singing,
Hymns holy and pious, the Gods to invite—
One alone, only one,—to our festival rite.
Your feast for two, I am sure won't do.
For what you are going to offer there
Is nothing at all but horns and hair.

PEL. Let us pray,
Offering our victim to the feathery gods.

POET. (Singing) Cloudcuckoobury
  With praise and glory crown,
  Singing, O Muse,
  Of the new and happy town!

PEL. Whatever's this? Why, who in the world are you?

POET. O I'm a warbler, carolling sweet lays,
      An eager meagre servant of the Muses,
      As Homer says.

song in the lines, which shows that he
was intended to deliver them in a sort
of recitative, "Ερχεται τις ποιητής, says
the Scholiast, ος ἐπὶ νεκτίστον πόλεως
ἐγκάμα λέξων. He is coming for what
he can get.

909. Μουσάων θεράτων] The Scholiast
refers to a line in the Margites, Μουσάων
θεράτων καὶ ἐκηβόλου Ἀπολλωνος. So in
the last verse of the Homeric Hymn
(XXXII) to the Moon άδουοι are styled
Μουσάων θεράτωτες. And the expression
is employed by Hesiod more than once
in the Theogony. Indeed, it is quite a
common description of a Poet. Bacchylides (v. 13) pronounces himself χρυσάμ-
πυκος Οὐρανίας κλεῖνος θεράτων. The
slayer of Archilochus was driven from the
Delphian Temple, because he had slain
Μουσάων θεράτων. And his plea that
the deed was done in battle was of no
avail, Apollo repeating that Archilochus
was a θεράτων Μουσάων. Dio Chrys. Orat.
xxxiii. (p. 397). In like manner, when
the Sybarites, who had slain a κιθα-
ρεῖδος at the altar of Hera, went to con-
sult the oracle at Delphi, the answer
came οδ σε θειοτεύσω, Μουσάων θεράτωνα

THE BIRDS 125
ΠΕΙ. ἐπείτα δὴ τὰ δοῦλος ὁν κόμην ἔχεις; 
ΠΟ. οὐκ ἄλλα πάντες ἐσμὲν οἱ διδάσκαλοι 
Μουσάων θεράπωντες ὄτρηροι, 
κατὰ τὸν Ὄμηρον.

ΠΕΙ. οὐκ ἐτὸς ὄτρηρον καὶ τὸ ληθάριον ἔχεις. 
ἄταρ ὅ ποιητὰ κατὰ τί δευρ’ ἀνεφθάρης; 
ΠΟ. μέλη πεποίηκ’ ἐς τὰς Νεφελοκοκκυγίας 
τὰς ύμετέρας κύκλια τε πολλὰ καὶ καλὰ 
καὶ παρθένεια, καὶ κατὰ τὰ Σιμωνίδου.

ΠΕΙ. ταυτὶ σὺ πότ’ ἐποίησας; ἀτὸ πολὺν χρόνου; 
ΠΟ. πάλαι πάλαι δὴ τὸν ἐγὼ κλῆσον πόλιν. 
ΠΕΙ. οὐκ ἄρτι θύω τὴν δεκάτην ταύτης ἐγὼ, 
καὶ τοῦτομ’ ἄσπερ παίδιο νῦν δὴ ’θέμην; 
ΠΟ. ἄλλα τὸς ὁκεία Μουσάων φάτις 
οἶάστε ἵππων ἀμαρνύα. 
σὺ δὲ πάτερ, κτίστωρ Αἰτνας,

κατέκτας "Ἡραὶ πρὸς βωμοῖς. Aelian, 
V. H. iii. 43. Aristophanes, quoting 
Homer, uses the epic form Μουσάων. 
ὄτρηρος, diligent, active, zealous, is a fre-
quently epithet of a θεράπων. Iliad i. 321; 
Od. i. 109, iv. 23, 38, 217. But the com-
bination Μουσάων θεράπων ὄτρηρος is not 
found in Homer.

915. ὄτρηρον] Παίζει παρὰ τὸ ὄτρηροι, 
ὅτι τετρημένον (pierced with holes) ἦν 
αὐτοῦ καὶ τὸ ἱμάτιον.—Scholiast. On 
ληθάριον see supra 715.

918. κύκλια] Of these dithyrambic odes, 
sung by a chorus of fifty men or fifty 
boys, some specimens will be given us 
later in the play by the κυκλοσωσκάλος 
Cinesias, 1372–1400. The παρθένεια 
were odes sung by a chorus of virgins. 
We still have some fragments of this 
class by Pindar, Alcman, and others. 
Simonides excelled in both classes; but 
it is obvious that the odes κατὰ τὸ 
Σιμωνίδου mentioned here were neither 
or ordinary κύκλια nor ordinary παρθένεια. 
They were either odes of these kinds 
composed in some special form intro-
duced by Simonides, or else some differ-
ent sort of composition altogether, 
such as hymns, or dancing songs (ὑπόρ-
χήματα), for which he was equally famous. 
The plural Νεφελοκοκκυγίας is used by 
the Poet, the Oracle-monger (963), and 
the Commissioner (1023), possibly be-
cause they have just left τὰς Ἀθήνας, and 
are keeping to the familiar form; 
though it may also indicate, especially 
in the case of the Commissioner, a sort 
of contemptuous indifference.
THE BIRDS

Pel. What! you a slave and wear your hair so long?
Poet. No, but all we who teach sweet choral lays

        Are eager meagre servants of the Muses,

        As Homer says.

Pel. That's why your cloke so meagre seems, no doubt.
But, poet, what ill wind has blown you hither?

Poet. Oh I've been making, making lovely songs,

        Simonideans, virgin songs, and sweet

        Dithyrambic songs, on your Cloudcuckooberies.

Pel. When did you first begin these lovely songs?

Poet. Long, long ago, O yes! Long, long ago!

Pel. Why is not this the City's Tenth-day feast?

Poet. But fleet, as the merry many-twinkling horses' feet,

        The airy fairy Rumour of the Muses.

        Aetna's Founder, father mine,

Pyth. ii. 127 and Nem. vii. 1, that
Pindar in one of his choral dancing-
songs, had said, addressing Hiero, σῶνες
δο τοι λέγω, ἔθεσαν ἑρών ὄρμον (or ἐπ-
όμυμε) πάτερ, κτιστὸν Αἰτνας. Our poet
cites the first four words infra 945, and
the remainder here. The appellation
κτιστὸν Αἰτνας is a piece of delicate
flattery on the part of Pindar, for
Hiero, anxious to obtain the fame and
honours of a Founder, re-colonized
Catana, and changing its name to
Aetna, proclaimed himself its Founder
(Scholiast at the beginning of the first
Nemean). And when he won the chariot
race in the Pythian games of B.C. 474,
he caused the prize to be awarded to
him not as Ἐρων Συρακοσίω, but as
Ἀρων Αἰτναίω. See the first Pythian,
where also Pindar calls him κλεινός νῖκαστήρ Αἴτως. He is ζαθέων ιέρων ὁμόνυμος because his name is 'Ιέρων. And as to πάτερ, he is described in the third Pythian as ξείους θαυμαστός πατήρ.

929. τις κεφαλὰς] Παίξει πρὸς τὸ Πινδαρίκον. τῇ γὰρ κεφαλῇ ἐπινεύουσιν οἱ βασιλεῖς.—Scholiast.

930. ἐμῖν τεῶν] I have substituted Kock’s τεῶν for the MS. τεῶν, though in my opinion τεῶν should be struck out altogether. I imagine that it was jotted down, as a similar form, beside ἐμῖν, perhaps from Homer’s τεῖν δ’ ἐθέλω τὸ νῦν ὑπάσασαι. The Scholiast’s remark, χλενάζει τῶν διθυραμβοσῶν τῶν συνειχῆ ἐν ταῖς θυατείοις δορισμοῖς, καὶ μάλιστα τὸν Πίνδαρον συνειχῶς λέγοντα ἐν ταῖς αἰτήσεις τὸ ἐμῖν, refers merely to the double ἐμῖν (δὸς ἐμῖν δ’ τι θέλης δόμεν ἐμῖν), and takes no notice of τεῶν. However τεῶν makes good sense, and is a less violent remedy.

933. οὗτος] The Scholiast, two lines below, says that Peisthetaerus is there speaking μετὰ τὸ ἀποδύσασθαι τὸν ιέρα. And I think that this is right, and that the Priest is the person despoiled of his στολᾶς καὶ χιτῶν. For the στολὰς, though mostly worn by soldiers, was not exclusively so. It was a leather jerkin, fastened at both shoulders, and was probably worn by the Priest as a sacrificial vestment. The Scholiast here cites a passage from the Ῥαχὸς Δακρός of Sophocles, καταστίκτου κωνὸς Σπολᾶς Δίβυσσα’ παρδαληφόρον δέρος, and explains it of a leopard-skin affixed to the house of Antenor, as a sign, Strabo tells us (xiii. 1. 53, p. 608), that his house was
THE BIRDS

Whose name is the same as the holy altar flame,
Give to me what thy bounty chooses
To give me willingly of thine.

PEI. He'll cause us trouble now, unless we give him
Something, and so get off. Hallo, you priest,
Why, you've a jerkin and a tunic too;
Strip, give the jerkin to this clever poet.
Take it; upon my word you do seem cold.

POET. This little kindly gift the Muse
Accepts with willing condescension;
But let me to an apt remark
Of Pindar call my lord's attention.

PEI. The fellow does not seem inclined to leave us.

POET. Out among the Scythians yonder
to be spared, in the sack and destruction of Troy. The Scholiast also cites Calli-stratus as calling it an ἕφατον ἀρμάτινων, and Euphronius a χιτώνα ἀρμάτινων, but that it could not properly be styled a χιτών is plain from the passage before us. Hesychius and Photius, s. v., and Pollux (vii. chap. 15 and x. segm. 142) all describe it as a military vestment worn over, or instead of, a βόρας. And Xenophon (Anab. iii. 3. 20 and iv. 1. 18) appears to do the same, though the MSS. there spell it στολή.

935. ῥυγῶν] Some have thought that Aristophanes is referring to the well-known line of Hipponax, δὴς χλάναν ἵππωνακτί, κάρτα γὰρ ῥυγῶ. See Gaisford's footnote on Hephaestion v. 1.

941. νομάδεσσι γὰρ κ.τ.λ.] This speech is almost entirely borrowed from Pindar. Hiero had given to some person a team of mules, and Pindar is beseeching him to complete the gift by adding a chariot also. The Scholiast says Καί ταύτα παρὰ τὰ ἐκ Παιδάρων. ἔχει δὲ οὖτος

Νομάδεσσι γὰρ ἐν Σκύθαις
ἀλάται Στράτων,
δὲ ἀρμάτορινον οἶκον οὐ πέπαιται.
ἀκλεῖς θ' ἔβα.

λαβὼν δὲ ἡμίνους παρὰ ἱέρωνος ἦτει αὐτὸν καὶ ἀρμάτων. δηλοῦν δὲ ὧτι χιτῶνα αἴτει πρὸς τῇ στολάδι. "Ita enim" says Schneider, in his excellent commentary on the Pindaric Fragments, "Scholiastae verba restituit Berglerus, Germanici nominis decus, cum antea legebatur έβα τὸν δὲ λαβὼν ἡμίνους παρ' ἱέρωνος καὶ ἦτει αὐτὸν καὶ Ἀρμάδιον." But to whom were the mules given, and for whom was Pindar begging the chariot? The Scholiast implies that it was Pindar himself, and so Schneider,
ubi supra, thinks. But later writers, while admitting that Pindar was in the habit of receiving gifts from princes, consider this “asking for more” to be unworthy of the bard; and Böckh suggests (1) that Hiero gave the mules to his charioteer, and (2) that Straton was the charioteer’s name. The first suggestion is a very unlikely one, and the second is obviously wrong. It would be absurd to picture Hiero’s favoured charioteer as wandering about amongst the Scythians; and whoever the person in question may be, whether Pindar himself, or Hiero’s charioteer, or another, we may be sure that the poet is following his usual practice, and is telling a legendary story about a mythical Straton with which to point an enigmatic request for the chariot. It would certainly make the Aristophanic adaptation more pungent, if Pindar was begging the additional present on his own account. Our poet takes the lines exactly as Pindar wrote them, except that for ἀμαξοφόρητον ὄλκον he substitutes two other words, corresponding syllable for syllable, ἰφαυτοδύνητον ἴδος. The Scythians were, to the ancients, the regular example of the ἀμαξουκος, the caravan life of the Nomad. See, for example, Aesch. P. V. 728; Hdt. iv. 46;
THE BIRDS

See poor Straton wander, wander,
Poor poor Straton, not possessed of a whirlly-woven vest.
All inglorious comes, I trow, leather jerkin, if below
   No soft tunic it can show.
   Conceive my drift, I pray.

PEI. Aye, I conceive you want the tunic too.
Off with it, you. Needs must assist a Poet.
There, take it, and depart. Poet. Yes, I'll depart,
And make to the city pretty songs like this;
   O Thou of the golden throne,
   Sing Her, the quivering, shivering;
   I came to the plains many-sown,
   I came to the snowy, the blowy.
   Alalae!

PRI. Well, well, but now you surely have escaped
   From all those shiverings, with that nice warm vest.
This is, by Zeus, a plague I never dreamed of
   That he should find our city out so soon.
   Boy, take the laver and walk round once more.
   Now hush!

Horace, Odes iii. 24. 10. St. Chrysostom
(Hom. 69 in Matth. p. 683 D) says
"Δείκουσον οἷς τῶν ἀμαξοβιν Σευθῶν ὁ βιὸς.
οὖτε τῶν Χριστιανῶν ἥν ἐδει.
945. ἔνεος ὅ τοι λέγω] I have no doubt that Aristophanes is quoting these words in their proper place, and that the address to Hiero cited in the note to 926 supra succeeded, and did not, as the Commentators on Pindar suppose, precede, the little parable about Straton. Pindar is, in fact, trying to impress upon Hiero the application of the parable. Compare the use of these same words by Plato, Phaedrus chap. xii. (236 D); Meno chap. ix. (76 D). Schneider quotes from Greg. Naz. Epist. II. (vol. i. p. 678) ἕνεος ὅ τι λέγω, ἕφσιν Πίνδαρος. The priest surrenders his tunic and leaves the stage.
950. χρυσόθρων] Whom is he addressing? Beck thinks Apollo; others, the Muse; see 905 supra. Very possibly he was not himself quite certain.
953. ἀλαλα] This is a little jubilant cry, at his unexpected good fortune in carrying off a jerkin and tunic. Those who follow him get nothing but stripes.
μὴ κατάρξῃ τοῦ τράγου.

ΠΕΙ. σὺ δὲ εἶ τίς; 
ΧΡ. δοτίς; χρησμολόγος. 
ΠΕΙ. οἵμωξέ νυν. 960

ΧΡ. ὁ δαιμόνιε τὰ θεία μὴ φαύλωσ φέρε: οὐκ ἐστὶ Βάκιδος χρησμὸς ἀντικρυς λέγων ἐς τὰς Νεφελοκοκκυγίας. 
ΠΕΙ. κἀπείτα πῶς ταῦτ' ὁπειρομολογεῖς σὺ πρὶν ἐμὲ τὴν πόλιν τὴνδ' οἰκίσαι; 
ΧΡ. τὸ θείον ἐνεπόδιξέ με. 965

ΠΕΙ. ἀλλ' οὐδὲν οἶδον ἔστ' ἀκούσαι τῶν ἐπών. 
ΧΡ. ἀλλ' ἤταν οἰκήσωσι λύκοι πολιαὶ τε κορώναι ἐν ταῦτῳ τὸ μεταξὺ Κορίνθου καὶ Σικυῶνος, — 
ΠΕΙ. τί οὖν προσήκει δὴτ' ἐμοὶ Κορινθίων; 
ΧΡ. ἡμίζαθ' ὁ Βάκις τοῦτο πρὸς τὸν ἄερα. 
πρῶτον Πανδώρα θύσαι λευκότριχα κρίνω. 970

959. μὴ κατάρξῃ τοῦ τράγου] Peisthetaerus is a second time about to commence the sacrifice, when he is a second time interrupted. The present intruder is an itinerant χρησμολόγος, soothsayer or oracle-monger, the exact counterpart of Hierocles in the Peace. A χρησμολόγος of this sort was not a foreteller of future events; he was a collector and expounder of old oracles, genuine or fictitious. See the note on Peace 1046. Both here and in the Peace the oracles brought are those of the ancient prophet Bakis, which seem to have been in vogue at this time; owing, probably, to the testimony borne to their merits in the recently published History of Herodotus. See the note on Peace 1070. It need hardly be said that the oracle-monger, as well as the poet, is of the mendicant order. He abruptly forbids Peisthetaerus to begin upon the goat, that is to begin the sacrifice, the severance of the hair on the victim's forehead being the regular commencement of the sacrificial ceremony.

966. οὐδὲν οἶδον] There is nothing like hearing what the oracle says. He uses the word ἐπών because oracles were regularly delivered in heroic hexameters. The expression οὐδὲν οἶδον in this sense is very common, cf. Lysistrata 135. Brunck refers to Demosthenes against Meidias, 59 (p. 529) οὐδὲν γὰρ οἶδον ἄκουσαν ἀντί οὗ τοῦ νόμου. 

967. λύκοι] We may take the crows to be the Birds; and the wolves, their hereditary adversaries, the Men; see supra 369.

968. τὸ μεταξὺ Κ. καὶ Σ.] The meaning of this expression is explained two lines below by the speaker himself. The Birds, under the guidance of
O R A C L E - M O N G E R .  Forbear! touch not the goat awhile.

P E I.  Eh?  Who are you?  Or.  A soothsayer.  P E I.  You be hanged!

O r.  O think not lightly, friend, of things divine;
       Know I've an oracle of Bakis, bearing
       On your Cloudcuckooberies.  P E I.  Eh?  then why
       Did you not soothsay that before I founded
       My city here?  Or.  The Power within forbade me.

P E I.  Well, well, there’s nought like hearing what it says.

O r.  Nay but if once grey crows and wolves shall be banding together,
       Out in the midway space, twixt Corinth and Sicyon, dwelling,—

P E I.  But what in the world have I to do with Corinth?

O r.  Bakis is riddling: Bakis means the Air.

First to Pandora offer a white-fleeced ram for a victim.

Peisthetaerus, are taking for their City
tóν ἄερα καὶ πόν τουτὶ τὸ μεταξὺ.  See
supra 551.  Oracles are bound to be
dark and enigmatic, and Bakis therefore,
speaking of this mid-space between
earth and sky, avails himself of a well-
known oracular phrase, and calls it the
mid-space between Corinth and Sicyon.
The oracle to which the Scholiast refers
is more fully given by Athenaeus v. 60.
Persons, it is there said, who ask impertinent
questions of the God (such as
Chaerephon’s Is there a man wiser than
Socrates?) frequently get a rap on their
knuckles for their pains, ἐπιρραπατίζει
αὐτοὺς ὁ Θεός.  Thus when some one
(whether Aesop or another) asked Ἰδὲς
ἐν πλούσιαμι Δίως καὶ Λητοῦς νίε; the
God in mockery answered εἰ τὸ μέσον
κτήσαι Κορινθοῦ καὶ Σικυῶνος.  Hence
arose a proverb, quoted by Eustathius
on Iliad ii. 572, εἰδὴ μοι τὸ μεταξὺ Κορινθοῦ
καὶ Σικυῶνος, one of the proverbs illus-
trated by Erasmus in his Adagia.  This
seems to me to exhaust the meaning of
the line; but Bergler, who comments
on the foregoing passages, thinks that
there is a further allusion to an
Orneae, not the town in Argolis men-
tioned above in line 399, but another
Orneae described by Eustathius on
Iliad ii. 571 as lying μεταξὺ Κορινθοῦ καὶ
Σικυῶνος.  But this seems to be an error of
Eustathius; and even were it correct, the
soothsayer's own explanation appears to
exclude any allusion of this kind.

971. Πονδόρα] He is thought to
select this name in reference to the
many gifts he hopes to receive, as the
first expounder (προφήτης) of the oracles
of Bakis.  From his begging a cloke
and sandals, we may assume that his
garments, like the Poet's, were in a very
dilapidated condition. The ἐκλάχρεα
were naturally the bait which lured
these mendicants to the sacrificial feast,
δς δὲ κ’ ἐμῶν ἐπέων ἐλθῇ πρώτιστα προφήτης, τῷ δόμεν ἱμάτιον καθαρῶν καὶ κανά πέδιλα—

ΠΕΙ. ἔνεστι καὶ τὰ πέδιλα; ΧΡ. λαβὲ τὸ βιβλίον.
καὶ φιάλην δοῦναι, καὶ σπλάγχνων χεῖρ’ εἰπιλήσαι.

ΠΕΙ. καὶ σπλάγχνων διδὼν ἐνεστὶ; ΧΡ. λαβὲ τὸ βιβλίον.
κἂν μὲν θέσπις κούρη ποιῆς ταῦθ’ ὡς ἐπιτελλω, ἀιετὸς ἐν νεφέλησι γενήσεαι· αἱ δὲ κε μὴ δῶσ, οὐκ ἔσει οὐ τρυγῶν οὐδ’ αιετὸς οὐ δρυκολάπτης.

ΠΕΙ. καὶ ταυτ’ ἐνεστ’ ἐνταῦθα; ΧΡ. λαβὲ τὸ βιβλίον.

ΠΕΙ. οὐδὲν ἄρ’ δομοῖς ἐσθ’ ὁ χρησμὸς τουτῷ, δῦ ἐγὼ παρὰ τάπόλλωνος ἐξεγραψάμην· αὐτὰρ ἐπην ἀκλήτως ἵδων ἀνθρώπος ἀλαζών λυπὴ θύντας καὶ σπλαγχνεύειν ἐπιθυμή, δὴ τάτε χρῆ τύπτειν αὐτῶν πλευρῶν τὸ μεταξῦ—

ΧΡ. οὐδὲν λέγειν οἴμαι σε. ΠΕΙ. λαβὲ τὸ βιβλίον.
καὶ φειδὸν μηδὲν μηδ’ αιετοῦ ἐν νεφέλησιν, μητ’ ἢν Λάμπτων ἢ μήτ’ ἢν δ’ ὁ μέγας Διοπείθης.

ΧΡ. καὶ ταυτ’ ἐνεστ’ ἐνταῦθα; ΠΕΙ. λαβὲ τὸ βιβλίον.
οὐκ ἐὰν θύρας’ ἐν κόρακας. ΧΡ. οἴμοι δεῖλαιος.

ΠΕΙ. οὐκ’ οὖν ἐτέρωσε χρησμολογήσεις ἐκτρέχων;
ΜΕ. ἥκω παρ’ ἴμας— ΠΕΙ. ἔτερον αὖ τούτι κακόν.

see Peace 1105. And as to the φιάλην, cf. Peace 1094.

974. λαβὲ τὸ βιβλίον] λαβὲ, φησὶ, καὶ σκόπησον.—Scholiast. λαβὲ τὸ βιβλίον καὶ λέγε says Euclides at the end of the first chapter of the Theaetetus. Brunck has already cited from Plautus, Bacch. iv. 9. 100


978. αἰετὸς ἐν νεφέλησι] The first four words of this line are taken from the oracle which is said in Knights 1013 to have been the favourite oracle of the Athenian Demus, Πολλὰ ἵδων, the Demus was told, καὶ πολλὰ παθῶν, καὶ πολλὰ μογῆσας, | Αἰετὸς ἐν νεφέλησι γενήσεαι ἡματα πάντα.

985. τὸ μεταξὺ] He seems to be retorting on the soothsayer the τὸ μεταξὺ of 968 supra.

988. Λάμπτων] See the note on 521 supra, and on Peace 1084. He seems to have been a soothsayer of far higher rank than Diopeithes, whose sanity was.
Next, who first shall arrive my verses prophetic expounding,
Give him a brand-new cloak and a pair of excellent sandals.

PEI. Are sandals in it? Or. Take the book and see.
Give him moreover a cup, and fill his hands with the inwards.

PEI. Are inwards in it? Or. Take the book and see.
Youth, divinely inspired, if thou dost as I bid, thou shalt surely
Soar in the clouds as an Eagle; refuse, and thou ne'er shalt become an
Eagle, or even a dove, or a wood-pecker tapping the oak-tree.

PEI. Is all that in it? Or. Take the book and see.

PEI. O how unlike your oracle to mine,
Which from Apollo's words I copied out;
But if a cheat, an imposter, presume to appear uninvited,
Troubling the sacred rites, and lusting to taste of the inwards,
Hit him betwixt the ribs with all your force and your fury.

Or. You're jesting surely. PEI. Take the book and see.

See that ye spare not the rogue, though he soar in the clouds as an Eagle.
PEI, be he Lampon himself or even the great Diopithes.

Or. Is all that in it? PEI. Take the book and see.

Get out! be off, confound you! (Striking him.) Or. O! O! O!

PEI. There, run away and soothsay somewhere else.
METON. I come amongst you— PEI. Some new misery this!

not above suspicion. See the note on
Wasps 380. The Scholiast here says,
ó dé Διοπείθης νῦν μὲν ὡς κρησμολόγος,
ἐτέρωθε δὲ (Knights 1085) ὡς κυλλός καὶ
dωροδόκως. Σύμμαχος δὲ καὶ μανιάδι φησιν,
ὡς Τηλεκλείδης ἐν Ἀμφικτύοις δήλον ποιεῖ.
παράκειται δὲ καὶ τὰ Φρωνίχου ἐμπροσθεν ἐν
Κρόνῳ "Ἀνήρ χορεύει, καὶ τὰ τοῦ θεοῦ καλά,
| βούλει Διοπείθης μεταδράμω καὶ τύμπανα; "
καὶ Ἀμεπιαία ἐν Κόινῳ "ἄστε ποιοῦντες
χρησμοὺς αὐτῷ | διδασα̣ σ' ἰδεῖν | Διοπείθηι
to paraμανομένῳ."" 990. οἷς ei θοράς)'] As he says this,
he strikes him and drives him out.
992. ἡκὼ παρ' ὕμας] There was a
slight pause between the visits of the Poet and the Oracle-monger, but hence-
forward there is no pause; as one goes
out, another comes in. The present visi-
tor is a sage of portentous gravity, with
the solemnity of a Tragic actor; whence
Peisthetaerus addresses him with τίς ὁ
κόσμους τῆς ὀδοὺ; what is the tragic style,
the pompous purpose, of your journey? He
is bringing with him the instruments
of a land-surveyor, which one might
have thought rather out of place in an aerial city; but such is not the opinion of the sage. He is quite prepared to "land-survey the air," γεωμετρήσαι τὸν ἄερα. He turns out to be the celebrated astronomer Meton, and the references which he makes to the κύκλος are doubtless intended to recall the 19 years Calendar, ἐνεακαϊδεκαετηρίς, which went by the name of the Metonic cycle. He was the first to discover, or at all events to utilize, the important astronomical fact that at the expiration of any period of 6940 days the Sun and Moon will be found in the same relative positions which they occupied at its commencement. This period of 6940 days, sometimes called ὁ μέγας ἐναυτός (Aelian, V. H. x. 7) or Μέτωνος ἐναυτός (Diod. Sic. xii. 36), corresponds very nearly to 19 solar years, and to 235 lunar months. To bring these years and months into harmony, Meton gave to 12 of the 19 years 12 lunar months each (so accounting for 144 months), and to the remaining 7 years 13 lunar months each (so accounting for the remaining 91 months). Having thus adjusted the years and months, he could of course, by noting the days on which full and new moons, eclipses and the like occurred in one period or cycle of 19 years, foretell the days on which they would occur in the next, or any other, cycle of 19 years; and had the synchronism of days, months, and years comprised in the cycle been absolutely exact, the calendar would have gone on without error to the end of time. But in fact the 3 figures, 6940 days, 235 months, and 19 years, do not exactly correspond, and accordingly various correctives had subsequently to be introduced. In modern days we have abandoned all attempt to calculate time by lunar months; yet still the numbers of the xix years of Meton's calendar appear, under the name of The Golden Numbers, in the Tables prefixed to our Book of Common Prayer. By far the most lucid and correct account of the system introduced by Meton, and the subsequent variations, is given by Dean Prideaux in his connexion of the Old and New Testament under the years B.C. 432 and 162. Shortly before the exhibition of this play Meton (according to Plutarch, Alcibiades chap. 17, Nicias chap. 13) had signalized
Come to do what? What's your scheme's form and outline?
What's your design? What buskin's on your foot?

**Met.** I come to land-survey this Air of yours,
And mete it out by acres. **Poli.** Heaven and Earth!
Whoever are you? **Met.** (Scandalised.) Whoever am I! I'm **Meton,**
Known throughout Hellas and Colonus. **Poli.** Aye,
And what are these? **Met.** They're rods for Air-surveying.
I'll just explain. The Air's, in outline, like

_himself by his objection to the Sicilian expedition. He had even, some say, in a fit of feigned madness burnt his house to the ground, and on the score of that misfortune kept back his son from sailing with the fleet._

998. **Kolonos**] Meton's fame was general throughout Hellas; but it was at this moment specially connected with Colonus, an eminence in the most crowded part of the Athenian Agora, on which he had recently erected a horologe, worked by water conducted from a neighbouring spring. The Metonic cycle had been published in the archonship of Apsenudes B.C. 433, 432, about eighteen years before the date of this play; but that the Metonic horologe had only just been set up, we may safely infer from the fact that allusion to it is made not only by Aristophanes in the _Birds_, but also by Phrynichus in the "Solitary" (Μονότρο-πος), which competed with the Birds. The lines of Phrynichus are preserved by the Scholiast here.

(A) τις δ' ἐστιν δ' μετά ταῦτα φροντίζων; (B) Μέτων
δ' Ἀθηναῖος. (A) οὖσα· δ' τὰς κρῆνας ἄγων.

Possibly in the first line for μετὰ ταῦτα we should read μέγα ταῦτα. The Kolonos in question, being in the Agora, was called 'Ἀγοραῖος to distinguish it from the deme and village of that name (Kolonos Τηπειακ) situated a little over a mile (Thuc. viii. 67) to the north-west of Athens, the legendary scene of the death of Oedipus. δύο γὰρ ὄντων τῶν Kolonos, δ' μέν Ἰππειακ ἐκ-

λείτο, οὐ μέμηται Σοφοκλῆς, ὡς Oἰδίποδος

εἰς αὐτὸν καταφυγόντος· δ' ἦν ἐν ἄγορᾳ

παρὰ τὰ Εὐρυσάκιαν, οὐ συνήθεων οἱ

µυσταρµοῦντες, Pollux vii. segm. 132.

And to the same effect the Author of the Third Argument in Elmsley's Oed. Col., Harpocratio, s.v. Kolonitas, the Εὐτημολ. Magn., s.v. Kolonos, and Suidas, s.v. Kolonitas. Harpocratio and the Author of the Argument cite two lines from the Ἑπάλη of Pherecrates,

(A) τὸν τὰς ἥλιας; (B) εἰς Kolonos ψέχον,

οὖ τὸν Ἐγοραῖον, ἀλλὰ τὸν τῶν Ἰππειῶν.

See Colonel Leake's Topography of Athens, i. 219 and 255.
κατὰ πνεύμα μάλιστα. προσθείς οὖν ἐγώ
tὸν κανόν' ἄναθεν τουτονὶ τὸν καμπύλον,
ἐνθείς διαβῆτην—μανθάνεις; ΠΕΙ. οὐ μανθάνω.

ME. ὁ ὁδὸς μετρήσω κανόνι προστιθείς, ἵνα
ὁ κύκλος γένηται σοι τετράγωνος, κἀν μέσῳ
ἀγορά, φέρουσα δ' ὅσιν εἰς αὐτήν ὁδὸν
ὅρθαι πρὸς αὐτὸ τὸ μέσον, ὡσπερ δ' ἀστέρος,
αὐτοῦ κυκλοτεροῦς ὄντως, ὅρθαι ποινταχῆ
ἀκτίνες ἀπολάμπωσιν. ΠΕΙ. ἀνθρωπος Θαλῆς.
Μέτων— ME. τι ἔστων; ΠΕΙ. οἴσθ' ὅτι φιλῶ σ' ἐγώ, 1010
κάμοι πιθώμενος ὑπακοίνεί τῆς ὁδοῦ.

ME. τι δ' ἔστ' δεινὸν; ΠΕΙ. ὡσπερ ἐν Λακεδαίμονι
ξενιλατοῦται καὶ κεκιννυται τινες·
πληγαί συχναὶ κατ' ἄστυ. ME. μῶν στασιάζετε;

ΠΕΙ. μα τὸν Δί' οὐ δητ'. ME. ἀλλὰ πῶς; ΠΕΙ. ὅμοιμαδὼν 1015
σποδεῖν ἄπαντας τοὺς ἀλαζώνας δοκεῖ.

ME. ὑπάγομι τὰρ' ἄν. ΠΕΙ. νὴ Δί' ὡς οὐκ οἰδ' ἄρ' εἰ
φθαίης ἄν· ἑπίκεινται γὰρ ἐγγὺς αὐται.

ME. οἴμοι κακοδαίμων. ΠΕΙ. οὐκ ἔλεγον ἐγὼ πάλαι;
οὐκ ἀναμετρήσεις σαυτὸν ἀπίων ἀλλαχῆς;

ΕΠ. ποῦ πρόξενοι; ΠΕΙ. τίς τὸ Σαρδανάπαλλος οὐσί;

1002. τὸν καμπύλον] The great astronomer and mathematician is here introduced as a solemn quack, talking unintelligible nonsense, purposely unintelligible, ἐπιθυμεῖς ἄδιαυθη, as Symmachus says in the scholium. He claims to have solved the problem of squaring the circle; whilst in πνεύς and διαβῆτης there appears to be some reminiscence of Clouds 96, 178. However the diagram which he explains to Peisthetaerus seems to be to the following effect. He has with him several κανόνες, of which one at least is flexible. Drawing a circle with a pair of compasses he lays the flexible κανόν over the circumference, then with the straight rods he makes radii extending from the centre to, and prolonged beyond, the circumference. These are the streets which run from the marketplace to, and through, the city gates. Perhaps I may quote from a work of fiction (Bret Harte’s “Clarence,” commencement of Part III) a few lines which seem to illustrate Meton’s plan.
One vast extinguisher; so then, observe,
Applying here my flexible rod, and fixing
My compass there,—you understand?  Pei. I don't.

Met. With the straight rod I measure out, that so
The circle may be squared; and in the centre
A market-place; and streets be leading to it
Straight to the very centre; just as from
A star, though circular, straight rays flash out
In all directions.  Pei. Why, the man's a Thales!
Meton!  Met. Yes, what?  Pei. You know I love you, Meton,
Take my advice, and slip away unnoticed.

Met. Why, what's the matter?  Pei. As in Lacedaemon
There's stranger-hunting; and a great disturbance;
And blows in plenty.  Met. What, a Revolution?

Pei. No, no, not that.  Met. What then?  Pei. They've all resolved
With one consent to wallop every quack.

Met. I'd best be going.  Pei. Faith, I'm not quite certain
If you're in time; see, see the blows are coming! (Striking him.)

Met. O, murder! help!  Pei. I told you how 'twould be.
Come, measure off your steps some other way.
Commissioner. Ho! consuls, ho!  Pei. Sardanapalus, surely!

"It was sunset of a hot day at Washington. Even at that hour the broad avenues which diverged from the Capitol like the rays of another sun, were fierce and glittering."  The words ἄνθρωπος Θάλῆς with which Peisthetaerus greets the explanation are of course ironical, cf. Clouds 180.

1013. ἕβηλατοπρα.] As to the ἕβηλατοπία, the expulsion of strangers from Sparta by the mere act of the executive, without any legal proceedings, see the note on Peace 623. In all probability this power was seldom exercised in quiet times, but the mere fact of its existence rendered the position of strangers in Sparta extremely precarious at all times.

1021. ἘΠΙΣΚΟΠΟΣ] In marked contrast to his three predecessors, the Fourth Visitor is a smart and gorgeous official, one of the Commissioners, ἐπισκόπων, who were despatched from Athens to superintend, organize, and report upon, the affairs of a colony or new acquisition. For the Scholiast is
quite mistaken in supposing that no such office really existed. *οἱ παρ᾽ Ἀθηναίοι εἰς τὰς ὑπηκοόν πόλεις ἐπισκέψασθαι τὰ παρ᾽ ἐκάστους περπάτεμεν, says Harpocrates (ἐν. ἐπίσκοπος) ἐπίσκοποι καὶ φίλακες ἐκαλοῦντο, οὐδὲ Λάκωνες ἄρμοσται ἐλεγον. And he quotes Theophrastus to the same effect. And indeed the name has been frequently found in inscriptions. The lofty tone and rich apparel of the present Commissioner elicit from Peisthetaerus the exclamation *What Sardanapalus have we here?* referring to that famous Assyrian monarch whose name must have already become a by-word for luxury and extravagance. He enters calling for the πρόξενοι, as if in surprise at their failure to welcome the arrival of so important a personage. The πρόξενοι were persons like our Consuls or Agents General, whose business it was to look after the interests, in the city of their own residence, of any citizens of the state whose πρόξενοι they were.

1022. κυάμω λαχῶν] This method of describing an official elected by lot is employed, not merely by the Comic Poet, but by the gravest historians and other prose writers, and occurs even in Athenian laws. It is said (Plutarch, Pericles chap. 27) that Pericles, whilst prosecuting the siege of Samos, divided his army into eight sections; then he placed eight beans, one of which was white, in a box, and the section which drew the white bean was permitted to rest for the day, whilst the other seven continued the fighting. Doubtless on the following day only seven beans were used and the last-mentioned seven sections alone competed: and so on, till each of the eight sections had enjoyed its day of rest.
THE BIRDS.

Com. Lo, I to your Cloudcuckooburies come,
By lot Commissioner. Pei. Commissioner?
Who sent you hither? Com. Lo, a paltry scroll
Of Teleas. Pei. Come now, will you take your pay
And get you gone in peace? Com. By Heaven I will.
I ought to be at home on public business,
Some little jobs I've had with Pharnaees.

Pei. Then take your pay, and go: your pay's just—this. (Striking him.)


Com. Witness! he's striking a Commissioner.

Pei. Shoo! shoo! begone; you and your verdict-urns.
The shame it is! They send Commissioners
Before we've finished our inaugural rites.

Statute-seller. (Reading.) But if the Cloudcuckooberian wrong the
Athenian—

It is supposed that the same system was
pursued when officials were elected by
lot.

1024. φαύλων βιβλίων Τελέων] Although
the lot determined which individual
should be Commissioner, it presupposed
some psephism or resolution of the
people declaring that a Commissioner
should be sent. This resolution, in the
present case, was apparently proposed
by Teleas, a very fit and proper person
to open communications with the birds.
See the note on 167 supra. The speaker
calls it a φαύλων βιβλίων because, as
Bergler observed, it sends him away,
against his will, from the pleasures and
the occupations of the Imperial City.

1028. Φαρνάκη] Pharnaaces was the
satrap of the North-west provinces of
Asia Minor, during the earlier period
of the Peloponnesian War; see Thuc.
v. 1. He was the father of the more
celebrated satrap, Pharnabazus, who
played so conspicuous a part in
Hellenic affairs during the later years,
and after the close, of the War. The
Commissioner, in speaking of his trans-
actions with the Persian satrap, is
merely airing his own political impor-
tance. The words μὴ πράγματ' ἔχειν,
two lines above, mean to escape the
burdensome duties of your office. πράγματ' ἔχειν is of course the very opposite to
πράγματα παρέχειν, with which some
appear to confound it.

1029. Οὔ τοι] Ἦπιος αὐτῶν τὰῦτα
λέγει.—Scholiast.

1032. τὸ κάδω] It would seem that this
exalted personage is himself carrying
a couple of ballot-boxes; to the end
that democratical institutions may forth-
with be established in Cloudcuckoobery.
1038. ψηφισματοπώλης] The last of these visitors is a Statute-seller, a man who collected and sold to the public the various Resolutions from time to time passed by the Athenian Assembly. He is reading aloud one of these ψηφισματα as he enters; and the first words that are audible seem to imply that something had preceded relating to a transaction of some kind between a citizen of Athens and a citizen of Cloudeuckoobury.

1042. 'Ολοφύξιον] Olyphyus was one of the little towns on the peninsula of Acte, which, by the military canal of Xerxes, were cut off from the mainland, and became νοσιώτιδες ἀντὶ ἕπειροσίδων, Hdt. vii. 22. They seem subsequently to have formed part of the Athenian empire, but fell away to Brasidas when he entered the district; Thuc. iv. 109. Probably they were now again subject to Athens; but their name is here introduced, merely for the opportunity which it gives Peisthetaerus of framing the purely fictitious name of 'Οτονύξιον, the Lamenters, from οτονύξεων.

1045. πικροῦ νόμους] This does not mean that Peisthetaerus will make or exhibit any laws; it is a common idiom, by which he adopts and retorts an obnoxious word or sentiment, turning it into a vague menace. For this purpose an Athenian would take the substantive which had roused his ire, and prefix the adjective πικρός, adding δέξει τᾶς or something of that kind, see infra 1468. And see Thesm. 855 and the note there. An Englishman, on the other hand, would convert the substantive into a verb. "Grand jurors are ye? We'll jure ye, i' faith," says Falstaff (1 Henry IV, ii. 2). The joke is retorted on himself in the Merry Wives of Windsor (iv. 2) where he is disguised as an old conjuring, fortune-telling woman; and on Mrs. Page saying to him "Come, mother Prat;
THE BIRDS

Pei. Here's some more writing. What new misery's this?
S.S. I am a Statute-seller, and I'm come
Bringing new laws to sell you. Pei. Such as what?
S.S. *Item,* the Cloudcuckoo-burians are to use the selfsame weights
and measures, and the selfsame coinage as the Olophyxians.
Pei. And you the selfsame as the Oh! Oh! -tyxians. (*Striking him.*)
S.S. Hi! what are you at? Pei. Take off those laws, you rascal.
Laws you won't like I'll give you in a minute.
Com. (*Reappearing.*) I summon Peisthetaerus for next Munychion on a
charge of outrage.
Pei. O that's it, is it? What, are you there still?
S.S. (*Reappearing.*) *Item,* if any man drive away the magistrates, and do not
receive them according to the pillar—

come, give me your hand," Ford
exclaims "I'll prat her (πικράν θρήταν
ὑπέραυ): out of my door, you witch!" (beats him) I'll conjure you, I'll fortune-
tell you." So in a modern farce "He's
a poacher too; goes fowling, grousing,
and cocking; but I'll growse and cock
him," O'Keefe, Highland Reel, Act ii,
Sc. 1. "'The Liberator means Trafford,' said the Chartist. 'I'll Trafford him,' said the Liberator, and he struck the
table with his hammer," Sybil vi. 9.
"But perhaps, sir," said Mrs. Pipkins
to the Colonel in Mr. Blackmore's
Alice Lorraine, "your young ladies is
not quite so romantic like, as our
Miss Alice." "I should hope not; I'd
romantic them," replied the Colonel,
vol. iii. chap. 15. The verb in the
English idiom, and the substantive in
the Greek, have no meaning whatever
except to emphasize the indignation of
the speaker.

1046. καλοῦμαι κ.τ.λ.] The Com-
missioner disappeared from the stage
after line 1034, and the Statute-seller
after line 1045, but they each make two
brief reappearances. Each in turn
shows himself for a moment, discharges
a hostile remark at Peisthetaerus, and
vanishes before he can retaliate. This
occurs twice. In the present line the
Commissioner threatens Peisthetaerus
with an action of outrage, ὑφεξαί δίκη,
to be tried next Munychion (our April
or May). See the notes on Wasps 1406,
1418. The Scholiast here says that
actions ὑπεξαί, and at 1478 infra that
actions πρὸς τοὺς ἔξων, were heard in
the month of Munychion; but these
statements do not seem to be trust-
worthy.

1049. ἐὰν δὲ τις ἔξων] It is now
the Statute-seller's turn, and he seems to
have got hold of a law very pertinent to
the present state of affairs. He says κατὰ
τὴν στήλην "ὅτι τα ψηφίσματα καὶ τοὺς νό-
μους ἐν ταῖς στήλαις γραφοῦ."—Scholiast.
1052. γράφω] Again the Commissioner. He is following up his previous interruption. He then said I summon you, for I take καλαίψαι to be in the present tense like προσκαλοῦμαι in Wsps 1417. He now says I write my claim at 10,000 drachmas. Commentators have troubled themselves unnecessarily by confusing γράφεων with γράφεσθαι, to indict. γράφεων is not a legal term at all. It merely means “In the summons I give you, I write my claim at so much.” Compare Deinarchus (adv. Dem.) 110 γράψαντα καθ’ ἑαυτῷ δίαιταν τὴν ἕμιαν.

Beck, with sufficient accuracy, said “γράφεων δραχμάς est multam dicere drachmarum, quum γράφεσθαι sit accusare.” In the answer of Peisthetaerus there is a play on καδώ and -κεδῶ (διακεδῶ).

1054. τῆς στήλης] Again the Statute-seller. This στήλη has nothing to do with that mentioned four lines above. Peisthetaerus is charged with committing an offence similar to that imputed to Cinesias, Frogs 366, Eccl. 330, where see the notes.

1057. τοῦ τράγου] With these words Peisthetaerus and the other actors quit.
THE BIRDS

Pel. O mercy upon us, and are you there still?

Com. (Reappearing.) I'll ruin you! I claim ten thousand drachmas!

Pel. I'll overturn your verdict, I will.

S.S. (Reappearing.) Think of that evening when you fouled the pillar.

Pel. Ugh! seize him, somebody! Ha, you're off there, are you?

Let's get away from this, and go within,

And there we'll sacrifice the goat in peace.

Chor. Unto me, the All-controlling,

All-surveying,

Now will men, at every altar,

Prayers be praying;

Me who watch the land, protecting

Fruit and flower,

Slay the myriad-swarming insects

Who the tender buds devour

In the earth and on the branches with a never-satiate malice,

Nipping off the blossom as it widens from the chalice.

And I slay the noisome creatures

Which consume

And pollute the garden's freshly scented bloom;

And every little biter, and every creeping thing

Perish in destruction at the onset of my wing.

the stage, and the goat is supposed to be duly sacrificed within. Meanwhile the Chorus, left alone, give a second Parabasis, consisting (like the second Parabasis of the Knights and the Peace, and the sole Parabasis of the Frogs) of a Strophe and Epirrheuma, followed by an Antistrophe and Antepirrheuma.

1058-1071. THE STROPHÉ. The Birds take credit to themselves for the blessings they already confer upon mankind, by destroying the noxious insects which devour the bud and the fruit. They arrogate to themselves the epithets belonging to Zeus, says Bergler, referring to Oed. Col. 1085 ἵω πάνταρχε θεῶν, παντόπτα Ζεύ. And cf. Ach. 435. With the exception of the four longer lines, the metre is entirely spondaic, εἵθαλῆς in 1062 being the Doric form of εἵθηλῆς. The excepted lines are paeanic, formed of paeons and retics intermixed.

1070. ὃν ἐμᾶς πέρυγως] A man would
say they fall beneath my arm; a bird naturally says fall beneath my wing; not meaning, however, that the wing is the actual instrument of destruction. So in 1760 περάων is substituted for χειρῶν.

1072-1087. The Epirrhema. At the Great Dionysia, several interesting ceremonies took place in the theatre before the dramatic competitions began. One is mentioned in the note on 1361 infra. The Chorus in this Epirrhema are referring to another, the proclamation, before an audience representing all friendly Hellenic peoples, of the outlaws upon whose heads a price had been set by the Athenian Demus. The Birds, following this example, proclaim to the same audience that they have set a price on the head of Philocrates, the bird-catcher, of whom we have already heard, supra 14.

1073. Διαγόρας τῶν Μήλιον] Diodorus Siculus (xiii. 6) tells us that in the archonship of Chabrias (in the latter part of whose archonship this play was exhibited) Διαγόρας ὁ κληθεὶς άδεας, διαβολῆς τυχῶν ἑπ' ἀνεβεία, καὶ φοβήθης τῶν Δήμων, ἐφυγε ἐκ τῆς Ἀττικῆς οἱ θ' Ἀθηναῖοι τῷ ἀνελάτῳ Διαγόρας ὀργηεν τάλανταν ἐπ' ἐκήρυξαν. And the Scholiasts, quoting Craterus (whose collection of ψηφίσματα stood in much the same relation to Athenian history that Rymer's Foedera does to our own) and Melanthius (the author of a work on the Mysteries), say that the Resolution was inscribed on a pillar of bronze erected in Athens. They profess to give us the very words of the inscription; ἐν Ἰ (χαλκῇ στήλῃ) γέγραπται καὶ ταῦτα "ἔαν τις ἀποκτένησ' Διαγόρας τῶν Μήλιον, λαμβάνεις ὀργηεὶς τάλαντον ἑκ' ἐκ τῆς κλήματί ἀγάμη, λαμβάνεις δία." And they tell us that the particular charge against him was that he had divulged and profaned the
THE BIRDS

Listen to the City’s notice, specially proclaimed to-day;
Sirs, Diagoras the Melian whosoever of you slay,
Shall receive, reward, one talent; and another we’ll bestow
If you slay some ancient tyrant, dead and buried long ago.
We, the Birds, will give a notice, we proclaim with right good will,
Sirs, Philocrates, Sparrovian, whosoever of you kill,
Shall receive, reward, one talent, if alive you bring him, four;
Him who strings and sells the finches, seven an obol, at his store,
Blows the thrushes out and, rudely, to the public gaze exposes,
Shamefully entreats the blackbirds, thrusting feathers up their noses.
Pigeons too the rascal catches, keeps and mews them up with care,
Makes them labour as decoy-birds, tethered underneath a spray.
Such the notice we would give you. And we wish you all to know,

Mysteries, speaking slightingly of them,
and preventing many from becoming
initiated. Doubtless his prosecution
was due to the religious agitation which
prevailed in Athens after the mutilation
of the Hermee.

1075. τῶν τεθνηκότων] The Athenians
still, in their public Ἀρὰ, denounced
the tyrant (see Thesm. 338, 339, and
the note on Thesm. 331), and still offered
a reward to the tyrannicide. And as
“the very name of tyrant” had been
“now for fifty years unknown” (Wasps
490), Aristophanes chooses to consider
the reward as offered to those who should
slay a tyrant, dead and buried long ago.

1077. Φιλακράτη τῶν Στρούθων] Except
that these words are substituted for
Δαγώραν τῶν Μῆλιον, the line is identical
with 1073 supra. Στρούθων is merely
a fictitious name from στρούθος, as
Sparrovian from sparrow (by analogy
to Harrovian from Harrow).

1079. στίνως] Στίνως is the siskin,
Fringilla spinus; but it was impossible
to introduce that name into a line
already overburdened with sibilants.

1080. φυσῶν] The inflation of the
dead thrushes was a knavish trick, to
make them look larger and plumper.
Feathers were inserted into the nostrils
of the dead blackbirds, merely by way
of ornament.

1083. ἐν δίκτυῳ] The δίκτυων in this
case was a large network frame, under
which wild birds were allured, not only
by bait, but also by decoy-birds of their
own species. That pigeons were
commonly employed for this purpose is
incidentally mentioned by Aristotle
(H. A. ix. 8. 4). After observing that
some wild pigeons live for thirty or
forty years, he adds that pigeons which
are blinded and kept as decoy-birds live
about eight years. παλεύειν is to decoy,
παλεύτρια, a decoy-bird.
The Antistrophe. The happiest possible description of the billowy protuberances, the brakes and bushes, which are everywhere noticeable in our English fields.

1094. φύλλων ἐν κόλποις] In the leafy bosoms. The phrase is equivalent to the εὐανθέοις κόλποις of Frogs 373: see the note on Frogs 372. “Qui sunt phyllon colpoi, nescio,” says Meineke. Such nescience may be pardonable in a Berliner, but an Englishman will at once recognize in the words the happiest possible description of the billowy protuberances, the brakes and bushes, which are everywhere noticeable in our English fields.

1095. ἀχέτας] This is the Doric form of ἄχητας, the Chirruper, that is, the Cicala. See the note on 40 supra, and the Additional Note. By θεσπέσιος we are to understand inspired, ecstatic.

1101. κηπεύματα] The garden produce, the fruit of the garden.
The second Antepirrhema of the Birds is framed on the same lines as the second Epirrhema (lines 1115 to 1130) of the Clouds. The Clouds there, as the Birds here, expatiate on the blessings which will attend the Judges if they decide in favour of the play, and on the disasters which will overtake them if they presume to decide against it. Here the gifts offered are said to be nobler far than those offered to Paris by the three Goddesses, Hera, Athene, and Aphrodite, when they competed for the prize of beauty in the glades of "many-fountained Ida." Paris we call the Shepherd-Prince, but in the Iliad, though the two names are used indiscriminately, he is far more frequently called Alexander.
1106. γλαύκες Αθηναϊκή; Athenian coins were stamped on the front with the head of Athene, and on the reverse with the figure of a γλαύξ and the letters ΑΘΗ or ΑΘΕ. And as the silver of which they were made came from the mines of Laureium, Aristophanes calls the coins themselves γλαύκες Αθηναϊκή. Plutarch tells us that after the surrender of Athens Lysander sent his wealth to Sparta by the hand of Gylippus, who a few years previously had been the soul of the Syracusan defence, but who now, unfortunately, sullied his reputation by stealing a part of the treasure, and hiding it underneath the tiling of his house, ὑπά τῶν κιράμων τῆς οἰκίας. No one could imagine what had become of the missing money, until a servant of Gylippus observed ὑπά τῷ Κέραμει ἐπικείμενα παλλὰς γλαύκας, that a lot of owls were roosting underneath the Cerameicus (tiling-place), ἢν γὰρ, ὅς ἐοίκε, adds Plutarch, ὁ χάραγμα τῷ πλείστῳ τάτη νομίσματος, διὰ τὸν Ἀθηναίον, γλαύκας; Lysander chap. xvi.

1110. ἁπτῶν] The name ἁπτώς or ἁπτωμα was, as is well known, given to the triangular pediment (the gable we may perhaps call it) which surmounted the columns of a Greek Temple. Cf. Pindar, Olymp. xiii. 21.

1111. ἁρχίδιον] Ἑποκρασίκως, τὴν ἁρχήν, says the Scholiast, meaning that it is used as a pet name, a darling office, without any reference to size. And whether that is, or is not, the case
Little Lauriotic owlets shall be always flocking in.
Ye shall find them all about you, as the dainty brood increases,
Building nests within your purses, hatching little silver pieces.
Then as if in stately Temples shall your happy lives be spent,
For the birds will top your mansions with the Eagle pediment.
If you hold some petty office, if you wish to steal and pick,
In your hands we'll place a falcon, very keen and small and quick.
If a dinner is in question, crops we'll send you for digestion.
But should you the prize deny us, you had better all prepare,
Like the statues in the open, little copper disks to wear;
Else whene'er abroad ye're walking, clad in raiment white and new,
Angry birds will wreak their vengeance, spattering over it and you.

Per. Dear Birds, our sacrifice is most auspicious.
But strange it is, no messenger has come
From the great wall we are building, with the news.
Hah! here runs one with true Alpheian pantings.

here, diminutives are of course constantly so employed. See for example, Ach. 475, 872, 1036, 1207. The Birds take it for granted that if a man holds an office he will indulge his hands in picking and stealing: compare Wasps 557; Frogs 361. And the quick eye and sharp claws of the little hawk would naturally stand him in good stead for that occupation.

1114. μηνίσκοις] Little moon-shaped disks of bronze, placed over statues to protect them from the pollutions of the birds. σκεπάσματα, ἀπερ ἐπιτιθέασι τὰς κεφαλαίς τῶν ἀνθρώπων διὰ τὸ [μὴ] ἀποπατεῖν κατ’ αὐτῶν τὰ ἄρνεα.—Scholiast. τοὺς ἐπὶ τὰς κεφαλαίς τῶν ἀνθρώπων τιθέμενος, ἵνα τὰ ἄρνεα μὴ προσέξηται. Photius. μηνίσκοι is the diminutive of μὴν, which is used in the next line. The statue of Priapus in the demesnes of Maecenas, of which Horace speaks in Sat. i. 8. 37, could have had no protection of this kind.

1118. τὰ μὲν ἵπτ’] Peisthetaerus, who had left the stage, 1057 supra, for the purpose of sacrificing the goat within, now re-enters with the announcement that the sacrifice has at last been accomplished, and that all the omens are favourable. But how is it, he asks, that no messenger has arrived from the works? The words have hardly left his mouth, when the expected messenger comes running in Ἀλφείῳ πνεῶν, panting like a runner in the Olympian races, on the banks of the river Alpheius.
152 ΟΡΝΙΘΕΣ

ΑΓ. Α. ποῦ ποῦ 'στι, ποῦ ποῦ ποῦ 'στι, ποῦ ποῦ ποῦ 'στι ποῦ,
pοῦ Πεισθεία ετών ἁρχῶν; ΠΕΙ. οὐτοσί.

ΑΓ. Α. ἐξορκοδόμηται σοι τὸ τείχος. ΠΕΙ. εὖ λέγεις.

ΑΓ. Α. κάλλιστον ἐργον καὶ μεγαλοπρεπέστατον

ὁστ' ἀν ἐπάνω μὲν Προξενίδης ὁ Κομπασεῦς καὶ Θεαγένης ἑναντίο δυ' ἁρματε,

ἢπον ὑπὸντων μέγεθος δοσον ὅ δούριος,

ὑπὸ τοῦ πλάτους ἂν παρελασαίην. ΠΕΙ. Ἡράκλεις.

ΑΓ. Α. τὸ δὲ μηκὸς ἑστι, καὶ γὰρ ἑμέτρησ' αὐτ' ἐγώ,

ἐκατοντορόγυιον. ΠΕΙ. ὁ Πόσειδον τοῦ μάκρους.

τίνες ἵκοδόμησαν αὐτὸ τῇ λίκουτοι;

ΑΓ. Α. ἄριστες, οὐδέσι ἄλλος, οὐκ Ἀἰγύπτιος

πλινθοφόροι, οὐ λιθουργὸς, οὐ τέκτων παρήν,

ἀλλ' αὐτόχειρες, ὅστε θανμάζειν ἐμέ.

ἐκ μὲν γε Διβόης ἦκον ὡς τρισφύρια
gέρανοι θεμελίους καταπεπωκυία λίθους.

1126. Προξενίδης . . . Θεαγένης] For these two needy braggarts see the note on 822 supra. Here Aristophanes invents a deme for Proxenides, ὁ Κομπασεῦς, the Braggadocien, perhaps with a play on ὁ Κουβλεὺς, Wasps 233; as Dr. Blaydes, I observe, has also suggested. The vaunted estates of Theagenes are, we have already heard, supposed to lie in Cloudcuckoobury, and naturally his name at once occurs, as that of one likely to be driving in style along the city ramparts, together with this vain-glorious companion. The horses yoked to their chariots are each as big as that famous Wooden Horse which carried into Troy, in its capacious bulk, the flower of Achaeian chivalry. In the Troades of Euripides(line 14), the Trojan Horse is called, as Beck observes, δούρεως ἵππος, κρυπτῶν ἀμμισχῶν δόρυ. And so in the Theatetetus, chap. xxix (p. 184 D) δεῖνον γὰρ εὶ πολλαὶ τίνες ἐν ἡμῖν, ὅπερ ἐν δουρείως ἵπποις, αὐσθήσεις ἐγκάθηται κ.τ.λ. 1130. τὸ μήκος] Its height. Aristophanes is perhaps thinking of Homer's description of Otus and Ephialtes (Odyssey xi. 311), who, when but nine years old, were 9 cubits (nearly 14 feet) in breadth, and 9 fathoms (about 54 feet) in height, ἀτὸρ μήκος γε γενέσθην ἐννέφρυνοι. The Bird-Wall was 600 feet high, twice the height of the Wall of Babylon. Bergler refers to Hdt. i. 178, 179, and Thuc. i. 93. In the former passage Herodotus is describing Babylon. Its wall was more than 300 feet high and 75 broad. There
THE BIRDS

MESSENGER. Where, where,—O where, where, where,—O where, where, where, Where, where’s our leader Peisthetaerus? PEI. Here.
MES. Your building’s built! The Wall’s complete! PEI. Well done.
MES. And a most grand, magnificent work it is.
So broad, that on its top the Braggadocian
Proxenides could pass Theagenes
Each driving in his chariot, drawn by horses
As bulky as the Trojan. PEI. Heracles!
MES. And then its height, I measured that, is just
Six hundred feet. PEI. Poseidon, what a height!
Who built it up to that enormous size?
MES. The birds, none other; no Egyptian, bearing
The bricks, no mason, carpenter was there;
Their own hands wrought it, marvellous to see.
From Libya came some thirty thousand cranes
With great foundation stones they had swallowed down;

were towers on each edge of the wall, and between them was room enough to drive a chariot with four horses abreast. And on the Long Walls of Athens, says Thucydides in the latter passage, two wagons were able to meet and pass each other; a statement borne out by the existing ruins. See Dodwell (chap. xiii), who also cites Xenophon’s account (Anabasis iii. 4. 7-11) of two old Median towns, Larissa and Mespila, on or near the Tigris. The wall of Larissa was 100 feet high and 25 broad; that of Mespila was 100 high and 50 broad.

1131. τοῦ μέρους] Equivalent to τοῦ μήκους. The form τοῦ μέρος is not found elsewhere in classical Greek; but Haupt points out in the Berlin "Hermes" for 1886, p. 28, that it is noticed by Herodian at ii. xviii. 419, and in modern Greek has superseded μήκος. "Nec dubito," he says, "plebeulam Atticam jam Aristophanis aetate idem sermonis vitium commississe." The expression "sermonis vitium" is perhaps a little too strong; but it certainly was not the academic form.

1135. ὅστε θανύαζέων ἑμεῖς] These words are borrowed from line 730 of the Hecuba.

1137. καταπεπωκύια] He is alluding here, as again in lines 1428, 1429, to the popular belief that cranes swallowed pebbles to serve as ballast, and keep them steady in their migrations over the Mediterranean sea; a belief which Aristotle (H. A. viii. 14. 5) dismisses
The Scholiast here gives a different reason for this supposed habit of the cranes; λίθοις βαστάζοντων, he says, ὅπως κάμνονται τῇ πτήσει μόντοιον, καὶ αἰσθητῶς πότερον ἑπὶ γῆς ἢ ἐπὶ θαλάττης φέρονται, καὶ εἰ μὲν ἐπὶ θαλάττης ἠκούσας λίθος, ἀνύονται τῇ ὅδοιν εἰ δὲ ἐπὶ γῆς, ἀναπάυονται. The “great foundation stones” are of course a mere comic exaggeration.

1138. ἐτύκιζον] Τύχος, ἐργαλεῖον τι, δ' τοῖς λίθοις περικάτοντοι καὶ ἔσοδοι.—Scholiast. This task is probably allotted to the corn-crake on account of its harsh rasping note, which “may be imitated by passing the edge of the thumb-nail, or a piece of wood, briskly along the line of the points of the teeth of a small comb” (Yarrell’s Birds); and which might therefore be taken in some degree to represent the scraping and grating of the stonemason’s chisel.

1139. πελαργοῖ] Διὰ τὸ Πελαργικὸν τεῖχος τοὺς ἀπὸ Τυρρηνίας ήκοντας ἀναστήσαι.—Scholiast. See the note on 832 supra. The Πελαργοί, having been so successful in building the wall of the Athenian acropolis, now bring the bricks for building the great wall of the Birds.

1142. ἔρωδιοι] Whoever has watched a heron flying, must have observed the peculiar way in which it stretches its legs behind it, with each foot upturned, like the palm of an outstretched hand. It is doubtless from this peculiarity that herons are here selected to be the hod-carriers. In 840 supra Eunipides was to carry the hod; but from the moment of his leaving the stage he is completely ignored. This is the way of the ancient comedy. See the note on Frogs 177.

1145. χῆνες] It is the possession of large web-feet that qualifies the geese for this duty. These feet, being pressed down underneath the mortar, were able to heave it up into the hods. ὑποτούπτοντες may not be the most suitable word
And these the corn-crakes fashioned with their beaks.
Ten thousand storks were carrying up the bricks;
And lapwings helped, and the other water-birds,
To bring the water up into the air.

PEI. Who bare aloft the mortar for them? MESS. Herons
In hods. PEI. But how did they get the mortar in?
MESS. O that was most ingeniously contrived.
The geese struck down their feet, and slid them under,
Like shovels, and so heaved it on the hods.

PEI. Then is there anything that FEET can’t do?
MESS. And then the ducks, with girdles round their waists,
Carried the bricks: and up the swallows flew,

for the process, but Aristophanes has
in his mind the description given by
Herodotus (ii. 136) of the mode of
making the bricks for the pyramid of
Asychis. For another reminiscence
of Herodotus see 488 supra.

1147. πόδες] The Scholiast says that
there was a proverb, Then is there
anything that HANDS can’t do? τι
δῆτα χείρες οὐκ ἐν ἐργάσιμοι;

1148. στεται πέρε[ιωσινα] He likens
the white ring which surrounds, or
nearly surrounds, the neck of the
mallard, to the white apron wherewith
the mason was girded. We must not
confound this bringing of bricks, and
the bringing of mortar of which we
are about to hear, with the bringing
of bricks and mortar mentioned above
1139, 1142. There, materials were
brought from the earth to be stored
in the region of the air where the wall
was to be erected. Here, the wall is
in course of erection, and the bricks
and mortar are being continually
brought from the stores, to be em-
ployed in the actual building of the
wall.

1149. ἰπαγωγέα] A mason’s trowel.
ἰπαγωγέα τὸν ξυστήρα φησι. πλατώ δὲ
ἐστὶ σίδηρον ὣς ἔσωσι τὸν πηλῶν.—Schol-
liast. And again, ἐργαλείων ὀικοδομικών,
ὡς ἐπευθύνοι τὸς πλινθῶς πρὸς ἄλλην.
Of all the birds distributed amongst
their various employments, none has so
congenial a task as the swallow. For
who has not seen the house-martin
flying up to her unfinished nest with
bits of mud in her mouth, or, at a later
period, the male bird clinging to the
finished nest, and keeping himself
steady by pressing his tail firmly against
it, for all the world as if he were
smoothing the surface with a trowel?
Κατάστασις is rightly used in relation
to the tail. The eagle described in
line 114 of the Agamemnon as ἐξάτων
ἀργας is the white-tailed eagle, haliætus
albicilla. It is difficult not to feel some impatience with those who would mutilate or destroy this homely and graphic little picture.

1155. πελεκάντες] The pelicans owe their inclusion in this great army of labourers to their name, which lends itself so readily to a play upon the cognate verb πελεκάω, to hew as if with a πέλεκυς.

1160. κωδωνοφορεῖται] With this narrative should be compared the directions given to Euelpides, supra 837-42, where see the notes.

1167. ψεύδεσιν] This word is added πορὰ προσδοκιάν. The speaker was expected to pronounce some panegyric; “equal to the works of the Gods” or the like.

1169. πυρρίχην] Ἐνοπλοχιον καὶ πολεμικῶντι ἐνόπλιος γὰρ ὄρχησις ἡ πυρρίχη.—Scholiast. πολεμικὴ δὲ δοκεῖ εἶναι ἡ πυρρίχη ἐνοπλογάρφην παῖδες ὄρχησεν. Athenaeus xiv. 28. In the πυρρίχη young men danced in full armour, brandishing their naked weapons and holding up their shields. See Frogs 153 and the
Like serving-lads, carrying behind them, each His trowel, and the mortar in their mouths.

Pei. Then why should men hire hirelings any more! Well, well, go on; who was it finished off The great wall’s woodwork? Mess. Canny Pelicans, Excellent workmen, hewing with huge beaks Gate-timber; and the uproar as they hewed Was like an arsenal when ships are building. Now every gateway has its gate, fast-barred, And watched the whole way round; and birds are pacing Their beats, and carrying bells, and everywhere The guards are stationed, and the beacons blaze On every tower. But I must hurry off And wash myself. You, manage what remains.

Chor. O man, what ails you? Do you feel surprised To hear the building has been built so soon?

Pei. By all the Gods I do; and well I may, In very truth it seems to me like—lies. But see! a guard, a messenger from thence Is running towards us with a war-dance look!

Note there. In later times, indeed, it became a sort of Bacchic dance (Athenaeus xiv. 29); the naked weapons were discarded; and Apuleius (Metamorph. x. p. 232) describes the Graecanicam pyrrhicham as a dance of young men and maidens who went through a series of graceful evolutions, now wheeling round in a circle, now moving in oblique files, now forming themselves, as it were, into a wedge, and now separating into two troops, till the sound of a trumpet put an end to the dance. These were doubtless an imitation of military movements, but the thyrsus had superseded the spear; which, indeed, could hardly have been used, when maidens intermingled in the dance. We must not infer from Xenophon (Anab. v. 9. 12) that women ever danced the ancient πυρρίχη. The production of a dancing-girl there, beautifully dressed, with a light shield, to dance the Pyrrhic dance, was a mere device to astonish the Paphlagonian guests.
A messenger enters, hallooing at the top of his voice. He brings most serious intelligence. The courage of Peisthetaerus is to be put to the test immediately: the challenge which he has thrown down to the Gods has been already accepted; one God is even now within the walls. In this emergency Peisthetaerus rallies his forces, and prepares, undismayed, for the combat.

1170. _eye? A messenger enters, hallooing at the top of his voice. He brings most serious intelligence. The courage of Peisthetaerus is to be put to the test immediately: the challenge which he has thrown down to the Gods has been already accepted; one God is even now within the walls. In this emergency Peisthetaerus rallies his forces, and prepares, undismayed, for the combat.

1172. _eyes_ eyes The exclamation of Peisthetaerus, _eye_ eye eye. sounds like a reminiscence of Medea.

1173. _era_ The age of eighteen. For the next two years they acted as a sort of civic guard: and in the second year when they were between nineteen and twenty they also patrolled the country, _pepiso- _pepiso- _pepiso_ the falcons

1177. _peripolous_ Athenian youths were entered on the roll of citizens at the age of eighteen. For the next two years they acted as a sort of civic guard: and in the second year when they were between nineteen and twenty they also patrolled the country, _peripolo- _peripolo- _peripolo_ the falcons

1179. _iprototoxias_ Why are the falcons
GUARD. Hallo! Hallo! Hallo! Hallo! Hallo!

PEI. Why, what's up now? GUARD. A terrible thing has happened. One of the Gods, of Zeus's Gods, has just, Giving our jackdaw sentinels the slip, Shot through the gates and flown into the air.

PEI. A dreadful deed! A wicked scandalous deed! Which of the Gods? GUARD. We know not. Wings he had, So much we know. PEI. Ye should have sent at once The civic guard in hot pursuit. GUARD. We sent The mounted archers, thirty thousand falcons, All with their talons curved, in fighting trim, Hawk, buzzard, vulture, eagle, eagle-owl. Yea, Ether vibrates with the whizz and whirr Of beating pinions, as they seek the God. Ay, and he's near methinks; he's very near; He's somewhere here. PEI. A sling, a sling, I say! Arrows and bows! Fall in, my merrymen all! Shoot, smite, be resolute. A sling! a sling!

described as "mounted archers”? With the single exception of Mr. Green, no Commentator gives any explanation, or seems aware that any explanation is required. Mr. Green, calling to mind the fact that among the Thracian tribes commanded by Sitalces, the ally of Athens, there were some who fought as ἰπποροξότας (Thuc. ii. 96), justly concludes that there is here an allusion to these friendly Ἄρακες ἰπποροξότας. There is in truth much more than an allusion. Aristophanes is appropriating the very words, merely changing the θ into ω. For the sake of this play upon the words, he gives to ἰράκες a far wider signification than it elsewhere bears; for I take it that the birds enumerated in line 1181 all form part of this great cavalry brigade. And in ἰγκυλομένος there is probably an allusion to the ἄγκυλα τόξα of the Thracian tribe.

1182. πειρόων] The allusion is to "the loud and clear vibration” of the air, which all observers have noticed as the falcon darts upon his prey, "rap, rap, on sounding pinions.”

1187. τόξευς, παίε] Τόξευς is addressed to the archers, παίε to the slingers. Peisthetaerus now hurries off to obtain some weapon wherewith to meet this unknown and terrible visitant, who may for aught he knows be Ares, or Athene, or even a greater than they.
πόλεμος αἴρεται, πόλεμος οὐ φατός,
πρὸς ἐμὲ καὶ θεοὺς. ἀλλὰ φίλαττε πᾶς
άφρα περινέφελον, ἤν Ἐρεβός ἐτέκετο,
μὴ σε λάθη θεών τις ταύτη περών.
ἄθρει δὲ πᾶς κύκλῳ σκοπᾶν,
ὡς ἑγγὺς ἦδη δαίμονος πεδαραίον
dίνης πτερωτὸς φθόγγος ἔξακουσαι.

αὕτη σὺ, ποὶ ποὶ ποὶ πέτει; μέν᾽ ἰσαχος:
ἐχ᾽ ἀτρέμασ: αὐτοῦ στήθ᾽. ἐπίσχος τοῦ ὀρῶν.
τίς εἰ; ποδατή; λέγειν ἑρήν ὀπόθεν ποτ᾽ εἰ.

παρὰ τῶν θεῶν ἔγωγε τῶν Ὀλυμπίων.

δονομά δὲ σοι τί ἔστι; πλοῦν ἡ κυνή;

'Iris ταξεία. ΠΕΙ. Πάραλος ἡ Σαλαμινία;

1188. πόλεμος . . . περῶν] As a prelude to the bright and lively episode about Iris, the Chorus indulge in a little carol of defiance, the Antistrophe to which will be found at the end of the episode, infra 1262 ἀποκελήκαμεν . . . κατάκοι. They are delighted at the outbreak of war, and eager to catch sight of the intruding God. In the translation "inexpressive" is used in the sense of "inexpressible," as in Shakespeare's "As You Like It," Milton's Christmas hymn, and Keble's Hymn on the Churching of Women.

1193. Ἐρεβός] They are airing a little more of the cosmical knowledge which they poured forth so profusely, and so unexpectedly, in the Parabasis. See the note on 685–722 supra. There we were told that Erebos preceded Air, Ἐρεβός ἤ, Ἠρ ὑ ὑ: here we are told that it was the parent of Air. This also they borrowed from Hesiod, if, as I suppose, the Ἄθροπ of his cosmogony is equivalent to the Ἁρ ὑ of ours;

Chaos, the mother of all,
Black Night and Erebus bare.
Night, with Erebus mingling,
Brought forth Day and the Air.

THESA. 123–5.

1199. αὕτη] After all, the intruder who has caused such a commotion is only poor timorous Iris, ἱεῖλη τρήρων πελείη. She makes her appearance flying across the stage, entering from one side, and about to depart by the other, when her flight is arrested by the imperious summons of Peisthetaerus. Owing to her rapid movement through the air her long robes, probably brilliant with all the colours of the rainbow, float back like a schooner's sails; and with her golden wings outspread, and
CHOR. War is begun, inexpressive war,
War is begun twixt the Gods and me!
Look out, look out, through the cloud-wrapt air
Which erst the Darkness of Erebus bare,
Lest a God slip by, and we fail to see.
Glance eager-eyed on every side,
For close at hand the wingèd sound I hear
Of some Immortal hurtling through the Sky.

PEI. Hoi whither away there? whither away? Stop! stop!
Stop where you are! keep quiet! stay! remain!
Who, what, whence are you? where do you come from? Quick!

IRIS. Whence do I come? From the Olympian Gods.

PEI. Your name! What is it? Sloop or Head-dress? Iris. Iris
The fleet. Pei. The Paralus, or the Salaminian?

her hair, with its ribbons and fillets,
streaming behind her, like pennants
from a mast-head, she looks like a stately ship, sailing onward in all haste. "Is she a πλοῖον or a κυνή?"
Peisthetaerus asks. Πλοῖον μὲν, says
the Scholiast, καθό ἐπέτρωται καὶ ἕφυγε-μένον ἔχει τῶν χιτῶνα, καὶ τὰ πτερὰ δια-πέπταται ὡς κόπα. But he is clearly
wrong in referring κυνή to the wide petasus which he supposes Iris to be wearing. It is Iris herself, and not
her cap, who is compared to a be-ribboned head-dress.

1201. λέγεω ἐξ ρῆν] Meaning that she
should already have told him. Cf. Peace 1041; Plutus 432.

1204. Ἰρὶς ταξεία] Iris is flying from
heaven to earth with a message from Zeus. And her ears are still
ringing with the words which have just
been resounding through Olympus, the
formula with which the Father despatched her on his errands, βάσιν ἵθι,
'Ἰρὶς ταξεία, off with you, Iris the fleet, Iliad
viii. 399, xi. 186, xv. 158, xxiv. 144. And
so, when she is suddenly summoned to
stand and deliver her name, she at once
reproaches the name which the Father
had used, and calls herself Ἰρὶς ταξεία. Now ταξεία was a sort of technical name,
as applied to a ship. See Pollux, i. segm.
83, 119. To Peisthetaerus, therefore,
the name "Iris the fleet" sounds, or he
pretends that it sounds, as an affirmative
answer to the question "Is she a πλοῖον?", and he further puzzles the
bewildered damsel, by demanding
whether she is one of those specially
fleet vessels, the Paralus or the Sala-
minian. Both these triremes are noticed
in the history of the Peloponnesian
War. As to the Salaminian see supra 147 and the note there. The Paralus was one of the nine triremes which escaped with Conon from the catastrophe of Aegospotami, and was by him despatched to Athens to convey the fatal intelligence. Xen. Hell. ii. 1. 28, 29. ai μάλιστα ταχυνικούς πρόδρομοι, they are called by Alciphron, Ep. i. 11.

1206. τρόπροχος] It may seem somewhat incongruous that a buzzard should be ordered to arrest a Goddess; but the incongruity disappears in the acting, as was shown by the performance at Cambridge; buzzard and Goddess being alike represented by full-grown men. The compound ἀναπτάμενος is used because the bird is to fly from the orchestra up to the stage

1212. κολοιάρχος] The sentry chiefs. ημεροφύλακες γάρ οἱ κολοιάοι.—Scholiast. See 1174 supra.

1213. σφραγίς] Cloudcuckoobury resembles a beleagured town; into which nothing can be admitted without official authorization. A person must produce a sealed passport, σφραγίδα: a bale of goods must have an official label or
Iris. Why, what's all this? Pel. Fly up, some buzzard there, Fly up, and seize her. Iris. Me! Seize me, do you say? What the plague's this? Pel. You'll find to your cost, directly.

Iris. Well now, this passes! Pel. Answer! By what gates Got you within the city wall, Miss Minx?

Iris. 'Faith, I know not, fellow, by what gates.

Pel. You hear the jade, how she prevaricates! Saw you the daw-commanders? What, no answer? Where's your stork-pass? Iris. My patience, what do you mean?

Pel. You never got one? Iris. Have you lost your wits?

Pel. Did no bird-captain stick a label on you?

Iris. On me? None stuck a label, wretch, on me.

Pel. So then you thought in this sly stealthy way To fly through Chaos and a realm not yours.

Iris. And by what route, then, ought the Gods to fly?

Pel. 'Faith, I know not. Only not by this. This is a trespass! If you got your rights, Of all the Irises that ever were You'd be most justly seized and put to death.

Iris. But I am deathless. Pel. All the same for that

ticket, σύμβολον, affixed to it, to show that it contains nothing contraband. Iris has neither passport nor label; and is naturally a little aggrieved at the idea of being ticketed like a "piece of goods." This, I think, though with some hesitation, is the real distinction between σφραγῖς and σύμβολον, though the Commentators do not recognize any distinction.

1220. οὐκ οἶδα μὰ Δὲ ἐγώε] Peisthetaerus is borrowing the words (supra 1210), and mimicking the tone, of Iris.

1221. ἀδίκως δὲ καὶ νῦν] He has been laying down a general law for all the Gods to observe; but now, suddenly turning upon Iris, "Why even now," he declares, "at this very moment whilst you are talking, you are transgressing the law" (compare ἐδαγῇ ἀδίκων ἀδίκων infra 1585) "and deserve to die."

1224. ἀδανάτος εἰμ] Iris addresses him, as Apollo (Iliad xxii. 15) addresses Achilles, οὔ μέν μὲ κτενείς, ἐπεὶ οὖν οὐρανὸν κρανίων εἰμ. Peisthetaerus, however, makes light of that difficulty.
deinotata γαρ τοι πεισομεσθ', εμοι δοκει,
ei των μεν ἄλλων ἀρχομεν, υμείς δ' οἱ θεοὶ
ἀκολαστανείτε, κοιδέπω γνώσεσθ' διτι
ἀκροατέον υμῖν εν μέρει τῶν κρειπτῶν.
φράσον δὲ τοι μοι τῳ πτέρυγε ποιν ναυστολείς;

IP. εγώ; πρὸς ἄνθρωπους πέτομαι παρὰ τοῦ πατρὸς
φράσουσα θεῖν τοῖς 'Ολυμπίοις θεοῖς
μηλοσφαγεῖν τε βουθότοις ἐπ' ἐσχάραις
κυσάν τ' ἁγνᾶς. ΠΕΙ. τί σὺ λέγεις; ποίοις θεοῖς;
IP. ποίον; ἦμιν τοῖς ἐν οὐρανῷ θεοῖς.

ΠΕΙ. θεοὶ γαρ υμεῖς;  IP. τίς γαρ ἔστ' ἄλλοι θεοὶ;
ΠΕΙ. ὅρνιθες ἄνθρωπους νῦν εἶσιν θεοὶ,
οἰς θυτέοις αὐτοῖς, ἄλλα μὰ Δ' οὐ τῷ Διῷ.

IP. δ' μᾶρε μᾶρε μὴ θεῶν κίνει φρένας
dεινός, ὅπως μή σου γένος πανόλεθρον
Δίδας μακάλλη πάν ἀναστρέψει Δίκη,
λιγνὺς δὲ σῶμα καὶ δόμοι περιπτυχᾶς
καταθαλώσει σου Λικυμνίαις βολαῖς.

ΠΕΙ. ἄκουσον αὕτη· παῦε τῶν παφλασμάτων·
ἐξ' ἀτρέμα. φέρ' ἵδω, πότερα Λυϑὸν ἢ Φρύγα
ταυτὶ λέγουσα μορμολύπτεσθαι δοκεῖς;

1230. πρὸς ἄνθρωπονν] Apparently the
Gods are already feeling the sudden
cessation of their accustomed offerings,
but are not yet aware of the cause.
This, however, they soon learn, possibly
from Iris herself, when she returns to
heaven ἄπρακτος. With line 1232 com-
pare Plutus 819, 820.

1238. δ' μᾶρε μᾶρε] At this audacious
pronouncement of Peisthetaerus, Iris
starts off in a vein of high Tragedy.
Her language is partly borrowed from
the ancient Tragedians; partly com-
posed in imitation of their style. For
the pick-axe of Zeus, Δίδας μακάλλη, the
Scholiast refers to a line from an un-
known play of Sophocles χρυσῇ μακάλλῃ
ζηρὸς ἐξαναστραφῆ, and Bergler to
Agamemnon 508 Τροιάν κατασκάφασα
τοῦ δικηφόρου Δίδας μακάλλη.

1242. καταθαλώσει] Scil. αἰθαλῶσει
Suppl. 640, Ion 215. Peisthetaerus is
mightily tickled with this long Tragic
word, and twice retorts it upon Iris, infra
1248, 1261. For κεραυνῷ Iris substitutes
You should have died. A pretty thing, forsooth, if, whilst all else obey us, you the Gods run riot, and forget that you in turn must learn to yield obedience to your betters. But tell me, where do you navigate your wings?

*IRIS.* I? From the Father to mankind I'm flying; to bid them on their bullock-slaughtering hearths, slay sheep to the Olympian Gods, and steam the streets with savour. *PEI.* What do you say? What Gods?

*IRIS.* What Gods? To us, the Gods in Heaven, of course.

*PEI.* (With supreme contempt.) What, are you Gods? — *IRIS.* What other Gods exist?

*PEI.* Birds are now Gods to men; and men must slay victims to them; and not, by Zeus, to Zeus.

*IRIS.* O fool, fool, fool! Stir not the mighty wrath of angry Gods, lest Justice, with the spade of vengeful Zeus, demolish all thy race, and fiery vapour, with Licymnian strokes, incinerate thy palace and thyself!

*PEI.* Now listen, girl; have done with that bombast. (Don't move.) A Lydian or a Phrygian is it, you think to terrify with words like those?

"Licymnian strokes," Licymnios the half-brother of Alemena (the mother of Heracles) was killed by Tlepolemus the son of Heracles. The allusion here is to the "Licymnios" of Euripides, in which somebody, or something, was destroyed by lightning; Hesychius says a ship, the Scholiast here a man. Probably this and the preceding line are taken substantially from the Tragedy, except that Aristophanes has substituted *Aukymnios* for the epithet employed by Euripides.

1244. *ἐχ’ ἄρεϊά*] Iris, for all her brave words, is evidently quaking at the menacing tone and gesture of Peisthetaerus, and is timorously spreading her wings to fly out of his reach, when he thus bids her to keep still. With this injunction compare the phrase ἀλλ' ἡχ’ ἤπειρος (Nay, but hear me out, Way), wherewith in Eur. Med. 550, Hipp. 1313 a speaker wards off a threatened interruption.—Peisthetaerus can quote Tragedy as well as Iris, and the words *πότερα Λυδὸν ἦ Φρύγα* are taken without alteration from Alcestis 675.
ἀρ’ οἴσῃ δή Ζεὺς εἰ με λυπήσει πέρα,
μέλαθρα μὲν αὐτῷ καὶ δόμους Ἀμφίωνος
καταιθαλῶσω πυρφρόρωσιν αἰετοῖς;
πέμψω δὲ πορφυρίωνας ἐς τὸν οὐρανὸν
ὅρνεις ἐπ’ αὐτῶν παρδαλᾶς ἐνημένους
πλεῖν ἐξακοσίους τὸν ἀμυθὸν. καὶ δὴ ποτὲ
εἰς Πορφυρὼν αὐτῷ παρέσχε πράγματα.
οὐ δ’ εἰ με λυπήσεις τι, τῆς διακόνου
πρότης ἀνατείνας τῷ σκέλη διαμηρίῳ
τὴν Ἱριν ἄτην, ὅτε βαυμᾶζειν ὅπως
ὀπτω γέρων δὲν στῦμαι τριέμβολον.

1250

IP. διαρραγείς δ’ μέλ’ αὐτοῖς βήμασιν.

1255

ΠΕΙ. οὐκ ἀποσοβήσεις; οὐ ταχέως; εὐρᾶς πατάξ.

1260

IP. ἢ μὴν σε παύσει τῆς ὕβρεως οὐμὸς πατήρ.

ΠΕΙ. οἴμοι τάλας. οὐκοιν εἶπρωσε πετομένη
καταιθαλώσεις τῶν νεωτέρων τινὰ;

1247. δόμους Ἀμφίωνος] The quotation from the Alcestis of Euripides is speedily followed by a quotation from the Niobe of Aeschylus. Ἐκ Νιῶς Αἰσχύλου, says the Scholiast; and the remark is supposed to apply not only to these two words but also to the whole of the succeeding line. See Wagner on the Fragments of the Niobe. Amphion, the husband of Niobe, was the noble minstrel, at the music of whose lyre the stones leapt from the ground, and fitted themselves together to form the ramparts and buildings of Thebes. It was his children who were all slain by Apollo and Artemis. See the note on Frogs 912. Aristophanes takes the lines as they stood, and infuses a comic flavour into the tragedy by the retention of Amphion's name instead of changing it into the name of Zeus. The words δόμου Ἀμφίωνος occur also in the Antigone, line 1155.

1249. πορφυρίωνας] These little inoffensive birds are selected to lead the assault against Zeus solely on account of their name (πορφυρίων), which is that of one of the most formidable antagonists of the Gods in the legendary War of the Giants (supra 553). Their little purple bodies, like the mighty Giants, are to be clad in leopard-skins, παρδαλᾶς ἐνημένου, a phrase probably itself borrowed from some ancient Tragedy.

1253. τῆς διακόνου] In the Iliad, Iris is message-carrier of Zeus, as Hermes (διακτορῶς Ἀργειφόνης) is in the Odyssey. In the present very gross passage, Peisithetaerus has "yet that grace of courtesy
Look here. If Zeus keep troubling me, I'll soon
Incinerate his great Amphion's domes
And halls of state with eagles carrying fire.
And up against him, to high heaven, I'll send
More than six hundred stout Porphyrian rails
All clad in leopard-skins. Yet I remember
When one Porphyrian gave him toil enough.
And as for you, his waiting-maid, if you
Keep troubling me with your outrageous ways,
I'll outrage you, and you'll be quite surprised
To find the strength of an old man like me.

IRIS. O shame upon you, wretch, your words and you.
PHEL. Now then begone; shoo, shoo! Eurax patax!
IRIS. My father won't stand this; I vow he won't.
PHEL. Now Zeus-a-mercy, maiden; fly you off,
Incinerate some younger man than I.

in him left' that he addresses the God-
dess in the third, and not in the second
person. In 1253, for so he substitutes τῆς διακόνου (the handmaid of Zeus);
and in 1255 for so he substitutes τὴν Ἰριν αὕτην. πρώτης here, like πρώτην
365 supra, seems used for the adverb πρῶτον.

1256. τρεῖμβολον] Πολλάκις ἐμβαλείν
dυνάμενον. μήποτε δὲ καὶ πλαίσι τις ἦν
cataσκευή. καὶ γὰρ δεκέμβολον Λυσχόλος
eἰπε τὴν τού Νέσταρος παῦν ἐν Μυρμήδασιν.—
Scholiast.

1258. εἶραξ πατάξ] Many far-fetched
and fanciful explanations have been
suggested for this exclamation; but in
my opinion it is merely coined to imitate,
and accompany, the clapping of hands;
and I have therefore retained it, un-
changed, in the translation.

1261. καταδαλώσεις] Τῷ ἔρωτι.—Scho-
liast. He treats her reference to her
father as the artifice of a finished co-
quette, designing to lure him on. He
is too old a bird, he intimates, to be
caught by that sort of chaff. Com-
pare the innocent coquetry with which
Hero pretends to repulse, whilst really
inviting, the welcome attentions of
Leander:

Μὴν ἔμων ἄλεων πολυκτέαντον γενετήρων. . .
τοῖα μὲν ἤπειλησεν, ἑαυτὰ παρθενεῖσιν.—MUSAEUS 125, 128.

With this, Iris disappears, to report to father Zeus the ill-success of her mission.
ΧΟ. ἀποκεκλήκαμεν διογενεῖς θεοὺς
μηκέτι τὴν ἐμὴν διαπεράν πόλιν,
μηδὲ τῶν ἱερόθυτων ἀνὰ τι δάπεδον ἔτι
tηδὲ βροτῶν θεοίσι πέμπειν καπνὸν.

ΠΕἸ. δεινὸν γε τὸν κήρυκα τὸν παρὰ τοὺς βροτοὺς
οἶχόμενον, εἰ μηδέποτε νοστήσει πάλιν.

ΚΗ. ὁ Πεισθέταιρ’, ὁ μακάρι’, ὁ σοφότατ’,
ὁ κλεινότατ’, ὁ σοφότατ’, ὁ γλαφυρότατε,
ὁ τρισμακάρι’, ὁ κατακέλευσον. ΠΕἸ. τί σὺ λέγεις;

ΚΗ. στεφάνῳ σὲ χρυσῷ τῷ δὲ σοφίας οὖνεκα
στεφανοῦσι καὶ τιμῶσιν οἱ πάντες λεῷ.

ΠΕἸ. δέχομαι. τί δ’ οὕτως οἱ λεῖς τιμῶσι με;

ΚΗ. ὁ κλεινοτάτην αἰθέριον οἰκίσας πόλιν,
οὐκ οἶσθ’ ὅσην τιμῆν παρ’ ἄνθρωποις φέρει,
ὅσους τ’ ἐραστᾶς τῆςδε τῆς χώρας ἑχεις.
πρὶν μὲν γὰρ οἰκίσαι σε τὴν ἐκ τὴν πόλιν,
ἔλακνωμάνουν ἀπαντεῖς ἄνθρωπο τότε,

1268. ἀποκεκλήκαμεν] In this little antistrophe, the Chorus elated at the success with which their champion has daunted and driven back the Goddess, reiterate their unalterable determination to shut out the Gods from all communication with men. καπνὸς, the last word of the Antistrophe, means, here as frequently elsewhere, the sweet savour arising from the sacrifices. See Lucian’s Prometheus (19) where ὅρο ὤμας μάλιστα χαίροντας τῷ καπνῷ, καὶ τὴν εὐωχίαν ταῦτην ἠδίστην οἰομένους, ὑπόταν εἰς τὸν οὐρανῷ ἡ κλίσις γένηται ἐλισσομένη περὶ καπνῷ, says Prometheus to the Gods. See the note on 198 supra.

1269. τὸν κήρυκα] Ταῦτα Ἀττικῶν τὸ σχῆμα. ἔδει γὰρ, ὃ κήρυκε ἐμὲ νοστήσει.— Scholiast. See supra 483, 652, and the notes there, and on 167 supra. The herald is no sooner mentioned than he appears; indeed these two lines are placed in the mouth of Peisthetaerus merely for the purpose of introducing his arrival. In this respect they resemble lines 1119, 1120 supra. This is the herald mentioned supra 561, 844.

1273. κατακέλευσον] Give the signal. The herald, returning, accosts Peisthetaerus with Oriental magnificence of style, piling upon him all the superlatives and other laudatory epithets which he has at his command. Peisthetaerus listens, but makes no sign, and the herald is at length obliged to ask that his Serene Highness will bid him cease his greeting,
THE BIRDS

CHOR. Never again shall the Zeus-born Gods,
Never again shall they pass this way!
Never again through this realm of ours
Shall men send up to the heavenly Powers
The savour of beasts which on earth they slay!

PEL. Well but that herald whom we sent to men,
’Tis strange if he should nevermore return.

HERALD. O Peisthetaerus, O thou wisest, best,
Thou wisest, deepest, happiest of mankind,
Most glorious, most—O give the word! PEI. What news?

HER. Accept this golden crown, wherewith all peoples
Crown and revere thee for thy wisdom’s sake!

PEL. I do. What makes them all revere me so?

HER. O thou who hast built the ethereal glorious city;
Dost thou not know how men revere thy name,
And burn with ardour for this realm of thine?
Why, till ye built this city in the air,
All men had gone Laconian-mad; they went

and go on with his intelligence. But which branch of this bidding is specially signified by the verb κατακλειεῖν is exceedingly doubtful. The Scholiasts, citing Symmachus and Didymus, pronounce for the meaning bid me stop. So Suidas, s.v. Pollux iv. segm. 93. On the other hand, in Frogs 207 κατακλειεῖν unquestionably means give the signal for starting, and several Commentators prefer that signification here. It seems most probable that κατακλειεῖν means simply to give the signal word, as a κελευτής does to the oarsmen; whether the signal was to “stop” or “go on.” See the note on ὅστις, infra 1395. Here, however, both interpretations come to the same thing; to stop his panegyric was equivalent to going on with his news. γλαφυρὸς means exquisite, accomplished, and so, colloquially, knowing, deep.

1274. στεφάνῳ χρυσῷ A crown of gold was voted to illustrious citizens, not merely by their own city, but often by other states. The people of Scione crowned Brasidas with a crown of gold as the liberator of Hellas (Thuc. iv. 121); and Demosthenes declares that it had been his lot καὶ ὑπὸ τῆς πατρίδος καὶ ἐπὶ ἄλλων Ἑλλήνων πολλῶν πολλὰς ἐστεφάνωσθαι, De Coronâ 321 (p. 313).
The long hair and short commons, the infrequent use of the bath, and the perpetual use of a walking-stick are all characteristic of the Spartan. See Plutarch’s Lycurgus, chaps. 10, 12, 17, 22, &c. The term ἂκαπάτειν, to act the Socrates, does not carry the matter further; it is merely intended as a concrete illustration of the characteristics already mentioned. Bergler refers to the description given in Clouds 835-7 of Socrates and his school. σκυτάλιον is equivalent to βακτηρία. See Eccl. 74, 76.

1286-9. πρότον μὲν] Now follow a few little quibbles on words, which in one sense may be referred to the habits of birds; and in another, to the habits, the litigious habits, of Athenian citizens. νομός belongs to the land-birds; according to the accent it means either law or pastures; see the note on 209 supra (I had translated it law and lawns before I was aware that Mr. Green had suggested the same play on its significations); βιβλία belongs to the marsh-birds, meaning either books (law-papers), or the rind of the papyrus, the reed of the Nile-marshes; while ψηφίσματα appears to refer to the pebbles, ψῆφοι, of the sea-shore, amongst which the sea-birds manage to pick up their food. The division of the birds into these three classes was made in the Bird-call supra 229-52.

1292. πέρδιξ] We next have a little string of nicknames, by which the names of birds are applied to Athenian citizens; most of these nicknames being already in existence; but some, probably, invented by the poet for the purpose of satire. The Scholiasts, indeed, suppose that πέρδιξ was the real name of the limping κάπηλος, but this is unlikely (all the rest being nicknames); and the circumstance that he is mentioned, so they say, by this name elsewhere, merely
THE BIRDS

Long-haired, half-starved, unwashed, Socratified, With seytalæs in their hands; but O the change! They are all bird-mad now, and imitate The birds, and joy to do whate'er birds do. Soon as they rise from bed at early dawn, They settle down on laws, as ye on lawns, And then they brood upon their leaves and leaflets, And feed their fill upon a crop of statutes. So undisguised their madness, that full oft The names of birds are fastened on to men. One limping tradesman now is known as "Partridge"; They dub Menippus "Swallow"; and Opuntius "Blind Raven"; Philocles is "Crested Lark."

indicates what a firm hold the nickname had taken at Athens. It probably meant that the man was not only lame but a trickster, the partridge being well-known to use something of "the lapwing's trick," and to feign herself wounded and lame to avert the attention of the dogs from her brood; see the instances given by White and Markwick in the "Observations on various parts of Nature" appended to White's Selborne; whilst Aristotle's description of the partridge, κακόθεσ τὸ ὅρνεον καὶ πανούργον (H. A. ix. 9. 2) expresses the opinion of the Hellenic world. See the note on 765 supra.

1293. Μενίππος] Menippus was a horse-breeder and "a piece of a farrier." Before horseshoes were invented it was, as indeed it still is, of great importance to protect from injury the hollow of the horse's foot. This hollow was called χελιδὼν (χελιδῶν τὸ κόλπον τῆς ὀπλής τῶν ἵππων. Hesychius, Suidas, Pollux i. segm. 188, 199, Xenophon De Re Eques-
tri, i. 3, iv. 5, vi. 2), apparently from its supposed resemblance to a swallow; the frog (Gr. βαραχος) representing the body of the bird, and the adjoining cavities its outstretched wings. In order to harden this soft part of the foot, Xenophon recommends that the stable should be dressed with large stones clamped together with iron; Menippus seems to have seared the χελιδῶν, and rendered it insensible by cautery. Hence, and not directly from the bird itself, he received his popular nickname of χελιδῶν. The Scholiast says of him διὰ τὸ ἵππογρόφον εἶναι, καὶ καντηρίᾳ χρῆσθαι οὕτως ὄνομασθη. But of course the nickname χελιδῶν, from whatever source derived, was equally apt for the poet's purpose.

1294. Ὀπουντίες] This one-eyed Opuntius has already been mentioned supra 158, where see the note. He was "κόραξ quia ἄρπαξ."
1295. *Φιλοκλέει] Why Philocles (supra 281) was called "Crested Lark," and Theagenes (supra 322, 1127) "Sheldrake," we may guess, but cannot discover. The Scholiast conjectures that Philocles was ὃκυρος εἰς τὸ ἀνο, καὶ ὄρνυθός την κεφαλήν, but this would not account for the specific designation. More probably, he strutted about with a conceited air, imagining that he carried in his head the brains of Aeschylus, his mother's brother. This was a mistake, but the author of the Tragedy which defeated the Oedipus Tyrannus cannot have been altogether destitute of poetical talent.—The Sheldrake (Vulpanser Tadorna) derived its name of χιναλάτην from its amphibious habits; living on the water (like a χνίφ), but making its nests (like an ἄλατης) in burrows on dry land, the nest being often several feet from the entrance of the burrow. Possibly these nests, hidden underground out of sight, may have been thought to resemble the vast estates of Theagenes which were never visible to the naked eye. See 322 supra and the note there.

1296. Ἡ δὲ Λυκούργος ἡ ὁς μακροσκέλει.—Scholiast. The words are cited in the "Lives of the X Orators," and are there supposed to refer to Lycurgus, the noblest of the Athenian orators. But he was not born until many years after the performance of this play; and the nickname was probably given to his grandfather, a distinguished Athenian who himself bore the name Lycurgus.—Chaerophon is again called "the Bat" infra 1564. He is frequently mentioned in these Comedies, and by other Comic poets, who deride him for having become (as Lucian describes Hermotimus in his dialogue of that name, 2) ἀκρόν ὑπὸ φρονίδων καὶ τὸ σῶμα κατεσκληκότα. Note that the bat is here pointedly reckoned amongst the birds. There was no idea at this time of a great class of "Mammals" which should bring the bat from amongst flying creatures, and the whale from amongst the fishes, into the same category as the Lion and the Horse.

1297. κίττα] The *Jay, a very noisy bird. Indeed its scientific name is *Garrulus glandarius. "My good woman," says a speaker in the Thranon, a comedy of Alexis, "I never heard a κίττα or a τεττίς chatter as fast as you," Athenaeus, iv. 10 (p. 133 C). This is why it was a suitable nickname for the orator Syracosius, whose speeches from the bema of the Pnyx are compared by Eupolis to the yapping of a little dog running backwards and forwards on the top of a farm-wall.
Theaggenes is nicknamed “Sheldrake” now; Lyceurgus “Ibis”; Chaerephon the “Vampire”; And Syracosius “Jay”; whilst Meidias there is called the “Quail”; aye and he’s like a quail Flipped on the head by some quail-filliper.

The lines are quoted by the Scholiast from the Πάλαι of Eupolis (so Kuster for Πόλαι) of Eupolis. The remainder of the Scholiuim need not give us much trouble. It runs as follows: δοκεί δὲ καὶ ψήφισμα τεθεικέναι μὴ κωμοδείσθαι ἁνομαστὶ τινά, ὡς Φρύνιχος ἐν Μονοτρέπῳ φησὶν: ὑπὲρ ἤξε Ἵπακόσιον. έπιφανῆ γὰρ αὐτῷ καὶ μέγα τύχαι. ἀφείλετο γὰρ κωμοδεῖν οὐδὲ ἐπεθύμουν, διὸ πικρότερον αὐτῷ προσφέρονται. Whatever may be the true reading of this passage it is plain that Syracosius did not pass, though he may have introduced, a resolution forbidding the Comic Poets to attack anybody by name. Syracosius’s proposal, whatever it was, having drawn upon him the satire of two of the Comedies competing at this Festival, was probably made only shortly before. Yet in both Comedies Syracosius himself is attacked by name, together with many others, and it is clear that no such law existed in the time of Aristophanes. In the quotation from Phrynichus, for μέγα we should probably read μεγάλη, the poet hoping that Syracosius will not only catch the scab-disease, but catch it in its most conspicuous and virulent form.

1299. στυφοκόποι. The στυφοκόπος (otherwise called ὀρτυγοκόπος) was an expert quail-filliper, who staked his own skill against the bird’s power of endurance. The quail was placed on a board, τηλία, and a ring was drawn round it. Then the στυφοκόπος filliped it on the head with his forefinger. If the bird stood its ground, its owner won; but if it flinched and backed out of the ring, the στυφοκόπος won. See Pollux, vii. segm. 136, ix. 107–109. Meidias was one of these στυφοκόποι, as well as a quail-breeder. ὃ δὲ Μειδιάς, says the Scholiast on Lucian’s “Jupiter Tragoe-dus” 48, ὀρτυγοκόπος ἦν, ὡς Πλάτων Περιαλγεί, καὶ ὡς πονηρὸν δὲ καὶ κάλαλον καὶ τῶν δημοσίων νοσφιστήν Φρύνιχος καὶ Πλάτων διαβάλλουσιν: cf. Athenaeus, xi. 114 (p. 506 D). The passage from the Περιαλγῆs of Plato Comicus is preserved by the Scholiast here χρηστὸν δὲ, μὴ κατὰ Μειδιάν ὀρτυγοκόπον. See also the philosopher Plato in Alcibiades (i) chap. 16 (p. 120 A). Most of these passages have been cited by earlier Commentators. It was doubtless this connexion with quails, as breeder and filliper, that earned for Meidias the nickname of Quail; and the poet here says that it suited him very well, for that he had a
δίδου δ' ὑπὸ φιλορυθίας πάντες μέλη,
ὅπως χειλίδων ἧν τις ἐμπεποημένη
ἡ πινέλον ἡ χήν τις ἡ περιστερὰ
ἡ πτέρυγες, ἡ πτερόν τι καὶ σμικρὸν προσην.
τουσάτα μὲν τάκειθεν. ἐν δὲ σοι λέγω·
ἡξον' ἐκείθεν δὲ τὸ πλεῖν ἡ μύριοι
πτερών δεδενοι καὶ τρόπων γαμμανύχων·
ὥστε πτερῶν σοι τοὺς ἔσοικοι δεῖ πολέν.

ΠΕΙ. οὖ τάρα μᾶ Δι' ἡμῖν ἔτ' ἔργον ἐστάναι.
ἀλλ' ὀς τάχιστα σὺ μὲν ἓν τὰς ἀρρήξους
καὶ τοὺς κοφίνους ἀπαντας ἐμπυλὴ πτερῶν·
Μανῆς δὲ φερέτω μοι θύραξε τὰ πτερά·
ἔγω δ' ἐκείνων τοὺς προσώποντας δέξομαι.

ΧΟ. ταχύ δὴ πολυάνορα τάνδε πόλιν
καλεῖ τις ἀνθρώπων.

ΠΕΙ. τύχη μόνον προσῃ.

ΧΟ. κατέχουσι δ' ἔρωτες ἐμᾶς πόλεως.

ΠΕΙ. θάπτον φέρειν κελεῦω.
ΧΟ. τί γὰρ οὐκ ἔνι ταῦτῃ
καλὸν ἀνδρὶ μετοικεῖν;

1300-1305. This little lyrical dialogue is divided into two stanzas (strophe and antistrophe), each consisting of six anapaestic and four iambic lines. All the anapaests are naturally allotted to the light-hearted and irresponsible birds; the more anxious man is merely admitted to one or two short iambic lines. In the translation I had originally preserved the metres of the original; but the transitions between anapaesthetic and iambic lines seemed too abrupt for English ears. The strophe and antistrophe are separated by one
So fond they are of birds that all are singing
Songs where a swallow figures in the verse,
Or goose, or may-be widgeon, or ring-dove,
Or wings, or even the scantiest shred of feather.
So much from earth. And let me tell you this;
More than ten thousand men will soon be here,
All wanting wings and taloned modes of life.
Somehow or other you must find them wings.

Pel. O then, by Zeus, no time for dallying now;
Quick, run you in; collect the crates and baskets,
And fill them all with wings; that done, let Manes
Bring me them out; whilst I, remaining here,
Receive the wingless travellers as they come.

Chor. Very soon "fully-manned" will this City be called,
If men in such numbers invade us.

Pel. So fortune continue to aid us.

Chor. O, the love of my City the world has enthralled!

Pel. (To Manes.) Bring quicker the baskets they're packing.

Chor. For in what is it lacking
That a man for his home can require?

of those tetrameter iambic lines which Aristophanes was fond of introducing into a short lyrical system. Several examples will be found in the Acharnians and the Peace.—πολυάνωρα. Not merely full of birds, according to the intention of its founders, but, if the envoy’s tale be true, full of men also. Compounds ending in -ανωρ usually (though not invariably) refer to the relationship of husband and wife; φιλανωρ, συνανωρ, ἀστεργάνωρ, δυσάνωρ, τριάνωρ, and the like. And so πολυάνωρ in strictness should mean “the wife of many husbands,” πολυάνωροι ἀμφί γυναῖκος, Aesch. Ag. 62. The epithet was, however, transferred by Euripides to a city “of many men.” Iph. Taur. 1282. And “at this rate,” say the Chorus, perhaps ridiculing the latter poet’s use of the word, “some fellow will soon be calling our city πολυάνωρα.”

1316. κατέχουσι] Λέει άνθρώπους.—Scholiast. It matters little whether the accusative άνθρώπους is understood or whether the verb is used intransitively, in the sense of prevail, are spread abroad.

1319. μετοικεῖν] The verb, as here em-
employed, does not, I think, contain any reference to change of domicile, like μέτοικος; but means merely to live with, to have for a companion in your home. What is lacking in our City, say the Chorus, with which it is good for a man to live? With the Birds he will find σοφία, wit and wisdom (375 supra), πόθος, which here simply means yearning Love (“Ερως ὁ ποθεύον, supra 696: cf. Hesiod’s W. and D. 66), the Heavenly Graces who love the birds’ song (supra 781, and compare the ἵκει χάρις, ἰκεί δὲ Πόθος of Eur. Bacchae 412), and gentle-minded Quiet. Ἡσυχία, here called ἀγανόφρων, is in Lys. 1289 called μεγαλόφρων; and φιλόφρων, as Cary observes, at the commencement of Pindar’s eighth Pythian ode.

1326. ἐξόρμα] Rush out. The verb is used in an intransitive sense.

1331. διάθεσις] Peisthetaerus is to sort the wings, and arrange them in, at least, three separate heaps. In one place he is to set the wings of the song-birds; in another, those of the birds specially useful for augury; and in a third, the wings of the sea-birds. Then, having regard to each individual, his character and his wants, he will be able to lay his hand at once on the article required by the stranger. The Scholiast says ἀντὶ
Here is Wisdom, and Wit, and each exquisite Grace,
And here the unruffled, benevolent face
Of Quiet, and loving Desire.

Pel. Why, what a lazy loon are you! Come, move a little faster, do.

Chor. O see that he brings me a basket of wings.
Rush out in a whirlwind of passion,
And wallop him, after this fashion.
For the rogue is as slow as a donkey to go.

Pel. No pluck has your Manes, 'tis true.

Chor. But now 'tis for you
The wings in due order to set;
Both the musical wings, and the wings of the seers,
And the wings of the sea, that as each one appears,
The wings that he wants you can get.

Pel. O, by the kestrels, I can't keep my hands
From banging you, you lazy, crazy oaf.

Sire-Striker. (Singing.) O that I might as an eagle be,

Hesychius), not because he has actually ill-treated his father in any way, but because he is desirous of settling in a community where such conduct would be permissible. In truth he is merely one of those wild restless spirits whom idleness makes dangerous, but who, if once embarked on an active career, may do credit to their country and themselves. It will be remembered that individuals of this class were specially invited to Cloudcuckoobury, supra 757. The song which he is singing is borrowed, the Scholiast tells us, from the Oenomaus of Sophocles; and Bergler cites some very similar lines from the
Hippolytus of Euripides, 732 seqq. The words ἐπ’ οἰδμα λίμνασ occur, as a description of the sea, in Hecuba 446. With ἀτρυγέτου we must understand ἄλος. O that I might become an Eagle loftily flying, that I might fly over the harvestless ocean, on the swell of the blue sea-waves. The metre of the first two lines, as I have arranged them, is identical.

1349. ἄνδρεῖον] This expression is pointed at the unfilial conduct which, from many passages of Aristophanes, would seem to have been prevalent, in his time, at Athens. See Wasps 1039 and the note there.

1354. κύρβεσιν] Law-tablets. He is alluding to the “oblong slabs of wood or metal,” on which the Athenians wrote their laws. These slabs or tablets were
Flying, flying, flying, flying
Over the surge of the untiiled sea!

Pei. Not false, methinks, the tale our envoy told us.
For here comes one whose song is all of eagles.

S.-S. Fie on it!
There's nothing in this world so sweet as flying;
I've quite a passion for these same bird-laws.
In fact I'm gone bird-mad, and fly, and long
To dwell with you, and hunger for your laws.

Pei. Which of our laws? for birds have many laws.
S.-S. All! All! but most of all that jolly law
Which lets a youngster throttle and beat his father.

Pei. Aye if a cockerel beat his father here,
We do indeed account him quite a—Man.

S.-S. That's why I moved up hither and would fain
Throttle my father and get all he has.

Pei. But there's an ancient law among the birds,
You'll find it in the tablets of the storks;
When the old stork has brought his storklings up,
And all are fully fledged for flight, then they
Must in their turn maintain the stork their father.

S.-S. A jolly lot of good I've gained by coming,

arranged, four together, around a stand
five or six feet high. For the conveni-
ence of the reader, they were made to
slope outwards from the top, and as they
turned upon a pivot (ὁξωρ), he could
look through all four without changing
his position. The whole structure
assumed something of a pyramidal
shape, and probably resembled the
stands for newspapers or books often
seen in our public libraries. See Clouds

448. Solon caused his laws to be written
on κύροσ, which were set up in this
manner in the στοὰ βασιλείων. Polity
of Athens, chap. 7, where see Dr. Sandys' note.

1357. πάλιν τρέφειν] "Vicissim alere,"
Hemsterhuys. It was the constant be-
lief of ancient naturalists that the young
storks repaid their parents' care by
providing for their old age.
éitper γέ μοι καὶ τὸν πατέρα βοσκητέον.

ΠΕΙ. οὐδὲν γ' ἐπειδήπερ γὰρ ἠλθες δὲ μέλε εὖνοις, πτερόσω σ' ὀσπερ ὅριν ὅρφανον.

σοὶ δὲ νεανίς' οὐ κακῶς ὑποθησόμαι, ἀλλ' οἵπερ αὐτὸς ἐμαθον ὅτε παῖς ἦ. σὺ γὰρ τὸν μὲν πατέρα μὴ τύπτεν ταυτηνδι λαβὼν τὴν πτέρυγα καὶ τοῦτο τὸ πλήκτρον θάτερα, νομίσας ἀλεκτρύνως ἔχειν τοῦτι λόφον, φρούρει, στρατεύων, μισθοφορῶν σαυτὸν τρέφε, τὸν πατέρ' ἐα γῆν· ἀλλ' ἐπειδὴ μάχιμος εἶ, ἐς τάπι Θράκης ἀποπέτων κάκει μάχον.

ΠΛ. νῆ τὸν Διόνυσου εὔ γέ μοι δοκεῖσ λέγειν,

1360. οὐδὲν γ'] The Scholiasts give different explanations of this; but no doubt the true explanation is, Θάρρει οὖν οὐ γὰρ θρεψεις τὸν πατέρα. “You shall not have to support your father; for I will send you to the wars to shift for yourself, as a bird that has no father.”

1361. ὅριν ὅρφανον] It is surprising that no Scholiast or Commentator should have observed that Aristophanes is referring to a very remarkable and imposing ceremony which the audience had been witnessing, in the Theatre itself, at the opening of these very performances. For it was at the Great Dionysia, “when the Tragedies were about to commence,” as Aeschines says, “that a herald came forward with a band of youths clad in shining armour, and made a proclamation than which none could be nobler, none a greater incentive to patriotic virtue, saying, These are the orphans of brave men who fell in battle, valiantly fighting in their country’s cause. Wherefore the City of Athens has maintained them during their boyhood, and now having armed them in full panoply dismisses them with her blessing to their homes, and invites them to a front seat, καλεὶ ἐἰς προεδρίαν, in the Theatre,” Aesch. adv. Ctes. 154 (p. 75). The Scholiast there says, προεδρίαν· ἀδελφοίτι ἐν αὐτῇ τῇ ἡμέρᾳ, ἵνα θεωρήσωσιν ἐν τινὶ τάπι τιμίῳ ἐν τῷ θεάτρῳ τοῦς τραγῳδοὺς καὶ τὰ ἄλλα. Doubtless they would retain their προεδρίαν during the dramatic contest, so that these very orphans, accoutred as they were, would be sitting in full view of actors and audience at the very moment when Peisthetaerus καθοπλίζει πανοπλία (to use the words of Aeschines) the youthful Athenian before him. See on the same subject Isocrates de Pace 99, 100.

1362. ὑποθήσομαι] This, it has been observed, is borrowed from Theognis—
If now I've got to feed my father too!

Pei. Nay, my poor boy, you came here well-disposed, And so I'll rig you like an orphan bird. And here's a new suggestion, not a bad one, But what I learnt myself when I was young. Don't beat your father, lad; but take this wing, And grasp this spur of battle in your hand, And think this crest a game-cock's martial comb. Now march, keep guard, live on your soldier's pay, And let your father be. If you want fighting, Fly off to Thraceward regions, and fight there.

S.-S. By Dionysus, I believe you're right.

1865. πτέρυγα] The wing is a shield, the spur a sword, and the cock's comb a soldier's helmet. If it be asked how Peisthetaerus, who certainly brought no armour with him, obtained any from the Birds, the answer is that these arms are mere theatrical properties, brought in (like the slaves Xanthias, Manodorus, Manes, &c.) without any reference to the actual plot of the play. It may be that in comparing the arms to wings, &c., the poet was thinking of Homer's description of Achilles robing himself in his celestial armour; τῷ δ᾽ εὖς πτέρα γίνετ', δειρέ δὲ πομένα λαύν, Iliad xix. 386.—πλήκτρον. The Scholiasts, both here and on 759 supra, treat the πλήκτρον as an artificial metallic spur δὲρ περικτίθεσαν τοῖς ἀλεξτρυσί βαλεντον ἐν τῇ μάχεσθαι. But even if artificial spurs were used in the time of Aristophanes (as to which see the article "Cockfighting" in Beckmann's "Inventions"), there is no allusion to them here. πλήκτρα τῶν ἀλεκτρυσίων αἱ ἐν τοῖς ποιή κερατάδεις ἐγχοχαί. Hesychius.—θάτερα. See the note on Eccl. 264.

1369. τὰτὰ Ἐρέτης] We have seen, at Peace 283, that this expression included Amphipolis and the surrounding district. The warfare in that region was not terminated by the Peace of Nicias, but had been going on, continuously, ever since; the Athenians endeavouring to subdue their revolted subjects, and re-establish their authority in the country to the northwest of the Aegean. Note that Peisthetaerus does not advise the young recruit to take part in the Sicilian expedition.
kaи пеісомai soi. ΠΕΙ. νoυν ἀρ' ἔξεις ἥ Δία.

KI. ἀναπέτωμαι δή πρὸς Ὀλυμπον πτερύγεσσι κοὐφαῖς: πετόμαι δ' ὅδον ἄλλοτ' ἐπ' ἄλλαν μελέων,

ΠΕΙ. τοντι τὸ πράγμα φορτίου δεῖται πτερῶν. 1375

KI. ἀφόβῳ φερνὶ σώματι τε νέαν ἐφέπων.

ΠΕΙ. ἀσταζόμεσθα φιλύρινον Κινησίαν.

1371. νοῦν ἀρ' ἔξεις] Cf. Eccl. 433. The youth goes away to the wars, and the field is now open for the next arrival.

1372. ἀναπέτωμαι κ.τ.λ.] The next arrival is Cinesias, the dithyrambic poet, much in vogue at that time, but constantly ridiculed by the Athenian wits for his strangely attenuated figure, and musical perversities, and (at a later period) for his profane and dissolute conduct. He too enters singing a bird-song, the first line of which, the Scholiast tells us (and his statement is confirmed by Hephastion, chap. ix), is borrowed from Anacreon. Anacreon wrote

ἀναπέτωμαι δή πρὸς Ὀλυμπον πτερύγεσσι κοὐφαῖς
did τὸν 'Ερωτ' οὐ γὰρ ἔμοι παῖς θέλειν συνήβαιν.

(The lines are choriambic, the long syllable which should commence each line being resolved into two short syllables.) But it is quite possible that Cinesias may have incorporated the line into some composition of his own which had perished before the time of the Scholiast. The second line which depicts the singer as flitting, like a bee or a butterfly, from one metre to another, and of which line 1376 is a continuation, is doubtless a quotation from the verses of Cinesias himself, and so probably are the other snatches of song, into which he is perpetually breaking. His verses seem to have been as thin and unsubstantial as their author; airy nothings, consisting of an abundance of fine words with very little sense in them. ὁ νῦν ἔλαχιστος, says the Scholiast on 1393; and he cites a proverb καὶ διδυμάμβων νοῦν ἔξεις ἔλαττονα, A Dithyramb has got more sense than you. In the Gorgias of Plato, chap. 57 (p. 502 A) Socrates is represented as saying, "What of dithyrambic poetry? Think you that Cinesias, the son of Meles, troubled himself about making his audience better men, or did he merely wish to please and tickle their ears?" "So far as Cinesias is concerned," replies Callicles, "that was certainly his only wish." Peisthetaerus does not take Cinesias seriously; he treats him in a light bantering fashion, which seems to show that he had not yet acquired his evil reputation for shameless impiety. See Frogs 366, Eccl. 327–30, and the notes there. Athenaeus xii. chap. 76 (p. 551) preserves a passage from an oration of Lysias against him, which begins θανάτῳ δὲ εἶ μὴ βαρέως φέρετε ὅτι Κινησίας ἐστὶν ὁ τοῖς νόμοις
I’ll do it too. Pei. You’ll show your sense, by Zeus!

Cinesias. (Singing.) On the lightest of wings I am soaring on high,
Lightly from measure to measure I fly;
Pei. Bless me, this creature wants a pack of wings!
Cin. (Singing.) And ever the new I am flitting to find,
With timorless body, and timorless mind.
Pei. We clasp Cinesias, man of linden-wyth.

_Boipios, ev ύμείς πάντας ἐπιστασθε ἀσβεστάτων ἀπάντων καὶ παρανομώτατον ἀνθρώπων γεγονέαν. οὐχ οὗτός ἐστιν ὁ τοιαῦτα περὶ θεοῦ ἐξιμαρτάνων, ἂ τοῖς μὲν ἄλλοις ἀλχρῶν ἐστὶ καὶ λέγειν, τῶν κομῳδοδιδασκάλων δ’ ἀκούσει καθ’ ἐκατόν ἐναυτῶν;_
1375. τουτίδο πράγμα] The same words are used of the Pindaric poet supra 906. As Cinesias talks of flying about in all directions, he will require; Peisthetaerus thinks, a whole cargo of wings.

_1376. νεκ] Sc. ὁδὸν μελέων. The Scholiast says ἐπίτηθες ἀδιανοητεύεται, βελῶν διαβαλεῖν τὰ Κινησίου ποιήματα. And_

_Κινησίας δὲ μ’ ὁ κατάρατος Ἀττικὸς ἐξαραμίοις καμπάς ποίων ἐν ταῖς στροφαῖς ἀπολάλειν_.

1378. φιλύρων] Philyra, bass, is the thin slight (tenuissima) membrane between the bark and the wood of the linden or lime-tree; if it should not rather be called the inner layer of the bark. Pliny, N. H. xvi. 25. This inner bark when steeped in water comes off in ribbons which are used by our gardeners for tying up plants, and similar purposes; and were formerly employed by the Romans to tie up the hair, or to be interwoven with wreaths for the hair. Pliny, ubi supra. Displicient nexitae philyra coronae, Horace, Odes i. 38. 2. another Scholiast observes εἰς τὰ ἀδιανόητα τῶν. ἐκ δὲ τῶν αὐτῶν Κινησίου περιπλοκῆς ἔχει. No doubt there is an intention throughout to ridicule the verses of Cinesias as empty nonsense; but the present line, conjoined with 1373, is aimed at his love for musical innovations. _I fly from one mode of melody to another, always pursuing a new one. Music herself, in the long fragment from Pherecrates preserved by Plutarch, “De Musica,” bitterly complains of his doings—_

_Ebrius incictis philyra conviva capillis_ Saltat, Ovid, Fasti v. 337. So again it supplied the place of rushes for ropes (Pliny xix. 9) as it still does for mats. “The bark of the lime, or at least its interior layers, after being steeped and macerated in water, forms the material of which our bass-mats are made.” Selby’s British Forest Trees, p. 7. The epithet tenuissima, which Pliny gives to the philyra, explains its application to Cinesias here. And Athenaeus cannot be heard, when he says (xii. 76) that it referred to some thin stays which Cinesias_
was in the habit of wearing. As to ὀσπαζόμεσθα see Clouds 1145, Plutus 324.

1879. ἄνα κύκλον κυκλεῖς] This is an amplification of the phrase κυκλεῖν πόδα occasionally employed by the Tragic Poets. Bergler refers to Soph. Ajax 19, and Eur. Or. 632, and Blaydes to Eur. El. 561. It is used here, as the Scholiast says, ἐπειδὴ κυκλών ὁσμάτων πουτῆς ἐστι. Whether Cinesias was really lame or not, the Scholiasts cannot tell us. Possibly the word κυκλεῖς is inserted merely for the sake of the alliteration; or Cinesias may himself in some of his compositions have applied to the foot an epithet which in strictness is used only of the hand.

1881. λιγύφθογγος] "Of thrilling song" Rudd. The epithet λιγώς or λιγυρός is very frequently applied to the clear and plaintive note of the nightingale, ἡ ἄνδων ὀρνίθων λιγυρωτάτη, Aelian, N. A. i. 43; ἐὰν ἰδιείεισ μάρον ἄνδων, Agamem. 1145; ἢ θ' ἡ λίγεια μινύρτειν ἄνδων, Oed. Col. 671. Dr. Blaydes refers to Theognis 939.

1882. ὃ τι λέγεις] What you mean. What you are talking about. Photius, s.v. πέλη, says πέλη φράσαι, τὸ ἄνευ μελῶν.

Παῦσαι μελῳδοῦσ' (μὲν φίδοις, MSS., and the true reading may be μὲν φίδης), ἀλλὰ πέλη μοι φράσον, ὁ Κομικὸς. In sense, the
Why in the world have you whirled your splay foot hither?

CIN. (singing.) To be a bird, a bird, I long;
   A nightingale of thrilling song.

PEI. O stop that singing; prithee speak in prose.

CIN. O give me wings, that I may soar on high,
   And pluck poetic fancies from the clouds,
   Wild as the whirling winds, and driving snows.

PEI. What, do you pluck your fancies from the clouds?

CIN. Why our whole trade depends upon the clouds;
   What are our noblest dithyrambs but things
   Of air, and mist, and purple-gleaming depths,
   And feathery whirlwings? You shall hear, and judge.

PEI. No, no, I won't. CIN. By Heracles you shall.
   I'll go through all the air, dear friend, for you.
   (singing.) Shadowy visions of

line which Photius gives is practically identical with the present; and I suspect that his is the form which the present line assumed when it passed into a current saying. We shall find the prose (that is, the iambics) of Cinesias as fanciful and poetic as the prose of the Pindaric poet. See the note on 904 supra.

1885. ἀναβολάς Dithyrambic odes, not "preludes" as the Scholiasts and Commentators absurdly translate it. It was long ago pointed out in the notes on the cognate passage of the Peace (829-31), that the dithyrambic ἀναβολή was a prolonged continuous effusion, unconfined by stanza or strophe, and terminating only with the termination of the subject. Aristotle's Rhetoric iii. 9. 1 and Twining's note 17 to the Poetics. Both in the Peace, and in the Clouds (331 seqq.), the dithyrambic poets are satirically described as drawing their inspiration from the Clouds and Air.

1892. δείξε μ'(τὸν δέρα] These words, on the lips of Cinesias, have a double meaning; (1) I will fly through all the air; and (2) I will go through all my dithyrambs; the air being, to use the language of the Scholiast on 1887, the ἐλιγ τῶν ποιημάτων, the material out of which these dithyrambic poems were composed. The little "swallow-flight of song" which follows, ἔδωλα . . . ταυα-δείμων, is quite unconnected with anything which precedes or follows. It is probably a literal quotation from Cinesias.
This nautical exclamation is in the Frogs employed by Charon as well when he is putting his boat to land (180) as when he is pushing it off again (208). It cannot, therefore, be exclusively either a κελευθοράμον τὴν κοπηλασίαν, as the Scholiasts here say, or an ἀλήθικον ἐπίφθεγμα as the Scholiasts on the Frogs say. It seems intended merely to chime in with, and control, the rise and fall of the oar, and its meaning would depend upon the rapid or tardy manner in which the speaker pronounced it. Here we may suppose it intended to regulate the movements of Cinesias who is making as though he would launch into the air.—ἀλάθρομον ἀλάμενον. There is doubtless a play on these two words. Their meaning “Leaping along the sea-ward course” is not very perspicuous, but we have already learned not to expect too much sense in a dithyramb. The song of Cinesias from here to αἰθέρος αὐλακα τέµνων can grammatically be construed as a single fragment, but the change in the metre makes it probable that the first quotation terminates with βαίνη. Whilst Cinesias is singing Peisthetaerus is busy making an elaborate combination of wings, with which, in line 1400, he begins to flap the songster round the stage. Not that he has any intention of hurting him; that it is mere banter is shown by the dialogue which ensues.

1400. αἰθέρος αὐλακα τέµνων] So Bacchylides v. 17 describes himself as an Eagle βαθὺν αἰθέρα τέµνων.

1401. χαρίεντα] Cinesias hardly knows whether to be amused or offended at
Wing-spreading, air-treading,
Taper-necked birds.

PEI. Steady, there!

CIN. (Singing.) Bounding along on the path to the seas,
Fain would I float on the stream of the breeze.

PEI. O by the Powers, I’ll stop your streams and breezes.

CIN. (Singing.) First do I stray on a southerly way;
Then to the northward my body I bear,
Cutting a harbourless furrow of air.

A nice trick that, a pleasant trick, old man.

PEI. O you don’t like being feathery-whirl-winged, do you?

CIN. That’s how you treat the Cyclian-chorus-trainer
For whose possession all the tribes compete!

PEI. Well, will you stop and train a chorus here
For Leotrophides, all flying birds,

the flapping he has received; but that
the line is uttered in a somewhat querulous tone is plain from the reply of
Peisthetaerus.

1402. πτεροδόντως] Ἀντὶ τοῦ πτεροῖ πλατεὶσ. παίξει δὲ πρὸς τὰ εἰρημένα (supra
1390).—Scholiast.

1403. κυκλοδιδάσκαλος] It must be remembered that “there were three
choruses belonging to Bacchus, the κομικὸς, the τραγικὸς, and the κύκλιος,
the last of which had its prize and its judges at the Dionysia, as the other two
καὶ τοὺς μὲν κριτὰς, τοὺς ἐκ Διονυσίων, ἕαν
μη δικαῖως τοὺς κυκλίους χεροὺς κρίνωσι,
ζημοῦτε,” Bentley (Phalaris xi). The
prize was a bull, and apparently each of the Athenian tribes supplied a chorus
to compete for it. Cinesias, at present
a favourite musician and dithyramb-
writer, boasts that every tribe was
anxious to secure his services for its
own chorus; as if he were another
Simonides. See the notes on Wasps
1410, 1411. The κυκλοδιδάσκαλος bore
the same relation to the dithyrambic
or Cyclian chorus, as the κομφοδιδά-
σκαλος (Peace 737) bore to the Comic
Chorus.

1406. Λεοτροφίδη] Why is Leotrophides
selected to be the choregus of the bird
Chorus? Doubtless, as the Scholiasts
tell us, because of his light and bird-like
appearance; ἐπειδὴ, they say, καὶ ὅτι τῶν σφάδρα λεπτῶν ἦν, and again, ὅτι
κοῦφος καὶ χλωρὸς ἦν, ὃς ἐκείναι ὀρνιθ. And they refer to other comic poets
who allude to his extreme tenuity. It
would seem from a passage in Lucian
"How to write History," 34) that his name became proverbial for extreme slightness and fragility, just as Milo the athlete's was for size and strength. "To transform a fool into a sage," says Lucian, "were a nobler and more precious thing than to transmute lead into gold, or a Leotrophides into a Milo."

1407. **Krekopida** φυλήν; Crecopid by tribe, not "of the Crecopid tribe," as in Antiphon's "In the matter of a Choreutes," 11 (p. 142), and as it has been universally translated here. **Krekopida** agrees, not with φυλήν, but with χωρόν, and φυλήν is the accusative appended after **Krekopida**, as in the common instances of ἦστι δὲ τὸν δῆμον Πειθέν, and the like. The MS. reading is **Kekropida**, the well-known name of an Athenian tribe, but it is obvious that some joke is intended, and I have no hesitation in adopting the suggestion first made by Dr. Blaydes in his original edition (Oxford, 1842), and reading **Krekopida** (κρῆς a corncrake or landrail) as a pun upon the name **Kekropida**—καταγελᾶς. Bentley suggests καταγελῶν, but though the participle may be the ordinary construction, the MS. reading is far more lively and colloquial. In Plato's Euthyphron, Socrates is endeavouring to extract from Euthyphron, who professes special knowledge of the subject, a definition of the essential nature of Righteousness or Right (ἡ ὀνόματι, τὸ ὄνομα) as distinguished from Wrong (τὸ ἀνόμων). Euthyphron gives several explanations, which Socrates has no difficulty in proving fallacious or inadequate; and then pretending to think it impossible that Euthyphron is really unable to solve the problem, he exclaims Ἀρ! you do not wish to tell me, Euthyphron; I have found you out, οὖ πρόδυνος μὲ εἰ διδάξαι, δῆλος εἰ, chap. 17 (14 B).

1410. **Berenices et al.** Cinesias disappears, and is immediately succeeded by the third, and last, of these Athenian visitors. He is a Sycophant or Common Informer, and he too enters singing about birds; but in character with his prying and inquisitive business, he is interrogating a swallow about certain pauper birds, of whose movements he professes to be
Crake-oppidans? \textbf{Cin.} You're jeering me, that's plain.
But I won't stop, be sure of that, until
I get me wings, and peragrate the air.

\textbf{Sycophant. (Singing.)} Who be these on varied wing, birds who have not anything?
\quad O tell me, swallow, tell me, tell me true,
\quad O long-winged bird, O bird of varied hue!

\textbf{Pel.} Come, its no joke, this plague that's broken out;
Here comes another, warbling like the rest.

\textbf{Syc. (Singing.)} Again I ask thee, tell me, tell me true,
\quad O long-winged bird, O bird of varied hue!

\textbf{suspicious.} The Scholiast says that the first line is adapted from Alcaeus,
\begin{quote}
\begin{verse}
ερυθνες τινες φλέγεις ἁλεαν ὑς ἀπὸ περράτων

\textit{θέου, πανδόπας (ωλυμπίας) πουλιλόπεροι τανυσίπτεροι;}
\end{verse}
\end{quote}
From line 1416 the song would appear to be a scoliwm or catch (see Wasps 1222-48 and the notes there), and its metres are certainly in favour of that view. The first line is in the same choriambic metre as the scoliwm cited in Wasps 1238 'Ἀθμῖστον λόγω, ἄπαψε, μεθὸν τοὺς ἄγαθοις φιλεί. And I think that the second line is intended to be in the commonest and most famous of all scoliwm metres, the hendecasyllabic Phalaecean (the favourite metre of Catullus), εν μύρσον κλαδὶ τὸ ξίφος φοίησω, as to which see Hephæston chap. x and Gaisford's notes. These lines may be taken to consist of three sections, "Doctis | Júpiter | ét laboriosis |" to take a well-known line of Catullus; \textit{Tell me | beautiful | particoloured swallow.}
The emphasis is thrown on the first syllable of each section. The second section is a dactyl, the third an iambic. The first section may be either a spondee, a trochee, or an iamb; but it must not be a pyrrhic (δ). See Atilius Fortunatus cited by Gaisford ubi supra, and the first four lines of Catullus. Therefore, in the scoliwm, either the first or the second syllable of \textit{τανυσίπτερο} must have been lengthened. If Dindorf (de Metris) is right in considering that the words \textit{οἰνόν} \textit{τανυσίπτερον} (254, 1394) form a paroemiac verse, like \textit{βωμὸν δόρωσι φιλέοντας}, we might suppose the first syllable in \textit{τανυσίπτερο} to be long here; but I think it more probable that the second syllable is long, as in the 35th Anacreontic (ed. Bergk):
\begin{quote}
\begin{verse}
ἐδέκουν ἄκρουσι ταρσοῖς

\textit{δρόμοιν ἀκαν ἐκτανύειν}

\textit{μετὰ παρθένων ἀθύρων.}
\end{verse}
\end{quote}
1415. \textit{μάλ' αὖθις} Receiving no answer from the swallow, the Informer repeats his appeal, varying the words, but retaining the metre.
ΠΕΙ. ἐς θειμάτιον τὸ σκάλιον ἄδειν μοι δοκεῖ, δεῖσθαι δ’ ἐσικεν οὐκ ὀλέγων χελιδώνων.  
ΣΥ. τῆς ὁ πτερῶν δεύρ’ ἑστί τοὺς ἀφικνουμένους;  
ΠΕΙ. ὁδι πάρεστιν· ἀλλ’ ὅσιν δεῖ χρῆ λέγειν.  
ΣΥ. πτερῶν πτερῶν δεῖ· μὴ πῦθη τὸ δεύτερον.  
ΠΕΙ. μῶν εὐθὺ Πελλήνης πέτεσθαι διανοεῖ;  
ΣΥ. μὰ Δ’ ἀλλὰ κλητήρ εἰμὶ νησιωτικὸς καὶ συκοφάντης.  
ΠΕΙ. ὁ μακάριος τῆς τέχνης.  
ΣΥ. καὶ πραγματοδήφης· εἰτά δέομαι πτερὰ λαβὼν κόκλῳ περισσοβείν τὰς πόλεις καλοῦμενος.  
ΠΕΙ. ὑπαί πτερῶν τι προσκαλεῖ σοφότερον;  
ΣΥ. μὰ Δ’ ἀλλ’ ἵν’ οἱ λήσται γε μὴ λυπῶσί με, μετὰ τῶν γεράνων τ’ ἐκεῖθεν ἀναχωρῶ πάλιν, ἀν’ ἔρματος πολλὰς καταπεπωκώς δίκας.  
ΠΕΙ. τουτὺ γὰρ ἐργάξει οὐ τοῦργον; εἰτέ μοι, νεανίας ὧν συκοφάντεις τοὺς ἕξινος;  
ΣΥ. τὶ γὰρ πάθω; σκάπτειν γὰρ οὐκ ἐπίσταμαι.

1416. ἐς θειμάτων] The cloke of the Informer, like that of the Poet, supra 915, was so tattered and torn, that it seemed hardly a sufficient protection against the winter cold, and his repeated invocations of the swallow are occasioned, Peisthetaerus suggests, by his longing for the return of spring. He must want a whole flight of swallows, since μὰ χελιδῶν ἐκοὶ οὐ ποιεῖ. See the note on the first line of the Thesmophoriazusae.

1420. πτερῶν πτερῶν δεῖ] Παρὰ τὰ Αἰσχύλου, ἐκ Μυριμόνων. “ὅπλων, ὀπλῶν δεῖ.”—Scholiast. “Arms, Arms I want.” They are the words of Achilles, raging at the death of Patroclus, and calling for arms wherewith to avenge him; his own armour being now worn in triumph by Hector, Iliad xvii. 194.

1421. Πελλήνης] This is another allusion to the Sycophant's insufficient attire. He must be wanting wings, so Peisthetaerus judges from his appearance, that he may fly away to Pellene, and carry off as Epharmostus did (Pind. Ol. ix. 146, to which Bergler refers) “a warm protection from the wintry winds,” θυμρῶν ἐπιδιανὸν φάρμακον αὐρὰν, in the shape of one of those famous Πελληνικαὶ χλαῖναι, which were given to the victors in the games there held. So in the 10th Nemean (to which Cary refers) we are told that the Argive victors returned from Sicyon enriched with silver wine-cups, and from Pellene clad in soft-woven
At his own cloke his catch appears to point;  
More than one swallow that requires, I'm thinking.

Which is the man that wings the visitors?  
He stands before you. What do you please to want?  
Wings, wings I want. You need not ask me twice.  
Is it Pellenē that you're going to fly to?  
No, no: but I'm a sompnour for the Isles,  
Informer,—PEI. O the jolly trade you've got!  
And law-suit-hatcher; so I want the wings  
To scare the cities, serving writs all round.  
You'll summon them more cleverly, I suppose,  
To the tune of wings?  
No, but to dodge the pirates, I'll then come flying homeward with the cranes,  
First swallowing down a lot of suits for ballast.  
Is this your business? you, a sturdy youngster,  
Live by informing on the stranger-folk?  
What can I do? I never learnt to dig.

garments. These thick woollen robes were seasonable prizes at Pellene, for the Scholiasts on Pindar tell us that the games were held in winter, and that the locality itself was ἄνσωκρατειμερος. Αἰ Πελληνικὴ  χλαώαι, says Pollux vii. segm. 67, ἦσαν εἰδόκιμοι, ὡς καὶ τοῖς νικώσιν ἅθηταις δίδονθαι. They are frequently mentioned by ancient authors.  
1424. καὶ πραγματοδίφης] The Informer takes no heed of Peisthetaerus' interruption, but continues with the live-liest relish to roll out his various callings.  
1426. ἵπποι πετρύγων] With the accompaniment of wings. The words are taken from an old song (Ach. 970), whence the use of the form ἵπποι. There is probably an allusion to the "call" of decoy-birds.  
1427. ληψαί] No sooner had Athens become Mistress of the seas than she endeavoured to suppress the business of piracy, which in heroic times had been so common that it involved no discredit to those who practised it. Many passages, however, show that it still lingered on, in some parts of the Aegaean. As to the notion that cranes swallowed stones by way of ballast, see 1187 supra.  
1432. σκάπτευ] The surprising resemblance between this line and St. Luke's Gospel xvi. 3 τὶ πούησω; σκάπτευ σῶκ λοχῖω, has of course been
frequently noticed. The Scholiast says that there was a proverbial expression, πεζή βαδίζων νέων γὰρ ὥς ἐπισταμαι.

1435. Κατ' τὸν δικαίον] The reader must not overlook the jingle of sound in the first syllables of δικαίον and δικορραφείν.

1439. ἀναπέτρωνται] This little philosophical disquisition—for it is nothing less—on ἀναπέτρωσις (if I may coin a word) ἃς ψυχής seems to have reference to some theories with which we are now unacquainted. In later times both the idea and the language became very familiar.

1441. κουρεῖος] That the barber's shop was the recognized resort of Athenian, as of Roman, gossips is of course well known. Θεόφραστος ἄωνα συμπόσια παίζον ἐκάλει τὸ κουρέα, διὰ τὴν λαλῶν τῶν προσκαβιδῶντων, Plutarch, Symposiacs v. 5 (7). There men sat, retailing and discussing news; and a barber's shop is rarely mentioned without some reference to this seated group. In Plutus 338 Blepsidemus comes hurrying in, saying that those who sat in the barbers' shops were full of the news, incredible to him, that Chremylus had suddenly become a wealthy man; ἦν λόγος πολὺς Ἐπὶ τόσοι κουρεῖοι τῶν καθημένων. In the Maricas of Eupolis, the demagogue Hyperbolus avers that he had picked up much useful information by sitting in these resorts:

...καὶ τόλμη ἐμαθῶ ἐν κοινὶ κουρεῖοι εἴῳ ἀπόσως καθῆκαν κοινῇ γιγνάσκειν δικών (Μεινεκής, F. C. G. ii. 499).

It was told of Dionysius the Younger that, after he had fallen from the throne of Syracuse and was living in obscurity at Corinth, he used to sit in the barbers' shops, and make sport for the company, ἀποκαθῆσαι ἐν τοῖς κουρεῖοι καὶ γελοιοποιεῖν, Aelian, V. H. vi. 12. And it was while sitting in one of these
THE BIRDS

PEI. O, but by Zeus, there's many an honest calling
Whence men like you can earn a livelihood,
By means more suitable than hatching suits.

SYC. Come, come, no preaching; wing me, wing me, please.

PEI. I wing you now by talking. SYC. What, by talk
Can you wing men? PEI. Undoubtedly. By talk
All men are winged. SYC. All! PEI. Have you never heard
The way the fathers in the barbers' shops
Talk to the children, saying things like these,
"Diotrephes has winged my youngster so
By specious talk, he's all for chariot-driving."
"Aye," says another, "and that boy of mine
Flutters his wings at every Tragic Play."

shops, καθήμενος ἐπὶ κουρεῖον, that the
son of Pittacus was killed, Diog. Laert. (Pittacus segm. 76). And finally, according to the well-known anecdote recorded by Plutarch (Nicias 30) it was from a stranger sitting in one of these shops that the Athenians first received the news of the Sicilian catastrophe; ξένος γάρ τις, ἀποθάε ἐς Πειραιά, καὶ καθίσας ἐπὶ κουρεῖον, ὦς ἐγνώκατον ἡδή τῶν Ἀθη-
ναίων, λόγους ἐποίησε περὶ τῶν γεγονότων. If in the commencement of the line the MS. reading τοῖς μεταρροίασ is retained, the old men must be conceived as sitting in the barber's shop discoursing to a group of youths.

1442. ἄνεπτέρωσε] This rising and successful personage, of whom we have heard supra 798, had recently, we may suppose, been making some grand display of horsemanship or charioteering, which, as we know from the Knights and the Clouds, were fashionable ex-

travagances with high-born Athenian youths.

1443. ἄνεπτέρωσε] This use of the word is very common with St. Chrysostom. I will give one or two in-
stances out of many. Wanton women, he says in one place, τὰς τῶν νέων ἄνα-
περοῦσις ψυχὰς, Ad Viduam chap. 6. And to the Phoenician elders and monks he writes, If ye will not hold by me, but prefer τοῖς ἀπατώσιν ὑμᾶς καὶ ἀναπτέρωσι πειθήμα, ἐγὼ ἀνείδων ἐμι, Epistle 123. And such expressions as πῶς ἄνεπτέρωσε τῶν ἀκρατήν; how did the speaker raise and excite the minds of the audience? are constant in his writings. With μετεωρίζεται four lines below, compare Lucian, Icaromenipp. 3, where Menippus offers to explain his scheme if his friend desires it, and the latter replies πάνυ μὲν οὖν, ὥς ἐγὼ σοι μετέωρος εἰμι ἵπτο τῶν λόγων.
ΣΤ. λόγους τάρα καὶ πτεροῦνται; ΠΕΙ. φήμη ἐγώ.

υπὸ γὰρ λόγων ὅ νοῦς τε μετεωρίζεται
ἐπαλρεταὶ τ' ἄνθρωπος. οὐτώ καὶ σ' ἐγώ
ἀναπτερόσας βούλομαι χρηστοῖς λόγοις
τρέψαι πρὸς ἔργον νόμοιν. ΣΤ. ἀλλ' ὁ βούλομαι.

1450

ΠΕΙ. τί δαί ποιήσεις; ΣΤ. τὸ γένος οὐ καταισχυνώ.

παππὸς ὁ βίως συνοφαντεῖν ἔστι μοι.

ἀλλὰ πτέρον με ταχέος καὶ κούφοις πτεροῖς
ἱέρακος ἡ κερχυῆδος, ὡς ἀν τούς γένους
καλεσάμενος κατ' ἐγκεκληκτῶς ἐνθαδί
κατ' αὐτοὺς πάλιν ἐκεῖσθαι. ΠΕΙ. μανθάνω.

1455

ὡδὲ λέγεις: ὅπως ἄν ὀφληκῃ δίκην
ἐνθαδὲ πρὶν ἥσειν ὁ γένος. ΣΤ. πάνυ μανθάνεις.

ΠΕΙ. κἄτειθ' ὃ μὲν πλεῖον δεῦρο, σὺ δ' ἐκεῖσ' αὐτῷ πέτει
ἀρπασάμενος τὰ χρήματ' αὐτοῦ. ΣΤ. πάντ' ἔχεις.

1460

βέμβικος οὐδὲν διαφέρειν δεῖ. ΠΕΙ. μανθάνω.

βέμβικα καὶ μὴν ἔστι μοι νὴ τὸν Δία
cάλλιστα Κορκυραία τοιαντὶ πτερά.

1450. οὐ βούλομαι] A Common Informer could sue for penalties only in cases where the law declared that it should be unlawful, τὰ βούλομαι (to any man who will), to do so. Hence in the Plutus (908) an Informer replies to those who want to know his profession, βούλομαι, I am THE MAN WHO WILL. There is probably an allusion to this legal phrase here. In this case, says the Sycophant, I am not the Man who will. With the expression τὸ γένος οὐ καταισχυνώ Bergler compares Clouds 1220. Both to the Sire-striker and to the Sycophant Peisthetaerus offers very good and sensible advice, which the former accepts, but the latter rejects.

1454. ἱέρακος ἡ κερχυῆδος] Here again, as in lines 303 and 304, a distinction is drawn between the kestrel and the ἱέραξ, which, though often used as a generic name, in strictness belongs only to the goshawk and sparrow-hawk.

1455. καλεσάμενος] The Sycophant has already declared himself to be a κλητήρ ἡρσιστικός, by which he means that he is a somnpour or process-server (see the note on Wasps 1408) in suits where the defendant was not an Athenian citizen residing in Athens, but one of the subject allies dwelling over-sea. The expression νῆσοι is often intended, as in Knights 1319, to embrace the entire Athenian Empire beyond the coasts of
Syc. So then by talk they are winged. Pei. Exactly so. Through talk the mind flutters and soars aloft, And all the man takes wing. And so even now I wish to turn you, winging you by talk, To some more honest trade. Syc. But I don’t wish.

Pei. How then? Syc. I’ll not disgrace my bringing up. I’ll ply the trade my father’s fathers plied. So wing me, please, with light quick-darting wings Falcon’s or kestrel’s, so I’ll serve my writs Abroad on strangers; then accuse them here; Then dart back there again. Pei. I understand. So when they come, they’ll find the suit decided, And payment ordered. Syc. Right! you understand. And while they’re sailing hither you’ll fly there, And seize their goods for payment. Syc. That’s the trick! Round like a top I’ll whizz. Pei. I understand. A whipping-top; and here by Zeus I’ve got Fine Corcyraean wings to set you whizzing.

Attica. The Informer, therefore, was constantly travelling by sea over considerable distances, which took much time, trouble, and expense. All this will be saved if he can fly backwards and forwards like a bird. He will then (1) fly to the Isle, and summon the islander to defend an action in the Athenian law-courts; (2) fly home to Athens while the defendant is yet on his voyage, and obtain a verdict against him by default; and (3) before the defendant has even reached Athens, fly back again to the Isle, and put an execution in force against his property there.

1463. Κορκυραῖ] He produces a double-thonged Corcyraean scourge. These Corcyraean scourges, of great size and ivory-handled, were very famous in old times. The Scholiast quotes from Aristotle diό καί τᾶς κόμπας αὐτῶν ἑλεφαντίνας ἐπικήσαντο, καὶ τῷ μεγέθει περίττος, ἕθεν ἡ Κορκυραία ἐπεσόλασε μάστις, καὶ εἷς παροιμίαις ἤλθεν. There can be little doubt that the quotation is made from Aristotle’s lost “Polity of Corecyra,” since these scourges were in fact employed by officials to suppress disorder and tumults there. οὐνεκάν παρὰ Κορκυραῖοι ἀταξίαι ἐγένοντο, says another.
Scholiast, obviously referring to the same passage of Aristotle, δό τα στασί- ζειν ανταποδοτείν παρά αυτοῖς ἡ μάστις, ὡστε διπλαῖς χρήσεις μεγάλαις καὶ ἐλεφαν- τοκόπους. And this explains the ex- clamation of the Orator Lycurgus, when the tumultuous assembly refused to hear him. Ὅ πορος ὁρμήσεως ἤστιν τοις πράγματα ἑώρουν. Ἡ ἐπιγράφη τοῖς Καρδιάς ἀ- πόθερῳ Κλαϊνμος, χρήσιμος μὲν οὐδὲν, ἅλ- λως δὲ δειλὸν καὶ μέγα. τοῦτο τοῦ μὲν ἱρος ἄει

a few reeling rounds, darts rapidly away. As to πικρὰν see the note on 1045 supra. 1469. ἀπόμεν[στρ.] “Come, let us gather up the wings and go,” Cary. With these words Peisthetaerus leaves the stage, returning with verse 1495 to find there a disguised and suspicious-looking visitor.

1470. παλλὰ δὴ ἐπιθυμεῖν ναοῦ ἐκτός τοῖς ὁμολογεῖν, ἀλ- λως δὲ δειλὸν καὶ μέγα. τοῦτο τοῦ μὲν ἱρος ἄει

Aristophanes seems to have come to the end of his bird-lore, and he fills up the interstices between the remaining scenes of his play with four stanzas (if I may use the expression) which, except that they purport to narrate sights seen by the Birds in their distant wanderings, might as well have been introduced into any other Comedy. They are quite alien to the plot, and sink below the level, of the present play, whilst, as is the case with the corresponding systems in the Lysis-
Syc. O, its a whip! Pei. Nay, friend, a pair of wings,
To set you spinning round and round to day. (Striking him.)

Wobble away, you most confounded rascal!
I’ll make you spin! I’ll law-perverting-trick you!
Now let us gather up the wings and go.

Chor. We’ve been flying, we’ve been flying
Over sea and land, espying
Many a wonder strange and new.
First, a tree of monstrous girth,
Tall and stout, yet nothing worth,
For ’tis rotten through and through;
It has got no heart, and we
Heard it called “Cleonymus-tree.”
In the spring it blooms gigantic,

trata 1043-1071 and 1189-1215, they form an independent series by themselves, each linked to its predecessor by the particle δέ. Each stanza consists of twelve trochaic diameters, six catalectic, and six catalectic, save only that in the last stanza (infra 1701), for the purpose of introducing the name Φλάσσων, a catalectic line receives its missing syllable, and becomes catalectic. All these sights, supposed to have been seen in distant lands, have a strange resemblance to persons well known in Athens.

The first stanza relates to the large but cowardly Cleonymus ὁ βίγαστος, as to whom see the note on Wasps 16. The Birds profess to have seen somewhere in their wanderings an enormous Tree, with no heart, shedding not leaves, but shields, which the natives called a Cleonymus-tree. ἔπαιξε δέ, says the Scholiast, somewhat too ingeniously, ὕσ ἔπι ὁρνίθων νευμόνων περὶ τὰ δένδρα.

1474. Καρδίας ἀπωτέρω] As regards the Tree, the Chorus describe it as an exotic (ἐκτοποὺ) growing in the regions beyond Cardia, a town in the Thracian Chersonese. As regards the Man, the words mean that he had no καρδία, in the sense of courage (cf. Ach. 485, 488). καρδίας ἀπωτέρω, says the Scholiast, τούτεστι, καρδίων οὐκ ἔχοντα.

1478. τοῦ μὲν ἰρος] The reference to the seasons belongs to the Tree alone, and is not, I think, any part of the allegory. Here again, I think, the Scholiast is a little too subtle, in taking ἰρος to mean “in peace” and χειμῶνος “in war.” ἐν μὲν τῇ εἰρήνῃ, he explains, μέγας καὶ λαμπρός, ἐν δὲ τῷ πολέμῳ ἰψοσ-
ΟΡΝΙΘΕΣ

βλαστάνει καὶ συνκοπαντεῖ,
toû δὲ χειμῶνος πάλιν τὰς
ἀσπίδας φυλλορροεῖ.

[ἀντ.

ἐστι δ' ἀν χόρα πρὸς αὐτὸ
τῷ σκότῳ πόρρω τις ἐν
τῇ λύχνῳ ἐρημίᾳ,
ἐνθα τοῖς ἡρωιν ἀνθρω-
ποι ἑυναριστῶσι καὶ ἡμ-
είσι πλὴν τῆς ἐσπέρας.

τηνικαῦτα δ' οὐκέτ' ἦν
ἄσφαλες ἐνυναγάνειν.

ei γὰρ ἐντύχοι τις ἡμῶ
τῶν βροτῶν νύκτωρ Ὀρέστη,
γυμνὸς ἦν πληγεῖ σὺ' αὐτοῦ
πάντα τάπιδεῖα.

ΠΡ. οἷμοι τάλας, ὁ Zεὺς ὅπως μῆ μ' ὑψεται.

1482. ἔστι δ' ἀν] The second stanza deals with the noted highway-robber Orestes (supra 712); and the humour of it consists in speaking of the nightly thief as if he were the hero whose name he bore. The Chorus describe a rendezvous of thieves situate in some region of darkness (really of course in some obscure part of Athens), where in the daytime you might with impunity meet Orestes, or, as they word it, consort with heroes. When it grew dark, however, it would be safer to keep out of his way. There was a superstition that if after nightfall you met the ghost of a departed hero, such as was Orestes the son of Agamemnon, you might find your right side smitten with paralysis; and the Chorus observe that if after nightfall you were to meet Orestes the Athenian robber, you might find not only your right side smitten, but your cloak gone as well.

1484. λύχνων ἐρημίᾳ] Πέπακτα ἀπὸ τοῦ
THE BIRDS

199

Fig-traducing, sycophantic,
Yet in falling leaf-time yields
Nothing but a fall of shields.

Next a spot by darkness skirted,
Spot, by every light deserted,
Lone and gloomy, we descried.
There the human and divine,
Men with heroes, mix and dine
Freely, save at even-tide.
'Tis not safe for mortal men
To encounter heroes then.
Then the great Orestes, looming
Vast and awful through the glooming,
On their right a stroke delivering,
Leaves them palsied, stript, and shivering.

Prometheus. O dear! O dear! Pray Heaven that Zeus won't see me!

1494. οὐκ οὖν τάλας] Somebody enters with his face and head muffled up in such voluminous wrappers, that no eye can penetrate his disguise, neither can any voice reach his ears with sufficient distinctness to be clearly understood. It is a mistake to suppose that he enters "under an umbrella"; the umbrella is not needed till the mufflers are unwound and taken off. He is then discovered to be Prometheus, the Titan who imparted to man the inestimable gift of Fire. That act of beneficence, and his consequent punishment by Zeus, had been displayed by Aeschylus in the famous Trilogy known as οἱ Προμηθεῖς, consisting of the Προμηθεὺς πυρφόρος, Προμηθεὺς δεσμώτης, and Προμηθεὺς λυόμενος. Prometheus the Fire-bringer, Prometheus in chains, the Release of Prometheus; of which the central play alone has survived to our days. And it has been suggested that his entrance here on another errand of friendship is adumbrated from some scene in the Προμηθεὺς πυρφόρος, Prometheus being on that occasion, as on this, very anxious to conceal his proceedings from Zeus. Zeus, says Hesiod (W. and D. 50) meditated evil things for man:

Κρύψε δὲ τῷ τὸ μὲν αὐτὸς ἐν τὸ πάτερον ἐκλεῖσθαι ἀνθρώποις Δίων μὴν τέλεσθαι
ἐν κοίλῳ νάρθηκι, λαβών Δία τερπυκλάπον.
1498. \(\text{πνικε' ἐστίν}\) As the stranger cannot hear a word that Peisthetaerus says, the dialogue between them degenerates into a series of "cross questions and crooked answers." The one asks \textit{Who are you?} the other replies \textit{What o'clock is it?} For \(\text{πνικε,}\) as the Scholiast observes, properly refers to the hour of the day, and not (as \(\text{πότε}\)) to time generally. And hence he falls foul of the expression \(\text{πνικε' ἐστι' ἀπόλλετο,}\) infra 1514, as being \(\text{οὐκ Ἀττικον, οὐδὲ ἀκρίβει.}\) And many purists take this view. See Lucian's \textit{Pseudo-sophista,} chap. 5, and the notes of Jens and Graevius there. However, the word is occasionally employed in the wider sense by the best Attic writers.

1500. \(\text{σο τοῖς εἶ}\) Irritated at receiving no answer to the question he had asked two lines above, Peisthetaerus repeats it in stentorian tones. See line 25 supra. Yet even now he elicits nothing (for the stranger cannot hear what he says) beyond the counter-question \textit{Ox-loosing time or later?} that is "Is it eventide or still later than that," \(\text{ἡ ἀλλ,'}\) as the Scholiast explains \(\text{ἡ περαιτέρω.}\) Now Peisthetaerus had just told him that it is a little after midday, and he is so exasperated at what he supposes to be the stranger's stupidity or perverseness, that he expresses his disgust in somewhat forcible language \(\text{οὐ' ὡς βδελύττομαι σὲ.}\) The visitor goes on, unhearing and unheeding, to ask whether the sky is clear
Where’s Peisthetaerus? Pei. Why, whatever is here?
What’s this enwrappment? Prom. See you any God
Following behind me there? Pei. Not I, by Zeus.
But who are you? Prom. And what’s the time of day?
Pei. The time of day? A little after noon.
(Shouting.) But who are you? Prom. Ox-loosing time, or later?
Pei. Disgusting idiot! Prom. What’s Zeus doing now?
The clouds collecting or the clouds dispersing?
Pei. Out on you, stupid! Prom. Now then, I’ll unwrap.
Pei. My dear Prometheus! Prom. Hush! don’t shout like that.
Pei. Why what’s up now? Prom. Don’t speak my name so loudly.
’Twould be my ruin, if Zeus see me here.
But now I’ll tell you all that’s going on
Up in the sky, if you’ll just take the umbrella,
And hold it over, that no God may see me.
Pei. Ha! Ha!
The crafty thought! Prometheus-like all over.

or cloudy; a question which neither
deserves nor receives any other answer
than a hearty malediction. As to
βουλαρος, see the Additional Note at
the end of the Commentary.
1501. τι γυρί δρ Ζεύς πουει] He is speaking
of Zeus as the Lord of the sky and
the atmosphere, νεφεληγερετα Ζεύς. All
his inquiries are prompted by a desire
to escape the notice of Zeus. “Are
the shades of evening closing o’er us?”
“Are there clouds to screen us from
his observation?” For the Gods could
not see through the clouds, 1608 infra.
1503. ουτω μεν] That being so, supra
656. The words have no relation to
the ejaculation of Peisthetaerus. The
stranger has neither heard his language,
nor seen his gesture.
1504. ουλε Προμηθει] The mysterious
visitor no sooner unwraps himself than
Peisthetaerus recognizes the friendly
countenance of Prometheus, and greets
him with a warmth and energy which
that prudent and cautious person can-
not too strongly deprecate.
1508. σκαδειοιν] He produces an um-
brella, for Peisthetaerus to hold over
him. The remainder of the conversation
is carried on under cover of the umbrella.
Prometheus resumes it infra 1550.
1511. προμηθεικον] On catching sight
of the umbrella, Peisthetaerus cannot
conceal his amusement, and he con-
gratulates Prometheus (in a line which
recalls Wasps 859) on this act of fore-
thought, which is worthy of his name. For the name of Prometheus meant Forethought, just as his brother's name, Epimetheus, meant Afterthought, the one being wise before, the other after, the event. There is a similar allusion to the meaning of the name in Aesch. Prom. Vinct. 85, 86.

1514. πην' ἀττα] About when. See on 1498 supra. ἀττα infuses a sort of vagueness into the question, but has no particular meaning of its own. The Scholiast on Plato's Sophist chap. 5 (p. 220 Δ) says of it ἐνίοτε ἐκ τοῦ περιττοῦ προστίθεται, ὡς ἐν τῷ Χείρῳ Φερεκράτης "τούς δέκα ταλάντους ἄλλα προστιθεῖτα" ἔφη "ἀττα πενήντος" (some fifty): οὐδὲν γάρ σημαίνει ἕτανδα τὸ ἀττα. And he cites several other lines of the same character.

1519. ὄσπερει Θεσμοφορίος] As Athenian women fast on the Νήστεια, the
Get under then; make haste: and speak out freely.

Prom. Then listen. Pei. Speak: I'm listening, never fear.

Prom. All's up with Zeus! Pei. Good gracious me! since when?

Prom. Since first you built your city in the air.

For never from that hour does mortal bring
Burnt-offerings to the Gods, or savoury steam
Ascend to heaven from flesh of victims slain.
So now we fast a Thesmophorian fast,
No altars burning; and the Barbarous Gods
Half-starved, and gibbering like Illyrians, vow
That they'll come marching down on Zeus, unless
He gets the marts reopened, and the bits
Of savoury inwards introduced once more.

Pei. What, are there really other Gods, Barbarians,
Up above you? Prom. Barbarians? Yes; thence comes
The ancestral God of Execestides.

third day of the Thesmophorian festival.
See the Introduction to the Thesmophoriazusae. I observe that Professor J. Van Leeuwen in his edition of that play, published a few weeks after my own, contends that the Attic Thesmophoria lasted for three days only: a contention opposed to all the authorities, and indeed to Aristophanes himself, who writes in Thesm. 80 ἑπὶ τρίτη ὑπὶ Θεσμοφορίαν, ἦ κύρις. Van Leeuwen alters the first three words of this line into ἑπὶ 'σβ' ἐπὶ, an unfortunate alteration, for the Νυσσεῖα, by itself, could not be called an ἐπὶ. And the passages which he cites from Diogenes Laertius (Democritus segm. 43) and Hesychius (s. v. τριήμερος) do no refer to the Attic Thesmophoria at all.

1522. ἀνωθεν] Ἀνέπλασε τι γένος θεῶν βαρβάρων. ἀνωτέρω δὲ φησιν αὐτούς οἶκείν, ὅς τῶν Ἑλλήνων ἀνωτέρω οἰκούσιν οἱ βάρβαροι.—Scholiast. As to making peace and reopening the markets, Bergler refers to the Second Olynthiac of Demosthenes 16 (p. 22) κεκλεισμένων τῶν ἐμπορίων διὰ τῶν πόλεων.

1527. 'Εξεκστίδη] All Hellenic citizens had Hellenic divinities as their θεοί πατρῴα; and Execestides, who throughout the play is represented as a Barbarian trying to palm himself off as an Athenian citizen, would naturally, in like manner, have a Barbarian divinity as his θεὸς πατρῴα. There must therefore, Prometheus concludes, be Barbarian Gods.
The Triballians were fierce and warlike people, who dwelt in the north-western region of Bulgaria. A few years before the date of this play, they had given battle to Sitalces the Odrysian king, defeated his army and slain himself, Thuc. iv. 101. Thucydides does not tell us the cause of that conflict; but it is highly probable that the Triballians, like their Aristophanic namesakes, were driven southward by famine; as they certainly were a century later, when σινοθεία πιεύμενοι they crossed the Balkans, marched down upon Abdera, and were only at length repulsed by the Athenian commander Chabrias, Diodorus xv. 36. In picturing his Triballian Gods as driven by hunger to march down upon Zeus, Aristophanes is therefore, in all probability, merely following the recent historical parallel.

In later times we hear of their defeating and wounding Philip of Macedon, and being themselves partially subdued by Alexander the Great at the commencement of his reign.

1530. τοῦπτεριβείας] Παρὰ τὸ Τριβαλλόν ἂν τοῖς ποταμοῖς λιγναῖς τὴν ἐν χρυσάππαντα, τὴν εὐβοῦλλαν, τὴν εὐνομίαν, τὴν σωφροσύνην, τὰ νεφρία, τὴν λαοδρίαν, τὸν καλακρέτην, τὸ τριώβολα.

1536. τὴν Βασίλειαν] By some ancient writers Βασίλεια is described as the sister, or daughter, of Zeus; but it is not in that character that she is pictured here. She is here a purely ideal being, representing the sovereignty and supremacy of Zeus. She sits by his side on the heavenly throne (1753 infra), and all that Zeus has is hers. If she be not ceded to Peisthetaerus, even the cession of the sceptre will avail him little. If he gains her, he gains everything.
And what's the name of these Barbarian Gods?


'Tis from that quarter Tribulation comes.

'Prom. Exactly so. And now I tell you this; Envoys will soon be here to treat for peace,Sent down by Zeus and those Triballians there.

But make no peace, mind that, unless king Zeus Restores the sceptre to the Birds again,And gives yourself Miss Sovereignty to wife.

Pel. And who's Miss Sovereignty? 'Prom. The loveliest girl.

'Tis she who keeps the thunderbolts of Zeus,And all his stores,—good counsels, happy laws,Sound common sense, dockyards, abusive speech,All his three-obols, and the man who pays them.

1538. τὼν κεραυνῶν] In the Eumenides Athene, whilst endeavouring to pacify and conciliate the angry Erinnyes, nevertheless thinks it desirable to allude to the irresistible power which she is holding in reserve:

Κάγιο πέτοιμα Ζην, she says,
καὶ κλήδος οίδα δώματος μόηθθεων
ἐν φ' κεραύνωσ ἵστον ἐσφραγισμένος. (790–92.)

But, as observed in the preceding note, Βασίλεια is not here an actual goddess. She is an abstraction, the personification of the supreme power of Zeus.

1539. Εὔβουλίαν] With the possible exception of λοιδορίαν, the treasures which Prometheus is enumerating are precisely those which would seem most desirable to Athenian citizens. Εὔβουλία would be a welcome substitute for the δυναστεία, with which, owing to the anger of Poseidon, the Republic was perpetually afflicted; see Clouds 587. Εὐνομία, “Law and Order,” was the greatest blessing that a state could receive. She, and Justice, and Peace, were three sisters, the daughters of Themis or Natural Right; Hesiod, Theog. 901. Some think that by λοιδορία we are to understand the wrangling of Orators, “free speech,” Ach. 38, Eccl. 142; others refer it to Comedy, Knights 1274. But to the canny old Athenian’s ears, the climax is reached with the word τριάδος, the dicast’s pay. “If Βασίλεια has that,” he exclaims, “she has everything!” As to the κολακρέτης, the officer from whom the dicasts received their pay, see Wasps 695, 724.
In the extant Prometheus of Aeschylus (as Bergler remarks), Prometheus is repeatedly reproached on account of his φιλάνθρωπος τρόπος (lines 11, 28); indeed, all his sufferings are occasioned by his goodwill towards men; whilst, as regards the Gods, in conformity with line 1547 below, he himself declares ἄλλοι λόγοι τῶν πάντων ἐχθαίρω θεοῦ (P. V. 996), though the universality of the sentient may possibly be restricted by what follows.

1546. ἀνθρακίζομεν] We fry our fish. Meaning of course that they are indebted to Prometheus for the gift of fire. And ὡς ἐν κωμῳδίᾳ, says the Scholiast, τοῦ εὐτελεστήρου ἐμνήσθη. The jingle on the words ἄνθρωπος, ἄνθρακίζομεν, is probably unintentional.

1548. θεομίσης] Ὄ μὲν (Peisthetaerus) φησι τῷ Προμηθεί ἵσον τί τῷ "ιπρίθεω μεσούμενος," διὸ καὶ δεξιόν αὐξησασθέν, ὦ δὲ (Prometheus) τῷ ἐτέρων δέχεται, "μισοῦ θεοῦ," ὦ ὁ Τύμων ἄνθρωπος.—Scholiast. He means that while Prometheus understands Peisthetaerus to call him θεομίσης, a hater of the Gods, the latter is really calling him θεομίσης, hated by the Gods. Whether this is right or not, seems doubtful. In Prom. Vinct. 37 he is called θεὸς θεοῖς ἐχθυντός.

1549. Τύμων] This is the famous Athenian misanthrope who gave his name to a dialogue of Lucian and a play of Shakespeare, and on whose story was moulded the Μονότρωπος (the Solitary), the comedy of Phrynichus which competed with the Birds. His misanthropy is again mentioned in the Lysistrata (808–20), and his history is briefly narrated in Plutarch’s Life of Mark Antony, chap. 70. He was living at the commencement of the Peloponnesian War, and had probably died shortly before the date of the present Comedy. The epithet καθαρός means that Prometheus is a Timon through and through, hating his fellow-Gods exactly as the Athenian hated his fellow-men, without any qualification whatever. C’est Perdrigeon tout pur, as Madelon says in Les Précieuses Ridicules, Scene x. Hemsterhuys ren-
PEI. Then she keeps everything! Prom. Of course she does.
Win her from Zeus, and you'll have everything.
I hastened here that I might tell you this,
You know I am always well-disposed to men.

PEI. Aye, but for you we could not fry our fish.
Prom. And I hate every God, you know that, don't you?
PEI. Yes, hatred of the Gods; you always felt it.
Prom. A regular Timon! but 'tis time to go;
Let's have the umbrella; then, if Zeus perceives me,
He'll think I'm following the Basket-bearer.

ders it *purus putus* in his Latin translation of Birds.
1551. κανηφόρος] He means the noble Athenian maiden, who for her grace
and loveliness, no less than for her rank
and virtue was annually selected from
amongst her fellows, to bear the Sacred
Basket in the Panathenaic, or some
other great religious procession. To
attain this honour was to an Athenian
girl the object of her highest ambition;
see Lysistrata 641-8. The assassination
of Hipparchus was occasioned by
his refusal to allow the sister of Harmo-
dius to undertake the office of *κανηφόρος*
for which she had been duly selected,
Thuc. vi. 56; Polity of Athens, chap.
18; Aelian, V. H. xi. 8. In one of Alci-
phron's epistles (iii. 67) the writer says
that he was so transported at the sight of
the tall lithe figure, the bright eyes, the
lovely arms and hands, and the dazzling
skin of a beautiful *κανηφόρος*, that for
the moment he forgot himself and ran
forward to kiss her. Immediately be-
hind the *κανηφόρος* walked an attendant
maiden, the *διφροφόρος*, carrying a chair
on which the other might rest when the
procession stopped. In Ecc. 730-44,
Chremes is ranging his household goods,
as if they were Athenian maidens in
a religious procession. He places the
κανηφόρος first, the *διφροφόρος* next, and
the rest in order; but there is no *σκια-
δηφόρος* amongst them. The Scholiast
says that the *διφροφόρος* carried the *σκιά-
δεια*, but that is only his conclusion
from the present passage. Far more
probable is the statement of Aelian (V.
H. vi. 1) that in these processions the
maiden daughters of the *μέτοικοι* walked
beside the Athenian maidens, holding
over them *σκιάδεια* to protect them from
the rays of the Attic sun. Zeus, therefore,
if he saw Prometheus walking along
under his umbrella, might mistake him, it
is suggested, for one of these processional
*σκιαδηφόροι*; whilst Peisthetærus improves upon the idea by recommending
him to carry a *διφρος* too, and so pass
himself off, not merely as one of the
train, but as the *διφροφόρος*, the special
personal attendant, of the maiden who
bare the Basket.
The third of these stanzas (see on 1470 supra) is concerned with Socrates, Peisander, and Chaerephon. Socrates is represented in the act of calling spirits from the vasty deep. It is extremely probable that—just as, according to Plato, he described himself as a midwife, assisting in the production of ideas which the minds of his scholars had conceived but were unable to bring to the birth,—so also he had compared himself to a necromancer (ψυχαγωγός), by whose means souls were brought up to the light from the nether darkness in which they had previously dwelt; ἐπειδή λόγον δύναμις τυγχάνει ψυχαγωγία ὀδύνη, Phaedrus, chap. 56 (p. 271 C). Here then he is seen practising this art on the banks of the Acherusian lake, see the note on Frogs 137. He is, as usual, ἄλοντος, supra 1282, Clouds 837, &c. The Sciapodes were a mythical Libyan people, described by the Scholiasts and grammarians as going on all fours, and using their enormous web-feet as umbrellas to shield them from the sun. The mention of σκιάδεια in the last few lines of the preceding dialogue is probably, in part at all events, accountable for the mention of the Σκιάποδες here.

1556. Πεισανδρός] To Socrates, thus employed, comes the bulky coward Peisander, at whose want of spirit this stanza is especially aimed, Socrates and Chaerephon merely furnishing the setting or framework of the satire. Socrates is described as calling up spirits (ψυχάι) in the sense of dead men's ghosts. Peisander has lost his spirit (ψυχή) in the sense of courage, and comes to know if Socrates can call it back again. In order to see his lost spirit (ψυχή) again, Peisander has to go through the process through which Odysseus went, in the Eleventh Odyssey, when he summoned up the souls (ψυχάι) of the dead, in order to see Teiresias. I give the passage in Mr. Way's translation, omitting a few lines not relevant to the present purpose:
THE BIRDS

Pei. Here, take the chair, and act the Chair-girl too.

Chor. Next we saw a sight appalling, Socrates, unwashed, was calling 

Spirits from the lake below, 

('Twas on that enchanted ground 

Where the Shadow-feet are found). 

There Peisander came to know 
If the spirit cowards lack 
Socrates could conjure back; 
Then a camel-lamb he slew, 
Like Odysseus, but withdrew,

Then the throats of the sheep I held o'er the trench, and the blade I drew Swiftly across, and welled the black blood thereinto.
And the nether-gloom ghosts in shadowy hosts arose to my view,
Brides, sires overburdened with care, youths, tender maidens were there, 
And heroes in battle slain, stabbed through with the brazen spear, 
With many a dark blood-stain bedabbling their warrior-gear; 
Through the horror of darkness they leapt, or ever I knew, into sight, 
And they thronged, and they glided and crept round the blood-pit, to left and to right, 
With awful shrieks, and I felt that my cheeks were wan with affright, 

Thereupon he gives some directions to his companions, 

But myself, having drawn my falchion keen from beside my thigh, 
Sat there, nor suffered the strengthless heads of the dead to draw nigh 
To the blood, till the Theban seer to my questions should make reply. (35-51.) 

Peisander goes through the task well enough till the test of his courage begins; but when "his cheeks grew wan with affright," he dared not remain, like Odysseus, to keep the ghosts from the blood till his own ψυχή came into sight; he turned and fled, leaving the road open to the dried-up, ghost-like Chaerephon (supra 1296). The whole point of the satire is the cowardice of Peisander; yet Kock proposed to change ἀπήλθε into καθῆστο (because, forsooth, Odysseus, alarmed as he was, kept his seat) and this conversion of a coward into a hero is approved by Meineke, Blaydes, Kennedy, and others; while Van Leeuwen changes ἀπήλθε into ἐμείς. 

1559. κάμηλον ἀμύνον] A camel of a lamb, i. e. a huge lamb, with an allusion to the size of Peisander himself. Cf. βαργάχων κύκνων, Frogs 207, and supra 567.
πρὸς τὸ γ' αἷμα τῆς καμήλου
Χαίρεθαν ἡ νυκτερίς.

ΠΟ. τὸ μὲν πόλισμα τῆς Νεφελοκοκκυγίας
ὅραν τοις πάρεστιν, οἱ προσβεύομεν.
οὗτος τί δρᾶς; ἐπὶ ἀριστέρ' οὗτος ἀμπέχει;
οὐ μεταβαλέις θοιμάτων ἢ δε' ἐπιδέξια;
τῇ δὲ κακόδαιμον; Λαισποδίας εἰ τῆν φύσιν.
δὲ δημοκρατία ποὺ προβιβάζει ἢ μᾶς ποτε,
εἰ τοῦτον γ' ἐξειροτόνησαν οἱ θεοὶ;

ΤΡ. ἔξεις ἀιτρέμας;  ΠΟ. οἴμωζε· πολὺ γὰρ δὴ σ' ἐγὼ
ἔόρακα πάντων βαρβαρώτατον θεών.
ἀγε δὴ τί δρῶμεν Ἡράκλεις;  ΗΡ. ἀκήκοας
ἐμοῦ γ' ὅτι τὸν ἀνθρωπόν ἀγχειν βούλομαι,

1563. τὸ γ' αἷμα] That the disembodied spirits came up to drink the blood of the victim is of course well known, and is indeed plain from the lines of Homer quoted in the preceding note. The MSS. here mostly read λαίμα, a vox nihili; one reads λαῖμα, a gulf, which has no application here. τὸ γ' αἷμα is Mr. Green's excellent suggestion; the γε is by no means superfluous; it is the γε explanatory; meaning that though the spirit was said to ascend to him (Peisander), it was really coming up for the victim's blood.

1565. τὸ μὲν πόλισμα] The divine envoys, whose approaching visit had been indicated by Prometheus, now make their appearance. They are three in number; (1) Poseidon, the dignified brother of Zeus, (2) Heracles, the son of Zeus by a mortal mother, a mighty man of valour, and withal a mighty trencherman, and (3) the uncivilized Triballian. Three seems to have been the usual number in these cases; and if I refer to a particular instance, Thuc. viii. 86, it is because one of the three Athenian ambassadors there mentioned is the Laispodias to whom the Triballian is likened four lines below, and who was one of the Athenian generals at or about the time when this Comedy was exhibited, Thuc. vi. 105. On their first entrance, the envoys have a short conversation amongst themselves, which is opened by Poseidon in language either borrowed from, or imitating the language of, a Tragic Play.

1567. ἐπὶ ἀριστέρα] Aristophanes is playing on the words ἐπὶ ἀριστέρα and ἐπιδέξια. Ἐπὶ ἀριστέρα is a term of locality, on the left hand or side. ἐπιδέξια, in this connexion, has nothing to do with locality. It means dexterously, in a handy manner, like a person of refinement; as in Plato's Theaetetus, chap.
Whilst the camel's blood upon
Pounced the Vampire, Chaerephon.

POSEIDON. There, fellow envoys, full in sight, the town
Where to we are bound, Cloudcuckoobery, stands!
(To the Triballian.) You, what are you at, wearing your cloak left-sided?
Shift it round rightly; so. My goodness, you're—
A born Laispodias! O Democracy,
What will you bring us to at last, I wonder,
If voting Gods elect a clown like this!

TRIBALLIAN. Hands off there, will yer? Pos. Hang you, you're by far
The uncouthest God I ever came across.

Now, Heraclæs, what's to be done? Heraclæs. You have heard
What I propose; I'd throttle the man off-hand,

xxv (p. 175 E). The Triballian has
merely flung his ἵπατον over his left
shoulder, letting it drop downwards
so as to cover his left side and leg.
Poseidon calls this ἐπιδείξα, and
proceeds to say Why can't you wear it
like a gentleman ἐπιδείξα? contrasting
ἐπιδείξα with ἐπὶ ἀρσετή, as if the former


They are called δένδρα, not, as Meineke
thinks, from their height, but from
their stiff and wooden gait.

1570. ὁ δημοκράτιος] Ἕποιξεν ὡς ἐν Ἀθηναίοι.—Scholiast. The Athenian
democracy was in full swing, and we
shall presently find that the Athenian
laws were in full force, amongst the
Olympian Gods.

1575. ἀγχών] This was an art in
which Heraclæs was an adept. In his
very babyhood, when he was but ten
months old, he had, with infantile glee,

meant on the right side, as the latter
means on the left.

1569. Δαισποίας] The Scholiast says
that this officer (see the note on 1565)
had a stiff or withered shin, a defect
which he endeavoured to conceal by
wearing his cloak awry. And he cites
a couplet from the Δημοκράτιον of Eupolis

ταῖς κυρήμασιν ἀκολουθοῦσι μοι.

throttled the two great serpents which
Hera had sent to destroy him (Theocr.
Id. xxiv); and when he had grown to
man's estate, he performed the same
operation upon the Nemean lion; ἐγκρατός, I throttled him mightily, is
his own account of the performance in
Theocr. Id. xxv. So in Frogs 468 he is
described as throttling (ἀγχών) Cerberus,
as he dragged him upward from Hades.
He would now like to try his hand upon
Peisthetaerus.
The leader of the birds is discovered in the kitchen (see the note on 857 supra) busily engaged in cooking the flesh of birds, probably stewing thrushes (see Peace 1197, and the note there); far too busy, he pretends, even to observe the approaching divinities. He is giving directions to his servants in a very appetising manner; and is indeed dressing the birds in the very same method which he so indignantly denounced in an earlier part of the play; supra 538 to 538. But these are oligarchic birds, who have risen up against the democracy, and deserve no mercy.

The pugnacity of Heracles is at once changed into curiosity and interest at the sight and smell of the savoury stew which Peisthetaerus is preparing.

Were found guilty, were condemned, a common Athenian law-term. τινές εἰς κρίσιν καταστάντες δῶκε, εἶδος, Lysias versus Nicomachum 1. πολλοί οὖν ἔδοξαν δῶκε, (that is, were acquitted), Id. versus Andoc. 14, Pro Polystrate 16.

Who but Heracles could be so inquisitive about
THE BIRDS

213

Whoever he is, that dares blockade the Gods.

Pos. My dear good fellow, you forget we are sent
To treat for peace. 

Her. I'd throttle him all the more.

Pel. (To Servants.) Hand me the grater; bring the silphium, you;
Now then, the cheese; blow up the fire a little.

Pos. We three, immortal Gods, with words of greeting
Salute the Man!  

Pel. I'm grating silphium now.

Her. What's this the flesh of? 

Pel. Birds! Birds tried and sentenced
For rising up against the popular party
Amongst the birds. 

Her. Then you grate silphium, do you,
Over them first. 

Pel. O welcome, Heracles!
What brings you hither? 

Pos. We are envoys, sent
Down by the Gods to settle terms of peace.

Servant. There's no more oil remaining in the flask.

Her. O dear! and birds-flesh should be rich and glistening.

Pos. We Gods gain nothing by the war; and you,
Think what ye'll get by being friends with us;
Rain-water in the pools, and halcyon days
Shall be your perquisites the whole year through.

the details of these culinary operations? 
Peisthetaerus greets him with pleasure, 
perceiving that these operations have 
secured, or will secure, him a friend 
among the Divine Envoys. With the 
servant's complaint about the oil com-
pare Clouds 56.

1593. τέλμασιν] Τέλματα, τὰ πηλόδη καὶ 
tέλευπαία τοῦ ῥατος.—Hesychius. Rain-
water in the puddles, and still and cloud-
less days all the year round! These 
offers are adapted for birds in their 
simple unenlightened state, before the 
horizon of their ideas had been expanded, 
and their ambition raised, by the teach-
ing of Peisthetaerus. They are mere 
trifling now. Peisthetaerus quietly 
ignores them, and substitutes a pro-
posal for the transfer to the birds of 
universal dominion. Poseidon is natur-
ally taken aback at the magnitude of 
the demand, but Heracles, who after his 
long privations, is ready to sell his birth-
right for a mess of pottage, and whose 
senses are now regaled by the sight and 
smell of the stewing birds, will allow no 
obstacle to interfere with the termina-
tion of the war and the commencement 
of the banquet. As to “halcyon days,” 
see the Introduction to the play.
toûτων περὶ πάντων αὐτοκράτορες ἦκομεν.

ΠΕΙ. ἀλλ' οὕτε πρότερον πώποθ' ἡμεῖς ἤρξαμεν
πολέμου πρὸς ῥώμας, νῦν τ' ἐθέλομεν, εἰ δοκεῖ,
ἐὰν τὸ δίκαιον ἄλλα νῦν ἐθέλητε δρᾶν,
οπονδᾶς ποιεῖσθαι. τὰ δὲ δίκαι' ἐστὶν ταῦτα,
τὸ φήμησθαι ἡμῖν τοῖς όρναις πάλιν
τὸν Δί' ἀποδοῶνας κἂν διαλλαττόμεθα
ἐπὶ τοῖς δή τούτοις τοὺς πρόσβεις ἐπὶ ἄριστον καλῶ.

ΗΡ. ἐμοὶ μὲν ἀπόχρη ταῦτα καὶ ψηφίζομαι—
ΠΟ. τι ὁ κακόδαιμον; ἡλίθιος καὶ γάστρις εἰ.
ἀποστερεῖς τὸν πατέρα τῆς τυραννίδος;

ΠΕΙ. ἀληθεῖς; οὐ γὰρ μεῖξον ὑμεῖς οἱ θεοὶ
ἰσχύειτε, ἦν ὄρνηθες ἄρξασθι κάτω;
νῦν μὲν γ' ὑπὸ ταῦ τεῖς νεφέλαισιν ἐγκεκρυμένου
κύψαντες ἐπιορκοῦσιν ὑμᾶς οἱ βροτοὶ.
ἔὰν δὲ τοὺς ὄρνεῖς ἔχχητε συμμάχους,
ὅταν ὄρμυῃ τὸν κόρακα καὶ τὸν Δία,
ὁ κόραξ παρελθὼν τοῦπιορκοῦντος λάθρα
προσπάθειας ἐκκόψῃ τὸν ὀφθαλμὸν θεοῦν.

ΠΟ. νῦ τὸν Ποσειδῶν ταῦτα γέ τοι καλῶς λέγεις.

ΗΡ. κάμοι δοκεῖ. ΠΕΙ. τί δαί σὺ φῆς; ΤΡ. ναβαίσατρεῖ. 1615

1602. ἐπ' ἄριστον] He knows that this offer will gain him a vote, and Heracles accepts it with unblushing avidity. ψηφίζομαι, he says, ἵνα δοκεῖ. But before he can finish his sentence, Poseidon breaks in with τι (scil. ψηφίζει) ὁ κακόδαιμον; and shows his appreciation of his nephew's motive by protesting against his gluttony. He had already used the same words to the Triballian, supra 1569, but in a slightly different sense.

1609. κλέψασθε] The precise meaning of this word in the present passage is doubtful. Hemsterhuyssen translates "inclinantes sese, peierant vestrum numen mortales," a translation retained by Brunck without any alteration. They refer the action, I presume, to some formality in taking the oath, and if any such formality existed, they are undoubtedly right. The ordinary Aristophanic meaning hanging down their heads is not apt in itself, and would take the present tense rather than the aorist. Herwerden's conjecture, κλέψασθε, is attractive; the verbs κλέπ-
We’ve ample powers to settle on these terms.

Pel. It was not we who ever wished for war, And now, if even now ye come prepared With fair proposals, ye will find us ready To treat for peace. What I call fair is this; Let Zeus restore the sceptre to the birds, And all make friends. If ye accept this offer, I ask the envoys in to share our banquet.

Her. I’m altogether satisfied, and vote—

Pos. (Interrupting.) What, wretch? A fool and glutton, that’s what you are! What! would you rob your father of his kingdom?

Pel. Aye, say you so? Why ye’ll be mightier far, Ye Gods above, if Birds bear rule below. Now men go skulking underneath the clouds, And swear false oaths, and call the Gods to witness. But when ye’ve got the Birds for your allies, If a man swear by the Raven and by Zeus, The Raven will come by, and unawares Fly up, and swoop, and peck the perjurer’s eye out.

Pos. Now by Poseidon there’s some sense in that.

Her. And so say I. Pel. (To Trib.) And you? Tri. Persuasitree.

τεῖν and ἐπιορκεῖν being twice so conjoined in the Knights 296, 298, and 1239. But in the Knights the verb κλέπτειν is selected, in reference to the peculations ascribed to Cleon; and there seems no possible reason why it should be singled out here as the one subject of perjury.

1614. ἔν τῶν Ποσείδων Poseidon swears by Poseidon; γελοιοῦ καθ’ εαυτόν ἔμυσεν, as the Scholiast says.

1615. ναβασωπτρέω] It is probable that this, like the other speeches of the Triballian, is intended for broken Greek. The fact that it is interpreted as an assent is no argument that it was so, but of course the starving Triballian is ready to agree to anything. Possibly the word ναβασωπτρέω stands for ἄνεπεσει [τούς] τρεῖς, or ναὶ, ἐπεσε τοῖς τρεῖς, he convinced all three of us. Süvern conjectured that it represents ἀναβαίνει τρεῖς, “that we should break off the negotiation, and return, all three, to Olympus,” which is the last thing the Triballian, who wants his breakfast, and
P. ὁρᾶς; ἐπανεὶ χοῦτος. ἔτερον νυν ἔτι ἀκοῦσαβ' ὅσον ὑμᾶς ἀγαθὸν ποιήσομεν. 

éan tis ἀνθρώπων ἱερεῖον τῷ θεῷ ἐνεξάμενος εἴτε διασοφήζῃται λέγων, “μενετοὶ θεοὶ,” καὶ μᾶποδίῳδ μισητία, ἀναπράξομεν καὶ ταῦτα. Π. Φέρ᾽ ἵδῳ τῷ τρόπῳ;

1620

P. ὅταν διαρθρῶν ἀργυρίδιον τοῦ ἁνθρώπου οὗτος, ἢ καθήται λούμενος, καταπτάμενος ἱκτίνος ἀρτᾶς λαθρὰ προβάτων δυνῶν τιμῆν ἀνοίσει τῷ θεῷ. 1625

ΗΡ. τὸ σκῆπτρον ἀποδοῦναι πάλιν ψηφίζομαι τούτους ἑγώ. Π. καὶ τὸν Τριβαλλὸν νῦν ἐροῦ.

ΗΡ. ὁ Τριβαλλὸς, οἰμάζειν δοκεῖ σοι; ΤΡ. σαννάκα βακταρικρῶσα. ΗΡ. φησὶ μ᾽ εἰ λέγειν πάνω.

1630

Π. εἰ τοι δοκεῖ σφῶν ταῦτα, κάρμοι συνδοκεῖ.

ΗΡ. οὗτος, δοκεῖ δρᾶν ταῦτα τοῦ σκῆπτρον πέρι.

Π. καὶ νη Δι᾽ ἐτερὸν γ᾽ ἐστὶν οὗ 'μνήσθην ἑγώ. τὴν μὲν γὰρ Ἦραν παραδίδομι τῷ Διί, τὴν δὲ Βασιλείαν τὴν κόρην γυναίκ' ἐμοὶ ἐκδοτέον ἑστὶν. Π. οὐ διαλλαγῶν ἑρᾶς.

Π. ἀπώμεν οὐκαθ' αὐθίσ. Π. ὁλίγον μοι μέλει. μάγειρε τὸ κατάχυσμα χρῆ ποιεῖν γλυκύ. 1635

— Scholiast.

cares nothing for Zeus and his sceptre, would be likely to say.

1620. μενετοὶ θεοὶ] The Gods wait long; that is, are long-suffering, slow to anger, tardy to inflict punishment; ἀνεξικακοὶ, καὶ οὐκ εὐθεῖοι τιμωροῦμεν.—Scholiast.

By sophistical arguments, διασοφήζομεν, the dishonest Greek twists this truth into an encouragement to vice, just as
the dishonest Roman does in the Satires of Juvenal, xiii. 100—

Ut sit magna, tamen certe lenta ira Deorum est.
Si curant igitur cunctos punire nocentes,
Quando ad me venient?

There was a proverb, the Scholiast tells us, μενετοὶ θεοὶ, οὐκ ἀπαρηλοῖ. Μισητία is equivalent to ἀπληστία, unbridled, insatiate greed.
THE BIRDS

PEI. You see? he quite assents. And now I'll give you
Another instance of the good ye'll gain.
If a man vow a victim to a God,
And then would shuffle off with cunning words,
Saying, in greedy lust, The Gods wait long,
This too we'll make him pay you. Pos. Tell me how?

PEI. Why, when that man is counting out his money,
Or sitting in his bath, a kite shall pounce
Down unawares, and carry off the price
Of two fat lambs, and bear it to the God.

HER. I say again, I vote we give the sceptre
Back to the Birds. Pos. Ask the Triballian next.

HER. You there, do you want a drubbing? TRI. Hideythine
I'se stickybeatums. HER. There! he's all for me.

POS. Well then, if so you wish it, so we'll have it.

HER. (To PEI.) Hi! we accept your terms about the sceptre.

PEI. By Zeus, there's one thing more I've just remembered.
Zeus may retain his Hera, if he will,
But the young girl, Miss Sovereignty, he must
Give me to wife. Pos. This looks not like a treaty.
Let us be journeying homewards. PEI. As you will.
Now, cook, be sure you make the gravy rich.

1622. ἀγυρίδιον] Not "a small sum of money" but his darling money. See the note on 1111 supra.
1628. ὁματιέων] Heracles, showing his fist with a threatening gesture, says "You Triballian, do you want a sound thrashing?" meaning "That is what you will get, if you don't agree with me." The sturdy barbarian, nowise disinclined for a fray, even with Heracles for an antagonist, retorts, or tries to retort, with the words "I will beat your hide with my stick," σοῦ νάκην βακτηρίς κρούσω, for this is the most probable explanation offered of the Triballian's jargon. But let him say what he will, Heracles would anyhow represent him as acquiescing.
1631. αὖτος] Heracles eagerly notifies to Peisthetaerus, who has been standing apart while the envoys were consulting together, that his terms are accepted, and the feast may begin at once.
'1637. καράχυμα] See 535 supra. The
indifference with which Peisthetaerus professes to regard the rupture of the negotiation, he is in reality far from feeling, and he resorts to the device which had already proved so successful, to secure the adherence of Heracles.

1638. ὃ δαμόλυν ἀνθρώπων Πόσειδον ποὶ φέρει; ἦμεις περὶ γυναικὸς μίας πολεμήσωμεν;
ΠΟ. τί δαὶ ποιῶμεν; ἩΡ. ὃ τι; διαλλαττῶμεθα. 1640
ΠΟ. τί δ’ φύγρ’; οὐκ οἰδοθ’ ἐξαπατώμενος πάλαι. βλάπτεις δὲ τοι ἐν σαυτόν. ἢ γὰρ ἀποθάκη ὁ Ζεὺς παραδόθησα τοῦτοι σὴ τὴν τυραννίδα, πένης ἔσει σὺ. σοῦ γὰρ ἀπαντα γίγνεται τὰ χρήμαθ’, ὅσ’ ἂν ὁ Ζεὺς ἀποθήκως καταλίπῃ.
ΠΕΙ. οἴμοι τάλας οἴνον σὲ περισσοφίζεται. δεῦρ’ ὡς ἐμ’ ἀποκρόρησον, ἱνα τί σοι φράσω. διαβάλλεται σ’ ὁ θεῖος ὃ πόνηρε σῦ.
τῶν γὰρ πατρῴων οὐδ’ ἀκαρῆ μέσετι σοι κατὰ τοὺς νόμους· νόμος γὰρ εἶ κοι γνῆσιος. 1645
 ioctl νόδος; τί λέγεις; ΠΕΙ. σῦ μέντοι νῆ Δία ὁν γε ξένης γυναικὸς. ἢ πῶς ἂν ποτε ἐπίκληρον εἶναι τὴν Ἀθηναίαν δοκεῖς,

Poseidon spoke of the restoration of the sceptre as equivalent to the surrender τῆς τυραννίδοσ, and he seems to forget that he has already consented to that restoration, and that the only question now is whether Βασίλεια shall be given in marriage to Peisthetaerus. It may be true that the sceptre, without Βασίλεια, would be of little value, but that does not remove the inconsistency.

1650. νόδος κοι γνῆσιος] He is speaking the language of Athenian law. A youth, whose mother was not a genuine Athenian, was himself not γνήσιος, but νόδος, and could not be entered on the register of Athenian citizens. Plutarch (Pericles chap. 37) and Aelian (V. H. vi. 10, xiii. 24) tell us that the law to this effect was passed in the time, and on the initiative of Pericles, and though
**HER.** Why, man alive, Poseidon, where are you off to? What, are we going to fight about one woman?

**Pos.** What shall we do? **HER.** Do? Come to terms at once.

**Pos.** You oaf, he's gulling you, and you can't see it. Well, its yourself you are ruining. If Zeus Restore the kingdom to the Birds, and die, You'll be a pauper. You are the one to get Whatever money Zeus may leave behind him.

**PEI.** O! O! the way he's trying to cozen you! Hist, step aside, I want to whisper something. Your uncle's fooling you, poor dupe. By law No shred of all your father's money falls To you. Why, you're a bastard, you're not heir.

**HER.** Eh! What? A bastard? I? **PEI.** Of course you are. Your mother was an alien. Bless the fool, How did you think Athene could be "Heiress,"

---

their testimony was doubted by some, it is now fully confirmed by the authority of Aristotle (Polity of Athens, 26 ad fin.). Yet it seems to have been merely the revival of the old rule which, since the Persian wars, had fallen into disuse. Plutarch (Themistocles, ad init.) says that the νέος did not frequent the same gymnasium as the γυναικος, but were expected to exercise themselves at the gymnasium of Heracles at Cynosarges. And he gives as the reason, that Heracles himself was not a thoroughbred God, but was affected with νοθεία, his mother being a mortal, ἐπεὶ κάκεινος αὐτή ἦν γυναικος ἐν θείοις, ἀλλ’ ἐνίσχυτο νοθεία, διὰ τὴν μητέρα θυτήν οἶδαν. Themistocles, he says, was born of an alien mother, some say a Thracian, others a Carian, and therefore as a νόθος was bound to resort to the gymnasium at Cynosarges; but he used to bring down some well-born Athenian youths to join him in the games (ἀλεθεισθείμενος μετ᾽ αὐτῶν) and so obliterated the distinction which existed in this matter between the νόθος and the γυναικος. See also Id. Eroticus iv. 9; Athenaeus xiii. 38; Demosthenes versus Eubul. 34 (p. 1037). The law of Pericles itself fell into disuse towards the close of the Peloponnesian War, and was re-enacted in Euclid's archonship B.C. 403, 402. νόθος in this case means "half-breed" rather than "bastard," but I have followed the usual translation of the word.

1653. ἐπικλήρον] We may, with some confidence, infer from this passage that ἐπικλήρος was a recognized appellation of Athene, due probably to her

---
οὖσαν θυγατέρ', ὄντων ἀδελφῶν γυνήσιων;

ΗΡ. τί δ' ἢν ὁ πατὴρ ἐμοὶ διδὼ τὰ χρήματα

νοθεῖ ἀποθυμηκόω;  ΠΕΙ. ὁ νόμος αὐτῶν οὐκ ἐκ.

lsruhe ὁ Ποσειδῶν πρῶτος, ὃς ἔπαιρει σε νῦν,

ἀνθέγεται σου τῶν πατρῴων χρημάτων

φάσκων ἀδελφὸς αὑτὸς εἶναι γνήσιοι.

ἐρῶ δὲ δὴ καὶ τὸν Σώλωνος σοι νόμον'

"νόθος δὲ μὴ εἶναι ἀγχιστεϊῶν

παίδων ὄντων γυνήσιων.

ἐὰν δὲ παίδες μὴ δωσι γνήσιοι,

τοῖς ἐγγυτάτω γένους

μετέχαι τῶν χρημάτων."

ΗΡ. ἐμοὶ δ' ἀρ' οὖν τῶν πατρῴων χρημάτων

μέτεστων;  ΠΕΙ. οὐ μέντοι μὰ Δία. λέξον δὲ μοι,

ἡδὴ σ' ὁ πατὴρ εἰσήγαγ' ἐς τοὺς φράτορας;

ΗΡ. οὐ δὴ' ἐμὲ γε. καὶ δὴ' ἐθαύμαζον πάλαι.

ΠΕΙ. τί δὴ' ἀνω κέχηνας αἴκειαν βλέπων;

having obtained Athens, the πόλιν περι-

μάχητον, as her κλήρον, her possession

and her heritage for ever. Of course,

as the Scholiast reminds us, Zeus had

gνήσιους υἱοὺς, such as Ares and He-

phaestus.

1656, νοθεῖα] Τὰ τοῖς νόθοις ἔκ τῶν πα-

τρώων διδόμενα ὄντω καλεῖται. ἥν δὲ μέχρι

χιλιῶν δραχμῶν.—Harpocration, Photius.

But Heracles is asking, not about a

paltry sum of 1000 drachmas, but about

the entire estate of Zeus; and Peisthe-

taerus is quite correct in saying that

Zeus could not, by Athenian law, bequeath

him that. For though Isaen (in the matter

of the estate of Menecles 16–18) says that a

man who has no sons can dispose of his

estate as he

will, he does not mean that he can

give it to anybody who is not an

Athenian citizen. The speaker there

was a young Athenian whom Menecles

had adopted, and who says of his patron

that while in good health εἰσάγει με

eἰς τοὺς φράτορας, καὶ εἰς τοὺς δημότας μὲ

ἐγγράφει. Zeus could not act thus with

Heracles, because the latter was νόθος

κού γνήσιος. In Eur. Troad. 48, Athene

calls Poseidon τὸν γένει μὲν ἀγχιστον

πατρός.

1661, νόθος δὲ μὴ κ.τ.λ.] These are

probably the exact terms of Solon's

law, in force at the date of the Birds:

but after the consolidation and re-

enactment, in Euclid's archonship, of

the laws of inheritance the wording
(Being a girl), if she had lawful brethren?

Her. Well, but suppose my father leaves me all
As bastard's heritage? Pæi. The law won't let him.
Poseidon here, who now excites you on,
Will be the first to claim the money then,
As lawful brother, and your father's heir.
Why here, I'll read you Solon's law about it.

"A bastard is to have no right of inheritance, if there be lawful children. And if there be no lawful children, the goods are to fall to the next of kin."

Her. What! none of all my father's goods to fall
To me? Pæi. No, not one farthing! tell me this,
Has he enrolled you ever in the 'guild?

Her. He never has. I've often wondered why.

Pæi. Come, don't look up assault-and-battery-wise.

was slightly altered. In its later form it is given, as Bergler observes, by Isaeus (in the matter of Philoctemon's estate, 57 (p. 61)) and Demosthenes (against Macartatus, 67 (p. 1067)) μήδε μόνον μή εἶναι ἁγκυστεῖαν μήδε ἵππον μήδε ὀσῖον, ἢτ Γελείπται ἄρχοντοι. The mention of ἵππον and ὀσῖον as the component parts of a man's estate may perhaps excuse me for recording a suggestion made by Orlando Hyman in conversing on the Republic of Plato. In the Republic the dialogue is introduced by a short colloquy between Socrates and old Cephalus. As it is concluding, Polemarch, the son of Cephalus, interposes a remark; and the old man says, "I leave the argument in the hands of Socrates and yourself; I must needs go and attend to the sacrifice, δει γὰρ με ἢδη τῶν ἵππων ἐπι-

μεληθῆναι." "Οὐκοῦν," says Socrates, "ὁ Πολέμαρχος τῶν γε σῶν κληρονόμος;" "Πάνω γε" ἢ δ' ὄς (i.e. Cephalus) γελάσας, καὶ ἁμα ἤμε πρὸς τὰ ἱερά. Hyman's criticism on the words τῶν γε σῶν κληρονόμος was, as briefly noted down at the time (August 1849), "For σῶν read ὀσίων. Property was ἱερὰ or ὀσία. Cephalus goes off to the ἱερὰ, and so leaves the ὀσία to Polemarch, according to Socrates's pun, which draws a smile from the old man."

1669. ἐς τοὺς φράταρας] Πᾶλιν ὡς ἐν κωμῳδίᾳ μετήγαγε τὰ Ἀθηναίων ἐδη ἐπὶ τοὺς θεοὺς. διὰ γὰρ τῶν ἐγγεραθῶν εἰς τὰς φρατρίας σύμβουλον εἶχαν τῆς εὐγενείας ἡ Ἀθηναίοι.—Scholiast. See Frogs 418 and the note there.

1671. αἰκεῖαν βλέπων] "Looking dagers."—Cary. ὡς τυπήσων τινα.—Scholiast. Heracles feels, and looks, as if he
would like to administer a drubbing to Zeus and all the Olympian thoroughbred Gods. As to ὑπιθεῖν γάλα see supra 733.

1678. κόρανα] Τὴν καθ' ἑαυτὸν καὶ μεγάλην κόρην Βασιλείαν γαμεῖν.—Scholiast. The Triballian is starving, and naturally does not care a snap of the fingers for Zeus and his prerogatives.

1681. εἰ μὴ βαδίζειν] Hardly any line of Aristophanes has given rise to greater difficulty or more numerous conjectures than this; but as the traditional reading seems open to a fairly satisfactory explanation, I have retained it in the text. εἰ μὴ is of course equivalent to ἀλλὰ, but, on the contrary, as in Knights 186, Lys. 943, Thesm. 898. βαδίζειν means not simply “to walk” but to walk off, as (to take one example out of many) in the lines preserved by Athenaeus, xiv. 17 (p. 622 E), from the Auge of Eubulus:

Τί, ὅ πονηρ', ἔστηκα ἐν πίλαις ἔτι, ἀλλὰ ὃ βαδίζεις;

And so the Scholiast takes it, μὰ τὸν Δία, φησίν, οὐ λέγει παραδοῦναι, ἀλλὰ βαδίζειν καὶ ἀπαχωρεῖν. Poseidon, at the first mention of Βασιλεία, had said ἀπίωμεν ὁκάδε (1636), and now he wishes to represent the Triballian as agreeing with that proposal. But how does he
THE BIRDS

Join us, my boy; I’ll make you autocrat,
And feed you all your days on pigeon’s milk.

HER. I’m quite convinced you’re right about the girl;
I said Restore her; and I say so now.

PEI. (to Pos.) And what say you? Pos. I vote the other way.

PEI. All rests with this Triballian. What say you?

TRI. Me gulna charmī grati Sovranau
Birdito stori. HER. There! he said Restore her.

Pos. O no by Zeus, he never said Restore her;
He said to migrate as the swallows do.

HER. O then he said Restore her to the swallows.

Pos. You two conclude, and settle terms of peace,
Since you both vote it, I will say no more.

HER. (to Pei.) We’re quite prepared to give you all you ask.
So come along, come up to heaven yourself,
And take Miss Sovereignty and all that’s there.

PEI. So then these birds were slaughtered just in time
To grace our wedding banquet. HER. Would you like me

get that out of the Triballian’s words?
The Scholiast says ὡ τὰ βασιλικῶ ἐλς τὸ βάσιν μετέβαλεν ὁ Ποσειδών, παρὸν τὸν δευτέραν ἔξετεν. And he may possibly have derived χελιδόνες from καλάν. There is no bird whose migrations are so striking, at least to an ordinary observer, as those of the swallow. Birds may disappear from the copses and hedgerows, and reappear there again, without attracting any particular attention, but the swallow, in its season, is wheeling about us in every direction, and its departure leaves a perceptible blank in the landscape. Poseidon therefore represents the Triballian as saying, Let us

migrate hence like the swallows. Modern critics have substituted for βασίζεων such words as βασίζει γ’, βασίζει γ’, τιτβίζει γ’, and the like; but the infinitive is more in accord with what precedes and follows.

1689. γάμος [The wedding banquet, supra 132. εὐκαίρως, φησιν, κατεκόπησαν οἱ ἄριθμοι διὰ τὸ ἀριστᾶν τῶν παρόντων γάμων.—Scholiast. Three lines above, Heracles had proposed that Peisthetaerus should be accompanied to heaven by all the three envoys (μεθ’ ἐμῶν); but the allusion to the birds-flesh is again too much for him; and he immediately suggests that Peisthetaerus shall be
escorted by the other envoys, while he himself remains in the kitchen to roast the meat. This is rather too transparent, and Poseidon charges him with wishing not to roast the flesh, but to eat it; to indulge in "much gluttony." Heracles, with the wistful remark that the situation in the kitchen would have exactly suited his tastes, resigns himself to his fate, and leaves the stage with Peisthetaerus and the other envoys.

1694. ἔστι δ' ἐν Φαναῖσι πρὸς τῷ Κλεψύδρᾳ πανοργον ἐγ- γλωττογιαστῶν γένος, οἱ θερίζουσι τε καὶ σπεί- ρουσι καὶ τρυγῶσι ταῖς γλώτ- ταις; συκάζουσι τε··
βάρβαροι δ' εἰσιν γένος,
Γαργάια τε καὶ Φίλιπποι.
kατὰ τῶν ἐγγλωττογιαστών ἐκείνων τῶν Φίλιππων

was a place called Phanae in the island of Chios (Thuc. viii. 24); and Clepsydra was a common name for a spring with an intermittent supply of water. But here Φαναί is a fictitious name, equivalent to Sycophantia (Informer's land), cf. Ach. 827, 908, and 914; and Κλεψύδρα means the Water-clock, which timed the speeches of pleaders in the Law-courts, Wasps 93. And those strange barbarians are the foreign sycophants and sophists who kept flocking to Athens, and earned their living by their tongues, or in other words by rhetoric, litigation, evil-speaking, lying, and slandering. To them the tongue was what his sword and spear and targe were to Hybrias the Cretan in the famous scolium to which Bergler has already referred, and of which I venture to offer a translation—
To stay, and roast the meat, while you three go?

Pos. To roast the meat! To taste the meat, you mean.

Come along, do. Her. I'd have enjoyed it though.

Pei. Ho there within! bring out a wedding robe.

Chor. In the fields of Litigation,
Near the Water-clock, a nation
With its tongue its belly fills;
With its tongue it sows and reaps,
Gathers grapes and figs in heaps,
With its tongue the soil it tills.
For a Barbarous tribe it passes,
Philips all and Gorgias.
And from this tongue-bellying band
Everywhere on Attic land,

SONG.

I. "Tis wealth to me, my sheltering shield,
The sword I draw, the spear I wield;
With these I sow, with these I reap;
With these from out the empurpled vine
I tread the juice of glorious wine;
With these, a lord, my thralls I keep.

II. Who fear to grasp the sheltering shield,
The sword to draw, the spear to wield,
Before my knee the recreants fall;
And there in trembling awe they lie,
And clasp my feet, and own that I
Am Mighty king, and lord of all.

1695. ἔγκλωττογαστόρων Ἔγχιερογάστορες (Ath. i. chap. 6), χειρογάστορες, and γαστρόχειρες were names given to men who fill their bellies by the labour of their hands, "qui manibus suis cibus ventri quærítant," as Bergler says. By analogy with these names, Aristophanes appears to have devised ἔγκλωττογαστόρες, as a description of those who fill their bellies by the labour of their tongues. The sowing, the reaping, the vintage, all find their equivalents in the scolium of Hybrias. The fig-gathering is added as a compliment to the sycophants.

1701. Γόργιαι τε καὶ Φίλιπποι] About Gorgias of Leontini—the famous sophist, the ambassador whose rhetoric is thought to have been in great measure the cause of the Athenian intervention in Sicilian affairs—and about Philip his son or disciple, see Wasps 421 and the note there. And as to the additional syllable in this line see the note on 1470 supra.
may pour libations to the Gods, and retire to our rest." So they obey her voice, and pour out bumpers of wine; and they cast the tongues into the fire, and stand up and pour libations. The Homeric Scholiasts and Eustathius, as well as the Aristophanic Scholiasts, give numerous explanations of the custom, the principal of which will be found in the note on Peace 1060.
THE BIRDS

People who a victim slay
Always cut the tongue away.

MESSENGER. O all-successful, more than tongue can tell!
O ye, thrice blessed wingèd race of birds,
Welcome your King returning to his halls!
He comes; no Star has ever gleamed so fair,
Sparkling refulgent in its gold-rayed home.
The full far-flashing splendour of the Sun
Ne’er shone so gloriously as he, who comes
Bringing a bride too beautiful for words,
Wielding the wingèd thunderbolt of Zeus.
Up to Heaven’s highest vault, sweet sight, ascends
Fragrance ineffable; while gentlest airs
The fume of incense scatter far and wide.
He comes; he is here! Now let the heavenly Muse
Open her lips with pure auspicious strains.

CHOR. Back with you! out with you! off with you! up with you!

halls of the Gods. The messenger who announces his approach speaks throughout in the grand style of Tragedy; and probably some portions of his speech are borrowed directly from the Tragic Poets. The expression πάντ’ ἀγαθὰ is of constant occurrence in these Comédies.

1712. οἷον] Sicilicet ἐκλάμπων: to be supplied from ἔξελαμψεν.
1716. θυμαμάτων] Αἴ δὲ αὐραί διακινώσι
tὴν πλεκτάνῃ τοῦ κατ' αὐτοῖς τῶν θυμαμάτων,
says the Scholiast, indicating the true order of the words. πλεκτάνῃ, the curling wreath of incense-fumes.
1720. ἀναγε κ.τ.λ.] As the bridal pair enter, the birds are exhorted to open a passage for them, and to fly about them in every direction, greeting them as they pass along. It is difficult to give a precise meaning to these little ejaculations, which are repetitions of various "cries" well known at Athens, such as those heard at the torch-races in the Cerameicus or in the ithyphallic worship of Bacchus. For the former see the note on Wasps 1326. For the latter, Bergler refers to the passage quoted by Athenaeus, xiv. chap. 16 (p. 622 C), where it is said that the worshippers move in silence to the middle of the orchestra, and then turning to the theatre, say

ἀνάγετ', εὕριςωριάν
ποιεῖτε τῷ θεῷ
θέλει γὰρ ὁ θεὸς . . .
διὰ μέσου βαδίζειν.

This gives the exact meaning of the
present passage; and perhaps the individual words may be translated Retire! Fall apart! To the side! make room! Brunck translates them “Recede, discede, abcede, concede.” Of course the flying round the bride and bridegroom is merely carried out by evolutions of the Chorus dancing in the orchestra.

1731. "Ἡρα Ἡλυπία τὸν ἥλιατόν βρώνων ἄρχοντα θεοῖς μέγαν Μοῖραι ἔννεκολίσαν ἑν τοῖς ὑμεναίοις. 'Τμὴν ὁ 'Ὑμέναι' ὁ. ὁ δ' ἀμφιθαλῆς Ῥώς χρυσόπτερος ἡνίας εὔθυνε παλιντόνους, Ζηνὸς πάροχος γάμων ὃ which immediately follows. They tell of the great primeval marriage of Zeus and Hera, the ἱερὸς γάμος, from which the sanctity of all other marriage-ties is derived. See the note on Thesm. 973.

1733. θεοὶς μέγαν] If this, the common reading, is correct, these two words must be taken together in the sense of great to (i.e. in the estimation of) the Gods, μέγαν τε δαίμον, ἐν θεοίς τε τίμιον. Eur. Tro. 49; “inter deos magnum,” Dawes. Of course ἄρχεων may govern either a dative or a genitive, but it cannot in this place govern both βρώνων and θεοῖς. The result is not very satis-
Flying around
Welcome the Blessèd with blessedness crowned.
O! O! for the youth and the beauty, O!
Well hast thou wed for the town of the Birds.
Great are the blessings, and mighty, and wonderful,
Which through his favour our nation possesses.
Welcome them back, both himself and Miss Sovereignty,
Welcome with nuptial and bridal addresses.
Mid just such a song hymenaean
Aforetime the Destinies led
The King of the thrones empyrèan,
The Ruler of Gods, to the bed
Of Hera his beautiful bride.
Hymen, O Hymenaeus!
And Love, with his pinions of gold,
Came driving, all blooming and spruce,
As groomsman and squire to behold
The wedding of Hera and Zeus.

1737. ἀμφιθαλής] In vigorous bloom. And this is the proper signification of the word (as in Æschylus, Agamemnon 1118, and Cho. 386), and not, as the Scholiast here and many commentators suppose, “having a father and mother alive,” which is quite a secondary meaning. παλαίτωνς signifies pliant, supple, flexible. It is the regular epithet of a bow, παλαίτωνα τόξα, παλαίτωνον τόξον, in both the Homeric poems.

1740. πάροχος] The πάροχος was the bridegroom’s “best man,” who drove with him to fetch the bride from her home. The bride, on the return drive to her husband’s house, sat between the πάροχος and the bridegroom, μεταξὺ τοῦ
paroxov te kai tov νυμφίου, Pollux, iii. segm. 40, 41, x. segm. 38; Photius, s.v. πάροχος; Suidas, s.v. ξεύγος ήμωνικὸν. And to the same effect the Scholiast here. See also the note on Thesm. 261. Lucian, in his pleasant account of Action’s picture portraying the wedding of Alexander and Roxana, after describing the principal personages, adds πάροχος δὲ καὶ νυμφαγωγὸς Ἡμωστίων συμπαρέστη, δέδα καιμόμενην ἔχων, Herodotus 5.

1742. ἵναν ὡ Ἰμένα’ ὃ] This refrain, which occurred once only after the strophe, is doubled after the antistrophe. Possibly each ode was sung by a Semi-chorus, whilst the full Chorus joined in the final refrain.

1744. αὐτοῦ] The fiery lightning-flashes of Zeus (αἱ πυρώδεις Δίως ἀστεροπασί, 1746) have become the heritage of Peisthetaerus (αὐτοῦ); it is he who is now shaking the earth (ὅδε νῦν χθόνα σείει, 1751) with the armoury of Heaven (Δίως ἔγχυς πυρφόρον, 1749). The whole passage is an outburst of exultation at the transfer of empire from Zeus to Peisthetaerus; and Dr. Blaydes’s construction “αὑτοῦ cum Δίως construendum, ipsius Iovis” would destroy the very point of the address.—χθονίας, “Mox expouit cur ita vocet; aís ὅδε νῦν χθόνα σείει. Sic Iovem tonantem χθόνιον vocat Sophocles in Oed. Col. 1606 κτύπησε μὲν Ζεὺς χθόνος,” Bergler. “Terrestia Hemsterh. terrifica Berglerus, sub terrā mugiōntia Brunckius interpretantur. Quidquid horribile est et grave, χθόνιον dicitur,” Beck.

1747. δεινὸν τ’ ἄργητα κεραυνόν] The words are borrowed from the noble passage in the eighth Iliad, where Zeus, to arrest the victorious progress of Nestor and Diomed, launches a white-flashing thunderbolt immediately in front of their chariot:

Then rolled the thunder of heaven;
Then Zeus flashed from above
The dread white bolt of the levin.
Of Zeus and his beautiful bride.
Hymen, O Hymenaeus!
Hymen, O Hymenaeus!

PRI. I delight in your hymns, I delight in your songs;
Your words I admire.

CHOR. Now sing of the trophies he brings us from Heaven,
The earth-crashing thunders, deadly and dire,
And the lightning's angry flashes of fire,
And the dread white bolt of the levin.
Blaze of the lightning, so terribly beautiful,
Golden and grand!

Fire-flashing javelin, glittering ever in
Zeus's right hand!

Earth-crashing thunder, the hoarsely resounding, the
Bringer of showers!

Because after a long drought, especially in tropical countries, it is usually the thunderstorm that brings down the rain for which the earth has been waiting. And hence in the Old Testament the expression “He maketh lightnings for the rain,” ἀστραγάς εἰς νεφών ἔποιησε is everywhere employed by psalmist, and sage, and prophet; Psalm cxxxv. 7 (134.7, LXX); Jeremiah x. 13, li. 16 (28. 16, LXX); cf. Job xxviii. 26. So an anonymous writer recently described the sudden break-up of the hot season in Calcutta: “A rushing mighty wind sweeps up from the sea driving great cloud-battalions, and with a flash and a thunderclap we are suddenly drenched and cool.” Captain Walter Campbell, in the “Old Forest Ranger,” gives a similar description with regard to another part of India, the region of the Neilgherry Hills: “A dense mass of inky clouds rises above the tree-tops with a rapidity that shows the mighty power of the tempest... And now a bright flash of livid fire shoots from out the gloomy mass... and at that signal the rain descends in unbroken sheets of water.” So the late Mr. R. D. Blackmore, in his “Erema” (ἔρημα), describes a tropical storm in

βροντήσας δ’ ἀρα, δεινὸν ἄφηκ’ ἁργήτα κεραυνόν, viii. 133. The rhythm of the verse is of itself sufficient to show that δεινὸν is to be joined (as Aristophanes joins it) with ἁργήτα κεραυνόν, and that the Venetian Scholiast is wrong in placing a comma after δεινὸν. In Hesiod, Arges is one of the three Cyclopean workers who supplied Zeus with the thunderbolts, the others being Brontes and Steropes. Theog. 140.
America: "A bolt of lightning fell at my very feet, and a crash of thunder shook the earth. These opened the sluice of the heavens, and before I could call out I was drenched with rain." As an Elizabethan poet, Matthew Roydon, whose Elegy on Sir Philip Sidney is published with Spenser's works, puts it: The thunder rends the cloud in twaine, And makes a passage for the raine.

1753. πάρεδρον] Παρακαθήμενον, σύνθετον.—Hesychius. The use of the accusative makes it probable that Hesychius is referring to the present passage. And it is probably from Aristophanes that Lucian borrows the word, Phalaris Prior 1, Gallus 2 "Calumniae non temere credendum" 17. See the commentators there.

1755. γάμοις] To the marriage-feast (supra 1689); not, to the marriage itself: not, "to see us wed" as the translation has it; for the wedding has already taken place.

1764. τήνελλα καλλίνικοι] As in the Acharnians, so also in the Birds, the Chorus wind up the play, by uttering the famous shout of victory, the salute to a conqueror, τήνελλα καλλίνικε. It comes from the Song of Triumph composed by Archilochus (Pind. Ol. ix. init.), in honour of Heracles, which seems to have run as follows:

The Scholiasts here, and on the other passages mentioned above, collect much information respecting this song. See Gaisford’s Poetae Minores Graeci, Archil. Fragm. 60; Bergk, Poetæ Lyrici Graeci,
He is your Master, 'tis he that is shaking the Earth with your powers!

All that was Zeus's of old
Now is our hero's alone;
Sovereignty, fair to behold,
Partner of Zeus on his throne,
Now is for ever his own.
Hymen, O Hymenaeus!

PRI. Now follow on, dear feathered tribes,
To see us wed, to see us wed;
Mount up to Zeus's golden floor,
And nuptial bed, and nuptial bed.
And O, my darling; reach thine hand,
And take my wing and dance with me,
And I will lightly bear thee up,
And carry thee, and carry thee.

CHOR. Raise the joyous Paean-cry,
Raise the song of Victory.
Io Paeon, alalalae,
Mightiest of the Powers, to thee!

Fr. 119. Iolaus, the nephew, was also the charioteer, of Heracles, and in that capacity assisted the hero in the great combat against Ares and Cyclus the son of Ares, which forms the subject of Hesiod's poem called "The Shield of Heracles." "Who could have done it?" cries the Boeotian poet, glorying in the Boeotian heroes, "who could have done it πλήν Ἡρακλῆας καὶ κυδαλίμου ἵλολαιον?" (74). They were partners too in slaying the Lernacan Hydra. "The son of Zeus slew it," says Hesiod (Theog. 317), "Ἄμφιθρυοινίαδες σὺν ἀργυρίφιλῳ ἦλαφον." Of course the exclamation "Io Paean" and "alalalae" are also cries of victory. After the rout of the Galatians, says Lucian (Zeuxes 11), the Macedonians ἐπαίωνζον, and crowned Antiochus, καλλίνκον ἀναβοῶτες. And ἀλαλαμάς is described by Hesychius as Ἐπινίκων ἲμος. Here these triumphal cries not only celebrate the triumph of Peisthetaerus, but also prognosticate the victory of Aristophanes in the dramatic competition; see the final note on the Ecclesiasuzae. Τῦρελλα is intended to imitate a musical instrument; some say the notes of the flute, others the twang of the lyre-strings.
I. The τέττιξ.

Line 39 oι τέττιγες. Line 1095 ά αχέτας.

'Αχέτας is the Doric form of ήχέτης the Chirruper, a name applied to the large male τέττιξ or Cicala (Eustathius on II. iii. 150), whose loud and shrill notes pervade the meadows of South-Eastern Europe in the heat of a midsummer noon. The form ἀχέτας is also found in Peace 1159, and more than once in Aristotle's works; καλούσι τοὺς μὲν μεγάλους καὶ ἡδονας, ἀχέτας τοὺς δὲ μικροὺς, τεττιγώνα, Hist. An. v. 24. 1. And I imagine that the "Chirruper" was the special Doric name for this little creature, and was therefore pronounced by the Athenians in the Doric fashion. ἡχέων, with its compounds, is everywhere the regular term employed to denote the chirruping of the cicala. Hesiod (W. and D. 582, Shield 393) conjoins the two words ἡχέτα τέττιξ. And so, according to the very probable emendation of Robinson (on Hesiod ubi supra), Heinsius (on the Hesiodic scholia), and Bp. Blomfield (Mus. Crit. i. 428) does Alcaeus in his choriambic song to summer:

ἀχέει δ' έκ πεταλόων ἀχέτα τέττιξ: πτερύγων δ' ύπο
κακεύει λιγίαιν . . . δόλαιν.

And in the same sense Meleager (Ep. cxi in the Anthology) ἡχέεις τέττιξ. The pleasant resting-place which Phaedrus finds for Socrates θερίνω τε καὶ λιγιανῷ ἰπηχεῖ τῷ τὼν τεττίγων χορῷ (chap. v. 230 C); a description borrowed by Aristaenetus (i. 3). And compare Lucian, Amores 18. In the Pastorals of Longus, Daphnis and Chloe go out into the meadows in the bright summer day, with the pleasant chirruping of the cicalas, ήδεια τεττίγων ἡχη, all around them (i. 11). Chloe, tired with their innocent play, falls asleep; and Daphnis, watching beside her, upbraids the cicalas for their ceaseless chirruping, ὅ λάλων τεττίγων, οὐκ εὕσσουσιν αὑτὴν καθεύδειν, μέγα ἡχούντες (i. 12). Presently one of them, trying to escape a swallow (cf. Aelian, N. H. viii. 6; Evenus, Ep. 13 in the Anthology), falls into Chloe's bosom: and the swallow, darting after it, brushes the cheek of Chloe with its wing, and wakes her from her slumber. She starts up alarmed, but seeing Daphnis smile, is reassured, and rubs her eyes which are hardly yet open, when suddenly the cicala in her bosom gives a loud chirrup of gratitude for its preservation. She
shrieked, and Daphnis smiled again. ό τεττίξ έκ τῶν κύλπων ἐπήχησεν, δροιόν ἵκέτη χάρων ὁμολογοῦντι τίς σωφρίνη. πάλιν οὖν ἡ Χλόη μέγα ἄνεήσεστιν ὁ δὲ Δάφνιος ἐγέλασε. He drew it out of her bosom, still chirruping, and when she saw the cause of her alarm, she too laughed, and took it in her hand and kissed it, and put it back, still chirruping, into her bosom again (i. 12). Cf. Id. iii. 16 ἐλάμβανον τέττιγας ἦχοντας. So Theocritus, Id. xvi. 94 τεττίξ ἐνδοθέν δένδρων ἄχει ἐν ἀκρέμανσιν.

The τεττίξ is usually, though by no means invariably, described as singing from the tree or the brake, as in the passage just quoted from the Idylls of Theocritus. It is so described by both Homer and Hesiod; see the Commentary on line 40 supra. The 60th epigram of Leonidas of Tarentum in the Anthology is supposed to be sung by a cicala, perched on the top of Athene’s spear:

εὖ μοῦν ὠρλαίος ἐπὶ δένδρων οἶδα καθίζων
ἄειδεὺς, ζαθερέε καῦματι βαλαμένον.—

Ἀλλὰ καὶ εὐσῆληκες Ἀθηραίης ἐπὶ δορὶ
tὸν τέττιτ' ὤψε μ', ἀνεφ, ἐφεξίμενον.—

Anacreon’s 43rd ode is a little address to the cicala:

Μακαρίζομεν σε, τέττις,
ὅτι δενδρέαν ἐπ’ ἄκρων,—

βασαλεύ᾽ ὅπως, ἀείδεις.

According to Antiphilus (Ep. xii in Anthology) the lofty branches of the oak, κλάωνες ἀπήλοι ταναῖς δρυὸς, εὐσκοὶον ὄψος are the οίκα τεττίγων. And Timon of Phlius, describing in Homeric words the honeyed language of Plato, says:

τῶν πάντων ὅ γε ἡγεῖτο πλατύστατος, ἀλλ’ ἄγορητης
ηθετῆς, τέττιτειν ἱσογράφος, ὦ θε Ἕκαθήμον

Δένδρει ἐφεξιμένει ὅπα λειμέθεσαν ἓισι.

Diog. Laert., Plato 7. But we need not pursue this subject further.

The lines of Timon, however, remind us how pleasant to Hellenic ears were the notes of these little summer minstrels. Timon, indeed, is merely borrowing the language of Homer in the third Iliad. Aristophanes in Peace 1160 describes them as singing their sweet song, τῶν ἡδῶν νόμων. In the Anthology (Anon. 416) a τέττιξ calls itself τήν Νυμφεάων παρῳδίτιν ἀγάνα, the wayside nightingale of the Nymphs: whilst Evenus expostulates with the swallow for preying on the cicala, a songster like herself. The Platonic Socrates calls them the revealers, or interpreters, of the Muses, οἱ τῶν Μουσῶν προφήται, and says that of old they were mortal men dwelling upon earth before the Muses existed; but when the Muses came into being, and Song made its appearance, these old-world men were so enraptured that they kept singing all the day long unheeding of food and drink, and so died. Phaedrus chaps. 41, 45. Unfortunately, the ears of Western travellers are unable to appreciate the divine beauty of their song. “In the hotter months of summer, especially from midday to the middle of the afternoon,” says Dr. Shaw, “the Cicala is perpetually stunning our ears with its most
excessively shrill and ungrateful noise. It is in this respect the most troublesome and impertinent of insects, perching upon a twig, and squalling sometimes two or three hours without ceasing.” Travels 186. “The sun was overpowering,” says Mr. Dodwell, speaking of his approach to Athens, “but while the different orders of vegetable and animal life drooped with langour under the intensity of the heat, it appeared to animate these insects with exhilarating joy. Nothing is so piercing as their note : nothing so tiresome and inharmonious as the musical tettix.” Vol. ii. chap. 4. “The stunning cicala.” Browning, “Up at a Villa.”

The cicalas were supposed to live upon dew, and to be the happiest creatures in the world. “And well they may be,” says the Comic poet Xenarchus, “since their wives have not an atom of voice.” Athenaeus, xiii. chap. 7 (p. 559 A); Eustathius on Odyssey i. 358. For of course it is only the male insect that sings, the female cicala is dumb.

The ancient poets were mostly of opinion that the sounds emitted by the male cicala were produced by the friction of its wings against its body and legs. This is the meaning of the expression ὑπὸ πτερύγων as used by Hesiod and Alcaeus. The epigrams about to be quoted of Meleager and Mnasalcas are addressed to an ἄκρις, a locust, but even if the poets did not mean, as I think they did, to apply that name to the cicala, they would undoubtedly consider the description they give to be applicable to that insect also. Meleager’s epigram commences:

' ἄκρις, ἐμὸν ἀπάτημα πόθων, παραμύθων ὕπνου,
ἄκρις, ἄρουραίς Μοῦσα, λαγυπτέρυγε,
ἀντροφίς μίρημα λύρας, κρέικε μοὶ τι ποθεῖνον,
ἐγκρούσα σφίλοις ποσσὶ λάλους πτέρυγας.—(Ep. 112.)

The epigram of Mnasalcas is addressed to a dead ἄκρις:

οὐκέτι δὴ πτερύγωσσι λιγυφθόγγουσιν ἄδεσσει,
ἄκρι, κατ' εὐκάφρους αὐλακας ἔσομένα,
οδὸ ἐμὲ περιλέμενον σκιερῆ ὑπὸ φυλάδα τέρψεις,
ἔσωθαν ἐκ πτερύγων ἀδὸ κρέκοσσα μέλος.—(Ep. 10.)

However, in Aesop’s fables (411, De Furia) the cicala itself gives a more accurate account of the matter; τῇ καυσίκε τῶν ἐν ἐμὸι ὑμένων (motu quae in me sunt membranula) ἱδὼ φθεγγομαι, τέρψων τοὺς ὀδοιπόρους. See also Aristotle, de Respiratione, chap. ix; and the passage cited towards the close of the Introduction from the 28th Address of St. Gregory Nazianzen.

It was of course impossible, without the assistance of a powerful microscope, to ascertain the exact details of the mechanism of the cicala’s vocal organs. The subject is fully discussed and explained in the 24th Letter of Kirby and Spence’s Entomology, with an extract from which this note shall conclude.

“If you look at the under-side of the body of a male [cicala], the first thing that will strike you is a pair of large plates of an irregular form—in some semi-oval, in others triangular, in others again a segment of a circle—covering the
interior part of the belly, and fixed to the trunk between the abdomen and the hindlegs. These are the drum-covers or opercula, from beneath which the sound issues. When an operculum is removed, beneath it you will find on the exterior side a hollow cavity, with a mouth which seems to open into the interior of the abdomen: next to this, on the inner side, another large cavity, the bottom of which is divided into three portions; of these the posterior is lined obliquely with a beautiful membrane, which is very tense—in some species semi-opaque, and in others transparent—and reflects all the colours of the rainbow. This mirror is not the real organ of sound, but is supposed to modulate it. The middle portion is occupied by a plate of a horny substance, placed horizontally, and forming the bottom of the cavity. On its inner side this plate terminates in a carina, or elevated ridge, common to both drums. Between the plate and the after-breast (post-pectus) another membrane, folded transversely, fills an oblique, oblong, or semilunar cavity. In some species I have seen this membrane in tension; probably the insect can stretch or relax it at its pleasure. But even all this apparatus is insufficient to produce the sound of these animals; one still more important and curious yet remains to be described. A portion of the first and second segments being removed from that side of the back of the abdomen which answers to the drums, two bundles of muscles meeting each other in an acute angle, attached to a place opposite to the point of the mucro of the first ventral segment of the abdomen, will appear. These bundles consist of a prodigious number of muscular fibres applied to each other, but easily separable. Whilst Reaumur was examining one of them, pulling it from its place with a pin, he let it go again, and immediately, though the animal had been long dead, the usual sound was emitted. On each side of the drum-cavities, when the opercula are removed, another cavity of a lunulate shape, opening into the interior of the stomach, is observable. In this is the true drum, the principal organ of sound, and its aperture is to the Cicala what our larynx is to us. In the cavity last described, if you remove the lateral part of the first dorsal segment of the abdomen, you will discover a semi-opaque and nearly semicircular concavo-convex membrane, with transverse folds—this is the drum. Each bundle of muscles, before mentioned, is terminated by a tendinous plate nearly circular, from which issue several little tendons that, forming a thread, pass through an aperture in the horny piece that supports the drum, and are attached to its under or concave surface. Thus the bundles of muscles being alternately and briskly relaxed and contracted, will by its play draw in and let out the drum; so that its convex surface being thus rendered concave when pulled in, when let out a sound will be produced by the effort to recover its convexity; which, striking upon the mirror and other membranes before it escapes from under the operculum, will be modulated and augmented by them. I should imagine that the muscular bundles are extended and contracted by the alternate approach and recession of the trunk and abdomen to and from each other.”
II. The Sigeian inscriptions.

Line 437 τοῦπιστάτου.

The peculiarity of the Sigeian Marble consists in its bearing two separate inscriptions recording the same circumstance in slightly different words. The marble was one of those brought to England by Lord Elgin, and now stands in the entrance-hall of the British Museum, but the inscriptions are practically obliterated. Fortunately, however, they were long ago reproduced by Edmund Chishull, Richard Chandler, and others. They are both written in the βουστρο-φηδωρ fashion, and each consists of eleven lines, though the lower is more than half as long again as the upper. The upper inscription runs as follows:

Φανοδίκου (θοιον) εμύ (θοιο εμύ) τορμοκρατεύον (of Hermocrates) το (θοιο τον) Προκοννησιον. 
Κρητηρά δε και υποκρητηρίων και ήθον ες Προκοννησιον εδωκειν Σιγενευσι.

I belong to Phanodikus, the son of Hermocrates, the Proconnesian. Now he presented a bowl, a stand for the bowl, and a wine strainer to the Sigeians for their Town-Hall.

The lower inscription is as follows:

Φανοδίκου εμύ το Ηερμοκρατεύον (θοιον) το Προκοννησιον. καγο κρατερα καπιστατου και ηθον ες Προκοννησιον εδωκειν μηνα Σιγενευσι. εαν δε τι πασχο, μελεθαινε με ο Σιγενεις. και με ποιεισεν Ηαισυνος και Ηαδελφοι.

I belong to Phanodician, the son of Hermocrates, the Proconnesian. And I (Phanodicus) gave as a memorial to the Sigeians a bowl, an epistatov, and a wine-strainer for their Town-Hall. And if I (Phanodicus) die, the Sigeians are to take charge of me (the marble). And Aesop and Brothers made me.

The Η in the lower inscription represents the aspirate. Hdt. (i. 25) tells us that the Lydian King Alyattes, the father of Croesus, presented to the temple at Delphi a silver bowl with an iron bowl-stand, κρητηρά τε ἄργυρων μέγαν και υποκρητηρίδιον σίδηρεον. As to εάν τι πάσχο (euphemistic for ιf Ι die) see Wasps 385, Peace 170, and the notes there.

Why there should be two inscriptions, and which of them is earlier in date, are questions which have been frequently discussed, but which it is impossible to determine. Bentley thought it would have been absurd to write an inscription, intended to be the only one, on the lower part of the Marble, leaving all the upper space a blank; but Boeckh, whilst admitting the absurdity, suggested that this very absurdity may have been the cause of a second inscription in that blank space, "ne nimium inconcinna lapidis videretur adornatio." This suggestion is not very convincing: and I do not know which side should claim the benefit of the fact that the lower is so much more elaborate than the upper. And as the two inscriptions were probably separated by a very short interval of time, the circumstance that the upper is written in Ionic, and the lower in Attic, letters can afford no presumption of the priority of either.
The point which is of interest to the reader of the "Birds" is that the article which is called ὑποκρητήριον in the upper inscription is styled ἐπίστατον in the lower. And both Boeckh and Cardwell⁠¹ conclude that the two words designate the same thing, and that thus the enigma of the Aristophanic τοὔπιστάτου is solved. This is plausible enough: but ὑποκρητήριον would ill suit the passage in the Comedy: and it seems to me at least equally probable that the second inscription was made for the purpose of rectifying an error in the first: and if so, there is no change so pointed as that of ὑποκρητήριον into ἐπίστατον or vice versa. Regarded in this light, the inscriptions would prove, not that the ἐπίστατον was identical with the ὑποκρητήριον, but that it was something widely different. And anyhow it seems to me that the interpretation of the word in the inscription is far too uncertain to be of any assistance in the interpretation of the word in the Birds.

III. Ox-loosing time.

Line 1500 βολντώς, ἡ περατέρα;

The time designated as βολντώς, the loosing of the oxen from the plough at the termination of the day's labour, would naturally vary with the length of the day. And although it is universally associated with evening, yet it is spoken of, sometimes as concurrent with, sometimes as immediately preceding, and sometimes as immediately succeeding, the evening hour.

There is a full account of ox-loosing time, though the word βολντώς is not employed, in Heliodorus v. 23:

⁠¹Ἡ μὲν ἡδη τῆς ἡμέρας, ὅτε ἀρέτου βοῶν ἔλευθεροι γραμμένοι. ὃ δὲ ἄνεμος τῆς ἀγαν φορᾶν ὅλαξε, καὶ κατ' ὄλυγον ἐνδιδοῦν. . . τέλος καὶ εἶς γαλήνῃ ἐξενικὴν, καθάπερ τῷ ἥλιῳ συγκατακλημένος.

That hour of the day had arrived when the husbandman loosens the ox from the plough. And the wind subsided from its vehement blast, and giving way little by little, at last was subdued into a calm, as though setting with the setting sun.

I may quote a very similar description from Apollonius Rhodius, iv. 1629:

ηρος δ' ἥλιος μὲν ἐν, ἀνὰ δ' ἥλουθεν ἀστήρ
ἀβλος, δ' τ' ἀνέπαυσεν δὲξυρός ἀρτῆρας,
δὴ τὸν ἐτεῖν' ἀνέμου κελαινῇ νυκτὶ λαύοτος, κ.τ.λ.

And the sun went down, and uprose the star of the folding tide,
Which bringeth from labour rest unto ploughmen toil-fordone;
Even then when the wind died down as the darkling night drew on, &c.—WAY.

The αβλος ἀστήρ is "the star that bids the shepherd fold" (Comus), that is to say,

¹ Cardwell, Elmsley's successor in the Camden Professorship, published a work on the Sigeian and other inscriptions. But my reference is to notes, taken at the time, of a lecture which he delivered in the Clarendon on February 1, 1849.
"the Evening Star." It is described by Callimachus as ἀστήρ Ἀδλιος, δὲ δυνμῆν εἴσι μετ᾽ ἥλιον. Fragn. 465 Blomf.

We will now turn to the passages in which the word βουλυτὰς itself is used. I take from the Oxford Lexicographers the expression ἀστέρα βουλυτῶν, which they cite from Kaibel’s Epigrammata Graeca 618. 15, and which, I presume, is equivalent to the ἀδλιος ἀστήρ. Aelian (Book xiii ad init.) tells us that an eagle foretold to Gordius, the father of Midas, the royal destiny of his son, by coming to him (Gordius) whilst he was ploughing, and perching on the plough, where it remained the whole day through, σωθημέρευσεν, not flying off until γενομένης ἐπερός καὶ ἐκεῖνος κατέλυε τὴν ἄρσεν, ἐπιστάντος τοῦ βουλυτῶν. Here the Evening seems to be regarded as arriving before Ox-loosing time. On the other hand, in Heliocorus ii. 19. 20 the ἄρα περὶ βουλυτῶν arrives a little before Evening and Night. At the commencement of Lucian’s Cataplus, Charon is complaining of the scandalous delay of Hermes in bringing down the dead men to the ferry. It is now ἀμφὶ βουλυτῶν, he says, and I have not yet taken a single obol; where the Scholiast explains ἀμφὶ βουλυτῶν by περὶ ἐπερῶν, δὲν τοῦ βᾶς λύνονων. Aratus (Diosemeia 98) calls βουλυτὸς the βουλύσιος ἄρη, and says that if that is clear and serene it will be fine to-morrow

εἰ δ’ αὐτὸς καθαρὸν μὲν ἐχοι βουλύσιος ἄρη,
δύναι δ’ ἀνέφελος μαλακὴν ἐποδέλεος αὔγην,
καὶ κεν ἐπερχομένης ἡνος ἐδ’ ὑπεύθυνος εἰη.

The statement in the Third Book of the Argonautics (line 1340) that when two-thirds of the day are spent the weary husbandmen begin to call upon the “sweet ox-loosing-time,” γλυκερῶν βουλυτῶν, to come quickly, merely shows that it had not already arrived; though even that fact may perhaps not be quite immaterial in view of the strange aberration to be presently mentioned.

But before proceeding to the famous Homeric use of βουλυτῶν, towards ox-loosing time, it may be convenient just to mention, that although the Romans and ourselves have no single word equivalent to βουλυτῶς, yet both in their language and in our own, the poets are accustomed to describe the eventide by reference to the cessation from the labours of the plough. Thus Virgil, Ecl. ii. 66:

Adspice, aratra iugo referunt suspensa iuvenci,
Et sol crescentes decedens duplicat umbrae.

Horace Odes iii. 6. 41

Sol ubi montium
Mutaret umbras, et iuga demeret
Bobus fatigatis, amicum
Tempus agens abeunte curru.

So in Milton, Comus, disguised as a harmless villager, describes the late eventide to the Lady as:

What time the laboured ox
In his loose traces from the furrow came.
It was of course a little earlier in the day than the time described by the Ettrick Shepherd as

'Twixt the gloamin' and the mirk
When the kye come hame.

I have reserved to the last the passages in which the term βουλτώδες first occurs; Homer, Iliad xvi. 779, Odyssey ix. 58. In the former passage Patroclus's victorious battle is drawing to a close, and he is about to meet his doom before the walls of Troy. And Homer begins the story of the catastrophe as follows:

οὐφρα μὲν Ἡλίους μέσον οὐφρανὸν ἀμφίβεβηκεν,
τόφρα μάλ'. ἄμφοτέρων βίλε' ἡπτετα, πίπτε δὲ λαβόνε.
ἡμὺς δ' Ἡλίους μετενίσασεν βουλτώδες,
καὶ τότε δὴ ὑπὲρ ἅπαταν Ἀχαιοί φέρτεροι ἤσαν.

So all through the morning-tide, and still while the day waxed hot,
Past fell the folk, as the shafts from host unto host were shot.
But so soon as the sun 'gan slope to the hour for unloosing the yoke,
Then even beyond their fate prevailed the Achaian folk.—(Wax.)

βουλτώδες ἐπὶ τὴν ἐσπέραν, δείλησ. καθ' ὑπὲρ καίρον οἱ βοῦς ἀπολύονται τῶν ἔργων. Scholia Minora (ed. Gaisford).

In the Odyssey the hero commences his narrative to Alcinous by recounting his luckless combat with the Ciconians:

οὐφρα μὲν ἡδος ἢ, καὶ ἀδέσποτο ἰερὸν ἡμαρ,
τόφρα δ' ἠλεξάμενον μένομεν πλεύονας ἀντ' ἵδονας,
ἡμὺς δ' Ἡλίους μετενίσασεν βουλτώδες,
καὶ τότε δὴ Κύκλων δείλαν δαμάσαντες Ἀχαιοῖς.

And all through the morning-tide, and still while the day waxed hot,
Ever we kept them at bay for all that so many they were,
Till the sun was sloping his ray to the hour for unyoking the steer.—(Wax.)

On the passage from the Iliad Eustathius observes βουλτώδες δὲ, ὡς καὶ ἐν Ὀδυσσείᾳ ὁ πρὸς ἐσπέραν καίρος, ὁ δείλιος, ὅτε τὸν ἐργάζεσθαι τοὺς βοῦς λύομεν. Nothing can be more just; that is the meaning of the word in the Iliad, "as in the Odyssey," and everywhere else. But, as ill-luck would have it, before he reached the passage in the Odyssey, the learned Archbishop lit upon the dialogue between Prometheus and Peisthetaerus in the present Comedy, and totally misunderstood the drift of the dialogue and the jest of Aristophanes. And, forgetting what he had said on the Iliad, he now observes κατὰ ὁπλαν βουλτώδες δὲ ἡ μεσημβρία ἐστὶν ἡ "ὁλίγον τι μετὰ μεσημβρίαν," δὲ βοῖς ἀπολύονται τού κάρμων ὡς καὶ ἐν Ὀλυμπί τεθηλοται. Nothing of the kind "had been shown in the Iliad." He had not, when he wrote his commentary there, been misled by the jest of Aristophanes. He has now1. The

1 This is of course written on the assumption that the entire passage cited from the commentary of Eustathius is genuine. But I cannot help suspecting that the words ὡς ἡ μεσημβρία ἐστιν ἡ ὁλίγον τι μετὰ μεσημβρίαν are interpolated. Without them the
words ὀλίγον τι μετὰ μεσημβρίαν are an inaccurate quotation of the σμικρὸν τι μετὰ μεσημβρίαν of Birds 1499. And not only has he thoroughly misapprehended the Comic dialogue, he has also made nonsense of the lines of Homer. For it is not sense to say "So long as the sun was bestriding mid-Heaven all went well, but when he was passing to midday or a little later then came a change." And indeed who ever heard of the sun's passing on after midday to anything but his Western goal, call it the horizon, the sunset, evening, or what you will?

And if we wonder at the strange aberration of the wise and learned Archbishop, it seems still more wonderful that he should have been able, in the nineteenth century, to draw into the same pitfall a learned and careful English scholar. Mr. J. G. Frazer in the second volume of the Classical Review, p. 260, after citing the comment of Eustathius on the Odyssey (he had apparently overlooked the comment of the same writer on the Iliad), observes that "the passages of Homer are not quite conclusive, for it might be said that in them βουλητήθε indicates not the next, but the last, point in the sun's passage from the meridian, i.e. sunset rather than the early afternoon. However a familiar passage in Aristophanes (Birds 1498 sqq.) is quite decisive." To my mind it is quite decisive against his view. Prometheus is exceedingly anxious that Zeus shall not see and recognize him. To this end he enters, not "under shelter of an umbrella" as Mr. Frazer says, but with his head and ears enveloped in such multitudinous wrappers that he cannot hear a single syllable of his interlocutor's replies to his questions. The whole humour of the dialogue is that having no conception what Peisthetaerus is talking about, he makes the most ridiculous and malapropos responses. And so when Peisthetaerus assures him it is only a little after midday, and he responds "Is it evening or night?" he naturally gets nothing from Peisthetaerus but a curse on his stupidity. To make his response a proper and sensible one, as Mr. Frazer would do, is to make it the very reverse of what Aristophanes intended.

Mr. Frazer brings Aristophanes as a witness to the accuracy of Eustathius, not observing that the latter is actually quoting the words of the former. He brings yet another witness, and, strange to say, it is the very passage from the Odes of Horace cited in the earlier part of this note to show that βουλητή is equivalent to eventide; Horace, he thinks, supports his "interpretation of βουλητή by describing the time when oxen are unyoked as the time when the shadows of the mountains are changing. Now before noon the shadows fall westward; after noon they fall eastward; and the time when the change takes place is just at or after noon. This therefore is the hour of βουλητή." But this is a singular oversight. There is no change whatever (in the sense in which Horace is using the words) "just at or after noon." For hours before, and for hours after, midday, passage is quite sensible and correct, κατὰ ἦρων βουλητῆ, ὅτε βόες καλύνεται τοῦ κόμνεν ὄς καὶ ἐν Ἰλίῳ δεήλωται. That is exactly what was shown in the Iliad.
the Sun is shining impartially on the western slopes of the mountains to the east, and on the eastern slopes of the mountains to the west, of a spectator. A mountain range cannot throw its shadow to the east, until the Sun is descending behind it on the west. Horace is not contemplating the case of an upright pole or of men standing at the foot of a sheer precipice. He is speaking of a scene very familiar to himself, of oxen at work on a Sabine farm like his own at Licenza, with the shadows of some Monte Gennaro stealing over the champain at nightfall. This is placed beyond dispute by the concluding phrase which Mr. Frazer does not quote and must have overlooked, "Sol... aequente curru," that is, when he is setting. The stanza is well rendered by Lord Lytton:

What time the Sun reversed the mountain shadows,
And from the yoke released the weariest oxen,
As his own chariot slowly passed away,
Leaving on earth the friendly hour of rest.

The amicum tempus of Horace answers to the γλυκερός βουλυτός of Apollonius.
I am not aware of a single passage which, I will not say supports, but is not directly opposed to Mr. Frazer's contention.

Long after the above was written a note by Mr. H. W. Greene in the Classical Review (xviii. 49) suggests that the passage cited in the preceding remarks from Heliodorus ii. 19. 20 may afford some colour to Mr. Frazer's view. But in order to arrive at this conclusion he is obliged to postulate that the meal mentioned in chap. 19 was a midday meal. This seems to me most improbable. The events of the day are told in a very few lines. The two travellers start in the morning and walk on till they are actually famishing. At last they light upon a flock of sheep; the shepherds flee into the woods; the travellers seize a ram, and drag it to a fire which the shepherds had kindled; but they cannot wait till the meat is cooked, and accordingly devour it half-raw in the most revolting fashion. Even stopping here, is it not far more probable that they had been travelling the greater part of the day than that they were taking their ordinary midday meal? Moreover they need no further meal that day. However Heliodorus gives no hint of the hour at which they devoured the ram; he merely says that after they had gorged themselves with its flesh, and with draughts of milk, they continued their journey. Here again he gives no hint of the duration of this continued journey. If the meal had been at midday, the resumed journey must have continued for five or six hours. If, as I suppose, it was late in the afternoon, then it must have continued for perhaps an hour or two. And now Cnemon, as had been arranged from the first, is about to give his companion the slip. We may infer therefore that it was growing dusk. And accordingly Heliodorus introduces the narrative with the words Kai ἤν μὲν ἀπὸ περὶ βουλυτῶν ἤδη. What Heliodorus meant by ox-loosing time is plain from his graphic description which is cited at
the commencement of this note. Now therefore when the ὁρα περὶ βουλυρόν overtakes them the two go up a wooded hill, λόφον, and Cnemon, after making a few feints (which may perhaps have consumed a quarter of an hour), escapes from his companion, who gets to the top of the λόφος alone, and there pauses ἐσπέραυ τε καὶ νύκτα ἀναμένων. I have referred to this passage above as an instance of the βουλυρός arriving before Evening and Night; and I do not see what further conclusion can be drawn from it.

IV. The termination of the first person singular of the pluperfect.

Line 511 ἕθη ἐμε.?

The question to be considered is, Does Aristophanes terminate the first person active in -ἐμ as well as in -ἐν? Or, in other words, is the termination -ἐμ, whenever it occurs in these Comedies, to be altered to -ἐν?

Until recently there was no doubt that both terminations were admissible. "Lexe ἐπεσώθης, vel -ἐν Attic," said Bentley onEccl. 650, where up to his time the editions had read ἐπεσώθης. It was the universal and traditional rule that the ordinary termination, common to both Attic and other writers, was -ἐμ, but that the Attic writers, and none other, sometimes used -ἐν, a special form of their own. To the use of this special form, we are told, Plato was particularly addicted.

But a new class of critics has arisen who seek to eradicate -ἐμ wherever it occurs, and consider its retention not only wrong but a convincing proof of the crassest ignorance. We must suppose that they have strong grounds for this revolution, and these grounds it is now proposed to investigate.

I believe that the fons et origo of this new theory was Cobet in his Nova Lectiones pp. 212-22, though both he and Dr. Rutherford (New Phrynichus, pp. 229-33) endeavour to trace it up to a note of Dawes on Clouds 1347. Apparently in his time the 3rd person singular was supposed to end in -ἐν, and never in -ἐμ; and therefore when in that line he proposed to substitute ἐπεσώθης for τέσθης, he proceeded to the following effect, "Some will say 'why insert the 1st. person when the 3rd is required?' But I will show them that the Attic termination -ἐμ belongs not to the 1st person but to the 3rd; primae vero alteram istam esse propriam." He then cites the present line in which Kuster had already restored ἕθη ἐμ from U; but he does not propose to alter any passage in which -ἐμ is given as the termination of the first person; and I am not sure that he meant anything more than that -ἐν is the specially Attic form.

Dr. Rutherford's comment on the present line is "ἵθεμ " was read in most MSS. and by all editors till Kuster restored ἕθη from the Vatican, a reading subsequently confirmed by the Ravenna." This statement is hardly accurate
**ADDITIONAL NOTES**

Most MSS. read ἱδη; the Ravenna does not: only one MS. has ἵδειν. Dr. Rutherford, shortly afterwards, cites Eur. Ion 1187 κοῦδεις τὰδ' ἵδειν ἐν χερόν ἐχοντι δὲ, where he observes Porson restored ἵδειν. And he adds: “These two instances would in themselves be sufficient to warrant us in affirming that the first person of the pluperfect active ended in Attic in -η, and the third before a vowel affixed -ν.” So far as the first person (with which alone we are dealing) is concerned, I really do not know what Dr. Rutherford means to affirm in this sentence. He can hardly mean that because Aristophanes admittedly used the termination -η on one occasion, he could never use any other: while if he merely means that -η is the specially Attic termination, that is a proposition which, so far as I know, is disputed by nobody.

A little further on Dr. Rutherford observes (the interpolations in brackets are my own comments):—

“Aristophanes uses the first person of the pluperfect five times, and in every case except one the form in -η has manuscript authority:

οὑτε δὲ κεχήρη προσδοκῶν τὸν Αἴοχολον.—Αχ. 10.

MSS. κεχήρη. [Not the Ravenna, which has κεχύρην.]

ἡρμώη γὰρ ὡς Ἀθηναῖοι ποτε.—Vesp. 800.

Some MSS. ημηκόειν. Ravenna ημήκοη. [All MSS., including the Ravenna, ημηκόειν.]

τοῦτο τοίνυν οὐκ ἵδη ὥς.—Av. 511.

Some MSS. ἵδειν 'γάς. Rav. and Vat. ἵδη 'γάς. [The inaccuracy of this statement has been pointed out above.]

ἀγά δὲ γ' ὑμᾶς προσδοκῶν ἐγρηγόρη.—Ecll. 32.

MSS. ἐγρηγόρειν and ἐγρηγόρον. [All MSS., including the Ravenna, ἐγρηγόρειν; except one inferior MS. which has ἐγρηγόρον.]

δεων δὲ μέντοι ἔπειτον.—Ecll. 560.

MSS. ἐπεπόνθειν. Rav. and Suidas ἐπεπόνθη. [The Ravenna has ἐπεπόνθειν. Suidas does not refer to this line.]

Here it will be observed that, except in the case of Av. 511, the metre affords no assistance. The point is proved by the weight of the documentary evidence.”

It is satisfactory to find Dr. Rutherford setting so much value on the documentary evidence: but every jot of the documentary evidence is against him. The Ravenna MS. to which he so frequently, and so justly, makes his appeal, does

---

1 The details will be found in the Appendix, infra.
2 He uses it more than five times. In Peace 616 all the MSS. (including the Ravenna) have ἡμηκόειν.
3 The reading of the Ravenna is ἐπεπόνθη, that is ἐπεπόνθειν. Dr. Rutherford must have misread the abbreviation, which is, however, rightly interpreted by both Bekker and Velsen. See T. W. Allen’s “Notes on Abbreviations in Greek MSS.,” page 11, and plate 3.
not countenance the termination -η in any one instance. And the weight, usually
to the mere opinion of so learned and acute a critic, is in the present case
discounted by the circumstance that he was so entirely misled as to the readings
of the MSS.

The conclusions to which the MS. readings irresistibly lead us is that Aristo-
phanes preferred the termination -ειν; and that though he occasionally employed
the termination -η, he only did so where there were special circumstances rendering
it necessary or desirable that he should adopt that form.

In Birds 511 it was required by the metre; in Acharnians 10 it is required for
the harmony of the verse; for the combination 'κεχίνειν προσδοκῶν τὸν Ἀλεξάνδρον
would have been too harsh and grating for a poet's ear.

And what can be more preposterous than Cobet's complaint (N. L. p. 218) that
we "get no help from the MSS., which are not even consistent with themselves,
and sometimes write -ειν and sometimes -η." Why, of course they do. Both
terminations were in common use, and Aristophanes used whichever suited him
best. He was the last person in the world to submit to the fetters with which
a very learned and very injudicious Professor would restrict his liberty.

So much for the MSS. Let us now consider what the grammarians say.

Moeris; ἡδη, 'Ἀττικῶς ἡδειν, Ἑλληνικῶς. Now if any one will take the trouble
to look at the examples (some twelve out of a thousand) given in the Appendix on
line 48 of this Play, he will see that what Moeris means is that while both Attic
and other writers employed the form ἡδειν, none but Attic writers would use ἡδη.
He means that an Attic writer would employ either form. This therefore is really
evidence of the use of -ειν by Attic writers generally.

Eustathius, on Odyssey xxiii. 220; τερί δὲ τοῦ ἡδη, ὅπερ ἐστὶν ἡπίστατο, ἔγραται
μὲν καὶ ἐν τῇ ἀλφᾷ τῆς Ἰλιάδος. ἰδιαρυθμίαν δὲ μᾶλλον ἐνταῦθα, ὅτε οὐχ ἄπλως τὸ ἡδειν
καὶ ἐνενοθεὶ καὶ ἐπετσοφεὶ διαλέει τὸ ἡδεα καὶ ἐνενοθηκα καὶ ἐπετσοφηκα, ἀλλὰ τὰ ἔξ
αὐτῶν 'Ἀττικὰ τὰ διὰ τοῦ ήτα. παραδίδωσι γὰρ Ἡρακλείδης, ὅτι Ἀττικὸ τοῦ τοιοῦτος
ἐπερσοτελεῖκον εἰ τῷ ἠτα μόνῳ περατούν, ἡδη λέγοντε καὶ ἐνενοθή καὶ ἐπετσοφήκη. καὶ
ότω φησὶ Παναῖτιος ἔχει τὰς γραφὰς παρὰ Πλάτων. καὶ Θουκυδίδης δὲ κέχρηται τῷ
tοιοῦτῳ Ἀττικῷ ἐδει. On being directed to this passage by a note of Valckenaer,
Cobet waxed jubilant. "Spretis igitur Codd.," he exclaims, "ubique illae formae
restituendas sunt." That is the new criticism all over, building a trumpery
theory either on no foundations at all or on passages which actually disprove it.
For it is inconceivable that Plato and Thucydides should be singled out as writers
using the specially Attic forms, if, as Cobet contends, every Attic writer invariably
did so. Plato we know was specially partial to these forms. In the Appendix
(on line 1288) will be found an instance where Plato is vouched for the "Attic,
and Demosthenes for the common or "Hellenic," form. Yet Eustathius does not
say, nor is it the fact, that even Plato or Thucydides invariably used the specially
Attic form. He merely says, and it is the fact, that these forms are found in
their writings. It is implied that there are Attic writers in whom these forms are
not to be found. Indeed Eustathius would not have required the evidence of Heracleides and Panaetius had the practice been universal. The passage of Eustathius is, therefore, a further witness that -ειν was used by Attic writers.

Photius; Ἐφεσίας: 'Εφεσίας: τὸ πρῶτον πρόσωπων ὡς ἐπεπόνθη, καὶ ἐπεποίηκε, καὶ γέγονε τὸ γείνει. Πλάτων τοῦ τοιούτου χρήται σχηματισμοῖς. The observations just made on the language of Eustathius are equally applicable here. The particular statement that Plato uses these idioms is proof positive that they were not invariably used by all Attic writers.

It is needless to go through the other grammarians. They do not carry the case further. They all affirm the existence of the termination -η, and its use, as a special Attic idiom, by one or two Attic writers: but there is not a syllable in any of them to suggest that it was invariably used by all Attic writers, or to justify Cobet's deduction “ubique igitur illae formae restituendae sunt.” Cobet's blunder is merely one of the many errors which have sprung from the unfounded idea that Attic writers did not use the words which the Atticists style “Hellenic.” There has been no more fruitful source of corruption than this.

The conclusion to be drawn from the grammarians, as well as from the MSS., is that Aristophanes regularly employed the termination -ειν, and only resorted to -η when the special circumstances of the verse required him to do so.

I advise younger scholars never to adopt a conclusion of the new criticism without carefully examining the foundation on which it is supposed to rest. They will often be considerably startled at the result.

1 In all four places the MS. has -ε. Porson corrected it to -η, no doubt rightly.
APPENDIX
OF VARIOUS READINGS

The Comedy of the Birds is preserved in the following MSS.

R.   The Ravenna MS.
V.   The first Venetian (No. 474, St. Mark's Library, Venice).
M.   The first Milanese (No. L 39, St. Ambrose Library, Milan).
P.   The first Parisian (No. 2712, National Library, Paris).
U.   The Vaticano-Urbinas (No. 141, Urbino).
P¹.  The second Parisian (No. 2715).
P².  The third Parisian (No. 2717).
V².  The third Venetian (No. 475).
M².  The third Milanese (No. L 41).
F.   The first Florentine (No. 31,15, Laurentian Library).
F¹.  The second Florentine (No. 31,16).
l.   The Leyden (from line 1492 to the end) collated by Dobree.
    Havn. (Havniensis, 1980).

Of the last mentioned MS. I know nothing except that it is cited by Dr. Blaydes for the Birds, and for no other Play. He did not collate it himself, nor does he tell us from whose collation he cites it.

Unfortunately Velsen's admirable collations do not extend to the present Comedy. I possess the recently published facsimiles of R and V, and am alone responsible for the presentation of their readings in this Appendix. But I should have felt far more confidence in Velsen's interpretation than I feel in my own.

In addition to the MSS. enumerated above, two small fragments of
the Comedy came to light during the last century. They are "the Arsinoe fragment" and the "Florentine palimpsest."

The "Arsinoe fragment," which contains lines 1057–1085 and 1101–1127, was found in Medinet-el-Faioum, which represents an ancient Arsinoe. It is now in the Paris Louvre, and an interesting account of the parchment itself and of the points of difference between its readings and those of the known MSS. is given by M. Henri Weil in the sixth volume of the Revue de Philologie. He accounts it to be 500 years older than the Ravenna MS.

The "Florentine palimpsest" was discovered about twenty years ago in the Laurentian Library at Florence by Bruno Keil written beneath an oration of Aristides on which he was then engaged. He has transcribed it in full in the twenty-sixth volume of Hermes. It contains lines 1393–1453, and is supposed to belong to the end of the tenth, or the beginning of the eleventh, century. For my introduction to this fragment I am indebted to the kindness of Mr. R. T. Elliott.

The editions of the Play in my possession, the readings of which are intended to be given in this Appendix, are as follows:

(1) Aldus. Venice, 1498.
(2) Junta. Florence, 1515.
(3) Fracini. Florence, 1525 (sometimes called the second Junta).
(5) Zanetti. Venice, 1538.
(6) Farreus. Venice, 1542 (hardly more than a reprint of Zanetti).
(7) Grynaeus. Frankfort, 1544.
(8) Gelenius. Basle, 1547 (sometimes called Froben).
(9) Rapheleng. Leyden, 1600 (sometimes called Plantin).
(11) Scaliger. Leyden, 1624 (called Scaliger’s because containing a few notes of his).
(12) Faber. Amsterdam, 1670 (hardly more than a reprint of Scaliger’s, with the addition of Le Fevre’s Ecclesiazusae).
APPENDIX

(13) Kuster. Amsterdam, 1710.
(14) Bergler. Leyden, 1760 (posthumous. The text is Burmann's).
(15) Brunck. London, 1823 (originally published at Strasburg, 1783).
(16) Invernizzi. Leipsic, 1794–1823. (The notes to the Birds are by Beck).
(19) Cookesley's Birds. London, 1834. (Text from an earlier edition of Dindorf.)
(22) Felton. 1841 (originally published in America. I have it only in Kerchever Arnold's School Classics, London, 1852. Dindorf's text).
(23) Weise. Leipsic, 1842.
(29) Kock's Birds. Berlin, 1876.
(33) Van Leeuwen. Leyden, 1902.

The Birds is by far the longest of the extant comedies of Aristophanes, and an exhaustive collection of all the various readings would expand far too largely the bulk of this volume. Here therefore, as in the Frogs, I have only selected such variants as seemed of some possible interest. However, in all the selected instances I have endeavoured to supply a complete account of the changes in the text of the printed editions;
that is, of the editions comprised in the foregoing list; the word *vulgo* in these Appendices being intended to comprise all editions in my possession not otherwise accounted for. And in this connexion it seems desirable to mention that in my copy of Gormont the eight pages containing lines 1150–1377 are accidentally omitted: the eight pages containing lines 822–1000, which had already appeared in their proper place, being repeated in their stead. So far therefore as relates to lines 1150–1377 the readings of Gormont are unrepresented in this Appendix.

5 and 7. *πειθόμενον* MSS. *vulgo*. Bentley would read *πειθόμενον* in each case, which I presume Blaydes intended to do, though he has *πειθόμενον* in 5 and *πειθόμενον* in 7.


11. *οὐδ' ἄν μὰ Δία γ' ἐντεῦθεν Εὐθυκερτίδης* MSS. *vulgo*. But Porson doubted whether the particle *γ'* could follow immediately after μὰ Δία (see the Appendix to Thesm. 225), and proposed to read *οὐδὲ* μὰ Δί' ἐντεῦθεν γ' ἄν. Reisig's *οὐδ' ἄν μὰ Δί' ἐντεῦθεν γ' ἄν* is better, and is adopted by Blaydes. Fritzsch (at Thesm. ubi supra) manufactured *ἐνγετεῦθεν*, which is read by Meineke, Holden, Kock, and Van Leeuwen. It seems impossible to exchange the reading of all the MSS. for any of these conjectures.

16. *ἐκ τῶν ὄρνεων* MSS. *vulgo*. See the commentary. Not knowing what to make of these words Köchly suggested either *ἐξ ἀνδρός ποτὲ* or *ἀνδρῶπος ποτ' ὄν*, the latter suggestion being introduced into the text by Blaydes.

Arthur Palmer in the Quarterly Review of October, 1884, proposed *ἐκ τοῦ Θηρέως*. Meineke and Van Leeuwen omit the line.

17. *Θαρρελίδου* R. V. M. M. P. *vulgo*. R. indeed doubles the λ, but possibly only because the copyist wanted to make the first λ clearer. *Θαρρελίδου* P. *Θαρρελίδου* P. Lobeck suggested *Θαρρελίδου*, and this is approved by Meineke, and adopted by Holden, Kock, Blaydes, Merry, and Van Leeuwen.


23. *ἡ δ' αὖ κορώνη*. This seems to me the best way of giving the required sense, and reconciling the two streams of variants *ἡδ' ἡ κορώνη* and *οὐδ' ἡ κορώνη*. Except that R. has *ἡδ' ἡ*, this line is given in the text as it is found in R. R's reading is followed by Invernizzi. Bergk, changing τὶ λέγει into τὶ λέγει, annexes the first part of the suc-
ceeding verse οὐ ταὐτὰ κρόμευ to this
speech, and makes Peisthetaerus reply
μᾶλλα γὰρ τε καὶ τότε. Dindorf has ἡ δ’
ἡ κορώνη. On the other hand οἶς’
commences the line in V, and several other
MSS., and so vulgo. Cobet and Meineke
introduce another and wholly unaufhilti
ned commencement. τί δ’; ἡ κορώνη
Meineke, Green, Kock, and Merry. τί δ’
ἡ κορώνη (omitting the later τί) Cobet,
Holden, Van Leeuwen. τί δ’ ἡ κορώνη;
τῆς ὁδοῦ τι λέγει πέρι; Blaydes.

32. οὐκ ὁστὸς MSS. vulgo. οὐκ ἀν
ὁστὸς Cobet, Meineke, Holden, Green,
Kock, Merry, Van Leeuwen; a very
prosaic alteration. The words οὐκ ὁστὸς
are to be taken together, as a substitute
for εἶνεις. Arthur Palmer in the Quar-
terly Review for October, 1884, proposed
ἀν ἐπικτός.

35. ἄνεπτόμεσθ’ . . . ἀμφοῖν ποδοῖν MSS.
vulgo. ἄνεπτόμεσθ’ . . . ἀμφοῖν τῶν ποδοῖν
Bergk, recentiores, except Green and
Hall and Geldart.

40. ἔδων ο’ V. and (I think) R. Bentley,
Dindorf, Bergk, recentiores. One can-
not however be positive as to R. and V.,
since in both MSS. the two half-lines
from ἔδων ο’ to ἔδωνι are omitted in the
text, and replaced in the margin,
so that in the text the line runs ἐπὶ τῶν
κραδῶν ἔδωνι (or ἔδωνι’) πάντα τῶν βίων.
ἔδωνιν Π. P’., all editions (except Din-
dorf’s) before Bergk.

45. οἱ ταί R. V. V2. P. M. M2. vulgo.
Here, as in 9 supra, Dawes would read
ὁπο’ ; but here the notion of going to
a place is involved, and his proposal is
adopted only by Brunck, Bekker, Dind-
orf, Weise, Meineke, Green, Blaydes,
and Van Leeuwen. See Elmsley at
Heracleidae 46. ὡσὶ Π1. P’.

47. δεμένω R. V. P1. M. M2. vulgo.
dεμένων U. Kuster (in notes), Bergler,
Dindorf, Weise, Bergk. δεμένων Scali-
ger (in notes) and Blaydes in his first,
and Bothe in his second, edition. δε-
μένων δεμένων Π1.

48. εἰς R. V. V3. P1. Dawes, Brunck,
Bekker, recentiores. εἰς P., all editions
before Brunck, and Invernizzi after-
wards.—ἡ πέπτατοι R. V. Fracini, Gele-
nius, Portus to Kuster inclusive, Bekker,
Dindorf to Bergk inclusive, and Green.
ἡ πέπταται P. P1. (but the latter has an
ο written over the α), all other editions
before Brunck. ἡ πέπτετο Brunck and all
subsequent editions except as aforesaid.
Tyrwhitt proposed ἡ πέπτατον aut aude-
latit, a suggestion which was approved
by Elmsley, but has met with no further
acceptance. As regards the spelling
'πέπτατο or 'πέπτετο, the verb, as might
be expected, repeated occurs in the
present Play, and in almost every case
the MSS. and all the editions before
Brunck wrote 'πέπτατο, and Brunck
changed it into 'πέπτετο, as the "more
Attic" form, in obedience to a rule
supposed to be laid down by Moeris
and other Atticists. But this is a mere
mistake. There is no such rule. When
Moeris says πέτομαι ἐν τῷ ἓ, καὶ πέτεται,
'Ἀττικῶς. πέταμαι ἐν τῷ ἓ, καὶ πέτεται,
'Ελληνικῶς, he does not mean that the
Attics, who were the chief Hellenic
writers, did not use what he calls "the
Hellenic" (or "the common") form.
He means that nobody but the Attics
used what he calls the Attic form.
This is shown in every page of Moeris.
I will merely cite a dozen examples
from the letter A. I might cite fifty
from that letter alone, but I confine
APPENDIX

myself to these twelve because in all of them Aristophanes himself employs the "Hellenic" form: and in none of them, for metrical reasons, can one form be exchanged for the other.

(I). ἀνιστο, Ἀττικῶς (Isoto Eccl. 787).


(III). ἀνιστο, Ἀττικῶς (Frogs 146).

(IV). ἀνιστασο, Ἑλληνικῶς (Clouds 275).

(V). ἀνιστασο, Ἀττικῶς (Frogs 575, &c.).

(VI). ἀνιστασο, Ἀττικῶς (Clouds 605, &c.).

(VII). ἀνιστασο, Ἀττικῶς (Frogs 657).

(VIII). This is a very interesting example. Moeris cites from Birds 1309 τὰς ἀρρήσουσ καὶ τοὺς κόσίνους, and goes on to explain that κόσινος, unlike ἀρρήσος, is κοίνον.


(X). ὀψυγι, Ἀττικῶς (Birds 1348, 1552, &c.). ὀψυγι, ᾿Ελληνικῶς (Clouds 1036, 1389).

(XI). ἀνεμιαίων, Ἀττικῶς. ὑπηνεμιω, ᾿Ελληνικῶς (Birds 695).

(XII). ἀμή, Ἀττικῶς (Knights 392).

Even these few examples are sufficient to show that "Attic" means "exclusively Attic," and that Attic writers used the "Hellenic" forms as freely as they used the "Attic." The pedantic notion which has prevailed of late, that Hellenic forms such as πέταμα, ζην, and the like are to be excluded from Attic writers is based on an entire misapprehension. In every one of the foregoing examples we find Aristophanes using the "Hellenic" as distinguished from the strictly "Attic" form; while some of the latter—ἀντοβαλε, ἀνεμιαίων—are nowhere found in his writings. See the Fourth Additional Note supra, and Person on Medea 1.

58. παιδός σ᾽ ἔχρην (from a conjecture of Beck) Dindorf, Blaydes in his first, and Botho in his second, edition, Bergk, recentiores. παιδός ἔχρην R. V. F. παιδός γ᾽ ἔχρην Aldus vulgo. Elmsley at Medea 1334, and Ach. 36 proposed παὶ παί σ᾽ ἔχρην.

59. ταὶ V. P. Bekker, recentiores, except as hereinafter mentioned. ἔτι P1, F1 Brunck, Invernizzi, Weise, Blaydes, Hall and Geldart. τι P2, all editions before Brunck. Kuster proposed τι σ᾽. The line is omitted in R., doubtless because the following line also commences with ἐποπόλι.

60. ΤΡΟΧΙΑΟΣ. Mr. Richards, observing that the bird was not recognized, and that in 79 the word τροχιάος is merely a joke on the twice-repeated τρέχω (which is quite true), objects to the name τροχιάος being given to the speaker. Classical Review, xv. 387. But the name appears in the Personæ of R. V., and there seems no reason why the joke of Euplides, though admittedly a mere joke, should not hit the mark. Mr. Richards's view is adopted by Van Leenwen, and by Paul Mazon "Essai sur la composition des Comédies d'Aristophane," 97 note.
63. οὗτοι οϊτι δεινόν... λέγειν R. V. M., all editions before Brunck, and Invernizzi afterwards. οὗτος τι δεινόν... λέγειν P. Bekker, recentiores, except Weise and Van Leeuwen. οὗτος, τι δεινόν... λέγεις Brunck and (changing αίτω into ἥ τι) Weise. οὔτω τι δεινόν οὐδὲν αἰτίω λέγειν Van Leeuwen, from a conjecture of Herwerden, which appears to mean To think that you should say such dreadful things to two persons who have done you no wrong!


75. αἰτίος γ' ἀτ'. R. Fracini, Gelenius, Portus, Scaliger, Faber, Bergler (in notes), Invernizzi, recentiores. αἰτίος γάρ V. P. P², all editions, save as aforesaid, before Kuster. αἰτίος γάρ ἀτ' U. P¹. Kuster, Burmann (text to Bergler's notes), Brunck.

76. τὸ τέ (not τοτέ) R. V., all editions before Kuster. Kuster introduced τοτέ, which has been followed by subsequent editors except as hereinafter mentioned. See Appendix to Frogs 290. τὸ Meineke, Holden, Green, Kock, and Merry.

84. εἰνεκ' MSS., all editions before Brunck, and Bekker, Bergk, Kock, Blaydes, and Merry afterwards. εἰνεκ' Brunck, recentiores, except as aforesaid.


89. καταχεσῶν; MSS. vulgo. Bergk proposed καταχεσῶν; an absurd conjecture, which it was surprising to find described by Fritzsche (at Thesm. 569, 570) as "perbona Bergkii mei conjectura"; but on further consideration he says, in his "Corrigenda," "Inepta Bergkii" (no longer even "Bergkii mei") "conjectura καταχεσῶν silentio praeterendu erat."

90. ἀπέπτατο R. V. V². P¹, all editions before Brunck, and Bekker, Dindorf, Weise, Bothe, Bergk, and Green afterwards. ἀνέπτατο P. ἀπέπτατο Brunck, and subsequent editors not mentioned above. Bothe had ἀπέπτατο in his first edition, but changed to ἀνέπτατο in his second. Blaydes performs the contrary evolution. See on 48 supra.

92. ἔλαβε MSS. vulgo. Bentley suggested πιάν, and probably ἔλαβε is selected in this place (instead of λάνυ) as a play on πιάν.


97. ἧν MSS., all editions before Dindorf, and Weise, Bergk, and Hall and Geldart afterwards. Choeroboscus (Bekker's Anecdota, p. 1379) cites this passage for the use of ἧ in the sense of ὑπὲρχον, and ἤ is introduced into the text of Dindorf and subsequent editors except as aforesaid.—ξένω MSS. vulgo. ξένω Meineke, Holden, Kock, Blaydes, Van Leeuwen.

100. Σοφοκλῆς R. P²., all printed editions. Σοφοκλῆς V. V². P. P¹. F. F¹.

106. πτερορρυνεῖ τε καθὸς R. V. V². P¹. vulgo, though some old editions unite the two words πτερορρυνεῖτε. πτερορρυνεῖται P. πτερορρυνεῖ καθὸς Dobree, Meineke, Holden, Green, Kock. πτερορρυνομεν καθὸς is suggested by Cobet and Meineke, and read by Blaydes and Van Leeuwen.

108. ποδαπώ το γένος; MSS. vulgo. The trisyllabic before the anapaest is unusual, and Dobree proposed ποδαπώ
255

APPENDIX

γένος; Elmsley in a note on Oed. Col. 13 observed that δ' was often omitted in MSS., and in an addendum to that note proposed to read ποδαπώ το γένος δ' here; comparing Peace 185 ποδαπός το γένος δ' αἴ; where however there is a reason for the δ' which does not exist here. Elmsley's suggestion is adopted by Dindorf, Meineke, Holden, Green, and Kock. Cobet suggested ποδαπώ δ'; EY. άθεον, and Van Leeuwen omits the αἴ after αἴ. It seems to me that the metrical irregularity is excused by the interposition of a new speaker between the trirach and the anapaest.


112. ἡδέτων MSS. vulgo. Elmsley's ἡλέτην (at Ach. 733, Medea 1041) has been adopted only by Weise, Meineke, Holden, and Green.

118. καὶ γῆν ἐπέστου καὶ Elmsley (at Oed. Tyr. 17), Dindorf, Green, and Merry. καὶ γῆν ἐπέστου καὶ τὴν MSS. editions except Brunck before Dindorf and Weise afterwards. But some preposition was required to govern γῆν, and Kuster proposed καὶ γῆν ἐπέστου καὶ τὴν, which is adopted by Brunck and Bothe. Beck proposed ἐπέστου, which was approved by Porson (at Medea 1) and is accepted by Bergk and subsequent editors except as aforesaid. But the form suggested by Elmsley is lighter and more suited to Comedy.

120. ικέται MSS. vulgo, except that a few old editions—Zanetti, Farreus, Rapheleng—write it οἰκέται. Elmsley (Mus. Crit. ii. 294) proposed ικέται, which is adopted by Meineke and Blaydes.

122. ἐγκατακληθηται R. Dindorf, Blaydes, Bergk, recentiores. ἐγκατακληθηται V. P. P. vulgo.—μαλακήν R. vulgo. μαλακήν V. P. 126. τοῦ Σκελίου MSS. vulgo. The name is found in an inscription in the form Σκελίου (Corp. Ins. Graec. i. 422) and Kirchhoff proposed to read γὰρ τοῦ Σκελίου here, which is done by Hall and Geldart and Van Leeuwen.

127. οἰκοῦν in MSS. vulgo. Tyrwhitt proposed οἰκοῦν which Blaydes reads. Elmsley in his note on Tyrwhitt says "Imo, ni fallor, οἰκοῦν. Vide ad Med. 1041." And this is read by Meineke and Holden.

128. τουάθι R. V. P. vulgo. τουάθι P. Brunck. And this is read by all subsequent editors except Meineke and Hall and Geldart, under the mistaken idea that it is the reading of R. Cobet proposed μα ταθί, a tasteless proposal, with ταθί recurring immediately below, but it is adopted by Meineke.

133. ποιήσης R. V. V². M. M². P. vulgo. ποιήσεις P. Brunck, Invernizzi, Bothe, Weise, Blaydes. But this is plainly wrong. This is an independent sentence, not depending, as Elmsley (at Medea 304) supposed, upon ὅτως.

134. τῆς γ' ἀθήν MSS. vulgo. τῶν' ἀθήν Gelenius, Portus to Invernizzi inclusive, Weise, Kock, Blaydes, Van Leeuwen. ποτ' ἀθήν Suidas (s. v. μή μού ποτ' ἀθήν), and so Meineke and Holden, a very tame alteration.

146. ἢμιν παρὰ τὴν θάλατταν V. V². P. vulgo. ἢμιν γε παρὰ τὴν θάλατταν R. P. ἢμιν γε παρὰ θάλατταν Bekker, Dindorf, Blaydes, Bothe, Bergk, recentiores, except Hall and Geldart. The γε is attractive, but it seems impossible to omit τὴν which is found in every MS.
150. ἐλθόντες; EY. ὅτι P¹. V². and all printed editions, except Van Leeuwen, though one or two of the early editions have ἐλθόντες; by mistake. ἐλθόντες; EY. ὅτι R. V. P. F. ---σά' οὐκ ἦδὼν Botho, Blaydes, Weise, Green to Hall and Geldart inclusive. οὐκ ἦδὼν MSS. (though I am not quite certain about V.) vulgo. ὅτι οὐκ ἦδὼν Meineke, but in his Vind. Aristoph. he prefers δ' οὐκ ἦδὼν. Bergk conjectured ὅτι οὐκ ἦδὼν. Van Leeuwen rewrites the verse, ἐλθόντες; EY. ὅτι καὶ οὐκ ἦδὼν νη τοὺς θεοὺς. Blaydes shows his ingenuity by suggesting nine or ten substitutes for the last three words, none of which he adopts himself or recommends to others.


168. ἦ γένοτ' αὖν Dobree, Meineke, Holden, Kock, Merry. And so (without the iota subscript) all editions before Portus. ἦ γένοτ' αὖν MSS., Portus, recentiores, except as aforesaid.—πίθουσθε Dawes (at Clouds 87), Brunck, recentiores. πίθουσθε Fracini, Gelenius, Portus, Scaliger, Faber. πίθουσθε V. V². P. P¹. U., all other editions before Brunck. πίθουσθαι R.

164. πιθομεσθ' P. Aldus, Kuster, Bergler, Brunck, recentiores, except that Brunck, and one or two more, read πιθομεσθ' after Dawes, ubi supra, though I do not think that Dawes meant to alter πιθομεσθ'. πιθομεσθ' R. and all editions before Kuster except as herein mentioned. πιθομεσθ' P¹. Junta, Grynæus. πιθομεσθ' V.—πίθουσθε Dawes, Brunck, recentiores. πίθουσθε P. P¹., all editions before Brunck except Gormont. πίθουσθε R. V. πίθουσθε Gormont.


172. τ' ἐν οὖν ποιομέν MSS. vulgo. τ' ἐν οὖν ποιομέν Aldus, Fracini, Zanetti, Farreus, Gelenius to Bergler. τ' οὖν ποιομέν Cobet, Meineke, Holden, Kock, Van Leeuwen.

177. ἀπολαύσομαι τ' γ' P. P¹. Havn. Kuster (in notes), Bergler, Brunck, Botho, Weise, Blaydes, Hall and Geldart, and Van Leeuwen; and ἀπολαύσομαι τ' γ' (interrogative but without a note of interrogation) all editions before Bergler except as herein mentioned. ἀπολαύσομαι γ' V. Gelenius, Portus, Kuster. ἀπολαύσομαι δ' R. Fracini. ἀπολαύσομαι τ' δ' Invernizzi, Bekker. ἀπολαύσομαι τ' δ' Dindorf, Bergk to Kock, and Merry.

180. ὁσπερ εἰ λέγων (as infra 282) Blaydes (in a note to his first edition), Meineke, recentiores, except Merry and Hall and Geldart. ὁσπερ εἴποι τις R. V., all editions, except Brunck, before Meineke, and Merry afterwards; but that seems hardly Greek. ὅτι εἰ λέγων Brunck. Dobree, who in his note on this passage merely condemns the present reading, afterwards in his Miscellanea (Adv. ii. 260) offers two suggestions for its improvement: (1) ὁσπερ εἰ' γ' εἴποι (sed qu. he adds, an oportuerit ὁσπερ γ' εἰ ut Ran 1158), and (2) ὁσπερ ἐν ἐποι τις. The latter alternative is adopted by Hall and Geldart.

182. διὰ τούτον Bergk, recentiores, except Green. διὰ τούτο R. V. In the
Aldine text the metre is restored by the addition of γε, and so all editions before Bergk, and Green afterwards. διὰ τοῦτου should be followed, and διὰ τοῦτο γε preceded, by a comma. The mistake probably arose from the fact that in all these four lines 181–4, either τοῦτο or τοῦτου is found in the middle of the line.

190. θύσωσιν MSS. vulgo. Meineke proposed θύσωσιν, which is read by Holden, Baydes, and Merry.

191. ἵμιν P. P. vulgo. ἵμιν R. V.

202. ἔμβας MSS. vulgo, both here and infra 266. In both places Meineke alters it to ἔσβας, and is followed by Holden, Baydes, and Van Leeuwen. The only excuse for this alteration is the occurrence in 208 infra of ἔσβανε, which is really no excuse at all.

204. καλούμεν R. V. V. P. P. P. vulgo. καλοῦμ᾽ ἀν U. (and R. has γρ. καλοῦμ ἄν) Fracini, Geleni, Kuster, Bergler. But Bentley observed "Recte καλούμεν pro καλέσομεν, sequitur enim οἱ δὲ νῦν." καλοῦμεν ἄν Portus, and the editions which go by the name of Scaliger and Faber.

210. λῦσον R. U. Bekker, recentiores, except Weise. Bentley had previously pointed out that Suidas, s.v., had preserved this reading. χῦσον V. and all editions before Bekker, and Weise afterwards.

212. "Ἰτυν ἐκλειζομένη διεροῖ MSS. vulgo. Meineke placing a colon after Ἰτυν reads ἐκλειζομένης δ’ διεροῖ, and this is followed by all subsequent editors except Green. It may be that Aristophanes was so barren of ideas, as to write διερῶν ὁμοῖοι in line 210, and διεροῖς μέλεσιν in precisely the same sense three lines afterwards; and it may be even possible (though I doubt it) that he could write such a sentence as οὐς θρηνεῖτο Ιτυν. Had he done so, we must have admitted that Aristophanes, like other poets, aitiquando dormitat. 'But there is no need to thrust such stuff upon him without an atom of authority or probability.

215. σμιλακος R. P. P. P. Fracini and all subsequent editors before Dindorf, and Weise, Bergk, Meineke, Kock, and Van Leeuwen afterwards. σμιλακος V. Aldus, Junta, Dindorf, and (save as aforesaid) recentiores. The reason for this change is that Eustathius on Odyssey xvii. 315 observes (speaking of the σμιλακος) ἄλη αὐτή αὐτὰ παρὰ τὴν δίχα τοῦ σίγμα παρὰ τῷ Κωμικῷ μίλακα. If this means that Aristophanes did not call the woodbine σμιλακος (which appears doubtful), it seems to have been a mistake of the learned Archbishop, or perhaps a mistake in his copy of Aristophanes.

After 222. αὐδεί R. V. Invernzizzi, recentiores, except Bothe, Weise, and Meineke. αὐδεὶ τις all editions before Invernzizzi, and Bothe and Weise afterwards. And see the similar παρεπιγραφαί after Frogs 311 and 1263. It seems incredible that Meineke should have omitted this stage-direction, so eliminating the nightingale's song altogether, and making the admiration with which it is received apply to the song of the Hoopoe. I do not suppose that he realized this result, for he never seems able to penetrate into the ideas of Aristophanes. He well deserves the gratitude of all students of the Greek drama for his invaluable collection of the Fragments of the Greek comic
poets, but possibly the editing of fragments, which are mostly corrupted, and have to be treated roughly, and licked into shape, may not be the best preparation for editing a living and well-preserved play, which has been continuously enjoyed by successive generations for upwards of 2,300 years. Anyhow, no other edition exhibits such perverse ingenuity as Meineke's.

227. ἐποι. κ.τ.λ. This is the prolonged note of the Hoopoe, ἐποι or ἐποσα. It seems therefore impossible that, as in the MSS. and most of the editions, it should have -ποι in the middle, and then commence afresh with ποιο- which would not be the note of the Hoopoe at all. The line is written as I have given it by Dindorf, Blaydes, and Bergk to Merry inclusive. These bird-notes are given in the MSS. and editions with many slight variations, which it does not seem necessary to catalogue here.

230. ὅσοι R. V. V₂. P. F. Invernizzi, recentiores, except Weise. ὅσα P. (but with -α written over it) and all editions before Invernizzi, and Weise afterwards. The case in 244 infra between οί and ὅσα is precisely similar.—ἀγροίκον R. V. V₂. Invernizzi, recentiores, except Weise. ἀγρόν P₁. (but corrected into ἀγροίκον) and all editions before Invernizzi, and Weise afterwards.—γώιας V. V₂. Kuster, recentiores. γώιας R. F. F. P. editions before Kuster.

241. αὐδαίν R. P. vulgo. ἀουδαίν V. V₂. F. Dindorf, Bergk to Kock inclusive, and Merry. But I think that they were misled by the statement, universally but erroneously made, that ἀουδαίν is the reading of R. ὁδαίν Blaydes.

245. κάπτεθ' R. V. Bentley, Portus, recentiores. κάμπτεθ' all editions before Portus.

247. πτερυγοποίκιλος τ' Wieseler, Hall and Geldart. τε πτερυγοποίκιλος Ρ₁. vulgo. πτερυγοποίκιλος (without τε) R. V. πτέρων ποίκιλος τ' Meineke, Holden, Kock, Blaydes, Merry, and Van Leeuwen; but the last named alters the line altogether.

256. καίνων ἑργον τ' R. V. V₂. vulgo. καίνων τ' ἑργον P. P₁. P₂. Brunck, Bothe, Dindorf, Holden, and Hall and Geldart. 261-3. τὸ τοῦ ... ἀλλίζ. These three lines are continued to the Hoopoe by R. and vulgo. And this is indubitably right, for if the sound of an approaching army of birds had been heard on the stage, it would have been impossible for Peisithetaerus to suggest that the Hoopoe had whooped to no purpose. Nevertheless V. P. P₁. give them to the Chorus, P₁. however saying "the Chorus or the owl." Brunck, knowing no better MS. than P., followed it here, and transferred the three lines to the Chorus; and his mistake is followed by Bekker, Weise, Blaydes, Hall and Geldart, and Van Leeuwen. P₁.'s suggestion of the owl is of course due to the circumstance that the middle line κικαβαῦ represents the hooting of the owl; but the owl has nothing to do with the first and third lines.

266. ἐπάζε V. P. P₁. all editions before Blaydes's first, and Green and Van Leeuwen afterwards. ἐπάζε R. V. V₂. Dindorf (in notes), Blaydes, Weise, recentiores, except as aforesaid. The Scholiast says ἐπάζεν ἐστὶ τὸ ἐπὶ τοὺς φῶς καθεξῆς μὲν τὰ ὅρνεαι κράζεν, and nobody seems to have observed the connexion.
between ἐπόξευν and ἐποψ, as to which see the Commentary.

268. ἀλλ' οὖν οὖσι Βεργκ, Μεινεκε, Ηόλδεν, Κόκκ, Μερρέ, Βάν Λιευβέν. ἀλλ' οὖσι ΜΣΣ. all editions before Brunck. ἀλλά γ' οὖσι Brunck, Invernizzi, Bekker, Bothe, and Weise. ἀλλά χάσων Dindorf, Green. ἀλλος οὖσι Πόρσο, Βλάιδες. ἀλλ' εἰς οὖσι Ηόλ and Geldart.

270. οὖσις αὐτῶς MSS. vulgo. For αὐτὸς Dobree proposed αὐτῶς, and Dindorf, it is said, αὐτὸν. The latter is read by Blaydes.

273. εἰκότως οὖσις. All editions before Meineke, but the MSS., omit the γ' and read αὐτῷ 'στι. Köchly proposed to read εἰκότως γε... αὐτῷ 'στι, and this is adopted by Meineke and all subsequent editors. But doubtless Marco Musuro derived the Aldine reading from the MSS. he employed; and it would not have been so easy to overlook the γε had it followed εἰκότως.

276. ὀριβάτης Brunck, and subsequent editors before Meineke, and Green and Van Leeuwen afterwards. ὀριβάτης MSS. editions before Brunck, and Hall and Geldart afterwards. Bentley suggested ὀριβάτης, referring to such words as ὁριτός and ὁριφαυτός, and a glance at the Lexicon will show that this is a very common form of compounds of ὁριος. Porson (at Hec. 204) objected to ὀριβάτης, and proposed to place a stop after ἀτόνος, and substitute ἄν for ὀριος, which I confess I do not understand. Both Dindorf and Fritzsche (at Thesm. 326) think Porson's objection unfounded, the former referring to ὀριβάται in Eur. Phaethon, Fragm. v. 27. It seems to me a matter of indifference whether ὀριβάτης οὐ ὀριβάτης is read. Köchly suggested ἀβροβάτης which is adopted by Meineke and (save as aforesaid) subsequent editors.

278. ἔσπετατο R. V. F. Bekker, Dindorf, Bothe, and (with εἰσ- for εἰσ-) Bergk and Green. ἔσπετατο Π. Havn. all editions before Brunck, and Weise afterwards. ἔσπετετο Brunck. ἐσπετετο Invernizzi and (with εἰσ- for εἰσ- Meineke, recentiores, except Green. See the note on 48 supra.

281. οὖσις μὲν ἑστὶ Βλάιδες, Ηόλ and Geldart, and Van Leeuwen. οὖσις μὲν ἑστὶ R. V. V². P. P². F. οὖσις ἑστὶ μὲν P². editions before Brunck. The reading of the better MSS. left a syllable short, which P². (the work of a writer fond of making conjectural emendations) endeavoured to supply by transposing μὲν and ἑστι; but he overlooked the fact that the second syllable of Φιλόκλεως is short. Brunck supplied the missing syllable by prefixing ἀλλ' to this speech, but instead of writing ἀλλ' οὖσις μὲν ἑστὶν he wrote ἀλλ' ἑστὶν μὲν οὖσις. Invernizzi put the words in their right order, and was followed by every Commentator before Blaydes. No doubt οὖσις is right; the present dialogue overflows with the forms οὖσις and ἑστὶν.

285. ὑπὸ τῶν συκοφαντῶν vulgo. The MSS. omit the τῶν, which doubtless Marco Musuro supplied out of the MSS. from which he compiled the Aldine Text. Köchly proposed to substitute τε for τῶν, and this is done by Meineke to Blaydes inclusive, and by Hall and Geldart. At the commencement of this line R. has ἄτερ for ἄτε.

287. ἔτερος αὐτὶς. The MSS. have ὅς ἔτερος αὐτὶς V. P. P². (or αὐτὶς R.).
All editions before Brunck have ὧν ἑτέρος αὐτίς, save that Zanetti, Farreus, Rapheleng, Kuster, and Bergler read αὐθίς for αὐτίς. Bentley and Tyrwhitt both proposed to omit the ὧν, and from Bothe and Dindorf downward the reading has been fixed as in my text, with the customary exception of Weise. Brunck, however, preferred to omit the τις, and read ὧν ἑτέρος αὐτίς, and so Inver- 

nizi, Bekker, and Weise. 

290. τῶν ἀρ' Blaydes. τῶν ἐν MSS. vulgo. 

291. λόφωσις ἦ τῶν ὄρνεών Bentley, Tyrwhitt, Brunck, recentiores. λόφωσις ἦ 'πί τῶν ὄρνεών P². all editions, except Fracini and Gelenius, before Portus. λόφωσις ἐσθ' ἦ 'πί τῶν ὄρνεών R. V. P. P¹. Fracini, Gelenius, Portus, and subsequent editors before Brunck. Kuster, however, proposed ἀλλὰ τίς ποθ' ἦ λόφωσις ἐστὶν ἐπὶ τῶν ὄρνεών ; and the same conjecture is repeated, with several others, by Blaydes. 

292. ἦ 'πί τῶν διανυλον. The first word is so accented in V. V². P. P¹., and in all the editions before Bergler which give the accent. R., and several editions, give no accent. The form ἦ was introduced by Burmann in Bergler's edition, and has since prevailed; only Meineke and Holden reverting to ἦ. 

293. ἐπὶ λόφῳν οἰκοῦν V. U. vulgo, except that V. has οἰκοῦσα, and several of the early editions have λόφῳ for λόφων. ἐπὶ τῶν λόφων οἰκοῦσα R., and (with οἰ- 

κούσα) Fracini, Gelenius, Portus, and the editions which go by the name of Scaliger and Faber. Herwerden proposed τῶν λόφων ἔχοισιν, which Van Leeuwen adopts. No doubt it is surprising that no allusion should be made to the well- 

known circumstance that crests were invented and first worn by the Carians; but it is difficult to believe that such simple words as τῶν λόφων ἔχοισιν could have been corrupted into the existing text, and the words ἀσφαλεῖς οὖνεκα certainly refer to the mountain crests. Nor is it sufficient to say with Van Leeuwen that these words are introduced "praeter expectationem. Nam ut hoc possit subjungi, τῶν λόφων ἔχειν tribuendus est sensus colles tenendi, occu- 

pandi." On the whole, therefore, it seems necessary to retain the ordinary reading. 

298. ἐκεινη δὲ γ' Leutsch, Bergk, recentiores, except Green. And, having regard to the χαύτη three lines below, this seems right. ἐκεινοὶ δὲ γ' V. vulgo. For δὲ γ' R. has γε νη Δ' which is obviously borrowed from the preceding line. For this reason, amongst others, I cannot in the preceding line adopt the suggestion made by Elsmley (at Iliad 108) to read ἐκεινοὶ δὲ for ἐκεινοὶ γε, though it has been adopted by several recent editors. 

299. κερύλος U. and (apparently) F. Brunck, recentiores, except Bergk. κηρύ- 

λος R. V. V². P. P¹. all editions before Brunck, and Bergk. κερύλος P. Euphronius is quoted by the Scholiast as saying that κερύλος was the Attic name of the bird. Eustathius, on Iliad i. 274 (but the annotation is out of place, coming between those on 404 and 407), refers to this passage, in relation to the change of letters; but it is difficult to say whether he means that Aristophanes wrote κερύλος, or that he wrote κερύλος with a jest on κείρω. I cannot help thinking that the latter is what Aris-
tophanes really did, though I have followed the reading of recent editors.

308. ὀμα R. V. vulgo. ὀμα Dobree, Meineke, and Kock. But ὀμα would be very tame in the mouth of Euelpides.

310. ῥοῦς. The change of the reiterated ἀρει- before ποι, to the reiterated ἀρει- before τίνα, makes it clear that in each case the reiterated syllable is intended as the commencement of the word which follows; the birds either stuttering in their eagerness, or (which is more probable) indulging in a musical shake, after the manner of the Euripidean εἰςεμεικλάσειν in Frogs 1314, 1348. This was first seen by Bothe and Dindorf, whose arrangement, as in the text, is followed by all subsequent editors, except Weise and Hall and Geldart. But some early copyist, mindful of the ῥοῦσοι of supra 227 (which is quite a different matter) and perhaps also of the Homeric and Tragic ποι, thought that these ῥοῦσοι should have a similar termination, and accordingly converted the final ἀρει- into ποι, so severing entirely their connexion with ποι. And this is found in the MSS. and in all the editions before Bothe's first, and in Weise, and Hall and Geldart afterwards. I have followed R. and V. in repeating the πο ten times, and the τί eight times. The ten iterations of πο in R. and V. of course include the πο converted into ποι.

314. τί τίνα R. V. V. Invernizzi, recentiores, except Weise. But here again most of the MSS. have an interpolation between the τί and the τίνα, and a very extraordinary one—τμυμπροῦ τίνα. And so all the editions before Invernizzi, and Weise afterwards. In the MSS., and many of the editions, the reiterated τί bears the same accent as the first syllable of τίνα, but I have followed Dindorf in omitting this. It seems absurd to put an accent on a stutter or a shake, and in this respect the MSS. have of course no authority.

318. λεπτῶ λογιστά R. V. P. P. Gelenius, Portus to Kuster inclusive. λεπτολογιστά Bothe. λεπτοσοφιστά U. λεπτῶ σοφιστά (a hesitating suggestion of Dawes), Meineke, Holden, Blaydes, Van Leeuwen.—ἀφίχθον R. Brunck, recentiores. ἀφίχθοθ V. P. editions before Brunck. ἀφίχθατι P.

319. πού; πό; R. V. Meineke, Holden, Kock, Hall and Geldart, Van Leeuwen. πού; πά; (without the iota subscript) vulgo.

324. ἐραστά P. V. all printed editions. ἐραστάς R. V. P. F.

326. πον (or ποивается) παρ' ἡμῖν; ΕΠ. εἰ παρ' ἡμῖν. R. Tyrwhitt, Bekker, recentiores, except that Van Leeuwen reads πού; παρ' ἡμίν; splitting up the speech into two questions. πού; ΕΠ. παρ' ἡμίν' εἰ παρ' ἡμῖν. V. V. P. P. M. M. all editions before Bekker, except that Gelenius reads ἡμῖν and Brunck and Invernizzi ἡμῖν in both places.

333-5. ἐς δὲ δόλων... ἐτραφή. It is plain from the antistrophe that of these three lines, the first two should consist of four paean each, and the third of a paean and a cletic, or their respective equivalents. The first line readily lends itself to this formation, but requires the second line to commence with a vowel, οὐκ δοκιων for example. But the second and third lines are hopelessly involved, and cannot be restored to their original metre. Van Leeuwen attempts to re-
write the three lines, and his readings are therefore omitted from the following list. εἰσεκάλεσεν Seidler. ἐκάλεσεν Bothe. ἐκάλεσεν P. P. 1. all editions before Bekker, and Weise afterwards. ἐκάλεσε R.V.Bekker, Dindorf, recentiores, except as aforesaid.—παρέβαλεν P. 1. all editions before Dindorf, and Weise afterwards. παρέβαλε R. V. P. Dindorf, recentiores, except as aforesaid.

336. ἀλλὰ πρὸς τούτων μὲν Porson (at Eur. Hec. 204), Bothe, Dindorf, recentiores, except Weise and Bergk. πρὸς μὲν οὖν τὸν ὄρνῳ MSS. and all editions (except Brunch) before Bekker, and Weise afterwards. ἐστὶ πρὸς μὲν οὖν τὸν ὄρνῳ Brunch. ἀλλὰ πρὸς μὲν οὖν τὸν ὄρνῳ Bergk. Suidas, s.v. ύστερος λόγος, quotes the line as ἀλλὰ μὲν πρὸς τούτων ύστερος λόγος, whence Porson derived the present reading.

337. δοῦναι τὴν δίκην MSS. vulgo. Dobree thinking τὴν δίκην not Greek, proposed νῦν δίκην, which Meineke reads, whilst Bothe reads δὴ δοῦναι δίκην, and Bergk proposed νῦν δοῦναι δίκην. However Dobree seems to have changed his mind afterwards, referring to Xen. Hellenics, ii. 3. 29, iii. 3. 11 (where for διιτῆς δίκης Brod Tac, Wolf, Schneider, and others read δὴ τῆς δίκης), iii. 4. 25, vi. 2. 34; Oed. Tyr. 552; Heracleidae 1025; which abundantly justify the use of the article here.

338. ἀπωλοµεσθ' Bentley, Brunch, recentiores. ἀπωλοµεσθ' P. P. 1. V. 2. all editions before Brunch. ἀπωλοµεσθ' R. V.

342. κάπρα'...κκόπης. The whole of this line is given to Peisthetaerus by R., and by Bekker and all subsequent editors. But V. V. 2. P. P. 1 give πῶς; to Euelpides, and make the remainder of the line the answer of Peisthetaerus to this question. And so all the editors before Bekker. It is obvious that this destroys all the humour of the passage; and Tyrwhitt's proposal to restore πῶς to Peisthetaerus is found to be sanctioned by R., and is now universally accepted.

346. περὶβάλει Reisig, Dindorf, Blaydes, Meineke, recentiores, except Hall and Geldart. ἐπίβαλε MSS. vulgo.

357. μένοντε MSS. Bentley, Portus, recentiores. μὲν τε all editions before Portus.

360. πρὸ σαντοῦ Bentley, Seager, Dindorf, Blaydes, Bergk, recentiores. πρὸς αὐτῶν MSS. vulgo, save that one or two editors write it πρὸς αὐτῶν.

361. πρᾶσιδον MSS. vulgo, though Dindorf, Blaydes, and Bergk by mistake write it πρᾶσθον, see Appendix to Frogs 483. Haupt suggested πρᾶσθον, as if at this critical moment the adventurers would have had either the time or the means for tying the saucers on their faces, or as if they would have wished to fight blindfold, with a bandage over their eyes. Yet this reading, which should have been peremptorily rejected, even had it been supported by all the weight of the MSS., has been allowed to supersed the genuine text by Meineke and all subsequent editors except Green and Blaydes. Beck protested beforehand against any proposal to change πρᾶσιδον into πρᾶθον; but forty years afterwards Badham (on Iph. Taur. 1187) asserted "in Arist. Av. 361 omnino legendum πρᾶθον." And so Van Leeuwen reads.

368. ξυγγενεῖ R. V. P. P. 1. P. 2. and, I believe, all the other MSS. And so all editions before Dindorf, and Weise,
Bergk, and Kock afterwards. But Bentley and Brunck had suggested the contracted form ξυγγενή, and this is introduced into the text by Dindorf and most subsequent editors. However, as Brunck observed, "nulla causa est cur ξυγγενεῖ mutetur;" both the full and the contracted forms were in common use with Attic writers; and Aristophanes may well have written ξυγγενεῖ here, and περικαλλή in Thesm. 282. The two short syllables are far more suited to the language of the bird than the one long syllable; see on 403 infra.

371. εἰ δὲ MSS. vulgo. "Forte εἰ γε" Bentley. Dobree also suggested εἰ γε but afterwards preferred οἰδε. And οἰδε is introduced into the text by Meineke and Blaydes. But this is the last thing the Hoopeo would have said. He cannot but admit that they are hostile by nature (Even if they are foes by nature, yet in their intention they are friends), but he would not lay it down as a substantive proposition of his own.


373. οἰδε' Porson, Brunck, recentiores, except Weise. οἱ γε' MSS. editions before Brunck, and Weise.

377. τοῦθ' R. V. U. Bentley, Kuster, recentiores. οὐδέν P¹. P². (but P¹ has τοῦθ' superscriptum) all editions before Kuster. τοῦθ' P.—εἶθε R. Invernizzi, recentiores. αὐτὸς V. V². P. P¹. all editions before Invernizzi. αὐτὸ σ' Bentley.

382. μάθοι...τις...σοφῶν. MSS. vulgo. Indeed, the only editor who has altered the text is Van Leeuwen, who adopts a suggestion of Dobree, μάθοι... τι... σοφῶν. But many have objected to the line, and offered emendations which it is unnecessary to recapitulate. σοφῶν can hardly stand alone, nor does Dobree's other suggestion σοφᾶ seem an improvement. It appears to me that the word required is σοφός, whether with τις or τι, so that the Chorus are admitting the truth of the Hoopeo's maxim, that οὐ σοφοὶ μαθήσουσιν τολά ἀπ' ἐχθρῶν. In fact, I find myself in unexpected agreement with Hamaker, who would place a stop at the end of the preceding line, and read here χρήσιμον μᾶθον γὰρ ἂν τι κατὸ τῶν ἐχθρῶν σοφῶν, though the words μᾶθον and γὰρ ἂν might perhaps be transposed. For χρήσιμον is the thing to be learnt, supra 372; and οὐ σοφοὶ the persons to learn it.

385. ἐννετίωμεθα Bentley, Porson, Bothe (first edition), Dindorf, recentiores, except Weise and Blaydes. ἕννετίωμεθα R. V. Gelenius, Portus, and all subsequent editions before Bothe's first, and Weise afterwards. ἐναντίωμεθα all editions before Gelenius, and Rapheleng and Blaydes afterwards.

386. ἡμῶν (or ἡμῶν) Bentley, Brunck, Invernizzi, Bekker, Dindorf, Weise, Bergk. ἡμῶν MSS. editions before Brunck, and Bothe afterwards. ἥ πριν Porson, Holden, Green, Blaydes, Merry. νὴ Δὲ Meineke, which does not seem to suit the occasion, but is adopted by Kock and Hall and Geldart. Van Leeuwen omits ἡμῶν, and τῷ τε τρυπῆσαι and τὸν ὀδελάκον. This line is one line only in the MSS. and so written by Brunck and all subsequent editors except Van Leeuwen, but all editors before Brunck give it as two lines. The use of ἡμῶν by Attic writers
is established by Eustathius on Iliad xvii. 415, who gives instances both from Tragedy and from Comedy. 387. τὸ τε τρυβλίῳ V. Dawes, Brunck, recentiores. τὸ τε τρυβλίῳ R. τῷ γε τρυβλίῳ all editions, except Fracini, before Portus. τῷ τε τρυβλίῳ Fracini, Portus, and subsequent editions before Brunck.

390. παρ’ αὐτὴν τὴν χύτραν ἄκραν Dawes (p. 191), Brunck, Bekker, recentiores, except Van Leeuwen. παρὰ τὴν χύτραν ἄκραν αὐτὴν R. V. V². P¹. M². all editions before Brunck, and Invernizzi and Van Leeuwen afterwards. παρ’ αὐτὴν τὴν χύτραν ἄκραν αὐτὴν P. For αὐτὴν ὀρῶντες (as the text then stood) Bentley suggested ἄντις ὀρῶντες, comparing Iliad xix. 15 ἄντις εἰσεδέχεται. Herwerden (V. A.) proposes παρ’ αὐτὴν ἄντις ἄντις. "Ἀρι βλέποντας | ἐγγὺς. (Herwerden’s "Vindiciae Aristophaneae" is published as these sheets are passing through the press. As regards the Birds at all events, it is a disappointing book; and the judgements which he is perpetually passing on his previous suggestions—"Pessime errabam," "Turpiter errabam," and the like—however creditable to his own candour, do not tend to increase our confidence in Dutch methods of criticism.)

394. κατορυχθησόμεθα. The MSS. and all the editions before Brunck had κατορυχθησόμεθα (or -μεθα). Then both Bentley and Dawes suggested κατορυγησό-μεθα, which was adopted by Brunck and all subsequent editions before Bergk. Then Elmsley in a review of Hermann’s Supplices of Euripides, Classical Journal, viii. 439, noticing that Brunck had adopted κατορυγησόμεθα, observes “The analogy of ταὐχωρύξες, δώρυξες, and other cognate words, seems to require us to read κατορυχθησόμεθα. We have not observed either form in any other passage.” Accordingly Bergk and all subsequent editors (except Hall and Geldart, who revert to κατορυχθησό-μεθα) adopt κατορυχθησόμεθα.

395. ὁ Κεραμεικὸς R. vulgo. οὗ Κερα-μεικὸς V. V².

396. δημοσία V. M. Portus, and subsequent editions to, and including, Bergler; and Meineke, Holden, Green, Kock, and Hall and Geldart. δημοσία R., which must be meant for δημοσία. δημώσια P. P¹. V². M². all editions before Portus; and Brunck, and subsequent editions except as mentioned above, and except Van Leeuwen who for δημοσία substitutes εὑπερφαί. It is a mistake to suppose that a trochaic dimeter cannot commence with a dactyl. See Frogs 266, The sm. 437, 461. And see the passage from Hephaestion quoted on 1078 infra. 405. τίν’ τ’ ἐπινοι. See the Commentary. ἐπὶ τίνα τ’ ἐπίνοιον R. V., and apparently all the MSS., and (except as hereinafter mentioned) all the editions. Brunck reads καὶ τίν’ ἔχοντες γ’ ἐπίνοιον, but nobody has followed him. Bergk brackets, and Meineke and Holden omit, ἐπὶ. Blaydes reads ποιαν’ ἐπίνοιον ἔχουσιν. And Van Leeuwen ποιαν τ’ ἐπίνοιον ἔχοντες. These are the only changes actually made in the text, but others have been suggested. ἐπὶ τίνα τ’ ἴλθον γ’ ἐπίνοιον Beck, ποιάν τίν’ ἔχοντ’ ἐπίνοιον Reisig. καὶ πόθεν ἴκουσ’ | ἑνεκὸς τε τίνος διαιοίσις Blaydes. τίν’ τ’ ἐπίνοιον τίν’ ἔχοντες Hall and Geldart. But all these are attempts to rewrite, rather than to correct, the line. I had at first thought
of τῷ τ’ ἐπωνο, for of course the contracted form of τῶν or τῶν is, like the longer form, of all genders and is frequently coupled with a feminine noun. τῇ δυναμεῖ; {guanam tandem vi?}, Hdt. iv. 155; μὴ γε τῷ τέχνη, Thesm. 480; σὺν τίχῃ δὲ τῷ, Aesch. Septem 467; ἐν τίχῳ γε τῷ, Soph. Oed. Tyr. 80. But the resolution of the long syllable into two short ones is more in keeping with the character of the Birds, who delight in short syllables.

409. ξίνο MSS. vulgo. ξίνο Dindorf, Weise, Bergk, recentiores, except Hall and Geldart. “It is wonderful,” says one of them, “that every MS., without a single exception, should read ξίνο.” So wonderful, indeed, that he might have concluded this line to be a quotation, as no doubt it is.

410. τίχῃ δε ποια MSS. vulgo. I have retained the language and arrangement of the MSS., though no doubt there is much to be said for Reisig’s view which Kock adopts. Reisig would read here τίχης δε ποιας, and, two lines below, annex ἐπιος to the present speech. This divides the six cretic lines into two speeches of equal length, giving the strophe to the Chorus, and the antistrophe to the Hoopoe; and making each speech commence with a monosyllabic base, τίχη and βη-ν. Still it seems rather awkward to make the Hoopoe’s speech depend altogether on the nominative with which the speech of the Chorus concludes: and on the whole, it seems safer to abide by the ordinary arrangement.

411. ἄρνιδας MSS. Invernizzi, recentiores. ἄρνιδα all editions before Invernizzi.

413. διαίτης τε, καὶ σοῦ MSS. vulgo. διαίτης τε σοῦ, καὶ Reiske, Holden, Kock, Blaydes, Merry. διαίτης τε καὶ τοῦ Van Leeuwen, who also changes βίου into νίας. Bothe omits τε and καὶ, so upsetting the metre.

415. λέγει δε δη. This reading, ascribed to Dindorf, is adopted by Blaydes and Van Leeuwen. λέγουσι δε δη V. V². P. P¹. M. M². all editions before Bergk. λέγουσι δε R. λέγουσι δη Hermann, Bergk, recentiores, except as aforesaid. In the preceding lines the adventurers are spoken of in the dual, but henceforth throughout this little dialogue in the singular. The conjunction δε seems required, and the combination δε δη is very common. Blaydes refers to 112, 155, supra.

420. τῶν ἔχθρων V². all printed editions except Bekker and Van Leeuwen. τῶν ἔχθρων R. V. P. P¹. M. M². Bekker. των ἔχθρων Van Leeuwen.

424. σὰ πάντα, καὶ. The MSS. have σὰ γὰρ ταύτα πάντα καὶ, which is both unmetrical and unintelligible, the γὰρ being manifestly out of place. I have followed Bergk, Kock, and Van Leeuwen in striking out γὰρ ταύτα (though indeed Bergk only brackets the ταύτα), and so bringing this little speech of the Hoopoe into exact conformity with the preceding speech of the Chorus. The Scholiast on 348 informs us that the words σὰ γὰρ ταύτα πάντα καὶ ἐκεῖνε δεύρο occur in the Andromeda of Euripides, a Tragedy acted some years after the Birds; and I make no doubt that some copyist, remembering the similar line in the Andromeda, introduced the words γὰρ ταύτα here, to the destruction of both sense and metre; just as, with the like result, the words κλίεθ' οἱα λέγει have
been introduced into Plutus 601, as it seems to me, by some copyist who had in his mind the language of Knights 813. The reading of Aldus, and most of the editions, is σὰ ταῦτα γὰρ δὲ πάντα καὶ, but most recent editors have given variations of the line, which are not worth recording here. The four lines which follow this speech (427–30) consist of a long syllable preceded and followed by three short syllables, which may be described either as a fourth paean, followed by a tribrach; or as a tribrach followed by a first paean.

432. λέγειν λέγειν κέλευε μοι R. Invernizzi, recentiores, except Weise. λέγειν κέλευε μοι λέγειν V. V.². P. P.¹. editions before Invernizzi, and Weise afterwards.

435. πανοπλίαν μὲν πάλιν R. V. V.². F. Invernizzi, recentiores, except Weise, and except that Blaydes, transposing the words, places μὲν πάλιν before τὴν πανοπλίαν. πανοπλίαν πάλιν P.¹, all editions before Brunck, and Weise afterwards. πανοπλίαν αὐτοῦ πάλιν Brunck.

438. ἐφί οἰσπέρ τοῖς MSS. vulgo. The article is unnecessary and unusual; and Reiske suggested οἰσπέρ τοι, and Dobree οἰσπέρ καὶ, whilst Blaydes reads οἰσπέριν; but I quite agree with Van Leeuwen: "Jungenda σοὶ δὲ φράσων τοὺς λόγους ἐφί οἰσπέρ τοῦσδε συνελέξα. In hujusmodi verborum trajectione omittit solet articulus, qui tamem adest etiam in Pacis versus 676; Soph. Antig. 404, Oed. Col. 907."

444. τὸν—; οὐδαμῶς. MSS. vulgo. τὸν; οὐδαμῶς Valckenaer, Meineke, Kock, Blaydes; but this destroys the real humour of the passage. The Birds are as delicate as they are inquisitive.

454. παρορμὸς MSS. vulgo; which Hemsterhuys translates quod mihi procurare possis, and Brunck quod mihi inesse vides. Bergk suggested περὶ ὅρας or προφορὰς. But Bentley's conjecture exactly corresponds to the παραλειπομένην two lines below.

457. οὐρὰς (i.e. ὅ ὀράς) Bothe, Meineke, Holden, Kock, Merry, and Hall and Geldart. ὀράς MSS. vulgo. It was thought that a spondee, not an iamb, was wanted in this place to make it agree with the antistrophe. This may be doubted, but λέγει εἰς κοινὸν can hardly be a complete sentence. Bentley suggested ὅ ἀπὸν. Bothe proposed οὐρὰς in his first edition, and introduced it into the text of the second; his note cited in the Commentary is in both editions. Bergk reads ὅ ὀράς. Blaydes ὁράσες, after L. Dindorf. οὐχὶς Van Leeuwen, who mentions a conjecture of Molhuysen σὲ ὀράς. For εὔεισὶν Kiehl and Meher suggest εὐευρόν which is adopted by Holden, Kock, and Van Leeuwen. But with τίχοις ἀν the participle should look to the future, and not to the past.

460. πράγματι τὴν σὴν ἦκες Dawes (p. 205), Brunck, Bekker, recentiores, except as hereinafter mentioned. ἦκες τὴν σὴν πράγματι R. V. P. and the MSS. generally, and Invernizzi. ἦν ἦκες τὴν σὴν πράγματι all editions before Brunck and (with ἦκοις for ἦκες) P.¹. P.². Bentley suggested πράγματι ἦν ἦκες τὴν σὴν, and Bergk and Blaydes read πράγματι ἦκες τὴν σὴν. Bentley also suggested ἄλλα ἐφί στὸρ περὶ τὴν ἡμετέραν, meaning I suppose to end the line ἦκες γράφων ἄναπεσον, and so Van Leeuwen reads.

461. προτεροί Hermann, Meineke, Holden, Kock, Blaydes, Hall and Geldart, and Van Leeuwen. προτερον MSS. vulgo.
462. εἰς μου MSS. vulgo. Bergk suggests εὖ μου (which Van Leeuwen reads), and Halbertsma ἦμιν. If any change were necessary, I should prefer εἰςω.

463. κολύει οἰδέν Seidler. κολύει (without either οὐ or οἰδέν) R. οὐ κολύει the other MSS. and vulgo. But κολύει requires a subject, and οἰδέν κολύει was a common form of speech, and ends an iambic senarius in Knights 723 and 972. Bergk first conjectured τίς κολύει; but afterwards preferred σῷ μ᾽ ἐκάλεσε. The suggestion that because we find κολύεις in an anapaestic line Lys. 607, Aristophanes always made the ν long in anapaestics, and short in iambics is a very hasty generalization, and even were it true as a rule, it could not alter the quantity in so familiar a phrase as οἰδέν κολύει. (Herwerden’s conjecture τί με κολύει (V. A.) seems probable enough.) —καταχείσθαι U. Kuster, recentiores. Blaydes says that P. also has καταχείσθαι, ni fallitur. καταχείσθε R. V., the MSS. generally, and all editions before Kuster. Bentley suggested καταχείσθε, take your seats, continuing the preparations for a banquet; quod verum videtur says Dr. Blaydes, but he does not adopt it, and himself suggests στέφανον περιθέσατε.

465. τι πάλαι MSS. vulgo. τρίπαλαι Cobet, Meineke, Holden, Kock, Blaydes, Merry.

467. τίνος; ΠΕΙ. ὑμεῖς | πάντων MSS. vulgo. τίνος ὑμεῖς; | ΠΕΙ. πάντων Meineke, Holden, Green, Blaydes.

480. οὐκ ἀποδώσει MSS. vulgo. ὡς ἀποδώσει Bentley, Meineke, Holden, Kock, and Van Leeuwen. ὡς οὐ ταχέως ἀποδώσει Zeis Brunk. This and the three preceding lines have been variously arranged. R. V. give 477, 478 (οὐκουν δῆτ᾽ εἶ πρότερον . . . ἡ βασιλεία) to the Hoopoe, 479 to Peisthetaerus, and 480 to the Hoopoe. And so, except that they give 479 to Euelpides, Aldus and all editions before Brunck, who gave 479 and 480 to Euelpides. Then it was found that Bentley had given 477, 478 to Peisthetaerus; and that was adopted by Bothe and subsequent editors.

481. τοῖνων ἢρχον τῶν ἀνθρώπων V. (according to Blaydes, Bentley, Brunck, recentiores, except as hereinafter mentioned. Bothe inserts γ᾽ after τοῖνων. τοῖνων τῶν ἀνθρώπων ἢρχον R. V. P. P. all editions before Brunck, and Bekker afterwards. τοῖνων is placed by Invernozzi after ἀνθρώπων, and by Van Leeuwen after ἢρχον. Blaydes reads τῶν ἀνθρώπων οἱ νῦν ἢρχον.

484. πρῶτον πάντων MSS. vulgo: save that πάντων is accidentally omitted by Portus, and in the edition called Scaliger’s. πάντων πρῶτερος Hirschig, Meineke, Holden. πρῶτεροι πάντων Kock, Van Leeuwen. πρῶτος πάντων Merry (e conj. Bergk). Haupt proposed to change Δαρείου καὶ Μεγαβάζου into Δαρείου καὶ Μεγαβάζου, and this is done by Kock and Van Leeuwen.

488. ἵχυε Elmsley (at Ach. 207), Dindorf, Meineke, recentiores, except Hall and Geldart. ἵχυες MSS. vulgo.

489. νόμον Porson, Bothe, Blaydes, Meineke, Holden, recentiores, except Hall and Geldart. νόμον R. V. vulgo.— ὅρθριον V. P. vulgo. ὅρθριον R. P. P. has ὅρθριον but with ρ written above. At the commenecement of the line Hamaker changes υπὸ into ὑπὸ, and is followed by Meineke, Holden, Kock, and Van Leeuwen.

490. σκιλοδέψαι Bentley, Kuster (in
notes), Brunck, recentiores. *σκυτάδεψαι* or *σκυτάδεψαί* MSS. editions before Brunck; but, as the next word shows, the first syllable would be long.


492. *ὑποθημένοι* MSS. vulgo. *ὑποθέσαντες* Kock. Van Leeuwen writes the line *ὑποθημένοι δὲ βαδίζουσιν νίκτωρ* thinking that the words refer to the classes enumerated in the preceding lines, and that νίκτωρ means "in the early morning." But the comment of Euelpides shows that both these assumptions are wrong.

495. *κάρτι καθεύδων* MSS. vulgo. Bentley suggested *κάρρι' ἐκάθεδυον* which Bothe reads. Meineke would change *κάρτι* into *κάι τι*, which is done by Van Leeuwen. Dobree proposed και *προκαθεύδων*.

496. *Ἀλμουντάδε* R. V. P. P. vulgo. *Ἀλμουντάδε* M. Kock, Blaydes, Van Leeuwen. This note refers to the aspiration, not to the accentuation, which varies.—καρτί R. V. V. P. P. P. Kuster, recentiores. καρτί all editions before Kuster; while this was the reading Bentley proposed to alter it to καφτα.


500. *γ' οὗτος πρῶτος* vulgo. *οὗτος πρῶτος* (without the γ') R. V. and most of the MSS. *πρῶτος οὗτος* P. whence Brunck read *πρῶτος γ' οὗτος*, and so Bekker and Bothe.

501. *προκαλυπθείσθαι* MSS. vulgo. Many recent scholars, notably Dindorf and Cobet (N. L. pp. 637–9), object to the form *καλυθείω*, insisting that the word should be either *καλύθω* or *καλυθείω*, but there seems to be no ground for this restriction. Still less can Cobet's statement, "*προκαλυθείον η* et *προκαλυθείσθαι* sic differunt ut hoc adulantis sit et adorantis, illud supplícies," be maintained. That eminent scholar was rather too fond of inventing an imaginary rule, and then altering all the passages which disprove it. And in obedience to this non-existent rule Meineke and subsequent editors, except Green and Hall and Geldart, read *προκαλυπθείσθαι* here and *ἐκαλυθοῦμεν* in the following line.

505. *τότε γ'* Bentley, Kuster (in notes), Brunck, and all subsequent editors before Bergk, and Merry afterwards. *τόρ* R. V. *τόθ* P. V. all editions before Brunck. *τόρ' α' ο* P. *τότ* αν Porson, Bergk, recentiores, except Merry. See on 520 infra.

511. *ἥδη γ' ω* V. V. U. P. P. Kuster, recentiores. *ἣν γ' τ' εγὼ* M. *ἥδειν γ' ω* M. all editions before Kuster. *εἶδ' εγὼ* R. *αἰδ' εγὼ* P. See the Fourth Additional Note.

515. *αιτῶν ὄρων ἐστηκεν ἔχων* Tyrwhitt, Brunck, recentiores, except Van Leeuwen. *αιτῶν ἐστηκεν ὄρων ἔχων* R. V. V. P. And so, but with ἐστηκεν for ἐστηκεν, all editions before Brunck. Van Leeuwen places ὄρων after ἔχων.—ἐπὶ τῆς κεφαλῆς MSS. and all editions except Van Leeuwen's. But Bentley conjec-
tured τῆς χειρὸς, Kock τῆς σκυτάλης, Blaydes τοῦ σκήπτρου which Van Leeuwen reads.

516. θεράπων MSS. vulgo. Meineke, in his Vind. Aristoph., proposes to read θεράπωνθ', "ut accipiter Apollinis quasi famulus esse dicatur." As usual, he is confining his attention to the word or line before him, without attempting to enter into the mind of the speaker. These three examples are avowedly given to show the superiority of the Birds: Meineke's alteration goes to prove their inferiority. The words ὀστήρ θεράπων are contrasted with the βασίλευς ἄν of the preceding line. Zeus, being King, has the King of the Birds; Apollo, as his servant, has a smaller bird of the same family.

520. ἀμών Bentley, Brunck, Porson, recentiores, except Bekker and Weise who, with the MSS. and all editions before Brunck, have ἀμώνε.—τὸ γάν ἀνθρώπων Tyrwhitt, Porson (at Phoen. 412), Bothe, Dindorf, recentiores. τὸ γάν ἀνθρώπων MSS. all editions before Brunck, and Invernizzi afterwards. τὸ γάν ἀνθρώπων Bentley. ἀνθρώπων τὸ γάν Brunck, Bekker. See on 506 supra. This and the following line were first set right by Tyrwhitt and Porson.

521. ἅμων' R. V. P. U. Tyrwhitt, Porson, Bekker, recentiores. ἅμων' editions before Bekker. ἅμων' γ' P'. —ἐτι καὶ νυν (Wasps 1087, Frogs 1088), Tyrwhitt, Kuster (in notes), Porson, Bekker, recentiores. ἐτι καὶ νυν all editions before Bekker. Brunck, transposing the words, reads ἐτι καὶ νυν ἅμων'.—ἐξαπατά τι MSS. Bentley, Kuster (in notes), Brunck, Porson, recentiores. ἐξαπατᾶ τις τι all editions before Brunck.

Dr. Blaydes suggests ἐξαπατύλλῃ or ἐξαπατύλλῃ.

523. νῦν δ' ἀνθράπωθ', ἡλιθίους, Μανᾶς MSS. vulgo, except that V. and V'. omit the δ'. In order to make the line correspond with the τού γάρ πολλῷ, infra. 611, Hermann proposed to read merely νῦν δ' αὖ Μανᾶς here. This would form a very poor introduction to what follows, but it is adopted by Meineke, Holden, Kock, and Van Leeuwen.

525. καί τοῖς ἱεροῖς. These words are in the MSS. and vulgo connected with what follows, but Seidler proposed to connect them with what had preceded, and therefore placed a stop after ἱεροῖς, and inserted δ' in the next line after ἵμαι. And this is followed by Bothe, Meineke, Holden, Kock, and Van Leeuwen; only Bothe omits the δ'. Dindorf is said to have suggested καὶ τοῖς ἱεροῖς ἄγροί, and this is brought into the text by Blaydes.

534. καὶ τρίφαντες R. V. vulgo. κατατρίφαντες Hermann, Meineke, Holden. χαίψεσαντες Blaydes. On ἐπικυνώσιν the Scholiast says ἐντὶ τοῦ ἐπιμᾶλλουν συντρίφαντες, whence Bentley would read συντρίφαντες here.

535. καταχύψομι ἑτέρων MSS. vulgo. καταχυπόματιν Kock, Blaydes, Merry, Van Leeuwen.


543. ἐν ἑμοῦ R. V. P'. P'. M'. vulgo. ἐν ἑμοῖ P. M. Bothe, Kock, Blaydes, Van Leeuwen. ἐν ἑμοῦ means have lost them [so that they do not exist] in my time.
APPENDIX

544. καὶ τινὰ συντυχίαν Grynaeus, Bentley, Meineke, Holden, Kock, Blaydes, Hall and Geldart, and Van Leeuwen. καὶ συντυχίαν MSS. all editions, except Grynaeus, before Brunck, and Invernizzi afterwards. καὶ κατὰ συντυχίαν Porson, Brunck, and (except as aforesaid) recentiores. Earlier in the line Blaydes changes μοι into που, and is followed by Van Leeuwen.

547. τὰ νεόττα all printed editions except as hereinafter mentioned. τὰ τε νεόττα R. V. P. P'. Invernizzi, Bekker. τὰ τε νοτία Dindorf, and Meineke to Merry inclusive.—οἰκίσω δὴ Bentley, Porson, Bothe, Weise. οἰκίσω δὴ all printed editions before Invernizzi. “Lege oικίσω” Bentley, to which his editor added “ob metrum.” “Lege oικίσω οβ σενσύμ et metrum” Porson. οἰκίσω (without δὴ) MSS. Invernizzi, Bekker, Dindorf, Bergk, Hall and Geldart. οἰκετεύσω Hermann, Meineke, Holden, Green. οἰκείω σὲ Kock, Merry. οὖκ οἰκήσω Blaydes, changing ἀναθέσις γάρ in the preceding line to ἀναθέσιν ἄρ'. οὖκ ἄνησον Van Leeuwen, retaining ἀναθέσις in the preceding line but also changing γάρ into ἄρ'.

553. Κεβριάνη Brunck, Bekker, Blaydes, Hall and Geldart, and Van Leeuwen. Κεβριάνα MSS. vulgo.

554. καπετάν P'. F'. Brunck, Porson, Bothe, Blaydes, and Van Leeuwen. καπετα' ἂν R. V. V2. M. M2. and, save as aforesaid, all editions before Dindorf. Dindorf changed ἂν into ἦν and, so altered, the reading has been followed by subsequent editors except those mentioned above.


559. ἐπίωσ' ἐπιβάλλειν R. V. U. Bentley, Kuster, recentiores. ἐπίωσι βάλλειν all editions before Kuster.

564. ἀρμόζῃ V. and the MSS. generally, and vulgo. ἀρμάζει R. Zanetti, Farreus, Rapheleng. ἀρμότη (on the “more Attic” theory) was proposed by Lobeck, and is adopted by Meineke and subsequent editors except Merry.

565. πυρὸς ὄρμβε MSS. vulgo. It is very unlikely that Aristophanes wrote πυρὸς in this and the following line, but which πυρὸς is, wrong, and what should be substituted for it it is impossible to say. Brunck guessed κριθάς, which, having regard to Peace 962-7, is probable enough, and is also adopted by Blaydes and Van Leeuwen. Meineke guessed γύρος which is also adopted by Holden and Kock: but even if one πυρὸς was borrowed from the other, there is no reason to suppose that the word displaced bore any similarity to it.

566. ὁν ὄν MSS. Brunck, recentiores, though by a mistake it is printed ὀν in Bekker. ἐν θῃ all editions before Brunck; save that in the edition which is called Bergler’s, Burmann (without any authority from Bergler’s notes) wrote in this line τις νῦν for τις ἐν, and in the next τις ἐν for τις βοῦν, both alternations being contra metrum.

567. Ἡρακλέει Brunck, recentiores, except Invernizzi. Ἡρακλεὶ MSS. all editions before Brunck, and Invernizzi afterwards.—θῃ τι Bergk, Blaydes, Hall and Geldart, and Van Leeuwen. θῇ τις MSS. θῇσι Meineke, Holden, Green, Kock, and Merry. τις βοῦν (without θῃς) Aldus, and all editions except as herein
mentioned. θύη τις βοῶν Invernizzi who wrongly describes it as R.'s reading. θύη τις βοῶν (but omitting ἄρμη) Dindorf.—μελιτούτας (or μελιτούτας) MSS. vulgo. Meineke, not understanding the passage, changes this to μελιτούτας, which is followed by all subsequent editors, except Green.

573, 574. πέταται MSS. all editions before Brunck. πέτας Brunck, recentiores. See on 48 supra.

575. ἵμις MSS. vulgo. Bentley jotted down on the margin of his Gelenius "forte "Ἡρην" thinking no doubt of Iliad v. 778: and ἱμην is introduced into the text by Meineke, Holden, and Hall and Geldart; and (under the form ἵμων) by Blaydes. But see the Commentary.—δὲ γ' R. Bentley, Brunck, recentiores, except that Weise has δ' ἐθ'. δὲ χ' V. (but apparently altered from δ' γ') P. P. all editions before Brunck.—ἐἷμαι MSS. vulgo. Dobree and Bothe suggested ἐἷμαι, and Meineke, Kock, and Blaydes read βῆμαι. This is because in Homer the line begins αἱ δὲ βάην or βᾶν δὲ ποιαλ. But the turn of the sentence in Homer is quite different: and here with βῆμαι we should have had ἰκέλως rather than ἰκέλην. It is plain that the right word here is ἐἷμαι.

576. ἵμων R. V. P. P. Brunck, recentiores. ἵμων all editions before Brunck.—πέμψει MSS. vulgo. πέμπει Tyrwhitt, who gives an entirely new turn to the sentence; "Jupiter etiam quotes intonuit, nonne nobis mittit alatum fulmen? tōν κεπαυνόν, quasi Deum, addit exemplis Deorum alatorum a Peisithetaeore supra enumeratia." And this is followed by Bergk, Meineke, Holden, Kock, Blaydes, and Van Leeuwen. But on the whole I think that the reading of the MSS., with its implied warning, gives the better sense. Bothe, following the lead of J. H. Voss, transposes this line, placing it after line 569.

577. ἵμις MSS. vulgo. Köchly detached the line and a half from ἵν οὖν to ἐν Ἄλωμης from the speech of Peisithetaeorus, and gave them to the Chorus. This necessitated the change of ἵμις into ἵμας. In both points he is followed by Bergk and subsequent editors except Hall and Geldart.

579. ἀγρων MSS. vulgo. ἀγρῶν Kock, Van Leeuwen. ἁγρῶν Lenting.

584. δ' γ' Ἀπόλλων MSS. vulgo. Ἀπόλλων Elmsley (at Ach. 93), Dobree, Bergk, Meineke, Holden, Kock, Blaydes, and Van Leeuwen.—λαρᾶς γ' Brunck, recentiores. λαρᾶς (without γ') MSS. all editions before Brunck.

586. σὲ θεῖν, σὲ βλοῦν, σὲ δὲ γὴν. Much exception has been taken to this line, and many alterations have been suggested, but Van Leeuwen is the only editor who has gone so far as to alter the text, introducing Bergk's σὲ θείων σεμνῶν and Reiske's σὲ Τῦχην. Meineke proposed σὲ θείων Φοίβουν. Reiske for σὲ δὲ γῆν suggested besides σὲ Τῦχην either σὲ Κάρην or σὲ Πεῖαν. Velsen ἵν δ' ἡγήσηται τὰ θεῶν λήμον, σὲ δὲ γὴν. Blaydes offers ten substitutes, putting down every word he can think of which will satisfy the requirements of the metre, without any particular reason for any. This wholesale method of conjecture does not seem quite fair. Some future scholar may by learning and perseverance work out the right reading of the line, and Dr. Blaydes would at once be down upon him.
with his familiar formula *Idem ipse conjecturum*.

589. *ei* R. P. Bentley, Bergler, recentiores. *ei* V. P. Pz. all editions before Bergler. This and the following line are omitted in the text of V. but are given at the foot of the page.

591. *κίχλω* MSS. and all the editions except Van Leeuwen’s. The first syllable of *κίχλαι* is usually short, and many have proposed to substitute some other bird-name here; Brunck suggesting *κιττών*, Dobree *κύκλων* (which Van Leeuwen adopts), and Reisig *πτών*. But Aristophanes was a better ornithologist than the critics, and was well aware that none of these substituted birds gather in flocks, as thrushes do. Moreover, as was long ago pointed out, the first syllable of *κίχλαι* is long, not only in these analects, but in some analectic lines from the Protesilaus of Anaxandrides, preserved by Athenaeus iv. chap. 7, where, amidst a long catalogue of dainties, appear κίχλαι, καρυδώι, κίτται, κύκνοι, πελεκάν, κίγκλαι, γέρανοι. There too κίτται and κίγκλαι are in their proper places and cannot be substituted for κίχλαι; while the πτώ is selected merely because it is placed among the *κυκτοφάγα* by Aristotle; but the word πτώ is as little likely to be confused with the word κίχλη, as the wood-pecker is to gather in flocks.

593. τά μέν ἄλλα. See the Commentary. Van Leeuwen also avails himself of this emendation, but thinks it necessary to rewrite the earlier part of the line, μαυσμούσι τα τ’ ἄλλα αὐτόν, which seems no improvement. τά μέταλλα MSS. vulgo.—δόξουσι MSS. vulgo. Bergk (reading μέταλλα) suggests δείξασιν, which is adopted by Holden and Blaydes.—τά χρυσά MSS. vulgo. Reiske, seeing the inapplicability of the words to μέταλλα, conjectured τά χρυσά.

595. ὅστ’ ἀπολείτα τῶν ναυκλήρων R. V. U. Kuster, recentiores. οὗτ’ οἷκ ἀπολείτα τῶν ναυκλήρων all editions before Kuster. This made the line a syllable too long, and Bentley proposed to omit τῶν: but it is now plain that οἷκ was the interpolated syllable.

599. οἱ πρότεροι V. P. vulgo. οἱ πρότεροι R. U. Pz Fz Vz. Dindorf, Bothe, Bergk, to Kock inclusive, and Merry. Blaydes refers to Clouds 936.

600. ἵσασι λέγουσι δὲ τοι τάδε R. V. Pz Fz Fz Mz. Brunck, recentiores, except as hereafter mentioned. οὗκασι Pz. ῥώσασι all editions before Brunck. While the text was in this condition, Bentley suggested ῥόδε, and Kuster τοῦτο, for ῥόσα. There still remains a difficulty about the caesura “post quatum pedem, quod, ut vere observat Kusterus, in metro anapaesticō viti indictum esse solet. Poetam, licet accuratissimum, sui oblitum non fuisse, leveque non admisisse peccatum nolim affirmare,” Brunck. Here, indeed, he adds, it would be easy to write ἵσασ’ εἶ γε λέγουσιν τάδε, but he does not admit his conjecture into the text. Many other suggestions have been made. Porson (Præf. ad Hec.) proposed ἵσασ’ ἵστε λέγουσιν τάδε (which Van Leeuwen adopts): Elmsley ἵσασ’ ἵστοι γέ τοι τάδε; Reisig ἵσασ’ ἵστασι δέ τοι τάδε; Lenting ἵσασ’ ἵστασι δέ τοι τάδε; Meineke ἵσασ’ εἴρουσι δέ τοι τάδε; and others otherwise. I have no sympathy with those who would banish from Aristophanes a well-authenticated phrase,
or collocation of words merely because of its rarity. And in fact nobody has altered the text except Van Leeuwen, save only that Blaydes, in accordance with Elmsley's suggestion, has changed δι into γε.

603. δώσουμεν ("ut in 592") Bentley, Meineke, Holden, Kock, Blaydes, and Merry. δώσουν' MSS. vulgo.

604. ὑγεῖα μεγάλη MSS. vulgo. Meineke reads ὑγεῖ' αδ' μεγάλη, which is also adopted by Holden and Van Leeuwen, but Meineke himself repudiates this reading in his Vind. Aristoph. and proposes ὑγείας μεγάλης which destroys the sense. Cobet conjectured ἥν εὖ πράττων', δρ' αὖ μεγάλη τοῦτ' ἑσθ' ὑγεία; All this is because they doubt if the final syllable in ὑγεία can ever be long. How then, it may be asked, do they account for πλουτυγείαν, εὐδαμονίαν in lines 781, 2 infra? They get rid of this inconvenient piece of evidence by the simple expedient of omitting εὐδαμονίαν, a word to which not the slightest suspicion attaches.

607. παιδαρί' ὤν' Bentley, Kuster, recentiores. παιδάριων τ' P², all editions before Kuster. παιδάριων ὤν' Υ. παιδαρί' ὤν' Ρ. V. V². παιδάριων P. παιδάριων ὤν P¹.

609. πέντε ἀνδρῶν γενεὰς Bentley, Porson, Brunck, recentiores. πέντε γενεὰς ἀνδρῶν MSS. all editions before Brunck.

610. αἰβόι ὁς MSS. vulgo. βαβόι ὁς Brunck, Invernizzi, Bothe, Holden, Kock. Hermann originally proposed to omit the ὁς, and this is done by Blaydes and Hall and Geldart. Meineke, following a suggestion of Beck or Dindorf, puts αἰβοί extra metrum, and begins this line with ὁς δέ, and so Van Leeuwen. But the -οῖ ὁς are to be read as one syllable, as Hermann subsequently perceived. Bentley's αἰβ' ὁς comes to much the same thing.

611. οὐ γὰρ πολλῷ. In R. V. and all editions before Dindorf (except Bothe's) the words πρῶτον μὲν οὐ (or their equivalent) are brought up into this line; and in every succeeding verse the first anapaestic dipody is brought up to the preceding line, so that the system is composed of fourteen complete anapaestic dimeters, and one paroemiac line. Bothe transposes ἡμᾶς, placing it before οὐχί, and reading οὐ γὰρ πολλῷ; πρῶτα μὲν ήμᾶς οὐχί όταν οἰκοδομεῖν δεῖ as one anapaestic tetrameter catalectic. It was Dindorf who first left ὁς γὰρ πολλῷ; alone, to form an imperfect line, and divided the other lines as in the text. In some respects his division appears to be better, and in others worse, than that of the MSS. This system is probably, but not certainly, intended to correspond with that contained in 523–38 supra: and if so an anapaestic dipody must have been either lost here, or interpolated there: but even so, it is by no means certain in what particular verse the omission should be supplied, or the interpolation struck out. Blaydes, however, gives nine different supplements for the present line.—πρῶτον μὲν γ'Bentley, Meineke, recentiores, except Merry. πρῶτον μὲν R. V. all editions before Brunck, and Bekker afterwards. πρῶτα μὲν P¹ and Bothe as above mentioned. καὶ πρῶτα μὲν Brunck, Invernizzi, Dindorf, Weise, Bergk, Merry.

617. ἔλαιος R. V. P. P¹. all editions before Brunck, and Invernizzi after-
wards. ἕλας (as more Attic) Brunck, Bekker, recentiores.

619. εἰς "Αμμον' MSS. vulgo. ὧς "Αμμον' (as more Attic) Meineke, Holden, Kock.

622. κριβάς πυφούς MSS. vulgo. κριβάς, πυφούς τ' Blaydes, Van Leeuwen.


631-5. ἤν . . . χρόνον. These five lines are divided as in the text in R. V. and all editions except as hereinafter mentioned. Bothe divided them into three lines ending respectively with λάγους, ἵς, χρόνου, and this is followed by Blaydes. Next Bergk suggested that the second of these three lines should run διέασας, ἀδολας, ὅσιος ἐπὶ θεοὺς οἰς. Then Meineke, restoring ἵς, changed the initial ἤν into ἵαν. This makes three iambic senarii, and they are so read by Holden, Kock, Merry, and Van Leeuwen. It seems very improbable that this triumphant song should sink to the metre of ordinary dialogue.

634. ἵς Brunck, Porson, Bothe, Dindorf, recentiores, except Bergk. ἵας MSS. vulgo.

638. ἐνι σοῖ MSS. vulgo. ἐνὶ σοῖ Hamaker, Meineke, Van Leeuwen.

639. νυστάξεων ἐτί MSS. vulgo. Plutarch, in his Life of Nicias, chap. 8, citing these lines, gives these two words, inaccurately, as νυστάξεων γέ πω. And Porson, in a note on Phoen. 1638, after noticing that the particle γε is frequently, though not invariably, found in the course of a sentence commencing with καὶ μὴν, οὐ μὴν, and the like, proposed to read νυστάξεων γ' ἐτί here. And that suggestion is adopted by Dindorf, Bergk, and all subsequent editors except Hall and Geldart. But it seems unreasonable to set aside the unanimous evidence of all the Aristophanic MSS. on the strength of an admittedly inaccurate citation by Plutarch.

641. πρότον δὲ τοι Dindorf (in notes), Weise, Bergk, Holden, Kock, Merry, Van Leeuwen. πρότον δὲ τε MSS. (except F1.) vulgo. πρότον δὲ τι F1. πρότον δὲ τε Dindorf, Dindorfs, Bothe, Meineke, Green, Hall and Geldart. πρότον δ' τι Reisig. πρότιστα δὲ Blaydes.

642. νοστιάν γ' MSS. vulgo. νοστιάν τε Dindorf, Reiske, Bothe, Meineke, Green, Van Leeuwen. Blaydes, for no particular reason, rewrites the line οὖν εἵμην νοστιάν εἰσελθέσθον.

644. ΕΠ. τῷ δὲ τί; P1, and all printed editions except as hereinafter mentioned, and except that Zanetti and a few early editions have τίς for τί. τῷ δὲ τί; R. with a mark for a new speaker prefixed. τῷ δὲ τί; V. V2. P. M. M2. Dindorf introduced the form τῷ δὲ τί (see 18 supra) but still gave it to the Hoopoe as an interrogative, and this is followed by Bergk. Meineke, retaining Dindorf's τῷ δὲ τί, transferred it to Peisthetaerus, and so subsequent editors, except Merry. But this is not quite consistent with the τοῦνου' in the preceding line, for which Herwerden would accordingly write τοῦνομα'.

645. Κριῶθεν R. V. Bekker, recentiores, except Bothe and Weise. Κριῶθεν M2. V2. Θριῆθεν (variously accented) P. M. all editions before Bekker, and Bothe and Weise afterwards. The Scholiast says Κριῶθεν' γραφεται καὶ Θριῆθεν' καὶ ἐστι δήμος τῆς Οινηδίου' ἐάν δὲ Κριῶθεν, τῆς 'Ἀντιοχίδος.

648. δεῖνα, δεῦρ' ἔπανακρούσαι R. V. V2. P. P1. F. F1. Brunck, recentiores. All the editions before Brunck omitted the
dei', brought up φερ' τῶν into this line, and compensated the following line by changing υφω, πῶς into γε υψω, σποω.

652. τίνι ἀλώτειχ'. This is a perfectly unobjectionable line, but Dr. Blaydes, who never seems quite at home with an independent accusative (see the Commentary on 167), rewrites it in six different ways, of which it will be sufficient to give the first, ἐστὶν λέγουσιν όσ ἀλώтειχα τις μᾶλα.

658. σε καλὼ, σε καλὼ R. Invernizzi, recentiores, except Hall and Geldart. σε καλὼ, σε λέγω V. U. P. P1. vulgo, but Aldus, Fracini, Galenius, Portus, and the editions which go by the names of Scaliger and Faber have λέγων.

659. ἀφίστησον ε' R. U. F. Bentley, Dawes, Kuster, recentiores. ἀφίστησον (without ε') P. P1. all editions before Kuster. V. seems originally to have read φίστησον, and then to have changed the final -σω into ε', ἀφίστησον.—Μονός R. V. Bekker, Dindorf, recentiores; but most of the MSS., and all the editions before Brunck, read μονός. This was altered by Dawes into μονός, which is followed by Brunck and Invernizzi. See Dawes, Misc. Crit. pp. 161, 162.

660. πασώμεν. This is elsewhere, Bentley says, cited as πέσωμεν: an error precisely similar to that which in Eccl. 987 changed the genuine reading Πασώς into πέσως (F), and then emended it into πέσως (P1). For further examples see Cobet, N. L. p. 333.

663. αὐτοὶ MSS. and every edition except Blaydes. See the Commentary. Meineke, not understanding the real meaning of the word, says "δ τῶν expectabam" (why, I cannot imagine), and conjectures ἐκβιβασον αὐτὴν δήτα πρὸς θεών. But the δήτα should follow immediately after the verb, see the Commentary on Thesm. 1228. In his Vind. Aristoph. he adds the further conjecture αὐτοῖς. Dr. Blaydes, ignoring a good many conjectures of his own, adopts Halbertsma's proposal to change αὐτοῦ πρὸς θεῶν into δ πρὸς τῶν θεῶν; "non enim πρὸς θεῶν dicebant," he adds "sed πρὸς τῶν θεῶν," an astonishing assertion in the face of Peace 9; Eccl. 1095; Plutus 1147. Van Leeuwen would change αὐτοῦ πρὸς θεῶν αὐτὴν into αὐτίκα μᾶλα πρὸς θεῶν.

671. καὶ φιλῆσαι Dobree, John Seager, Bergk, recentiores, except Green. και φιλῆσαι MSS. vulgo.

687. ταλαοὶ MSS. vulgo. The word does not occur elsewhere, and Dr. Blaydes is ready with seven substitutes: (1) ταλαες, (2) δειλοι, (3) θυητοι, (4) τυτλοι, (5) αλαι, (6) for εφιμερια ταλαοι, εφιμεροι ἡδ' αλαιο, (7) μελεοι. And μελοι is introduced into the text by Van Leeuwen. The Scholiast observes that some divided ταλαι into τ' ἀλαιο.

688. πρόσχετε (ον πρόσχετε) Bentley, Bothe, Dindorf, recentiores, except as after mentioned. πρόσχετε MSS. all editions before Bothe's first, and Weise, Bergk, and Hall and Geldart afterwards.


698. Χάει ἡρώντι Hermann, Meineke, Holden, Blaydes. δε Χάει πτερόντι MSS. vulgo.

701. γενετ' P1. V1. vulgo. γενετ' R. V. F. Portus and the editions known as Scaliger's and Le Fèvre's. The unwonted absence of the augment appeared
inexplicable, and γέγον' was proposed by Kiehl and Cobet, and introduced into the text by Meineke and Kock. No one seems to have observed that γένερ' is borrowed from Hesiod's Cosmogony which Aristophanes is here adapting. "Hεμι μεν πρώτητα Χάος γένερ'" (Theog. 116), τοις δε μέθ' ὀπλότατος γένετο Κρόνος (Id. 127). This is the real reason for the use of the epic form here as it is of the form ὀόσων, supra 688.

703. ἡμεῖς δ' ὅς MSS. vulgo. ἡμεῖς' ὅς δ' Dobree, Meineke, Holden, Kock, Blaydes. 711. τότε ναυκλήρῳ φράζει MSS. vulgo, save that φράζεω appears in Zanetti, Farreus, Grynaeus, Rapheleng, and Scaliger. τότε ναυκλήρῳ φράζῃ Bothe. τῷ ναυκλήρῳ φράζῃ Blaydes. 714. πεκτεῖν V. P. Kuster, recentiores, except Blaydes. πέκειν R. P1. P2. F. F1. all editions before Kuster. Bergk suggested πέκειν, which is introduced into the text by Blaydes, who however adds "his scriptis reponendum suscipor κείρειν."

717. ἄρνεις R. V. V2. P1. P2. all editions before Brunck and Bergk afterwards, ἄρνεις P. Brunck and (save as aforesaid) recentiores. The accusative occurs three times in this Play, here and infra 1250 and 1610. In each case R. V. and the MSS. generally write ἄρνεις. P. was the best MS. to which Brunck had access, and, as it read ἄρνεις, Brunck everywhere insisted on that form.


719. περὶ μαντείας MSS. vulgo. περὶ μαντεία Dobree.

724. μάντεσιν·μούσαι MSS. and all editions (save only that I have added the hyphen) except Van Leeuwen's, who writes μάντεσιν εὕνως, and except that Meineke, in obedience to the egregious Hamaker, omits everything from έξετε to πνίγει inclusive, and for κοβ (after πνίγει) writes οὐκ. Meineke, however, repents in his Vind. Aristoph., and for μάντεσιν·μούσαι suggests μάντεσιν οὐσας. Kock suggests μάντεσιν ὑρδοῖς, and Dr. Blaydes μάντεσιν οὖί, or μάντεσιν ήμῖν. Dr. Merry commences his note by saying "μάντεσιν Μοῦσας. 'You will be able to use them as your seers and poets.' So far all is easy." But, alas! the mischief is already done. The two fatal errors—the taking the words μάντεσιν·μούσαι to comprehend two classes instead of one class only, and the taking χρησθαι to signify "to use" instead of "to consult"—have already made their appearance. On this and the following line see the Commentary.

725. ἦρος ἐν ἀράις. So I conjecture for the ἀθραῖς ἀράις of the MSS. and all the editions except those of Kock and Van Leeuwen, the former reading ἀθραῖς λιαράις χειμῶν, θέρει μετρίῳ πνίγει, "gentle breezes in winter, moderate heat in summer"; whilst the latter adopts Blaydes's suggestion πάσαις ἀράις. Dr. Merry proposes αὐταῖς ἀράις, which he translates "in the very seasons when we want them." I take μετρίῳ πνίγει to be a description of the autumnal season, when the great heat of the summer has passed away, and the temperature has become more moderate.

737. Μοῦσα λοχμαία MSS. vulgo. Bent-
ley suggested Μῶσ’ φ λοχμαία, the antistrophe, in his time, commencing with τοιώντε.

738. τῶν κ.τ.λ. Both here and in the antistrophe there is everywhere, in the MSS. as well as in the editions, a great variety in these bird-notes. Sometimes the τῶν is repeated more, and sometimes less, frequently than in the text. Sometimes the final τίγξ is omitted, and sometimes it is spelt τίξ. I have not thought it necessary to set out all these variations.

740. νάπαισι καὶ κορυφαῖς Fr. Thiersch, Dindorf, Blaydes, Weise, Green, recentiores, except Kock. νάπαισι κορυφαῖσι τ’ R. V. P. P¹. vulgo. νάπαισι κορυφαῖσι τ’ P¹. νάπαισι τε κορυφαῖσιν τ’ Brunck, Invernizzi, Meineke, Holden, and Kock. νάπαισι τε καὶ κορυφαῖς Bergk. For a similar confusion between τε and καὶ (also connected, oddly enough, with νάπα) see Appendix to Thesm. 998.

748. ὡσπερ ἡ μελίττα MSS. vulgo. ὡσπερι μελίττα Reiske, Blaydes, Meineke, Holden, Green, Kock, Merry, and Hall and Geldart; a change which is unnecessary, and contrary to Greek usage. See the references to Greek authors in the Commentary.

753-4. εἰ μετ’ ὄρνιθον... ὡς ἡμᾶς ἰτο. Mr. Richards, in the Classical Review for 1901 (xv. 383), takes exception to these two lines as yielding an unsatisfactory sense, viz. “If any one wishes to lead a pleasant life with the birds let him join the birds.” And he would alter the first line into something like εἰ τις ἡμῶν, ὡς ἡταί, βούλεσαι τὰς ἡμέρας, leaving the second line untouched: a very neat and simple remedy if any remedy is required. But it seems to me that the common read-

ing admits of an adequate defence. The Chorus here, as in every Comedy, and especially in every Parabasis, are playing a double part. They are both the birds which they represent (ἡμῖν τοῖς ὁρνιτω, just below), and also the χρόνειοι by whom the birds are represented. See the Commentary on 753-63. They do not forget that they are in the orchestra of the Athenian theatre, and that, through their leader, they are addressing a theatrical audience, ὡς θεσαλι. They speak of the proclamations which had been made in the theatre before the Play commenced (infra 1072); and say that if a spectator had wings he could fly out during the Tragedies, and presently fly back ἐφ’ ἡμᾶς (789): that is, not to the birds, but to the Comic Chorus. It seems to me that ὡς ἡμᾶς here exactly corresponds to ἐφ’ ἡμᾶς there. It has been strongly impressed upon us, at the commencement of the Play, that persons may desire to go to the birds, and be unable to find the way. Here then is their opportunity: here is the bird-chorus; let them come to us. It is not a recommendation to the general public to go out into the wilderness to seek for the birds, after the fashion of Peisthetaerus and Euclides; it is a playful invitation to the spectators to step down from the ἱπτα, and join the bird-chorus in the orchestra. I cannot regard the words ὡς ἡμᾶς ἰτο as equivalent to the πρὸς ὄρνιθας ἀδείων of 411 supra. Mr. Richards’s other objection that διαπλέκειν elsewhere is used with an accusative—διαπλέκαστος τῶν βίων εὖ, Hdt. v. 92; βίων διαπλέκει, Plato, Laws, ix. 806 Α; ἀμέραν διαπλέκει, Alcman, Fragm. 16, pagina ii, line 4—is of course perfectly just, but is not, by
itself, sufficient to cast any doubt on the integrity of the present passage. Van Leeuwen adopts Mr. Richards's view, but his proposed alteration έι τις υμῶν, δοθειαι, διαπλέκον ε' τῶν Βίαν | θελέται εγώ κ.τ.λ. is unnecessarily extensive and cumbrous.

755. ὅσα γὰρ ἐνθαδ' ἐστὶν R. V. and apparently all the MSS. Bekker, Blaydes, Van Leeuwen. ὅσα γὰρ ἐστιν ἐνθαδ' vulgo. It must surely be by an oversight that the worse reading, supported by no authority, should have been so generally retained.

758. τοῦτ' ἐκεί R. V. and apparently all the MSS. Invernizzi, recentiores. τοῦτ' ἐκείνο all editions before Invernizzi.

759. μαχεὶ Reisig, Bergk, recentiores, except Blaydes. μάχει V. P. vulgo. μάχη R.

763. φρουγίλας ὄρμις R. V. U. and apparently all the MSS. Bentley, Kuster (in notes), Bergler (in notes), Brunck, recentiores. φρουγίλας ὄρμις all editions before Brunck.—ἐνθαδ' ἐσται MSS. vulgo. Dobree, not allowing for the change in the standpoint of the Chorus (see the Commentary on 758-68), proposed to change ἐνθαδ' into οἱτος, and this unlucky suggestion is introduced into the text by Meineke, Holden, Kock, and Van Leeuwen.

765. φράτορες MSS. vulgo. φράτερες Dindorf (in notes), Blaydes (ed. 1), Meineke, recentiores.

766. Πισίων Dindorf (in notes), Blaydes (ed. 1), Meineke, recentiores. Πισίων MSS. vulgo.


772. πτεροίς V. P. F. Brunck, recentiores, except Bergk. πτεροίωτι R. P1.


777. ποικιλα, φῦλα τα. MSS. Brunck, recentiores, except as hereinafter mentioned and except that I have added the comma. ποικιλα τα φῦλα all editions before Brunck. Bentley proposed ποικιλα φῦλα τα, which Blaydes accepts; Hermann φῦλα τα ποικιλα, which is followed by Meineke, Holden, Hall and Geldart, and Van Leeuwen, but seems to destroy the sense. These alterations are made on the erroneous assumption that the line refers to beasts alone. See the Commentary.

778. αἴθρη R. V. P. P1. and all printed editions except as hereinafter mentioned. αἴθρη U. F. (but the latter has γρ. καὶ αἴθρη) Meineke, Holden, Green, Blaydes, Van Leeuwen.

787. τρνγφδων MSS. vulgo. Bentley proposed τρνγφδων apparently under the impression, which seems to be erroneous, that several Comedies were acted on one day. Nevertheless the suggestion is introduced into the text by Meineke and Holden. It appears also in Mr. Green's text, but his note shows that this is a mere clerical error. The proposed alteration is sometimes attributed to Scaliger, but wrongly: he merely observed "τρνγφδων quidam" without giving any opinion of his own.

788. ἐκπτόμενος Brunck, recentiores, except Bekker. ἐκπτόμενος R. V. P. P1. all editions before Brunck, and Bekker afterwards. Bentley proposed to rectify the metre by leaving ἐκπτόμενος and
changing ἰν οὖτος ἡρίστησεν into οὖτος ἡρίστησεν, and so Porson.

789. ἐθ' Ἰμᾶς MSS. vulgo. Blaydes alters this into ἐθ' Ἰμᾶς on the ground that Ἰμᾶς is used elsewhere in the antepirrhema. And on line 795 he says that if we read ἐθ' Ἰμᾶς here, we must read παρ' Ἰμῶν there. And this Van Leeuwen does. These alterations are really wonderful. It does not seem unnatural that the Chorus should say Ἰμῆς when they speak of themselves, and Ἰμῖς when they speak of the audience.

—κατέπτατο MSS. all editions before Brunck, and Bekker, Dindorf, Bothe, Weise, Bergk, and Green afterwards. κατέπτατο Brunck and the other subsequent editors. A similar change is made in lines 791, 792, 795, infra, with the addition that the ἀνάπτατο of the MSS. and editions before Brunck is by him and subsequent editors changed into ἀνάπτατο.

796. καθίζετο MSS. vulgo. Aristophanes seems to have thought himself at liberty to introduce a little variety here. But he reckoned without the critics. He had used κατεπτατο in line 792, and must use the same word here or undergo correction. Accordingly Blaydes, Hall and Geldart, and Van Leeuwen strike out καθίζετο and insert κατεπτατο, following a conjecture of Meineke.

799. ἀθ' ἵππαρχος ἢν' R. and apparently all the MSS. except V. and all the editions. ἀθ' ἵππαρχος διὰν' V. As to the spelling of the name Δυτρέφης see on 1442 infra.

805. ἁγγεγραμμένο MSS. vulgo. Meineke suggested and Van Leeuwen reads σὺ γε γεγραμμένο.

812. τοῦνο' Bentley, Brunck, recentiores, except Bekker. οὖνο' P₁. all editions before Brunck. οὖνο' R. V. P. P². and apparently all the other MSS. and Bekker. Porson suggested οὖν οὖνο'.

816. χαμεύνη R. V. P. F. Kuster (in notes), Bergler (in notes), Brunck, recentiores. χαμεύνη all editions before Brunck.—κειρλαν γ' R. V. P. P². Invernizzi, recentiores, except Weise, Bergk, Green, and Merry, who with Havn. and all editions before Invernizzi omit the γ'. For πάν το' (MSS. vulgo) Blaydes reads ἐγγονε.

820. καλὸν γ' ἄτεχνος σὺ Bentley, Weise, Blaydes, Hall and Geldart, and Van Leeuwen. The MSS. have καλὸν γ' ἄτεχνος without σ', apparently on the assumption that the second syllable of ἄτεχνος is long, and this is the reading of all editions before Brunck, and of Bekker and Bothe afterwards. The latter, however, does not consider the line to be an iambic senarius. Brunck proposed καλὸν σὺ γ' ἄτεχνος, and so Invernizzi, Meineke, Holden, and Kock, but the σ' is not so likely to have dropped out in that collocation. Porson proposed καλὸν γὰρ ἄτεχνος, which is adopted by Dindorf, Bergk, Green, and Merry. There is not much to choose between the conjectures of Bentley, Brunck, and Porson; but Bergk’s suggestion καλὸν τὸδ' ἄτεχνος is obviously inadmissible.

821. αὐτη γ' ἢ R. V. V². P. P². M². vulgo. αὐτη ἢ M. Elmsley (at Ach.784) proposed αὐτη, which is adopted by Dindorf, Bergk, recentiores, except Blaydes and Van Leeuwen. Dobree proposed αὐτη, which Blaydes adopts.
I confess that I do not understand the object of these alterations. The reading of the MSS. seems far simpler and better. The meaning is, Is this the Cloudcuckoo-land wherein are all the vast possessions of Theagenes, and all those of Aeschines?

822. Ἐσεγένους MSS. vulgo. Ἐσεγένους Dindorf, Blaydes, Meineke, recentiores. The names Theagenes and Theogenes are quite distinct and both well known. Here and in lines 1127 and 1295 (as in Peace 928 and Lysistrata 63) all the MSS. have Theagenes. The second syllable of Ἐσεγένους is presumably long, which does not affect the metre in this place: and, in the four other lines mentioned above, it seems probable that in Ἐσεγένους as in ἰδιαία Peace 906 (see Elmsley at Ach. 178) the thea- was pronounced as one syllable. Bentley proposed to omit τὰ before Ἐσεγένους, and Dobree to change καὶ τὰ into τὸ τε. 823. τὰ τ᾽ Ἀισχύνου γ’ ἀπαντα MSS. (except that V. is said to omit the γ’) vulgo. τὰ τ᾽ Ἀισχύνου στ’ ἀπαντα Hermann, Green, Blaydes, Merry. τὸ τ᾽ Ἀισχύνου τὰ πάντα Dobree. τὰ τ᾽ Ἀισχύνου τάλαντα Haupt.—καὶ λέγον μὲν οὖν R. V. V. P. M. M. F. Bekker, Dindorf, Bergk, recentiores. καὶ λέγον μὲν ἦν P. all editions before Bekker, and Bothe and Weise afterwards. While the text was in this condition Bentley conjectured καὶ λέγον μὲν ἦ. And a better name than "The plain of Phlegra”; but this does not seem to be the meaning required. The speaker seems to mean, Yes, this is the place where the wealth of Theagenes and Aeschines is stored; and, best of all, it is the fabulous place where the gods out-bragged the giants. Dr. Blaydes in his first edition conjectured κάλλιστον μὲν οὖν, but he does not introduce it into the text.

843. κήρυκε Bentley, Brunck, Invernizzi, Dindorf (in notes), Blaydes (ed. 1), Weise, Bothe, and Green. κήρυκα MSS. vulgo.

856. προβάτων Bentley, Dindorf, recentiores. προβάτων MSS. editions before Bothe’s first. Wieseler suggests πρόβατον ἐν.


858. συναυλεῖτα δὲ Χαῖρις φίδαι Hermann, Meineke, Holden, Kock, Merry. συνα-δέτω δὲ Χαῖρις φίδαι MSS. vulgo, except that P. omits φίδαι, in which it is followed by Brunck, who apparently did not observe that this little lyric is antistrophical to 895–902 infra.

861. ἐμπεφορθομένων MSS. vulgo. ἐμπεφορθειμένων Eustathius on II. v. 202 which Brunck preferred, and Bothe, Meineke, Holden, Kock, Blaydes, Hall and Geldart, and Van Leeuwen adopt.

879. καὶ Χιλισιν R. V. all editions before Brunck, and Bekker afterwards. P. omitted the final υ, and Brunck, knowing nothing of R. and V., followed this, and so have all subsequent editors except Bekker.

881. ἡρωσίν ὁρνατι Hermann, Meineke, Holden, Kock, Merry, Hall and Geldart, and Van Leeuwen: Bergk put the καὶ
in brackets. ἦρως καὶ ὄρνις MSS. vulgo. The words καὶ ὄρνις are bracketed by Bothe, Dindorf, Weise, Green, and Blaydes.

887. καταράκτη R. V. V. P. vulgo. καταράκτη P. F. F. Meineke to Hall and Geldart inclusive. But though most MSS. of Aristotle so spell the name, there can be little doubt that the spelling of Aristophanes and Pliny N. H. x. 61 is correct; and that the name of the bird (as distinguished from the name of a waterfall) is derived from καταράσσω, the verb regularly employed to describe the action of a bird darting downwards with great rapidity. Thus Aristotle (Mirabilia 79), speaking of these very birds—if Juba is right in considering the Diomedean birds to be the same as the Cataractae (Pliny ubi supra)—mentions a legend that when strangers, other than Greeks, visit their island, the birds are wont to fly aloft, and dash themselves down upon the heads of the intruders, ἀνύπτασθαι καὶ αἰωρομένους ΚΑΤΑΡΑΣΣΕΙΝ αὕτως εἰς τὰς κεφαλὰς αὐτῶν. And so in Athenaeus ix. 48 (393 B) we are told that jackdaws, seeing their reflection in a bowl of oil, dash themselves down, ΚΑΤΑΡΑΤΤΟΥΣΕΙΝ, upon it from above.

888. καὶ αἰγὶδαλλος. In all the MSS. and (save as hereinafter mentioned) in all the editions these words close the list of birds. The Scholiast is very much at sea about these bird-names, and says ἐπισκεπτέων περὶ τούτων ἐκ τῆς τῶν Ζωφοῦ Ἰστορίας, τὰς ὀ τέτραξ, καὶ φλεῖξις, καὶ ἐπαίσας. ἡ γὰρ βάσακα καὶ καταράκται εἰσὶ παρά Καλλιμάχο ἀναγεγραμέναι. ὃ δὲ αἰγὶδαλλος αὐτ' ἐρωσάλπιγξ. 

ἐστὶ δὲ ὑπὸ τῶν ίρακα. αὐτὸς δὲ ὑπομάσθη, ὅσ τινες, παρὰ τὸ ἀγὸς τεθηλακέναι. (He is confusing the αἰγὶδαλλος with the αἰγόθῆλος καρπίλμυς, our goatsucker or nightjar.) It has been too hastily assumed that the words ὃ δὲ αἰγίδαλλος αὐτ' ἐρωσάλπιγξ mean "But not the αἰγίθαλλος or the ἐρωσάλπιγξ," and that therefore the ἐρωσάλπιγξ, or as Hesychius and others write the word the ηρωσάλπιγξ, was mentioned here. And accordingly the words καὶ ἐρωσάλπιγγι are added to the text by Meineke, Holden, Kock, and Blaydes, and (in brackets) by Merry. So the work of corrupting the text goes merrily on. I do not believe that the Scholium gives any ground for this corruption. All the words after ἐρωσάλπιγξ apply to the goatsucker: that is, as the Scholiast supposes, the αἰγίδαλλος: which they could not do if a different bird, the ἐρωσάλπιγξ, had intervened. In my opinion the Scholiast meant ἐρωσάλπιγξ to be a description of the αἰγίδαλλος. And we should read ὃ δὲ αἰγίδαλλος ἐστ' ἐρωσάλπιγξ ἐστὶ δὲ ὑπὸ τῶν ίρακα κ.τ.λ. The Nightjar might naturally, though wrongly, be considered to belong to the Hawk-tribe. "It looks so much like a Hawk on the wing, as to be mistaken for one by little birds."—Yarrell, ii. 384 note.

895. ἡτ' αἰθος αἱ. This little anti-strophe is given to the Priest in the MSS. and generally in the editions. But Dobree was obviously right in transferring it to the Chorus: and his arrangement is followed by Meineke and all subsequent editors, except Hall and Geldart. The Priest is dismissed from the proceedings; and the Chorus
to whom all MSS. and editions give the πρῶτον μέλος, supra 851, are plainly the persons who now sing the δεύτερον μέλος. For εἰς' Blaydes would read δε' to assimilate the syllable to the ὅμω- in ὅμορροβος, supra 851, but this is quite unnecessary. The first two lines in both strophe and antistrophe consist of an iambic dipody and a cretic foot, a cretic foot and an iambic dipody.

906. τεαῖς R. V. vulgo. Tyrwhitt suggested νέας, an ingenious conjecture, applauded by many, but adopted by none.—νεάς R. V. Bekker, recentiores. φαῖς P. P1. all editions before Bekker.

920. ἀπὸ ποίου χρόνου MSS. vulgo. Bentley proposed πάσον for ποίου, an alteration which is quite unnecessary, and should not have been accepted by Bergk, Meineke, Holden, Kock, Merry, and Van Leeuwen. See Fritzsche on Thesm. 806.

926. σὺ δὲ πάρτερ R. Bekker, recentiores, except Bothe and Weise. σὺ δ' οὔ πάρτερ V. all editions before Bekker, and Bothe and Weise afterwards.

929. θέλης R. V. P. all editions before Brunck, and Bekker, Meineke, Holden, Kock, Hall and Geldart, and Van Leeuwen afterwards. θέλεις P1. P2. Brunck, and (except as aforesaid) all editions subsequent to Brunck.

930. τεὼν Kock, Blaydes, Van Leeuwen. τεὼν MSS. vulgo. τεὼν Bothe. See the Commentary; the view taken in which has already, I find, been advanced by Dr. Blaydes.


937. τὸδε δῶρον R. V. V2. P1. vulgo. This second τὸδε is omitted in P. and by Brunck, Invernizzi, Dindorf (in notes), Weise, Green, Merry, and Hall and Geldart, and bracketed by Bergk, Kock, and Blaydes. Meineke suggests and Van Leeuwen reads τὸ δῶρον.

943. ἰφαντοδόντητον R. and (as corrected) V. P1. P2. Suidas (s.v. and also s. vv. στολᾶς and νομάδες), Invernizzi, and all subsequent editors except as hereinafter mentioned. Bekker, probably by a misprint, is made to attribute to R. ἄμφιδόντητον; and he does not mention the correction in V. V. originally had ἰφαντοδόντητον and so Bekker, who is followed by Meineke, Holden, Kock, Blaydes, and Hall and Geldart. I gather from Brunck's note that P. and P2. have ἰφαντοδόντητον, and this is the reading of every edition before Invernizzi.

946. ξυνίμ' MSS. vulgo. ξυνὴ' Brunck, Meineke, recentiores, except Green. The reason for this alteration is that the second syllable in ξυνίμ' is supposed to be long. Yet Meineke, who, in the rage for emendation which afflicted him in his later years, was the first to introduce into the text Brunck's alteration which sounder scholars—Dobree, Bekker, Dindorf, Bergk, &c.—had rejected, had previously, in commenting upon the fragment of an unknown comic poet (195) κυών φωνὴ λεία, observed “Verbum ἰμα primam corripit apud Aristophanem loco quo omnium sanissimo in Av. 946, et si recte coniecti apud Platonem ξυμμαχία (Frag. 2).” And after citing the third line of the long fragment from the Φωνικίδης of Stratton, preserved by Athenaeus IX. xxix (p. 382 b, c), ἀπλῶς γὰρ οὐδὲ ἐν, μᾶ τοὺς θεοὺς, | δο' ἄν λέγη σύνημι, and making some further
observations, he adds "Itaque res eo reedit ut verbum ἰημυ et apud antiquos et novos comicos raro quidem primam syllabam, at recte tamem corripedidicamus." That the first syllable of the verb is sometimes short and sometimes long is of course admitted by everybody, though I cannot remember an instance of its being long in the first person present ἰημ. Dobree cites, amongst other passages, the well-known dactylics of Sophocles (which correspond to those quoted in the note to Frogs 683):

εἶδα τέ και εὐνίμη τάδ', οὗ τί μη Φυγγάνη, οὗ δ' ἦλθον προπείν τόδε, μή οὗ τόν ἐμὸν στοιαχεῖν πατέρ' ἀθλ.ν.

Electra 131–3.

And the oracle in Hdt. i. 47:

καὶ κωφὸν συνῆμα, καὶ οὗ φωνεῖντος ἄκονοι.

To say that the second syllable in συν-

ίμα cannot be short in a comic senarius is a statement which requires strong proof, and no proof whatever is forthcoming.

949. πόλιν γ' ἐλθών MSS. (except that F. omits γ') vulgo. πόλιν ἀπελθὼν Kock. πόλων μελπὼν Van Leeuwen. Meineke proposed πόλων γ' ἐλθὼν.—δή ταδὶ P. vulgo. ταδὶ (omitting δή) R. V. V². P. F. M. M². τοιαδι Meineke, recentiores, except Green and Van Leeuwen.

952. πολύπορα R. P. Pl. vulgo. πολύ-

πορα V. V². Bothe, Weise, Meineke, recentiores, except Green. πολυπορα U. F². and (originally) F. but in F. πο is written above τυ. "Latere videtur πολυπορα ἑδρίμω πιένα," Meineke, "infeliciissime" as Van Leeuwen remarks. In his Vind. Aristoph. he thinks that the same preposterous meaning can be obtained from πολυ-

πορα, and therefore pronounces for that reading.

953. ἄλαλαί Bentley, Bergk, recentiores, except Hall and Geldart. ἄλα-

λαν R. V. vulgo.

954. πέφευγας MSS. Bentley, Brunck, recentiores, πέφευγα all editions before Brunck.

956. ἥλπιοςa MSS. vulgo. ἥλπιος' αν Brunck.

974. βιβλίον V. P. P². Brunck, recentiores, except Bergk and Kock. βιβλίον R. P. vulgo. And so throughout, except that several lines in this scene are omitted in V. And see on line 1288 infra.

975. ἐπιπλήσα MSS. vulgo. ἐπιπλή-

σα, from Bergk's conjecture, Meineke, Holden, Kock, Blaydes, Merry, Van Leeuwen.

979. όδ' αἰτῶς MSS. vulgo. "I nep-

tissimum est αἰτῶς, quod ex 978 ortum est. Requiritur nomen vilis cujusdam aviculae. Qu. ἀμπέλις, ἀθών. Melius οὗ quam όδ'. Sed vide omnino Av. 586" —Dobree. Blaydes accordingly reads οὐκ ἀμπέλις. Meineke reads οὐ̣ λῶς, and so Holden, Kock, and Van Leeuwen. Blaydes suggests οὐ κειρύλος or οὐ κόψιχος. Conjectures of this kind might be multiplied to any extent. But, to my mind, something is required in this clause to negative the αἰτῶς of the preceding line. It seems hardly sense to say Do this, and you shall be an eagle. Refuse, and you shall not be a dove. He would not be a dove in either case.

991. χρησμολογήσεις ἐκτρέχων MSS. vulgo. Hamaker for ἐκτρέχων proposed ἀποτρέχων, which Blaydes adopts. Meineke conjectured χρησμολογήσων εἰ τρέ-

χων, and Bergk χρησμολεςχήσεις τρέχων.
None of these conjectures are to be taken seriously.

993. τί δ’ αὖ MSS. vulgo. τί δαλ Bentley, Elmsley (at Ach. 105), Holden, Blaydes, Merry.—βουλέματος Elmsley (ubi supra), which is approved by Bergk, and adopted by all subsequent editors, except Green. βουλήματος MSS. vulgo.

995. τίς ὁ κόδαρνος MSS. vulgo. τίς ποτ’ ἄριστος Van Eldik. τίς ποθ’ οὕριος Blaydes, Van Leeuwen. It seems a pity to rub out the graphic phrase of Peisithetaerus, who is ridiculing the stilted gait and tragic style (ἡκὼ παρ’ ἵμας) of Meton.

996. κατὰ γύναις Dawes, Brunck, recentiores. κατ’ ἄγιοίς MSS. editions before Brunck. See on 230 supra.

1002. ἀνωθέν MSS. vulgo. Some editors take away the comma after καπτάλων, and place it after κανών’. To aid this construction Kennedy proposes and Blaydes reads ἀνω δὲ for ἀνωθέν. But I cannot think that their construction is right.

1007. ἀστέρας U. Bentley, Kuster, Bothe, Dindorf, recentiores. ἀστέρας R. V. most of the MSS. all editions before Kuster, and Bergk afterwards. ἀστέρας Dobree. τάστερος Brunck, Invernizzi, Bekker.

1009. ἄνθρωπος. The aspirate was added by Dobree, and first introduced into the text by Bothe in his first edition.

1010. ἀπαθ’ MSS. vulgo. ἀπαθ’ Meineke, Holden, Kock, Blaydes, Merry, Van Leeuwen.

1011. πειθόμενος Bentley, Dindorf, recentiores. πειθόμενος MSS. editions before Dindorf.

1013. ἐνηλικίονταί MSS. vulgo. ἐνηλικίονται Elmsley (at Medea 93). ἐνηλικίονται Seager, Haupt, Meineke, Holden, Green, Kock. ἐνηλικίονταί is suggested by Dindorf, and read by Van Leeuwen.

—κεκίνηται MSS. vulgo. For this word Blaydes suggests nine alterations: “Legendum forsas καταβελτίωνται, vel κατιβάλλονται, vel κάδικονται, vel κάξελαινονται, vel κάτελαινονται, vel κατοκινούνται, vel καὶ φυγαδεύονται, vel καὶ κεκίνηται πόλις, vel κακκεκίνηται.” Out of this abundant crop he selects the third and Van Leeuwen the eighth.—τίνες MSS. vulgo. φρένες, Kock, Holden. (Herwerden, V. A. adds a tenth suggestion κεκίνηται to the nine proposed by Blaydes).

1017. τὰρ’ αὖ Elmsley (at Medea 911), Dindorf, Bothe, Bergk, recentiores. γὰρ ἂν R. V. γὰρ ἂν ye all editions before Dindorf, and Weise afterwards. All the editions before Bothe’s (first) made ἃν Δ’ a part of Meton’s speech, and the MSS. were supposed to do the same; but Elmsley (ubi supra) made it the commencement of Peisithetaerus’s reply, and is followed by Bothe, Dindorf, recentiores. And in truth this is the reading of R. V. Elmsley also read οἶδ’ γ’ εἰ for οἰδ’ ἀρ’ εἰ, and in this he is followed by Blaydes. οἰδ’ ἀρ’ εἰ R. V. V. P. M. M. vulgo. οἰδ’ ἂν εἰ F. Bergk, Meineke, Green, Merry, and Hall and Geldart.

1025. Τελέων τι Aldus, Junta, Elmsley, Bothe, Dindorf (in notes), recentiores, except Green and Hall and Geldart. Τελέων ΠΕΙ. τι; MSS. vulgo.

1040. τοὺς αὖν τοὺς Hamaker, Meineke, Holden, Kock, Blaydes, Van Leeuwen. τοῖσδε τοὺς MSS. vulgo. In the next line the MSS. and (save as hereinafter mentioned) all editions read Ψηφίσμασι.
Bergk observes “Exspectaveras νομί-
σμασι,” and Blaydes and Van Leeuwen introduce νομίσματι into the text. I am
not sure that these alterations are right;
for, in the first case, οἷος would seem to
follow more naturally than καθώσπερ;
and, in the second, though we might
have expected νομίσματι, yet how often
does Aristophanes bring in words praeter
expectationem, παρὰ προσδοκίαν. It is
therefore with great doubt that I allow
them to stand.

1043. ἄστερ R. V. vulgo. ἄστερ
Dindorf, Blaydes, Meineke, recentiores,
except Van Leeuwen.

1052. καὶ γράφω σε MSS. vulgo. καὶ
γράψω σε Mehler, Meineke, Holden,
Kock, Van Leeuwen.

1060. εὐχαίριστος Bentley, Brunck, recen-
tiores. εὐχαίριστος R. V., and (I believe) all
the other MSS., and all editions before
Brunck.

1064. ἄ (that is, ἃ) Brunck, recentiores,
except Bekker, Dindorf, Meineke, and
Green. νὶ MSS. vulgo. “Θηρῶν, νὶ
ἐφεξέμενον δεύτερος ἀποβάσκεται καρπῶν,
structure est, ob quam puerris in scholā
maculosum fieri solet corium.”—Brunck.
Before considering the readings of this
somewhat doubtful passage, it is well
to consider what is its true construction.
I take it to mean the insect-race, which
dwelling in the ground, and swarming
on the trees, devours every bud as it swells
out of its calyx.

1065. αὐξανόμενον U. and (as corrected)
Π. Kuster, Dindorf (in notes), Blaydes,
Meineke, Holden, recentiores. αὐξανόμενα
(or αὐξανομένα) R. V. P. Π. vulgo.—
παρασφάγος Dobree, Dindorf (in notes),
Blaydes, Meineke, Holden, recentiores.
παλυφάγος MSS. vulgo. I am not sure
that παλυφάγος might not stand as a
Fourth Paeon as supra 246, but through-
out this passage, as Dobree observes on
Porson’s Plutus 886 “in πᾶς et ejus
compositis ludit poeta”; and in the
MSS. there is often very little difference
between λν and μ.

1066. ἐφημένα Dobree, Bergk, Holden,
Kock, Blaydes, recentiores. ἐφεξέμενα
(or ἐφεξομένα) MSS. vulgo. One is loth
to part with ἐφεξομένα, which seems like
a reminiscence of Hesiod’s δευτέρω
ἐφεξομένω (W. and D. 583), and possibly
may have been interpolated from thence.
But a choriamb is out of place here,
and, if we retain ἐφεξομένα in the strophe
we should in the antistrophe (infra
1096) have to change μεσημβρινοῖς, the
reading of the MSS., into μεσημβρινοῖς, as
indeed Brunck does.

1069. δάκτητα πάνθος ὁπλαρ σαπερ Dobree (both
on Porson’s Plutus 886 and afterwards
in his own Adversaria), Dindorf, Blaydes,
Bergk, recentiores. The Arsinoe frag-
ment has δάκτητα followed by an erasure,
in which Weil fancies he can discern
an o. δάκτηθ' ὁπλαρ MSS. Invernizzi,
Bekker. δάκτηθ’ ὁπλόα περ ἄν all editions
before Invernizzi, and Weise and Bothe
afterwards.

1070. ἐν φοναίσι ἄλλυται Ηavn. and all
printed editions except as hereinafter
mentioned. φοναίσιν ἔξολυται R. V. P.
P. U. F. Π. M.² Invernizzi and
Bekker. ἐκ φοναίσι ἄλλυται Reisig, Meine-
ke, Holden, Green, Kock.—πτέρυγος
MSS. vulgo. Meineke suggests φώνησος,
which I should not have thought worth
mentioning had not Blaydes actually
introduced it into the text. For ότ’ ἐμάς
MSS. vulgo, Kock reads ἐν’ ἐμᾶς.

1072. ἐποναγορεύεται MSS. Bentley,
APPENDIX

Kuster, recentiores. By an easy mistake Marco Musuro, or the printers, took the γ for χ, and ἔπαναχαρεύεται is read in all editions before Kuster.

1076. βουλόμεσθ' ἀν' νῦν R. V. vulgo. Cobet proposed to omit the ἀν', and this is done by Meineke, Holden, Kock, and Blaydes. For τάτα some read ταῦτα, which is no improvement.

1078. ζωντ' ἄγαγγ τις Bentley. The τις is omitted in the MSS., but I had restored it to the text many years before I was aware that I could shelter myself under the great authority of Bentley. The reason of the non-acceptance of his emendation is, presumably, based on the notion that a dactyl is inadmissible in the fifth place of a trochaic tetrameter. But Acharnians 318 and Wasps 496 are distinct instances to the contrary. There is no manner of doubt that τὴν κεφαλὴν is the true reading in the former line, and ταῖς ἀφίως in the latter; and I take shame to myself that in the first edition of the Wasps I was weak enough, out of deference to German critics, to spoil the passage by substituting τις for ταῖς. And here the τις can hardly be omitted: see supra 1073, 1074, and the language of the decree against Diagoras as given in the Commentary on 1073. There the words are identical with the present ἐάν δέ τις ζωντα ἄγαγγ. More than one critic has seen that τις is required. Dobree would read ζωντ' ἄγγ τις, which is a mere variation of Bentley's emendation for the purpose of avoiding the dactyl. L. Dindorf proposed ζων τις ἄγαγγ, but ζων is quite inadmissible. The MS. and other readings area as follows. ζωντ' ἄγαγγ (omitting τις and being therefore unmetrical) R. V. P. P1. M. M2. all editions (except Brunck) down to and including Belkcr. ζωντ' ἄγαγγ Brunck. ζωντά γ' ἄγαγγ Burges, Bothe, Blaydes, Weise, Green, Merry, and Hall and Geldart: but Aristophanes could hardly have written -αγαγγ-. ζωντ' ἄγγ τις Dobree, Dindorf, ζων τις ἄγαγγ L. Dindorf, Meineke, Holden, Kock. ζωντ' ἀγαγγ Bergk, Van Leeuwen. And this, Weil thinks, is the reading of the Arsinoe fragment. But he is not by any means certain about the π which is really the important letter; and the reading may just as probably be ζωντά γ' ἄγαγγ. Weil seems to have been attracted to the π by the junction of ἀποκτείναι and ἀπαγαγεῖν in the passages to which he refers; Demosth. adv. Timocr. 129 τοῦτον ἐξείναι καὶ ἀποκτείναι καὶ τρώσαι διώκαντα καὶ ἀπαγαγεῖν τοῖς ἕνδεικα, and adv. Aristocr. 32 τοὺς δ' ἀνδροφόνους ἐξείναι ἀποκτείνειν καὶ ἀπαγαγεῖν. But ἀπαγαγεῖν does not seem to be the word required here. The Birds wish Philocrates to be brought to themselves, not to be haled away to a magistrate; nor does the word occur in the decree against Diagoras which they are here adopting. I will merely add the statement of Hephaestion, chap. 6, init. Τὸ τροχαῖον κατὰ μὲν τὰς περιττὰς χώρας δέχεται τροχαῖον, τρίβραχον, καὶ δάκτυλον κατὰ δὲ τὰς ἀρίτιους, ταῦτας τε καὶ σπονδεῖον, καὶ ἀνάπαυστον.

1080. δείκνυοι καὶ. The Arsinoe fragment, and all printed editions. δείκνυοι πᾶσι καὶ R. V. and the other MSS.

1086. πιθήσαε Dindorf (in notes), Blaydes (ed. 1), Meineke, recentiores. πιθήσαε MSS. vulgo.

1087. παλέυετε P1. all printed editions. παλέυετε R. V.'s reading is to me undecipherable.

Brunck and all subsequent editions before Bergk, and Green afterwards. ἀμπισχούνται M2. all editions before Brunck, and Bergk and all subsequent editions except Green. Brunck says “ex hoc loco verbum ἀμπισχούμαι pro-
fert Stephanus Thesaur; tanquam genuinum. Sed vox est nihil. Hesy-
chius ἀμπισχεῖν, περιβαλεῖν. ἀμπισχούμενον, περιβαλλόμενον.”

1094. φύλλων ἐν κάλποις ναώ R. P2.

Brunck, recentiores, except as herein-
after mentioned. φύλλων ἐν κάλποις ἐναυ R. V. P. P1. all editions before Brunck. But this is a syllable too long for the strophe. Bentley wrote φύλλων τ’ ἐν κάλποις ναω. The τ’ seems fatal to the meaning, for the birds are not described as “dwellings in the bosoms of the meadows and in the bosoms of the leaves,” but as “dwellings in the leafy bosoms of the meadows.” Bentley’s reading is however followed by Kock, Blaydes, Hall and Geldart, and Van Leeuwen. φύλλων κάλποις ἐναυ Bergk, Meineke. φύλλων κάλποις τ’ ἐναυ Holden. Bergk conjectured εὐφύλλως κάλποις ναω, which is really what the MS. readings signify.

1095. ἔνυ μέλος Brunck, recentiores. ἔνυμελής R. V. and (apparently) the other MSS, and vulgo, contra metrum.


—ἐλιαπανής Suidas, s.v., Bentley, Brunck (in notes), Bekker, recentiores. ὕφηλιω-
μανής R. Fracini, Gelenius. ὑφ’ ἡλίω μανεῖς V. P. P1. all editions, except Fracini and Gelenius, before Bekker. Dr. Blaydes erroneously attributes to Bentley the unmetrical reading ἡλίω μανεῖς; but the cause of the error is not far to seek. Bentley struck out ὑφ’ in his Gelenius; and Blaydes must have supposed that Gelenius (like most of the ancient editors) read ὑφ’ ἡλίω μανεῖς, and not (as he really did) ὑφηλιωμανής.

1102. ὀσ’ ἀγάθ’ Dawes, Brunck, recentiores. οῖς (οῖς R) ἀγάθ’ MSS. and all editions before Brunck. Bentley had proposed αὶ ἀγάθ’, but οἰσ ἀγαθα is a constant Aristophanic expression. Dawes referred to Peace 388, Plutus 112, infra 1617. And the words are also found in Peace 1198, Knights 187, 1336, Ach. 873.

1105. πρῶτα μὲν MSS. Bentley, Kuster, recentiores. πρῶτον μὲν all editions before Kuster.

1106. Δαυρωτικά MSS. vulgo. Δαυ-
ρωτικά Holden, recentiores, except Hall and Geldart. Both forms are used, and there is no ground for deserting the MSS. here.

1113. πρηγαρέωνas MSS. vulgo. πρη-
γαρέωνas Dindorf, recentiores, except Hall and Geldart.

1115. μὴν ἔχου V2. Dobree, Dindorf, recentiores, except Bothe. μὴν ἔχου V. Aldus. μὴν ἔχου Junta, Gormont, and, except Fracini and Gelenius, all subsequent editions before Portus. μὴν ἔχου P1. M. M2. Fracini, Gelenius, Portus, and all subsequent editions before Bothe’s first. While the text was in this condition Bentley proposed οὐ for ἐν μὴ, Kuster conjectured ὡς μὴν ἐὰν τίς μὴ φορῇ, and Brunck ἱμῶν δ’ ἦν τίς οὐ μὴν ἔχω. Bothe simply omits μὴ. μὴν is said to have been restored by Seidler and A. Sanders, as well as by Dobree. They refer to Photius μὴν- τὸν μησίσκον. R. has μὴν.
1119. ἀπὸ τοῦ τεῖχους R. V. P. P'. M. M'. vulgo. ἀπὸ τεῖχους F. ἀπὸ τεῖχους οὐ Elmsley (at Ach. 179) and Blaydes. And this would be right if the speaker were referring to an ordinary wall; but for the one unique wall of the Birds the article is naturally employed. For ἄλλ' ὡς at the commencement of the line Dobree proposed and Meineke and Holden read ἄλλ' οὖκ.

1123. ἀρχαῖον. The aspirate was added by Seager and "Hotibius." It was introduced into the text by Bothe in his first edition, who is followed by Dindorf and all subsequent editors.

1127. Θεαγένης MSS. all editions before Dindorf, and Bothe, Weise, and Bergk afterwards. Θεαγένης Dindorf, recentiores, except as aforesaid. See on 822 supra.

1131. ἐκατοντορώγυνον. This emendation is ascribed by Gaisford (in a note on Hephaestion, vii. 2) to Leonard Botchkis, and by Bothe to Burney: both critics referring to the Monthly Review, xxviii. N. S. p. 430. It was introduced by Bothe in his first edition and followed by all subsequent editors except Weise. ἐκατοντορώγυνον or ἐκατονταρώγυνον MSS. editions before Bothe, and Weise afterwards.

1139. ἐπλινθοφόρον MSS. vulgo. ἐφόρον Zanetti, Farreus. ἐπλινθοφόρον Dindorf, Weise. ἐπλινθοφόρον Bergk, Meineke, Holden, Kock, Merry, Blaydes, Van Leeuwen. Dobree suggested ἐπιθοφόρον. But see the Commentary on 1148.

1146. αὐτοῖς R. V. P. P'. Aldus, Fracini, Gelenius, Portus, Kuster, Bekker, Holden, recentiores, except Merry. αὐτοῖ all the other editions before Kuster, and Meineke afterwards, the latter describing this well-worn reading as a recent conjecture of Haupt. αὐτόν P'. Brunck, and the subsequent editions (except Bekker) before Meineke, and Merry afterwards.

1147. ἀπεργασίατο Bentley. ἀν ἐργασίατο MSS. vulgo. But the use of ἀπεργάσιατο in the next speech of Peistheetaerus makes it probable that he had employed the same compound in this. And, common as is the duplication of ἀν, it is not common to find the one particle separated from the other by so frail a barrier as οὖκ.

1151. καὶ πηλὸν Blaydes, Merry. τὸν πηλὸν MSS. vulgo. The alteration is as simple as it is satisfactory. The article is out of place here, and was probably borrowed from 1143, where it is necessary. There πηλὸς applies to the clay (the entire stock of clay) brought up for the purposes of building: here to little bits of clay carried from that stock to the building. And without the copula (καὶ) the passage was unintelligible. Some editors suppose that a line, or a few words, may have dropped out, and mark a lacuna. Dr. Rutherford, in the fifth volume of the Classical Review, contends that the words ὀσπερ παιδία, τὸν πηλὸν ἐν τοῖς στόμασιν are really three glosses, which have crept into the text; ὀσπερ παιδία being a gloss on κατὰ πᾶν, which, he conjectures, may have once been a various reading for κατόπιν; τὸν πηλὸν on τὸν ὑπαγογέα; and ἐν τοῖς στόμασιν on ἔχουσαι. But that able and ingenuous scholar seems to me (I say it with great deference and respect) to
have carried to an extreme the notion that various marginal jottings may have combined to creep into the text in the form of a metrical and unimpeachable verse. The idea was, I believe, originated by Hermann, who suggested that a corrupt anapaestic tetramer (Clouds 326) 'Os οὖν καθορό. Σμ. παρά τὴν εἰσοδον. κρινεῖ νυν μῆλοι όργῶ, (as it was then read) might have been formed out of three glosses on the preceding lines. See Beck's note on the passage in Invernizzi's edition. The conjecture was both ingenious and plausible, but it met with no acceptance, and Hermann did not himself repeat it in his subsequent edition of the Clouds. But in Dr. Rutherford's hands the notion becomes a terrific engine, excising verse after verse of the most unexceptionable character, till one wonders where the process is to stop. Perhaps the climax is reached in lines 724-6 of this very Play, where Dr. Rutherford lays down, and that not as a possibility but as an indisputable fact, that a series of marginal jottings, extending over at least thirteen verses, have somehow or other coagulated together, in exactly the right place, to form two and a half excellent and indispensable anapaestic verses. It seems to me that the wit of man could hardly devise anything more incredible than this. Van Leeuwen, changing ὑπαγωγέα into ἐπαγωγέα, transposes this and the preceding line. "Vox ἐπαγωγέα," he says, "calcem significat, quo inducitur murus extrinsecus." And he quotes from an inscription, "894 b" in the Corpus Inscript. Att. μαθητοὶ δέκα οἱ τὴν γῆν βαλοκοπῆσαντες καὶ διατησάντες εἰς τὸν ἑπαγωγέα τοῦ τεῖχους . . . καὶ εἰς τὴν περιοδοφυῖν τοῦ τείχους, which he translates "operarii qui terram contuderint et percibrarunt, unde calx fieret ad murum inducendum." But this would make the word κατόπιν unmeaning; and it is impossible to deprive the swallows of either the clay or the trowel.

1157. πελεκάντων V. P. Bentley, Dawes, Brunck, recentiores. πελεκάντων R. P. P. all editions before Brunck.

1178. εἰςέπτετα (or εἰςέπτετα) MSS., all editions before Brunck, and Bekker, Dindorf, Bergk, and Green afterwards. Brunck, as was his custom, wrote εἰςέπτετα' and, except as aforesaid, has been followed by subsequent editors.

1181. τριόρχης MSS. vulgo. τριόρχος Holden, Blaydes.

1187. παῖς V. V. U. P. F. F. Bekker, Dindorf, Blaydes, Bergk, recentiores. πᾶς τις P. all editions before Bekker, and Bothe and Weise afterwards. πᾶς R. P.

1198. ὤν Ἐρεβὸς MSS. Bekker, recentiores. ὤν γ' Ἐρεβὸς all editions before Bekker.

1196. ἀδρείς δὲ πᾶς κύκλῳ σκοπῶν MSS. vulgo. There seems no reason why Aristophanes should not have written an iambic dimeter in this place; but many critics think it necessary to convert the line into a trimeter. Reisig proposed to insert τις πανταχῷ between πᾶς and κύκλῳ, and this is done by Blaydes, Merry, and Van Leeuwen. Bergk would insert in the same place τις πάντα περί. Hermann proposed ἐὰν ἐὰν (extra metrum), and then would commence the present line with στήνε ἁγια'. Holden would write ἀδρείτ' ἀδρείτε πᾶς τις ἐν κύκλῳ σκοπῶν: whilst Bothe
compresses the three lines into two iambic tetrameters acatalectic, the first ending with δαιμόνια, and the second with ἐξαικούσα. I prefer the iambic diterem to either of these suggestions.

1201. ὁπόθεν ποτ᾽ εἰ R. V. P. vulgo. πάθεων πέτη P.», whence Bergk writes ὁπόθεν πέτει.

1208. τοῦτι Elmsley (at Ach. 178), Dobree, Dindorf, Bergk, recentiores, except Blaydes. τοῦτι τὸ R. V. P. M. M. all editions before Portus, and Bekker afterwards. τοῦτο τὸ P. P. Kuster (in notes), Brunck, Invernizzi, Bothe. τοῦτι τὶ τὸ Portus and the editions which go by the names of Scaliger and Faber. Weise also gives this reading, and omits the γε before τοῦτι, so that a spondee is comfortably lodged in the second place of an iambic trimeter. Bentley said "Lege τοῦτο," but it is uncertain whether he meant "instead of τοῦτι" or "instead of τοῦ τὸ." Porson suggested τοῦ τὸ, which Blaydes adopts.

1212. πρὸς τοὺς κολοιάρχους προσήλθες Dindorf, Blaydes, Bothe, Bergk, recentiores, except Hall and Geldart. And this is the reading of R. except that πῶς is there inserted before προσήλθες. For κολοιάρχους πῶς V. V. U. P. F. have κολοιαυὶς πῶς, and P. Hann. κολοιάρχας, which is read by all editions before Dindorf, and Weise and Hall and Geldart afterwards. Bergk conjectured, but did not read, πῶς τοὺς κολοιάρχους παρῆλθες;

1213. πελαργῶν. Kock suggests πυλορ-χῶν, and it is quite possible that the name may have been selected from its similarity to πυλορῶν.

1221. ἄδικεὶς δὲ καὶ νῦν (why even now you are breaking the law) V. V. P. P. M. M. vulgo. This is so exactly what Peisthetaerus would say, as he turns upon Iris, especially when taken in connexion with the threat which follows, that it is a marvel how anybody should have thought of interfering with the text. He has just been laying down a general law with regard to all the Gods, when it occurs to him that Iris herself is at this moment breaking the law and is worthy of condign punishment. Yet "Hotibius" proposed ἄδικεῖς δὲ τὸ κοῦνων, mentioning also ἄδικεῖς δίκηρ νῦν. Hermann wrote ἄδικεῖς δὲ καὶ νῦν ἀπα κ.τ.λ., an alteration which takes all the salt out of the passage, yet has been adopted by Weise, Meineke, Holden, Green, and Kock. Then Dindorf changed ἄδικεῖς into ἄδικείς, you suffer wrong because you are now put to death. And he says "Illud vix opus moneri, καὶ non esse cum νῦν, sed cum ἄδικείς δὲ conjungendum." For δὲ the Ravenna MS. has μὲ, which is followed by Invernizzi, Bothe, and Bergk. But Bothe transfers ἄδικεῖς μὲ, and Bergk ἄδικεῖς μὲ καὶ νῦν, from Peisthetaerus to Iris.


1226. ἀρξομεν MSS. vulgo. ἀρξομεν was suggested by Bergk, and is read by Meineke, Holden, Blaydes, and Van Leeuwen.

1228. ἀκροατέων MSS. vulgo. ἀκροατέων Elmsley, Bothe, Meineke, Holden, Kock, Blaydes, and Van Leeuwen.

1229. τοῖς μοι R. V. P. P. Brunck, recentiores, except Blaydes. μοι stood alone in all editions before Portus, so that the line was a syllable short. Portus restored the metre by inserting
σὺ before παντολεῖτ. This continued till Brunck's edition when the true reading was restored from the Parisian MSS. The σὺ was unnecessarily emphatic, and Bentley, observing that it was not found in Aldus, proposed φράσον δὲ δὴ μου. This was before the reading of the MSS. was known. Blaydes reads μου σὺ.

1237. αἵτως R. Bekker, Dindorf, Bergk, Meineke, Holden, Kock, Hall and Geldart. αἵτως the other MSS. and editions.

1239. δὲνάς MSS. vulgo. δέσας Person, Meineke, Holden, Kock, Van Leeuwen.

1240. ἀναστρέψει and (two lines below) καταθαλώσει Person, Brunck, Bothe, Meineke, Holden, Kock, Blaydes, Van Leeuwen. ἀναστρέψῃ and καταθαλώσῃ Bentley, Bekker, Dindorf, Weise, Bergk, Green, Merry, and Hall and Geldart. It is clear that the two verbs should correspond, but R. has ἀναστρέψῃ and καταθαλώσῃ, and so all the editions before Brunck. ἀναστρέψῃ is also read by V. V². P. P¹. and καταθαλώσῃ by V. V². P¹. F. F¹. See Dawes on Clouds 822.

1244. ἄτρέμα R. V. P. U. Kuster (in notes), Brunck, recentiores. ἄτρέμα (contra metrum) P¹. all editions before Brunck.

1247. καὶ δόμους Ἀμφίωνας MSS. vulgo. καμβικίωνς δόμους Van Leeuwen. This is ingenious, but seems to destroy the comic humour of the passage. The line was originally omitted in R., but is restored in the margin.

1250. ἐρνεῖς R. V. P¹. P². all editions, except Gelenius and Portus, before Kuster, and Bergk afterwards. See on 717 supra. ὀρνὺς P. Gelenius, Portus, Kuster, recentiores, except Bergk.

1251. πλεῖν ἐξαικοσιαμέν R. V. P. P¹. vulgo. πλεῖν ἢ ἐξαικοσιός F. Blaydes, Van Leeuen.

1254. πρώτης MSS. vulgo. πρῶτης Elmsley, Blaydes. The astounding notion that the διάκονοι is some person other than Iris herself has given a handle for some curious conjectures. Meineke proposed ἢ τὸν αὐτήν, Blaydes τὴν διάκοναν | αφεῖς, while Van Leeuwen obelizes the words τὴν ἢ τὴν αὐτήν. But “locus non emendandus, sed intelligendus est.” In the preceding line Bentley had proposed to change σὺ δ’ into σοῦ δ’ in apposition with τῆς διακόνας, which would have prevented these strange aberrations.

1259. ἢ μὴ σε παύσει Bentley, Dindorf, recentiores, except Weise and Bothe. ἢ μὴ σε παύσῃ V. P. P¹. all editions before Dindorf, and Weise and Bothe afterwards. This is taken to be an unfinished sentence: “abrupta oratio fugientis trucem senem” says Bothe. ἢ μὴ σε παύσει R.

1262. ἀποκεκλήκαμεν (from κλεῖω, κλῆω, to shut) R. Reiske, Dobree, Dindorf, Blaydes, Bothe, Bergk, recentiores. Bergler had already suggested ἀποκεκληκαμεν. ἀποκεκλήκαμεν (from καλέω) V. P. P¹. M. M². vulgo. And this must have been the reading of the Scholiast, who explains it by ἀπηγορεύσαμεν.

1267. ἂνα τι δάπεδον. I have added the τι, a short syllable being required to equalize this line with the corresponding line in the strophe Δέρα περιμέθελον, ὅν Ἐρεβάς ἐτέκτα (unless indeed we read ἐτεκε there). With the double enclitic, τίνα βροτῶν followed by ἑράδυτον ἄνα τι.


1271. Ἡ Πιστῆταιρ. This and the two following lines are given as they appear in V. P. P1, and, except as hereinafter mentioned, in all the editions. R. unfortunately pushes back ᾧ τρισμακάρι to the commencement of the second line, so forcing ᾧ γλαφυρῶτατε into the commencement of the third line, and making that line unmetrical, and so Invernzii. The repetition of ᾧ σοφῶτατε in the hurried address of the Herald seems to me both natural and comic, but several editors attempt to eject it. Both omits the second ᾧ σοφῶτατε, and then follows R. compressing the three lines into two. Dobree proposed to double ᾧ Πιστῆταιρ, and this is done by Blaydes. Meineke doubles the κατακέλευνον, and so Holden, Green, and Van Leeuwen.

1273. Ἡ κατακέλευνον. Dobree would read ᾧ τρισμακάρι—ΧΟ. ᾧ κατακέλευνον. ΠΕΙ. τί σο λέγεις; "*Huic importunto silentium impone, O Pisthetaeae.* Nempe iteraturus erat Praeco, ᾧ τρις κλεινῶτατε etc., nisi a Pisthetaeaeo impetrum esset, ut ei silentium imponeret." And he refers to Pollux iv. 93 κατακηρύξας ἑσυχίαν, ᾧ κατακελεύσαι λέγοντι. But see the Commentary.

1281. ἀπαντες R. V. Bentley, Kuster, recentiores. πάντες (contra metrum) all editions before Kuster.


1283. σκυταλία τ’ ἑφόρον νῦν δ’. This is Bergk's conjecture, and I think it is right. σκυταλί’ ἑφόρον νῦν δ’ MSS. vulgo. σκυταλεφόρου (in one word) νῦν δ’ Bentley. ἐσωκράτορον νῦν δ’ Person, Meineke, recentiores, except Blaydes and Hall and Geldart. σκυτάλας ἑφόρον νῦν δ’ Blaydes.

1286. ἀμα MSS. vulgo. ἀμ ἀν Kennedy, Blaydes, Merry. But ἀμ is not required to give to the imperfect the meaning of they were wont to do so and so, and therefore it is rightly omitted here and in 1289. It is required to give that meaning to the aorist in 1288, where it is rightly inserted.

1288. κατήρων MSS. vulgo. κατήρων Cobet, Meineke, recentiores, except Hall and Geldart.—βυβλία V. V1. P. P1. M. M2. Faber, recentiores, except Bergk. βυβλία R. P. F1. all editions before Faber, and Bergk afterwards. Moeris says βυβλία, διὰ τοῦ ἅ, ὡς Πλάτων, τ’ Λευκοῦ. βυβλία, ὡς Δημοσθένης, κοινώς. So that of these two typical Attic writers one is vouched for the “Attic,” and the other for the “general” form. Yet there are many who deny that the “general” forms were ever used by Attic writers, and if they find one in their writings proceed to extirpate it without mercy.

1289. ἀπενώμορ’ MSS. vulgo. ἀν ἐνε- μορ’ Cobet, Meineke, Holden, Kock,
Blaydes, Van Leeuwen. See on 1236. No one can help seeing how much more graphic ἀπενέματο is.

1292. εἰς κατηλος. This is a very singular use of εἰς, but it seems to have been what Aristophanes wrote. Blaydes suggests πέρας γέ τις or πέρας κατηλος μὲν τις.

1295. Θεργένει all the MSS. all editions before Dindorf, and Weise, Bothe, and Bergk afterwards. Θεργένει Dindorf, recentiores, except Weise, Bothe, and Bergk. And see on 822 supra.

1297. Συρακοσίῳ Bentley, Porson, Bekker, recentiores, except Weise. Συρακοσίῳ MSS. all editions before Bekker, and Weise afterwards.

1298. ἤκεν (or ἤκεν or ἤκεν) R. V. M. M². P. P². V³ all editions before Portus, and Kuster, Bergler, Bekker, Dindorf, Bothe, and Green afterwards. ἤκεν P¹. F. F¹. Portus, Scaliger, Faber, Brunck, Invernizzi, Weise. ἤκεν Dawes, Bergk, recentiores, except Green. “δρυς ἐκάλετο καὶ γὰρ ἤκεν δρυγι.” Perinde sunt haec ac si Latine dicas, Coturnix nominabantur, nam similis est coturnici. Lege vero, ut constet deinceps temporum ratio, ἤκεν similis erat.”—Dawes. But I agree with Brunck that “Coturnix nominabantur, nam similis est coturnici” is the meaning intended here, the last words being the messenger’s statement of his own view. They called him a quail; for indeed he is like a quail. Bentley proposed to transfer the words καὶ γὰρ ἤκεν—πεπληγμένῳ to Peisthetaerus, so as to make them the statement of his view, but this is unnecessary.

1299. ἐπί στυφοκόμτου Bothe, Dindorf, Weise, Bergk, Green, and Hall and Geldart. ἐπί στυφοκόμτου MSS. all editions before Bothe’s first edition. But Bergler had already remarked “στυφοκόμτου est pro στυφοκόμτος interjecto µ.” And Brunck, though he left στυφοκόμτου in the text, yet declared that the right reading was στυφοκόμτος, and referred to Pollux vii. 136 ὁ γὰρ ὀρτυγοκόπου ἐστὶν ἐν χρήσει, καὶ ὀρτυγοπόλης, καὶ στυφοκόμτου αὐτοῦ ὁ κομιδάλος καλοῦσιν, and Id. ix. 107 καὶ μὲν τοῖς ὁ ὀρτυγοκοπεῖν παιδαί, καὶ τὸ πράγμα ὀρτυγοκοπία, καὶ οἱ παίζοντες ὀρτυγοκόπου καὶ στυφοκόμτου. Bentley suggested ἵνα ὀρτυγοκόπου, and this is introduced into the text by Meineke and all subsequent editors except Green and Hall and Geldart. But it seems incredible that so well known a word as ὀρτυγοκόπου should have been changed in every MS. into the far rarer στυφοκόμτου or στυφοκόμτου.

1308. oυ τὰρα Elmsley, Meineke, and all subsequent editors except Green and Hall and Geldart. oικ ἄρα R. V. P. M. all editions before Kuster. oικ ἄρα P¹. Kuster and all subsequent editors before Meineke, and Green and Hall and Geldart afterwards.

1310. ἐμπίπλη MSS. all editions before Meineke, and Green afterwards. ἐμπίπλη Cobet, Meineke, recentiores, except Green. But though the simple verb was always πιµπλῆμι, the Hellenic ear, more delicate than the Teutonic, objected to the repeated μ in ἐμπίπλημι; and consequently where the ἐμ- occurred the second syllable was spelled without the μ. I do not suppose that this rule was invariably observed; but when, as here, the form ἐμπίπλη is found in every MS. without a single exception, there is not the slightest
ground for suspecting it. Cobet's statement "Attici ἐμαυθαλασθαί dicebant" is merely one of those imaginary rules which he was accustomed to lay down, without any reason or authority to support them.

1313. τάχυ δὴ Porson (at Pec. 1161), Meineke, Holden, Kock, Blaydes, Merry, Hall and Geldart, and Van Leeuwen. τάχυ δ' ἐν MSS. vulgo. Bentley was the first to point out the true antistrophical character of this little system, and Porson, independently, again pointed it out and made several incidental corrections. In the MSS. and vulgo this line ends with τάνδε πόλιν, while the first line of the antistrophe ends with τις πτερών. Hermann therefore proposed to read here τάν πόλιν, and this is done by Dindorf, Bergk, Holden, Green, and Merry. But it is far better to read there τις πτερύγων with Porson. All the longer lines in this little system are anapaestic.

1314. καλεῖ R. V. P. V². vulgo. καλοῖ P¹. P². Bentley, Brunck, Bekker, Dindorf, Bergk, Green. But of course this reading presupposes ἐν in line 1313.—ἀνθρώπων R. V. P. V². Invernizzi, recentiores, except Weise. ἀνθρώπων ἐν P¹. all editions before Invernizzi, and Weise afterwards.

1316. ἔρωτες MSS. vulgo. Bergk strangely reads ἔρωτες.

1320. ἀμβροσίᾳ Χάριτες P. V². Brunck, Bekker, Bothe, Dindorf, Weise, Bergk, Holden, Green, Kock, Merry, and Van Leeuwen. ἀμβροσία, Χάριτες R. V. P¹. vulgo. But it is difficult to see how Ambrosia can be said to be present in Cloudcuckoobury.

1323. ὡς βλακικός κ.τ.λ. This line is merely interposed between the strophe and the antistrophe, and is itself no part of the choral system. Some have expressed surprise that the antistrophe is not followed by another iambic tetrameter catalectic; but it would have been quite out of place there.

1325. πτερύγων Porson, Bothe, Meineke, Holden, Blaydes, Hall and Geldart, and Van Leeuwen. πτερών MSS. vulgo. As Holden reads πτερύγων here, he must have intended to leave τάνδε πόλιν unchanged in the strophe.

1326. σὺ δ᾽ αὖθις ἐξόρμα Invernizzi, recentiores, except Weise and Blaydes. σὺ δ᾽ αὖτί σ᾽ ἐξόρμα R. σὺ δ᾽ αὖτί σ᾽ ἐξόρμα V. V². P. P². M. σὺ δ᾽ αὖτί αὖ γ᾽ ἐξόρμα P¹. all editions before Gelenius. σὺ δ᾽ αὖθις αὖ γ᾽ ἐξόρμα Gelenius and all subsequent editions before Kuster. σὺ δ᾽ αὖθις αὖ γ᾽ ἐξόρμα Scaliger (in notes), Kuster, Bergler. σὺ δ᾽ αὖθις αὖτ᾽ ἐξόρμα Brunck, Weise. σὺ δ᾽ αὖθις αὖ ἐξόρμα Blaydes. The αὖ was doubtless added to the αὖθις by some person who, not understanding the antistrophical character of the system, sought to make this line correspond with the preceding.


1338. ὡς ἄμφοτεῖν Shilleto (in Holden's note), Blaydes, Hall and Geldart, and Van Leeuwen. ὡς ἐν ποταῖς MSS. vulgo. We have seen in the Commentary that these lines are supposed to come from the Oenomaus of Sophocles; but Elmsley (Museum Criticum, i. 484), justly thinking that Sophocles would not have written ὡς ἐν in this connexion, suggested that they might come from
Simonides or some other lyrical poet. This difficulty, however, seems to be fully met by Shilleto’s emendation. The two lines which follow appear in the text exactly as they are found in the MSS. and in almost all the editions, and seem to be quite unobjectionable; but they are attacked by some critics who apparently have not realized that ἵπερ ἁρμύκτων is one clause (with ἄλος understood, παρὰ δὲν; ἄλος ἁρμύκτωνi Iliad i. 316, 327; Wasps 1521), and γλαυκᾶς ἐπ’ ὀλίμα λίμνας a distinct clause, and have therefore been puzzled by the three genitives and two prepositions. Thus Bruneck reads ποταθείρ αἱρυκτῶν γλαυκᾶς ἵπερ ὀλίμα λίμνας, and so Weise; Bergk changes ἵπερ into ὑπαρ; and Kock brackets the lines. Van Leeuwen inserts πόντοι between ἀμπταθείρων and ἵπερ. It seems to me that all these alterations are changes for the worse.

1340. ἴπθοι ἑγώνοι. This line is generally considered spurious, and it is bracketed or omitted by many recent editors. The Scholiast on the preceding line says μετὰ τοῦτον ἐνός στίχου φέρουσι τινες διάλειμα, καὶ Ἀριστοφάνης πλήρωμα ὀὕτως ἑρῶ δ’ ἐγώνοι (or ἐγὼ τί) τῶν ἐν ὀρφείν νόμων. For Ἀριστοφάνης Dindorf would read Ἀριστοφάνου, and the Scholiast is taken to mean that in some copies there was a lacuna after line 1342, and that Aristophanes the grammarian had filled it up with the present line. It is certainly very doubtful whether the line is genuine, especially having regard to the last part of line 1345.

1349. ἑγώνοι Pl. vulgo. ἐγώ τι R. P. M. M. 2. Bekker, Holden, Hall and Geldart. Bekker, though himself following his MSS., suggested ἐγώ τοι, which is read by Dindorf, Blaydes, Bergk, Green, and Merry.

1344. πέτομαι καὶ MSS. vulgo. πέτοσθαι Kock, changing οἰκεῖν at the commencement of the following line into καίκειν. πετόμενος Blaydes. Van Leeuwen works the rejected line 1343 into this sentence, and reads καὶ μεθ’ ὑμῶν βούλομαι | οἰκεῖν ἑρῶ γὰρ τῶν ἐν ὀρφείν νόμων.

1354. τοῖς V. V. all editions before Invernizzi, and two or three later. ταῖς R. P. P. Invernizzi, Bekker, Dindorf, Blaydes, Bergk, recentiores. The expression εἰς τοὺς κύριοτες in Aristotle’s Polity of Athens, chap. 7, may perhaps be permitted to turn the scale in favour of V.

1356. πελαργείδεας Hall and Geldart, Van Leeuwen. πελαργείδεις MSS. vulgo. But according to Pierson on Moeris, s.v. ἵππας “dicitur Atticos accusativum pluralem nominum in -eus efferre per -ēas non per -eis.” So ἵππας ὑφω Frogs 653. I do not suppose that this is a necessity, but as πελαργείδεας suits the metre, I have followed the two most recent editions in so reading. πελαργείδεις Dindorf, Blaydes, Meineke, Holden, Green, Kock, and Merry.

1357. δὲi MSS. vulgo. δεῖ Reiske, Blaydes.

1358. ἀπελαυσά τὸρα Elmsley (at Ach, 323), Meineke, Green, Hall and Geldart, and Van Leeuwen. ἀπελαυσά τὸρ’ ἄν Dobree, Dindorf, Bothe, Bergk, Holden, Kock, Merry. When Dobree says ‘’lege cum Elmsleio τὸρ’ ἄν,’’ he is merely claiming Elmsley’s authority for the
change of γ'άρα into τάρα, ἀπέλαυσα γάρ ἀν (with νή Δ') R. V. F. U. M2. V2. (except that V. and V2. have ἀπέλευσα), Invernizzi, Bekker. ἀπέλαυσα γάρ (with νή τὸν Δ') P1. vulgo. ἀπελαινόματη γάρ νή Δ' Brunck. ἀπολαύσωμ'αρα νή Δ' Blaydes.

1364. ταυτηνεί Elmsley, Dindorf, Blaydes, Bergk, recentiores. ταύτην δέ R. V. P. M. Bekker. ταύτην δέ γε P1. vulgo.

1366. τονδὲ Dindorf, Blaydes, Bergk, recentiores. τῶνδὲ τὸν R. V. P. γε τὸν P1. vulgo. τῶνδὲ Bekker.

1376. φρενι σώματι τε νέαν R. V. U. P. P1. V2. F. F1. Bentley, Brunck, recentiores, except as hereinafter mentioned. All editions before Brunck read φρενι σώματι γενεάν, the τε by a natural mistake having been changed into γε. Bentley saw that the line was a continuation of the preceding speech, and conjectured τε νέαν. Hermann, failing to perceive this, proposed φρενός θράματι γενεάν, in which (even after the reading of the MSS. has been ascertained) he is followed by Meineke, Holden, and Kock. The Scholiast certainly read γενεάν, giving as an explanation πέντεμα γενεάν ὁρνίθων ἐφέσπων, and Kock suggested πτηνών γενεάν, which Van Leeuwen introduces into the text. (Herwerden, V. A. proposes φρενός θράματι τέχναιν).

1384. ἀναπτόμενος P. Bentley. ἀναπτόμενος the other MSS. and editions. Bentley said “Lege ἀναπτόμενος,” and as that form is supported by all the MSS. in 1613 and 1624, and by the best MSS. in 1206 supra, it seems safer to follow P. here.

1389. σκότια γε vulgo, but from what MSS. Marco Musuro derived the reading is unknown. σκότια (without γε) is the reading of all the MSS., and of Bekker, but is of course unmetrical. σκότι' ἀπ' τὰς Dobrce (in Porson's Misc.), Blaydes. ἀδριά τίνα καὶ σκότια Dindorf, Green. σκοτεινά Hermann, Bergk, Meineke, Holden, Kock, Merry. σκοτεία Bothe second edition. If I had to select among the conjectures, I should undoubtedly choose Dindorf's. The line is intended to be light and airy.

1395. τὸν ἄλαδρομον (variously accented) MSS. vulgo. And so the Florentine palimpsest. The Scholiast says τὸν εἰς ἄλα δρόμον. λείπει γάρ ἡ εἰς. Hermann conjectured τὸν ἄλαδε δρόμον, which is adopted by Meineke, Kock, Blaydes, and Merry. But this is quite unnecessary. Aristophanes is laughing at the dithyrambic language, and critics actually endeavour to alter it into language which Aristophanes himself might use. τὸν ἄλων δρόμον Van Leeuwen.

1397. νὴ τὸν Δ' ἐργὸ σου U. Kuster (in notes), Dindorf, Blaydes, Bergk, recentiores. And so the Florentine palimpsest. And this seems warranted by Wasps 209, to which they refer. νὴ τὸν Δ' ἐργὸ σου R. (which probably means the same). νὴ τὸν Δ' ἐργὸ σου P1. P2. Brunck, Invernizzi, Bekker, Bothe, Weise. νὴ τὸν Δ' ἐργὸ σου P. νὴ Δ' ἐργὸ σου P2. editions before Brunck.

1407. Κρεκοπίδα. This is the felicitous emendation of Blaydes in his first edition (Oxon. 1842). He did not insert it in the text, nor has any other editor done so, though it is mentioned by Felton and Kock. Κρεκοπίδα MSS.
vulgo; being the Attic tribe of which Κρεκοπίδα is a parody. Cinesias has just intimated that all the Attic tribes contend for the honour of his services. Peisthetaerus thereupon says, "Won't you stop here, and be the Κυκλοειδής οικάλως to a bird-tribe?" It is plain that Κεκροπίδα represented a word which might be the name of some bird-tribe, and Paulmier long ago suggested Κερκοπίδα. "Credo Aristophanem scripsisse Κερκοπίδα," he says, "alludentem quidem ad Κεκροπίδα, sed τοῦ γελοίων χάρων mutantem in Κερκοπίδα. Nam et Κερκόπην Hesychio est cicadææ species, quæ in censum volatilium numerari potest, et aces fere omnes κέρκους habent et sunt caudatae." And this astonishing conjecture is introduced into the text by Bergk, Meineke, and Van Leeuwen. I presume that it is from the same notion about tails that Dobree suggested Κερκοπίδα. But there can be no doubt that Κρεκοπίδα, which is more similar to Κεκροπίδα, and introduces not a monkey or tail or cicala but an actual bird, is the true reading. In his second edition Blaydes reads Κρεκοπίδα φυλῆ, and in the preceding line changes Δεισοτριφίδης into Δεισοτριφίδης, "i.e. Leotrophides alter." But the meaning is that Leotrophides was to be the Choragus, and Cinesias the Κυκλοειδάσκαλος of the Chorus exhibited by the Cecropid tribe. The Scholiast says that Leotrophides really belonged to that tribe, and possibly this very combination may have existed either at this or some preceding celebration of the great Dionysia.

1410. οὖνβες τῖνες MSS. vulgo. Dindorf altered this to οὖνβῆς τῖνες, a very undesirable alteration, which has been followed by Bergk to Kock inclusive, and Merry. Mr. Green however in his notes reverts to τῖνες.—[οὖν MSS. vulgo. "Confidentius pro οὖν propono οἶκον," Herwerden, V. A.]

1425. ὑπαὶ πτερύγων R. V. V². M. M². Havn. all editions before Brunck, and Bergk and Kock afterwards. Brunck finding ὑπα in P. introduced it into the text, considering that ὑπα could not be used in a comic senarius. This might be true, were not the words ὑπαὶ πτερύγων borrowed from a popular song. See the Commentary. Brunck has however been followed by all subsequent editors except Bergk and Kock, and ὑπα is said to be found in the Florentine palimpsest.—τὶ Kuster, Bergler, Bekker, Bothe, Bergk, Blaydes, Van Leeuwen. τὶ MSS. vulgo.—προσκαλεῖ R. V. P. Brunck, recentiores. προσκαλεῖν P¹. Florentine palimpsest, all editions before Brunck.

1426. λησταῖ γε MSS. Florentine palimpsest, vulgo. λησταῖ τὸ Hermann, Dindorf, Meineke, Kock, Hall and Geldart, and Van Leeuwen.

1437. νῦν τοι R. V. P. P¹. (as corrected) and V². Bekker, recentiores, except Weise. νῦν τοίτα P¹. (originally), Florentine palimpsest, all editions before Bekker, and Weise afterwards.

1438. τοῖς λόγοις MSS. vulgo. τοι λόγοις Dobree, Bergk, Kock, Blaydes, Van Leeuwen.

1441. τοῖς μεταφαίοις MSS. Florentine palimpsest, vulgo. This reading has been much doubted. Meineke reads τοῖς φιλέταις, Kock and Van Leeuwen τοῖς δημάρταις. Dobree says, "Recte statuit Beckius non ad pueros, sed de
iiis, dici. Forsan legendum τῶν μειράκιων" (and so Holden reads), "possis sed inconcinne, ἐν τοῖς κοινοῖς τὰ μειράκια ταῦτα, hac constructione, λέγωσι τὰ μειράκια de filius ταῦτα. Nunc tento ὅταν τὰ μειράκια λέγοσι' ἐκδοσὺ | ἐν τοῖς κοινοῖς οἱ πατέρες ταῦτα." Blaydes acting on this hint reads τὰ μειράκια τὰς, and so Merry. But although the language is used de pueris it does not seem impossible that it may have been also addressed ad pueros.

1442. δεινῶς γε Bentley, Bothe, Dindorf, recentiores. δεινῶς τε MSS. all editions before Bothe and Dindorf.—ὅ διειρέφης MSS. all editions before Dindorf, and Weise afterwards. Elmsley (at Medea 326) referring to this passage says, "Legendum Διειρέφης sine articulo. Διειρέφης enim secundam product." Elmsley's suggestion is followed by Dindorf and all subsequent editors excepting Weise. The inscription mentioned in the Commentary on 798 is written "Ἡμιμολύκος Διειρέφης απαρχής," and some therefore write Διειρέφης here; but the Greek of inscriptions differed widely from literary Greek.

1456. καὶ αὖ Dobree, Meineke, Holden, Kock, recentiores. καὶ αὖ (with or without an iota subscript.) MSS. vulgo. οὖν αὖ Bothe. "καὶ αὖ πέτωμαι τὸ πρὸς καταπέτωμαι, fly back" —Dobree.

1463. Κορυφαία R. V. V. P. P. M. Havn. Bekker, Dindorf, recentiores, except Weise, Bothe, Kock, and Merry. Κορυφαία M. vulgo, For τοιαύτα! Dobree proposed ταυταγή.

1473. τοῦ μὲν ἦρος Grynaeus, Bentley, Dindorf, recentiores, except Bothe. μὲν ἦρος (without τοῦ) MSS. all editions (except Grynaeus) before Brunck, and Bekker afterwards. μὲν γε Brunck (who also, to avoid the hiatus, suggested μεν' ἄρ'). Invernizzi. Bothe read μὲν γὰρ in his first edition, and μὲν γοῦν in his second.

1490. ἐντύχοι MSS. Bentley, Kuster, recentiores, except Bothe. ἐντύχη all editions before Kuster, and Bothe afterwards.

1496. τὸς ὁ συγκαλυμμὸν τὸς συγκαλυμμὸν; MSS. vulgo. τὸς συγκαλυμμὸν; Dawes (at Plutus 707), Dindorf, Blaydes, Meineke, recentiores, except Hall and Geldart.

1503. ἐκκαλύφωμαι R. P. vulgo. εἶκε-καλύφωμαι V. P. P. Brunck, Bothe, Dindorf, Green, Merry, Hall and Geldart.

1506. ἀπὸ γὰρ μ' ὀλέσεις. This seems the natural deduction from the MS. readings. R. has ἀπὸ γὰρ μ' ὀλέσεις, which would be unmetrical without the addition of the final sigma. So would the ἀπὸ γὰρ ὀλέσεις of V. V. P. U. I. M. M². which Kuster adopts. ἀπὸ γὰρ ὀλέσεις P. P. and all other editions before Dindorf. ἀπὸ γὰρ ὀλέσεις μ' Bentley. Unfortunately Brunck in his note observed "Magis Atticum esset ὀλεῖς." And the mania for foisting upon Aristophanes forms which the Athenians alone used instead of those which they used in common with other Hellenic peoples set in with full force with Dindorf. ἀπὸ γὰρ ὀλεῖς μ' (a suggestion of Hermann) Dindorf, Blaydes, and Green. ἀπὸ γὰρ μ' ὀλεῖς Bergk, Meineke, Holden, Kock, Merry, and Hall and Geldart. ἀπὸ γὰρ ὀλεῖς Van Leeuwen. Cobet suggests ἀπὸ γὰρ ὀλωλ', and Blaydes ἀπὸ γὰρ ὀλωλ'.

1524. εἰσάγωνοι V. V. Dindorf, recentiores, except Weise, Bothe, and Blaydes.
**APPENDIX**


1534. *σπένδεσθ'*. 1. ("ex em. fortasse, sed manus primae, Doebree), Porson (at Hec. 1166 πᾶν μένυῃ γένος), Bekker, recentiores, except Weise. *σπένδησθ'*. R. V. and the MSS. generally, all editions before Bekker, and Weise afterwards.


1538. *ταμεύει*. R. V. U. P. P². 1. V². Kuster, Invernizzi, Bekker, Dindorf, recentiores, except as hereinafter mentioned. *κεραμεύει* P². Havn. all the other editions before Dindorf, and Weise, Bothe, and Holden afterwards. This very singular variant seems to have arisen from the writer's eye being caught by *κεραμών*, as he was commencing to write *ταμεύει*.

1549. *Τίμων καθαρός*. In all the MSS., in which this line appears (it is omitted in V. V².) and in all the editions, except as aforementioned, these words form the commencement of the speech of Prometheus. They are taken from him, and made the conclusion of the speech of Peisthetaerus by Kock and Blaydes. By this simple expedient their entire charm is destroyed. For *καθαρός* Zanetti and Farreus read *καθαρός*.

1561. *Οὐδόσσειός* Bentley, Bothe, Dindorf, recentiores. *Οὐδόσσειός* MSS. and all editions except Bothe before Dindorf. This is unmetrical, and Brunck attempted to set the metre right by changing ὀπήλθε into τάλων ἐβη. Of the four stanzas relating to the sights seen by the birds in their wanderings the first three are metrically identical; the last, owing to the introduction of the name *Φίλιπποι* in the eighth line (infra 1701), admits an extra syllable. Some editors have thought it necessary to introduce the like irregularity into the third stanza; and have accordingly carried up the first syllable of ὀσπέρ into the eighth line here, and filled up the vacuum so created in the ninth line, by inserting τοῦθεν between ὀσπέρ and *Οὐδόσσειός*. This was first started by Hermann, who is followed by Meineke and subsequent editors except Green and Merry. Peisander, having so far imitated Odysseus, dared not imitate him in remaining beside the blood of the slaughtered victim to keep off the gibbering ghosts; when they appeared he at once fled, like the coward he was. The whole point of the satire is the cowardice of Peisander, yet some would alter the words of Aristophanes in order to convert him into a hero. Helbig proposes ἐπησε, Kock καθήσατο, whilst Van Leeuwen reads ἐμείνε. The point is that he ἐμείνε. With the threefold ἠλθε, ἀπήλθε, ἀνήλθε may be com-
pared the occurrence in three consecutive lines (Eccl. 1031–3) of ἐπόδου, παράδου, and κατάδου.

1568. πρὸς τῷ γ'] αἷμα Green (in notes), Blaydes. Dobree had already conjectured πρὸς δὲ θαῦμα, but as part of a more extensive alteration. πρὸς δὲ θαύμα ἄμυνοι κατόθεν | ἀνανύθει. The ordinary readings are impossible. τὸ λαύμα R. P. P1. vulgo. This is supposed to be a combination of λαὐμὸ and αἷμα, a combination as absurd as Velsen’s ἰδίῳ (a combination of διήμος and ἐνῳ) in Eccl. 81. τὸ λαύμα V. τὸ λαύμα Bentley, Blaydes (ed. 1), Bothe, Meineke, Holden, Green. τὸ θύμα Kock.

1568. ὑρῶν R. P. P1. U. l. V2. Kuster (in notes), Bekker, Dindorf, recentiores, except Weise. ὑρῶς V. (but the letters are very indistinct) all editions except Bekker before Dindorf, and Weise afterwards.—αἱ R. V. P. V2. Bekker, Dindorf, recentiores, excepting Bothe and Weise. ἡ P1. all editions, except Bekker, before Dindorf, and Weise and Bothe afterwards.

1568. μεταβάλεις MSS. vulgo. Bergk says “Forte μεταβάλει,” and μεταβάλει is read by all subsequent editors except Green, Merry, and Hall and Geldart.—ἐπιδεξία (variously accented) or ἐπὶ δεξία P. P1. P2. M. M2. Havn. vulgo. ἐπὶ δεξίαν R. V. V2. Bekker, Dindorf, Blaydes (ed. 1), Green.


1572. ἑκεῖς ἀπέρμας; These words, commonly given to the Triballian, are by some recent editors transferred to Poseidon, on the ground that they are too good Greek for the former. But the Triballian’s language varies: his very last word is excellent Greek, παραδίδωμι (infra 1679); and Poseidon would have said ἔχεις ἀπέρμα or ἔκεις ἀπέρμα, or would at all events have prefixed ἀν’ αὐτὸ to ἑκεῖς ἀπέρμας.

1573. ἐόρακα Tyrwhitt, Bekker, Dindorf, Bothe, Blaydes, Bergk, recentiores. ἐόρακα MSS. vulgo, except as herein mentioned. Dawes (on Plutus 166) proposed ὄρακα, which is read by Brunck and Invernizzi. But Tyrwhitt (see Kidd’s note on Dawes ubi supra) showed conclusively that Dawes was wrong, and that the true reading, in the passages quoted by the latter, is ἐόρακα. See Clouds 767; Thesm. 32, 33; Plutus 98, in none of which lines is ὄρακα possible.

1579. τις δότω. P1. P2. V2. and all printed editions except the four herein-after mentioned. μοι δότω. R. V. P. Bekker, Dindorf, Bergk, Green. μοι τις δότω. l.

1582. ἐπικρῆ MSS. vulgo. Dobree is supposed to have suggested the imperative ἐπικρῆ, but this is an error: he merely pointed out that the Scholiast (who says ἄντι τοῦ ἐπιβαλλε) must have so read. Dobree had no thought of superseding the MS. reading, which is obviously right. Peisthetaerus means to say I can’t attend to you now, I am busy grating silphium. He would not have ordered the servant to bring the grater and silphium to himself had he intended the servant to grate it. However the imperative, in the form ἐπικρῆ, is brought into the text by Holden, Kock, and Van Leeuwen. Four lines below ἐπικρῆς (MSS. vulgo) is changed
into ἑπικυρία by the same three editors, and by Meineke, Blaydes, and Hall and Geldart. Photius (s. v. Ἐὐήμη) observes that what the Attics called κωπήστιν the Laconians called Ἐὐήμην, and quotes an Attic phrase κατάκυριην κάτσαθειν. The same phrase is quoted by Pollux vii. 196. Suidas (s. v. Ἐὐήμη) transcribing Photius's note writes ἑπικυρίαν. And see Pierson's note on Moeris s. v. κεῖν. In truth the word was written in many ways; and it seems impossible to reject ἑπικυρία which is supported by the unanimous authority of the MSS. here.

1537. ἡμεῖς MSS. Bekker, Dindorf, Blaydes, Bergk, recentiores. ἑνθάδ' all printed editions except as above.

1590. ὀστίθεια λιπάρ' Bentley, Elmsley (at Ach. 93), Dobree, Bothe, Dindorf, recentiores, except Weise. Bekker obviously intended to follow Bentley, but by some oversight he reads ὀστίθεια λιπάρ', which does not scan. ὀστίθεια λιπαρά R. V. P. P. &c. ὀστίθεια λιπαρά γ' all printed editions except as aforesaid.

1598. ἐὰν τὸ δίκαιον. Elmsley (at Ach. 127), Bothe (ed. 1), Dindorf, recentiores, except Bothe in his second edition and Hall and Geldart, who with R. V. P. P. V. and all editions (except Bothe's first) before Dindorf read ἐὰν τὶ δίκαιον. Blaydes, on his own account, reads ἐὰν τὰ δικαία γ'.—ὅλλα νῦν Tyrwhitt, Seager, Elmsley (at Med. 882, 883), Bekker, Bothe, Dindorf, recentiores. ἄλλα νῦν MSS. all other editions.

1601. καὶ διαλλαττῶμεθα John Seager, Dobree, Bothe, Dindorf (in notes), Meineke, recentiores. καὶ διαλλαττῶμεθα R. V. vulgo. In the reading in the text the words καὶ διαλλαττῶμεθα ἐπὶ τοῖσδε are to be taken together. In the vulgar reading there is sometimes a full stop after διαλλαττῶμεθα, sometimes a comma after τοῖσδε. Valckenaer proposed to put a colon after τοῖσδε, and to read τούς τρόσβεις τ'.

1605. τυπανίδος MSS. (except R.) and vulgo. By some error R. has βασιλείας.

1610. ἄρνεις R. V. V. P. F. Scaliger, Le Fevre, Bekker, Bergk, ἀρνεις. P. vulgo. See on 717 supra.

1613. προσπατήμενος MSS, all editions before Brunck, and Bekker, Bergk, and Green afterwards. προσπατήμενος Brunck and (save as aforesaid) recentiores. So with καταπατήμενον in 1624.

1614. ταῦτα γε τοι. R. V. U. 1. F. Bekker, Bothe, Dindorf, Bergk, Meineke, Kock, and Hall and Geldart. ταῦτα γε all editions before Portus. ταῦτα γε συ Portus and all subsequent editions before Bekker, and Weise afterwards. While the text was in this state Bentley suggested ταυταγλ, an excellent conjecture, which was approved by Forson, Elmsley, and Dobree, and adopted (after the reading of the best MSS. was known) by Holden, Blaydes, and Van Leeuwen. But Bentley would never have made the suggestion had he been aware of the reading of the best MSS., from which there is no ground for departing. ταὐτὰ τοι Lenting Green, and Merry.

1618. τοῦ θεοῦ P. V. Brunck, recentiores. τοῦ θεοῦ R. V. P. P. all editions before Brunck.

1620. μυστήρια Bentley, Bothe, Bergk, recentiores. μυστηρίαν R. V. P. V. vulgo. P. has αἰών, on which Brunck remarks "Fortē erat in antiquiore libro μυστηρία."
APPENDIX

Holden, Green, recentiores. ϕησίν εὖ MSS. vulgo.

1630. εἰ τοι R. P. l. Bentley (referring to Lysistrata 167), Dawes, Brunck, recentiores. εἰ τινες P², and all editions before Brunck. εἰ τι V. U. εἰσερ P¹.

1652. δὲν γε ξένης MSS. vulgo. Cobet suggested δὲν' ἕκ ξένης, which is read by Meineke, Holden, Kock, Merry, and Van Leeuwen.

1656. νοθεὶ ἀποθήσκων Dobree, Meineke, Holden, Blaydes, Hall and Geldart, and Van Leeuwen. τὰ νοθεῖ ἀποθήσκων Harpocration, Bisetus, Portus to Brunck inclusive, Bekker, Weise, and Green. νόθος ἡ' ἀποθήσκων. V. all editors before Portus, and Bothe, Dindorf, and Bergk afterwards, but the iota subsciptum was first added by Grynaeus. R. has substantially the same reading, but writes it νόθος ἡ' ἀποθήσκων. νόθος' ἀποθή- σκων Kock, Merry. τὰ νόθος' ἀποθήσκων Invernizzi, who attributes that reading to R. The Scholiast says γράφεται νοθεία ὡσ προσβεία. εἰ τὰ μὲν χρήματα ἐμοί, ϕησίν, ὡς νόθος καταλείψει, τὴν δὲ ἀρχήν ταῖς γνυσίαι.

1661. νόθος δὲ μὴ εἶναι. The law is of course in prose; but I have divided it into five lines, in accordance with the MSS.

1671. αἰκελατ. Hall and Geldart. See the appendix on Eccl. 663. αἰκίαν all editions before Kuster, and Bergler afterwards; and, apparently, P. so reads. αἰκίαν R. V. U. P¹, P². Bentley, Kuster, and (except as aforesaid) all subsequent editions.

1672. ἢ R. V. P¹, P². vulgo. στῆς P. Brunck, a reading which I am much inclined to adopt. In order to combine the offers which Peisthetaerus makes to Heracles into one, Hirschig proposed to change καταστήσω into καταστήσας, which is adopted by Meineke, Hall and Geldart, and Van Leeuwen; while Bentley proposed to read ὀρνίθων τε παρέξω, and Blaydes does read ὀρνίθων τε παρώ, in the following line. The proposals of Hirschig and Bentley are probable enough; but it seems more probable that Peisthetaerus first tempts Heracles with the offer of the throne, and, that proving ineffectual, makes a second and independent offer to provide him with the daintiest food. This offer, as he expects, at once brings Heracles again to his side.

1674. πᾶλιν R. V. Invernizzi, recentiores. πᾶλιν all editions before Invernizzi.

1673. βασιλιναί MSS. vulgo, though some old editors have βασιλιναὐ. βασιλισσαναϊ Brunck, Invernizzi. βασινα物业服务 Fritzschke at Thesm. 1001, which would explain Poseidon's ἑβάδζεων three lines below. Herwerden would separate the α from ἄρνα, and Van Leeuwen the αυ from βασιλινα, in order to form a negative αβ; but the Triballian would boggle at no terms, he is too hungry for that; and would barter all Zeus's prerogatives for a good dinner.

1679. λέγει V. Bentley, Dindorf, recentiores. λέγει R. editions before Dindorf.

1681. ἑβάδζεων R. V. l. P. V². vulgo. ἑβάδζει γ' P¹, P². Invernizzi (who wrongly attributes it to R.) and Bothe. ἑβάδζει Dindorf, but in his note he prefers ἑβάδζει γ' which Merry adopts, but does not explain. ἑβάδζει γ' Weise. Bentley suggested ἑβάδζεων or ἑβάδζει γ'. Hesychius explains ἑβάδζεων by τὰ μὴ διηρ-
303

and is Blaydes, which Blaydes adopts. Hesychius says τιτυβίζειν ὡς χελίδων φωνεί. Meineke, preferring to make an emendation of his own, reads βα- 
βάζει γ' (βαββάζων, κεκραγών συντόνως Hesychius), than which nothing can be more unlikely except Cobet's βαιζε γ'. Blaydes proposed τερετίζει, ψιθυρίζει, τιτίζει, &c. But it seems to me far more probable that Poseidon would endeavour to explain what the Triba-
lian really did say than make fun of his barbarian mode of speech. The conjecturers have, I think, been led astray by the mention of χελίδων.

1684. σιγήσωμαι R. vulgo. ουμβήσωμαι. V. and (written above σιγήσωμαι) I.

1691. ὄπτῳς τὰ κρέα; P. (and apparently P¹. and P².) Brunck, recentiores, except Blaydes. ὄπτῳς σὺ τὰ κρέα; R. V. and the other MSS. Kuster, Bergler. ὄπτῳς σὺ κρέα; all editions before Kuster, and Blaydes afterwards. But it is impossible to omit the article before κρέα: and indeed it is found in all the MSS.

1693. ἀλλὰ γαμικήν P¹. (according to Blaydes). And the Scholiast on 1565 says that from that line the dialogue continues to ἀλλὰ γαμικήν κ.τ.λ. The ἀλλὰ was first introduced by Kuster, and is read by all subsequent editors, with the exception of Blaydes. γαμικήν (without ἀλλὰ) R. V. I. and all editions before Kuster. This being unmetrical, Bentley suggested γαμήλιαν, which Blaydes adopts.—ἐκδότω. διδότω R. V. and all editions before Dindorf, except that one or two write it διδότω. δότω

F¹. 1. Dindorf and all subsequent editions except Bothe who retains διδότω. It seems to me that the first syllable of διδότω, the reading of the best MSS., must represent something, and I have therefore given ἐκδότω which greatly improves the rhythm of the line, and is in accordance with Aristophanic usage elsewhere. ἀλλ' ἐκδότω τις δεύρο δάδας ἡμένας, Plutus 1194. ἐκδότω δε τις | καὶ ψηφολογεῖσαι ὅδε καὶ δίφρω δύο, quoted from the Cocalus by Photius and Suidas s.v. ὅδε. ἐκδότω is indeed one of Dr. Blaydes's conjectures on the line: and the passages illustrating it have been cited by several commen-
tators.

1712. ἐξελαμψεν, αἰῶν V. V². Bekker, recentiores. αἰῶν δ' edds. down to and including Brunck. It is said that for αἰῶν R. reads ἐνδόν, but this is a mere mistake of the copyist. He had first written ἐξελαμψεν, and then apparently was interrupted. Resuming his work, he took the final -ἐν to be the com-
mencement of the next word, and added -δών instead of αἰῶν, so that the word stands ἐξελαμψ' ἐν δων, without sense or metre. Invernizzi reads ἐξε-
λαμψεν ἐνδόν. Several small changes have been made, or suggested, in these lines, for the purpose of making the second simile apply to Βασίλεια, as the first to Peisthetaerus; but it is incon-
ceivable that, in a passage describing the Apotheosis of Peisthetaerus, he should be represented as so totally eclipsed by his partner, that he is compared to a mere star, she to the sun shining in its strength. Both de-
scriptions refer to Peisthetaerus alone.

1715. ὁμι MSS. vulgo. Bentley
suggests πομη, Herwerden αἵλη, and, Dr. Blaydes says "Qu. λεγών? Cf. Thesm. 281. Parum apte καλὸν δέαμα dicitur ὄνωπ." But this speech is delivered in the Tragic vein, and in Tragedy we meet with similar anomalies, such as κτύπων δέδορα.

1720. διεχε πάραγε MSS. Rapheleng, Brunck, recentiores. διεχε διαγε πάραγε all editions (except Rapheleng) before Brunck.

1721. τῶν μάκαρ' MSS. vulgo. The τῶν is omitted by Dindorf, Bergk, and subsequent editors except Hall and Geldart. Brunck reads τῶν μάκαρ' ἄνδρα.

1725. τῇδε πόλει R. V. Invernizzi, recentiores, except Weise. τῇδε τῇ πόλει all editions before Invernizzi. The line is choriambic, but Weise omitted the words τῇδε πόλει, so changing it into an anapaestic verse, combined with the anapaestics which follow. He overlooked the fact that this verse is addressed to Peisthetaerus in the second person, whilst the anapaests speak of him in the third. And this oversight is endorsed by Blaydes who brackets the two words.

1726. μεγάλαι μεγάλαι MSS. Brunck, recentiores. μεγάλαι (once only) all editions before Brunck.

1728. ὑμεναίος καὶ νυμφιδίασις Bentley, Bekker, recentiores. ὑμεναίος καὶ νυμφιδίασις R. V. Invernizzi, ὑμεναίος καὶ νυμφιδίασις all editions before Brunck. Brunck finding ὑμεναίος and (I suppose) νυμφιδίασις in P₁. P². inserted them in his text and changed δεχεσθ’ into δέκασθ’. "Nihil opus," says Dr. Blaydes of this change: a strange remark, since with νυμφιδίασις it was necessary, and with νυμφιδίασις impossible.

1732. τῶν R. V. Bekker, Holden, Kock, Van Leeuwen. τῶν (ἣλιβάτων θρά- νων) vulgo. Blaydes says "Mithi proba- hilius videtur comicum scripsisse Ζήν′," and on that ground only, without the slightest authority and without suggesting any objection either to τῶν or to τῶν, quietly inserts Ζήν′ in the text.


1734. ξυνεκόμισαν Bentley, Dawes, Brunck, recentiores. ξυνεκόμισαν MSS. editions before Brunck.

1735. ἐν τοιοῦτο MSS. vulgo. Dawes would omit the preposition ἐν, and says, "τοιοῦτο ύμεναίος rectius dici quam ἐν τοιοῦτο ύμεναίο nemo non agnosceat nisi qui in Graeco sermone sit hospe." But this depends upon the meaning of the words. If we are to understand that the Μόιραι themselves sang the hymne- nael song Dawes is right. But if, as I believe, we are to understand that the Μόιραι conducted Zeus to Hera in the midst of hymneael songs sung not by themselves but by the heavenly choirs (cf. Thesm. 993, and the note there) ἐν τοιοῦτο ύμεναίος rectius dici quam τοιοῦτο ύμεναίο nemo non agnosceat. And if ἐν τοιοῦτο ύμεναίο is right here, then in the antistrophē τῇ γ’ τεῦδαιμονος Ἡρας the reading of the MSS. is also right, and Dawes's κεῖδαιμονος Ἡρας wrong. Accordingly Dawes's alterations have been generally rejected, and are adopted only by Weise, Meineke, Hol- den, Green, and Merry. Blaydes, who accepted them in his first edition, rejects them in the second.
1752. διὰ δὲ πάντα. The MSS. and
(except as hereinafter mentioned) the
editions read διὰ σὲ τὰ πάντα. Dobree
saw that the true reading was διὰ but
proposed διὰ σκῆπτρα, which is too heavy
for these light and airy dactylics: and
besides a conjunction is required.
Haupt, retaining Dobree’s διὰ, changed
σὲ τὰ into δὲ, as in the text. And this
is followed by Meineke, Holden, Kock,
and Van Leeuwen.

1755. γάμωσιν. Meineke with his
wonted sagacity proposes γαμωσίν
νυπτίας facturis, not observing that
the marriage has already taken place,
supra 1725. From this line to the end
of the Play, if we except the ejaculationς
ἄλαλαί, ἦ Παιῶν, the lines are alter-
nately (1) an iambic dimeter, and (2)
a trochaic dimeter catalectic. The two
lines, if joined together (as indeed they are joined by some editors), would
form the metre employed in Wasps
248–72. In the third line however
the MS. and common reading πτεροφόρ’
ἐπὶ πέδουν Διός is a syllable too short,
and divers suggestions have been made
to set it right. Bothe reads πτερογοφόρ’
which I have followed. “Hotibius”
proposed ἐπὶ τε, which is read by Bergk.
Dindorf ἤτ’ ἐπὶ, which is followed by
Blaydes (in his first edition), Green,
and Merry, and (as an alternative to
ἐπὶ τε) is approved by Bergk. Wecklin
πτεροφόρα Διον ἐπὶ πέδουν. Meineke ἐπὶ
dάπεδουν, which is adopted by Holden,
Kock, Blaydes, and Hall and Geldart.
Blaydes reads ἤτ’ ἐπὶ in his first edition,
dάπεδουν in his second edition, and says
in his critical note “verum videtur ἐπὶ τε.”

1763. ἄλαλαί R. V. l. Invernizzi,
recentiores, except as hereinafter men-
tioned. ἄλαλαί all editions before
Portus. ἄλαλῆ Portus and all subse-
quently editions before Brunck. ἄλαλαί
P. P1. P2. Brunck, Weise, Meineke (in
notes), Green, Blaydes, and Merry. On
παῖδον Bentley said “Forte παῖδων, vide
Lys. 1291.” And this suggestion is
followed by Meineke (in notes), Green,
Blaydes, and Merry. But there is no
need of any alteration.
Already published in this Series.

THE

COMEDIES OF ARISTOPHANES

EDITED, TRANSLATED, AND EXPLAINED BY

BENJAMIN BICKLEY ROGERS

Vol. V, containing the Frogs and the Ecclesiazusae, 15s.

The Plays may be had separately:

The Frogs, 10s. 6d. The Ecclesiazusae, 7s. 6d.

Vol. IV, Part II. The Thesmophoriazusae, 7s. 6d.
Opinions of the Press

On the Thesmophoriazusae.

"Mr. Rogers's new volume has all the merits of his last, shrewdness and freshness in the commentary, thoroughness in the critical notes, ease and spirit in the verse translation."—Classical Review.

"The appearance of a new volume, in the new series of the Plays of Aristophanes edited and translated by Mr. Rogers, is an event in the classical world. Four plays, published many years ago, first showed the world that there was one scholar who could really translate Aristophanes. In Mr. Rogers we have a finished scholar with almost Gilbertian skill in the turning of verses, a keen sense of humour, and an intimate knowledge of the ancient world and sympathy therewith. These qualities are shown as clearly and brightly as ever in the Thesmophoriazusae."—Pilot.

"Mr. B. B. Rogers has added the Thesmophoriazusae to the list of his wonderful Aristophanic translations. . . . All that we said long ago remains true, whether of the wonderful ingenuity and accuracy (so far as modern manners will allow) of the rendering, or of the command of language and rhythm displayed in the versification. The notes show extensive acquaintance with other commentaries, ancient and modern, as well as with Greek literature generally. And readers who overlook the appendix of various readings will miss some of the best fun that the volume contains."—Athenæum.

"The Thesmophoriazusae is not one of Aristophanes's great plays, but Mr. Rogers brings out the 'hits' so effectively that the dullest reader will put the book down regretfully. He is not only a competent scholar, familiar with every line of his author, but he cannot write a dull line: his notes, his introduction and translation are all written in easy and vivid English."—Academy.

"We sincerely hope that Mr. Rogers will succeed in completing his projected edition of Aristophanes. For he seems to us to be the ideal interpreter of his author, combining with rich stores of learning unusual skill in versification, and a happy knack of conveying information in an attractive style and readable form. His commentary makes pleasant reading and carries one along with no sense of fatigue through the difficulties which abound in the text. He has already won the admiration of critics for the lilt and sparkle of his lyrics."—Guardian.

"Mr. Rogers has proved himself a worthy successor of such masters of textual Greek criticism as Bentley and Porson. This is the primary excellence of the work, and next to it come the notes, and lastly, the amusing and admirable 'free translation,' which, as a rule, is written in verse resonant with much of the poet's metrical music."—Morning Post.
“Represents the traditions of the older English scholarship.”—The Times.
“A work of fine scholarship.”—The Scotsman.
“Marked by all those qualities of labour, insight, and brilliance which characterized the first volume published in this series.”—Pall Mall Gazette.

“Mr. Rogers is continuing in irregular order the publication of his brilliant and learned edition of the Plays of Aristophanes. His very spirited version [of the Thesm.] can be read everywhere with pleasure, and the English reader can get from it a very fair conception of one of the wittiest and most enjoyable of the Comedies of Aristophanes. The commentary shows the care and completeness to which Mr. Rogers has accustomed us, and the critical treatment of the text is judicious with some tempting emendations.”—Manchester Guardian.

“A remarkably good, if somewhat free, version. And the English reader may not only learn from its perusal what a Greek comedy was like, but derive as much pleasure from it as the reading of one of the best English comedies would give.”—Glasgow Herald.

“Mr. Rogers is doing a great service to scholarship by completing his excellent edition of Aristophanes. In this last volume he has given us a sound text of the Thesmophoriazusae and has elucidated the text with a set of notes which make plain the countless allusions of the poet.”—Spectator.

“The merit of the English translation is a thing apart. We have also an apt and illuminating commentary, an admirably collated text, a critical appendix, and a most copious and instructive introduction.”—Saturday Review.

“Translation, commentary, and critical notes, are all full of fun, sparkle and good sense. It is a delightful book.”—School World.

“Mr. Rogers and his translations of Aristophanes hardly need an introduction to the reading world. It is enough, as volume by volume comes out, to chronicle their arrival. They ‘need no bush’. . . . The notes are full, the work of no mere grammarian, but of a man of wide literary and human interests.”—Cambridge Review.

“The commentary is bright and original, and Mr. Rogers often gives us elegant translations of the pieces he quotes, here a rendering of an ode of Alcman, there of a Greek epigram. His quotations from English literature are singularly apt; the renderings in the notes are generally brilliant. The English version is full of the same wit and spirit, the same extraordinary skill in rhyme and rhythm as his other translations. The lyrics are simply delightful—fresh, spontaneous, and deft.”—Journal of Education.