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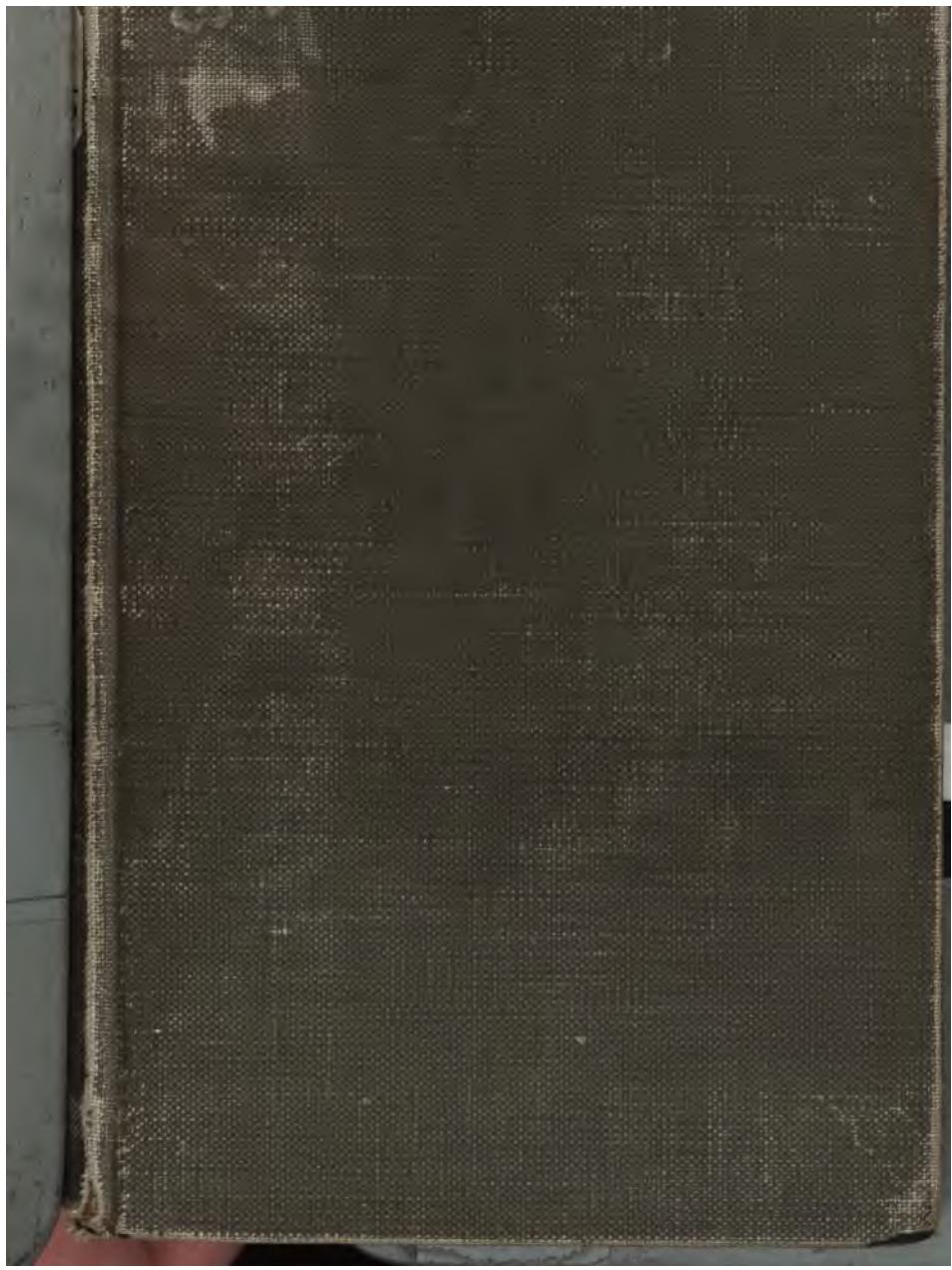
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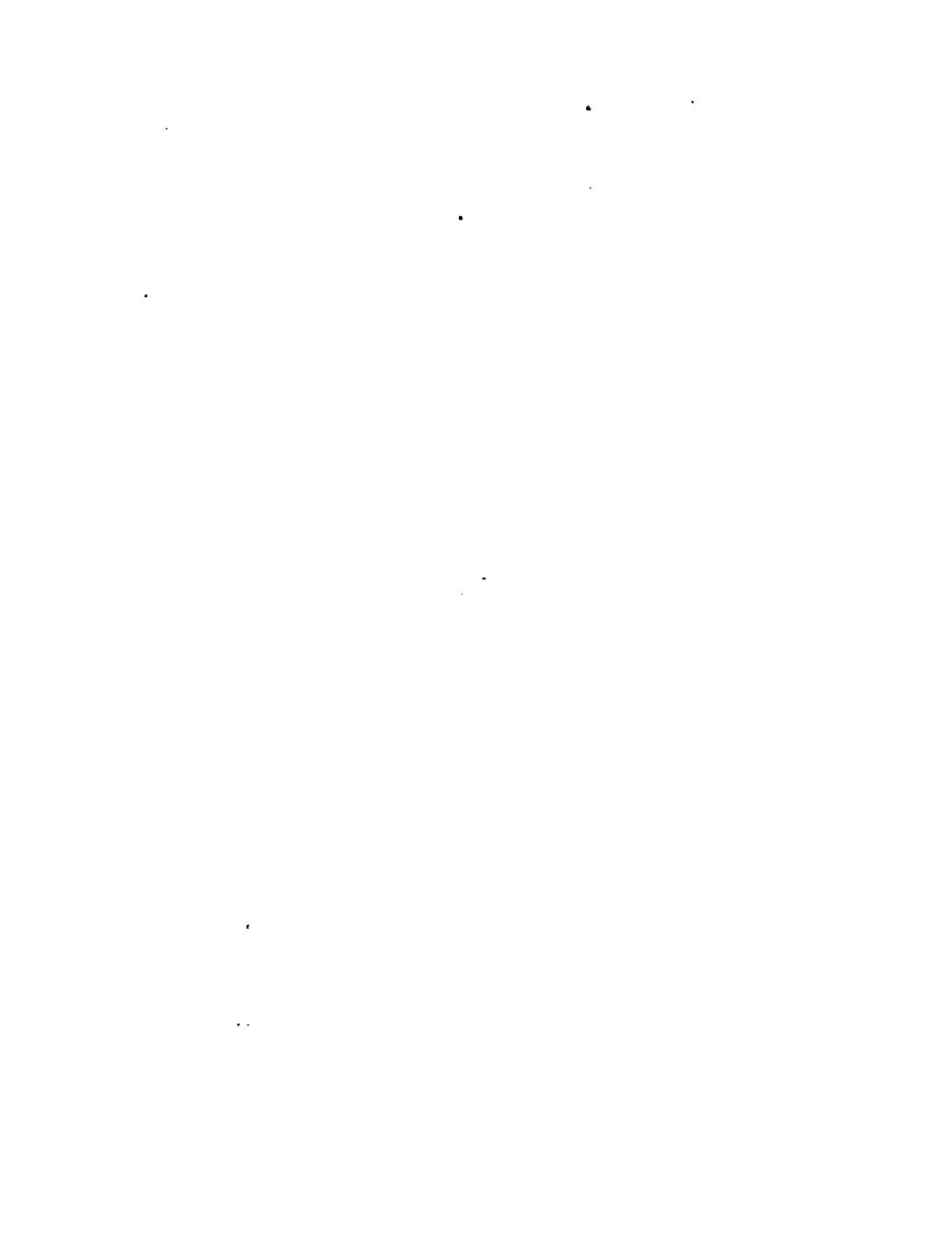


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CLARENDON PRESS SERIES

A R I S T O P H A N E S  
THE BIRDS

*WITH INTRODUCTION AND NOTES*

BY

W. W. MERRY, D.D.

*Rector of Lincoln College, Oxford*

PART I.—INTRODUCTION AND TEXT

*FOURTH EDITION*

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## INTRODUCTION.

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### I.

BETWEEN the eleventh and thirteenth of the month Elaphebolion, Ol. 91. 2, corresponding to one of the last days in March, or the first in April, B.C. 414, the play of the 'Birds' was produced in the name of Callistratus at the City Dionysia. Thus (counting only the extant comedies of Aristophanes) we find a wide gap between the production of the 'Peace' in B.C. 422, and that of the 'Birds' in 414. There is a marked difference in tone between the 'Birds' and the earlier dramas of Aristophanes. It is not that the play of his genius is less graceful, or his inventiveness less bright, but that we miss the spirit of daring lampoon and outspoken political criticism. It seems only reasonable to attribute this change to the limitations imposed upon the comic stage by the 'law of Syracosius,' an insignificant personage, who was probably only the mouth-piece of a powerful political clique<sup>1</sup>. This law, by restricting the *παρηστία* of the poet, robbed Greek Comedy of much of its raciness, and of that smartness of personal attack, which is always delightful to a mixed audience. Prof. Curtius (Greek Hist. b. 4. cap. 4) insists strongly upon the noticeable effect of this law, which was passed in B.C. 415, no doubt with the intention of suppressing awkward allusions to the disastrous events of the past summer. The 'Night-Revellers' (*κωμασται*), produced by Ameipsias<sup>2</sup>, though the real author was perhaps Phrynicus,

<sup>1</sup> See Bergk, Griech. Litt., vol. IV. p. 119 foll.

<sup>2</sup> The following verses (quoted by Plutarch, Alcib. 20) show the tendency of the play.  
A. ὦ φίλταβ' Ἐρμῆ, καὶ φιλάσσον μὴ πεσῶν | αὐτὸν παρακρούντης καὶ παράσχης διαβολὴν | ἐτέρα Διοκλείδης βουλο-  
μένων κακόν τι δρᾶν. | B. φυλάξομαι· Τεύκρῳ γὰρ οὐχὶ βούλομαι | μήνυτρα δοῦναι, τῷ παλαμναίῳ ξένῳ.

to which the first prize was awarded (the ‘Birds’ taking only the second), may have caught the public taste by ‘sailing very near to the wind,’ and making risky reference to the Mutilation of the Hermae, which must have been in every one’s mind. Certainly, Phrynicus (in his *Μονότροπος*, or *Hermit*, which gained the third prize) openly curses Syracuseus for having deprived him of his best subject-matter<sup>1</sup>. That the prohibition introduced by this bill cannot be taken to include all personal reference is plain, both from the play of the ‘Birds,’ and from the fragments of contemporary comedies; but there can be little doubt that it rendered impossible the production of such a play as the ‘Knights’ had been—an elaborate attack upon a prominent politician. Therefore, while in the ‘Birds’ the poet does not miss his opportunities of making hits at his enemies, the allusions are far slighter, or more vague.

It may be worth while to sketch very briefly the principal political events which preceded the representation of the ‘Birds.’

The death of Cleon and Brasidas at the battle of Amphipolis, in B.C. 422, removed the main obstacles to an understanding between Athens and Sparta<sup>2</sup>, so that during the next spring it was found possible to conclude the treaty called the Peace of Nicias for fifty years, on the basis of the restoration of prisoners and of places captured in the war. But this agreement was most unwelcome to some of the more powerful allies of Sparta, so that she was glad soon afterwards to form a closer separate alliance with Athens; each state being left free to manage its own allies. It was, however, impossible that such an arrangement should last long

<sup>1</sup> The Schol. on Av. 1297, referring to Syracuseus, says, δοκεῖ δὲ καὶ ψήφισμα τεθεικέναι μη κωμῳδεῖσθαι ὄνομαστί τινα, ὡς Φρύνιχος ἐν Μονοτρόπῳ φησὶ ψῶρ’ ἔχε (ψάρα δ’ ἔχοι;) Συρακούσιον, ἐπιφανῆς γάρ αὐτῷ καὶ μέγα (?) τύχοι. ἀφέλετο γάρ κωμῳδεῖν οὐδὲ ἐπεθύμουν.

<sup>2</sup> οἱ μάλιστα προσπολεμοῦντες τῇ εἰρήνῃ τῆς Ἑλλάδος Κλέαντας καὶ Βρασίδας ἦσαν Plutarch, Nic. c. 9, § 2. ξυνέβη τε εὐθὺς μετὰ τὴν ἐν Ἀμφιπόλει μάχην . . . ὥστε πολέμου μὲν μηδὲν ἔτι ἄφασθαι μηδετέρους, πρὸς δὲ τὴν εἰρήνην μᾶλλον τὴν γνώμην εἶχον Thuc. 5. 14. 1.

in face of so much dissatisfaction : nor did matters continue on a friendly footing even between Athens and Sparta. Sparta would not, or could not, restore Amphipolis, and Athens refused to evacuate Pylus. It was during these negotiations that the brilliant, reckless Alcibiades—the ‘lion’s whelp<sup>1</sup>, destined to work so much woe for his country—first comes to the front. Nettled at the rejection of advances which he had made to Sparta, he employed the whole of his powers to thwart Spartan interests, and succeeded in forming an alliance with Argos, Elis, and Mantinea (420) ; not hesitating in the next year to march into the Peloponnesus and attack Epidaurus<sup>2</sup>, although the Peace was still technically in force. But his design to secure for Athens a preponderance in the Peloponnesus by alliance with Argos was frustrated by the battle of Mantinea (418).

In the year 416 Athens waged a war of extermination against the Melians, who had been bold enough to wish to maintain their neutrality ; an expression of independence which in the weaker party becomes a crime. This may be taken as the supreme moment of Athenian power ; and the haughtiness with which it was exercised may be thought to illustrate the pride which ‘goeth before a fall.’

In the spring an embassy had come from the people of Egesta, in Sicily (where Athens had long desired to gain a firm footing), asking her aid against the citizens of Selinus, who, in league with Syracuse, were threatening the Egestaeans. Alcibiades saw in this invitation a chance for the development of his far-reaching schemes. The Athenian Assembly was deluded into a belief in the vast wealth of Egesta, and hastily decided on the despatch of a fleet to help the suppliants, and to establish Athenian influence in Sicily. The preparations for the expedition were pushed on for the next few months amid the wildest excitement ; ambitious hopes and passionate enthusiasm growing higher every day, and scarcely a voice being raised against the adventure, or a misgiving expressed as to its result. At the moment when

<sup>1</sup> ἡλικίᾳ μὲν ἔτι τότε ὁν νέος Thuc. 5. 43. Cp. Aristoph. Ran. 1431.

<sup>2</sup> Thuc. 5. 52, 53.

the fleet was about to sail (May 415) the whole city was suddenly thrown into dismay by a midnight outrage, known as the Mutilation of the Hermae. These busts of the god Hermes, mounted on a quadrangular pedestal, and standing at the corners of the streets and in other public places at Athens, and closely connected with the religious and domestic life of the citizens, were found one morning defaced and broken. Everyone was aghast: partly from horror at the sacrilege, partly from fear that the outrage pointed to some wide-spread conspiracy. Perhaps the deed was the insolent audacity of some ambitious man who designed to make himself despot of Athens! Who so likely as Alcibiades? The actual outrage remained undetected; but the commission of certain other open acts of impiety was brought home to him; and, just as the fleet was setting sail, Pythonicus rose in the Assembly and denounced Alcibiades as being privy to the Mutilation, and personally guilty of a profanation of the Eleusinian Mysteries.

Alcibiades denied the charge, and claimed to have the matter investigated before his departure. But his enemies saw their advantage, and postponed the trial till his return from Sicily, where he was to serve as general in conjunction with Nicias and Lamachus. So, over the magnificent spectacle of the Athenian Armada, as it left the Peiraeus in all the splendour of the summer sunlight, there hung a dark cloud of suspicion; and the most prominent commander quitted his country's shores with a terrible charge hanging over his head.

The fleet sailed away. But at Athens the lightheartedness which had attended the preparations for the great expedition was changed to misgiving and terror, as one citizen after another was accused of complicity in the outrage, and was executed or obliged to save himself by flight.

But the profanation of the Mysteries was not yet expiated; and at last—in the autumn of the year—the Salaminian Galley was despatched to Catana, the head-quarters of the Athenian fleet in Sicily, summoning Alcibiades to return at once and stand his trial.

He was allowed to come home in his own ship ; but at Thurii in Italy he contrived to escape, and the state-galley reached Athens without the state-prisoner. He was condemned to death in his absence, and his property was confiscated. These were the months in which Aristophanes must have been composing his play for representation in the spring of the next year. The particular position of events should be kept in mind, as bearing upon the various interpretations that have been suggested of the poet's purpose in writing the 'Birds.' It will be better to give a general sketch of the plot, before attempting to deal with this 'vexed question.'

## II.

[*Πρόλογος.* ll. 1-208.] The stage represents a stretch of wild country, covered with stones and bushes, ending in a steep wall of rock surmounted by a solitary tree. Enter, on the left, two elderly Athenian citizens, Peithetaerus and Euelpides, exhausted by long travel, and followed by a couple of slaves carrying their masters' baggage (l. 656), and certain implements for sacrifice. No longer able to endure the litigation, worry, and expense of the city, these friends have set out in quest of a quiet home, which they hope to find by aid of the Hoopoe, who, before his metamorphose, was Tereus, husband of Procne, the daughter of Pandion king of Athens. Ignorant of the locality, each of the travellers holds a bird upon his wrist, relying upon its prophetic powers to direct their steps, Peithetaerus carrying a raven, and Euelpides a jackdaw. The birds make a dead point at the rock, and show by every sign that the end of the journey has been reached. The rock is the Hoopoe's house. A kick against it brings out the porter, who, after his natural terror at the sight of men has been calmed, goes in to wake his master.

Hoopoe comes out, dressed in a sort of shabby splendour, wearing a huge crest and beak and a pair of wings, but he has to apologise for the imperfection of the rest of his plumage, on the ground that it is moultling-time. Learning that the travellers come from 'the land of gallant ships,'

Hoopoe has no doubt but that they are Athenian Jurymen. Euelpides scouts the idea, and begs Hoopoe to direct them to a happier home than Athens. He suggests some place on the shore of the Red Sea: but that is open to the fear of seeing some morning in the offing the Salaminian Galley with a constable on board. Nor is the suggestion of Lepreus or the Locrian Opus any more attractive.

While Hoopoe, in answer to questions from Euelpides, sets forth the charms of bird-life, a grand idea occurs to Peithetaerus. The Eldorado of which they are in quest is to be found among the birds! No trouble *there* about money or taxes, no difficulties about the supply of food, but a happy careless existence, where all goes 'merry as a marriage-bell!' What a splendid plan, too, if the birds would but look at it seriously, and would combine together to build a vast city in the air, midway between earth and heaven! Then they would have full control not only over mankind, but over the gods, whom they could starve into submission by intercepting the smoke of the sacrifices on its way to Olympus! Hoopoe is charmed with the scheme, and proposes to summon all the birds to a conference.

'Ωδὴ ἀπὸ σκηνῆς and πάροδος χοροῦ (ll. 209-433). Hoopoe wakes his nightingale-wife Procne with a pretty serenade, bidding her call the birds together. A flute is heard behind the scenes, and Hoopoe sings a second song of invitation.

Four stately birds make their appearance, and stalk solemnly past; a flamingo, a cock from Persia, Hoopoe junior, and the 'gobbler.' Then the Chorus proper, consisting of twenty-four birds, are seen crowding at the entrance to the orchestra, and come hopping and skimming to their places, eager to know who has summoned them. When they hear that the visitors are two men, they are wild with rage and terror. Man is their implacable foe: he must be pecked and torn to death! 'Quick march; charge!' is their cry. Peithetaerus is equal to the occasion. The earthen pots brought in by the slaves are set up as an extempore breast-work, and the two companions couch their sacrificial spits like lances, and tie saucers over their eyes for protection.

Hoopoe intervenes, and assures the birds that the men have something to tell worth hearing : ‘fas est et ab hoste doceri.’

Ἐπεσόδιον α. (ll. 434–675). A truce is concluded. Peithetaerus doffs his accoutrements, and is suffered to set forth his case to the birds. ‘You were once,’ he says, ‘kings of the universe, as Aesop could tell you, having come into being before earth or gods existed. Yours is the primitive right to rule the world. In days of old it was to birds and not to gods that men paid sacrifice. The scarlet-crested cock was lord of Persia, and the world still wakes at his call. The cuckoo still summons the Egyptian farmer to his field ; men still make obeisance to the kite in spring. The eagle is the symbol of royalty with gods and kings ; and Athena has her owl, and Apollo his hawk. Birds, and not gods, were once the object of men’s homage. But you have fallen from your high estate, and your former worshippers have learned to shoot and snare and sell and cook you !’

‘Tell us,’ cry the birds, ‘how to recover what we have lost !’ This brings Peithetaerus to the announcement of his scheme. ‘You must build a fenced city like Babylon the Great between earth and heaven, and call on Zeus to restore your rights. If he decline, proclaim a crusade against the gods, and bar their passage through your realm ; and send a herald down to men to claim their sacrifices as your due. You have the power to bless them if they comply, and to ruin them if they refuse.’

The birds vociferously assent, and entrust the plan to Peithetaerus, who then enters Hoopoe’s house with Euelpides to partake of a feast, and to eat the magic root which will give them plumage like birds.

Procne is now sent forth from the house, dressed like a gay lady, carrying her flute, and wearing a nightingale-mask. She proceeds to play a prelude to the ‘anapaests.’

**Παράβασις** [*πρώτη*]<sup>1</sup> (ll. 676–800). The Parabasis to this

<sup>1</sup> This is subdivided into (a) κομμάτιον, 676–684 ; (b) παράβασις proper, 685–722 ; closely connected with (c) μακρόν or πνήγος, 723–736 ; (d) φῦλη, 737–752 ; (e) ἐπίρρημα, 753–768 ; (f) ἀντωδῆ, 769–784 ; (g) ἀντεπίρρημα, 785–800.

play is peculiar in character. Instead of the usual presentation of the poet's personal views, or the customary admonition to the spectators, the Coryphaeus, not wishing that the birds should be on a lower level than the gods, sets forth an elaborate *Ornithogonia*, parodying in a mock-philosophic style the so-called Orphic *Theogonies*. 'The race of birds was engendered by Eros from primaeval Chaos, before earth or gods came into being. And if men will but accept the sovereignty of the birds, they will find them to be their true benefactors, serving as calendar, as oracles, as the givers of all good gifts.' The *strophe* ( $\varphi\delta\eta$ ) sung by the chorus is in praise of the 'native wood-notes' of the 'light-winged Dryads of the trees ;' while the *antistrophe* commemorates the 'awful, jubilant voice' of Apollo's sacred swans. The *epirrhema* illustrates the unrestricted licence of bird-life, and the *antepirrhema* hints at the many advantages to be gained by wearing wings.

'Ἐπεισόδιον β. (ll. 801-1057). Peithetaerus and Euelpides return from the feast full-fledged, and discuss the foundation of their new city, which is to be called Cloudcuckooborough. Athena Polias is to be its presiding deity, and the care of the Πελασγικόν (humorously presented as Πελαργικόν) is to be entrusted to that martial bird, the Cock.

Then Peithetaerus and Euelpides withdraw, the latter to superintend the building and to despatch two heralds, one to earth and one to heaven; while Peithetaerus summons the priest to conduct a procession and to make a splendid thank-offering. The birds sing a short song, and the procession comes in, accompanied by a flute-player masked as a crow —of all unmelodious birds! But Peithetaerus soon interrupts the priest's preparations and his mock litany, summarily dismissing him for having provided nothing better than a skinny goat, which will not afford a single mouthful to each of the many bird-guests bidden to the rite.

While Peithetaerus himself is performing the sacrifice, various claimants appear, representing different types of objectionable classes in Athens. A pseudo-Pindaric poet appears, bursting with a congratulatory ode on the new town;

he is contemptuously dismissed with a dole of clothes; then an Oracle-monger with grand predictions of the success of the adventure; then Meton, the mathematician and astronomer, anxious to lay out the ground-plan of the city in geometrical pattern; then a Commissioner or Inspector with certain directions for the conduct of the new state; then a Vendor of Decrees, primed with a set of bye-laws for use in Cloudcuckooborough. Having made a clean sweep of all these interlopers, Peithetaerus leaves the stage to complete the sacrifice of the goat.

**Παράβασις** [*έρέψα*]<sup>1</sup> (ll. 1058–1117). In the Ode, the Chorus express their extravagant hopes of the grateful worship which will be paid hereafter to the birds for all their benefactions; and in the Antode they describe the delights of bird-life in summer and winter alike. The Epirrhema recites a proclamation, setting a price upon the head of Philocles the poultorer; and the public generally is warned against keeping birds in cages. The *antepirrhema* sets before the judges such considerations as may tempt them to award the prize to the author of the play.

**Ἐπεισόδιον γ.** (ll. 1118–1469). A messenger announces the completion of the building, within so short a time and on so grand a scale that Peithetaerus seems to be lost in incredulous wonder. A second messenger reports that some god has eluded the sentinels, and entered the city without a passport. While preparations for arrest are being made, the trespasser appears. It is Iris, on an errand to men to bid them pay up the arrears of sacrifice long due, being wholly ignorant that the birds have assumed their sovereignty.

After a heated interchange of threats with Peithetaerus, Iris retires. She has hardly gone when the second herald returns from the earth. Men have all gone crazy, he reports, in their eagerness to adopt all the bird-fashions; thousands of them are on their way to get wings, and to enrol themselves as citizens of Nephelococcygia; so that an immense stock of feathers must be provided to meet the demand. The first

<sup>1</sup> Shortened, as usual, to φ'δή and ἀντφδή, 1058–1071 = 1088–1101; and ἐπίρρημα and ἀντεπίρρημα, 1072–1087 = 1102–1117.

arrival is a reprobate son, who wishes to enjoy the licence of bird-land, and to attack his father like a young cockerel. His hopes are dashed by learning the law that imposes filial duties on the storks; but he is ultimately armed *cap-à-pie*, and sent to fight the enemies of his country in Thrace. Then comes Cinesias, a dithyrambic poet, singing his silly verses, and wanting to wear the plumage of the nightingale. After him, a shabby, ragged informer, who demands a pair of wings to help him in his nefarious trade. Poet and informer are both sent about their business by the application of a whip.

The *Xopikón* (ll. 1470–1493), which ends the scene, describes scoffingly two marvels of the world, the Cleonymus-tree, and the haunts of the hero-footpad, Orestes.

'*Ἐπασόδιον δ.*' (ll. 1494–1552). A figure crouching under a parasol to escape the notice of the gods turns out to be Prometheus. He has sneaked away from Olympus to announce that the gods are starving for want of sacrifices, and are under threat of invasion from the barbarian gods, the Triballi. So they are disposed to treat for peace. 'But,' says Prometheus to Peithetaerus, 'you must insist on the restoration of their sovereignty to the birds, and on the cession of the royal maiden, Basileia, to yourself as bride.'

The next *Xopikón* (ll. 1553–1564), sneers at the cowardice of Periander, a prominent inquisitor in the matter of the Mutilation of the Hermae.

'*Ἐπασόδιον ε.*' (ll. 1565–1693). Poseidon, Heracles, and a Triballian god arrive, armed with full powers to make peace. Heracles comes on the stage full of fury; but his greediness is not proof against the delicious smell of the dainties which Peithetaerus is preparing. Peithetaerus advances his first claim: restoration of empire to the birds. If this be granted, there will be luncheon served. Heracles gives his vote without more ado, and Poseidon is soon persuaded that the rights of Zeus will not suffer by the concession. The Triballian's language is unintelligible; but it is construed to imply assent. Then Peithetaerus puts forward, as if merely an afterthought, his second claim—for the possession of Basileia. Poseidon

will throw up the negotiations entirely if this is pressed; but Heracles, hearing how dainty a sauce is being concocted, is for peace at any price; it is not worth while to go to war about a woman! Poseidon tries to impress on Heracles that he is surrendering his own chance of inheritance from his father Zeus; but Peithetaerus reminds him that as a bastard he has no claim upon the paternal estate. This decides Heracles, and the Triballian is a consenting party. So the second demand is granted by a majority. Heracles would have liked to remain behind and busy himself with the cookery; but ultimately Peithetaerus ascends to Olympus accompanied by the ambassadors, to fetch Basileia.

**Χορικόν** (ll. 1694–1705). Attack upon the pretentious philosophy of Gorgias and his school, who make use of their tongues to fill their bellies.

**\*Έξοδος** (ll. 1706–1765). A messenger announces in glowing language the return from Olympus of Peithetaerus with his bride. The Chorus shout acclaim, and sing an epithalamium like that which greeted the nuptials of Zeus and Hera. Peithetaerus invites all the birds to his wedding-feast, and leads off the dance with Basileia, while the Chorus march away from the orchestra with shouts of triumph.

### III.

While there is a general consent as to the singular excellence of the ‘Birds’ as an artistic work, there has been the widest divergence of views as to the intention of the play. It has been variously interpreted; now, as a detailed allegory of contemporary Athenian history; now, as an elaborate scheme of political, social, or religious reform; now, again, as a mere extravaganza, like a Midsummer Night’s Dream.

The Greek Arguments prefixed to the ‘Birds’ refer the circumstances, curiously enough, not to the first months of the Sicilian Expedition, but to the Decelean war—a chronological error which robs them at once of much of the value which they might possess.

The First Argument (*Υπόθεσις I.*) represents the voluntary exile of Peithetaerus and Euelpides as a protest against the

action of the law courts at Athens, which made life unendurable. But the scene is still laid actually in the city<sup>1</sup>. The Second Argument represents the poet as desirous to detach his fellow-citizens from a State which had become completely demoralised<sup>2</sup>; and to commend to them a thorough change in the national religion<sup>3</sup>. There is also a hint given, that the play may be intended as a parody on the legendary scenes from Greek mythology brought upon the stage with so much pomp by the tragic poets<sup>4</sup>.

The reference to the Decelean war is repeated by the earlier commentators, from the sixteenth century onwards: as e.g. by Nic. Frischlin<sup>5</sup>, by Palmerius (Paulmier)<sup>6</sup>, Brumoy<sup>7</sup>, and J. F. La Harpe<sup>8</sup>. Although the views approved by these commentators are incompatible with the facts of history, yet they are interesting as being an attempt to find in the play the substance of a political allegory. The same principle, applied to Alcibiades and the Sicilian Expedition, has since been worked out most elaborately in the famous Essay of Prof. Süvern<sup>9</sup>.

Süvern laid down as his principle of interpretation that the whole play is a protest against the Sicilian Expedition, which had (according to him) been conceived by Alcibiades, with the ambitious design of making himself despot of Athens, and through Athens of all Hellas. Peithetaerus (although

<sup>1</sup> Τπόθ. α. δνο εισν 'Αθήνηθεν ἐκπεχωρηκότες διὰ τὰς δίκας . . . ή σκηνὴ ἐν 'Αθήναις.

<sup>2</sup> Τπόθ. β. ἀλληρ τνὰ πολιτείαν αινίττεται, ωσανεὶ συγκεχυμένων τῶν καθεστάτων . . . ἐπιθυμιαὶ ἐγκατασπείρων τοῖς ἀκούοντις ἀπαλλαγῆναι τῆς ἐνεστώσης μοχθηρᾶν πολιτείας.

<sup>3</sup> Ibid. κανῶν γάρ φησι τὴν πόλιν προσδεῖσθαι θεῶν.

<sup>4</sup> τὴν τῆς γιγαντομαχίας συμπλοκὴν θεῶν ἀποφαίνων ὅρνισιν ἔδωκε διαφέρεσθα πρὸς τοὺς θεῶν περὶ τῆς ἀρχῆς.

<sup>5</sup> Vita Aristophanis. Francof. 1586.

<sup>6</sup> Exercitat. in optim. fere auct. Graec. Lugd. Bat. 1668.

<sup>7</sup> Théâtre des Grecs. Tome VI. Amsterdam, 1732.

<sup>8</sup> Lycée ou cours de litt. anc. et moderne. Paris, 1800.

<sup>9</sup> Ueber Aristophanes Vögel. Berlin, 1827. Essay on the 'Birds' of Aristophanes, translated by W. R. Hamilton, London. John Murray, 1835.

appearing on the stage as an old man) is supposed to be a double portrait, partly presenting the schemer Alcibiades, and partly the famous and persuasive orator Gorgias the Leontine, whose eloquence had been employed at Athens to encourage interference with Sicilian affairs. Euelpides is the type of those ‘sanguine’ Athenians<sup>1</sup>, who were easily attracted by wild projects of conquest and gain. But he is also taken to represent Polus of Agrigentum, a pupil and companion of Gorgias. The Hoopoe with his prominent crest is the gallant Lamachus, whose nodding plumes are satirized in the ‘Acharnians’<sup>2</sup>. The Athenians are indicated sometimes by the birds who found the new city, sometimes by the men who visit it. The gods are the Lacedaemonians and their allies. The cutting off the supplies from Olympus by the fortifications of Nephelococcygia and the starving of the gods into submission signify a blockade of the whole Peloponnesus by an Athenian fleet. These views were set forth with so much ingenuity and so much confidence by the Professor, that at first they found acceptance. But—apart from other difficulties—such a minute parallelism is altogether foreign to the practice of Aristophanes: and if the fable was sufficiently intelligible to appeal at once to an Athenian audience, it is at least surprising that it should have remained unnoticed till some sixty years ago. Besides, it is incredible that Aristophanes should have sought to win public favour by satirizing an enterprise upon which Athens had staked her very existence, and which had been undertaken with such universal enthusiasm. Nor have we any right to suppose that he himself was uninfluenced by those high hopes which kindled the hearts of his countrymen. Indeed, we are told that the only two men of note who disapproved of the enterprise (if we except the characteristic misgivings of the cautious Nicias), were Socrates<sup>3</sup> and Meton,

<sup>1</sup> Εὐέλπιδες ὄντες σωθήσεσθαι Thuc. 6. 34.

<sup>2</sup> Ach. 965 κραδάνον τρεῖς κατασκίους λόφους.

<sup>3</sup> Plutarch, Nic. 13 τὴν στρατείαν φοβηθεὶς ὁ ἀστρολόγος Μέτων (ἥν γὰρ ἐφ' ἡγεμονίας τινὸς τεταγμένος) προσεποιεῖτο τὴν οἰκίαν ὑφάπτειν ὡς μεμηνώς . . . Σωκράτει δὲ τῷ σοφῷ τῷ δαιμόνιον οἴς εἰώθει

one of whom is the butt for Aristophanes' ridicule in the 'Clouds': the other, in the present play (ll. 992 foll.). Nor does it seem likely, if we examine the dates, that Aristophanes would have chosen this particular moment for warning his countrymen against the dangerous Alcibiades. The Salaminia probably arrived in Catana not later than the beginning of October 415, and intelligence of the prisoner's escape may have reached Athens by the end of the month; so that in March 414 it would be absurd to represent upon the stage as a dangerous and successful schemer a man who had been five months in exile and had been condemned to death *in contumaciam*. Nor would home politics be a safe subject for burlesque in the presence of men who had only too good cause to remember the terrible events which had taken place. There are also other difficulties connected with Süvern's theory—such as the complete confusion which it makes between men, birds, and gods; and the serious intention which is supposed to run through the play leaves unexplained the inconsistency of giving a triumphant success to Peithetaerus, if he be nothing but an unscrupulous adventurer.

Nor should it be forgotten that the same writer in his Essay on the 'Clouds' (p. 58, Eng. Transl.), published only one year before his Dissertation on the 'Birds,' denies that any comparison can be drawn between Peithetaerus and Alcibiades whom he there identifies with the young and extravagant Pheidippides, the pupil of Socrates. And if the wanderings of Peithetaerus are to suggest any allusion to the exile of Alcibiades, it would be necessary to identify the birds with the Lacedaemonians, which is clearly impossible. It is far more natural to take Peithetaerus and Euelpides merely as types of character like Dicaeopolis and Trygaeus, Philocleon and Bdelycleon: though it is not improbable that the second part of the name, Peith-*etaerus*, may have a distinct reference to the growing power of the political *ētaupeīai*, or oligarchical clubs, in Athens.

συμβόλοις χρησάμενον πρὸς αὐτὸν ἐμήνυσε κάκεῖνον τὸν ἔκπλουν ἐπ'  
διλέθρῳ τῆς πόλεως πραττόμενον.

A very different view is taken by those who, insisting on the analogy of the other plays of Aristophanes, are of opinion that the poet sympathises with the project of Peithetaerus, and shows his sympathy by according it so distinct a triumph at the end of the play. They therefore represent his scheme to have been nothing less than a radical reform of Athens in every department of public and private life. Nephelococcygia is to be 'a city into which nothing that defiles can enter:' a new Athens restored not indeed upon the old lines of primitive Athens, but accommodated to the necessities of the times—a city subject to laws and democratic in its principles, but yet obedient to a recognised head. Such a head, perhaps, Aristophanes still hoped to find in the discredited Alcibiades, for whose gifts he certainly had a profound admiration, even when he could not approve his policy<sup>1</sup>. This view has been most ingeniously worked out by Dr. H. Köchly<sup>2</sup> (though it may be said to have been more or less foreshadowed in the Greek Argument, *Υπόθ. II*<sup>3</sup>, and by Beck<sup>4</sup> in his edition of the 'Birds'). Similar conclusions have been adopted by Ranke<sup>5</sup>, by W. S. Teuffel<sup>6</sup>, and (with a particular reference to a reform in religion) by Binaut<sup>7</sup>. The interpretation of Köchly was combated by his colleague in the University of Zürich, A. S. Vögelin<sup>8</sup>, who finds no such definite purpose in the play, but regards it only as the lively representation of an

<sup>1</sup> 'The Athenians, in spite of their morbid fear of tyranny, were ready to submit to a legalised dictatorship, and the position won by Pericles (*κτύνετο λόγῳ μὲν δημοκρατίᾳ, ἐργῷ δὲ ὑπὸ τοῦ πράτον ἀδρός ἀρχή* Thuc. 2. 65) was open to any man of sufficient ability and popularity.' Whibley, Political Parties in Athens, p. 56.

<sup>2</sup> Ueber die Vögel. Gratulationsschrift zu Böckh's Jubiläum, Zürich, 1857.

<sup>3</sup> See sup. p. 14.

<sup>4</sup> C. D. Beck, Aristoph. Aves. Lipsiae, 1782.

<sup>5</sup> De Vita Aristophanis Commentatio (in Meineke's Edn. Tauchnitz, 1860).

<sup>6</sup> In Pauly's Real-Encyclopaedie. Stuttg. 1866.

<sup>7</sup> Revue des Deux Mondes, N. S. 13me année, Tom. III. Paris, 1843.

<sup>8</sup> Ueber A. Vögel: ein Blatt an Herrn Prof. Köchly. Zürich, 1858.

escape from the hard world of reality into the fairy-land of fiction. Thus Vögelin practically reverts to the famous judgment of A. W. Schlegel<sup>1</sup>, who insisted that the ‘Birds’ was nothing more than the fantastic exuberance of poetic genius, soaring with light wing into an airy region of its own creation, but yet with a shrewd eye and a sharp tongue for the follies of a world from which it pretends to have shaken itself free. This is in the main the view of J. G. Droysen<sup>2</sup>, and of Bernhardy<sup>3</sup>—who sees in *Nephelococcgia* ‘the reflection of the restlessness of an ochlocracy seen in the magnifying mirror of Comedy’—and is in general agreement with the judgment of W. G. Clark<sup>4</sup>, K. Kock<sup>5</sup>, and with the Introduction to the ‘Birds’ in the Edition of Th. Kock<sup>6</sup>. The late Prof. Kennedy<sup>7</sup>, whose translation of the play with notes and introduction, is eminently bright and suggestive, considered the main purpose of the poet to be a protest against ‘the suspicion and terrorism which afflicted Athens,’ arising ‘from an insane fanaticism, to which the “Birds” is meant to be an antidote.’

It would be presumptuous to attempt to decide between so many weighty authorities: but while it seems necessary to discard the idea which treats the play as an elaborate political allegory, and to detach it from any exclusive, and indeed any special connection with the Sicilian Expedition, it may still be possible to find a point of view which can to some extent harmonise theories that are not essentially at variance.

It may therefore be suggested that though the ‘Birds’ is

<sup>1</sup> Vorlesungen über dramatische Kunst und Litteratur. Theil I. Heidelberg, 1809.

<sup>2</sup> Des Ar. Vögel und die Hermokopiden. Bonn, 1835.

<sup>3</sup> Grundriss der griechischen Litteratur. Halle, 1845, 1872.

<sup>4</sup> Journal of Classical and Sacred Philology. Vol. I. Cambridge, 1854.

<sup>5</sup> Die Vögel des A. Leipz., B. G. Teubner, 1856.

<sup>6</sup> Weidmannsche Buchhandlung. Berlin, 1864, 1876.

<sup>7</sup> The Birds of Aristophanes, translated into English verse, with introduction, notes, and appendices. By Benj. Hall Kennedy, D.D., Reg. Prof. of Greek in the University of Cambridge. London, 1874.

thrown into the form of a fairy extravaganza, and cannot be credited with a definite political design—whether openly indicated or obscurely hinted at—yet it is intended to lash (in accordance with the uniform custom of the Old Comedy) the current vices and immoral tendencies of the day. Among these should be placed that over-sanguine spirit of the Athenians<sup>1</sup>, which tempted them only too often to commit themselves to adventurous projects: that fickleness which made them the easy prey of agitators: that self-will and impatience of control, which the Spartan king contrasted with the obedient spirit of his own countrymen<sup>2</sup>: and, lastly, the growth of superstition and mysticism which was evidently not incompatible with the spread of irreligion and profanity. This is strongly insisted upon by Bursian<sup>3</sup>, who sees a direct allusion to this tendency in the Cosmogony and Ornithology so humorously given in the ‘Birds,’ and in the bold parody of Athenian ritual, and the open defiance of the gods of Olympus.

Aristophanes, not as a pious man, but as a conservative, would see infinite danger in the breaking-up of the accepted forms of the state-religion, and in the disappearance of all reverence (however conventional) for the national deities. But of course we have to see that this protest is made under all the forms of that Irony of which Aristophanes was so accomplished a master. Such irony, combined with paradox, is peculiarly noticeable in the bold inconsistency with which the absolutely unrestrained licence of Bird-land is warmly commended, while Peithetaerus is at the same time so strict in purging his city of all objectionable visitants. And it is the same irony which supplies the key to the enigma which has puzzled so many enquirers—why the poet allows Peithetaerus to reap so rich a harvest from his immoral schemes, unpunished by the action of any law human or divine. This is

<sup>1</sup> K. O. Müller, Lit. of Greece. Eng. Trans. p. 423.

<sup>2</sup> εὐβούντοι δὲ ἀμαθέστερον τῶν νῦν μων τῆς ὑπεροψίας πεπαιδευμένοι καὶ ἐν ταχεότητι σωφρούστερον ἡ ὥστε αὐτῶν ἀνηκουστεῖν Thuc. I. 84. 3.

<sup>3</sup> Ueber die Tendenz der V. (Sitzb. der K. B. Academie der Wissenschaften zu München. Bd. II. 1875, pp. 375–393.)

the finishing touch to the structure of Irony. No one—least of all Peithetaerus himself—failed to appraise the real value of such a splendid success.

It did not require a Solomon to preach to an Athenian audience a sermon on the text: ‘the prosperity of fools shall destroy them’; nor is Virgil’s Inferno the only place where poetical justice metes out punishment to a Salmoneus:

Dum flamas Iovis et sonitus imitatur Olympi.  
Quattuor hic invectus equis et lampada quassans  
Ibat ovans Divumque sibi poscebat honorem.

\* \* \* \* \*

At pater Omnipotens densa inter nubila telum  
Contorsit (non ille faces nec fumea taidis  
Lumina), praecipitemque immanni turbine adegit<sup>1</sup>.

The spectators, we may well believe, had wit enough to appreciate the value and the permanence of that blaze of triumph in which Peithetaerus and his dupes dance off the stage.

#### IV.

For the following note, descriptive of the Frontispiece, I am indebted to the courtesy of Mr. Percy Gardner, Lincoln and Merton Professor of Classical Archaeology and Art, Oxford.

‘The design here reproduced<sup>2</sup> is from a Greek wine-jug, adorned with black figures on a red ground, preserved in the British Museum. The group consists of three male figures, an *auletes* to the left playing his flutes, and two mummers moving to the sound of them. They seem to be clad in some tight-fitting garment, over which is tied the skin of a beast. On their heads are the crests of cocks, the red colour of which matches their beards; fastened to their arms are wings made of feathers, and a tuft of feathers projects from each knee. It is noticeable that the first of the mummers turns his back, the second his face to the spectator, so that

<sup>1</sup> Virg. Aen. 6. 585 foll.

<sup>2</sup> From Plate XIV (1881) of the Journal of Hellenic Studies, by kind permission of the Council of the Society of Hellenic Studies.

they must be regarded as turned one to the other, though the faces of both, drawn with the coarseness common in vases of this class, seem to be turned backward. In the back-ground are ivy-sprays twining ; these have no meaning, they are very commonly thus introduced without connection with the scene.

The date of the vase, and its place of manufacture, first demand a few words. That it is of Athenian origin would be almost universally allowed, though it was probably made for export. Mr. Cecil Smith in his interesting paper on this vase, printed in the *Journal of Hellenic Studies* (II. 309), gives the date as between 500 and 450 B.C. But in the last few years the dates of most classes of vases have been carried further back ; and it is likely that now archaeologists would agree that the present *oenochoe* dates from a time not later than the latter part of the sixth century. This point is of importance when we turn to consider what is the subject represented.

There can be no question that our mummers are executing a chorric dance to the music of the flute. For the sake of those unused to the interpretation of Greek vases, it is necessary to observe that it does not follow because only two dancers are depicted that only so many took part in the movement of which the vase-painter was thinking ; he would naturally put in as many as he had room for, and no more. And there can be no question also that the dancers are dressed to represent cocks, and are imitating the motions of cocks.

Is it possible to bring them into connection with the "Birds" of Aristophanes, and to suppose that they stand for the chorus in that play ? It is quite evident that the date of our vase puts this out of the question ; it is a century older than Aristophanes. Magnes, a comic poet, who lived a generation earlier than Aristophanes, also wrote a play called "*Oprivthes*", but even Magnes is not early enough to be contemporary with our vase. The picture must, in fact, belong to a time before the rise of Attic Comedy. It must represent, not the chorus of a comic play, but one of those mumming country dances, out of which the comic chorus sprang. Almost all

dancing among the Greeks was imitative ; and it must frequently, like the dances of uncivilised peoples in modern times, have been imitative of animals. We may suppose that when Aristophanes took a chorus of wasps, frogs, or birds, he merely proceeded on lines quite familiar to his auditors.

Probably the figures of the vase indicate satisfactorily the kind of make-up usual alike in character-dances, and comic choruses, when animals were imitated. To produce realistic animals like those of a modern pantomime, would naturally be foreign to Greek ideas. The wings and the crest would be quite sufficient to indicate a cock ; and frogs, wasps, and the like would be imitated by methods of similar simplicity. The masks of our mummers seem to be human, but of exaggerated ugliness, of an ugliness beyond the custom even of ordinary black-figured vases. But doubtless the masks gradually became more and more realistic—certainly the Trochilus and the Hoopoe wore enormous beaks (ll. 62, 99) ; and the nightingale (l. 672) had a mask ending in a sharp-pointed bill, which had to be removed before the player could use the flute.

Mummers dressed as birds appear again on an archaic vase published by Gerhard (*Trinkschalen*, pl. xxx) ; but there they are wrapped in cloaks, only the heads appear with crests and curious masks. An exquisite red-figured vase of the British Museum in the form of an astragalus gives us a delightful representation of a party of girls dancing a bird-dance ; but in their case there are no masks, and the wings of birds are merely imitated with the fluttering ends of their garments held in the hand.

It appears then that while the question whether our vase-painter took his subject from the “ Birds,” must be answered in the negative, it is yet quite fair to take the painting as a trustworthy indication of the make-up of the chorus in that play.'

**O P N I Θ E Σ.**

## ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΕΥΕΛΠΙΔΗΣ.  
ΠΕΙΘΕΤΑΙΡΟΣ.  
ΤΡΟΧΙΛΟΣ, *θεράπων*\**Εποποιος.*  
ΕΠΟΥ.  
ΧΟΡΟΣ ΟΡΝΙΘΩΝ.  
ΦΟΙΝΙΚΟΠΤΕΡΟΣ.  
ΚΗΡΥΚΕΣ.  
ΙΕΡΕΥΣ.  
ΠΟΙΗΤΗΣ.  
ΧΡΗΣΜΟΛΟΓΟΣ.  
ΜΕΤΩΝ *γεωμέτρης.*  
ΕΠΙΣΚΟΠΟΣ.  
ΨΗΦΙΣΜΑΤΟΠΩΛΗΣ.  
ΑΓΓΕΛΟΙ.  
ΙΡΙΣ.  
ΠΑΤΡΑΛΟΙΑΣ.  
ΚΙΝΗΣΙΑΣ *διθυραμβοποιός.*  
ΣΥΚΟΦΑΝΤΗΣ.  
ΠΡΟΜΗΘΕΥΣ.  
ΠΟΣΕΙΔΩΝ.  
ΤΡΙΒΑΛΛΟΣ.  
ΗΡΑΚΛΗΣ.

## ΟΡΝΙΘΕΣ.

ΕΤΕΛΠΙΔΗΣ. ΠΕΙΘΕΤΑΙΡΟΣ.

- ΕΤ. Ορθὴν κελεύεις, ἢ τὸ δένδρον φαίνεται;  
ΠΕ. διαρραγέέης· ἥδε δ' αὖ κρώζει πάλιν.  
ΕΤ. τί, ὡς πονήρ', ἀνω κάτω πλαινόττομεν;  
ἀπολούμεθ' ἄλλως τὴν ὁδὸν προφόρουμένω.  
ΠΕ. τὸ δ' ἐμὲ κορώνη γειθόμενον τὸν ἄθλιον  
οὐδοῦ περιελθεῖν στάδια πλεῦν ἢ χίλια.  
ΕΤ. τὸ δ' ἐμὲ κολοιῷ πειθόμενον τὸν δύσμορον  
ἀποσποδῆσαι τὸν δυνυχας τῶν δακτύλων.  
ΠΕ. οὐδὲ ὅπου γῆς ἐσμὲν οἴδε ἔγωγъ ἔτι.  
ΕΤ. ἐντευθεὶν τὴν πατρὸδ' ἀν ἐξεύροις σύ που; 10  
ΠΕ. οὐδὲ ἀν μὰ Δλ' ἐντεῦθέν γ' ἀν Ἐξηκεστίδης.  
ΕΤ. οἵμοι. ΠΕ. σὺ μέν, ὡς τάν, τὴν ὁδὸν ταύτην θο.  
ΕΤ. η δεινὰ νὼ δέδρακεν οὐκ τῶν δρυέων,  
δι πινακοπώλης Φιλοκράτης μελαγχολῶν,  
δι τῶδ' ἔφασκε νῷν φράσειν τὸν Τηρέα, 15  
τὸν ἔποφ', δι δρυις ἐγένετ' ἐκ τῶν δρυέων.  
καπέδοτο τὸν μὲν Θαρραλεῖδον τουτονὶ<sup>ν</sup>  
κολοιὸν δβολοῦ, τηνδεδὶ τριωβόλου.  
τὼ δ' οὐκ ἄρ' ἥστην οὐδὲν ἄλλο πλὴν δάκνειν.  
καὶ νῦν τί κέχηνας; ἔσθ' ὅποι κατὰ τῶν πετρῶν 20  
ἡμᾶς ἔτ' ἀξεις; οὐ γάρ ἔστ' ἐνταῦθά τις  
οὐδός. ΠΕ. οὐδὲ μὰ Δλ' ἐνταῦθά γ' ἀτραπὸς οὐδαμοῦ.  
ΕΤ. τί δ'; η κορώνη τῆς οὐδοῦ τι λέγει πέρι;  
Ε. οὐ ταῦτα κρώζει μὰ Δία νῦν τε καὶ τότε.

- ΕΥ. τί δὴ λέγει περὶ τῆς δδοῦ; 25  
 ΠΕ. τί δ' ἄλλο γ' ἡ  
βρύκουσ' ἀπέδεσθαί φησί μου τὸν δακτύλους;  
 ΕΥ. οὐ δεινὸν οὖν δῆτ' ἐστὶν ἡμᾶς δεομένους  
 ἐς κόρακας ἐλθεῖν καὶ παρεσκευασμένους,  
 ἔπειτα μὴ ἔνερεν δύνασθαι τὴν ὁδόν;  
 ἡμεῖς γάρ, ὥνδρες οἱ παρόντες ἐν λόγῳ,  
 νόσον νοσοῦμεν τὴν ἐναντίαν Σάκα·  
 δὸ μὲν γὰρ οὐκ ὧν ἀστὸς ἐσβιάζεται,  
 ἡμεῖς δὲ φυλῆ καὶ γένει τιμώμενοι,  
 ἀστοὶ μετ' ἀστῶν, οὐ σοβοῦντος οὐδενὸς  
 ἀνεπτόμεθ' ἐκ τῆς πατρίδος ἀμφοῖν τοῦν ποδοῖν, 35  
 αὐτὴν μὲν οὐ μισοῦντ' ἐκείνην τὴν πόλιν  
 τὸ μὴ οὐ μεγάλην εἶναι φύσει κευδαίμονα  
 καὶ πᾶσι κοιτὴν ἐναποτίσαι χρήματα.  
 οἱ μὲν γὰρ οὖν τέττιγες ἔνα μῆν' ἡ δύο  
 ἐπὶ τῶν κραδῶν ἥδουσ', Ἀθηναῖοι δ' ἀεὶ<sup>40</sup>  
 ἐπὶ τῶν δικῶν ἥδουσι πάντα τὸν βίον.  
 διὰ ταῦτα τόνδε τὸν βάδον βαδίζομεν,  
κανοῦν δ' ἔχοντε καὶ χύτραιν καὶ μυρρίνας  
 πλανώμεθα ζητοῦντε τόπον ἀπράγμονα,  
 ὅποι καθιδρυθέντε διαγενοίμεθ' ἄν. 45  
 δὸ δὲ στόλος νῷν ἔστι παρὰ τὸν Τηρέα  
 τὸν ἔποπα, παρ' ἐκείνουν πυθέσθαι δεομένω,  
 εἴ που τοιαύτην εἰδεί πόλιν ἡ ἀπέπτετο.  
 ΠΕ. οὗτος. ΕΥ. τί ἔστιν;  
 ΠΕ. ἡ κορώνη μοι πάλαι<sup>50</sup>  
 ἄνω τι φράζει.  
 ΕΥ. χῶ κολοιὸς οὗτοσὶ<sup>50</sup>  
 ἄνω κέχηνεν ὡσπερεὶ δεικνύς τί μοι·  
 κούνι ἔσθ' ὅπως οὐκ ἔστιν ἐνταῦθ' ὅρνεα.  
 εἰσόμεθα δ' αὐτίκ', ἦν ποιήσωμεν ψόφουν.

- ΠΕ. ἀλλ' οἰσθ' ὁ δρᾶστον; τῷ σκέλει θένε τὴν πέτραν.  
 ΕΤ. σὺ δὲ τῇ κεφαλῇ γ', ἵν' ἦ διπλάσιος ὁ ψόφος. 55  
 ΠΕ. σὺ δ' οὖν λίθῳ κόψουν λαβών.  
 ΕΤ. πάνυ γ', εἰ δοκεῖ.  
 πᾶν πᾶν.  
 ΠΕ. τί λέγεις, οὗτος; τὸν ἔποπα πᾶν καλεῖς;  
 οὐκ ἀντὶ τοῦ παιδός σ' ἔχρην ἔποποι καλεῖν;  
 ΕΤ. ἔποποι. ποιήσεις τού με κόπτειν αὐθις αὖ;  
 ἔποποι. 60

## ΤΡΟΧΙΛΟΣ.

- τίνεις οὗτοι; τίς ὁ βιῶν τὸν δεσπότην;  
 ΕΤ. Ἀπολλον ἀποτρόπαιε, τοῦ χασμήματος.  
 ΤΡΟ. οἵμοι τάλας, δρυιθοθήρα τουτωί.  
 ΕΤ. οὔτως τι δεινὸν οὐδὲ κάλλιον λέγειν.  
 ΤΡΟ. ἀπολεῖσθον. ΕΤ. ἀλλ' οὐκ ἐσμὲν ἀνθρώπω.  
 ΤΡΟ. τί δαί;  
 ΕΤ. Ὄποδεδιώς ἔγωγε, Λιβυκὸν ὅρνεον. 65  
 ΤΡΟ. οὐδὲν λέγεις. ΕΤ. καὶ μὴν ἐροῦ τὰ πρὸς ποδῶν,  
 ΤΡΟ. ὃδὲ δὲ δὴ τίς ἐστὶν ὅρνις; οὐκ ἐρεῖς;  
 ΠΕ. Ἐπικεχοδῶς ἔγωγε Φασιανικός.  
 ΕΤ. ἀτὰρ σὺ τί θηρίον ποτ' εἴ πρὸς τῶν θεῶν;  
 ΤΡΟ. ὅρνις ἔγωγε δοῦλος. 70  
 ΕΤ. ἡττήθης τινὸς  
 ἀλεκτρυόνος;  
 ΤΡΟ. οὐκ, ἀλλ' ὅτε περ ὁ δεσπότης  
 ἔποψ ἐγένετο, τότε γενέσθαι μ' ηὗξατο  
 ὅρνιν, ἵν' ἀκόλουθον διάκονόν τ' ἔχῃ.  
 ΕΤ. δεῖται γὰρ ὅρνις καὶ διακόνου τινός;  
 ΤΡΟ. οὐτός γ', ἄτ', οἵμαι, πρότερον ἀνθρωπός ποτ' ᾧν. 75  
 ὅτε μὲν ἐρῆ φαγεῖν ἀφύνας Φαληρικάς,  
 τρέχω π' ἀφύνας ἐγὼ λαβών τὸ τρυβλίον.

ἔτνους δ' ἐπιθυμεῖ δεῖ τε τορύνης καὶ χύτρας,  
τρέχω πὲ τορύνην.

ΕΤ. τροχίλος ὅρνις οὔτοσι.

οἰσθ' οὖν δὲ δρᾶσον, ὁ τροχίλε; τὸν δεσπότην 80  
ἡμῖν κάλεσον.

ΤΡΟ. ἀλλ' ἀρτίως νὴ τὸν Δία  
εῦδει καταφαγὸν μύρτα καὶ σέρφους τινάς.

ΕΤ. ὅμως ἐπέγειρον αὐτόν.

ΤΡΟ. οἶδα μὲν σαφῶς  
ὅτι ἀχθέσεται, σφῶν δὲ αὐτὸν εἰνεκ' ἐπεγερῶ.

ΠΕ. κακῶς σὺ γ' ἀπόλοι', ὡς μὲν ἀπέκτεινας δέει. 85

ΕΤ. οἵμοι κακοδαίμων, χῶ κολοιὸς μοῆχεται  
ὑπὸ τοῦ δέους.

ΠΕ. ὁ δειλότατον σὺ θηρίον,  
δείσας ἀφῆκας τὸν κολοιόν;

ΕΤ. εἰπέ μοι,  
σὺ δὲ τὴν κορώνην οὐκ ἀφῆκας καταπεσών;

ΠΕ. μὰ Δλ' οὐκ ἔγωγε. ΕΤ. ποῦ γάρ ἐστιν; 90

ΠΕ. ἀπέπτετο.

ΕΤ. οὐκ ἄρ' ἀφῆκας ὡγάθ', ως ἀνδρεῖος εἰ.

### ΕΠΟΨ.

ἄνοιγε τὴν ὥλην, ἵν' ἔξελθω ποτέ.

ΕΤ. ὁ Ἡράκλεις, τουτὶ τί ποτ' ἐστὶ θηρίον;

τίς ἡ πτέρωσις; τίς δὲ τρόπος τῆς τριλοφίας;

ΕΠΟΨ. τίνες εἰσὶ μὲν οἱ ζητοῦντες; 95

ΕΤ. οἱ δώδεκα θεοὶ<sup>1</sup>  
εἰξασιν ἐπιτρῆψαί σε.

ΕΠΟΨ. μῶν με σκώπτετον  
ὅρωντε τὴν πτέρωσιν; ή γάρ, ὁ ξένοι,  
ἀνθρωπος. ΕΤ. οὐ σοῦ καταγελῶμεν.

ΕΠΟΨ. ἀλλὰ τοῦ;

ΠΕ. τὸ ράμφος ἡμῖν σου γέλοιον φαίνεται.

ΕΠΙΘΥ. τοιαῦτα μέντοι Σοφοκλέης λυμαίνεται  
ἐν ταῖς τραγῳδίαισιν ἐμὲ τὸν Τηρέα.

ΕΤ. Τηρεὺς γὰρ εἰς σύ; πότερον ὅρνις ἢ ταῦς;

ΕΠΙΘΥ. ὅρνις ἔγωγε. ΕΤ. κατά σοι ποῦ τὰ πτερά;  
ΕΠΙΘΥ. ἐξερρήνκε. ΕΤ. πότερον ὑπὸ νύστου τινός;

ΕΠΙΘΥ. οὐκ, ἀλλὰ τὸν χειμῶνα πάντα τῷρνεα  
πτερορρεῦτε καῦθις ἔτερα φύομεν.

ἀλλ’ εἴπατον μοι, σφῶ τιν’ ἐστόν;

ΕΤ. νώ; βροτώ.

ΕΠΙΘΥ. ποδαπὼ τὸ γένος;

ΕΤ. ὅθεν αἱ τριήρεις αἱ καλαὶ.

ΕΠΙΘΥ. μῶν ἡλιαστά;

ΕΤ. μᾶλλὰ θατέρου τρόπου,  
ἀπηλιαστά.

ΕΠΙΘΥ. σπείρεται γὰρ τοῦτ’ ἐκεῖ  
τὸ σπέρμα;

ΕΤ. δλίγον ζητῶν ἀν ἐξ ἀγροῦ λάβοις.

ΕΠΙΘΥ. πράγους δὲ δὴ τοῦ δεομένω δεῦρ’ ἥλθετον;

ΕΤ. σὸι ἔνγγενεσθαι βουλομένω. ΕΠΙΘΥ. τίνος πέρι;

ΕΤ. δtti πρῶτα μὲν ἥσθ’ ἄνθρωπος, ὥσπερ νώ, ποτέ,  
κάργύριον ὠφελησας, ὥσπερ νώ, ποτέ,

κούκ ἀποδιδοὺς ἔχαιρες, ὥσπερ νώ, ποτέ·  
εῖτ’ αὐθὶς δρνίθων μεταλλάξας φύσιν,

καὶ γῆν ἐπεπέτον καὶ θάλατταν ἐν κύκλῳ,  
καὶ πάνθ’ ὅσπατερ ἄνθρωπος δσα τ’ ὅρνις φρονεῖς·

ταῦτ’ οὖν ἵκεται νώ πρὸς σὲ δεῦρ’ ἀφίγμεθα,  
εἰ τινα πόλιν φράσειας ἡμῖν εὔερον,

ὥσπερ σισύραν ἐγκατακλινῆναι μαλθακήν.

ΕΠΙΘΥ. ἔπειτα μείζω τῶν Κραναῶν ζητεῖς πόλιν;

ΕΤ. μείζω μὲν οὐδέν, προσφορωτέραν δὲ νῦν.

ΟΦ. ἀριστοκρατεῖσθαι δῆλος εἰς ζητῶν.

ΕΤ.

έγω;

ηκιστα· καὶ τὸν Σκελλίου βδελύτομαι. ~~χ~~

ΕΠΟΨ. ποίαν τιν' οὖν ἡδιστ' ἀν οἰκοῦτ' ἀν πόλιν;

ΕΤ. δπον τὰ μέγιστα πράγματ' εἴη τοιαδέ·  
 ἐπὶ τὴν θύραν μου πρῷ τις ἐλθὼν τῶν φίλων  
 λέγοι ταδέ· πρὸς τοῦ Διὸς τούλυμπίου,  
 σπως παρέσει μοι καὶ σὺ καὶ τὰ παιδία  
 λουσάμενα πρῷ μέλλω γὰρ ἔστιαν γάμους·  
 καὶ μηδαμῶς ἄλλως ποιήσῃς· εἰ δὲ μή,  
 μή μοι τότε γ' ἐλθῆς, δταν ἔγω πράττω κακῶς.

ΕΠΟΨ. νὴ Δία ταλαιπώρων γε πραγμάτων ἐρᾶς. 135  
 τί δαί σύ; ΠΕ. τοιούτων ἐρῶ κάγω.

ΕΠΟΨ. ω δειλακρίων σὺ τῶν κακῶν οἶων ἐρᾶς.  
 ἀτὰρ ἔστι γ' δποίαν λέγετον εὐδαίμων πόλις  
 παρὰ τὴν ἐρυθρὰν θάλατταν. 145

ΕΤ. οἵμοι, μηδαμῶς  
 ἥμιν γε παρὰ θάλατταν, ἵν' ἀνακύψεται  
 κλητῆρ' ἄγονος ἔωθεν ἡ Σαλαμινία.  
 Ἐλληνικὴν δὲ πόλιν ἔχεις ἥμιν φράσαι;

ΕΠΟΨ. τι δ' οὐ τὸν Ἡλείον Λέπρεον οἰκίζετον  
 ἐλθόνθ;  
 150

ΕΤ. δτὶς νὴ τοὺς θεούς, δσ' οὐκ ἰδῶν  
 βδελύτομαι τὸν Λέπρεον ἀπὸ Μελανθίου.

ΕΠΟΨ. ἀλλ' εἰσὶν ἔτεροι τῆς Λοκρίδος Ὀπούντιοι,  
 ἵνα χρὴ κατοικεῖν.

ΕΤ. ἀλλ' ἔγωγ' Ὀπούντιος  
 οὐκ ἀν γενοίμην ἐπὶ ταλάντῳ χρυσίου.  
 οὗτος δὲ δὴ τίς ἔσθ' ὁ μετ' ὅρνίθων βίος;  
 σὺ γὰρ οἰσθ' ἀκριβῶς. 155

ΕΠΟΨ. οὐκ ἄχαρις ἐς τὴν τριβήν·  
 οὐ πρῶτα μὲν δεῖ ζῆν ἀνευ βαλλαντίου.

ΕΤ. πολλήν γ' ἀφεῖλες τοῦ βίου κιβδηλίαν.

ΠΕ. τὸ ῥάμφος ἡμῖν σου γέλοιον φαίνεται.

ΕΠΙΘΨ. τοιαῦτα μέντοι Σοφοκλέης λυμαίνεται  
ἐν ταῖς τραγῳδίαισιν ἐμὲ τὸν Τηρέα.

ΕΤ. Τηρέας γὰρ εἰ σύ ; πότερον ὅρνις ἢ ταῶς ;

ΕΠΙΘΨ. ὅρνις ἔγωγε. ΕΤ. κἀτά σοι ποῦ τὰ πτερά ;

ΕΠΙΘΨ. ἔξερρύκε. ΕΤ. πότερον ὑπὸ νύσσου τινός ;

ΕΠΙΘΨ. οὐκ, ἀλλὰ τὸν χειμῶνα πάντα τῷρνεα 105  
πτερορρυεῖ τε καῦθις ἔτερα φύομεν.

ἀλλ’ εἴπατόν μοι, σφῶ τιν’ ἐστόν ;

ΕΤ. νώ ; βροτώ.

ΕΠΙΘΨ. ποδαπὸ τὸ γένος ;

ΕΤ. δύθεν αἱ τριήρεις αἱ καλαὶ.

ΕΠΙΘΨ. μῶν ἡλιαστά ;

ΕΤ. μᾶλλὰ θατέρου τρόπου,  
ἀπηλιαστά. 110

ΕΠΙΘΨ. σπείρεται γὰρ τοῦτ’ ἐκεῖ  
τὸ σπέρμ’ ;

ΕΤ. δλίγον ζητῶν δὲν ἔξ ἀγροῦ λάβοις.

ΕΠΙΘΨ. πράγους δὲ δὴ τὸν δεομένω δεῦρ’ ἥλθετον ;

ΕΤ. σοὶ ἔνγγενέσθαι βουλομένω. ΕΠΙΘΨ. τίνος πέρι ;

ΕΤ. δτι πρῶτα μὲν ἥσθ’ ἄνθρωπος, ὥσπερ νώ, ποτέ,  
κάργυριον ὠφελησας, ὥσπερ νώ, ποτέ, 115  
κούκ ἀποδιδοὺς ἔχαιρες, ὥσπερ νώ, ποτέ  
εἰτ’ αὐθις δρυνίθων μεταλλάξας φύσιν,  
καὶ γῆν ἐπεπέτου καὶ θάλατταν ἐν κύκλῳ,  
καὶ πάνθ’ δσαπερ ἄνθρωπος δσα τ’ ὅρνις φρονεῖς  
ταῦτ’ οὖν ίκέται νώ πρὸς σὲ δεῦρ’ ἀφίγμεθα, 120  
εὶ τινα πόλιν φράσειας ἡμῖν εὔερον,  
ὥσπερ σισύραν ἐγκατακλινῆναι μαλθακήν.

ΕΠΙΘΨ. ἔπειτα μείζω τῶν Κραναῶν ζητεῖς πόλιν ;

ΕΤ. μείζω μὲν οὐδέν, προσφορωτέρων δὲ νῷ.

ΕΠΙΘΨ. ἀριστοκρατεῖσθαι δῆλος εὶ ζητῶν. 125

Βούλης

ωστ' ἄρξετ' ἀνθρώπων μὲν ὥσπερ παριόπων, 185  
τοὺς δ' αὖ θεοὺς ἀπολέετε λιμῷ Μηλίῳ.

ΕΠΟΨ. πῶς;

ΠΕ. ἐν μέσῳ δήπουθεν ἀήρ ἔστι γῆς.  
εἰθ' ὥσπερ ἡμεῖς, ἦν λέναι βουλώμεθα  
Πυθώδε, Βοιωτὸς δίδον αἰτούμεθα,  
οὔτως, ὅταν θύωσιν ἀνθρώποι θεοῖς, 190  
ἦν μὴ φόρον φέρωσιν ίμῦν οἱ θεοί,  
[διὰ τῆς πόλεως τῆς ἀλλοτρίας καὶ τοῦ χάους]  
τῶν μηρίων τὴν κυνίσαν οὐ διαφρήσετε.

ΕΠΟΨ. Ιοὺ λού·

μὰ γῆν, μὰ παγίδας, μὰ νεφέλας, μὰ δίκτυα,  
μὴ γὰρ νόημα κομψότερον ἡκουσά πω. 195  
ωστ' ἀν κατοικίζοιμι μετὰ σοῦ τὴν πόλιν,  
εἰ ξυνδοκοίη τοῖσιν ἄλλοις ὀρνέοις.

ΠΕ. τίς ἀν οὖν τὸ πρᾶγμα ἀντοῖς διηγήσαιτο;

ΕΠΟΨ. σύ.

ἐγὼ γὰρ αὐτὸν βαρβάρους διητας πρὸ τοῦ  
ἔδιδαξα τὴν φωνήν, ξυνῶν πολὺν χρόνον. 200

ΠΕ. πῶς δῆτ' ἀν αὐτοὺς ξυγκαλέσειας;

ΕΠΟΨ. ράδιως.

δευρὶ γὰρ ἐμβὰς αὐτίκα μάλ' ἐς τὴν λόχμην,  
ἔπειτ' ἀνεγέρας τὴν ἐμὴν ἀηδόνα,  
καλοῦμεν αὐτούς· οἱ δὲ οὐδὲ ιψὲ τοῦ φθέγματος  
ἔάνπερ ἐπακούσωσι, θεύσονται δρόμῳ. 205

ΠΕ. Ὡ φίλτατ' ὀρνίθων σύ, μή ιψη ἔσταθι·  
ἄλλ' ἀντιβολῶ σ', ἄγ' ὡς τάχιστ' ἐς τὴν λόχμην  
ἔσβαινε κανέγειρε τὴν ἀηδόνα.

ΕΠΟΨ. ἄγε σύννομέ μοι, παῦσαι μὲν ἵππουν,  
λῦσον δὲ ιψόμοις ἴερῶν ίμμων, 210  
οὓς διὰ θεοὺς στόματος θρηνεῖς  
τὸν ἐμὸν καὶ σὸν πολύδακρυν "Ιτυν".

ἐλελιζομένης δ' ἵεροῖς μέλεσιν  
γένυσος ξουθῆς  
καθαρὰ χωρεῖ διὰ φυλλοκόμου  
μῆλακος ἥχῳ πρὸς Διὸς ἔδρας,  
ἴν' ὁ χρυσοκόμας Φοῖβος ἀκούων,  
τοῖς σοῖς ἐλέγοις ἀντιψάλλων  
ἐλεφαντόδετον φόρμιγγα, θεῶν  
ἴστησι χορούς·  
διὰ δ' ἀθανάτων στομάτων χωρεῖ  
ξύμφωνος ὅμοι  
θεία μακάρων δλοινυγή.  
(αὐλεῖ.)

215

**ΕΤ.** ὡς Ζεῦ βασιλεῦ, τοῦ φθέγματος τούρνιθίον  
οἰον κατεμελίτωσε τὴν λόχμην δλην.

**ΠΕ.** οὐτος. **ΕΤ.** τί ἔστιν; **ΠΕ.** οὐ σιωπήσει;

225

**ΕΤ.** τί δαί;

**ΠΕ.** οὕποψι μελῳδεῦν αὖ παρασκευάζεται.

**ΕΠΙΩΨ.** ἐποποποποποποποποποποποῖ,

ἰὼ ἰὼ, ἵτῳ ἵτῳ ἵτῳ ἵτῳ  
ἵτῳ τις ὁδε τῶν ἐμῶν ὅμοπτέρων·  
ὅσοι τ' εὐσπόρους ἀγροίκων γύνας  
νέμεσθε, φῦλα μυρία κριθοτράγων  
σπερμολόγων τε γένη  
ταχὺ πετόμενα, μαλθακὴν ιέντα γῆραν·

230

ὅσα τ' ἐν ἄλοκι θαμά

βῶλον ἀμφιτιτυβίζεθ' ὁδε λεπτὸν

235

ἡδομένᾳ φωνῇ·

τιὸ τιὸ τιὸ τιὸ τιὸ τιὸ τιό·

ὅσα θ' ὑμῶν κατὰ κήπους ἐπὶ κισσοῦ

κλάδεσι νομὸν ἔχει;

τά τε κατ' ὅρεα, τά τε κοτινοτράγα, τά τε κομαρο-

φάγα,

240



ΕΠΟΨ. οὗτος οὐ τῶν ἡθάδων τῶνδ' ὁν δρᾶθ' ὑμεῖς ἀεί,  
ἀλλὰ λιμναῖος.

ΠΕ. βαβαί, καλός γε καὶ φοινικιοῦς.

ΕΠΟΨ. εἰκότως γε καὶ γὰρ ὄνομ' αὐτῷ στὶ φοινικόπτερος.

ΕΤ. οὗτος, ὃ σέ τοι. ΠΕ. τί βωστρεῖς;

ΕΤ. ἔτερος ὅρνις οὗτοσι.

ΠΕ. νὴ Δλ' ἔτερος δῆτα χοῦτος ἔξεδρον χώραν ἔχων. 275  
τίς ποτ' ἔσθι;

ΕΠΟΨ. δ μουσόμαντις ἀτοπος ὅρνις ἀβροβάτης.

ὄνομά τούτῳ Μῆδος ἐστι.

ΕΤ. Μῆδος; ὕναξ Ἡράκλεις.

εἴτα πῶς ἄνευ καμήλου Μῆδος ὁν εἰσέπτετο;

ΠΕ. ἔτερος αὖ λόφον κατειληφώς τις ὅρνις οὗτοσι.

ΕΤ. τί τὸ τέρας τουτί ποτ' ἐστίν; οὐ σὺ μόνος ἄρ'

ἡσθι' ἔποψ,

280

ἀλλὰ χοῦτος ἔτερος;

ΕΠΟΨ. ἀλλ' οὗτος μέν ἐστι Φιλοκλέους  
ἔξι ἔποπος, ἐγὼ δὲ τούτου πάππος, ὀσπερ εἰ λέγοις  
‘Ιππόνικος Καλλίουν κάξ ‘Ιππογίκου Καλλίας.

ΕΤ. Καλλίας ἄρ' οὗτος οὕρνις ἐστίν· ὡς πτερορρυνεῖ.

ΕΠΟΨ. ἀτε γὰρ ὁν γενναῖος ὑπὸ τῶν σῦκοφαντῶν τίλλεται, 285  
αἵ τε θήλειαι προσεκτίλλουσιν αὐτοῦ τὰ πτερά.

ΕΤ. ὃ Πόσειδον, ἔτερος αὖ τις βαπτὸς ὅρνις οὗτοσι.

τίς δινομάζεται ποθ' οὗτος;

ΕΠΟΨ. οὗτοσὶ κατωφαγᾶς.

ΕΤ. ἐστι γὰρ κατωφαγᾶς τις ἄλλος ἡ Κλεώνυμος;

ΠΕ. πῶς ἄν οὖν Κλεώνυμός γ' ὁν οὐκ ἀπέβαλε τὸν  
λόφον;

290

ΕΤ. ἀλλὰ μέντοι τίς ποθ' ἡ λόφωσις ἡ τῶν ὅρνέων;  
ἢ πὶ τὸν δίανλον ἥλθον;

ΕΠΟΨ. ὀσπερ οἱ Κάρες μὲν σὺν  
ἐπὶ λόφων οἰκοῦσιν, ὥγάθ', ἀσφαλείας οὖνεκα..

ΠΕ. ὁ Πόσειδον, οὐχ ὄρᾶς ὅσον συνείλεκται κακὸν  
δρυέων ;

ΕΥ. ὥναξ Ἀπολλον, τοῦ νέφους. Ιοὺ Ιού·  
οὐδ' ἰδεῖν ἔτ' ἐσθ' ὑπ' αὐτῶν πετομένων τὴν εἴσοδον.

ΕΠΟΨ. οὗτοι πέρδιξ, ἐκεινοσὶ δὲ νὴ Δλ' ἀτταγᾶς,  
οὗτοισι δὲ πηνέλοψ, ἐκεινῃ δέ γ' ἀλκυών.

ΠΕ. τίς γάρ ἐσθ' οὕπισθεν αὐτῆς ;

ΕΠΟΨ. δοτις ἐστί; κειρύλος.

ΠΕ. κειρύλος γάρ ἐστιν ὅρνις ;

ΕΥ. οὐ γάρ ἐστι Σποργύλος;

ΕΠΟΨ. χαύτηι γε γλαῦξ.

ΕΥ. τί φήσ; τίς γλαῦκ' Ἀθήνας ἦγαγε;

ΕΠΟΨ. κίττα, τρυγών, κορυδός, ἐλέας, ὑποθυμίς, περιστερά,  
νέρτος, ιέραξ, φάττα, κόκκυξ, ἐρυθρόπονς, κεβλή-  
πυρις,

πορφυρίς, κερχυῆς, κολυμβίς, ἀμπελίς, φίνη, δρύοψ.

ΕΥ. Ιοὺ Ιοὺ τῶν δρυέων, Φεασκ. εἰηζε  
Ιοὺ Ιοὺ τῶν κοψίχων.

οἷα πιπίζουσι καὶ τρέχουσι διακεκραγότες.  
ἄρ' ἀπειλούσιν γε νῷν; οἵμοι, κεχήνασίν γέ τοι  
καὶ βλέπουσιν εἰς σὲ κάμε.

ΠΕ. τοῦτο μὲν κάμοὶ δοκεῖ.

ΧΟ. ποποποποποποῦ μ' ἄρ' δις ἐκάλεσε; τίνα τόπον  
ἄρα νέμεται;

ΕΠΟΨ. οὗτοις πάλαι πάρειμι κούκ ἀποστατῶ φίλων.

ΧΟ. τιτιτιτιτιτιτίνα λόγον ἄρα ποτὲ πρὸς ἐμὲ φίλον  
ἔχων;

ΕΠΟΨ. κοινόν, ἀσφαλῆ, δίκαιον, ἡδύν, ὡφελήσιμον.  
ἄνδρε γὰρ λεπτῷ λογιστᾷ δεῦρ' ἀφίχθον ὡς ἐμέ.

ΧΟ. ποῦ; πᾶ; πῶς φήσ;

ΕΠΟΨ. φήμ' ἀπ' ἀνθρώπων ἀφίχθαι δεῦρο πρεσβύτα δύο·  
ἥκετον δ' ἔχοντε πρέμνον πράγματος πελωρίου.

ΧΟ. ὁ μέγιστον ἔξαμαρτὸν ἐξ ὅτου ἀτράφην ἐγώ,  
πῶς λέγεις; ΕΠΟΨ. μήπω φοβηθῆσται τὸν λόγον.

ΧΟ. τί μ' εἰργάσω;

ΕΠΟΨ. ἄνδρ' ἐδεξάμην ἑραστὰ τῆσδε τῆς ἔννουσίας.

ΧΟ. καὶ δέδρακας τοῦτο τοῦργον; 325

ΕΠΟΨ. καὶ δεδρακώς γ' ἥδομαι.

ΧΟ. κάστον ἥδη που παρ' ἡμῖν;

ΕΠΟΨ. εἰ παρ' ὑμῖν εἴμ' ἐγώ.

ΧΟ. ἔα ἔα,

προδεδόμεθ' ἀνόσια τ' ἐπάθομεν

ὅς γάρ φίλος ἦν, ὅμοτροφά θ' ἡμῖν

ἐνέμετο πεδία παρ' ἡμῖν

330

παρέβη μὲν θεσμοὺς ἀρχαίους,

παρέβη δ' ὅρκους δρυΐθων.

ἐσ δὲ δόλον ἐκάλεσε, παρέβαλέ τ' ἐμὲ παρὰ

γένος ἀνόσιον, δπερ ἔξορτ' ἐγένετ' ἐπ' ἐμοὶ

πολέμιον ἐτράφη.

335

ἀλλὰ πρὸς τοῦτον μὲν ἡμῖν ἐστιν ὕστερος λόγος·

τὸ δὲ πρεσβύτα δοκεῖ μοι τώδε δοῦναι τὴν δίκην

διαφορηθῆναί θ' ὑφ' ἡμῶν.

ΠΕ. ὡς ἀπωλόμεσθ' ἄρα.

ΕΤ. αἴτιος μέντοι σὺ νῷν εἰ τῶν κακῶν τούτων μόνος.

ἐπὶ τέ γάρ μ' ἐκεῖθεν ἥγε;

340

ΠΕ. ἵν' ἀκολουθοίης ἐμοί.

ΕΤ. ἵνα μὲν οὖν κλάοιμι μεγάλα.

ΠΕ. τοῦτο μὲν ληρεῖς ἔχων

κάρτα πῶς κλαύσει γάρ, ἦν ἀπαξ γε τῶφθαλμῷ  
κκοπῆς;

ΧΟ. ἵω ἵω,

ἔπαγ', ἔπιθ', ἔπιφερε πολέμιον

δρμάν φονίαν, πτέρυγά τε παντά

345

περίθαλε περί τε κύκλωσται

ώς δεῖ τώδ' οἰμώζειν ἀμφω  
καὶ δοῦναι ρύγχει φορβάν.<sup>Fudde</sup>  
οὔτε γὰρ ὅρος σκιερὸν οὔτε νέφος αἰθέριον  
οὔτε πολιὸν πέλαγος ἔστιν ὃ τι δέξεται      350  
τώδ' ἀποφυγόντε με.

ἀλλὰ μὴ μέλλωμεν ἦδη τώδε τίλλειν καὶ δάκνειν.  
ποὺν 'σθ' ὁ ταξίαρχος; ἐπαγέτω τὸ δεξιὸν κέρας.

ΕΤ. τοῦτ' ἐκεῖνο· ποῦ φύγω δύστηνος;  
ΠΕ. οὗτος, οὐ μενεῖς;

ΕΤ. ήν' ὑπὸ τούτων διαφορηθῶ;      355

ΠΕ. πῶς γὰρ ἀν τούτους δοκεῖς  
ἐκφυγεῖν; ΕΤ. οὐκ οὖδ' ὅπως ἄν.

ΠΕ. ἀλλ' ἐγώ τοι σοι λέγω  
ὅτι μένοντε δεῖ μάχεσθαι λαμβάνειν τε τῶν  
χυτρῶν.

ΕΤ. τί δὲ χύτρα νώ γ' ὀφελήσει;

ΠΕ. γλαῦξ μὲν οὐ πρόσεισι νῶν.  
ΕΤ. τοῖς δὲ γαμψώνυξι τοισδί;

ΠΕ. τὸν διβελίσκον ἀρπάσας  
εἴτα κατάπηξον πρὸ σαυτοῦ.      360

ΕΤ. τοῖσι δ' ὀφθαλμοῖσι τί;

ΠΕ. δέξύβαφον ἐντευθενὶ προσδοῦ λαβὼν ἡ τρύβλιον.

ΕΤ. ὡς σοφώτατ', εὖ γ' ἀνεῦρες αὐτὸν καὶ στρατηγικῶς  
ὑπερακοντίζεις σύ γ' ἦδη Νικίαν ταῖς μηχαναῖς.

ΧΟ. ἐλελελεῦ, χώρει, κάθετος ρύγχος· οὐ μέλλειν  
ἐχοῆν.

ἔλκε, τίλλε, παῖε, δεῖρε, κόπτε πρώτην τὴν  
χύτραν.      365

ΕΠΟΨ. εἰπέ μοι τί μέλλετ', ὡς πάντων κάκιστα θηράων,  
ἀπολέσαι, παθόντες οὐδέν, ἀνδρε καὶ διασπάσαι

τῆς ἐμῆς γυναικὸς ὅντε ἔνγγεινή καὶ φυλέτα;

ΧΟ. φεισύμεσθα γάρ τι τῶνδε μᾶλλον ἥμεῖς ἡ λύκων;

ἢ τίνας τισαίμεθ' ἄλλους τῶνδ' ἀν ἐχθίους ἔτι ; 370  
ΕΠΟΨ. εἰ δὲ τὴν φύσιν μὲν ἐχθροί, τὸν δὲ νοῦν εἰσιν φύλοι,  
καὶ διδάξοντές τι δεῦρ' ἡκουσιν ὑμᾶς χρήσιμον.

ΧΟ. πῶς δ' ἀν οἵδ' ἡμᾶς τι χρήσιμον διδάξειάν ποτε,  
ἢ φράσειαν, ὅντες ἐχθροὶ τοῖσι πάπποις τοῖς ἐμοῖς ;  
ΕΠΟΨ. ἀλλ' ἀπ' ἐχθρῶν δῆτα πολλὰ μανθάνουσιν οἱ  
σοφοί. 376

ἢ γὰρ εὐλάβεια σώζει πάντα. παρὰ μὲν οὖν φύλον  
οὐ μάθοις ἀν τοῦθ', δ' ἐχθρὸς εὐθὺς ἐξηγάγασεν.  
αὐτίχ' αἱ πόλεις παρ' ἀνδρῶν γ' ἔμαθον ἐχθρῶν κού  
φίλων 378

ἐκπονεῖν θ' ὑψηλὰ τείχη ναῦς τε κεκτήσθαι μακράς.

τὸ δὲ μάθημα τοῦτο σώζει παῖδας, οἶκον, χρήματα.

ΧΟ. ἔστι μὲν λόγων ἀκοῦσαι πρῶτον, ὡς ἡμῖν δοκεῖ,  
χρήσιμον μάθοις γὰρ ἀν τι κάπτε τῶν ἐχθρῶν σοφόν.

ΠΕ. οἵδε τῆς ὁργῆς χαλᾶν εἴξασιν. ἄναγ' ἐπὶ σκέλος.

ΕΠΟΨ. καὶ δίκαιον γ' ἔστιν κάμοι δεῖ νέμειν ὑμᾶς χάριν.

ΧΟ. ἀλλὰ μὴν οὐδ' ἄλλο σοί πω πρᾶγμ' ἐνηντιώμεθα. 385

ΠΕ. μᾶλλον εἰρήνην ἄγουσιν ἢ πρίν ὥστε τὴν χύτραν  
τῷ τε τρυβλίῳ καθίει.

καὶ τὸ δόρυ χρή, τὸν διβελίσκον,

περιπατεῖν ἔχοντας ἡμᾶς

τῶν ὅπλων ἐντός, παρ' αὐτὴν 390

τὴν χύτραν ἄκραν δρῶντας

ἐγγύς· ὡς οὐ φευκτέον νῷν.

ΕΥ. ἐτεόν, ἦν δ' ἄρ' ἀποθάνωμεν,

κατορυχησόμεσθα ποῦ γῆς;

ΠΕ. δὲ Κεραμεικὸς δέξεται νώ. 395

δημόσια γὰρ ἵρα ταφῶμεν,

φήσομεν πρὸς τοὺς στρατηγοὺς

μαχομένω τοῖς πολεμίοισιν

ἀποθανεῖν ἐν Ὀρνεαῖς.

ΧΟ. ἀναγ' ἐς τάξιν πάλιν ἐς ταῦτον,  
καὶ τὸν θυμὸν κατάθου κύψας  
παρὰ τὴν ὀργὴν ὕσπερ ὁπλίτης·  
κάναπυθώμεθα τούσδε, τίνες ποτέ,  
καὶ πόθεν ἔμοδον,  
ἐπὶ τίνα τὸ ἐπίνοιαν.  
ἰὼ ἔποψ, σέ τοι καλῶ.

400

ΕΠΟΨ. καλεῖς δὲ τοῦ κλύειν θέλων;

ΧΟ. τίνες ποθ' οἴδε καὶ πόθεν;

ΕΠΟΨ. ξένω σοφῆς ἀφ' Ἑλλάδος.

ΧΟ. τύχη δὲ ποία κομί-  
ζει ποτ' αὐτῷ πρὸς ὅρ-  
νιθας ἐλθεῖν;

410

Ψ. ἔρως

βίου διαιτης τέ σου  
εἰς ξυνοικεῖν τέ σοι  
εἰς γείναι τὸ πᾶν.

ΧΟ. λέγει τοι τί τίνας λόγους;  
ΕΠΟΨ. ἀπιστα κλύειν.

415

ΧΟ. ὁρᾷ τι κέρε, οὐθάδ' ἄξιον μονῆς,  
ὅτῳ πέποιθέ μοι ξυνῶν  
κρατεῖν ἀνὴ τὸν ἐχθρὸν ἥ  
φίλοισιν ὡφελεῖν ἔχειν;

420

ΕΠΟΨ. λέγει μέγαν τιν' ὅλβον οὕ-  
τε λεκτὸν οὔτε πιστόν, ὡς  
σὰ ταῦτα πάντα καὶ  
τὸ τῆδε καὶ τὸ κεῖσε καὶ  
τὸ δεῦρο προσβιβᾶ λέγων.

425

ΧΟ. πότερα μαινόμενος;

ΕΠΟΨ. ἄφατον ὡς φρόνιμος.

ΧΟ. ἔνι σοφόν τι φρενί;

ΕΠΟΨ. πυκνότατον κίναδος,

σόφισμα, κύρμα, τρῦμμα, παιπάλημ' ὅλον. 430

ΧΟ. λέγειν λέγειν κέλευθε μοι.

κλύων γάρ ὡν σὺ μοι λέγεις

λόγων ἀνεπτέρωμαι.

ΕΠΟΨ. ἄρε δὴ σὺ καὶ σὺ τὴν πανοπλίαν μὲν πάλιν

ταύτην λαβόντε κρεμάσατον τύχαγαθῆ 435

*συντ-* εἰς τὸν ἵπνον εἴσω, πλησίον τούπιστάτουν·

σὺ δὲ τούσδε ἐφ' οἴσπερ τοῖς λόγοις συνέλεξ<sup>ε</sup> ἔγα,  
φράσον, δίδαξον.

ΠΕ. μὰ τὸν Ἀπόλλω 'γὰ μὲν οὐ,

ἥν μὴ διάθωνταί γ' οὖδε διαθήκην ἔμοι

ἥνπερ ὁ πλῆθηκος τῇ γυναικὶ διέθετο, 440

δι μαχαιροποιός, μὴ δάκνειν τούτους ἔμε.

ΧΟ. διατίθεμαι 'γώ. ΠΕ. κατόμοσόν νυν ταῦτά μοι.

ΧΟ. ὅμνυμ<sup>ε</sup> ἐπὶ τούτοις, πᾶσι νικᾶν τοῖς κριταῖς 445  
καὶ τοῖς θεαταῖς πᾶσιν. ΠΕ. ἔσται τανταγή.

ΧΟ. εἰ δὲ παραβαίην, ἐνī κριτῇ νικᾶν μόνον.

ΕΠΟΨ. ἀκούετε λεψί· τοὺς ὀπλίτας νυνμειν  
ἀνελομένους θῶπλ' ἀπιέναι πάλιν οἴκαδε,  
σκοπεῖν δ' ὅ τι ἀν προγράφωμεν ἐν τοῖς πινακίοις. 450

### ΧΟΡΟΣ. ΠΕΙΘΕΤΑΙΡΟΣ. ΕΥΕΛΠΙΔΗΣ. ΕΠΟΨ.

ΧΟ. δολερὸν μὲν ἀεὶ κατὰ πάντα δὴ τρόπον

πέφυκεν ἀνθρωπος· σὺ δ' ὅμως λέγε μοι·

τάχα γάρ τύχοις ἀν

χρηστὸν ἔξειπῶν ὅ τι μοι παρορᾶτ', ή

δύναμίν τινα μείζω

παραλειπομένην ὑπ' ἐμῆς φρενὸς ἀξινέτου·

σὺ δὲ τοῦθ' οὐρῆς λέγ' εἰς κοινόν.

ὅ γάρ ἀν σὺ τύχης μοι

ἀγαθὸν πορίσας, τοῦτο κοινὸν ἔσται.

ἀλλ' ἐφ' ὅτῳ περ πράγματι τὴν σὴν ἥκεις γυνώμην  
ἀναπείσας,  
λέγει θαρρήσας· ὡς τὰς σπονδὰς οὐ μὴ πρότερον  
παραβῶμεν.

Π.Ε. καὶ μὴν δργῶ νὴ τὸν Δία καὶ προπεφύραται λόγος  
εἰς μοι,  
ὅν διαμάττειν οὐ κωλύει φέρε, πᾶν, στέφανον  
καταχεῖσθαι  
κατὰ χειρὸς ὕδωρ φερέτω ταχύ τις.

ΕΥ. δειπνήσειν μέλλομεν, η τί;

Π.Ε. μὰ Δί, ἀλλὰ λέγειν ζητῷ τρίπαλαι μέγα καὶ  
λαρινὸν ἔπος τι,  
ὅ τι τὴν τούτων θραύσει ψυχήν· οὕτως ὑμῶν  
ὑπεραλγῶ,  
οἵτινες ὄντες πρότερον βασιλῆς—

Χ.Ο. ήμεῖς βασιλῆς; τίνος;

Π.Ε. ήμεῖς  
πάντων ὁπός<sup>3</sup> ἔστιν, ἐμοῦ πρῶτου, τουδὶ, καὶ τοῦ  
Διὸς αὐτοῦ,

ἀρχαίστεροί πρότεροί τε Κρόνους καὶ Τιτάνων ἐγένεσθε  
καὶ γῆς. Χ.Ο. καὶ γῆς; Π.Ε. νὴ τὸν Ἀπόλλωνα.

Χ.Ο. τουτὶ μὰ Δί<sup>1</sup> οὐκ ἐπεπύμην.

Π.Ε. ἀμαθῆς γὰρ ἔφυς κοὐ πολυπράγμων, οὐδὲ Αἴσωπον  
πεπάτηκας,

ὅς ἔφασκε λέγων κορυδὸν πάντων πρώτην δρυιθα  
γενέσθαι,

προτέραν τῆς γῆς, κακείτα νόσφ τὸν πατέρ' αὐτῆς  
ἀποθνήσκειν·

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

ὑπ' ἀμηχανίας τὸν πατέρ' αὐτῆς ἐν τῇ κεφαλῇ  
κατορύξαι.

- ΕΥ. δ πατὴρ ἄρα τῆς κορυδοῦ νυνὶ κεῖται τεθνεῶς  
Κεφαλῆσιν.
- ΠΕ. οὐκουν δῆτ' εἰ πρότεροι μὲν γῆς, πρότεροι δὲ θεῶν  
ἐγένουντο,  
ώς πρεσβυτάτων αὐτῶν ὅντων ὀρθῶς ἔσθ' ἡ  
βασιλεία;
- ΕΥ. νὴ τὸν Ἀπόλλω πάνυ τοίνυν χρὴ βύγχος βόσκειν  
σε τὸ λοιπόν.  
οὐκ ἀποδώσει ταχέως δ Ζεὺς τὸ σκῆπτρον τῷ  
δρυκολάπτῃ. ωωδ φεικει 480
- ΠΕ. ώς οὐχὶ θεὶ τοίνυν ἥρχον τῶν ἀνθρώπων τὸ  
παλαιόν,  
ἀλλ' ὅρνιθες, κὰβασίλευον, πόλλα' ἐστὶ τεκμήρια  
τούτων.  
αὐτίκα δ' ὑμῖν πρῶτ' ἐπιδείξω τὸν ἀλεκτρυόν, ώς  
ἐτυράννει,  
ἥρχε τε Περσῶν πρότερος πάντων Δαρείων καὶ  
Μεγαβάζων,  
ώστε καλεῖται Περσικὸς ὅρνις ἀπὸ τῆς ἀρχῆς ἐπ'  
ἐκείνης. 485
- ΕΥ. διὰ ταῦτ' ἄρ' ἔχων καὶ νῦν ὁσπερ βασιλεὺς δ  
μέγας διαβάσκει  
ἐπὶ τῆς κεφαλῆς τὴν κυρβασίαν τῶν ὀρνίθων μόνος  
δρῆσιν.
- ΠΕ. οὖτα δ' ἵσχυε τε καὶ μέγας ἦν τότε καὶ πολύς,  
ώστ' ἔτι καὶ νῦν  
ὑπὸ τῆς ρώμης τῆς τότ' ἐκείνης, δπόταν νόμον  
δρθριον ἕστη,  
ἀναπηδῶσιν πάντες ἐπ' ἔργον, χαλκῆς, κεραμῆς,  
σκυλοδέψαι, 490  
σκυτῆς, βαλανῆς, ἀλφιταμοιβοί, τορνευταλυρασ-  
πιδοπηγοί·

- οἱ δὲ βαδίζουσιν ὑποδησάμενοι τύκτωρ.  
**ΕΥ.** έμὲ τοῦτό γ' ἐρώτα.  
χλαῖναν γὰρ ἀπώλεσ' ὁ μοχθηρὸς Φρυγίων ἐρίων  
διὰ τοῦτον.  
ἐς δεκάτην γάρ ποτε παιδαρίου κληθεὶς ὑπέπινον  
ἐν ἄστει,  
κάρτι καθεῦδον· καὶ πρὸν δειπνεῖν τοὺς ἄλλους,  
οὗτος ἄρ' ἤσε, 495  
κἀγὼ νομίσας ὅρθρον ἔχώρουν Ἀλιμοῦντάδε, κάρτι  
προκύπτω  
ἔξω τείχους, καὶ λωποδύτης παίει ροπάλῳ με τὸ  
νῶτον·  
κἀγὼ πίπτω, μέλλω τε βοᾶν· ὁ δὲ ἀπέβλιστε θολ-  
μάτιόν μου.
- ΠΕ.** ἵκτηνος δ' οὖν τῶν Ἑλλήνων ἥρχεν τότε καβασίλευε.  
**ΧΟ.** τῶν Ἑλλήνων; 500  
**ΠΕ.** καὶ κατέδειξέν γ' οὗτος πρῶτος βασιλεύων  
προκαλινδεῖσθαι τοὺς ἵκτηνοις.
- ΕΥ.** νὴ τὸν Διόνυσον, ἔγὼ γοῦν  
ἐκαλινδούμην ἵκτηνον ἰδών· καὶ θ' ὑπτιος ὡς ἀναχάσκω  
δύσιον κατεβρόχθισα· καὶ τα κενὸν τὸν θύλακον  
οἴκαδ' ἀφεῖλκον.
- ΠΕ.** Αἰγύπτου δὲ αὐτὸν καὶ Φοινίκης πάσης κόκκυξ βα-  
σιλεὺς ἦν.  
χώποδ' ὁ κόκκυξ εἶποι κόκκυ, τότε γ' οἱ Φοινίκες  
ἀπαντες 505  
τοὺς πυροὺς ἀν καὶ τὰς κριθὰς ἐν τοῖς πεδίοις  
ἐθέριζον.
- ΕΥ.** τοῦτ' ἄρ' ἐκεῖν' ἦν τοῦπος ἀληθῶς· κόκκυ, ψωλοὶ  
πεδίοινδε.
- ΠΕ.** ἥρχον δὲ οὕτω σφόδρα τὴν ἀρχήν, ὥστε εἰ τις καὶ  
βασιλεύοι

ἐν ταῖς πόλεσιν τῶν Ἐλλήνων, Ἀγαμέμνων ἡ  
Μενέλαος,

ἐπὶ τῷ σκῆπτρῳ ἐκάθητ' ὅρνις, μετέχων ὅ τι  
δωροδοκοίη. 510

**ΕΤ.** τούτῃ τοῖνυν οὐκ ἥδη γάρ· καὶ δῆτά μ' ἐλάμβανε  
θαῦμα,  
ὅπότ' ἔξελθοι Πρίαμός τις ἔχων ὅρνιν ἐν τοῖσι  
τραγῳδοῖς·  
δοῦλος ἄρ' εἰστήκει τὸν Λυσικράτη τηρῶν ὅ τι δωρο-  
δοκοίη.

**ΠΕ.** δοῦλος δὲ δεινότατόν γ' ἐστὶν ἀπάντων, δοῦλος γάρ δοῦν  
βασιλεύων  
ἀετὸν ὅρνιν ἔστηκεν ἔχων ἐπὶ τῆς κεφαλῆς, βα-  
σιλεὺς ὕπερ 515  
ἡ δ' αὖ θυγάτηρ γλαῦχ', δοῦλος Ἀπόλλων ὁσπερ  
θεράπων ίέρακα.

**ΕΤ.** νὴ τὴν Δῆμητρ' εὗ ταῦτα λέγεις. τίνος οὖν εκα-  
ταῦτ' ἄρ' ἔχουσιν;  
**ΠΕ.** ίν' δταν θύων τις ἔπειτ' αὐτοῖς εἰς τὴν χεῖρ', ώς  
νόμος ἐστί,  
τὰ σπλάγχνα διδῷ, τοῦ Διὸς αὐτοὶ πρότεροι τὰ  
σπλάγχνα λάβωσιν.

δώμαν τ' οὐδεὶς τότε ἀνθρώπων θεόν, ἀλλ' ὅρ-  
νιθας ἀπαντεσ. 520

Λάμπτων δ' ὅμυνος' ἔτι καὶ νῦν τὸν χῆν', δταν  
ἔξαπατῷ τι.  
οὔτως ὑμᾶς πάντες πρότερον μεγάλους ἀγίους τ'  
ἐνόμιζον,

νῦν δ' ἀνδράποδ', ἡλιθίους, Μανᾶς.

ὁσπερ δ' ἥδη τοὺς μαινομένους  
βάλλουσ' ὑμᾶς, καὶ τοῖς ιεροῖς  
πᾶς τις ἐφ' ὑμῖν ὅρνιθευτῆς 525

Ιστησι βρόχους, παγίδας, ράβδους,  
 ἔρκη, νεφέλας, δίκτυα, πηκτάς·  
 είτα λαβόντες πωλοῦντ' ἀθρόους·  
 οἱ δ' ὄνοῦνται βλιμάζοντες· 530  
 κούδ' οὖν, εἴπερ ταῦτα δοκεῖ δρᾶν,  
 δπτησάμενοι παρέθευθ' ὑμᾶς,  
 ἀλλ' ἐπικυνῶσιν τυρόν, ἔλαιον,  
 σίλφιον, ὅξος, καὶ τρίψαντες  
 καταχυσμάτιον γλυκὺν καὶ λιπαρόν, 535  
 κάπειτα κατεσκέδασαν θερμὸν  
 τοῦτο καθ' ὑμῶν  
 αὐτῶν ὥσπερ κενεβρείων.

ΧΟ. πολὺ δὴ πολὺ δὴ χαλεπωτάτους λόγους  
 ἡνεγκας, ἄνθρωφος· ὧστ' ἐδάκρυσά γ' ἐμῶν 540  
 πατέρων κάκην, οἱ  
 τάσδε τὰς τιμὰς προγόνων παραδόντων,  
 ἐπ' ἔμοιν κατέλυσαν.  
 σὺ δέ μοι κατὰ δαίμονα καὶ κατὰ συντυχίαν  
 ἀγαθὴν ἥκεις ἐμοὶ σωτήρ. 545  
 ἀναθεὶς γάρ ἐγώ σοι  
 τά τε νοττία κάμαυτὸν οἰκιώ σε.

ἀλλ' δ τι χρὴ δρᾶν, σὺ δίδασκε παρών· ὡς ζῆν  
 οὐκ ἄξιον ἥμన,  
 εἰ μὴ κομισθεῖα παντὶ τρόπῳ τὴν ἡμετέραν βασιλείαν.

ΠΕ. καὶ δὴ τοίνυν πρῶτα διδάσκω μίαν ὀρνίθων πόλιν  
 εἶναι, 550  
 κάπειτα τὸν ἀέρα πάντα κύκλῳ καὶ πᾶν τουτὸν τὸ  
 μεταξὺ

περιτειχίζειν μεγάλαις πλίνθοις διπταῖς ὥσπερ  
 Βασυλῶνα.

ΕΤ. ὡς Κεφριώνα καὶ Πορφυρίων, ὡς σμερδαλέον τὸ  
 πόλισμα.

- ΠΕ. κᾱπειτ' ἡν τοῦτ' ἐπανεστήκη, τὴν ἀρχὴν τὸν Δί<sup>ι</sup>  
 ἀπαιτεῖν·  
 κἀν μὲν μὴ φῆ μηδ' ἐθελήσῃ μηδ' εὐθὺς γυωσι-  
 μαχήσῃ, 555  
 οἱερὸν πόλεμον πρω῁δᾶν αὐτῷ, καὶ τοῖσι θεοῖσιν  
 ἀπειπεῖν  
 διὰ τῆς χώρας τῆς ὑμετέρας ὕσπερ πρὶν μὴ δια-  
 χ φοιτᾶν.  
 τοῖσι δ' ἀνθρώποις ὅρνιν ἔτερον πέμψαι κήρυκα  
 κελεύω,  
 ὡς ὅρνιθων βασιλευόντων θύειν ὅρνισι τὸ λοιπόν·  
 κᾱπειτα θεοῖς ὑστερον αὐθίς· προσγείμασθαι δὲ  
 πρεπόντως  
 τοῖσι θεοῖσιν τῶν ὅρνιθων δις ἀν ἀρμόζῃ καθ'  
 ἔκαστον·  
 ἡν Ἀφροδίτη θύη, πυροὺς ὅρνιθι φαληρίδι θύειν·  
 ἡν δὲ Ποσειδῶνί τις οἰν θύη, νήττη πυροὺς καθα-  
 γίζειν 566  
 ἡν δ' Ἡρακλέει θύησι, λάρφ ναστοὺς θύειν μελι-  
 τοῦντας·  
 κἀν Δίι θύη βασιλεῖ κριόν, βασιλεύς ἐστ' ὅρχίλος  
 ὅρνις,  
 φ προτέρφ φ δεῖ τοῦ Διὸς αὐτοῦ σέρφον ἐνόρχην  
 σφαγιάζειν.  
 ΕΥ. ἥσθην σέρφῳ σφαγιαζομένῳ. βροντάτω μὲν ὁ  
 μέγας Ζάν. 570  
 ΧΟ. καὶ πῶς ἡμᾶς νομιοῦσι θεοὺς ἀνθρωποι κούχι  
 κολοιούς,  
 οἱ πετόμεσθα πτέρυγάς τ' ἔχομεν;  
 ΠΕ. ληρεῖς· καὶ νὴ Δί<sup>ι</sup> ὅ γ' Ἐρμῆς  
 πέτεται θεὸς ᾧ πτέρυγάς τε φορεῖ, κάλλοι γε θεὸν  
 πάνυ πολλοῖ.

αὐτίκα Νίκη πέτεται πτερύγοιν χρυσαῖν, καὶ νὴ<sup>τικὲ</sup>  
Δλ' Ἐρως γε·

Ἴριν δέ γ' Ὁμηρος ἔφασκ' ἱκέλην εἶναι τρήρωνι  
πελείη.

ΕΤ. ὁ Ζεὺς δ' ἡμῖν οὖν βροντήσας πέμψει πτερόεντα  
κεραυνόν;

ΧΟ. ἦν δ' οὖν ἡμᾶς μὲν ὑπ' ἀγνοίας εἶναι νομίσωσι τὸ  
μηδέν,

τούτους δὲ θεοὺς τοὺς ἐν Ὀλύμπῳ; ΠΕ. τότε

χρὴ στρουθῶν νέφος ἀρθεν  
καὶ σπερμολόγων ἐκ τῶν ἀγρῶν τὸ σπέρμ' αὐτῶν  
ἀνακάψαι·

κάππειτ' αὐτοῖς ἡ Δημήτηρ πυροὺς πεινῶσι με-  
τρείτω.

ΕΥ. οὐκ ἐθελήσει μὰ Δλ', ἀλλ' ὅψει προφάσεις αὐτὴν  
παρέχουσαν.

ΠΕ. οἱ δ' αὖ κόρακες τῶν ζευγαρίων, οἵσιν τὴν γῆν  
καταροῦσιν,

καὶ τῶν προβάτων τοὺς διθαλμοὺς ἐκκοψάντων  
ἐπὶ πείρᾳ·

εἰθ' δ' γ' Ἀπόλλων Ιατρός γ' ᾧν ίάσθω μισθο-  
φορεῖ δέ.

ΕΤ. μή, πρίν γ' ἄν ἐγὼ τῷ βοιδαρίῳ τῷ μὲν πρώτιστ'  
ἀποδῶμαι.

ΠΕ. ἦν δ' ἡγάντωται σὲ θεόν, σὲ βίον, σὲ δὲ Γῆν, σὲ  
Κρόνον, σὲ Ποσειδῶ,  
ἄγαθ' αὐτοῦσιν πάντα παρέσται.

ΧΟ. λέγε δή μοι τῶν ἀγαθῶν ἐν.  
ΠΕ. πρῶτα μὲν αὐτῶν τὰς οἰνάνθας οἱ πάρνοπες οὖν

κατέδονται,

ἀλλὰ γλαυκῶν λόχος εἰς αὐτοὺς καὶ κερχνήδων  
ἐπιτρίψει.

575

580

585

- εἰθ' οἱ κυνῆτες καὶ ψῆνες ἀεὶ τὰς συκᾶς οὐ κατέδονται,  
ἀλλ' ἀναλέξει πάντας καθαρῶς αὐτοὺς ἀγέλη μίᾳ  
κιχλῶν. 590
- ΧΟ. πλαιστὲν δὲ πόθεν δώσομεν αὐτοῖς; καὶ γὰρ  
τούτου σφόδρ' ἐρώσι.
- ΠΕ. τὰ μέταλλ' αὐτοῖς μαντευομένοις οὗτοι δώσουσι τὰ  
χρηστά,  
τὰς τ' ἐμπορίας τὰς κερδαλέας πρὸς τὸν μάντιν  
κατεροῦσιν, ,  
ῶστ' ἀπολεῖται τῶν ναυκλήρων οὐδείς. 595
- ΧΟ. πῶς οὐκ ἀπολεῖται;
- ΠΕ. προερεῖ τις ἀεὶ τῶν δρυίθων μαντευομένῳ περὶ  
τοῦ πλοῦ·  
νυνὶ μὴ πλεῖ, χειμῶν ἔσται· νυνὶ πλεῖ, κέρδος  
ἐπέσται.
- ΕΤ. γαῦλον κτῶμαι καὶ ναυκληρῷ, κούκ ἀν μείναιμι  
παρ' ὑμῖν.
- ΠΕ. τοὺς θησαυρούς τ' αὐτοῖς δείξουσ' οὖς οἱ πρότεροι  
κατέθεντο  
τῶν ἀργυρίων οὗτοι γὰρ ἵσασι· λέγουσι δέ τοι  
τάδε πάντες, 600  
οὐδεὶς οἶδεν τὸν θησαυρὸν τὸν ἔμὸν πλὴν εἴ τις  
ἄρ' ὅρνις.
- ΕΤ. πωλῶ γαῦλον, κτῶμαι σμινήν, καὶ τὰς ὑδρίας  
ἀνορύττω.
- ΧΟ. πῶς δ' ὑγίειαν δώσομεν αὐτοῖς, οὖσαν παρὰ τοῖσι  
θεοῖσιν;
- ΠΕ. ἡν εὐ πράττωσ', οὐχ ὑγιεία μεγάλη τοῦτ' ἔστι;  
ΕΤ. σάφ' ἵσθι,  
ῶς ἀνθρωπός γε κακῶς πράττων ἀτεχνῶς οὐδεὶς  
ὑγιαίνει. 605

- XO. πῶς δ' εἰς γῆράς ποτ' ἀφίξονται; καὶ γὰρ τοῦτο  
ἔστιν ἐν Ὀλύμπῳ.  
ἢ παιδάρι' ὅντες ἀποθήσκειν δεῖ;  
ΠΕ. μὰ Δέντα, ἀλλὰ τριακόσι' αὐτοῖς  
ἔτι προσθήσοντος ὅρνιθες ἔτη.  
XO. παρὰ τοῦ;  
ΠΕ. παρ' ὅτου; παρ' ἑαυτῷ.  
οὐκ οἶσθεν ὅτι πέντε ἀνδρῶν γενεὰς ζώει λακέρυζα  
κορώνη;  
ΕΤ. αἴβοι, πολλῷ κρείττους οὖτοι τοῦ Διὸς ἡμῖν βασι-  
λεύειν. 610  
ΠΕ. οὐ γὰρ πολλῷ;  
καὶ πρῶτα μὲν οὐχὶ νεώς ἡμᾶς  
οἰκοδομεῖν δεῖ λιθίνους αὐτοῖς,  
οὐδὲ θυρῶσαι χρυσαῖσι θύραις,  
ἀλλ' ὑπὸ θάμνους καὶ πρινιδίους  
οἰκήσονται. τοῖς δὲ αὖ σεμνοῖς  
τῶν ὅρνιθων δένδρον ἐλάσσ  
δὲ νεώς ἔσται· κούκι εἰς Δελφοὺς  
οὐδὲν εἰς Ἀμφιῶν' ἐλθόντες ἐκεῖ  
θύσομεν, ἀλλ' ἐν ταῖσιν κομάροις  
καὶ τοῖς κοτίνοις στάντες ἔχοντες  
κριθάς, πυρούς, εὐξόμεθαντοῖς  
ἀνατείνοντες τὰ χεῖρας ἀγαθῶν  
διδόνται τι μέρος· καὶ ταῦθεν ἡμῖν  
παραχρῆμα ἔσται 615  
πυροὺς δὲ λίγους προβαλοῦσιν.  
ΧΟ. ὁ φίλτατός ἐμοὶ πολὺ πρεσβυτῶν ἐξ ἐχθρίστου μετα-  
πίπτων,  
οὐκ ἔστιν ὅπως ἄν ἐγώ ποθεν ἐκῶν τῆς σῆς γνώμης  
ἴτ' ἀφείμην.  
ἐπαυχήσας δὲ τοῖσι σοῖς λόγοις

έπη πείληστα καὶ κατώμοστα, 630  
 ἐὰν σὺ παρ' ἐμὲ θέμενος δρόφρονας λόγους  
 δίκαιος, ἄδολος, δσιος ἐπὶ θεοὺς ἵης,  
 ἐμοὶ φρονῶν ξυνῳδά, μὴ πολὺν χρόνον  
 θεοὺς ἔτι σκῆπτρα τάμα τρίψειν. 635  
 ἀλλ' ὅσα μὲν δεῖ ῥώμῃ πράττειν, ἐπὶ ταῦτα τεταξό-  
 μεθ' ἡμεῖς·  
 ὅσα δὲ γνώμῃ δεῖ βουλεύειν, ἐπὶ σοὶ τάδε πάντ'  
 ἀνάκειται.

**ΕΠΟΨ.** καὶ μὴν μὰ τὸν Δλ' οὐχὶ <sup>δ=βε</sup> νυστάζειν γ' ἔτι  
 ὥρα στὶν ἡμῖν οὐδὲ μελλονικῶν,  
 ἀλλ' ὡς τάχιστα δεῖ τι δρᾶν πρῶτον δέ τοι 640  
 εἰσέλθετ' ἐς νεοττιάν γε τὴν ἡμήν  
 καὶ τάμα κάρφη καὶ τὰ παρόντα φρύγανα,  
 καὶ τοῦνομ' ἡμῖν φράστατον.

**ΠΕ.** ἀλλὰ ῥάδιον.

ἐμοὶ μὲν δνομα Πειθέταιρος. **ΕΠΟΨ.** τῷ δὲ τί;

**ΠΕ.** Εὐελπίδης Κριώθεν. 645

**ΕΠΟΨ.** ἀλλὰ χαίρετον  
 ἄμφω. **ΠΕ.** δεχόμεθα.

**ΕΠΟΨ.** δεῦρο τοίνυν εἰσιτον.

**ΠΕ.** ἴωμεν εἰστηγοῦ σὺν λαβῶν ἡμᾶς. **ΕΠΟΨ.** ίθι.

**ΠΕ.** ἀτὰρ τὸ δεῦρα δεῦρ' ἐπανάκρουσαι πάλιν.  
 φέρ' ἴδω, φράσον νῦν, πῶς ἐγώ τε χούτοσι  
 ξυνεστόμεθ' ὑμῖν πετομένοις οὐ πετομένω; 650

**ΕΠΟΨ.** καλῶς.

**ΠΕ.** ὥρα νῦν ὡς ἐν Αἰσώπου λόγοις  
 ἐστὶν λεγόμενον δή τι, τὴν ἀλώπεχ', ὡς  
 φλαύρως ἐκοινώνησεν ἀετῷ ποτέ.

**ΕΠΟΨ.** μηδὲν φοβηθῆσ' ἔστι γάρ τι ρίζιον,  
 διατραγόντ' ἔσεσθον ἐπτερωμένω. 655

**ΠΕ.** οὕτω μὲν εἰσίωμεν. ἄγε δή, Ξανθία.

καὶ Μανόδωρε, λαμβάνετε τὰ στρώματα.

ΧΟ. οὗτος, σὲ καλῶ σὲ καλῶ. ΕΠΟΨ. τί καλεῖς;

ΧΟ. τούτους μὲν ἄγων μετὰ σαυτοῦ  
ἀρίστισον εὐ' τὴν δ' ἡδυμελῆ ἔνυμφωνον ἀηδόνα  
Μούσαις  
κατάλειψ' ἡμῶν δεῦρ' ἐκβιβάσας, ἵνα παίσωμεν μετ'  
ἐκείνης. 660

ΠΕ. ὁ τοῦτο μέντοι νὴ Δί' αὐτοῖσιν πιθοῦ·  
ἐκβιβάσον ἐκ τοῦ βουνόμον τούρνιθιον,

ΕΤ. ἐκβιβάσον αὐτοῦ πρὸς θεῶν αὐτήν, ἵνα  
καὶ νῷ θεασώμεσθα τὴν ἀηδόνα.

ΕΠΟΨ. ἀλλ' εἰ δοκεῖ σφῆν, ταῦτα χρὴ δρᾶν. ή Πρόκυη 665  
ἐκβαινε, καὶ σαυτὴν ἐπιδείκνυ τοῖς ξένοις.

ΠΕ. ὁ Ζεῦ πολυτίμηθ', ὡς καλὸν τούρνιθιον,  
ὅσον δ' ἔχει τὸν χρυσόν, ὥσπερ παρθένος. 670

ΕΤ. ἔγω μὲν αὐτὴν καν φιλήσται μοι δοκῶ.

ΠΕ. ἀλλ', ὁ κακόδαιμον, ρύγχος ὁ βελίσκοιν ἔχει.

ΕΤ. ἀλλ' ὥσπερ φῶν νὴ Δί' ἀπολέψαντα χρὴ  
ἀπὸ τῆς κεφαλῆς τὸ λέμμα καθ' οὕτω φιλεῖν.

ΕΠΟΨ. ἴωμεν. ΠΕ. ἡγοῦ δὴ σὺ νῷν τύχαγαθῇ. 675

### ΧΟΡΟΥ ΠΑΡΑΒΑΣΙΣ.

ΧΟ. ὁ φίλη, ὁ ξουθή,  
ὁ φίλτατον δρνέων,  
πάντων ἔνυνομε τῶν ἐμῶν  
ἥμινων ἔνυτροφ' ἀηδοῖ,  
ἡλθεις ἡλθεις, ὥφθης,  
ἡδὺν φθόγγον ἐμοὶ φέρουσ'. 680  
ἀλλ', ὁ καλλιβόαν κρέκουσ'  
αὐλάδον φθέγμασιν ἡρινοῖς,  
ἄρχον τῶν ἀναπαίστων.

"Αγε δὴ φύσιν ἄνδρες ἀμαυρόβιοι, φύλλων γενεὰ  
προσόμοιοι, 685

δλιγοδρανέες, πλάσματα πηλοῦ, σκιοειδέα φῦλ'  
ἀμενηνά,

ἀπτῆνες ἐφημέριοι, ταλαιὸι βροτοί, ἀνέρες εἰκελ-  
όνευροι,

πρόσχετε τὸν νοῦν τοῖς ἀθανάτοις ἡμῖν, τοῖς αὖτε  
ἐοῦσι,

τοῖς αἰθερίοις, τοῖσιν ἀγήρως, τοῖς ἄφθιτα μηδο-  
μένοισιν.

Ն' ἀκούσαντες πάντα παρ' ἡμῶν δρθῶς περὶ τῶν  
μετεώρων, 690

φύσιν οἰωνῶν γένεσίν τε θεῶν ποταμῶν τ' Ἐρέβους  
τε Χάους τε

εἰδότες δρθῶς παρ' ἐμοῦ Προδίκῳ κλάειν εἴπητε τὸ  
λοιπόν.

Χάος ἦν καὶ Νὺξ Ἐρεβός τε μέλαν πρῶτον καὶ  
Τάρταρος εὐρύς·

γῆ δ' οὐδὲ ἀληρ οὐδὲ οὐρανὸς ἦν· Ἐρέβους δ' ἐν  
ἀπείροσι κόλποις

τίκτει πρώτιστον ὑπηνέμιον Νὺξ ἡ μελανόπτερος  
φόν, 695

ἔξ οὐ παριτελλομέναις ὅραις ἔβλαστεν Ἐρως δ  
ποθεινός,

στήλβων υῶτον πτερύγοιν χρυσαῖν, εἰκὼς ἀνεμώκεσι  
δίναις.

οὗτος δὲ Χάει πτερόεντι μιγεὶς νυχίφ κατὰ Τάρ-  
ταρον εὐρὺν

ἐνεόττευσεν γένος ἡμέτερον, καὶ πρῶτον ἀνήγαγεν  
ἐς φῶς.

πρότερον δ' οὐκ ἦν γένος ἀθανάτων, πρὶν Ἐρως  
ξυνέμιξεν ἄπαντα· 700

ἔνυμμιγνυμένων δ' ἐτέρων ἐτέροις γένετ' οὐρανὸς  
 ὡκεανός τε  
 καὶ γῆ πάντων τε θεῶν μακάρων γένος ἄφθιτον.  
 ὥδε μέν ἐσμεν  
 πολὺ πρεσβύτατοι πάντων μακάρων. ἡμεῖς δ' ὡς  
 ἐσμὲν Ἐρωτος  
 πολλοῖς δῆλον πετόμεσθά τε γὰρ καὶ τοῖσιν ἐρῶσι  
 σύνεσμεν.  
 πολλοῖς δὲ καλοὺς ἀπομωμοκότας παιᾶς πρὸς  
 τέρμασιν ὥρας 705  
 διὰ τὴν ἰσχὺν τὴν ἡμετέραν ἄνδρες παρέπεισαν  
 ἐρασταῖ,  
 διὸ μὲν ὅρτυγα δούς, διὸ δὲ πορφυρίων', διὸ δὲ χῆν', διὸ  
 δὲ Περσικὸν ὅρνιν.  
 πάντα δὲ θητοῖς ἐστὶν ἀφ' ἡμῶν τῶν ὅρνιθων τὰ  
 μέγιστα.  
 πρῶτα μὲν ὥρας φαίνομεν ἡμεῖς ἥρος, χειμῶνος,  
 ὀπώρας·  
 σπείρειν μέν, ὅταν γέρανος κρώζουσ' ἐς τὴν Λιβύην  
 μεταχωρῇ. 710  
 καὶ πηδάλιον τότε ναυκλήρῳ φράζει κρεμάσαντι  
 καθεύδειν,  
 εἴτα δ' Ὁρέστη γχλαῖναν ὑφαίνειε, ἵνα μὴ ρίγῶν  
 ἀποδύῃ.  
 ἱκτῦνος δ' αὖ μετὰ ταῦτα φανεὶς ἐτέραν ὥραν  
 ἀποφαίνει,  
 ἡνίκα πεκτεῖν ὥρα προβάτων πόκον ἡρινόν· εἴτα  
 χειλιδῶν,  
 ὅτε χρὴ γχλαῖναν πωλεῖν ἦδη καὶ ληδάριόν τι  
 πράσθαι. 715  
 ἐσμὲν δ' ὑμῖν "Αμμων, Δελφοί, Δωδώνη, Φοῖβος  
 Ἀπόλλων.

ἐλθόντες γὰρ πρῶτον ἐπ' ὅρνις, οὕτω πρὸς ἄπαντα  
τρέπεσθε,

πρὸς τ' ἐμπορίαν καὶ πρὸς βιότου κτῆσιν καὶ πρὸς  
γάμον ἀνδρός·

ὅρνιν τε νομίζετε πάνθ' ὅστα περὶ μαντείας  
διακρίνετε·

φήμη γ' ὑμᾶν ὅρνις ἔστι, πταρμόν τ' ὅρνιθα καλεῖτε,  
ξύμβολον ὅρνιν, φωνὴν ὅρνιν, θεράποντ' ὅρνιν, σηνον  
ὅρνιν.

ἀρ' οὐ φανερῶς ἡμεῖς ὑμῖν ἐσμὲν μαντεῖος Ἀπόλλων;

ἢν οὖν ἡμᾶς νομίσητε θεούς,  
ἔξετε χρῆσθαι μάντεσι Μούσαις,

αὔραις, ὥραις, χειμῶνι, θέρει,  
μετρίῳ πνύγετε κούκλα παρόδράντες

καθεδούμεθ' ἀνω σεμνυνόμενοι  
παρὰ ταῖς νεφέλαις ὥσπερ χῶ Ζεύς·

ἀλλὰ παρόντες δώσομεν ὑμῖν  
αὐτοῖς, παισίν, παλῶν παισίν,

πλουσθυγιείαν,  
εὐδαιμονίαν, βίον, ειρήνην,

νεότητα, γέλωτα, χορούς, θαλάσσας,  
γάλα τ' ὅρνιθων.

ῶστε παρέσται κοπιᾶν ὑμῖν  
ὑπὸ τῶν ἀγαθῶν·

οὕτω πλούτηστε πάντες.  
Μοῦσα λοχμαία,

τιὸ τιὸ τιὸ τιὸ τιὸ τιὸ τιοτίγξ,  
ποικίλη, μεθ' ἦς ἐγὼ

νάπαισι καὶ κορυφαῖς ἐν ὁρείαις,  
τιὸ τιὸ τιὸ τιὸ τιοτίγξ,

ἰζόμενος μελίας ἐπὶ φυλλοκόμου,  
τιὸ τιὸ τιὸ τιὸ τιοτίγξ,

[στρ.

719

725

730

740

δι' ἐμῆς γένυνος ξουθῆς μελέων  
 Πανὶ νόμους ἱεροὺς ἀναφαίνω  
 σεμνά τε μητρὶ χορεύματ' ὀρείᾳ,  
 τοτοτοτοτοτοτοτοτοτίγξ,  
 ἔνθεν ὡσπερὲν μέλιττα  
 Φρύνιχος ἀμβροσίων μελέων ἀπεβόσκετο καρπόν,  
 ἀεὶ φέ-  
 ρων γλυκεῖναν φῦδάν.  
 τιὸ τιὸ τιὸ τιοτίγξ.

εἰ μετ' ὀρυίθων τις ὑμῶν, ὃ θεαταί, βούλεται  
 [ἐπίρρημα

διαπλέκειν ζῶν ἡδέως τὸ λοιπόν, ὡς ἡμᾶς ἵτω. 754  
 δσα γάρ ἐστιν ἐνθάδ' αἰσχρὰ τῷ νόμῳ κρατούμενα,  
 ταῦτα πάντ' ἐστὶν παρ' ἡμῖν τοῖσιν ὅρνισιν καλά.  
 εὶ γὰρ ἐνθάδ' ἐστὶν αἰσχρὸν τὸν πατέρα τύπτειν  
 νόμῳ,  
 τοῦτ' ἐκεῖ καλὸν παρ' ἡμῖν ἐστιν, ἢν τις τῷ πατρὶ<sup>755</sup>  
 προσδραμῶν εἴπῃ πατάξας, αὖρε πλήκτρου, εὶ μάχει.  
 εὶ δὲ τυγχάνει τις ὑμῶν δραπέτης ἐστιγμένος, 760  
 ἀτταγᾶς οὐτος παρ' ἡμῖν ποικίλος κεκλήσεται.  
 εὶ δὲ τυγχάνει τις ὁν Φρῦνξ μηδὲν ἥττον Σπινθάρου,  
 φρυγίλος ὅρνις ἐνθάδ' ἐσται, τοῦ Φιλήμονος γένους.  
 εὶ δὲ δοῦλός ἐστι καὶ Κὰρ ὡσπερ Ἐξηκεστίδης,  
 φυσάτω πάππους παρ' ἡμῖν, καὶ φανοῦνται φρά-  
 τερες. 765

εὶ δ' ὁ Πεισόν προδοῦναι τοῖς ἀτίμοις τὰς πύλας  
 βούλεται, πέρδιξ γενέσθω, τοῦ πατρὸς νεοττίον  
 ὡς παρ' ἡμῖν οὐδὲν αἰσχρόν ἐστιν ἐκπερδικίσται.  
 τοιάδε, κύκνοι, [ἀντιστρ.  
 τιὸ τιὸ τιὸ τιὸ τιὸ τιοτίγξ, 770  
 συμμιγῆ βοὴν ὄμοι  
 πτεροῦς κρέκοντες ἵαχον Ἀπόλλω,



- ΠΕ. ταυτὶ μὲν ἡκάσμεσθα κατὰ τὸν Αἰσχύλον·  
τάδ' οὐχ ὑπ' ἄλλων, ἀλλὰ τοῖς αὐτῶν πτεροῖς.  
ΧΟ. ἄγε δὴ τέ χρὴ δρᾶν;  
ΠΕ. πρῶτον ὄνομα τῇ πόλει  
θέσθαι τι μέγα καὶ κλεινόν, εἴτα τοῖς θεοῖς 810  
θῦσαι μετὰ τοῦτο. ΕΥ. ταῦτα κδμοὶ συνδοκεῖ.  
ΧΟ. φέρ' ἵδω, τί δ' ἡμῖν τοῦνομ' ἔσται τῇ πόλει;  
ΠΕ. βούλεσθε τὸ μέγα τοῦτο τούκ Λακεδαίμονος  
Σπάρτην ὄνομα καλῶμεν αὐτήν;  
ΕΥ. <sup>‘Ηράκλεις’</sup>  
Σπάρτην γὰρ ἀν θείμην ἐγὼ τῆμῇ πόλει; 815  
οὐδ' ἀν χαμεύνῃ πάνυ γε κειρίαν ἔχων.  
ΠΕ. τέ δῆτ' ὄνομ' αὐτῇ θησόμεσθ';  
ΧΟ. ἐντευθενὶ<sup>ί</sup>  
ἐκ τῶν νεφελῶν καὶ τῶν μετεώρων χωρίων  
χαῦνόν τι πάνυ. ΠΕ. βούλει Νεφελοκοκκυγίαν;  
ΧΟ. ἰοὺς  
καλὸν γὰρ ἀτεχνώς καὶ μέγ' εὑρες τοῦνομα. 820  
ΕΥ. ἅρ' ἔστιν αὐτὴγι Νεφελοκοκκυγία,  
ἴνα καὶ τὰ Θεογένους τὰ πολλὰ χρήματα  
τά τ' Αἰσχίνου 'σθ' ἄπαντα;  
ΠΕ. καὶ λῷστον μὲν οὖν  
τὸ Φλέγρας πεδίον, ἵν' οἱ θεοὶ τοὺς Γηγενεῖς  
ἀλλαζούνευόμενοι καθυπερηκόντισαν. 825  
ΧΟ. λιπαρὸν τὸ χρῆμα τῆς πόλεως. τίς δαὶ θεὸς  
πολιούχος ἔσται; τῷ ξανοῦμεν τὸν πέπλον;  
ΠΕ. τέ δ' οὐκ Ἀθηναίαν ἐώμεν πολιάδα;  
ΕΥ. καὶ πῶς ἀν ἔτι γένοιτ' ἀν εὔτακτος πόλις,  
ὅπου θεός, γυνὴ γεγονῦνα, πανοπλίαν 830  
ἔστηκ' ἔχουσα, Κλεισθένης δὲ κερκίδα;  
ΠΕ. τίς δαὶ καθέξει τῆς πόλεως τὸ Πελαργικόν;  
ΧΟ. ὅρνις ἀφ' ἡμῶν τοῦ γένους τοῦ Περσικοῦ,

ὅσπερ λέγεται δεινότατος εἶναι πανταχοῦ  
Ἄρεως νεοττός.

835

- ΕΤ. ὡς δ' ὁ θεὸς ἐπιτήδειος οἰκεῖν ἐπὶ πετρῶν.  
ΠΕ. ἄγε νῦν, σὺ μὲν βάδιζε πρὸς τὸν ἀέρα,  
καὶ τοῖσι τειχίζουσι παραδιακόνει,  
χάλικας παραφόρει, πηλὸν ἀποδὺς ὅργασον,  
λεκάνην ἀνένευκε, κατάπεστ' ἀπὸ τῆς κλίμακος, 840  
φύλακας κατάστησαι, τὸ πῦρ ἔγκρυπτ' ἀεί,  
κωδωνοφορῶν περίτρεχε, καὶ κάθευδ' ἐκεῖ  
κήρυκα δὲ πέμψον τὸν μὲν ἐς θεοὺς ἄνω,  
ἔτερον δ' ἄνωθεν αὖ παρ' ἀνθρώπους κάτω,  
κάκεῖθεν αὐθίς παρ' ἐμέ.

845

- ΕΤ. σὺ δέ γ' αὐτοῦ μένων  
οἴμως εἴ παρ' ἐμ'.

- ΠΕ. Ίθ', ὥγάθ', οἵ πέμπω σ' ἐγώ.  
οὐδὲν γὰρ ἄνευ σοῦ τῶνδ' ἂ λέγω πεπράξεται.  
ἐγὼ δ' ἵνα θύσω τοῖσι καινοῦσιν θεοῖς,  
τὸν ἱερέα πέμψοντα τὴν πομπὴν καλῶ.  
πᾶν πᾶν, τὸ κανοῦν αἱρεσθε καὶ τὴν χέρνιβα. 850

- ΧΟ. δύμορροθῶ, συνθέλω,  
συμπαραιέσας ἔχω  
προσόδια μεγάλα  
σεμνὰ προσιέναι θεοῖσιν  
ἄμα δὲ προσέτι χάριτος ἔνεκα  
προβάτιον τι θύειν. 855

ἴτω ἴτω δὲ Πυθιὰς βοὸς θεῷ  
συναυλείτω δὲ Χαῖρις φόδῃ.

- ΠΕ. παῦσαι σὺ φυσῶν. 'Ηράκλεις, τουτὶ τέ ήν;  
τουτὶ μὰ Δί' ἐγὼ πολλὰ δὴ καὶ δεῖν' ἰδών, 860  
οὕπω κόρακ' εἴδον ἐμπεφορβιωμένον.  
ἴερεν, σὸν ἔργον, θῦε τοῖς καινοῖς θεοῖς.

## ΙΕΡΕΤΣ.

δράσω τάδ'. ἀλλὰ ποῦ 'στιν ὁ τὸ κανοῦν ἔχων ;  
εὐχεσθε τῇ 'Εστίᾳ τῇ δρυιθείῳ, καὶ τῷ ίκτίνῳ 865  
τῷ ἐστιούχῳ, καὶ δρυιστῷ 'Ολυμπίοις καὶ 'Ολυμ-  
πίησι πᾶσι καὶ πάσησιν, . . . .

- ΠΕ. ὡ Σουνιέρακε, χαῖρ' ἄναξ Πελαργικέ.  
 ΙΕ. καὶ κύκνῳ Πυθίῳ καὶ Δηλίῳ, καὶ Λητοῖ 'Ορτυ- 870  
γομήτρᾳ, καὶ Ἀρτέμιδι 'Ακαλανθίδι,  
 ΠΕ. οὐκέτι Κολαινίς, ἀλλ' Ἀκαλανθίδις "Αρτέμις.  
 ΙΕ. καὶ φρυγίλῳ Σαβαζίῳ, καὶ στρουθῷ μεγάλῃ 875  
μητρὶ θεῶν καὶ ἀνθρώπων,  
 ΠΕ. δέσποινα Κυβέλη, στρουθέ, μῆτερ Κλεοκρίτου.  
 ΙΕ. διδόναι Νεφελοκοκκυγιένσιν ὑγίειαν καὶ σωτη-  
ρίαν, αὐτοῖσι καὶ Χίοισι,  
 ΠΕ. Χίοισιν ἥσθην πανταχοῦ προσκειμένοις. 880  
 ΙΕ. καὶ ἥρωσιν ὅρνιστι καὶ ἥρωων παισί, πορφυ-  
ρίωνι, καὶ πελεκάντι, καὶ πελεκίνῳ, καὶ φλέξι-  
δι, καὶ τέτρακι, καὶ ταῦνι, καὶ ἐλεῆ, καὶ βασκᾶ, 885  
καὶ ἐλασῆ, καὶ ἐρφδιῷ, καὶ καταρράκτῃ, καὶ με-  
λαγκορύφῳ, καὶ αἰγιθάλλῳ [καὶ ἥρισάλπιγγι],—  
 ΠΕ. παῦ ἐς κόρακας παῦσαι καλῶν. ιοὺ ιού, 890  
 ἐπὶ ποῖον, ὡ κακόδαιμοι, ιερεῖον καλεῖς  
 ἀλιαέτους καὶ γῦπας ; οὐχ δρᾶς ὅτι  
 ίκτίνος εἴς ἀν τοῦτό γ' οὖχοιθ' ἀρπάσας ;  
 ἄπελθ' ἀφ' ἡμῶν καὶ σὺ καὶ τὰ στέμματα·  
 ἐγὼ γὰρ αὐτὸς τουτογί τύσω μόνος.  
 ΞΟ. εἶτ' αὖθις αὖ τάρα σοι 895  
 δὲ με δεύτερον μέλος  
 χέρνιβι θεοσεβῆς  
 ὅσιον ἐπιβοᾶν, καλεῖν δὲ  
 μάκαρας, ἔνα τινὰ μόνον, εἰπερ

ἴκανὸν ἔξετ' ὄψον.  
τὰ γὰρ παρόντα θύματ' οὐδὲν ἄλλο πλὴν  
γένειόν ἔστι καὶ κέρατα.

900

ΠΕ. θύοντες εὐξώμεσθα τοῖς πτερίνοις θεοῖς.

## ΠΟΙΗΤΗΣ.

Νεφελοκοκκυγίαν τὰν εὐδάιμονα  
κλῆσον, ὡς Μοῦσα,  
τεαῖς ἐν ὑμινῶν ἀοιδαῖς.

905

ΠΕ. τουτὶ τὸ πρᾶγμα ποδαπόν ; εἰπέ μοι, τίς εἰ ;  
ΠΟΙ. ἔγω μελιγλώσσων ἐπέων οἵτις ἀοιδάν,  
Μουσάων θεράπων δτρηρός,  
κατὰ τὸν Ὁμηρον.

910

ΠΕ. ἐπειτα δῆτα δοῦλος ὡν κόμην ἔχεις ;  
ΠΟΙ. οὐκ, ἀλλὰ πάντες ἐσμὲν οἱ διδάσκαλοι  
Μουσάων θεράποντες δτρηροί,  
κατὰ τὸν Ὁμηρον.

ΠΕ. οὐκ ἔτδε δτρηρὸν καὶ τὸ ληδάριον ἔχεις.  
ἀτάρ, ὡς ποιητά, κατὰ τί δεῦρ' ἀνεφθάρης ;  
ΠΟΙ. μέλη πεποίηκ' ἐς τὰς Νεφελοκοκκυγίας  
τὰς ὑμετέρας κύκλια τε πολλὰ καὶ καλά,  
καὶ παρθένεια, καὶ κατὰ τὰ Σιμωνίδουν.

ΠΕ. ταντὶ σὺ πότ' ἐποίησας ἀπὸ πόσον χρόνον ;  
ΠΟΙ. πάλαι πάλαι δὴ τήνδ' ἔγω κλῆσω πόλιν.

ΠΕ. οὐκ ἄρτι θύω τὴν δεκάτην ταύτης ἔγω,  
καὶ τοῦνομ' ὕσπερ παιδίων νῦν δὴ 'θέμην ;

ΠΟΙ. ἀλλά τις ὠκεῖα Μουσάων φάτις  
οἰάπερ ἵππων ἀμαρυγά.  
σὺ δὲ πάτερ κτίστορ Αἴτνας,  
ζαθέων ιερῶν ὄμωνυμε,  
δὸς ἐμὶν δὲ τι περ

925

τεῷ κεφαλῇ θέλεις  
πρόφρων δόμεν ἔμιν τεῖν.

930

- ΠΕ. τουτὶ παρέξει τὸ κακὸν ἡμῖν πράγματα,  
εἰ μή τι τούτῳ δόντες ἀποφευξούμεθα.  
οὗτος, σὺ μέντοι σπολάδα καὶ χιτῶν' ἔχεις,  
ἀπόδυθι καὶ δὸς τῷ ποιητῇ τῷ σοφῷ.  
ἔχε τὴν σπολάδα· πάντως δέ μοι ῥιγῶν δοκεῖς. 935

- ΠΟΙ. τοῦτο μὲν οὐκ ἀέκουσα φίλα  
Μοῦσα δῶρον δέχεται·  
τὸν δέ τεῷ φρενὶ μάθε  
Πινδάρειον ἔπος·

- ΠΕ. ἄνθρωπος ἡμῶν οὐκ ἀπαλλαχθήσεται. 940

- ΠΟΙ. νομάδεσσι γὰρ ἐν Σκύθαις  
ἀλάται Στράτων,  
ὅς ὑφαιντοδόνητον ἔσθος οὐ πέπαται  
ἀκλεής δ' ἔβα σπολὰς ἄνευ χιτῶνος.  
ξύνεις δ' τοι λέγω. 945

- ΠΕ. ξυνῆχ' ὅτι βούλει τὸν χιτωνίσκον λαβεῖν.  
ἀπόδυθι· δεῖ γὰρ τὸν ποιητὴν ὀφελεῖν.  
ἄπελθε τουτοῦ λαβών.

- ΠΟΙ. ἀπέρχομαι,  
καὶ τὴν πόλιν γ' ἐλθὼν ποιήσω τοιαδέ·  
“κλῆσον, ὁ χρυσόθρονε, τὰν  
τρομεράν, κρυεράν·  
νιφόβολα πεδία πολύπορά τ'  
ἥλυθον ἀλαλαί.” 950

- ΠΕ. νὴ τὸν Δλ', ἀλλ' ἥδη πέφευγας ταυταγή  
τὰ κρυερὰ τονδὶ τὸν χιτωνίσκον λαβών. 955  
τοῦτο μὰ Δλ' ἔγώ τὸ κακὸν οὐδέποτ' ἥλπισα,  
οὕτω ταχέως τοῦτον πεπύσθαι τὴν πόλιν.  
αὖθις σὺ περιχώρει λαβὼν τὴν χέρνιβα.  
εὐφημία στω.

## ΧΡΗΣΜΟΛΟΓΟΣ.

μὴ κατάρξῃ τοῦ τράγου.

ΠΕ. σὺ δ' εἰ τίς; ΧΡ. ὅστις; χρησμολόγος. 960

ΠΕ. οἴμως<sup>πλευρας τακτης</sup> τον.

ΧΡ. ὁ δαιμόνιε, τὰ θεῖα μὴ φαίλως φέρε  
ώς ἔστι Βάκιδος χρησμὸς ἄντικρυς λέγων  
ἐς τὰς Νεφελοκοκυγίας.

ΠΕ. κάπειτα πῶς

ταῦτ' οὐκ ἐχρησμολόγεις σὺ πρὶν ἐμὲ τὴν πόλιν  
τήνδ' οἰκίσαι; ΧΡ. τὸ θεῖον ἐνεπόδιζέ με. 965

ΠΕ. ἀλλ' οὐδὲν οἶόν ἔστ' ἀκοῦσαι τῶν ἐπῶν.

ΧΡ. Ἀλλ' ὅταν οἰκήσωσι λύκοι πολιαί τε κορῶναι  
ἐν ταῦτῷ τὸ μεταξὺ Κορίνθου καὶ Σικυώνος,

ΠΕ. τί οὖν προσήκει δῆτ' ἐμοὶ Κορινθίων;

ΧΡ. γῆνίξαθ' ὁ Βάκις τοῦτο πρὸς τὸν ἀέρα. 970  
πρῶτον Πανδώρᾳ θῦσαι λευκότριχα κριόν·  
ὅς δέ κ' ἐμῶν ἐπέων ἔλθῃ πρώτιστα προ-  
φήτης,

ΠΕ. τῷ δόμεν ιμάτιον καθαρὸν καὶ καινὰ πέδιλα,  
ἔνεστι καὶ τὰ πέδιλα;

ΧΡ. λαβὲ τὸ βιβλίον.

καὶ φιάλην δοῦναι, καὶ σπλάγχνων χεῖρ'  
ἐνιπλήσαι. 975

ΠΕ. καὶ σπλάγχνα δοῦν' ἔνεστι;

ΧΡ. λαβὲ τὸ βιβλίον.

κἄν μέν, θέσπιε κοῦρε, ποιῆσ ταῦθ' ὡς ἐπι-  
τέλλω,

αἱετός ἐν νεφέλησι γενήσεαι· αἱ δέ κε μὴ  
δῷς,

οὐκ ἔσει οὐ τρυγῶν οὐδὲ αἱετός, οὐ δρυκο-  
λάπτης.

- ΠΕ. καὶ ταῦτ' ἔνεστ' ἐνταῦθα ; ΧΡ. λαβὲ τὸ βιβλίον.  
 ΠΕ. οὐδὲν. ἄρ' ὅμοιός ἐσθ' ὁ χρησμὸς τουτῷ, 981  
     ὅν ἐγὼ παρὰ τὰπόλλωνος ἔξεγραψάμην  
     Αὐτὰρ ἐπὴν ἄκλητος ἵων ἀνθρώπος ἀλαζῶν  
     λυπῇ θύοντας καὶ σπλαγχνεύειν ἐπιθυμῆ,  
     δὴ τότε χρὴ τύπτειν αὐτὸν πλευρῶν τὸ  
     μεταξύ, 985
- ΧΡ. οὐδὲν λέγειν οἷμαί σε.
- ΠΕ. λαβὲ τὸ βιβλίον.  
     καὶ φείδον μηδὲν μηδὲν αἰετοῦ ἐν νεφέλῃσι,  
     μήτ' ἡν Λάμπων ἢ μήτ' ἡν ὁ μέγας Διο-  
     πείθης.
- ΧΡ. καὶ ταῦτ' ἔνεστ' ἐνταῦθα ;
- ΠΕ. λαβὲ τὸ βιβλίον.  
     οὐκ εἴθι θύραζος ἐσ κόρακας ; ΧΡ. οἵμοι δείλαιος. 990
- ΠΕ. οὔκουν ἑτέρωσε χρησμολογήσεις ἐκτρέχων ;

## ΜΕΤΩΝ.

- ἡκω παρ' ὑμᾶς—
- ΠΕ. ἔτερον αὖ τουτὶ κακόν.  
     τί δὰι σὺ δράσων ; τίς ἰδέα βουλεύματος ;  
     τίς ἡ πίνοια, τίς ὁ κόθορνος, τῆς ὕδοῦ ;
- ΜΕ. γεωμετρῆσαι βούλομαι τὸν ἀέρα 995  
     ὑμῖν, διελεῖν τε κατὰ γύνας.
- ΠΕ. πρὸς τῶν θεῶν,  
     σὺ δ' εἴ τίς ἀνδρῶν ;
- ΜΕ. ὅστις εἴμις ἐγώ ; Μέτων,  
     ὅν οἶδεν Ἑλλὰς χώ Κολωνός.
- ΠΕ. εἰπέ μοι,  
     ταυτὶ δέ σοι τί ἔστι ;
- ΜΕ. κανόνες ἀέρος.  
     αὐτίκα γὰρ ἀήρ ἔστι τὴν ἰδέαν ὅλος 1000

κατὰ πνιγέα μάλιστα. προσθεὶς οὖν ἐγὼ  
τὸν κανόν' ἄνωθεν τουτονὶ τὸν καμπύλον,  
ἐνθεὶς διαβήτην—μανθάνεις ; ΠΕ. οὐ μανθάνω.

ΜΕ. δρθῷ μετρήσω κανόνι προστιθεὶς, ἵνα  
οἱ κύκλος γένηται σοι τετράγωνος, κἀν μέσῳ 1005  
ἄγορά, φέρουσαι δ' ὁσιν εἰς αὐτὴν ὅδον  
δρθαὶ πρὸς αὐτὸν τὸ μέσον, ὥσπερ ἀστέρος  
αὐτοῦ κυκλοτεροῦς ὅντος δρθαὶ πανταχῆ  
ἀκτίνεις ἀπολάμπουσιν.

ΠΕ. ἀνθρωπος Θαλῆς.

Μέτων, ΜΕ. τί ἔστιν ; 1010

ΠΕ. οἴσθ' ὅτη φιλῶ σ' ἐγώ,  
κάμοὶ πιθόμενος ὑπαποκίνει τῆς ὁδοῦ.

ΜΕ. τί δ' ἔστι δεινόν ;

ΠΕ. ὥσπερ ἐν Λακεδαίμονι  
ξενηλατοῦνται καὶ κεκίνηται τινες  
πληγαὶ συχναὶ κατ' ἄστυ. ΜΕ. μῶν στασιάζετε ;

ΠΕ. μὰ τὸν Δὲ οὐ δῆτ'. ΜΕ. ἀλλὰ πῶς ; 1015

ΠΕ. σποδεῦν ἄπαντας τοὺς ἀλαζόνας δοκεῖ.  
ΜΕ. ὑπάγοιμι ταρ' ἄν.

ΠΕ. νὴ Δὲ, ὡς οὐκ οἶδ' ἀν εἰ  
φθαίνεις ἀν· ἐπίκεινται γάρ ἐγγὺς αἴται.  
ΜΕ. οἴμοι κακοδαίμων.

ΠΕ. οὐκ ἔλεγον ἐγὼ πάλαι ;  
οὐκ ἀναμετρήσεις σαυτὸν ἀπίων ἀλλαχῆ ; 1020

### ΕΠΙΣΚΟΠΟΣ.

ποῦ πρόξενοι ;

ΠΕ. τίς ὁ Σαρδανάπαλλος οὗτοσί ;

ΕΠΙ. ἐπίσκοπος ἦκω δεῦρο τῷ κυάμῳ λαχῶν  
ἐς τὰς Νεφελοκοκκυγίας.

- ΠΕ.    ἐπίσκοπος ;  
   ἔπειμψε δὲ τὶς σε δεῦρο ;
- ΕΠΙ.    φαῦλον βιβλίον  
   Τελέου τι.    1025
- ΠΕ.    βούλει δῆτα τὸν μισθὸν λαβῶν  
   μὴ, πράγματ' ἔχειν, ἀλλ' ἀπιέναι ;
- ΕΠΙ.    νὴ τὸν θεούς.  
   ἐκκλησιάσαι δ' οὐν ἐδεόμην οἴκοι μένων.  
   ἔστιν γὰρ οὐ δί' ἐμοῦ πέπρακται Φαρνάκη.
- ΠΕ.    ἀπιθι λαβῶν ἔστιν δ' οὐ μισθὸς οὐτοσίν.
- ΕΠΙ.    τουτὶ τί ἦν ;    ΠΕ. ἐκκλησία περὶ Φαρνάκου. 1030
- ΕΠΙ.    μαρτύρομαι τυπτόμενος ὧν ἐπίσκοπος.
- ΠΕ.    οὐκ ἀποσοβήσεις ;    οὐκ ἀποίσεις τῷ κάδῳ ;  
   οὐ δεινά ;    καὶ πέμπουσιν ἥδη πισκόπους  
   ἐς τὴν πόλιν, πρὶν καὶ τεθύσθαι τοῖς θεοῖς.

#### ΦΗΦΙΣΜΑΤΟΠΩΛΗΣ.

- 'Εὰν δ' οὐ Νεφελοκοκκυγιεὺς τὸν Ἀθηναῖον    1035  
   ἀδικῇ —
- ΠΕ.    τουτὶ τί ἔστιν αὖ κακόν ;    τί τὸ βιβλίον ;
- ΨΗ.    ψηφισματοπώλης εἰμί, καὶ νόμους νέους
- ΨΗ.    ἥκω παρ' ὑμᾶς δεῦρο πωλήσων.    ΠΕ. τὸ τί ;
- ΨΗ.    Χρῆσθαι Νεφελοκοκκυγίας τοῖσδε τοῖς μέτροισι  
   καὶ σταθμοῖσι καὶ [ψηφίσμασι,] καθάπερ Ὁλο- 1041  
   φύξιοι.
- ΠΕ.    οὐ δέ γ' οἶσπερ ὡτοτύξιοι χρήσει τάχα.
- ΨΗ.    οὗτος, τί πάσχεις ;
- ΠΕ.    οὐκ ἀποίσεις τὸν νόμους ;
- πικροὺς ἐγώ σοι τήμερον δείξω νόμους.    1045
- ΕΠΙ.    καλοῦμαι Πειθέταιρον ὕβρεως ἐς τὸν μουνυ-  
   χιῶνα μῆνα.
- ΠΕ.    ἄληθες, οὗτος ;    ἔτι γὰρ ἐνταῦθ' ἥσθα σύ ;

- ΨΗ. Ἐὰν δέ τις ἔξελαύη τὸν ἄρχοντας, καὶ μὴ  
δέχηται κατὰ τὴν στήλην,— 1050
- ΠΕ. οἴμοι κακοδαίμων, καὶ σὺ γάρ ἐνταῦθ' ἡσθ' ἔτι;
- ΕΠΙ. ἀπολῶ σε, καὶ γράφω σε μυρίας δραχμάς—
- ΠΕ. ἐγὼ δὲ σοῦ γε τῷ κάδῳ διασκεδῶ.
- ΨΗ. μέμνησ' ὅτε τῆς στήλης κατετίλας ἐσπέρας;
- ΠΕ. αἰβοῖ λαβέτω τις αὐτόν. οὐτος, οὐ μενεῖς; 1055  
ἀπίστους ἡμεῖς ὡς τάχιστ' ἐντευθενὶ<sup>X</sup>  
θύσοντες εἴσω τοῖς θεοῖσι τὸν τράγον.

## ΧΟΡΟΥ ΠΑΡΑΒΑΣΙΣ ΕΤΕΡΑ.

ηδη μὸν τῷ παντόπτᾳ [στρ.  
καὶ παντάρχᾳ θινητοὶ πάντες  
θύσουσ' εὐκταίαις εὐχαῖς. 1060  
πᾶσταν μὲν γάρ γάν δύπτεύω,  
σώζω δὲ εὐθαλεῖς καρπούς,  
κτείνων παμφύλων γένναν  
θηρῶν, ἢ πάντ' ἐν γαίᾳ  
ἐκ κάλυκος αὖξανόμενον γέννυσι παμφάγοις 1065  
δένδρεσι τ' ἐφημέρα καρπὸν ἀποβόσκεται.  
κτείνω δ' οἱ κήπους εὐώδεις  
φθείρουσιν λύματις ἔχθισταις  
ἐρπετά τε καὶ δάκετα πάνθ' ὅσταπερ  
ἔστιν ὑπὲρ ἐμάς πτέρυγος ἐν φοναῖς δόλυται. 1070  
τῇδε μέντοι θημέρᾳ μάλιστ' ἐπαναγορεύεται, [έπιρρ.  
ἢν ἀποκτείνῃ τις ὑμῶν Διαγόραν τὸν Μήλιον, 1072  
λαμβάνειν τάλαντον, ἢν τε τῶν τυράννων τίς τινα  
τῶν τεθυηκότων ἀποκτείνῃ, τάλαντον λαμβάνειν.  
βουλόμεσθ' οὖν νῦν ἀνειπεῖν ταῦτα χήμεις ἐνθάδε,  
ἢν ἀποκτείνῃ τις ὑμῶν Φιλοκράτη τὸν Στρούθιον,  
λήψεται τάλαντον ἢν δὲ ζῶντά γ' ἀγάγῃ, τέτταρα.

ὅτι συνείρων τὸν σπίνους πωλεῖ καθ' ἐπτὰ τού-  
βολοῦ, 1079

εἴτα φυσῶν τὰς κέχλας δείκνυσι καὶ λυμαίνεται,  
τοὺς τε κοψίχοισι εἰς τὰς ρῶνας ἐγχεῖ τὰ πτερά,  
τὰς περιστεράς θ' ὅμοίως ἔντατα βάθων εἴρξας ἔχει,  
κάπαναγκάζει παλεύειν δεδεμένας ἐν δικτύῳ.

ταῦτα βουλόμεσθ' ἀνειπεῖν· κεῖ τις ὄρνιθας τρέφει  
εἰργμένους ὑμῶν ἐν αὐλῇ, φράζομεν μεθιέναι. 1085  
ἢν δὲ μὴ πίθησθε, συλληφθέντες ὑπὸ τῶν ὄρνεών  
αὐθις ὑμεῖς αὖ παρ' ἡμῖν δεδεμένοι παλεύστε.

εῦδαιμον φύλον πτηνῶν [ἀντιστρ.

οἰωνῶν, οἱ χειμῶνος μὲν

χλαίνας οὐκ ἀμπισχνοῦνται· 1090

οὐδὲν' αὖ θερμὴ πυγίγονος ἡμᾶς

ἀκτὶς τηλανγής θάλπει·

ἀλλ' ἀνθηρῶν λειμῶνων

φύλλων ἐν κόλποις ναίω,

ἢνίκ' ἀν δὲ σπέσιος δέν μέλος ἀχέτας

θάλπεσι μεσημβρινοῖς ἡλιομανῆς βοῇ.

χειμάζω δ' ἐν κοιλοῖς ἄντροις,

Νύμφαις οὐρέαις ἔνυμπαίζων·

ἡρινά τε βοσκόμεθα παρθένια

λευκότροφα μύρτα, Χαρίτων τε κηπεύματα. 1100

τοὺς κριταῖς εἴπειν τι βουλόμεσθα τῆς νίκης πέρι,

[ἀντεπίρ.

ὅσ' ἀγάθος, ἢν κρίνωσιν ἡμᾶς, πᾶσιν αὐτοῖς δώσομεν,  
ῶστε κρείττω δῶρα πολλῷ τῶν Ἀλεξανδρού λαβεῖν.

πρῶτα μὲν γὰρ οὖ μάλιστα πᾶς κριτής ἐφίεται,

γλαῦκες ὑμᾶς οὔποτ' ἐπιλείψουσι Λαυρειωτικαῖ·

ἀλλ' ἐνοικήσουσιν ἔνδον, ἐν τε τοῖς βαλλαντίοις

ἐννεοττεύσουσι κάλκλέψουσι μικρὰ κέρματα.

εἴτα πρὸς τούτοισιν ὕσπερ ἐν ἱεροῖς οἰκήστε.

- ΕΗ. Έὰν δέ τις ἔξελαύη τὸν ἄρχοντας, καὶ μὴ  
δέχηται κατὰ τὴν στήλην,— 1050
- ΠΕ. οἵμοι κακοδαίμων, καὶ σὺ γὰρ ἐνταῦθ' ἥσθ' ἔτι;
- ΞΠΙ. ἀπολῶ σε, καὶ γράφω σε μυρίας δραχμάς—
- ΠΕ. ἐγὼ δὲ σοῦ γε τὰ κάδω διασκεδῶ.
- ΨΗ. μέμνησ' ὅτε τῆς στήλης κατετίλας ἐσπέρας;
- ΠΕ. αἰβοῦ λαβέτω τις αὐτόν. οὗτος, οὐ μενεῖς; 1055  
ἀπίωμεν ἡμεῖς ὡς τάχιστ' ἐντευθεὶν  
θύσοντες εἶσα τοὺς θεοῖσι τὸν τράγον. X

## ΧΟΡΟΤ ΠΑΡΑΒΑΣΙΣ ΕΤΕΡΑ.

ἢδη 'μοὶ τῷ παντόπτᾳ [στρ.  
καὶ παντάρχῃ θνητοὶ πάντες  
θύσοντος' εὐκταλαις εὐχαῖς. 1060  
πᾶσαν μὲν γὰρ γάν οπτεύω,  
σώζω δ' εὐθαλεῖς καρπούς,  
κτείνων παμφύλων γέννων  
θηρῶν, ἢ πάντ' ἐν γαίᾳ  
ἐκ κάλυκος αὐξανόμενον γέννωσι παμφάγοις 1065  
δένδρεσι τ' ἐφημένα καρπὸν ἀποβόσκεται·  
κτείνω δ' οἱ κήπους εὐώδεις  
φθειρούσιν λύματις ἔχθισταις·  
έρπετά τε καὶ δάκετα πάνθ' ὅσαπερ  
ἔστιν ὑπ' ἐμᾶς πτέρυγος ἐν φοναῖς δλλυται. 1070  
τῇδε μέντοι θήμέρᾳ μάλιστ' ἐπαναγορεύεται, [ἐπιρρ.  
ἢν ἀποκτείνῃ τις ὑμῶν Διαγόραν τὸν Μήλιον, 1072  
λαμβάνειν τάλαντον, ἢν τε τῶν τυράννων τίς τινα  
τῶν τεθυηκότων ἀποκτείνῃ, τάλαντον λαμβάνειν.  
βουλόμεσθ' οὖν νῦν ἀνειπεῖν ταῦτα χήμεις ἐνθάδε·  
ἢν ἀποκτείνῃ τις ὑμῶν Φιλοκράτη τὸν Στρούθιον,  
λήψεται τάλαντον· ἢν δὲ ζῶντά γ' ἀγάγῃ, τέτταρα.

ἐκ μέν γε Λιβύης ἥκον ὡς τρισμύριαι  
 γέρανοι, θεμελίους καταπεπωκῦαι λίθους.  
 τούτους δ' ἐτύκιζον αἱ κρέκες τοῖς ρύγχεσιν.  
 ἔτεροι δ' ἐπλινθούργουν πελαργοὶ μύριοι·  
 ὕδωρ δ' ἐφόρουν κάτωθεν ἐς τὸν ἀέρα      1140  
 οἱ χαραδριοὶ καὶ τάλλα ποτάμι<sup>2</sup> ὅρνεα.

ΠΕ. ἐπηλοφόρουν δ' αὐτοῖσι τίνες;

ΑΓ. Α.                          ἐρψδιοὶ      *λευκής*  
 λεκάναισι.   ΠΕ. τὸν δὲ πηλὸν ἐνεβάλλοντο πᾶς;

ΑΓ. Α. τοῦτ', ὥγάθ', ἐξένρητο καὶ σοφώτατα·  
 οἱ χῆνες ὑποτύποτοντες ὥσπερ ταῖς ἄμαις      1145  
 ἐς τὰς λεκάνας ἐνέβαλλον αὐτὸν τοῦν ποδοῖν.

ΠΕ. τί δῆτα πόδες ἀν οὐκ ἀν ἐργασαίατο;  
 ΑΓ. Α. καὶ μὴ Δί<sup>3</sup> αἱ νῆπται γε περιεζωσμέναι      *λευκής*  
 ἐπλινθοφόρουν· ἄνω δὲ τὸν ὑπαγωγέα  
 ἐπέτοντί ἔχουσαι κατόπιν, ὥσπερ παιδία,      1150  
 καὶ πηλὸν ἐν τοῖς στόμασιν αἱ χειλιδόνες.

ΠΕ. τί δῆτα μισθωτοὺς ἀν ἔτι μισθοῖτό τις;  
 φέρ' ἵδω, τί δαί; τὰ ἔνδινα τοῦ τείχους τίνες  
 ἀπειργάσαντ';

ΑΓ. Α.                          ὅρνιθες ἥσαν τέκτονες  
 σοφώτατοι πελεκᾶντες, οἱ τοῖς ρύγχεσιν      1155  
 ἀπεπελέκησαν τὰς πύλας· ἦν δ' ὁ κτύπος  
 αὐτῶν πελεκώντων ὥσπερ ἐν ναυπηγίῳ.  
 καὶ νῦν ἀπαρτ' ἐκεῖνα πεπύλωται πύλαις,

καὶ βεβαλάνωται καὶ φυλάττεται κύκλῳ,  
 ἐφοδεύεται, κωδωνοφορεῖται, πανταχῇ      1160  
 φυλακαὶ καθεστήκασι καὶ φρυκτώραι  
 ἐν τοῖσι πύργοις. ἀλλ' ἐγὼ μὲν ἀποτρέχων  
 ἀπονίκημαι σὺ δὲ αὐτὸς ἥδη τάλλα δρᾶ.

ΧΟ. οὗτος, τί ποιεῖς; ἄρα θαυμάζεις ὅτι  
 οὕτω τὸ τείχος ἐκτετείχισται ταχύ;      1165

ΠΕ. νὴ τὸν θεοὺς ἔγωγε· καὶ γὰρ ἄξιον·  
ἴστα γὰρ ἀληθῶς φαίνεται μοι ψεύδεσιν.  
ἀλλ' ὅδε φύλαξ γὰρ τῶν ἐκεῖθεν ἄγγελος  
ἐσθεῖ πρὸς ἡμᾶς δεῦρο, πυρρίχην βλέπων.

## ΑΓΓΕΛΟΣ Β.

ἰοὺς ιούς, ιοὺς ιούς, ιοὺς ιούς.

1170

ΠΕ. τί τὸ πρᾶγμα τουτί;

ΑΓ. Β. δεινότατα πεπόνθαμεν.

τῶν γὰρ θεῶν τις ἄρτι τῶν παρὰ τοῦ Διὸς  
διὰ τῶν πυλῶν εἰσέπειτε' εἰς τὸν ἀέρα,  
λαθὼν κολοιοὺς φύλακας ἡμεροσκόπους.

ΠΕ. ὁ δεινὸν ἔργον καὶ σχέτλιον εἰργασμένος. 1175  
τίς τῶν θεῶν;

ΑΓ. Β. οὐκ ἵσμεν· ὅτι δὲ εἶχε πτερά,  
τοῦτ' ἵσμεν.

ΠΕ. οὐκοῦν δῆτα περιπόλους ἔχρην  
πέμψαι κατ' αὐτὸν εὐθύς;

ΑΓ. Β. ἀλλ' ἐπέμψαμεν  
τρισμυρίους ἱέρακας ἵπποτοξότας,  
χωρεῖ δὲ πᾶς τις ὅνυχας ἥγκυλωμένος, 1180  
κερχηής, τριόρχης, γύψ, κύμινδις, ἀετός·  
ῥύμῃ τε καὶ πτεροῖσι καὶ ροιζήμασιν  
αιθὴρ δονεῖται τοῦ θεοῦ ζητουμένου·  
κάστ' οὐ μακρὰν ἀπωθεν, ἀλλ' ἐνταῦθα που  
ἡδη στίν.

ΠΕ. οὐκοῦν σφενδόνας δεῖ λαμβάνειν  
καὶ τόξα· χώρει δεῦρο πᾶς ὑπηρέτης·  
τόξευε, πᾶν, σφενδόνην τίς μοι δότω.

ΧΟ. πόλεμος αἱρέται, πόλεμος οὐ φατὸς  
πρὸς ἐμὲ καὶ θεούς. ἀλλὰ φύλαττε πᾶς 1190  
ἀέρα περινέφελον, διν Ἐρεβός ἐτέκετο,

μή σε λάθη θεῶν τις ταύτη περῶν· 1195  
 ἄθρει δὲ πᾶς τις πανταχῆ κύκλῳ σκοπῶν,  
 ὡς ἔγγὺς ἥδη δαίμονος πεδαρσίου  
 δίνης πτερωτὸς φθόγγος ἔξακονεται.

ΠΕ. αὕτη σὺ ποῖ ποῖ πέτει ; μέν' ἥσυχος,  
 ἔχ' ἀτρέμας· αὐτοῦ στῆθ· ἐπίσχεις τοῦ δρόμου.  
 τις εἰ; ποδαπή ; λέγειν ἔχρην ὅπόθεν ποτ' εἰ. 1201

## ΙΡΙΣ.

παρὰ τῶν θεῶν ἔγωγε τῶν Ὄλυμπίων.

ΠΕ. ὄνομα δέ σοι τί ἐστι, πλοῖον, ἢ κυνῆ ;  
 ΙΡ. \*Ιρις ταχεῖα. ΠΕ. Πάραλος, ἢ Σαλαμινία ;  
 ΙΡ. τί δὲ τοῦτο ; 1205

ΠΕ. ταυτηνί τις οὐν ἔντλήψεται  
 ἀναπτόμενος τρίορχος ;  
 ΙΡ. ἐμὲ ἔντλήψεται ;  
 τί ποτ' ἐστὶ τουτὶ τὸ κακόν ; ΠΕ. οἰμώξει  
 μακρά.

ΙΡ. ἀποπόν γε τουτὶ πρᾶγμα.  
 ΠΕ. κατὰ ποίας πύλας  
 εἰσῆλθεις εἰς τὸ τεῖχος, ὡς μιαρωτάτη ;  
 ΙΡ. οὐκ οἶδα μὰ Δλ̄ ἔγωγε κατὰ ποίας πύλας 1210  
 ΠΕ. ἥκουστας αὐτῆς οἰον εἰρωνεύεται ;  
 πρὸς τοὺς κολοιάρχους προσῆλθεις ; οὐν λέγεις ;  
 σφραγῖδ' ἔχεις παρὰ τῶν πελαργῶν ;

ΙΡ. τί τὸ κακόν ;  
 ΠΕ. οὐκ ἔλαβεις ; ΙΡ. ὑγιαίνεις μέν ;  
 ΠΕ. οὐδὲ σύμβολον  
 ἐπέβαλεν δρυίθαρχος οὐδείς σοι παρών ; 1215  
 ΙΡ. μὰ Δλ̄ οὐκ ἔμοιγ' ἐπέβαλεν οὐδείς, ὡς μέλε.  
 ΠΕ. κακπειτα δῆθ' οὔτω σιωπῇ διαπέτει  
 διὰ τῆς πόλεως τῆς ἀλλοτρίας καὶ τοῦ χάους ;

- ΙΡ. ποίᾳ γὰρ ἄλλῃ χρῆ πέτεσθαι τὸν θεούς ;  
 ΠΕ. οὐκ οἶδα μὰ Δλ' ἔγωγε τῷδε μὲν γὰρ οὗ. 1220  
 ἀδικεῖς δὲ καὶ νῦν. ἅρά γ' οἶσθα τοῦθ', ὅτι  
 δικαιότατ' ἀν ληφθεῖσα πασῶν Ἰρίδων  
 ἀπέθανες, εἰ τῆς ἀξίας ἐτύγχανες ;  
 ΙΡ. ἀλλ' ἀθάνατός εἰμ'.  
 ΠΕ. ἀλλ' ὅμως ἀν ἀπέθανες.  
 δεινότατα γάρ τοι πεισμέσθ', ἐμοὶ δοκεῖ, 1225  
 εἰ τῶν μὲν ἄλλων ἄρχομεν, ὑμεῖς δ' οἱ θεοὶ<sup>1</sup>  
 ἀκολαστανέτε, κοῦδέπω γνώσεσθ' ὅτι  
 ἀκροατέον ὑμῖν ἐν μέρει τῶν κρειττόνων.  
 φράσον δέ τοι μοι, τῷ πτέρυγε ποῖ ναυστολεῖς ;  
 ΙΡ. ἐγώ ; πρὸς ἀνθρώπους πέτομαι παρὰ τοῦ πατρὸς  
 φράσουσα θύειν τοῖς Ὀλυμπίοις θεοῖς 1231  
 μηλοσφαγεῖν τε βουθύτοις ἐπ' ἐσχάραις  
 κνισᾶν τ' ἀγνιάς.  
 ΠΕ. τί σὺ λέγεις ; ποίοις θεοῖς ;  
 ΙΡ. ποίοισι ; ἡμῖν, τοῖς ἐν οὐρανῷ θεοῖς.  
 ΠΕ. θεοὶ γὰρ ὑμεῖς ; ΙΡ. τίς γάρ ἐστ' ἄλλος θεός ; 1235  
 δρυίθες ἀνθρώποισι νῦν εἰσιν θεοί,  
 οἵς θυτέον αὐτούς, ἀλλὰ μὰ Δλ' οὐ τῷ Διί.  
 ΙΡ. ὁ μῶρε μῶρε, μὴ θεῶν κίνει φρένας  
 δεινάς, ὅπως μή σου γένος πανώλεθρον  
 Διὸς μακέλλη πᾶν ἀναστρέψῃ Δίκη, 1240  
 λιγνὺς δὲ σῶμα καὶ δόμων περιπτυχὰς  
 καταιθαλώσῃ σου Λικυμνίαις βολαῖς.  
 ΠΕ. ἄκουσον αὗτην πάνε τῶν παφλασμάτων  
 ἔχ' ἀτρέμα· φέρ' ἵδω, πότερα Λυδὸν ἢ Φρύγα  
 ταυτὶ λέγουσα μορμολύττεσθαι δοκεῖς ; 1245  
 ἅρ' οἶσθ' ὅτι Ζεὺς εἴ με λυπήσει πέρα,  
 μέλαθρα μὲν αὐτοῦ καὶ δόμους Ἀμφίονος  
 καταιθαλώσω πυρφόροισιν ἀετοῖς,

μή σε λάθη θεῶν τις ταύτη περῶν' 1195  
 ἄθρει δὲ πᾶς τις πανταχῆ κύκλῳ σκοπῶν,  
 ὡς ἐγγὺς ἥδη δαιμόνος πεδαρσίου  
 δίνης πτερωτὸς φθόγγος ἔξακονέται.

ΠΕ. αὗτη σὺ ποῖ ποῖ πέτει ; μέν' ἥσυχος,  
 ἔχ' ἀτρέμας· αὐτοῦ στῆθ'. ἐπίσχεις τοῦ δρόμου.  
 τις εἰ ; ποδαπή ; λέγειν ἔχρην ὅπόθεν ποτ' εἰ . 1201

## ΙΡΙΣ.

παρὰ τῶν θεῶν ἔγωγε τῶν Ὀλυμπίων.

ΠΕ. δνομα δέ σοι τί ἐστι, πλοῖον, ἢ κυνῆ ;

ΙΡ. · <sup>Ίρις ταχεῖα.</sup> ΠΕ. Πάραλος, ἢ Σαλαμινία ;

ΙΡ. τί δὲ τοῦτο ;

ΠΕ. ταυτηνί τις οὐξυλλήψεται 1205  
 ἀναπτόμενος τρίορχος ;

ΙΡ. ἐμὲ ξυλλήψεται ;  
 τί ποτ' ἐστὶ τουτὶ τὸ κακόν ; ΠΕ. οἰμώξει  
 μακρά.

ΙΡ. ἀποπόν γε τουτὶ πρᾶγμα.

ΠΕ. κατὰ ποίας πύλας

εἰσῆλθεις εἰς τὸ τεῖχος, ὃ μιαρωτάτη ;

ΙΡ. οὐκ οἶδα μὰ Δλ̄ ἔγωγε κατὰ ποίας πύλας 1210

ΠΕ. ἥκουσας αὐτῆς οἴον εἰρωνεύεται ;  
 πρὸς τοὺς κολοιάρχους προσῆλθεις ; οὐ λέγεις ;  
 σφραγίδ' ἔχεις παρὰ τῶν πελαργῶν ;

ΙΡ. τί τὸ κακόν ;

ΠΕ. οὐκ ἔλαβεις ; ΙΡ. ὑγιαίνεις μέν ;

ΠΕ. οὐδὲ σύμβολον

ἐπέβαλεν δρυίθαρχος οὐδείς σοι παρών ; 1215

ΙΡ. μὰ Δλ̄ οὐκ ἔμοιγ' ἐπέβαλεν οὐδείς, ὃ μέλε.

ΠΕ. κάπειτα δῆθ' οὕτω σιωπῇ διαπέτει

διὰ τῆς πόλεως τῆς ἀλλοτρίας καὶ τοῦ χάους ;

- ΙΡ. ποίᾳ γάρ ἄλλῃ χρὴ πέτεσθαι τοὺς θεούς ;  
 ΠΕ. οὐκ οἰδα μὰ Δὲ̄ ἔγωγε τῷδε μὲν γὰρ οὗ. 1220  
     ἀδικεῖς δὲ καὶ νῦν. ἅρά γ' οἰσθα τοῦθ', ὅτι  
     δικαιότατ' ἀν ληφθεῖσα πασῶν Ἱρίδων  
     ἀπέθανες, εἰ τῆς ἀξίας ἐτύγχανες ;  
 ΙΡ. ἄλλ' ἀθάνατός εἰμι'.  
 ΠΕ. ἄλλ' ὅμως ἀν ἀπέθανες.  
     δεινότατα γάρ τοι πεισμόμεσθ', ἐμοὶ δοκεῖ, 1225  
     εὶ τῶν μὲν ἄλλων ἀρχομεν, ὑμεῖς δ' οἱ θεοὶ<sup>1</sup>  
     ἀκολαστανεῖτε, κοὐδέπω γνώσεσθ' ὅτι  
     ἀκροατέον ὑμῖν ἐν μέρει τῶν κρειττόνων.  
 Φράστον δέ τοι μοι, τῷ πτέρυγε ποι ναυστολεῖς ;  
 ΙΡ. ἔγώ ; πρὸς ἀνθρώπους πέτομαι παρὰ τοῦ πατρὸς  
     Φράστουσα θύειν τοῖς Ὄλυμπίοις θεοῖς 1231  
     μηλοσφαγεῖν τε βουθύτοις ἐπ' ἐσχάραις  
     κνισᾶν τ' ἄγνιάς .
- ΠΕ. τί σὺ λέγεις ; ποίοις θεοῖς ;  
 ΙΡ. ποίοισιν ; ήμιν, τοῖς ἐν οὐρανῷ θεοῖς.  
 ΠΕ. θεοὶ γάρ ὑμεῖς ; ΙΡ. τίς γάρ ἐστ' ἄλλος θεός ; 1235  
 ΠΕ. δρυιθεὶς ἀνθρώποισι νῦν εἰσιν θεοί,  
     οἵς θυτέον αὐτούς, ἄλλὰ μὰ Δὲ̄ οὐ τῷ Διὶ .  
 ΙΡ. ὡ μῶρε μῶρε, μὴ θεῶν κίνει φρένας  
     δεινάς, δπως μή σου γένος πανώλεθρον  
     Διὸς μακέλλῃ πᾶν ἀναστρέψῃ Δίκη, 1240  
     λιγνὺς δὲ σῶμα καὶ δόμων περιπτυχὰς  
     καταιθαλώσῃ σου Λικυμνίαις βολαῖς.  
 ΠΕ. ἄκουστον αὕτη παῦε τῶν παφλασμάτων'  
     ἔχ' ἀτρέμα· φέρ' ἵδω, πότερα Λυδὸν ἢ Φρύγα  
     ταυτὶ λέγουσα μορμολύττεσθαι δοκεῖς ; 1245  
     ἄρ' οἰσθ' ὅτι Ζεὺς εἴ με λυπήσει πέρα,  
     μέλαθρα μὲν αὐτοῦ καὶ δόμους Ἀμφίονος  
     καταιθαλώσω πυρφόροισιν ἀετοῖς,

πέμψω δὲ πορφυρίωνας ἐς τὸν οὐρανὸν  
ὅρνις ἐπ' αὐτόν, παρδαλᾶς ἐνημένους,  
πλεῖν ἔξακοσίους τὸν ἀριθμόν ; καὶ δή ποτε  
εἰς Πορφυρίων αὐτῷ παρέσχε πράγματα.

- ΙΡ. διαρραγείης, ὁ μέλ', αὐτοῖς ρήμασιν.  
 ΠΕ. οὐκ ἀποστρήσεις ; οὐ ταχέως ; εὐρὺξ πατάξ.  
 ΙΡ. ἡ μῆν σε παύσει τῆς ὕβρεως οὐμὸς πατήρ.  
 ΠΕ. οἴμοι τάλας. οὔκουν ἐτέρωσε πετομένη  
καταιθαλώσεις τῶν νεωτέρων τινά ;  
 ΧΟ. ἀποκεκλήκαμεν διογενεῖς θεοὺς  
μηκέτι τὴν ἐμὴν διαπερᾶν πόλιν,  
μηδὲ τιν' ἱερόθυτον ἀνὰ δάπεδον ἔτι  
τῇδε βροτῶν θεοῖσι πέμπειν καπνόν.  
 ΠΕ. δεινόν γε τὸν κήρυκα τὸν παρὰ τοὺς βροτοὺς  
οἰχόμενον, εἰ μηδέποτε νοστήσει πάλιν.

1250

1260

1265

1270

## ΚΗΡΥΞ.

ὦ Πειθέταιρ', ὦ μακάρι', ὦ σοφώτατε,  
ὦ κλεινότατ', ὖ σοφώτατ', ὖ γλαφυρώτατε,  
ὦ τρισμακάρι', ὖ κατακέλευσον. ΠΕ. τί σὺ λέγεις ;

- ΚΗ. στεφάνῳ σε χρυσῷ τῷδε σοφίας οὖνεκα  
στεφανοῦσι καὶ τιμῶσιν οἱ πάντες λεψ. 1275  
 ΠΕ. τί δ' οὔτως οἱ λεψὶ τιμῶσι με ;  
 ΚΗ. ὦ κλειωτάτην αἰθέριον οἰκίστας πόλιν,  
οὐκ οἰσθ' ὅσην τιμὴν παρ' ἀνθρώποις φέρει,  
ὅσους τ' ἐραστὰς τῇσδε τῆς χώρας ἔχεις.  
 πρὸν μὲν γὰρ οἰκίσαι σε τῇνδε τὴν πόλιν,  
ἐλακωνομάνουν ἀπαντες ἀνθρώποι τότε,  
ἐκόμων, ἐπείνων, ἐρρύπων, ἐσωκράτων,  
ἐσκυταλιοφόρουν νῦν δ' ὑποστρέψαντες αὖ  
δρυιθομανοῦσι, πάντα δ' ὑπὸ τῆς ηδονῆς  
ποιοῦσιν ἄπερ ὅρνιθες ἐκμιμούμενοι,

1280

1285

πρώτον μὲν εὐθὺς πάντες ἐξ εὐνῆς ἀμ' ἀν  
ἐπέτονθ' ἔωθεν ὁσπερ ἡμέσις ἐπὶ νομόν·  
κάπειτ' ἀν ἄμα κατῆρον ἐσ τὰ βιβλία·  
εἰτ' ἀπενέμοντ' ἐνταῦθα τὰ ψηφίσματα.  
ἀρνιθομάνουν δ' οὕτω περιφανῶς ὥστε καὶ 1290  
πολλοῖσιν δρυίθων δινόματ' ἦν κείμενα.  
πέρδιξ μὲν εἰς κάπηλος ὠνομάζετο  
χωλός, Μενίππω δ' ἦν χελιδὼν τούνομα,  
Ὀπουντίψ δ' ὀφθαλμὸν οὐκ ἔχων κόραξ,  
κορυδὸς Φιλοκλέει, χηναλώπηξ Θεογένει, 1295  
ἴβις Λυκούργῳ, Χαιρεφῶντι νυκτερίς,  
Συρακοσίψ δὲ κίττα· Μειδίας δ' ἐκεῖ  
ὅρτυξ ἐκαλεῖτο· καὶ γὰρ ἢκειν ὅρτυγι  
ὑπ' ὀρτυγοκόπου τὴν κεφαλὴν πεπληγμένῳ.  
ἥδον δ' ὑπὸ φιλορυθίας πάντες μέλη, 1300  
ὅπου χελιδὼν ἦν τις ἐμπεποιημένη  
ἢ πηνέλοψ ἢ χήν τις ἢ περιστερὰ  
ἢ πτέρυγες, ἢ πτεροῦ τι καὶ σμικρὸν προσῆν.  
τοιαῦτα μὲν τὰκεῖθεν. ἐν δέ σοι λέγω·

ἥξουσ' ἐκεῦθεν δεῦρο πλεῖν ἢ μύριοι 1305  
πτερῶν δεόμενοι καὶ τρόπων γαμψωνύχων·  
ὥστε πτερῶν σοι τοῖς ἐποίκοις δεῖ ποθέν·  
οὐ τᾶρα μὰ Δλ' ἥμūν ἔτ' ἔργον ἐστάναι.  
ἀλλ' ὡς τάχιστα σὺ μὲν ἵων τὰς ἀρρίχους  
καὶ τὸν κοφίνους ἀπαντας ἐμπίμπλη πτερῶν· 1310  
Μανῆς δὲ φερέτω μοι θύραξε τὰ πτερά·  
ἔγὼ δ' ἐκείνων τοὺς προσιόντας δέξομαι.

ΠΕ. ταχὺ δὴ πολυάνορα τὰν πόλιν  
καλεῖ τις ἀνθρώπων·  
τύχη μόνον προσείη. 1315  
κατέχουσι δ' ἔρωτες ἐμᾶς πόλεως.  
θᾶττον φέρειν κελεύω.

- ΧΟ. τέ γὰρ οὐκ ἔνι ταῦτη  
καλὸν ἀνδρὶ μετοικεῖν ;  
Σοφία, Πόθος, ἀμβρόσιαι Χάριτες,  
τό τε τᾶς ἀγανόφρονος Ἀσυχλας  
εὐάμερον πρόσωπον. 1320
- ΠΕ. ὡς βλακικῶς διακονεῖς  
οὐθάττον ἐγκονήσεις ;
- ΧΟ. φερέτω κάλαθον ταχύ τις πτερῶν,  
σὺ δ' αὐθις ἐξόρμα,  
τύπτων γε τοῦτον ὡδί.  
πάνυ γὰρ βραδύς ἔστι τις ὁσπερ ὅνος. 1325
- ΠΕ. Μανῆς γάρ ἔστι δειλός.
- ΧΟ. σὺ δὲ τὰ πτερὰ πρῶτον  
διάθες τάδε κόσμῳ.  
τά τε μουσίχ' ὄμοι τά τε μαντικὰ καὶ  
τὰ θαλάττι. ἔπειτα δ' ὅπως φρονίμως  
πρὸς ἄνδρ' ὄρῶν πτερώσεις.
- ΠΕ. οὐ τοι μὰ τὰς κερχυῆδας ἔτι σοῦ σχήσομαι, 1335  
οὔτως δρῶν σε δειλὸν δῆτα καὶ βραδύνν.

## ΠΑΤΡΑΛΟΙΑΣ.

- γενοίμαν ἀετὸς ὑψιπέτας,  
ώς ἀν ποταθείην ὑπὲρ ἀτρυγέτον γλαυ-  
κᾶς ἐπ' οἰδμα λίμνας.
- ΠΕ. ἔοικεν οὖν ψευδαγγελήσειν ἄγγελος. 1340  
ἄδων γὰρ δῆτε τις ἀετὸς προσέρχεται.
- ΠΑ. αἴβοι·  
οὐκ ἔστιν οὐδὲν τοῦ πέτεσθαι γλυκύτερον·  
[ἐρῷ δ' ἐγώ τοι τῶν ἐν δρυσιν νόμων.]  
δρυιθομανῶ γὰρ καὶ πέτομαι, καὶ βούλομαι  
οἰκεῖν μεθ' ὑμῶν, καπιθυμῶ τῶν νόμων. 1345
- ΠΕ. ποίων νόμων; πολλοὶ γὰρ δρυίθων νόμοι.

- ΠΑ. πάντων μάλιστα δ' ὅτι καλὸν νομίζεται  
τὸν πατέρα τοῦς ὅρνισιν ἄγχειν καὶ δάκνειν.  
ΠΕ. καὶ νὴ Δὲ̄ ἀνδρεῖόν γε πάνυ νομίζομεν,  
ὅς ἀν πεπλήγη τὸν πατέρα νεοττὸς ὁν. 1350  
ΠΑ. διὰ τῶντα μέντοι δεῦρ' ἀνοικισθεὶς ἐγὼ  
ἄγχειν ἐπιθυμῶ τὸν πατέρα καὶ πάντ' ἔχειν.  
ΠΕ. ἀλλ' ἔστιν ἡμῖν τοῦσιν ὅρνισιν νόμος  
παλαιὸς ἐν ταῖς τῶν πελαργῶν κύρβεσιν  
ἐπὴν δ' πατὴρ δ' πελαργὸς ἐκπετησίμους 1355  
πάντας ποιήσῃ τοὺς πελαργιδῆς τρέφων,  
δεῖ τοὺς νεοττοὺς τὸν πατέρα πάλιν τρέφειν.  
ΠΑ. ἀπέλαυσά ταρ' ἀν νὴ Δὲ̄ ἐλθῶν ἐνθαδί,  
εἴπερ γέ μοι καὶ τὸν πατέρα βοσκητέον.  
ΠΕ. οὐδέν γ'. ἐπειδήπερ γὰρ ἥλθεις, ὃ μέλει, 1360  
εὔνους πτερώσω σ' ὥσπερ ὅρνιν ὅρφανόν.  
σοὶ δ', ὃ νεανίσκ', οὐ κακῶς ὑποθήσομαι,  
ἀλλ' οἰάπερ αὐτὸς ἔμαθον ὅτε παῖς ἦ. σὺ γὰρ  
τὸν μὲν πατέρα μὴ τύπτε ταυτηνδὶ λαβῶν  
τὴν πτέρυγα, καὶ τοὐτὶ τὸ πλῆκτρον θάτέρρα, 1365  
νομίστας ἀλεκτρυόνος ἔχειν τονδὶ λόφον,  
φρούρει, στρατεύον, μισθοφορῶν σαυτὸν τρέφε,  
τὸν πατέρ' ἔα ζῆν· ἀλλ' ἐπειδὴ μάχιμος εἶ,  
εἰς τὰπὶ Θράκης ἀποπέτουν, κάκει μάχον.  
ΠΑ. νὴ τὸν Διονύσον, εὖ γέ μοι δοκεῖς λέγειν, 1370  
καὶ πείσομαι σοι. ΠΕ. νοῦν ἄρ' ἔξεις νὴ Δία.

## ΚΙΝΗΣΙΑΣ.

- ἀναπέτομαι δὴ πρὸς "Ολυμπον πτερύγεσσι  
κούφαις"  
πέτομαι δ' ὅδὸν ἄλλοτ' ἐπ' ἄλλαν μελέων  
ΠΕ. τοὐτὶ τὸ πρᾶγμα φορτίον δεῖται πτερῶν. 1375  
ΚΙ. ἀφόβῳ φρενὶ σώματί τε νέαν ἐφέπων—

- ΠΕ. ἀσπαζόμεσθα φιλύρινον Κινησίαν.  
τί δεῦρο πόδα σὺ κυλλὸν ἀνὰ κύκλον κυκλεῖς ;
- ΚΙ. δρυς γενέσθαι βούλομαι  
λιγύφθογγος ἀηδῶν.
- ΠΕ. παῦσαι μελῳδῶν, ἀλλ' ὅ τι λέγεις εἰπέ μοι.  
ΚΙ. ὑπὸ σοῦ πτερωθεὶς βούλομαι μετάρσιος  
ἀναπτόμενος ἐκ τῶν νεφελῶν καινὰς λαβεῖν  
ἀεροδονήτους καὶ νιφοβόλους ἀναβολάς.
- ΠΕ. ἐκ τῶν νεφελῶν γὰρ ἢν τις ἀναβολὰς λάβοι ;  
ΚΙ. κρέμαται μὲν οὖν ἐντεῦθεν ἡμῶν ἡ τέχνη.  
τῶν διθυράμβων γὰρ τὰ λαμπρὰ γίγνεται  
ἀέρια καὶ σκοτεινὰ καὶ κυαναυγέα  
καὶ πτεροδόνητα· σὺ δὲ κλύων εἴσει τάχα.  
οὐ δῆτ' ἔγωγε.
- ΠΕ. νὴ τὸν Ἡρακλέα σύ γε.  
άπαντα γὰρ δίειμι σοι τὸν ἀέρα  
εἴδωλα πετεινῶν  
αἰθεροδρόμων,  
οἰωνῶν ταναδείρων.
- ΠΕ. ώόπ.
- ΚΙ. τὸν ἄλαδε δρόμον ἀλάμενος  
ἄμ' ἀνέμων πνοαῖσι βαίην,
- ΠΕ. νὴ τὸν Δᾶ' ἢ γώ σου καταπαύσω τὰς πνοάς.
- ΚΙ. τοτὲ μὲν νοτίαν στείχων πρὸς ὁδόν,  
τοτὲ δ' αὖ βορέᾳ σῶμα πελάζων  
ἀλίμενον αἰθέρος αἴλακα τέμνων.
- Χαρίεντά γ', ὁ πρεσβῦτ', ἐσοφίσω καὶ συφά.
- ΠΕ. οὐ γὰρ σὺ χαίρεις πτεροδόνητος γενόμενος ;
- ΚΙ. ταυτὶ πεποίηκας τὸν κυκλιοδιδάσκαλον,  
ὅς ταῖσι φυλαῖς περιμάχητός εἰμ' ἀεί ;
- ΠΕ. βούλει διδάσκειν καὶ παρ' ἡμῖν οὖν μένων  
Λεωτροφίδῃ χορὸν πετομένων δρυέων

Κεκροπίδα φυλήν ;

ΚΙ. καταγελῆς μου, δῆλος εῖ.  
ἀλλ' οὖν ἔγωγ' οὐ παύσομαι, τοῦτ' ἵσθ' ὅτι,  
πρὶν ἀν πτερωθεὶς διαδράμω τὸν ἀέρα.

## ΣΤΚΟΦΑΝΤΗΣ.

- ὅρνιθές τινες φῶν' οὐδὲν ἔχοντες πτεροποίκιλοι,  
τανυσίπτερε ποικίλα χελιδοῖ· 1411
- ΠΕ. τουτὶ τὸ κακὸν οὐ φαῦλον ἔξεγρήγορεν.  
οὖν μινυρίζων δεῦρό τις προσέρχεται.
- ΣΤ. τανυσίπτερε ποικίλα μάλ' αὐθις. 1415
- ΠΕ. ἐς θοιμάτιον τὸ σκόλιον ἄδειν μοι δοκεῖ,  
δεῖσθαι δ' ἔοικεν οὐκ δλέγων χελιδόνων.
- ΣΤ. τίς ὁ πτερῶν δεῦρ' ἔστι τοὺς ἀφικνουμένους ;
- ΠΕ. οὖν πάρεστιν ἀλλ' ὅτου δεῦ χρὴ λέγειν.
- ΣΤ. πτερῶν πτερῶν δέηται μὴ πύθῃ τὸ δεύτερον. 1420
- ΠΕ. μῶν εὐθὺν Πελλήνης πέτεσθαι διανοεῖ ;
- ΣΤ. μὰ Δλ', ἀλλὰ κλητήρος εἰμι νησιωτικὸς  
καὶ συκοφάντης, ΠΕ. ὡς μακάριε τῆς τέχνης.
- ΣΤ. καὶ πραγματοδίφης. εἴτα δέομαι πτερὰ λαβὼν  
κύκλῳ περιστοθεῖν τὰς πόλεις καλούμενος. 1425
- ΠΕ. ὑπὸ πτερύγων τί προσκαλεῖ σοφώτερον ;
- ΣΤ. μὰ Δλ', ἀλλ' οὐ οἱ λησταὶ γε μὴ λυπῶσί με,  
μετὰ τῶν γεράνων τ' ἐκεῖθεν ἀναχωρῶ πάλιν,  
ἀνθ' ἔρματος πολλὰς καταπεπωκὼς δίκας.
- ΠΕ. τουτὶ γάρ ἐργάζει σὺ τούργον ; εἰπέ μοι, 1430  
νεανίας ἀν συκοφαντεῖς τοὺς ξένους ;
- ΣΤ. τί γάρ πάθω ; σκάπτει γάρ οὐκ ἐπίσταμαι.
- ΠΕ. ἀλλ' ἔστιν ἔτερα νῆς Δλ' ἐργα σώφρονα,  
ἀφ' ὧν διαζῆν ἀνδρα χρῆν τοσούτοντι  
ἐκ τοῦ δικαίου μᾶλλον η δικορραφεῖν. 1435
- ΣΤ. ὡς δαιμόνιε, μὴ νοιθέτει μ', ἀλλὰ πτέρου.

ΠΕ. νῦν τοι λέγων πτερῷ σε.

ΣΥ. καὶ πῶς ἀν λόγοις  
ἀνδρα πτερώσειας σύ;

ΠΕ. πάντες τοῖς λόγοις  
ἀναπτεροῦνται. ΣΥ. πάντες;

ΠΕ. οὐκ ἀκήκοας,  
ὅταν λέγωσιν οἱ πατέρες ἐκάστοτε  
τὰ μειράκια τὰν τοῦσι κουρείοις ταδί·  
δεινῶς γέ μου τὸ μειράκιον Διυτρέφης  
λέγων ἀνεπτέρωκεν ὥσθ' ἵππηλατεῖν.  
ὅ δέ τις τὸν αὐτοῦ φησιν ἐπὶ τραγῳδίᾳ  
ἀνεπτερώσθαι καὶ πεποτῆσθαι τὰς φρένας. ~~τὰς~~

ΣΥ. λόγοισί τάρα καὶ πτεροῦνται;

ΠΕ. φήμ' ἔγω.

ὑπὸ γὰρ λόγων δὲ νοῦς τε μετεωρίζεται  
ἐπαίρεταί τ' ἄνθρωπος. οὕτω καὶ σ' ἔγὼ  
ἀναπτερώσας βούλομαι χρηστοῖς λόγοις  
τρέψαι πρὸς ἔργον νόμιμον.

ΣΥ. ἀλλ' οὐ βούλομαι.

ΠΕ. τί δαὶ ποιήσεις;

ΣΥ. τὸ γένος οὐ καταισχυνῶ.

παππῷος δὲ βίος συκοφαντεῖν ἐστί μοι.  
ἀλλὰ πτέρου με ταχέσι καὶ κούφοις πτεροῦς  
ἴερακος, ἢ κερχυῆδος, ὡς ἀν τοὺς ξένους  
καλεσάμενος, καὶ τ' ἐγκεκληκὼς ἐνθαδί,  
καὶ τὸν πέτωμα πάλιν ἐκεῖσε.

ΠΕ. μανθάνω.

ώδη λέγεις· ὅπως ἀν ὠφλήκη δίκην  
ἐνθάδε πρὶν ἥκειν δὲ ξένος.

ΣΥ. πάνυ μανθάνεις.

ΠΕ. καπειθ' δὲ μὲν πλεῖ δεύρο, σὺ δὲ ἐκεῖσος αὖ πέτε  
ἀρπασόμενος τὰ χρήματα αὐτοῦ.

ΣΥ.

πάντ' ἔχεις.

βέμβικος οὐδὲν διαφέρειν δεῖ.

ΠΕ.

μανθάνω

βέμβικα· καὶ μὴν ἔστι μοι νῆ τὸν Δία  
κάλλιστα Κερκυραῖα τοιαντὶ πτερά.

ΣΥ.

οἴκοι τάλας· μάστιγ' ἔχεις.

ΠΕ.

πτερώ μὲν οὖν,

οἵσι σε ποιήσω τήμερον βεμβικιᾶν.

1465

ΣΥ.

οἴκοι τάλας.

ΠΕ.

οὐν πτερυγιέis ἐντευθενί;  
οὐκ ἀπολιβάξεις, ὡς κάκιοτ' ἀπολούμενος;  
πικρὰν τάχ' ὅψει στρεψοδικοπανουργίαν.  
ἀπίωμεν ἡμεῖς ξυλλαβόντες τὰ πτέρα.

## ΧΟΡΟΣ.

πολλὰ δὴ καὶ καινὰ καὶ θαυ-  
μάστ' ἐπεπτόμεσθα, καὶ  
δεινὰ πράγματ' εἴδομεν.ἔστι γὰρ δένδρον πεφυκὸς  
ἐκτοπόν τι, Καρδίας ἀ-  
πωτέρω, Κλεώνυμος,χρήσιμον μὲν οὐδέν, ἄλ-  
λως δὲ δειλὸν καὶ μέγα.  
τοῦτο τοῦ μὲν ἥρος ἀεὶ<sup>1470</sup>  
βλαστάνει καὶ συκοφαντεῖ,  
τοῦ δὲ χειμῶνος πάλιν τὰς  
ἀσπίδας φυλλορροεῖ.ἔστι δ' αὖ χώρα πρὸς αὐτῷ  
τῷ σκότῳ πόρρω τις ἐν  
τῇ λύχνων ἐρημίᾳ,  
ἐνθα τοῖς ἥρωσιν ἀνθρω-  
ποι ξυναριστῶσι καὶ ξύν-

1470

1475

1480

1485

εισι, πλὴν τῆς ἑσπέρας.  
 τηνικάντα δ' οὐκέτ' ἦν  
 ἀσφαλὲς ἔυντυγχάνειν,  
 εἰ γὰρ ἐντύχοι τις ἥρω<sup>1490</sup>  
 τῶν βροτῶν νύκτωρ Ὁρέστη,  
 γυμνὸς ἦν πληγεὶς ὑπ' αὐτοῦ  
 πάντα τἀπιδέξια.

## ΠΡΟΜΗΘΕΥΣ. ΠΕΙΘΕΤΑΙΡΟΣ.

- ΠΡ. οἵμοι τάλας, δ Ζεὺς ὅπως μή μ' ὁψεται.  
 ποῦ Πειθέταιρός ἐστιν ;<sup>1495</sup>
- ΠΕ. τέ, τουτὶ τέ ἦν ;  
 τίς οὐγκαλυμμός ;
- ΠΡ. τῶν θεῶν ὄρφες τινα  
 ἐμοῦ κατόπιν ἐνταῦθα ;
- ΠΕ. μὰ Δλ̄ ἐγὼ μὲν οὖν.  
 τίς δ' εἰ σύ ; ΠΡ. πηνίκ' ἐστὶν ἄρα τῆς ἡμέρας ;
- ΠΕ. ὀπηνίκα ; σμικρόν τι μετὰ μεσημβρίαν.  
 ἀλλὰ σὺ τίς εἶ ; ΠΡ. βουλυτός, ἡ περαιτέρω ;
- ΠΕ. οἴμ' ὡς βδελύττομαί σε.<sup>1501</sup>
- ΠΡ. τέ γὰρ δ Ζεὺς ποιεῖ ;  
 ἀπαιθριάζει τὰς νεφέλας, ἡ ἔυνυνέφει ;
- ΠΕ. οἴμωςε μεγάλ'. ΠΡ. οὕτω μὲν ἐκκεκαλύφομαι.
- ΠΕ. ὡ φίλε Προμηθεῦ. ΠΡ. παῦε παῦε, μὴ βόα.
- ΠΕ. τέ γὰρ ἐστι ;<sup>1505</sup>
- ΠΡ. σίγα, μὴ κάλει μου τοῦνομα·  
 ἀπὸ γὰρ μ' ὀλεῖς, εἴ μ' ἐνθάδ' δ Ζεὺς ὁψεται.  
 ἀλλ' ἵνα φράσω σοι πάντα τάνω πράγματα,  
 τουτὶ λαβών μου τὸ σκιάδειον ὑπέρεχε  
 ἄνωθεν, ὡς ἀν μή μ' ὀρῶσιν οἱ θεοί.
- ΠΕ. ιοὺς ιούς.<sup>1510</sup>  
 εὖ γ' ἐπενόησας αὐτὸς καὶ προμηθικῶς.

- νπόδυθι ταχὺ δή, κάτα θαρρήσας λέγε.  
 ΠΡ. ἄκουε δή νυν. ΠΕ. ὡς ἀκούοντος λέγε.  
 ΠΡ. ἀπόλωλεν δὲ Ζεύς. ΠΕ. πηνίκ' ἄττ' ἀπώλετο;  
 ΠΡ. ἐξ οὐπερ ύμεν̄ φύκίσατε τὸν ἀέρα. 1515  
 θύει γὰρ οὐδεὶς οὐδὲν ἀνθρώπων ἔτι  
 θεοῦσιν, οὐδὲ κιῆσα μηρίων ἄπο  
 ἀνῆλθεν ὡς ἡμᾶς ἀπ' ἐκείνου τοῦ χρόνου,  
 ἀλλ' ὥσπερελ Θεομοφορίοις νηστεύομεν  
 ἀνεν θυηλῶν<sup>ν</sup> οἵ δὲ βάρβαροι θεοὶ<sup>ν</sup> 1520  
 πεινῶντες ὥσπερ Ἰλλυριοὶ κεκριγότες  
 ἐπιστρατεύσειν φάσ' ἄνωθεν τῷ Διὶ,  
 εἰ μὴ παρέξει τάμπορι<sup>ν</sup> ἀνεψημένα,  
 ἵν<sup>ν</sup> εἰσάγοιτο σπλάγχνα κατατεμημένα.  
 ΠΕ. εἰσὶν γὰρ ἔτεροι βάρβαροι θεοὶ τινες 1525  
 ἄνωθεν ἤμῶν;  
 ΠΡ. οὐ γάρ εἰσι βάρβαροι,  
 δῆτεν δὲ πατρῷός ἐστιν Ἐξηκεστίδη;  
 ΠΕ. δονομα δὲ τούτοις τοῖς θεοῖς τοῖς βαρβάροις  
 τί ἐστίν; ΠΡ. δὲ τι<sup>ν</sup> ἐστίν; Τριβαλλοί.  
 ΠΕ. μανθάνω.  
 ἐντεῦθεν ἄρα τούπιτριβείντος ἐγένετο. 1530  
 ΠΡ. μάλιστα πάντων. ἐν δέ σοι λέγω σαφέσ·  
 ἥξουσι πρέσβεις δεῦρο περὶ διαλλαγῶν  
 παρὰ τοῦ Διὸς καὶ τῶν Τριβαλλῶν τῶν ἄνω.  
 υμεῖς δὲ μὴ σπένδεσθ', ἐὰν μὴ παραδιδῷ  
 τὸ σκῆπτρον δὲ Ζεὺς τοῖσιν ὅρμισιν πάλιν, 1535  
 καὶ τὴν Βασίλειάν σοι γυναῖκ<sup>ν</sup> ἔχειν διδῷ.  
 ΠΕ. τίς ἐστιν ἡ Βασίλεια;  
 ΠΡ. καλλίστη κόρη,  
 ἢπερ ταμιεύει τὸν κεραυνὸν τοῦ Διὸς  
 καὶ τὰλλ' ἀπαξάπαντα, τὴν εὐβουλίαν,  
 τὴν εὐνομίαν, τὴν σωφροσύνην, τὰ νεώρια., 1540

τὴν λοιδορίαν, τὸν κωλαγρέτην, τὰ τριώβολα.  
ΠΕ. ἄπαντά τῷ αὐτῷ ταμιεύει.

ΠΡ. φήμ' ἔγω.  
ἡν γ' ἡν σὺ παρ' ἐκείνου παραλάβῃς, πάντ' ἔχεις.  
τούτων ἔνεκα δεῦρ' ἥλθον, ἵνα φράσαιμί σοι.  
ἀεὶ ποτ' ἀνθρώποις γὰρ εἴνους εἶμ' ἔγω. 1545

ΠΕ. μόνον θεῶν γὰρ διὰ σ' ἄπανθρακίζομεν.

ΠΡ. μισῶ δ' ἄπαντας τοὺς θεούς, ὡς οἰσθα σύ.

ΠΕ. νὴ τὸν Δὲλταν δῆτα θεομισῆς ἔφυς.

ΠΡ. Τίμων καθαρός. ἀλλ' ὡς ἀν ἀποτρέχω πάλιν,  
φέρε τὸ σκιάδειον, ἵνα με καν δ Ζεὺς ἰδῃ 1550  
ἄνωθεν, ἀκολούθεν δοκῶ κανηφόρῳ.

ΠΕ. καὶ τὸν δίφρον γε διφροφόρει τονδὶ λαβών.

## ΧΟΡΟΣ.

πρὸς δὲ τοῖς Σκιάποσιν λι-

μνη τις ἔστ', ἄλοντος οὐ

ψυχαγωγεῖ Σωκράτης·

ἐνθα καὶ Πείσανδρος ἥλθε

δεόμενος ψυχὴν ἰδεῖν, ἦ

ζῶντ' ἐκείνου προῦλιπε,

σφάγι' ἔχων κάμηλον ἀ-

μόνη τιν', ἦς λαιμοὺς τεμῶν

ῶσπερ οὐδυσσεὺς ἀπῆλθε,

καὶ τὸν αὐτῷ αὐτῷ κάτωθεν

πρὸς τὸ λαῖμα τῆς καμῆλου

Χαιρεφῶν ἦ μυκτερίς.

1555

1560

## ΠΟΣΕΙΔΩΝ. ΤΡΙΒΑΛΛΟΣ. ΗΡΑΚΛΗΣ.

## ΠΕΙΘΕΤΑΙΡΟΣ.

ΠΟΣ. τὸ μὲν πόλισμα τῆς Νεφελοκοκκυγίας  
δρᾶν τοδὶ πάρεστιν, οἱ πρεσβεύομεν. 1565

οὗτος, τί δρᾶς ; ἐπ' ἀριστέρ' οὗτως ἀμπέχει ;  
 οὐ μεταβαλεῖς θοιμάτιον ὡδὸν ἐπὶ δεξιάν ;  
 τί, ὁ κακόδαιμον ; Λαισποδίας εἰ τὴν φύσιν.  
 ὁ δημοκρατία, ποῖ προβιθῆς ἡμᾶς ποτε, 1570  
 εἰ τουτονί γέ ἔχειοτόνησαν οἱ θεοί ;  
 ἔξεις ἀτρέμας ; Μολμωξέ πολὺ γὰρ δή σ' ἔγω  
 ἑόρακα πάντων βαρβαρώτατον θεῶν.  
 ἄγε δὴ τί δρῶμεν, Ἡράκλεις ;

ΤΡ

ΗΡ.

ἀκήκοας  
 ἐμοῦ γέ ὅτι τὸν ἄνθρωπον ἄγχειν βούλομαι, 1575  
 ὅστις ποτ' ἔσθ' ὁ τοὺς θεοὺς ἀποτειχίσας.

ΠΟΣ.

ἄλλ', ὥγάθ', ἥρήμεσθα περὶ διαλλαγῶν  
 πρέσβεις.

ΗΡ.

διπλασίως μᾶλλον ἄγχειν μοι δοκεῖ.

ΠΕ.

τὴν τυρόκυνηστίν τις δότω· φέρε σίλφιον  
 τυρὸν φερέτω τις πυρπόλει τοὺς ἄνθρακας. 1580

ΗΡ.

τὸν ἄνδρα χαίρειν οἱ θεοὶ κελεύομεν  
 τρεῖς ὄντες ἡμεῖς. ΠΕ. ἀλλ' ἐπικυνῷ τὸ σίλφιον.

ΗΡ.

τὰ δὲ κρέα τοῦ ταῦτ' ἔστιν ; ΠΕ. ὅρνιθές τινες  
 ἐπανιστάμενοι τοῖς δημοτικοῖσιν δρνέοις  
 ἔδοξαν ἀδικεῖν. 1585

ΗΡ.

εἴτα δῆτα σίλφιον  
 ἐπικυνᾶς πρότερον αὐτοῖσιν ;

ΠΕ.

ὦ χαῖρ', Ἡράκλεις.  
 τί ἔστι ;

ΠΟΣ.

πρεσβεύοντες ἡμεῖς ἥκομεν  
 παρὰ τῶν θεῶν περὶ τοῦ πολέμου καταλλαγῆς.

## ΟΙΚΕΤΗΣ.

ἔλαιον οὐκ ἔνεστιν ἐν τῇ ληκύθῳ.

ΠΕ.

καὶ μὴν τά γέ ὁρνίθεια λιπάρ' εἶναι πρέπει. 1590

- ΠΟΣ. ἡμεῖς τε γὰρ πολεμοῦντες οὐ κερδαίνομεν,  
ἡμεῖς τ' ἀν ἡμῖν τοῖς θεοῖς ὄντες φίλοι  
ὅμβριον ὕδωρ ἀν εἰχετ' ἐν τοῖς τέλμασιν,  
ἀλκυονίδας τ' ἀν ἥγεθ' ἡμέρας ἀεί.  
τούτων περὶ πάντων αὐτοκράτορες ἡκομεν. 1595
- ΠΕ. ἀλλ' οὕτε πρότερον πώποδ' ἡμεῖς ἥρξαμεν  
πολέμου πρὸς ὑμᾶς, νῦν τ' ἐθέλομεν, εἰ δοκεῖ,  
ἐὰν τὸ δίκαιον ἀλλὰ νῦν ἐθέλητε δρᾶν,  
σπουνδὰς ποιεῖσθαι. τὰ δὲ δίκαια ἐστὶν ταῦτα·  
τὸ σκῆπτρον ἡμῖν τοῖσιν ὅρνισιν πάλιν 1600  
τὸν Δλ' ἀποδοῦναι· κἄν διαλλαττώμεθα.  
ἐπὶ τοῖσδε, τὸν πρέσβεις ἐπ' ἄριστον καλῶ.
- ΗΡ. ἐμοὶ μὲν ἀπόχρη ταῦτα, καὶ ψηφίζομαι—
- ΠΟΣ. τί, ὁ κακόδαιμον; ἡλίθιος καὶ γάστρις εἰ. 1605
- ἀποστερεῖς τὸν πατέρα τῆς τυραννίδος;
- ΠΕ. ἀληθεῖς; οὐ γὰρ μεῖζον ὑμεῖς οἱ θεοὶ<sup>1</sup>  
ἰσχύστεροι, ἦν ὅρνιθες ἀρξασιν κάτω;  
νῦν μέν γ' ὑπὸ ταῖς νεφέλαισιν ἐγκεκρυμμένοι  
κύψαντες ἐπιορκοῦσιν ὑμᾶς οἱ βροτοί·  
ἐὰν δὲ τοὺς ὅρνις ἔχητε συμμάχους, 1610  
ὅταν δμηνή τις τὸν κόρακα καὶ τὸν Δία,  
ὁ κόραξ παρελθὼν τούπιορκοῦντος λάθρᾳ  
προσπτόμενος ἐκκόψει τὸν ὀφθαλμὸν θειών.
- ΠΟΣ. νὴ τὸν Ποσειδῶ, ταῦτά τοι καλῶς λέγεις.
- ΗΡ. κάμοι δοκεῖ. ΠΕ. τί δαὶ σὺ φῆσ; 1615  
ταβαιστρεῦ.
- ΤΡΙ. ὄρφες; ἐπαινέ χοῦτος. ἔτερον νῦν ἔτι  
ἀκούσταθ' ὅσον ὑμᾶς ἀγαθὸν ποιήσομεν.  
ἐάν τις ἀνθρώπων ἱερεῖόν τῷ θεῶν  
εὐξάμενος, εἴτα διασοφίζηται λέγων,  
μενετοί θεοί, καὶ μάποδιδῷ μισητίᾳ 1620  
ἀναπράξομεν καὶ ταῦτα.

ΠΟΣ.

φέρ' ἵδω, τῷ τρόπῳ;

ΠΕ.

ὅταν διάριθμῶν ἀργυρίδιον τύχῃ  
 ἀνθρωπὸς οὗτος, ἢ καθῆται λούμενος,  
 καταπτόμενος ἱκτῖνος, ἀρπάσας λάθρα,  
 προβάτοιν δυσὶν τιμὴν ἀνοίσει τῷ θεῷ.

1625

ΗΡ.

τὸ σκῆπτρον ἀποδοῦναι πάλιν ψηφίζομαι  
 τούτοις ἔγώ. ΠΟΣ. καὶ τὸν Τριβαλλόν νυν ἐροῦ.

ΗΡ.

ὅ Τριβαλλός, οἰμώζειν δοκεῖ σοι;

ΤΡΙ.

σαννάκα

βακταρικροῦστα. ΗΡ. φησί μ' εὖ λέγειν πάνυ.

ΠΟΣ.

εἴ τοι δοκεῖ σφῶν ταῦτα, κάμοι συνδοκεῖ.

1630

ΗΡ.

οὗτος, δοκεῖ δρᾶν ταῦτα τοῦ σκήπτρον πέρι.

ΠΕ.

καὶ μὴ Δλ' ἔτερόν γ' ἐστὶν οὐδὲ μηδίσθην ἔγώ.

τὴν μὲν γὰρ Ἡραν παραδίδωμι τῷ Διὶ,

τὴν δὲ Βασιλειαν τὴν κόρην γυναικί ἐμοὶ

ἐκδοτέον ἐστίν.

1635

ΠΟΣ.

οὐδιαλλαγῶν ἐρᾶς.

ἀπίωμεν οἴκαδ' αὐθις.

ΠΕ.

διλίγον μοι μέλει.

μάγειρε, τὸ κατάχυσμα χρὴ ποιεῖν γλυκύ.

ΗΡ.

ῶδαιμόνι' ἀνθρώπων Πόσειδον, ποῖ φέρει;

ἡμεῖς περὶ γυναικὸς μᾶς πολεμήσομεν;

ΠΟΣ.

τί δὰλ ποιῶμεν; ΗΡ. ὅ τι; διαλλαττώμεθα.

1640

ΠΟΣ.

τί, φύντο; οὐκ οἰσθ' ἔξαπατώμενος πάλαι;

βλάπτεις δέ τοι σὺ σαντόν. ἦν γὰρ ἀποθάνη

ὁ Ζεύς, παραδοὺς τούτοισι τὴν τυραινίδα,

πένης ἔσει σύ. σοῦ γὰρ ἀπαντα γίγνεται

τὰ χρήματ', ὅσ' ἀν ὁ Ζεὺς ἀποθνήσκων καταλίπῃ.

ΠΕ.

οἵμοι τάλας, οἴόν σε περισοφίζεται.

1646

δεῦρος ὡς ἔμ' ἀποχώρησου, ἵνα τί σοι φράσω.

διαβάλλεται σ' ὁ θεῖος, ὡς πονηρὴ σύ.

τῶν γὰρ πατρόφων οὐδὲ ἀκαρῆ μέτεπτί σοι

- κατὰ τὸν νόμον· νόθος γάρ εἰ κοὐ γνήσιος. 1650  
 ΗΡ. ἐγὼ νόθος; τί λέγεις;
- ΠΕ. σὺ μέντοι νὴ Δία,  
 ὃν γ' ἔκ ξένης γυναικός. ἡ πῶς δν ποτε  
 ἐπίκληρον εἶναι τὴν Ἀθηναίαν δοκεῖς,  
 οὖσαν θυγατέρ', ὄντων ἀδελφῶν γνησίων; ✕  
 ΗΡ. τί δ', ἦν δ πατὴρ ἐμοὶ διδῷ τὰ χρήματα 1655  
 νόθῳ ποθυνήσκων;
- ΠΕ. δ νόμος αὐτὸν οὐκ ἔρ.  
 οὗτος δ Ποσειδῶν πρῶτος, δις ἐπαίρει σε νῦν,  
 ἀνθέξεται σου τῶν πατράων χρημάτων  
 φάσκων ἀδελφὸς αὐτὸς εἶναι γνήσιος.  
 ἐρῶ δὲ δὴ καὶ τὸν Σόλωνός σοι νόμον 1660  
 Νόθῳ δὲ μὴ εἶναι ἀγχιστείαν, παίδων διντων  
 γνησίων. ἐὰν δὲ παῖδες μὴ ὥστι γνήσιοι, τοῖς  
 ἐγγυτάτῳ γένους μετεῖναι τῶν χρημάτων.  
 ΗΡ. ἐμοὶ δ' ἄρ' οὐδὲν τῶν πατράων χρημάτων 1667  
 μέτεστιν;
- ΠΕ. οὐ μέντοι μὰ Δία. λέξον δέ μοι,  
 ἥδη σ' δ πατὴρ εἰσῆγαγ' ἐς τὸν φράτερας;
- ΗΡ. οὐ δῆτ' ἐμέ γε. καὶ δῆτ' ἐθαύμαζον πάλαι. 1670  
 ΠΕ. τί δῆτ' ἄνω κέχηνας αἰκίαν βλέπων;  
 ἀλλ' ἦν μεθ' ἡμῶν ἦς, καταστήσω σ' ἐγὼ  
 τύραννον, δρυίθων παρέξω σοι γάλα.
- ΗΡ. δίκαιοι ἐμοιγε καὶ πάλιν δοκεῖς λέγειν  
 περὶ τῆς κόρης, κάγωγε παραδίδωμι σοι. 1675  
 ΠΕ. τί δαὶ σὺ φήσ; ΠΟΣ. τάναντία ψηφίζομαι.
- ΠΕ. ἐν τῷ Τριβαλλῷ πᾶν τὸ πράγμα. τί σὺ λέγεις;  
 ΤΡΙ. καλάνι κόραννα καὶ μεγάλα βασιλιναῦ  
 δρυντο παραδίδωμι. ΗΡ. παραδοῦναι λέγει.
- ΠΟΣ. μὰ τὸν Δῖον οὐχ οὐτός γε παραδοῦναι λέγει, 1680  
 εἰ μὴ βατίζει γ' ὥσπερ αἱ χελιδόνες.

- ΠΕ. οὐκοῦν παραδοῦναι ταῖς χελιδόσιν λέγει.  
 ΠΟΣ. σφῶ νῦν διαλλάττεσθε καὶ ξυμβαίνετε·  
     ἔγώ δ', ἐπειδὴ σφῶν δοκεῖ, σιγήσομαι.  
 ΗΡ. ήμιν ἀ λέγεις σὺ πάντα συγχωρεῖν δοκεῖ.     1685  
     ἀλλ' ἵθι μεθ' ἡμῶν αὐτὸς ἐς τὸν οὐρανόν,  
     ἴνα τὴν Βασίλειαν καὶ τὰ πάντα ἐκεῖ λάβης.  
 ΠΕ. ἐς καιρὸν ἄρα κατεκόπησαν οὗτοι  
     ἐς τὸν γάμους.  
 ΗΡ.    βούλεσθε δῆτ' ἔγώ τέως  
     δπτῶ τὰ κρέα ταυτὶ μένων; ὑμεῖς δ' ἵτε.     1690  
 ΠΟΣ. δπτᾶς τὰ κρέα; πολλὴν γε τενθείαν λέγεις.  
     οὐκ εὖ μεθ' ἡμῶν; ΗΡ. εὖ γε μένταν διετέθην.  
 ΠΕ. ἀλλὰ γαμικὴν χλανίδα δότω τις δεῦρο μοι.     EXI  
 ΧΟ. ἔστι δ' ἐν Φαναῆσι πρὸς τῇ  
     Κλεψύδρᾳ πανοῦργον ἐγ-  
     γλωττογαστόρων γένος,  
     οἱ θερίζοντες τε καὶ σπεί-  
     ρουσι καὶ τρυγώσι ταῖς γλώτ-  
     ταισι συκάζοντες τε·  
     βάρβαροι δὲ εἰσὶν γένος,     1700  
     Γοργίαι τε καὶ Φίλιπποι.  
     κάπο τῶν ἐγγλωττογαστό-  
     ρων ἐκείνων τῶν Φιλίππων  
     πανταχοῦ τῆς Ἀττικῆς ἡ  
     γλώττα χωρὶς τέμνεται.     1705

## ΑΓΓΕΛΟΣ. ΧΟΡΟΣ. ΠΕΙΘΕΤΑΙΡΟΣ.

- ΑΓ. ὁ πάντα ἀγαθὰ πράττοντες, ὁ μείζω λόγον,  
     ὁ τρισμακάριον πτηνὸν δρνίθων γένος,  
     δέχεσθε τὸν τύραννον δλβίοις δόμοις.  
     προσέρχεται γὰρ οἶος οὔτε παμφαῆς  
     ἀστήρ ἰδεῖν ἔλαμψε χρυσανγεῖ δόμῳ,     1710

οῦδ' ἡλίου τηλανγὲς ἀκτίνων σέλας  
τοιοῦτον ἐξέλαμψεν, οἷον ἔρχεται  
ἔχων γυναικὸς κάλλος οὐ φατὸν λέγειν,  
πάλλων κεραυνόν, πτεροφόρον Διὸς βέλος·

δομὴ δ' ἀνωνύμαστος ἐς βάθος κύκλου      1715  
χωρέι, καλὸν θέαμα· θυμιαμάτων δ'  
αῦραι διαψαλρουσὶ πλεκτάνην καπνοῦ.

δὸλ δὲ καντός ἐστιν. ἀλλὰ χρὴ θεᾶς  
Μούστης ἀνοίγειν ἱερὸν εὐφῆμον στόμα.

**XO.** ἄναγε, δίεχε, πάραγε, πάρεχε,      1720  
περιπέτεσθε

μάκαρα μάκαρι σὺν τύχῃ.

ὦ φεῦ φεῦ τῆς ὥρας, τοῦ κάλλους.

ὦ μακαριστὸν σὺ γάμον τῇδε πόλει γήμας.      1725  
μεγάλαι μεγάλαι κατέχουσι τύχαι  
γένος ὀρνιθῶν

διὰ τόνδε τὸν ἄνδρ'. ἀλλ' ὑμεναῖοις  
καὶ νυμφιδίοισι δέχεσθ' φόδαῖς

αὐτὸν καὶ τὴν Βασίλειαν.      1730

"Ηρα ποτ' Ὀλυμπίᾳ

τῶν ἡλιβάτων θρόνων

ἀρχοντα θεοῖς μέγαν

Μούραι ξυνεκοίμισαν

τοιῷδ' ὑμεναίω.

"Τμῆν ὁ, "Τμέναι" ὁ.

δ δ' ἀμφιθαλῆς Ἐρως

χρυσόπτερος ἡνίας

εὔθυνε παλιντόνους,

Ζηνὸς πάροχος γάμων

κεύδαλμονος Ἡρας.

"Τμῆν ὁ, "Τμέναι" ὁ.

**ΠΕ.** ἔχάρην ὕμνοις, ἔχάρην φόδαῖς"

1735

1740

ἄγαμαι δὲ λόγων. ἄγε νῦν αὐτοῦ  
καὶ τὰς χθονίας κλήσατε βροντάς,  
τὰς τε πυρώδεις Διὸς ἀστεροπάς,  
δεινόν τ' ἀργῆτα κεραυνόν.

1745

**XO.** ὡς μέγα χρύσεον ἀστεροπῆς φάσ,  
ὡς Διὸς ἀμβροτον ἔγχος πυρφόρου,  
ὡς χθόνιαι βαρυαχέες  
δημβροφόροι θ' ἄμα βρονταῖ,  
αἰς δέε νῦν χθόνια σείει,  
διὰ σὲ τὰ πάντα κρατήσας,  
καὶ πᾶρεδρον Βασίλειαν ἔχει Διός.  
Τοῦτον δὲ, Τούμεναί τοι.

1750

**ΠΕ.** ἔπεισθε νῦν γάμοισιν; ὡς  
φῦλα πάντα συννόμων  
πτεροφόροι, οἵτινες πέδον Διὸς  
καὶ λέχος γαμήλιον.  
ὅρεξον, ὡς μάκαιρα, σὴν  
χεῖρα, καὶ πτερῶν ἐμῶν  
λαβοῦστα συγχόρευσον· αἱ-  
ρων δὲ κονφιῶ σ' ἐγώ.

1755

**XO.** ἀλαλαί, ίῃ παιήων,  
τήνελλα καλλίνικος, ὡς  
δαιμόνων ὑπέρτατε.

1760

1765



CLARENDON PRESS SERIES

A R I S T O P H A N E S  
THE BIRDS

*WITH INTRODUCTION AND NOTES*

BY

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*Rector of Lincoln College, Oxford*

PART II.—NOTES

*FOURTH EDITION*

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## NOTES.

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THE name of the principal character is generally given in the MSS. as **Πειθέταρος**, a form for which no analogy can be found. Meineke follows Cobet in reading **Πιοθέταρος**, a form quoted by Rangabé from an inscription; but we look for a word that means rather  $\delta\pi\acute{e}i\theta\omega\tau\tau o\acute{v}s$   $\acute{e}taipovs$  than  $\pi\acute{o}tovs\acute{e}taipovs$ . We are therefore left to decide between **Πεισέταρος** like **Πεισίστρατος**, or **Πειθέταρος** like **Πειθαγόρας**, **Πειθήνωρ**, **Πειθόδας**.

The characters are thus distributed by Beer:

*Protagonist*: Peithetaerus.

*Deuteronist*: Euelpides (1-850), Poet (940-953), Meton (992-1020), Decreemonger (1035-1055), 1st and 2nd Messenger (1122-1163, 1170-1187), Herald (1271-1307), Cinesias (1372-1409), Prometheus (1494-1552), Heracles (1565-1693).

*Tritagonist*: Trochilus (61-84), Epopos (91-675), Priest (859-894), Prophet (959-991), Inspector (1021-1054), Iris (1199-1261), Unnatural Son (1337-1371), Informer (1410-1469), Poseidon (1565-1693), 3rd Messenger (1706-1719).

*Parachoregema*: Triballos (1565-1693). [See Liddell and Scott, s. v. παραχορίγμα.]

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Line 1. δρθῆν, sc. ὅδὸν λέναι. Euelpides addresses the jackdaw.

1. 2. διαρραγεῖς, 'a curse upon you!' So inf. 1257, Eq. 340. This is spoken to the jackdaw for its absurd directions contradicting the orders of the raven, which 'croaks them back again.' πάλιν, Schol. εἰς τούπισσαν, so Lysist. 899, Eur. Or. 125 τῆς πάλιν μέμνησ' ὁδοῦ.

1. 3. ἄνω κάτω, 'up and down.' So Lysist. 707 περιπατεῖν ἄνω κάτω, Demosth. p. 22 εἴθεν ἦν ἄνω κάτω. With the form πλανύτομεν cp. κυνύστομαι Aesch. Cho. 196, and πτερύτομαι Lucian V. H. 2. 41.

BIRDS.

1. 4. Join ἄλλως προφορουμένω, ‘aimlessly roving to and fro.’ *προφορεῖσθαι* is technically used of the shuttle in the loom, as it carries the thread of the woof backwards and forwards between the threads of the warp: cp. *Ιστᾶν παλιμβάμους ὅδοι* Pind. P. 9. 33; *προφορεῖσθαι* is used by Xenophon (Venat. 6. 15) of hounds making a cast to hit off the scent; and by Callias (Com. 2. 737) of spiders moving along the web as they weave it.

1. 5. τὸ δ' ἐμέ, ‘to think that I!’ For this exclamatory infin. with accus. see Nub. 268 τὸ δὲ μηδὲ κυνῆν οἰκοθεν ἐλθεῖν... ἔχοντα. Similarly Ran. 530, 741, Soph. Phil. 234. Cp. Virg. Aen. 1. 41 *mene incerto desistere victimam!*

1. 6. πλεῖν, Attic contraction for *πλεῖον*. So Nub. 1065, etc.

1. 8. ἀποσποδῆσαι, ‘grind down.’ For δάκτυλοι used of the ‘toes’ cp. Eq. 874.

1. 11. Ἐξηκεστίδης (inf. 764, 1527) was by profession a harp-player. His name is introduced here because he was a foreigner, shrewd enough to force his way from the most outlandish place into all the rights of Athenian citizenship.

But Peithetaerus defies even an Excestides to find his way home from this out-of-the-way spot. The reading in the text is that of Reisig; the MSS. give οὐδ' ἀν μὰ Δία γ' ἐντεῦθεν, on which Porson remarks that γε does not commonly follow the name of a god in an invocation. With ἐντεῦθεν γ' cp. inf. 22. The conjectures ἐνγετεῦθεν and ἐνγετευθεῖ are at least unnecessary.

1. 12. ὁδὸν ταύτην. Schol. τὴν εἰς οἴμοι ἀγονσαν. Euelpides had cried ‘Woe’s me! ‘*You, my good sir, may take the road to woe (σὺ μέν)*; but *I won’t*.

1. 14. Philocrates (see inf. 1077) is described as a ‘poulterer’ (*πινακοπώλης*, lit. ‘one who sells trays or boards on which small birds were exposed for sale’), ‘standing in the bird-market.’ τὰ ὄρνεα may be compared with *οἱ λυθῆσι*=fish-market, Vesp. 789; *οἱ λύχνοι*=lamp-market, Nub. 1075, where Hyperbolus is called *οὐκ* (δὲ ἐκ) τῶν λύχνων. This crazy fellow (*μελαγχολῶν*, coupled with *παραφρονέν* Eccl. 251) had sold to the two comrades a jackdaw and a raven, on the assurance that they would be safe guides to the home of Tereus, the hoopoe.

This Tereus, called δὲ Θράξ, married Procne, daughter of Pandion king of Athens, by whom he had a son Itys.<sup>4</sup> He afterwards outraged Philomela, Procne’s sister, cutting out her tongue to prevent her denouncing his crime. Philomela found means to inform Procne, and the sisters took vengeance on Tereus by slaying Itys and serving up his flesh at his father’s table. Tereus discovers what was done, and rushes in pursuit of the women. But Procne was changed into a nightingale

and Philomela into a swallow, while Tereus became a hoopoe. See the story told in Ov. Met. 6. 671. The more common version makes Philomela the nightingale.

1. 16. ὅς ὄρνις ἐγένετ' ἐκ τῶν ὄρνεων. These words have fairly puzzled the commentators. Cobet and Meineke omit the whole line; others boldly substitute for ἐκ τῶν ὄρνεων such words as ἀνθρώπος ποτ' ῥώ, or the like. The Scholl. give various suggestions, such as putting a stop at ἐγένετ', and reading ἐκ τῶν δ' ὄρνεων ἀπέδοτο. Or they would join ἐκ τῶν ὄρνεων with τῷδε νῦν φράσειν in the sense of 'better than all the other birds.' So much seems certain, that ἐκ τῶν ὄρνεων, if it is to be retained, has something in it of a surprise, contrasting with the same phrase, as used above. Thus one Schol. says παρ' ἵπνοιον ἔστι γὰρ ἐκ τῶν ἀνθρώπων.' A fairly simple rendering is given by Dr. Kennedy, 'who became a (real) bird from the bird-folk;' alluding to the foreign (Thracian) stock from which Tereus sprang; for the language of barbarians seems to Athenian ears like the twittering of swallows; so Ran. 680 δεινὸν ἐπιβρέμεται | Θρυγία χελιδὼν | ἐνὶ βάρβαρον ἔσ-  
μένη πέταλον. Cp. also Aesch. Ag. 1050 and s.v. χελιδονίζω L. and S. See Thompson's Glossary of Greek Birds, p. 55.

This rendering however rather suggests ἐξ ὄρνεον than ἐκ τῶν ὄρνεων, and the suspicion remains that there is an allusion to some detail of the story of Tereus, or some legend connected with the hoopoe. Thus, there may be a covert reference to the strange account given in Aristot. H. A. 9. 49, who quotes from Aeschylus (Frag. 291 Dind.) to the effect that the ἔποψ, who is punningly called ἐπόπτης τῶν αὐτοῦ κακῶν, wears in spring time the plumage of a white hawk (*κίρκος λέπαργος*), while at midsummer he has a spotted wing (*στικτὴ πτέρυξ*), δύο γὰρ οὖν μορφὰς φανεῖ | παιδός τε χαύτοῦ νηδίος μᾶς ἄπο.

The Hoopoe was a comparatively unknown bird in Athens, and was regarded as a foreigner (Pausan. 1. 41. 8). He seems to have been introduced into the nightingale story in the 5th century B. C.; at any rate, the earlier transformation of Tereus was into a *κίρκος*. Cp. Aesch. Suppl. 58 ff. δοξάσει τις ἀκούενος ὅπα τὰς Τηρέτας | μήτιδος οἰκτρὰς δλόχου | κυρκηλάτου τ' ἀηδόνος. Similarly in Hyginus (45) we have the contents of post-Sophoclean tragedy, adapted by Livius Andronicus, who says *Tereum autem accipitrem factum dicunt* (H. A. 6. 7) further speaks of the transformation of hawks to cuckoos, and vice versa; and Theophrastus (Plant. 2. 1) gives the same account, καὶ γὰρ κατὰ τὰς ὄρνες ἔνια δοκεῖ μεταβάλλειν, ὥσπερ καὶ δὲ τεράξ καὶ δὲ ἔποψ καὶ ἄλλα τῶν ὄρνεων ὄρνεων. I am therefore inclined to think that in the words ἐκ τῶν ὄρνεων we have an obscure allusion to this metamorphose from one species of bird to another. Fritzsche's (ad Thesm. 910) attempt to make a contrast between ὄρνις and ὄρνεα, *qui rex avium factus est ab* (ex?)

*aviculis*, does not commend itself. Nor does there seem to be any point in reading *'Ορνέων*, which would not carry the def. article; see inf. 399.

1. 17. Θαρραλείδον. According to the Scholl, the ‘son of Tharraleides’ was named Asopodorus, and seems to have been ridiculed for his diminutive size. It is better to read Θαρραλείδον from θαρραλέος rather than the Vulg. Θαρρελείδον. He is identified with the jackdaw, not only because of his size, but because of his impudence and loquacity.

1. 19. οὐκ ἀρ̄ πῆστην, ‘they knew nothing else, you see, except how to peck.’ The form *πῆστην* is quoted in Et. Mag. as shortened from *πῆσιτην* (*οἶδα*). So Ran. 740 *ὅστις γε πάνευν οἴδε . . . μόνον*, ib. 1073 οὐκ *ἡπίσταται* ἀλλ' ή *μᾶζαν καλέσαν*. Cobet (V. L. 381) prefers *ῆστην* (*εἰμι*), quoting Ran. 227 *οὐδὲν γάρ ἔστι* ἀλλ' ή *κοάτι*. But this is no parallel to the infinitival construction here.

1. 20. τί κέχηνας; addressed to the dawn.

κατὰ τῶν πετρῶν, as we say in English, ‘over the rocks.’

1. 22. ἀτραπός, a narrow ‘path,’ as distinguished from a road (*δδός*). So Ennius ap. Cic. de Div. 1. 58, 132 *qui sibi semitam non sapiunt alteri monstrant viam*.

1. 24. οὐ ταῦτα κρώζει, i.e. the croaking raven does not give the same directions now that it did in 1. 2. (τότε), when it warned them to go back. Now it gives no hint at all about the route; but keeps ‘snapping, and threatens to gnaw P.’s fingers off.’

1. 28. ἐς κόρακας. To ‘go to the carrion-crows,’ like our ‘going to the dogs,’ is generally only too easy. Here the jest is that the comrades on their bird-quest are ready and willing ‘to go to the crows,’ or to any other birds; and, after all (*ἐπειτα*), they cannot find the way.

1. 30. ἐν λόγῳ, i.e. ‘at our play.’ For a similar address to the spectators see Ach. 496, 513.

1. 31. τὴν ἑναντίαν Σάκη, in full *τὴν ἑναντίαν ἐκείνην ήν δὲ Σάκας νοσεῖ*. With this short form of comparison cp. κύρια Χαρίτεσσιν ὁμοῖα II. 17. 51. The Persians (Hdt. 7. 64) called all the Scythians by the term Σάκαι. *Sacas*, then, is a nickname for one who being a foreigner has squeezed himself into Athenian citizenship: here alluding to *Acestor*, a tragic poet, *δν̄ οἱ χοροὶ μασώνοι* Schol.

1. 32. With ἐσβιάζεται cp. St. Luke 16. 16, and Thuc. 1. 63. 1 *ἔδοξε δὲ οὖν βασανθεῖ ἐς τὴν Πορίδαν*.

1. 34. σοβούντος. This word is regularly used for the ‘scaring away’ of birds, as in Vesp. 211, 460, so that ἀνεπτόμεθα comes in suitably; but with *ποδοῖν* Euelp. slips back again to ordinary human language; ‘as fast as our legs can carry us.’

1. 36. οὐ μισοῦντε . . . τὸ μὴ οὐκ εἶναι. This construction is really

normal, inasmuch as *μισοῦντες* is equivalent to a spiteful *denial*, or *grudging*, cp. Il. 17. 272 μύσσοντες μην κυρια γενέσθαι. Similarly, Nub. 1084 ἔξει τίνα γνώμην λέγειν (=δυνήσεται ἀπαρνεῖσθαι) τὸ μην εὐρύπρωκτος ἔναι; cp. Xen. Conv. 3. 3 οὐδεῖς σοι, ἔφη, ἀντιλέγει τὸ μην οὐδέξειν.

1. 38. πᾶσι κοινήν. Cp. the words of Pericles (Thuc. 2. 39) τὴν γὰρ πόλιν κοινήν παρέχομεν καὶ οὐκ ἔστιν ὅτε ξενηλασίαις ἀπέργομέν τινα ἡ μαθήματος ἡ θεάματος. The words *ἐναποτίσαι χρήματα* are a surprise for some such phrase as *ἐνουκῆσαι*. ‘The city is free to all—to pay fines in :’ in *that* privilege it offers perfect ‘liberty and equality.’ There is an allusion to the litigious spirit of the Athenians, specially satirised in the ‘Wasps,’ and to the frequent fines incurred through the informants of the *συκοφάνται*. With *ἐναποτίσαι* cp. inf. 122, Pax 1228 *ἐναποποτεῖν γάρ ἔστι ἐπιτήδεος τόπος*, Hdt. 6. 102 καὶ γὰρ ἦν δὲ Μαραθῶν ἐπιτηδεώτατον χωρίον τῆς Ἀττικῆς ἐνιπέντασι.

1. 39. τέττιγες, ‘cicadas,’ must not be confounded with grasshoppers, which they in no way resemble. The cicada is a winged creature living not in the grass but on the boughs of trees, of which it sucks the juice. For the shrill noise made by the cicada see inf. 1096, and cp. Virg. Georg. 3. 328 *cantu querulae rumpunt arbusta cicadae*, Il. 3. 151 τέττιγες . . . οἱ τε καθ' ὄλην | δενδρέων ἐφεζόμενοι ὅπα λειρισταν ιεσον.

1. 41. ἐπὶ τῶν δικῶν. We may render, with Frere, ‘perched on points of law,’ as the antithesis to ἐπὶ τῶν κραδῶν.

1. 42. βάδον, only found here; perhaps an intentionally grotesque form as *κράγον κεκράξεται* Eq. 487; ‘we gang this gait.’

1. 43. κανοῦν. The basket probably contained salted meal, a garland, and a sacrificial knife; so Pax 948 τὸ κανοῦν πάρεστ’ ὅλας ἔχον καὶ στέμμα καὶ μάχαιρα. The crock contained lighted coals; so Lysist. 315 σὸν δὲ ἔστιν ἔργον, ὁ χύτρα, τὸν ἄνθρακα ἐξεγέρειν, Xen. Hell. 4. 5. 4 πέμπει δὲ ὁ Ἀγγεῖλος δέκα φέροντας πῦρ ἐν χύτραις. The myrtle-twigs would form a wreath to be worn by the sacrificer. So Thesm. 37 ἐξέρχεται, | θεράπων τις αὐτοῦ πῦρ ἔχων καὶ μυρρίνας | προθυσόμενος ἔοικε τῆς ποιῆσεως. The whole apparatus belongs properly to the ceremonies in founding a new state; the most important of which was the bringing of the holy fire from the Prytaneum of the mother-city.

1. 44. ἀπράγμονα, ‘with no business-bothers;’ a special reference to *πράγματα* in the technical sense of ‘law-proceedings,’ as in Nub. 472, and Vesp. 1426 δικῶν γὰρ οὐδὲ πραγμάτων. Cp. *Ἀπραγόπολις*, Castle of Indolence, the name for the Emperor’s retreat in Capri (Suet. Aug. 98).

1. 45. ὅποι to be joined with *καθιδρυθέντε*, as ὅποι ἀν καθέζησθε Thuc. 7. 77, *μακάρων ἐς αἶαν σὸν καθιδρύσει βίον* Bacch. 1339.

1. 47. θεομένω, nom. by *constructio ad sensum*; for δὲ στόλος νῷν

ἔστι is equivalent to στελλόμεθα. Cp. for a similar usage Antig. 1001 ἀγρῶν δικούς φθόγγον ὅριθων κακῷ | κλάζοντας οἴστρῳ.

l. 48. ἦ πέπτετο, 'in all his flights,' lit. 'wheresoever he flew.'

l. 50. φράξει, 'has been signalling me upwards;' as the Schol. says, ὡς ἄνω αὐτῆς νευούσῃς ἐπί τινα τόπον ἴψηλόν, for φράξει need not imply any utterance, and, according to Aristarchus, never does so in Homer.

l. 54. οἰσθ' ὁ δράσον. See on Eq. 1158. The words οἰσθ' οὖν ὁ δράσεις Eur. Cycl. 131 would be the logical expression. But in this idiom the impatience of the speaker breaks into the imperative. The Schol. tells us that the phrase τῷ σκέλει . . . πέτραν was a joke among children, like our saying, 'put a little salt on his tail and you'll catch the bird.' The full expression was δὸς τὸ σκέλος τῇ πέτρᾳ καὶ πεσοῦνται τάρπεα. But the proverbial meaning lies in the back-ground here, as Euelpides is really bidden to 'kick at the rock,' which represents the entrance to the hoopoe's home.

l. 58. ἀντὶ τοῦ παιδός. We might expect ἀντὶ τοῦ 'παι παι,' which Elmsley supports (Ach. 63); but there is nothing unusual in thus drawing a quoted word into the grammatical construction. So Plat. Theaet. 207 ΕΘΕΛΤΗΤΟΝ γράφων τις, Calpurn. Ecl. 4. 97 audito Caesare, i.e. the word 'Caesar.' Transl. 'Ought you not instead of (shouting) "boy," to have called "hoopoe ahoy!?" Kennedy sees here a play on the word ἔποι and ἔποντα, epic poetry.

l. 61. τοῦ χαστήρατος, 'what a yawning throat!' For this exclamatory genitive see inf. 223, Nub. 364 ὁ Γῆ, τοῦ φθέγματος, Ach. 64, Eur. I. A. 327.

The τροχίλος (l. 79) is generally identified with the sandpiper, which 'runs' (*τρέχει*) swiftly along the wet sand at the water's edge. The mask worn by the servant was evidently made with a bill of most disproportionate size. Aristotle (H. A. 9. 12. 3) seems to describe the τροχίλος as a species of wren: but, for the sake of the pun, we must render here 'runner-bird,' or 'scout.' See Thompson, Greek Birds, p. 171.

l. 63. οὕτως τι δεινόν, 'such a dreadful word it is hardly right to utter;' referring back to the title ὄρνιθοθήρα, which the scout uses in his first terror—a terror natural enough, seeing that both the men carried a bird fastened by a string.

This line is rejected by Meineke and Kock, and has been altered by various conjectures. The reading of Rav. is οὔτ' ἔστι, which contains the same letters as in the text. Schol. οὐδὲ καλὸν λέγειν τὸ ήματις ἵποτενεσθαι τουστρους ἔναι. οὔται δεινὸν πρᾶγμα ἔστιν οἱ ὄρνιθοθῆραι.

l. 65. Τποδειώα, Euelpides, inventing 'Funkling' as the name of a bird, is obliged to refer it to the unknown land of Libya. Semper aliquid novi Africa afferit Plin. N. H. 8. 16.

l. 66. ἔροῦ τὰ πρὸς ποδῶν, 'enquire of what you see at my feet.'

NOTES. LINES 48-94.

He seems to allude to a visible mark of the [bird's] terror (*merdis inquinatur albis*).

1. 68. Ἐπικεχθώς (*χέχω*), perhaps 'Dungling,' modelled on 'dunlin.' The famous birds from the Phasis were the 'pheasants.' Possibly the favourite pun on φάσις, the information given by a συκοφάντης, may (in spite of the different quantity of the α) be intended. It has been suggested that this is a hit at Andocides (son of Leogoras the great 'pheasant' breeder), because he had turned approver in the matter of the Hermocopidae, and had saved his life by giving information. But this seems a very unlikely refinement.

1. 70. ήττηθῆς, 'were you beaten by some cock?' 'Slave' was the cant name for the defeated bird in those cock-fights, which had a sort of public *status* at Athens. So Aelian V. H. 2. 28 μετὰ τὴν κατὰ τῶν Περσῶν νίκην Ἀθηναῖον νόμον ἔθεντο ἀλεκτρυνάς ἀγωνίζεσθαι δημοσίᾳ ἐν τῷ θέατρῳ. Pliny, N. H. 10. 21. 24, speaking of the losing bird, says *victus occultatur silens aegreque servitum patitur*.

1. 73. ἔχη, with Rav. need not be altered to ἔχοι. Cp. Eq. 1393 ἀπέκριψεν αὐτάς ἔνδον ἵνα σὺ μὴ λάβῃς.

1. 76. ἄφνας. For the importance of these 'sardines' or 'anchovies' taken in the harbour of Phalerum as an article of food, especially among the humbler classes, see Eq. 645 foll.

1. 77. ἐπ' ἄφνας, 'to fetch;' so inf. 1. 79, and ἐφ' ὕδωρ, etc. Notice how the Hoopoe, in spite of his metamorphose, is represented as feeding himself like a man, though in 1. 82 he has been feeding on insects.

1. 79. τρέχω, τροχίλος, see on sup. 61.

1. 80. οἰσθ' οὖν, see on sup. 54.

1. 85. κακῶς σύ γ'. This parting curse is levelled at the slave, as he goes in to wake the Hoopoe.

1. 86. μοίχεται, crasis for μοὶ οἴχεται. It is not possible to read with some edd. μ' οἴχεται, for οἴχεσθαι cannot be construed with the accusative.

1. 89. καταπεσών. Peithetaerus must have tumbled down in his terror.

1. 92. τὴν ὄλην, perhaps intended to sound like τὴν πύλην. The rock, overgrown with trees, at which the men had originally halted, represents the Hoopoe's home; which probably had a sort of rustic door, corresponding to the usual palace-door on the tragic stage. The line itself has a sort of tragic ring. See Thompson, Greek Birds, p. 57.

1. 94. τριλοφίας. The common Hoopoe is about the size of a missel-thrush: its plumage exhibits a fine mixture of white, buff, and black; and it has a large crest of two parallel rows of feathers. Here the Hoopoe seems to have worn a mask with a huge beak and an enormous crest à la militaire (Ov. Met. 6. 674); cp. Ach. 965 of

Lamachus κραδαίνων τρεῖς κατασκιους λόφους. The general ‘get-up’ was evidently a caricature of the representation of Tereus in the Sophoclean play of that name (100) : but the lower part of the body must have had only an apology for feathers, which is humorously excused (105), on the ground that it is the regular time for moulting.

1. 95. μ' οἱ ξητοῦντες. For this inverted order of the words (*Hyperbaton*) cp. inf. 1550; Thesm. 1134 μέμνησο Περσεῖ μ' ὡς ἀπάλεσας, Soph. Phil. 1242 τίς ἔσται μ' οὐπικαλύσων τάδε; The ‘twelve gods’ (Eq. 235, Thuc. 6. 64) are generally represented by Zeus, Hera, Poseidon, Demeter, Apollo, Artemis, Hephaestus, Athena, Ares, Aphrodite, Hermes, Hestia. But the list is not a fixed one, and the expression only means something like ‘the whole hierarchy of heaven.’

We might expect after οἱ δώδεκα θεοί some such phrase as ξητοῦσί αε or πάντα σου δοίεν ἀγαθά. Instead of which Euelpides adds (as an aside) ‘seem to have damaged you’; alluding to the sorry condition of the moulting Hoopoe. For the form εἴξασι for (έοικασι) see inf. 382.

1. 97. ή γάρ. These words offer some sort of apology for his shabby appearance. ‘Likely enough my transformation is not quite complete, for I was once a man.’

1. 100. λυμάνεται. Schol. ἐν τῷ γάρ Τηρεῖ Σοφοκλῆς ἐποίησεν αὐτὸν ἀπορριθμένον καὶ τὴν Πρόκυρην. Tereus also feels that his character was defamed in the play of Sophocles; whereas Aristophanes represents him as a most respectable character, living affectionately with his wife Procne.

1. 102. ὄρνις ἡ ταῦς. This seems to mean ‘a common fowl or a peacock.’ Peacocks were a rarity in Athens at this time, and folk flocked to see an exhibition of them which was given gratis on the first day of each month by Demos son of Pyrilampus (Vesp. 98). Athenaeus who gives this story (9. 397), goes on to say that ταῦς was the accepted accentuation of the word in Athens, and he quotes the present verse: the rough breathing representing the digamma, as seen in φανο. The use of ταῦς to express some grand show or pageant may be illustrated from Ach. 63, where Dicaeopolis says of the Persian ambassadors, ἀχθομαὶ γὰρ πρέσβεσιν, | καὶ τοῖς ταῦσι τοῖς τ' ἀλαζονεύμασιν. Here it seems used for some monstrosity that was hardly like a bird at all.

1. 105. χειμῶνα. It is not true that all birds moult in the winter. But Aristophanes makes the Hoopoe boldly state it as a fact, to account for his featherless condition in March, when the play was acted at the Great Dionysia.

1. 106. ἔπειρα, sc. πτερά, involved in πτερορρυεῖ.

1. 108. ποδαπώ τὸ γένος; For this, the reading of the MSS.,

Meineke and otaers write γένος δ'. But this hardly mends the metre, as only in Vesp. 979 is a trimeter found opening with three anapaests. θεν αἱ τριήρεις αἱ καλαὶ. The words seem to remind us of the description of the Athenian fleet in the Peiraeus, as it was about to sail for Sicily (Thuc. 6. 30-32) δ στόλος . . . ὅψεως λαμπρότητι περιβόητος ἐγένετο.

1. 109. ἡλιαστά. We may preserve the jingle by 'jurors' and 'non-jurors.' If there were not less than 6000 members of the Ἡλιαία, or supreme court at Athens, all of them over 30 years of age, it was natural enough for the Hoopoe to take for granted that two such men, coming 'from the home of the fair ships,' must be jurors.

Note the form ἀπ-ηλιαστά, where the aspirate disappears in the compound, as in ἀπτλάρτης, ἀντήλιος. For μᾶλλά, i.e. μὴ (τοῦτο λέξις) δὲλλά see Ran. 103, 745; and cp. Eur. Med. 807 μῆδεις με φαύλην κισθενῆ νομέστα, | μηδ' ἡσυχαῖν, ἀλλὰ θατέρουν τρόπουν.

1. 111. σπέρμα. The Hoopoe, speaking as a bird, is surprised to think that such a 'seed should be sown' on the uncongenial soil of litigious Athens. But σπέρμα can easily mean a 'class,' as Eur. Hec. 264 ἀχάριστον ὑμῶν σπέρμι δοὺς δημηγόρους ζηλοῦτε τιμάς. Euelpides, keeping up the natural meaning of σπέρμα, says 'you might pick up a scrap here and there off the soil;' with special reference to the country-folk, who liked peace and quiet. So Strepsiades (Nub. 138) τηλοῦ γὰρ οἰκῶ τῶν ἀγρῶν.

1. 112. ἥλθετον, the reading of the MSS. Elmsley (on Eur. Med. 1041, and Ach. 735) sought to banish the terminaton -τον from the second person of the dual in the historic tenses altogether, even at the expense of rejecting the known readings of Aristarchus in Homer. His view, as far as the Homeric poems are concerned, is generally repudiated. But the case is not so easily settled in the Attic writers, where against nine indisputable passages in favour of -την are counted thirteen in favour of -τον. No help can be expected from Inscriptions, in which it would be most unlikely to find the second pers. dual. Curtius (Verb. p. 54 foll.) rules that in earlier Greek -τον (Sanskrit second dual sec. *tam*) had the predominance; but that in Attic Greek the distinction of the secondary from the primary forms, which had become the established rule for the third pers. dual, had the effect of introducing a mistaken observance of the same distinction now and then in the second pers. as well. This will suggest that ἥλθετον the MSS. reading is to be preferred here.

1. 115. ὄφειλσας. The emphasis with which Euelpides describes 'debt' as the normal condition of man, suggests a good reason why he had to seek a new home.

1. 117. μεταλλάξας φύσιν, i.e. 'having got in exchange for your own

the nature of the birds : ' like Horace Od. 3. 1. 46 *cur valle permulet  
Sabina divitias operosiores?* Similarly μεταλλάσσειν τόπον, 'to go to a new place,' Plat. Legg. 760 c.

1. 119. ὅσαπερ . . . φρονεῖς, 'you have all the feeling of.'

1. 121. εὔερον, 'snug : ' lit. 'woolly;' anticipating σισύραν, which, properly meaning a goat-skin with the hair on it, was used generally for any thick rough garment to wear by day or to use as a wrap at night. So Nub. 10 ἐν πέντε σισύραις ἔγκεκορδημένος. For the construction of the inf. ἔγκατακλινῆναι see sup. 38. The form is so given in Rav. as the regular aor. in use in Attic : so συγκατακλινέις Ach. 981, and κατακλινῆναι Vesp. 1211. Other MSS. ἔγκατακλιθῆναι.

1. 123. ἔπειτα = 'and so ; ' as it were the summing up of the demands. So Nub. 1249 ἔπειτ' ἀπαιτεῖς τάργύριον τοιοῦτος ἄν :

The Schol. is probably right in interpreting τῶν Κραναῶν by τῶν Ἀθηνῶν, i. e. from κραναῖ as κραναῖς Ἀθηνᾶς Pind. Ol. 13. 37, and not from κρανοῖ, though Herod. (8. 44) gives that name to the ancient Athenians. This would rather require τῆς Κραναῶν (as τῆς Κεχηραίων τόλει) which Kock proposes to read, following Schol. Rav., which gives κρανῶν Ἀθηναίων. Κραναῖς is the name of a mythical king of Athens; but the idea of 'rugged' (and so 'sturdy') may be included; as Schol. διὰ τὸ τραχὸν καὶ λεπτόγεων.

1. 125. ἀριστοκρατεῖσθαι, 'to live under an aristocracy.' So Plat. Rep. 338 D τῶν πόλεων αἱ μὲν τυραννοῦνται, αἱ δὲ δημοκρατοῦνται (Ach. 642), αἱ δὲ ἀριστοκρατοῦνται. Such a charge was a serious one, considering all the excitement which had followed the mutilation of the Hermae; and Euelpides loses no time in disavowing it. 'Even the son of Scellias I abominate,' he cries; for the simple fact that he bore the ominous name of 'Aristocrates.' This man, who was an Athenian of wealth and influence, had first become prominent in helping to negotiate the Peace of Nicias (Thuc. 5. 19. 24). He was a member of the government of the 400, and subsequently took part with Tharamenes in overthrowing it. After the return of Alcibiades he and Adeimantus were elected generals of the land-forces (Xen. Hell. 1. 4. 21). He was one of the six commanders at the battle of Arginusae who were brought to trial and executed (B. C. 406).

1. 128. εἴη, assimilated in mood to an optative suggested by the question : '[we should best like to find a home in a city], where the greatest troubles *should be* such as these.' Cp. Ran. 96 γόνιμον δὲ ποιητὴν ἄν οὐχ εὖροι . . . δόστις βῆμα γενναῖον λάκοι.

1. 131. ὅπως παρέστει (πάρειμι), 'mind you pay me a visit.' There is to be a feast; so the guests are to wash and prepare themselves for it : Lysist. 1064 ἥκετ' οὖν εἰς ἔμοῦ | τήμερον πρὺ δὲ χρὴ | τοῦτο δρᾶν λελουμένους.

NOTES. LINES 119-152.

1. 133. εἰ δὲ μή, 'and if you refuse, then don't come to me when my luck is—bad.' This is a surprise for πράττω καλῶς.

1. 135. ταλαιπόρων, ironically, 'exhausting troubles:' so the Ambassador (Ach. 68) καὶ δῆτ' ἐτρυχόμεσθα παρὰ Κανστριον | πεδίον δύοπλανοῖντες ἐσκρηνημένου.

1. 143. δειλακρίων, 'poor little chap!' A diminutive or pet name for δειλακρός (Plut. 973), formed like μαλακίων Eccl. 1058.

1. 145. ἐρυθρὰν θάλατταν. The 'Red Sea' is used by Herodotus (2. 158) as including the Indian Ocean with the Persian and Arabian Gulfs : but the Hoopoe is not here concerned with Geography. He is directing Euelpides to some happy Eldorado, away from the ordinary sphere of human life. So the sausage-seller (Eq. 1088) excites Demos with grand hopes, βασιλεύεσθε καὶ γῆς καὶ τῆς ἐρυθρᾶς γε θαλάσσης.

1. 147. ἡ Σαλαμίνια. Euelpides abominates the very mention of sea, 'where (ἴwa) the Salaminian galley may pop up some morning with a constable on board' to arrest him. So Ran. 1068 παρὰ τοὺς λχθὸν ἀνέκυψεν. There were two vessels in the Athenian navy especially reserved for state-service. The Πάραλος (Thuc. 8. 74) was generally used for religious missions, θεωρίαι, and conveyance of ambassadors ; and the Σαλαμίνια seems to have been employed rather in the executive work of the Law-courts. A few months before the representation of this play (Thuc. 6. 53, 61), the vessel had been sent to Sicily to recall Alcibiades and to produce him in court.

1. 149. Δέπρεος (or Δέπρεον, cp. Thuc. 5. 49) was a town in Triphylia. It probably owed its name to the bare, scaling rock (λέπας) of the hill side on which it was built. But stories were invented of the prevalence of leprosy (λέπρα) among its inhabitants. The town is only introduced here to prepare for the joke in the next verse. ἐλθόνθ = ἐλθόντε.

1. 150. ὅσ' οὐκ ἰδών. The MSS. and Schol. give ὁσ, the Ald. ὁσ. Bothe's reading ὥστα = *quantum*, 'so far as,' is supported by Eur. I. T. 612 καὶ γὰρ οὐδ' ἔγω ξένοι | ἀνάδελφος εἷμι πλὴν ὅσ' οὐδὲ ὥρωσά νιν. Transl. 'Because, so help me heaven, so far as I can without ever having seen it, I abominate Lepreus because of Melanthius.' We must suppose this to mean that the very name of Lepreus suggests to him the leprous Melanthius. For ἀπό almost in the sense of *propter* cp. Eq. 788 ὡς ἀπὸ μικρῶν εἴνουσι αἰτῷ θωπευματίων γεγένησαι. Melanthius the tragic poet was son of Philocles, and brother of Morsimus (Eq. 401, Ran. 151), who was also a writer of tragedies. He was a favourite butt for Aristophanes and other comic poets because of his gluttony. See Pax 804 foll., 1009 foll.

1. 152. ἔτεροι. 'Then there 's another lot, the Opuntians of Locris.' These Locrians got their name from Opus ('Οποῦς, in Homer Il. 2. 531 'Οπόεις) their capital town, distant about two miles from the sea, their

port being Cynus. This suggests Opuntius, who is symbolised (inf. 1294) by a one-eyed crow, where the Schol. interprets, ὡς τοιούτου τὴν ὄψιν ὄντος καὶ μέγα ρύγχος ἔχοντος μημονεύει αὐτὸν Εὔπολις. Euelpides means, then, that he would not be a one-eyed swindler *for* a talent of gold. With the use of ἐπί in this sense cp. 'Ορφεῖς ἐνγγενέσθαι . . . ἐπὶ πόσῳ ἀντίσ δέξαται' ἀντί ὑμῶν Plat. Apol. 41 A. See inf. 1602.

I. 156. ἐσ τὴν τριβήν, 'for spending one's time.' With this may be compared δέιαν τριβήν ἔχει P. V. 639, but the definite article here is awkward and Burges' conjecture, accepted by Meineke, ἐσ διατριβήν, is tempting.

I. 158. ἀφείλεσ. Note the idiomatic use of the aorist, introducing an immediate comment on the last speaker's words, like ἔλεξα, etc. By κιβδηλίαν he refers primarily to base money suggested by βαλλαντίον, and, generally, to all trickery connected with money-getting.

I. 159. σήσαμα. These seeds were a regular ingredient in wedding-cakes. So Pax 869 ἡ πᾶς λέλουται . . . σησαμῆ ἐμπλάττεται. Poppy-seeds bruised in honey (*μήκοντα μεμελιτωμένην* Thuc. 4. 26) were regarded as a stimulating food: but probably the use of these seeds at marriages was symbolical. So Schol. on Pax 869, and Phot. ἐπει πολυγονώτατον σήσαμον. The myrtle-berries (*μύρτα*) were sacred to Aphrodite, and were used along with the leaves of mint (*σισύμβριον*) to make wreaths for the newly-married: so Ov. Fast. 4. 869 *Cumque sua dominae* (sc. Veneri) *date grata sisymbria myrto.*

I. 162. φεῦ φεῦ. Peithetaerus, who had left the talking to Euelpides, may be supposed to have been 'prospecting' all the surroundings: then a sudden flash of inspiration comes on him—his great scheme for the new city. On φεῦ, the Schol. says ἔστι μὲν καὶ σχετλαστικὸν καὶ θαυμαστικόν· νῦν δὲ θαυμαστικόν, = 'ha!' or 'huzza!'

I. 163. ἦ γένοιτ' ἄν. This is Dobree's reading for ἦ. It suits the construction better: 'how it might be realised.'

I. 164. δ τιθησθε; '(Do you ask) in what you are to comply?' ὅστις is the regular word by which direct question introduced by τις is repeated by the person to whom it is put, as inf. 299, 608, 960, 1234, 1499, 1640.

I. 166. αἰτίᾳ, here in its Attic usage = 'for instance,' lit. 'to begin with'; for it introduces the *first* illustration of the speaker's point. So inf. 378, 483, 786, 1000; Plut. 130.

It seems impossible to understand what particular jest or taunt underlies the next lines. We may translate: 'yonder, where we live, if you ask about the flutterers—"What bird is this?" Teleas will answer thus, "It's a bird-man, restless, fluttering, fickle, never continuing in one stay." By ἔκει Peithetaerus means Athens: perhaps as he is going to found a new world altogether, he employs ἔκει as it is constantly used by Plato in contrast to ἐνθάδε,—"this world" and 'the other world.'

Doubtless πετόμενοι was a familiar term in Athens for aimless, silly folk; as we speak of ‘butterflies.’ For ἐργ (2nd sing. subj. from ἐργομαι) with an accusative of the object about which we ask cp. ἀνήρετ’ ἄρτι Χαρεφῶντα Σωκράτης ψύλλαν Nub. 144, εἰρόμεναι παιδάς τε κασιγνήτους τε Il. 6. 239. Although the final τι in ὅρνις is used long in Attic comedy, it need make no difficulty here, as the words are an echo from the Tyro of Sophocles (Frag. 578, Dind.), τίς ὅρνις οὗτος ἔξεδρον χώραν ἔχων; But the allusion to Teleas is altogether obscure. If he is the Teleas of inf. 1024 (φαῦλον βιβλίον Τελέουν τι), he may be the secretary of the treasurer of the goddess, B. C. 415, 4, as in C. I. A. 1. 128, 183; or, the allusion may be to the Teleas of Pax 1008, where he is described as a worthless glutton. Teleas is coupled by Phrynicus (fr. 19) with such ἀνάμαλοι πίθηκοι as Execestides and Peisander. The meaning then would be that Teleas should be best able to speak of ‘men of his own kidney’; the silly man would best know the characteristics of silly men. With ἀνθρώπος ὅρνις cp. ἄνδρες ἱχθύες Athen. 2. 37 D, and for the general language Plat. Phaed. 90 C ἀτεχχώς ὥσπερ ἐν Εὐρίπῳ ἄνω καὶ κάτω στρέφεται καὶ χρόνον οὐδένα ἐν οὐδενὶ μένει.

1. 174. ἀληθεῖς; with the proparox. accent, always as an indignant or contemptuous remonstrance; ‘do you really dare to say that?’ So inf. 1048, 1606, Nub. 841, Ran. 840, etc.

1. 175. καὶ δὴ βλέπω, ‘well, I am looking.’ So Nub. 1097 σκόπει . . . καὶ δὴ σκοπῶ.

1. 177. διαστραφήσομαι, ‘shall I get any thing to my advantage if I wring my neck?’ Cp. Eq. 175 ἐνδαιμονήσω δ’ εἰ διαστραφήσομαι; Some make the reference here to a squint in the eye; but it seems better to follow the interpretation of the Schol. τὸν τράχηλον κλάσω.

1. 179. ὅρνιθων πόλος. He uses πόλος here not in the sense of axis, but of the whole vault of heaven, as οὐράνιον τε πόλον νάτους ὁχῶν Aesch. P. V. 430; and then, with a sly hit at contemporary scientists, makes an amusing jumble of technical language, etymologies, and bad puns. Transl. ‘well now is not that (sc. οὐρανός) the birds’ pole? *Eρ.* “Pole?” what does that mean? *Pēith.* Just as you might say “site.” Now, because this (pole) goes rolly-poly round, and through it everything has to pass, it’s called nowadays the “pole.” But if you should once for all settle it and fortify it, instead of “pole” as now (*τούτου*) it will be called “polity.”’ The reading διέρχεται ἄπαντα διὰ τοῦτον, instead of ἄπαντα, διὰ τοῦτό γε, is confirmed by the Schol. ὡς αὐτοῦ τε περιπολουμένου καὶ δι’ αὐτοῦ πάνταν ἐρχομένων.

1. 186. Μηλίω. Melos had been blockaded by Nicias a year before and reduced by famine. For the expression cp. *Perusina fames* Lucan. I. 41.

1. 187. ἐν μέσῳ . . . γῆς, ‘midway from the earth:’ that is, the air

where the birds live divides the gods in heaven from the men on the earth. Similarly Xen. Anab. 3. 1. 2 ποταμοὶ δὲ διεῖργον ἀδάβατοι ἐν μέσῳ τῆς οἰκαδε δόδον, Cyr. 5. 2. 6 τί δέ ἐφη ἐν μέσῳ ἑστὶ τοῦ συμμίξαι; This is parallel to the construction with μεταξύ in Acharn. 433 κεῖται (φρακώματα) δέ ἄνωθεν τῶν Θυεστείων φρακῶν, | μεταξὺ τῶν Ἰνοῦς, ‘midway from those of Ino,’ i. e. between the Thyestean rags and those of Ino. Wieseler (Nov. Sched. Crit. Götting. 1883) denies this use of μεταξύ, and would read δῆπουν τόντες — *istinc a caelo*; and in inf. 551 for μεταξύ, μέγ' ἀστοῦ!

1. 189. διόδον. As the main road from Attica to the northern parts of Greece lay through Boeotia, it would be difficult for the Athenians to consult the oracle of the Pythian Apollo at Delphi without getting a pass from the Boeotians. For the form Πινθάδε, ‘to Pytho,’ cp. Od. 11. 581 Πινθάδ’ ἔρχομένην, and for the circumstances Thuc. 5. 47 ὅπλα δὲ μὴ ἔαν ἔχοντας δύεται διὰ τῆς γῆς αφετέας μηδὲ κατὰ θάλασσαν ἦν μὴ φησιαμένων τῶν πόλεων τὴν διόδον εἶναι.

1. 192. This line is found inf. 1218, where it is in its proper place.

1. 193. οὐδὲ διαφρήσετε (δια-φρέω), ‘you will not let it pass through.’ So Thuc. 7. 32 ὅποις μὴ διαφρήσουσι (vulg. διαφήσουσι) τοὺς πολεμίους. Similarly ἐκφρήσετε Vesp. 156.

1. 194. νεφέλας, here, a fine ‘gauze net,’ ὁρνίθων λεπτόμιτον νεφέλην Anth. Pal. 6. II. 2.

1. 195. μὴ . . . ἡκουσά πω. This cannot be explained by an ellipse. The use of μὴ here, instead of οὐ, comes from the effect of the asseveration introduced by μά. The regular use of μὴ with infin. after an oath, as in II. 9. 133 μέγαν ὄρκον ὀμοῦμαι μὴ ποτε τῆς εἰνῆς ἐπιβήμεναι, was so well established that it passed into a use with the indic. as in II. 10. 330 ἵστων νῦν Ζεῦς αὐτὸς . . . μὴ μὲν τοῖς ἴπποισιν ἀνήρ ἐποχήσεται ἄλλος, 15. 36–42 ἵστων νῦν τόδε γαῖα . . . μὴ δι’ ἐμῆν λότητα Ποσειδάων ἵνοσιχθων | πημαίνει Τρῶας, Aristoph. Lysistr. 917 μὰ τὸν Ἀπόλλων μὴ σ’ ἔγώ κατακλανῶ χαμαλ, Eccl. 1000 μὰ τὴν Ἀφροδίτην μὴ ‘γώ σ’ ἀφήσω. But the construction with οὐ is also found, as Nub. 627 μὰ τὴν Ἀναπνοὴν . . . | οὐδὲ εἴδον οὔτως ἄνδρ’ ἄγριοικον οὐδένα.

1. 199. βαρβάρους. The language of those tribes who, as being unintelligible to the Greeks, were called by them *barbarian*, was often compared to the cries of birds. See on sup. 16. In Hdt. 2. 57 we are told that the priestesses at Dodona were called πελειάδες, διότι βάρβαροι ἦσαν, and from this title came the story about the Dodonean doves. By τὴν φωνήν he means ‘speech’ generally, as distinct from mere twitterings; not ‘human speech,’ else there would be no need of an interpreter.

1. 203. τὴν ἐμὴν ἀηδόνα, sc. Procne; see note on sup. 12.

1. 204. καλούμεν, fut. ‘we will summon.’ Epopos uses the plural in spite of ἐμβάς and ἀνεγέρπας, because both he and the nightingale are

τὸν τοῦ φθέγματος. Cp. Aesch. Eum. 141 εὔδεις; ἀνίστω καπολακτίσας' ὑπὸν | ιδώμεο' εἴ τι τούδε φρομίου ματῆ.

1. 206. ἔσταθι, 'stand not idle:' so Il. 5. 415 τύνη δὲ ἔστηκας, ἀτὰρ οὐδὲ ἀλλοισι κελεύεις.

1. 210. λύσον, 'set free the strains:' so Virg. Aen. 3. 457 *ipsa canat vocemque volens atque ora resolvat*. The tuneful strains may be supposed to have been 'fast-bound in sleep.'

1. 211. οὓς . . . θρηνεῖς . . . Ἰτυν. It is better to punctuate after Ἰτυν, which will then be object to θρηνεῖς, and οὓς (sc. νόμους) will be the contained accusative in the verb: so Soph. Trach. 50 πανδάρκον δόδύρματα | τὴν Ἡράκλειον ἔσοδον γωμένη, Electr. 123 τίν' αἰὲν τάκεις | ὁδὸν ἀκόρεστον οἰμωράν | τὸν . . . πρόδοτον; For the story of the 'lamented Its' see on sup. 12.

1. 213. ἐλελιζομένης, 'while thy brown throat is trilling with sacred melody.' The common reading is ἐλελιζομένη διεροῦ (= *liquidis*, not, as Schol. δάγραιος ἐκ τῶν δακρύων). The emendation is Meineke's. For λερόις see inf. 744. So in Eur. Hel. 1111 ἡ διὰ φυθῶν γενίων ἐλελιζομένα, where the general similarity of the language is so marked that it suggests some common origin for the two passages. Aristophanes cannot here be imitating Euripides, as the performance of the Helena was later than that of the Birds.

1. 215. μίλακος, as in Nub. 1007, the 'white convolvulus,' or 'bindweed.'

1. 218. ἀντψάλλων, 'striking responsive to thy plaints.'

1. 222. ὀδολαγή, 'jubilant song;' as ἐπωλόλυξαν inf. 785, Eq. 616, Lysist. 240. The word (*αὐλέα*), 'solo on the flute,' is a 'stage-direction;' technically called *παρεπιγραφή*. The music 'behind the scenes' is intended to represent the song of the nightingale. Among such *παρεπιγραφαί* (whether originally marked by the author, or inserted by the grammarians) may be quoted Ran. 314 αὐλεῖ τις ἔνδον, 1263 διαύλιον προσαλεῖ, Eur. Cycl. 485 φῦλη ἔνδοθεν, Aesch. Eum. 117 μυγμός, 113 ἄγυμός.

1. 223. τοῦ φθέγματος, see note on sup. 61.

1. 224. οἷον, 'how!' as inf. 1211, 1646.

1. 226. αὐτόν, 'now;' that is 'in his turn;' as distinct from the instrumental music. So Vesp. 28 ἀτὰρ αὐτὸν αὐτόν (ἐνύπνιον) λέξον.

1. 227. The syllables representing the cry of the hoopoe are variously divided and variously accentuated. It would seem that the only point of importance is to let the letter *π* mark the divisions *οπ-οπ-* rather than *πο* or *ποποι*, for the note of the hoopoe is described as a low-toned utterance of the syllable 'hoop,' whence the name 'hoopoe.'

1. 229. δρυπτέρων, 'my feathered mates;' he speaks as a genuine bird. πᾶς = 'everyone.'

1. 232. σπερμολόγων. These 'seed-peckers' are no particular species, but represent all the small birds that eat grain. See inf. 579.

1. 235. λεπτόν, 'delicately;' the opposite of μέγα βοῶν, cp. λεπταλέη φωνῆ II. 18. 571.

1. 236. ἀδομένα (ἡδομαι), 'gay,' 'merry.'

1. 237. τιὸ τιὸ. Blaydes quotes from a letter in the 'Times,' Aug. 30, 1859, 'I wanted to imprint on my memory the musical phrases with which the bird (nightingale) composes its melodies. The following are the most striking among them :—tiou-tiou-tiou, ut-ut-ut-ut-ut, tchitchou, tchitchou, tchit-tchit, rrrrrrrronuit.'

1. 239. νομέν, note accent. With κλάθεσι, a metaplastic form from κλάδος, cp. κρίνεσι Nub. 911 and nom. κρίνον. Other anomalous cases are κλάδι and κλάδα.

1. 240. The κότινος may be rendered 'wild-olive,' or, perhaps, 'bush-olive,' as it is more of a dwarf-tree than the ἄγριελαῖα. The κόμαρος is the 'arbute' or 'strawberry-tree.'

1. 242. ἀνύστατε πετόμενα, 'fly with all speed;' lit. 'despatch [your business] by flying,' as Vesp. 1168 ἀνύστων ποθ' ὑποδησάμενος. More often we find ἀνύστας or ἀνύστατης in the participle with the addition of an imperative; as Nub. 181, Vesp. 398, Thesm. 255, etc.

1. 244. ὁξυστόμους, probably not 'shrill,' but 'piercing,' 'stinging;' so ὁξυστόμῳ μώμῳ of the gadfly, Aesch. P. V. 674. The gnats would naturally haunt the 'marshy water-courses.'

1. 249. ὄρνις πτέρων. The MSS. give ὄρνις πτεροποίκιλος, which violates the metre and is inconsistent with the plurals οῦ and δσα, as more than one bird is referred to. The reading in the text is Meineke's: the πτέρων is described by Hesych. as εἶδος ὄρνεον, but we have no means of identifying it. Trans. 'Widewing.' The ἀτταγᾶς is probably one of the 'godwits,' a tribe of waders belonging to the snipes: others identify it with the 'francolin.' See Thompson, Greek Birds, p. 37.

1. 251. ποτῆται. An adaptation from Alcman (διὸ καὶ δαρκιῶν ἔργηται Schol. i.e. ποτῆται for ποτάται) Frag. 21 βάλε (*utinam*) δὴ βάλε κηρύλος εἶην, | ὅς τ' ἐπὶ κύματος ἀνθος ἄμ' ἀλκυνεσσοι ποτῆται. So Cobet, Mnem. 8. 65. We may, safely, render ἀλκυνῶν by 'Kingfisher.' Cp. Thompson, Greek Birds, s. v. ἀλκυνῶν.

1. 252. πευσόμενοι, notwithstanding φῦλα, for the neuter implies ὄρνυθες.

1. 255. δρυμός. This 'keen' old man is 'revolutionary in his views.' καινός in this sense is not generally used of persons but of things; as καινά = 'innovations,' Xen. Cyr. 8. 8. 16, καινὰ σοφά Eur. Med. 299.

1. 261. κικκαβαῶ, 'to-whit-to-whoo,' the cry of the owl. So κικκαβάζειν Lysist. 761.

1. 263. ὄρῆς τυν' ὄρνιν; The Chorus does not immediately assemble in the usual way after the hoopoe's summons, though their cries are

audible; but four birds make their appearance first, as a sort of advanced guard,—flamingo, cock, hoopoe-junior and gobbler (*κατωφαγᾶς*). It is difficult to decide whether they step forward on the *λογέιον*, and retire again, or whether they station themselves on the orchestra, and take the part of the band, for the musical accompaniments. The latter view seems probable.

1. 266. ἐπώϊε, (Rav. ἐπῶιζε) is rightly referred to a pres. ἐποίω = 'scream.' The verb ἐπώϊω (=ἐπ-ωάζω, ὀν), to which the Lexx. refer it, seems to mean merely 'brooding over eggs,' and not 'clucking' or 'cackling.' So of Niobe, Aesch. Frag. 149 ἐφημένη τάφον τέκνους ἔπωῃ τοῖς τεθνηκόσιν. The word is an uncomplimentary to the hoopoe. It was said of him (sup. 226) μελαφεῖν παρασκευάζεται, now he is described as having gone into the thicket and 'screamed like a curlew.' So in Tennyson's 'Princess,' in the young lover's attempt at 'maiden-treble' we are supposed to hear the frogs croak, and 'the meadow-crake grate her harsh kindred in the grass.'

1. 270. οὗτος αὐτός, 'that bird himself,' alluding to the hoopoe. The meaning will then be 'Hoopoe, our guide and interpreter is the right person to answer these questions.' Others would read αὐτούς or αὐτόν unnecessarily.

1. 272. φοινικιός (*φοινικιόεις*), 'of flaming red;' preparing for the name 'flamingo.'

1. 274. ὁ σέ τοι, with λέγω or καλῶ omitted; see inf. 406, Ran. 171.

1. 275. ἔξεδρον χάραν ἔχων. This half-line is borrowed from the Tyro of Sophocles, *tis ὄρνις οὗτος ἔξεδρον χάραν ἔχων*; where it has the technical meaning of a 'bird of omen occupying an unlucky quarter,' οὐκ ἐν δέοντι τὴν ἔδραν ἔχων, Hesych. Here the Hoopoe seems only to describe him as 'a bird with an outlandish home,' sc. Media; and so οὐ τῶν ἡθάδων. A regular name for the cock was ὁ Περσικός in Cratinus, and Π. ὄρνις inf. 485, 707. The title 'bird of prophetic song' is borrowed from the Ἡδωνοί of Aesch., but it is doubtful whether this refers merely to the sound with which he ushers in the day, or to some other augurial significance. The correction ἀβροβάτης (for δρειβάτης), suitable both to the 'pompous strutting' of the cock, and to his Persian origin (Aesch. Pers. 1072, where ἀβροβάτης is used as a synonym for Persians) is due to Reisig, following the hint of Suidas and the Schol.

1. 278. ἔνει καμήλου. The Greek idea of a Mede was a regular rider on a camel, which seemed indispensable to his locomotion. See Hdt. 7, 86.

1. 279. λόφον κατεληφάς. Here and in 290, 293 a joke is made out of the double meaning of λόφος, (1) a crest (on a helmet or a bird's poll) and (2) the crest of a hill. This Hoopoe-junior has 'secured a crest,' which is characteristic of that bird. But this ρητὸν ἄρον λέδρον

really belongs to the description of the κατωφαγᾶς, and much of the obscurity would disappear if we could transpose l. 279 and l. 287, so as to make the βαπτός ὄρνυς refer to Callias.

1. 281. Φιλοκλέους. The whole passage is obscure. When Hoopoe-junior appears on the stage, the original Hoopoe is asked 'if he has a double?' The answer given contains several personal hits, accusing Philocles of plagiarism, and Callias of profligacy. *Philocles*, a nephew of Aeschylus, was a tragic poet, who is said to have taken the first prize against the Oedipus Rex of Sophocles. But he was a favourite butt of the comic poets; and is called by Aristoph. 'an ugly writer of ugly plays,' *αἰσχρὸς ἀν αἰσχρῶς ποιεῖ* Thesm. 174. And the 'bitterness' and 'harshness' of his style is alluded to in Vesp. 470. He is specially introduced here, as having, in his tetralogy *Pandionis*, plagiarised the *Tereus* of Sophocles. So when Euelpides asks, who this Hoopoe-junior is that has appeared on the stage, the answer is that he is 'son of Philocles' hoopoe,' and therefore grandson of the Original-Hoopoe, who was the immediate parent of the Hoopoe of Philocles. This description is introduced by way of attacking Callias: and so the connection of Hoopoe-junior with his grandfather, Hoopoe-senior, is illustrated from the pedigree of the Callias-Hipponicus family, which had most strictly carried out a common Greek custom of naming each son after the grandfather. The parallel is not perfect; but the two pedigrees are supposed to run thus. 1. Hoopoe-senior. 2. Philocles' Hoopoe. 3. Hoopoe-junior. Corresponding to 1. Callias. 2. Hipponicus. 3. Callias-junior. This famous family had enjoyed the hereditary dignity of being δάδοῦχοι at the Eleusinian mysteries. The generations ran thus, 1. *Hipponicus*, B.C. 594. 2. *Callias* (? nephew), B.C. 564. 3. *Hipponicus*, surnamed Ammon (Hdt. 6. 113). 4. *Callias* (Hdt. 7. 151). 5. *Hipponicus*, commanded at Tanagra, B.C. 426. 6. *Callias*, of the present passage. His shabby plumage befits the beggared spendthrift, who has lavished his money on debauchery. The scene of Xenophon's 'Banquet,' and of Plato's 'Protogoras' is laid in his house. But he seems to have been something worse than an idle profligate, so that before his father's death he is spoken of as the 'evil genius of the family.' *Ἴππονικος ἐν τῇ οἰκίᾳ ἀλιτήριον τρέψει . . . ὃς ἀνατέτροφεν ἔκεινον τὸν πλοῦτον, τὴν σωφροσύνην, τὸν βίον ἄπαντα* Andoc. de Myst. § 130.

1. 288. κατωφαγᾶς, 'the gobbler,' is probably only an invented name, following the form and accentuation of such words as ἀτταγᾶς, πελεκᾶς, etc. *Cleonymus* is represented as a glutton in Eq. 1290; but he commonly figures as a renegade who 'threw away his shield' (*βίφαστις* inf. 1475 foll., Nub. 353). As he was generally *ἀποβολιμαῖος τῶν ὅπλων*, Pax 629, it evokes surprise here to find him with a crest. Indeed,

Peithetaerus notices that all the birds present are more or less crested; and he supposes that they may be going to run in that particular form of the double-heat race, which was called *δίαυλος ὀπλίτης*, where the runners were equipped in full warlike-gear, including crest. ‘No,’ says the Hoopoe, ‘the real connection of our birds with “crests,” is that they make their homes on hill-crests, to save themselves from molestation, as the Carians do.’

The Carians are described both by Herodotus (1. 171) and Thucydides (1. 8) as having been the inventors of crests to helmets. The double meaning of *λόφος* is constantly played upon here, and the Carians are represented as ‘living on hill tops,’ which may only refer to a common practice of early nations; or, perhaps, to the fact that the Ionians occupied the sea coast of Caria, so that the inhabitants were driven inland to the high ground of Messogis, and other mountain ranges.

1. 294. *κακὸν ὄρνεων*, ‘a plaguey lot of birds.’ Rather a strong expression for the members of the Chorus, who only numbered twenty-four. Their fluttering plumage almost hides the ‘entrance to the orchestra’ (*έσοδος*) from view!

1. 298. *πηνέλοψ*. It is impossible to identify all the birds. Perhaps *πηνέλοψ*, called by Alcaeus *ποικιλόθειρος*, is the ‘mallard.’ The *ἀλκυών* (ἡ) is commonly taken to be the (hen) kingfisher, and the *κηρύλος* the cock-bird of the same species. But it is impossible to follow the Schol. in dividing the birds into two equal groups of males and females.

Here, for the sake of a pun, the *κηρύλος* is called *κειρύλος*, to suggest *κείρω* and *κουρεύς* and so point an allusion to the well-known barber *Sporcillus*. As though we called the bird not a ‘dipper’ but a ‘clipper.’

1. 301. *γλαῦκ' Αθήναζε*. Euelpides forgets that he is not at Athens, but, according to his own showing (sup. 9 foll.), far away. The phrase ‘to carry owls to Athens’ is equivalent to our ‘carrying coals to Newcastle,’ or the Lat. *in silvam ligna ferre* Hor. Sat. 1. 10. 34. The owl was not only plentiful in Attica, but it was the sacred bird of Athena, and its image was common on Attic coins, such as *γλαῦκας Αὐγειωτικά* inf. 1106.

1. 302. *κίττα*, is the ‘jay,’ or ‘magpie;’ and *κορυδός* the ‘tufted lark,’ which was supposed to have an unpleasing note, recalling the unmusical Philocles (inf. 1205). *ἐλέας* is translated ‘reed-warbler’ or ‘water-ousel,’ and *ὑποθύμις*, ‘thyme-finches.’ *νέρτος*, as coupled with *ἴεραξ*, is probably a bird of prey (perhaps = Egyptian *nert* = vulture). *κεβλήπτης* may be ‘red-poll,’ as *κέβλη* = *κεφαλή*.

1. 304. The *πορφυρίς* is called *τανύπτερος* by Ibucus, but it cannot be identified. *κερχνής* (conn. with *κέρχνος*, ‘hoarseness’) is a bird with

harsh cry, perhaps the ‘kestrel.’ φήνη, sacred to Athena, is supposed to be the ‘bearded vulture;’ and δρύψις one of the ‘wood-peckers.’

1. 306. πτυπίζουσι, ‘twitter;’ the quick sound of the chirping being imitated by the repeated syllables in ποποποῦ and πιτιτίνα. With διακεραγότες, ‘screaming against one another,’ cp. δια-πίνειν Hdt. 5. 18, διορχεῖσθαι Vesp. 1481.

1. 310. ποὺς μ' ὅς ἐκάλεσε, with this order of the words cp. sup. 95, Lysist. 905 κατοι σ' οὐκέ τράγ' οὐσ' οὐ φιλῶ.

1. 315. ἔχων; Supply πάρει from πάρεμι in the preceding line.

1. 317. λογιστά, ‘reasoners;’ as in Plat. Rep. 340 D. Perhaps there is a reference to the Athenian λογισταὶ or Board of Auditors, to whom all magistrates on leaving office had to hand in their accounts (εὖθυναι).

1. 322. πρέμνον πράγματος πελώριου, ‘basis of some gigantic scheme.’ The words have a Pindaric and Aeschylean flavour about them; cp. πρέμνα χθόνια Pind. Fr. 58, ἐργον πελάριον Aesch. P. V. 151.

1. 324. τῆσδε τῆς ἔνουσίας, sc. ‘intercourse with us birds.’

1. 326. εἰ παρ' ἦμῖν, lit. ‘if I am with you,’ i.e. ‘as sure as I myself am here.’

1. 329. ὥς, sc. the Hoopoe, ‘who used to range at our side the plains, our common feeding ground.’

1. 331. θεσμούς, ‘ordinances;’ distinct from νόμοι as something more reverend and solemn. According to Aelian the ancient ordinances of Draco were called θεσμοί, and were supplanted by the νόμοι of Solon.

1. 333. ἐκάλεσε is hardly equivalent to *illexit*, but definitely refers to the summons issued by Hoopoe, sup. 310 ποποῦ μ' ὅς ἐκάλεσε. ‘He summoned me to fall into a trap, and exposed me before an impious race, which from the time it came into being has grown up in enmity against me.’

παραβάλλειν is elsewhere followed by the dative, as ὄντινα . . . τοῖς παρ' ἐκείνους μισθαρνοῦσι παραβαλεῖτε Dem. 136. We must compare the repetition of the compounded preposition and the accus. case with ἵππον προσείθει πρὸς τοῦνομα Nub. 64, or ἵνα . . . μηχανᾶς . . . πρὸς σε κακιὰς προσφέρω ib. 480. The word ἔξοτε is not found in Attic, but always ἐξ ὅτου, and ἐπ' ἔμοι is unusual in place of the ordinary dative. Possibly ἐπ' is the remains of ἐπει, a gloss on ἐξ ὅτου. But the metre here and in the antistr. suggests some greater textual corruption.

1. 336. ὑστερός λόγος, ‘a subsequent reckoning.’

1. 337. τὴν δίκην, ‘the regular penalty,’ sc. τοῦ διαφορηθῆναι. Cp. Soph. O. R. 552 ὑφέξειν τὴν δίκην.

1. 338. ὡς, exclamatory, ‘how utterly we are ruined!’ so Ach. 333.

1. 340. ἐκεῖθεν, sc. from Athens.

1. 341. ἵνα μὲν οὖν, ‘nay rather, that I might cry my eyes out.

NOTES. LINES 306-360.

'Now, there you keep talking absolute nonsense: for how can you cry if you've once had your eyes pecked out?' Euelpides uses κλάσμα in its ordinary sense of 'coming to grief'; but Peithetaerus makes his point on the literal meaning of the word. For ἔχων in the sense of 'continuance' cp. Nub. 131, 509; Lysist. 945; Ran. 524.

I. 344. ἐπαγ', commonly used with στρατόπεδον or κέρας, and so here without its noun. 'Advance, charge, direct the deadly hostile assault, make a cordon of wings all about them and enclose them round.' κύκλωσαι, imperat. aor. med.; so κυκλώσασθαι τινας Hdt. 3. 257; 8. 10, etc.

I. 348. βύγχει φορβάν, 'fodder to our beak.' There is no need to follow Meineke in altering βύγχει, 'snout,' to βάμφει, 'beak'; as Arist. H. A. 9. 18. 1 uses βύγχος of a bird.

I. 349. οὐτέ γάρ ὅρος. This sort of exhaustive enumeration is quite in the tragic style; as Eur. Med. 1296 δεῖ γάρ νιν ἡτοι γῆς σφε κρυφθῆναι κάτω, | ἡ πτηνὸν ἀραι σῶμ' ἐς αἰθέρος βάθος, Or. 1375 ποὶ φύγοι, ξέναι, πολιὺν αἰθέρ' ἀμπτάμενος ἡ πόντον;

I. 352. μελλωμεν=cunctemur.

I. 353. ταξίαρχος, 'brigadier.' The ten Taxiarchs at Athens assisted the Strategi in their military, administrative, and judicial functions. They commanded the τάξεις or quota of infantry supplied by each φυλή, the corresponding commanders of the cavalry being the Phylarchs. The δεξιὸν κέρας (see on Eq. 143) was the post of honour in battle (Hdt. 6. 111), and as such it was originally held by the Polemarch.

I. 354. τοῦτ' ἔκεινο, 'that's just it.' Euelpides means that this word of command confirms his worst fears. Cp. inf. 507, Ach. 41 τοῦτ' ἔκειν' οὐγὴ λεγον.

I. 357. τῶν χυτρῶν (sup. 43). 'To clutch the pots' may possibly have an allusion to the game χυτρίνδρα, suggested by the word τίλλειν sup. In this game one player called χύτρα held a pot in his hand, while the other players running round him sought to pinch or pull him. Anyone of the circle who was caught or touched by χύτρα, had to take his place. It is difficult to say why the 'owl will not come near the pot.' One explanation refers to a custom of putting pots on the roofs to scare the owls away. The Schol. seems nearer the mark in saying that the owls will not molest them διὰ τὸ Ἀττικὸν ἔλει: τὸ ζῷον, Ἀττικὸν δὲ καὶ αὐτοί. The Athenian drachma had a profile of Athena on one side, and on the reverse an owl standing on a χύτρα. The goddess was reputed to have been the inventress of pottery.

I. 359. τοῖς δὲ γαμψώντις; 'But how shall we deal with these taloned birds?' Such as the λέραξ, κερχνής or φήνη sup. 302 foll. We must supply some such words as πᾶς χρησόμεθα; or τί δεῖ ἀντιβάλλειν;

I. 360. πρὸς σαυτοῦ. So, with Bentley, for the vulg. πρὸς αὐτόν.

Like a Homeric hero he is to stand awaiting the foe, with the spit set up 'in front' of him. Cp. Hom. Il. 3. 135 δοτίσι κεκλιμένοι, παρὰ δέ έγχεα μακρὰ πέπηγε. The Schol. seems to have read πρός (παρ') αὐτῆν, sc. χύτραν, as though the χύτρα was to form a sort of bastion, and the ὀβελίσκος the beginning of a palisade.

1. 361. ὁξύβαφον, properly a shallow bowl for holding vinegar into which anyone who liked could dip his food as he sat at dinner. Then it is generally used for anything like a saucer. We must imagine the men on the defensive with an earthenware pot for a helmet, a spit for a spear, and a couple of saucers tied on as a protection to the eyes. προσδοῦ (προσδεῖσθαι) is Haupt's very probable conjecture for the vulg. προσδοῦ. Wieseler (nov. sched. criticae) writes προθοῦ, comparing Eur. I. A. 1550, I. T. 1218.

1. 363. ταῖς μηχανᾶς, 'in engineering.' Nicias, whom Peithetaerus 'overshoots' or 'surpasses' in skill, was famous as an engineer. Cp. Thuc. 3. 51 ἐλὸν οὖν ἀπὸ τῆς Νισαίας πρῶτον δύο πύργων προέχοντε μηχανᾶς ἐκ θαλάσσης ἀπετέλειχε. Cp. Plut. 666 κλέπτων δὲ τοὺς βλέποντας ὑπερηκόντισεν.

1. 364. ἐλελεύν, 'have at them' (a war cry); 'move forward, present beaks.' Cp. Xen. Anab. 6. 3. 27 ἡλάλασσον καὶ ὅμα τὰ δόρατα καθίσσαν, that is, brought their spears to the rest for a charge.

1. 366. τί μέλλετ' . . . ἀπολέσαι, 'why are you minded to slay?' diff. from οὐ μέλλειν ἔχρην, 'we must not delay.'

1. 368. ξυγγενῆ, (dual); al. ξυγγενέ. See on sup. 14.

1. 369. λύκων; The Schol. reminds us that a reward was given, under the laws of Solon, for every wolf destroyed in Attica. Plutarch. Sol. 23 λύκου δὲ τῷ κορύσαντι πέντε δραχμὰς ἔδωκε· λυκιδέα (cub) δὲ μίαν.

1. 371. εἰ δὲ τὴν φύσιν, 'but if by nature they are foes, yet in their intentions they are our friends.' There is no difficulty in thus making δέ introduce the apodosis; but Lenting reads γέ, which gives more point. Kock dissents from this interpretation and maintains that the apodosis is never expressed because the Hoopoe is interrupted. 'But supposing that they are hostile by nature, yet friendly in intention, and that they are come here to give you some useful piece of advice —, what then? would you attack them?' Cobet would read οἴδε for εἰ δέ.

1. 375. For the Latin proverb cp. Ov. Met. 4. 428 *fas est et ab hoste doceri.*

1. 378. αὐτῖς', 'for instance,' as supra 166. The particular allusion is to the building of the city and walls and the fortification of the Peiraeus by Themistocles, after the defeat of Xerxes; and the decree passed to furnish twenty triremes yearly to maintain and develop the fleet.

1. 382. **σοφόν.** The adj. without the addition of *τι* as *χρήσιμόν τι* (sup. 372) is unusual. Kock would read *καὶ τι* for *κάπο*, but it is simpler to read with Dobree *μάθοις γὰρ ἀντὶ τι* for the vulg. *μάθοις γὰρ ἀντὶ τούς*.

1. 383. *εἴξασι*, for *ἐοίκασι*, may be compared with *ἰσασι* (*οἶδα*), where the *σ* seems due to the analogy of the 3rd plur. plupf. *ἰσαν*. So *εἴξασι* is for *ἐίκ-σασι*, and *ἰσασι* for *ἴδ-σασι*. See Curt. Vb. 48, 402, 427, 438; Monroe H. G. p. 6. For the gen. *ὁργῆς* cp. Aesch. P. V. 256 *κοιδαμῆ χαλᾶ κακῶν*, where the verb is used intrans. with partitive gen. *ἀναγ' ἐπὶ σκέλος*, 'draw back, step by step.' So *χωρεῖν ἐπὶ σκέλος* Eur. Phoen. 1400, and *ἀναγ' ἐπὶ τάξιν πάλιν* inf. 400. The Schol. compares Il. I. 547 *γόννι γονὺς δμείβων*. Green interprets the phrase of a man slowly drawing one leg *up to the other*, as he would do in leisurely retreating.

1. 384. *καὶ δίκαιον γέ ἔστι.* This refers to the determination of the Chorus to hear the evidence.

1. 385. *ἐνηρτιώμεθα*, Bentley's emendation for the unmetsrical reading of the MSS. *ἡναυτιώμεθα*. For this variation of the Augm. ep. *καθηγῆδον* and *ἐκάθευδον*, *ἀνέψα* and *ἡνούσα*, *ἀντεβόλουν* and *ἡντιβόλουν* (*ἡντεβ*). Cobet.

1. 387. *καθίει*, 'set them down,' not as *κάθεις* sup. 364. Now that the pot is no longer wanted for a helmet, it is used as a sort of bastion flanked by the saucers, within which imposing rampart (*τῶν ὅπλων ἐντός*) they are to patrol, spit (spear) in hand.

1. 390. *παρ' αὐτὴν τὴν χύτραν ἄκραν*. This seems to mean that they are to keep quite close (*έγγύς*) to their extemporised fortifications, and watch the movements of the enemy 'just over the edge of the pot.'

1. 395. **Κεραμεικός.** 'The Potters-quarter' was the famous burial-place for all the greatest men of Athens, and there the funeral orations were pronounced, Thuc. 2. 34-46; 84. Peithetaerus feels that if he falls within his entrenchment of Pottery, he will really be buried in a **κεραμεικός** of his own. Those who fell in battle were honoured with a public funeral at the public expense (*δημόσια*).

1. 397. *πρὸς τοὺς στρατηγούς*. One of the official duties of the Strategi was to make arrangements for such funerals.

1. 399. *ἐν Ὀρνεᾶς*, at 'Birdlip' or 'Finchley'; so as to make a punning allusion to *ἐν ὄρνεος*. *Orneae* lay between Corinth and Sicyon (see inf. 967). In the year 416 (the Birds being acted in 414) Orneae was besieged for one day by the Athenians and Argives, because certain fugitives from Argos had been settled there by the Lacedaemonians. But the besieged stole away in the night, and there was thus no battle at all; which gives some point to the joke in *μαχομένων πολεμίοισιν*.

BIRDS.

1. 400. *ἐς ταῦτόν*, equivalent to our military command ‘as you were!’ The hoplite would naturally ‘stoop and ground his spear beside his shield,’ for which the Chorus absurdly substitutes ‘ground your passion beside your anger.’

1. 407. *τοῦ (=τίνος) κλύειν θέλων*; ‘wishing to hear what?’

1. 412. *ἔρως βίου*, ‘a passion for your life and habits, and of living with you and joining you entirely.’ The reading is uncertain; the MSS. give *βίου διατῆρις τε καὶ σοῦ*, ‘a passion for your way of living and for yourself,’ which seems somewhat meaningless. After *ξυνοικεῖν* Meineke would read *γε* for *τε*. For an infin. after *ἔρως* cp. Aesch. Ag. 332 *ἔρως . . . ποθεῦν & μὴ χρῆ*, Soph. O. C. 367 *αὐτοῖς ην ἔρως θρόνους ἐλέσθαι*.

1. 416. *κλύειν*, not after *πέρα*, but as a defining inf., ‘for the hearing,’ ‘in our ears.’ Join *ἀπίστα καὶ πέρα*, ‘incredible and something more,’ so Eur. El. 1185 *ἄλαστα μέλεα καὶ πέρα παθοῦσα*.

1. 417. *ὅρη*, sc. Peithetaerus, whom the Chorus accepts as the real representative, thus ignoring Euelpides.

1. 418. *ἄξιον μονῆς (μονή)*, ‘worth tarrying for.’

1. 420. *φίλοισιν ὀφελεῖν*. For the construction with the dative instead of the ordinary accusative cp. Aesch. Pers. 842 *ὡς τοῖς θαυμοῦσι πλοῦτος οὐδὲν ὀφελεῖ*.

1. 425. *προσβιβάζῃ (προσβιβάσει)*, ‘he will bring you over by his argument to the view that (*ὅς*) everything we see is yours—all that’s here and there and everywhere.’ So Thesm. 666 *καὶ τὰ τρῆς καὶ τὰ δεύρῳ πάντας ἀνασκόπει καλῶς*. The local adverbs are heaped rather inaccurately together, in the eager wish to make an exhaustive list. For *προσβιβάζειν τινα* *ὡς* cp. Aeschin. Ctes. 93 *τῷ λόγῳ προσβιβάζειν ὑμᾶς ὡς δεῖ*, etc.

1. 427. *ἀφατον ὡς φρόνιμος* ‘unspeakably sagacious;’ lit. ‘it is unspeakable how (sagacious he is);’ cp. Lysist. 198 *τὸν δρόκον ἀφατον ὡς ἐπαινῶ*. Similarly Nub. 1 *ὅσον ἀπέραντον*, Plat. Euthyd. 275 C *σοφίαν ἀμήχανον ὅσην*, or (by attraction) Rep. 588 A *ἀμηχάνωφ ὅσφ πλέοντι νικήσει*.

1. 430. *κύρια*, used generally for ‘booty,’ is said here to mean ‘a practised hand,’ δ *πολλοῖς ἐγκεκυρηκάνς πράγματι*, Schol. But this is hardly satisfactory. *τρίμμα (τρίβων)* ‘a sharper,’ as in Nub. 260, 447. *πατπάλημα*, probably from the penetrating power of fine meal (*πατπάλη*), means ‘subtle rogue.’

1. 433. *ἀνεπτέρωμαι* (cp. inf. 1443, 5, 9), ‘am all in a flutter;’ a suitable word for a Chorus of Birds.

1. 434. *σὺ καὶ σύ*, addressed to two slaves, as inf. 656. *πανοπλίαν*. Hoopoe treats the ‘warlike gear’ of his friends as genuine armour, and proposes they shall be hung up ‘in the chimney’ (*εἰς τὸν Ιπνόν*). So

NOTES. LINES 400-454.

Dicaeopolis after making his treaty with the Lacedaemonians says (Ach. 278) ὃ δ' ἀσπὶς ἐν τῷ φεύγαλῳ κρεμῆσεται. But there follows a sly allusion to the pots and pans and spits in the words πλησίον τούπιστάτου, which seems to mean 'near the pot-rack.' ἐπίστατον or ἐπιστάτης (for it is uncertain which form Aristophanes is using) is variously translated 'a clay image of Hephaestus, as president of the hearth ;' 'a tripod or a hook, for supporting pots over the fire ;' 'a rack with pegs to hang up kitchen utensils.' τύχαγαθῆ, i.e. τύχη ἀγαθῆ, 'good luck go with it!' So inf. 675, Eccl. 131, Thuc. 4. 118. 8. Equivalent to the Latin 'quod bonum felix faustumque sit.'

l. 437. The natural order is σὺ δὲ φράσον τὸν λόγον ἐφ' οἰστέρ (on the strength of which) ἔγώ τούσδε (sc. Birds) συνέλεξα. The relative draws the accusative λόγον into the dative case. But οἰστέρ τοῖς λόγοις is an unusual combination, so that for τοῖς Reiske reads τοι, Dobree κατ.

l. 440. διάθηκος. This refers to a dwarfish cutler named Panaetius. His wife, who was notorious for her infidelities, was an able-bodied virago. Their life was a perpetual quarrel, till they made a compact (διαθήκην) that there should be no biting or scratching or any other form of assault on either side.

l. 445. δύνωμι ἐπὶ τούτοις, 'I swear it on these conditions—that I may win the prize by the unanimous vote of the judges and of the spectators.' νικᾶν is in apposition to τούτοις. The dative κρίταις is probably instrumental, and is used here as equivalent to ψήφοις, unless we take it as 'ethical dative' = 'in the judgment of.'

l. 447. ἐνικτῇ νικᾶν is a surprise for νικάσθαι, to which of course it is equivalent; as with the five judges that were assigned to Comedy, it would give 4 : 1 against. Or, better, 'by a majority of *only* one.'

l. 448. ἀκούετε λεψ. This proclamation is assigned to Κῆρυξ in the MSS. Koch would give it to Hoopoe, who issues all orders to the birds. But it seems more humorous to follow the Schol. and put it in the mouth of Peithetaerus, who, together with Euelpides, forms the whole army of defence; and thus disbands the vast host with appropriate pomposity. For the regular phrase ἀκούετε λεψ cp. Pax 551; Ach. 172, 1000.

l. 450. The πινάκια or 'tablets' would contain the ordinary notices to the troops, as to route, rations, etc.

l. 451. δολερόν, 'a treacherous creature.' So Eur. Orest. 218 δυσ-ἀρεστον οἱ νοοῦντες, triste lupus stabulis, etc.

l. 453. τύχοις ἀν ἔξειπνων, 'you might chance to express.' For this, the reading of the MSS., most edd. write ἔξειρνων.

l. 454. παρορᾶτ' (i.e. παρορᾶται) is Bentley's emendation for the MSS. reading παρορᾶς. 'Something which my eyes have missed,' lit. 'that is overlooked by me.' If we retain παρορᾶς, we may render

'quod nihil inesse vides,' as in Hdt. 1. 37 οὐτε τινὰ δειλίην μοι παριδῶν οὔτε ἀθυμίην. Οτι παρορᾶς may mean, 'see beyond what I can see; ' only we should then expect ἔσω and not the enclitic.

1. 457. ούρᾶς, i.e. ὁ ὄρᾶς, Meineke's conj. for the MSS. reading τοῦθ' ὄρᾶς. This harmonises the metre with the corresponding line 545, but the crasis is ugly. Bentley conj. σὸν δὲ τοῦτ', ὁ τᾶν, λέγ'.

1. 460. Join ἐφ' ὅπερ πράγματι with ἥκεις.

1. 462. With ὄργῳ, 'am eager,' supply λέγειν, as in Thuc. 1. 140 ὄργώντες κρίνειν τὰ πράγματα. By προτεφύραται he means 'is ready leavened,' a process preliminary to the final kneading and distribution into the loaves (βιαμάττειν).

1. 463. οὐ κολέει, used impers., 'there is no let or hindrance.' φέρε, παῖ, στέφανον, addressed to a slave. Orators, on beginning to speak, put a myrtle crown (Eq. 122; Eccl. 131, 147, 163, etc.) upon their brows. But the crown and the washing of the hands are the ordinary preludes to a feast; which Euelpides thinks is about to take place. So Vesp. 1216 ὕδωρ κατὰ χειρός. τὰς τραπέζας εἰσφέρειν | δειπνοῦμεν ἀπονείμμεθ'. ήδη σπένδομεν.

1. 465. ξητῷ τρίπαλαι, 'I have been seeking for ages and ages.'

1. 466. τούτων, sc. these birds. So far he is speaking to Euelpides, while he seeks some weighty word 'which shall crush their spirit.' Then he turns pathetically and addresses the birds.

1. 468. τοῦθ, sc. Euelpides, δειπτικῶς.

1. 471. πολυυπράγμων, generally used in a bad sense, 'a busybody;' but here of one who is 'active,' 'observant,' 'bustling.' Cp. the various uses of ἀπράγμων Thuc. 2. 40, 63. Αἴσωπον. Aesop has the Homeric privilege of a doubtful identity and an uncertain birth-place and date. Perhaps the original lived about 570 B.C. and was a Phrygian slave: but before long he became a sort of abstraction; the accepted source and centre of the various fables, jests, and apophthegms that multiplied as time went on. Aristoph. makes several allusions to him; Socrates versified some of his apologetics, and at a later period Babrius made a collection of the most popular and set them in choliambics. Evidently the fables of Aesop were regarded in Aristophanes' time as a repertory of things that everyone ought to know: and so it is discreditable not to have 'thumbed one's Aesop.' This curious use of πατεῖν may be a sort of slang, so Eustath. on Od. (1684.47) speaks of a proverb describing those who were ready with a mocking jest: 'Αρχιλοχον πεπάτηκας,' but cp. also Plat. Phaedr. 373A τὸν γε Τισίαν αὐτὸν πεπάτηκας ἀκριβῶς.

1. 472. κορυδόν. The 'crested-lark' has the epithet ἐπινυμβίδος in Theocr. 7. 23, which the Schol. supposed to refer to the mound-like topknot on the bird's head. The grotesque story of the lark burying her father in her own head, because in those early ages there was

not yet any earth to dig a grave in, has some points resembling the legend of the Phoenix.

1. 474. προκείσθαι πεμπταῖον, 'was still laid out for burial on the fifth day, after his death.' What he was laid out upon, as there was no earth, we are not told. *What is your object, Sir?* *NEW, NOW.*

1. 476. Κεφαλήσων. A déme of the Acamantid tribe in Attica was called Κεφαλαῖ, which is referred to here for the sake of the pun —buried at 'Headington,' or 'Maidenhead.'

1. 479. ῥύγχος βόσκειν, 'to maintain a beak.' That is to keep the beak in good trim for a fight with the gods.

1. 480. οὐκ ἀποδώσει ταχέως. The emphasis lies on the adverb: 'Zeus won't be in any hurry to restore the sceptre to the wood-pecker,' who injures the oaks sacred to him. Meineke and others read ὁς for οὐκ, and the line should then be taken ironically: 'Zeus of course will lose no time in restoring.' Notice ἀποδώσει, of returning what is due.

1. 483. αὐτίκα, see sup. 166.

1. 484. *Dareius* and *Megabazus* are chosen as names familiar to Athenian ears; *Dareius* is the typical king, *Megabazus* the typical satrap. This is Haupi's conjecture for the vulg. πρῶτος πάντων, Δαρείον καὶ Μεγαβάζουν. Compare, for such a use of the plural, inf. 558 foll., 1222, 1701; Ran. 928, 963; Ach. 270, 710.

1. 486. διαβάσκει, 'straddles' or 'struts.' The erect comb of the cock represents the upright head-dress of the Persian kings (*ἱρθὴ τιάρα*): their subjects wore theirs sloping backwards. Cp. Xen. Anab. 2. 5. 23 τὴν ἐπὶ τῇ κεφαλῇ τιάραν βασικεῖ μόνῳ ἔξεστιν ὅρθην ἔχειν.

1. 489. νόμον ὄρθριον, 'his matin alto,' Kenn.; with an allusion to the celebrated νόμος ὄρθρος of Terpander. See on Ach. 16.

For ὑπὸ τῆς ρώμης Mein. reads ἀπό, with the sense of 'dating from,' 'in memory of' that former might.

1. 492. ὑποδησάμενοι, 'having put on their shoes.' Kock, followed by Meineke, would read (unnecessarily) ἀποδέσσοντες, thus introducing a new profession with *οἱ δέ*, viz. the footpads, who rise before day to 'strip' travellers of their clothes (inf. 712). So Hor. Ep. 1. 2. 32 *ut rugilent homines surgunt de nocte latrones.* The adventure described by Euelpides certainly favours Kock's conjecture: for he says—'ay, ask me about that!' and then proceeds to relate the loss of his cloak of Phrygian wool.

1. 493. διὰ τοῦτον, 'thanks to the cock!'

1. 494. δεκάτην παιδαρίου, 'a baby's naming-feast.' It was customary on the tenth day after birth for the parents to give a banquet, when the child was named and publicly acknowledged by its father, see inf. 922. ὑπέμνον, 'I took a drop' (euphemism for 'a drop too much') 'and had just fallen asleep, when this cock crew, before the rest of the

party sat down to dinner.' Euelpides had walked in from the country; had arrived early in the day, and, having taken a dram after his walk, had fallen asleep before the dinner was served. On waking up, he thought it was morning, and immediately set off to go home.

1. 496. *νομίσας ὅρθρον*, 'thinking it was dawn, I started for Halimus.' This was a dème of the Leontid tribe, about four miles distant from Athens; the birth-place of the historian Thucydides. *κάρπι προκύπτω*, 'I scarce peeped out beyond the wall.'

1. 498. *ἀπέβλισε*, 'robbed.' *βλίττειν* (*μέλιττα*) is the regular word for taking the honey from the hives. Cp. Eq. 794.

1. 500. *κατέδειξεν προκαλινδεῖσθαι*, 'issued orders that men do prostrate themselves before the Kites.' So Ran. 1032 'Οφρέως ἡμίν κατέδειξε φόνων ἀπέχεσθαι. This salutation to the Kite was to welcome him as one of the earliest harbingers of spring. Similarly, the stork and swallow were saluted.

1. 502. *ἐκαλυδούμην*. Euelpides seems to have made his obeisance the wrong way, and (perhaps, still in liquor) to have rolled over on his back, and so swallowed the small change he was carrying in his mouth. Having lost his money, he was obliged to drag home his meal-bag empty. For this way of carrying coin cp. Eccl. 818 *μεστὴν ἀπῆρα τὴν γράθον χαλκῶν ἔχων | καπετὶ ἔχώρουν εἰς ἀγορὰν ἐπ' ἄλφιτα*, Vesp. 609 ή θυάτιτρη τῇ γλάρτῃ ὁ τριώβολον ἐκκαλαράται, ib. 791.

1. 507. *κόκκι*. The sound of the cuckoo proved that spring, the harvest time of the south, had come: so that every one must look alive and run out to work. 'Cuckoo! to the harvest-field, ye circumcised!' must have been a proverb in use among Orientals.

1. 508. *καὶ βασιλένοι*. We can give the emphasis by rendering, 'if anyone *did* come to the throne.'

1. 510. *ὅ τι δωροδοκοίη*. The line *δῶρα θεὸς πείθει, δῶρ' αἰδοῖος βασιλῆς* shows that costly presents were a regular prerogative of royalty. But for the sake of a fling at *Lysicrates* (said to have been a general, notorious for his corruption) the word *δωροδοκοίη* is introduced in its technical sense of 'taking bribes.'

1. 511. *ἥδη*. Attic for *ἥδεν*: contracted from *ἥδε*.

1. 512. *ἔξελθοι*, 'came on the stage,' i. e. through the central door at the back of the *λογεῖον*. *ἐν τοῖστι τραγῳδοῖς*, 'at the tragic representations.' So Demosth. 18. 54 *τραγῳδοῖς καινοῖς*, and similarly in Latin *gladiatoriibus* = 'at the gladiatorial combats,' Cic. Phil. 2. 19. 3.

1. 513. *ὅ δ' ἄρ' εἰστήκει*, 'whereas the bird was really perched thereon.'

1. 514. *ὅ δὲ δεινότατον . . . ὁ Ζεὺς γάρ*. For a similar explanatory use of *γάρ* cp. Demosth. p. 406 *ὅ τοινυν μέγιστον ἀπάντων . . . Βουλομένου γάρ ἐμοῦ*, Isocr. 361 c *ὅ δὲ πάντα δεινότατον διεγγυῶντος γάρ Μενεγένου*, etc.

1. 515. ἐπὶ τῆς κεφαλῆς is a surprise, for the eagle is not perched on the head, but on the sceptre of Zeus, as in the famous Pheidian statue at Olympia. So Pind. Pyth. I. 10 εὗδει δ' ἀνὰ σκάπτῳ Διὸς αἰερός. It might be more accurately used of Athena and her owl : cp. Eq. 1092 καὶ μοῦδοκει ἡ θεὸς αὐτὴ | ἐκ πόλεως ἐλθεῖν, καὶ γλαῦξ αὐτῇ πικαθήσαται. Apollo is the θεράπων of Zeus, the Διὸς προφήτης, and so is represented with a hawk (*μαντικὸς ὄρnis* Schol.). But, as Aelian (H. A. I. 47) speaks of the raven as θεράπων καὶ ἀκόλουθος Ἀπόλλωνος, it is tempting to alter θεράπων to θεράπονθ.

1. 521. *Lampon* (see Nub. 332) was a celebrated soothsayer and interpreter of oracles. He is said to have foretold the ascendancy of Pericles (Plutarch. Per. 6). He seems to have felt a touch of scruple in his oaths, and to have saved his conscience by swearing νὴ τὸν χῆνα instead of νὴ τὸν Ζῆνα. Such methods of evasion are not confined to classical times.

1. 523. *Māvās*. A common name for a male servant was *Māvēs*, inf. 1311, 1329, Pax 1146, and for a female *Māva*, Ran. 1345. Meineke, following Hermann's suggestion, would print the line νῦν δ' αὖ *Māvās*, which would then correspond with inf. 611.

1. 525. κἀν τοῖς λεποῖς. Birds ought to find sanctuary as suppliants in the temples, as the cruel Aristodicus learned to his cost, when he took the nests in the temple at Branchidae (Hdt. I. 159). But Peithetaerus wishes to say that so mercilessly do men persecute birds that even such rights of sanctuary are denied them. So Ion in the temple of the Delphic Apollo says (Eur. Ion 106) πτηνῶν τ' ἀγέλας αἱ βλάπτωσιν | σέρν' ἀνθήματα τόξουσι ἔμοις | φυγάδας θήσομεν, and as ibid. 170. It is not worth while to make any conjectures, such as κἀν τοῖσιν ἀγροῖς, which seems pointless.

1. 527. *Βρόχους*, 'nooses;' ἔρκη, 'springs;' *βάθδους*, 'limed-twigs;' *νεφέλας*, 'gauze-nets;' *δίκτυα*, 'clap-nets;' *πηκτάς*, 'decoy-cages.'

1. 530. οἱ δ', 'and the purchasers.' *βλαψάσοντες*, 'pinching you,' that is with a thumb and finger on either side of the breast, to test the plumpness.

1. 532. *διπτησάμενοι*. The emphasis lies in the participle. 'And they don't even serve you up (aor. of custom) plain-roast;' but they must needs add insult to injury, and dish you up—as we might say—devilled and curried; in ragouts and salmis.

1. 533. *ἐπικυνῶσιν* (*κυάω*). Grated cheese is an ingredient in the Homeric *κυκεών* Il. II. 639. The word only goes properly with *τυρόν*, and is used *per seugma* with the other articles.

1. 538. *κενεβρέων*, properly, flesh of cattle that have died instead of being slaughtered; like our 'braxy mutton.' Then, generally, 'carrion,' 'offal.' The aim of cookery should be to bring out the flavour of the meat. It is an insult to cook the birds with piquant sauces, as

though the very taste of them was to be concealed. αὐτῶν is not satisfactory in the sense of ‘actual;’ Kock reads αὖσιν, ‘dry.’

l. 540. ὥστε ἔδάκρυσά γ'. This seems an almost necessary alteration for ὥσ of the MSS.

l. 541. κάκην. Notice the accent. κάκη = ‘cowardice,’ as Eur. I. T. 676 καὶ δειλίαν γὰρ καὶ κάκην κεκτήσομαι.

l. 543. ἐπ' ἐμοῦ. If this, the MSS. reading, be retained, it may mean ‘in my very life-time;’ as though the parent-birds had surrendered these privileges, after the young generation had actually succeeded to their reversionary rights, and ought to have been consulted as to the abandonment of them. Others read ἐπ' ἐμοῖ with one MS., comparing ἐφ' ὑμῖν sup. 526, ‘to my harm,’ ‘against my interests.’ So Aesch. P.V. 97 τοιόνδε ὁ νέος ταγὸς μακάρων | ἐξῆρ' ἐπ' ἐμοὶ δεσμὸν ἀεικῆ, Hdt. i. 61 μαθὼν δὲ . . . τὰ ποιεύμενα ἐπ' ἐστῶ ἀταλλάσσοτε.

l. 546. ἀναβεῖσι σοι, ‘having committed to your care.’ So Nub. 1453 ὑμῖν ἀναβεῖσι ἄπαντα τάμι πράγματα.

l. 547. νοττία, i. e. νεόττια, which some edd. give, omitting τε. By οἰκώ (οἰκίω) he means, ‘I will give you a home;’ so Soph. O.C. 785. The MSS. give οἰκήσω, which cannot be right. Meineke reads οἰκετεύσω.

l. 550. καὶ δῆ, ‘well, then: my first lesson is that there should be one city for all the birds.’ Peithetaerus is thinking of the policy of Theseus, who made a single state of Athens, which was before his time κατὰ κωμᾶς οἰκισθεῖσα (Thuc. i. 10).

l. 551. τοὺτο τὸ μεταξύ, ‘this intervening space;’ sc. μεταξὺ οὐρῶν καὶ γῆς. See on sup. 188.

l. 553. Ὡ Κεβρίόνα καὶ Πορφύριων. Kennedy renders, ‘O Gog and Magog!’ *Porphyrion* is one of the giants who sought to storm heaven (*minaci Porphyryion statu* Hor. Od. 3. 4. 54); and we must suppose that *Cebriones* is another of the brotherhood. In Il. 8. 318 *Cebriones* is the name of one of the comrades of Hector. The name *Porphyrion* is chosen, because there is a bird so called, inf. 707, 1249, and perhaps *Cebriones* is meant to give an echo of *κεβλήπυρις*, coupled (sup. 303) with the *πορφύρις*.

l. 554. ἐπανεστήκῃ, ‘if this (citadel) once rise to its threatening height,’ so as to become a real *ἐπτείχισμα* against the gods.

l. 555. γνωστιμαχήσῃ, ‘bend his stubborn will.’ So Bekk. Anecd. 228. 27 γνωστιμαχήσαι τὸ μεταβούλευσθαι, καὶ τῇ ἡδη κεκυρωμένη γνώμη μάχεσθαι. Blaydes compares as similar compounds θεομαχέin, ἵππομαχέin (Xen.), θηριομαχέin, ζυγομαχέin. The verb occurs in Herod. 3. 7. 25; 130; 8. 29, where see Schweighäuser s. v. The older interpreters, comparing such forms as μητικατεin, sought to render it τὸ γνῶμαι τὴν ἐντοῦ δοθένειαν τὴν τε τῶν ἐναντίων Ισχύν. This may have been

suggested by the use of the word in Eur. Her. 706 χρὴ γνωσιμαχεῖν τὴν ἡλικίαν.

1. 556. ιερὸν πόλεμον, 'a crusade.' Cp. Thuc. 1. 112 Λακεδαιμόνιος τὸν ιερὸν καλούμενον πόλεμον ἐστράτευσαν, καὶ κρατήσαντες τοῦ ἐν Δελφοῖς ιεροῦ παρέδοσαν Δελφοῖς. καὶ αὐτὶς ὑστερον Ἀθηναῖοι ἀποχωρησάντων αὐτῶν στρατεύσαντες καὶ κρατήσαντες παρέδοσαν Φοικεύσιν. With the form πρωΐδāν for πρωΐδāν cp. προΐπτος for προοπτός.

1. 562. θύειν depends grammatically upon the verbal notion in κύρικα, quasi κηρύττοντα. The words τὸ λοιπόν may mean that *in future* men will sacrifice to the birds (first), and then to the gods afterwards.

1. 563. προσνείμασθαι. The orders are 'to assign befittingly to all the gods the bird that suits best in each case.' The points of the resemblance or connection between the particular deity and particular bird are mere flimsy jokes on the name or habits of the bird. So, we might say 'when one sacrifices to the Goddess of Love, one must sacrifice cakes to the love-bird.' The Lord of the Seas must be associated in his rites with a sea-bird; and the glutton Heracles must be paired with a glutinous cormorant.

There is an awkwardness in reading πυρούς in ll. 565, 6; Meineke would, in the former line, substitute γύρους, 'round-cakes,' 'bannocks.' But the parallelism in the lines is imperfect: sometimes the offering to the god is described, and sometimes omitted. Thus, no particular offering is quoted for Aphrodite or Heracles; though the Schol. may have read βοῦν after Ἡρακλέει. The reading of the MSS., μελιτούττας (i. e. μελιτοέττας or μελιτοέσσας, the fem. accus.) suggests μάζας, whereas ναστούς (here and in Plut. 1142) is masc., and probably refers to ἄρτους. I have followed Meineke's conj. μελιτούντας, masc. But possibly the line originally ran ἦν δ' Ἡρακλέει βοῦν τις, ναστούς θύειν λάρῳ ἡ μελιτούττας. For θύη τις, the reading of the MSS., we must either adopt θύησι (Meineke); or θύη τι (Bergk), as the a in λάρῳ is uniformly short.

1. 568. δρχίλος appears to be 'the golden-crested wren;' but it may here be rendered 'bull-finck' to make a ridiculous parallel to a 'bull-gnat,' σέρφον ἐνόρχην, who is to be 'slaughtered' for the δρχίλος.

1. 570. ἥσθην, 'I'm amused.' Idiomatic use of aorist, commenting on the words just uttered. So inf. 880, 1743. The comic solemnity of the next words is enhanced by the use of the serious Doric dialect. \*Zeus may thunder as he will; he is inferior to the finch and his flies.'

1. 574. αὐτίκα. See sup. 166. A famous temple of Athena, under the title of Νίκη ἀπτέρος, joined the Propylaea. She was so represented to suggest that her home was fixed in Athens. But the Νίκη in the right hand of the Olympian Zeus had golden wings.

BIRDS.

I. 575. Ἰριν. In Il. 5. 778 Hera and Athena are thus described, αἱ δὲ βάτην τρήρωσι πελεισιν θυμαθ' ὄμοιαι. This has induced most editors to read Ἡρῆν or Ἡραν for Ἰριν. But the Schol. reminds us οἱ δὲ ἐν ἑτέροις πονήμασιν Ὁμηρου φασὶ τοῦτο φέρεσθαι εἰσὶ γὰρ αὐτοῦ καὶ ὑμοι. And in Hymn I. 114 the same words occur descriptive of the movements of Iris and Eileithyia.

I. 576. It is difficult to decide to whom this line is to be assigned. The MSS. generally give it to Hoopoe, reading πέμψει, as though he felt some misgiving at all this record of 'wings,' which Peithetaerus is glibly repeating. It seems more natural to follow Bentley, in treating the line as one of the unexpected and grotesque comments made by Euelpides. This bit of fun is lost if we follow Meineke in making the line part of Peithetaerus' argument.

I. 577. νομίσωσι, sc. ἀνθρώποι, 'if men in their ignorance account us as nought, and regard those beings in Olympus as gods.' Cp. Eur. Rhes. 821 ἡ τὸν "Εκτόρα | τὸ μηδὲν εἶναι καὶ κακὸν νομίζετε.

I. 579. ἀγρῶν. The initial *a* being regularly used short, Kock would read ἔργων, 'tilled lands.' So ἔργ' ἀνθρώπων Od. 6. 259.

I. 580. μετρέτω, 'keep up her dole.' Demeter is regarded as the great distributor of grain. But there is an allusion to the σιτοδοσίαι, frequent in Athens in time of scarcity. Now, these doles were often scamped; and Euelpides, in his amusing comment, expects to see the Corn-goddess, when reduced to difficulties by the action of the birds, as fertile in excuses as the Μετρονόμοι and Προμετρηταί in Athens, whose 'non possumus' was often simple unwillingness (οὐκ θελήσουε).

I. 583. ἐκκοψάντων, aor. imperat. ἐπὶ πείρᾳ, 'by way of test.' So Menand. 4. 104 ἐπὶ πείρᾳ δὸνς τριάκονθ' ἡμέρας.

I. 584. μισθοφορέτ 8ε, 'he takes fees,' which ought to imply skill. No doubt there is an allusion to the grasping rapacity of Athenian doctors, represented by their tutelary god. But Apollo's μισθοφορία alludes to payment from Laomedon for the god's service in building the walls of Troy; and from Admetus, for his work as shepherd.

I. 585. μή. That is, 'don't let the birds commence their operations till I have sold off my pair of bullocks, so as to be out of harm's way.'

I. 586. σὲ θεόν, σὲ βίον. Commentators have made various attempts to improve this list. Perhaps it is best in its unimproved state. 'Mortals will find all blessings are theirs, so soon as they realise that the birds alone are the powers of earth, air, and sea : the true divinities, the actual source of livelihood.' The general result is not unlike the

pantheistic doctrine in Aesch. Frag. 295 Ζεύς ἔστιν αἰθήρ, Ζεὺς δὲ γῆ,  
Ζεὺς δ' οὐπανός.

1. 593. **μαντευομένους**, 'when they consult the oracles.' There seems no reason why Cobet should seek to alter τὰ μέταλλ' into τὰ μὲν ἀλλ'. We can imagine a productive mine being discovered by some form of divination. \*But, in that case, Bergk's conj. δείξονται for δώσονται, which may be only an echo of δόσομεν (sup.), seems to be an improvement.

1. 598. **γαῦλος** is a bluff, rounded vessel, fit for carrying merchandise, like the *φορητὴ εὑρεῖα* of Od. 5. 250. These words of Euelpides are a sort of 'aside.'

1. 601. **πλὴν εἴ τις ἄρ' ὄρπις.** So, to describe an inscrutable mystery, Job (cap. 28. 7) says, 'There is a path which no fowl knoweth, and which the vulture's eye hath not seen.'

1. 602. Euelpides represents the sanguine, speculative Athenian, always caught by any new scheme. By τὰς ὑδρίας he means 'the earthen pots,' in which he takes for granted the treasure is safely buried: Horace's *urnam argenti* Sat. 2. 6. 10.

1. 604. **σάφ' ἴσθι.** Dobree seems right in letting Euelpides break in at this place, as the remark is quite in his particular vein: 'You may be sure of that; for it's absolutely certain that no man when he's doing badly can be in a healthy state.' This is a rough description of *πλουτηγεία* inf. 731, Eq. 1100, Vesp. 647. For the sentiment cp. Soph. ap. Stob. Flor. 91. 28 ἐμοὶ δ' οὐδέποτε | εἶναι, πένης ὁν, ἀνορος, ἀλλ' ἀεὶ νοοῖν. Of course κακῶς πράττων is used in a double sense here.

1. 609. **πέντε.** Hesiod, Frag. 163, assigns the croaking raven *nines* generations, ἐννέα τοι ὥσει γενέας λακέρνα κορώνη | ἀνθρῶπων ηβάντων.

1. 610. **αἰθοῖ** (*admirantis*, as inf. 1342), 'Ha! ha! these birds are far better kings to have on the throne for us than Zeus (can ever be)!'

1. 611. **οὐ γάρ πολλῷ;** see on sup. 523. If we read there *vūr* δ' αὖ Μαρᾶς, the present needs no addition: otherwise we must recognise a lacuna of two anapaests, or we must fill up the line in some such way as this, οὐ γάρ πολλῷ κρείττους, πολλῷ; 'why, are they not far, far better?'

1. 616. **τοῖς δ' αὖ σεμνοῖς.** The ordinary birds will be content with a thicket for their home: and the 'right-reverend' birds of the highest class will want no better temple than an olive-tree.

1. 618. **Δελφούς . . . Αμμώνα.** That is, to the oracle of Apollo at Delphi and of Zeus in Libya.

1. 627. **φίλτατ[ε].** Here the adjective, which should naturally be in the nominative, as predicative addition to the participle, is drawn into the vocative, by the effect of the interjection. So Theoc. 17. 66 ὅλβει, κώρε, γένοιο. But φίλτατε must still be construed with

πρεσβυτῶν notwithstanding the participle. ‘O dearest by far of old men in my eyes, changing thereto from the worst of foes.’ Cp. Lycurg. in Leocr. 60 ἀνθρώπῳ ζῶντι ἐλπίς ἐκ τοῦ κακῶς πρᾶξαι μεταπεσεῖν.

1. 630. ἐπηπειλησα. So ἐπαπειλούντες Vesp. 670. ‘I give due warning.’ The aor. like ήσθην sup. 570.

1. 631. παρ' ἐμὲ θέμενος. Modelled on the regular military phrase, ἀνείπειν δὲ κῆρυξ τίθεσθαι παρ' αὐτοὺς τὰ ὅπλα. Perhaps ‘bringing your counsels into close touch with mine.’ The epithets which follow belong to the regular phraseology of treaties and alliances: so Thuc. 5. 18. 9 ἐμμενεῖ ταῖς ξυνθήκαις καὶ ταῖς σπονδαῖς ταῖσθε δικαίως καὶ ἀδόλως.

1. 633. ἐπὶ θεούς, sc. ‘to attack the gods.’

1. 635. τρίψειν, ‘shall handle;’ properly of things worn away by constant rubbing.

1. 637. ἀνάκειται, ‘are committed.’ For ἐπὶ σοι Mein. reads ἐπὶ σοί. But ἀνάκεισθαι is generally used with εἰς τινα as Hdt. 1. 97; or with simple personal dat. as Eur. Bacch. 934. In Antiphon 5. 6 we find ἐπὶ τῇ τύχῃ ἀνάκειται.

1. 639. μελλονικῶν, ‘to shilly-shally Nicias-like.’ The reference here is not to the delay at the siege of Pylos, but to the hesitancy of Nicias in despatching the Athenian fleet on the Sicilian expedition. See Thuc. 6. 25 καὶ τέλος παρελθάν τις τῶν Ἀθηναίων (sc. Demosthenes, Plut. Nic. 12) καὶ παρακαλέσας τὸν Νικίαν οὐκ ἔφη χρῆναι προφαίσεσθαι οὐδὲ δαμειλεῖν, ἀλλ’ ἐναντίον ἀπάντων ἥδη λέγεν τητικοι αὐτῷ παρασκευὴν Ἀθηναῖοι ψηφίσονται. Such words as μελλονικῶν have analogies in every language. So we use to ‘hector,’ to ‘burke,’ to ‘boycott.’

1. 642. κάρφοι and φρύνανα, ‘chips and faggots,’ are the modest words with which Hoopoe describes the materials of his nest. For the juxtaposition of plur. εἰσέλθετε and dual φράσατον cp. Plut. 73, 75–6, Pax 414, 5.

1. 644. τῷ δὲ τί; These words seem to belong properly to Hoopoe. Most editions continue the line to Peithetaerus, and read τῷδεδί, see sup. II.

1. 645. Κριώθεν. This déme called indifferently Κριός and Κριώ belonged to the Antiochid tribe.

1. 648. τὸ δεῖνα. ‘Ita loquuntur quibus subito in mentem venit aliquid rogare aut monere quod in rem praesentem faciat, cuius adhuc fuerint immemores.’ Cobet v. l. p. 108. Cp. Lysist. 921 καίτοι τὸ δεῖνα· φιλόθεος ἐστ’ ἔκουστέα, ib. 926, Pax 268 τὸ δεῖνα γάρ | ἀπόλωλ’ Ἀθηναίοισιν ἀλετρίβανος. We may trans. ‘but, by the bye.’ ἐπανάκρουσται. The regular phrase is πρύμναν κρούεσθαι οἱ ἀνακρούσεσθαι, ‘to back water;’ ‘come astern.’

1. 651. Αἰρώπον. The Schol. refers to Archilochus, not to Aesop, the fable about the fox ‘going shares with’ the eagle. ‘The eagle

carried off the fox-cubs to its eyrie in the tree-top, and there the fox, whose hole was at the foot of the tree, could not pursue. The construction is a mixture of *τὴν ἀλάτεκα κοινωνῆσαι* and *ἀς ἡ ἀλάτηξ ἐκουνῶντες*. Similarly Nub. 95 οἱ τὸν οὐρανὸν | λέγοντες ἀναπείθουσιν ὡς ἔστιν πνιγεύς, where *λέγοντες* is equivalent to *ἔστιν λεγόμενον*, in the present passage.

1. 653. *φλαύρως*, 'unsatisfactorily;' to her own harm. So Hdt. 6. 94 *Μαρδόνιον φλαύρως πρήγαντα τῷ στόλῳ παραλύει τῆς στρατηγίας*.

1. 656. οὗτοι, 'on these terms then; '=ως ὡδὸς ἔχόντων. *Ξανθία. Xanthias* is the name of the slave at the opening of the 'Frogs,' and 'Wasps.' *Manodorus* is formed from the name *Μανῆς* sup. 523, inf. 1329. The presence of the two slaves has been implied already, sup. 434.

1. 657. *τὰ στρώματα*, 'the baggage;' properly 'bedding,' as in Ran. 8, 165.

1. 663. *ἐκβίβασσον αὐτοῦ*. The Schol. interprets *αὐτοῦ* as *αὐτόῃ*, ἐν τῷ θεάτρῳ. But, as Euelpides is already on the stage himself, we should rather expect *ἐνθάδε* or *δεῦρο*. Meineke would read *αὐτοῖς* = 'at their request.' The player representing the Nightingale comes on the stage in female dress gaily ornamented, but wearing a mask to represent a bird's head with a sharp bill, like a pair of scissors.

1. 670. *ῶσπερ παρθένος*. So in Ach. 258 the daughter of Dicaeopolis is warned to take good care in the crowd of her golden trinkets (*τὰ χρυσία*); cp. Hom. Il. 3. 872 δις καὶ χρυσὸν ἔχων πόλεμόνδ' ἵεν, ηὔτε κούρη.

1. 671. *κανὸν φιλήσας μοι δοκῶ*. 'I'm inclined to think that I could kiss her.' Cp. Eq. 620 *ἀς ἐγώ μοι δοκῶ κανὸν μακρὸν δύδην διελθεῖν ὥστ' ἀκούσσαι*.

1. 674. *τὸ λέμμα*, 'the shell,' suggested by φόν. Probably as the player could not play the flute while wearing such a mask, the coarse attentions of Euelpides are used as an opportunity for its removal.

1. 675. *τύχαγαθῇ*, see on sup. 435.

1. 682. *καλλιρέαν αὐλάν*, here, and in Soph. Trach. 640. *κρίκεν*, according to the Schol., is *κυρίως τὴν κιθάραν κρούειν*. See inf. 771. Here used loosely of the sound of the flute.

1. 684. *ἄρχου*, 'lead off.' This introductory lyric by the Chorus is called the *κορμάτιον* (Il. 676-684). The Parabasis proper extends from 1. 685-722 in anapaestic tetrameters. The *πνῖγος* or *μακρόν* (Il. 723-736) is an ordinary anapaestic system. The *φθῆ* (Il. 737-752) corresponds to the *ἀντρφῆ* (Il. 769-784). Between the *φθῆ* and *ἀντρφῆ* comes the *ἐπίρρημα* (Il. 753-768) answered by the *ἀντεπίρρημα* (Il. 785-800), both in trochaic tetrameters. The Parabasis, in a tone of mock solemnity relieved by many comic touches, is a parody on the poets and philosophers, who had speculated on the origin of the Universe, and theories of evolution. Its general form follows, no doubt,

the genealogies in the Orphic Hymns: but Hesiod is also laid under contribution; and the dicta of the Ionian physicists, of Empedocles and Anaxagoras, are utilised to give a philosophic flavour to the whole. Special occasion is taken to throw ridicule upon the famous sophist, Prodicus of Ceos, who was still lecturing and writing at Athens.

1. 685. ἀμαρύβιος. Following the idea of the Homeric phrase εἴδωλον ἄμαρνον (Od. 4. 824), we must assign to this word something of the notion of σκιοεδέα: perhaps 'unsubstantial.' The simile of the 'leaves' comes from Hom. Il. 6. 146 οἵη περ φύλλων γενεή, τοιήδε καὶ ἀνδρῶν. | φύλλα τὰ μὲν τ' ἀνεμος χαμάδις χέει, ἀλλα δέ θ' ὥλη | τηλεθώσα φύει· ἔαρος δ' ἐπιγίγνεται ὥρη· | ὡς ἀνδρῶν γενεὴ η μὲν φύει η δ' ἀπολήγει.

1. 686. δλιγοδρανέες, 'ineffective;' equivalent to the Homeric δλιγηπελέων. Cp. Aesch. P. V. 547 τίς ἐφαμερίων ἄρηξις; οὐδὲ ἐδέρχθης | δλιγοδρανίαν ἀκινή | ἰστνευρον, φ τὸ φωτῶν | ἀλαὸν γένος ἐμπεποιμένον.

In the word πηλοῦ we have the *princeps limus* of Hor. Od. 1. 16. 13. With σκιοεδέα cp. Soph. Aj. 125 ὅρῳ γὰρ ήμᾶς οὐδὲν ὄντας ἀλλο τλῆν | εἴδωλ', δουσιπερ λάμεν, η κούφη σκιάν. In ἀμενηνά we find the Homeric νεινάν ἀμενηνά κάρηνα Od. 10. 521. But the word must have been regarded as of doubtful meaning at Athens; for in the play of the Δαταλῆς by Aristophanes the question is asked, τί καλοῦσ' ἀμενηνά κάρηνα; Perhaps it was indifferently referred to μένος and μένω, and might either mean 'weakly,' or 'transitory.'

1. 687. ταλαοῖ. Though this form is not elsewhere found there is nothing anomalous in it. The Schol. interprets rightly by τληπαθεῖς, adding however, ἔνοι δὲ τὸ ταλαοί διαιροῦσιν ὥστε εἶναι ἀλαοῖ. But this would cause a very doubtful hiatus.

1. 688. αἰὲν ἔνοι. Note the use of the Epic dialect.

1. 689. ἀφθιτα μηδομένουσιν, 'forming designs that fail not.' The nearest equivalent to this phrase is Il. 24. 88 Ζεὺς ἀφθιτα μήδεα εἰλός.

1. 690. ὁρθῶς, 'correctly;' according to the accuracy of the latest science, as in Nub. 638.

1. 692. παρ' ἔμοῦ. Join with εἴπητε, as in Lucian Dial. Mort. 1. 2 ἀν δὲ οἰμίζειν αὐτοῖς παρ' ἔμοῦ λέγε. 'That you may bid Prodicus, with my compliments—to be hanged.' κλάειν, a surprise for χαίρειν. Prodicus, say the birds, was all very well, but our speculations far surpass his in originality and accuracy.

1. 693. The following Ornithogonia is impartially eclectic. It leads off in the language of Hesiod Theog. 116 ητοι μὲν πρώτιστα χάος γένεται, αὐτῷ ἔπειτα | Ταῖς εὐρύστερνος, πάντων ἕδος ἀσφαλὲς αἰεῖ, | Τάρταρά τ' οἱρέντα μυχῷ χθονὸς εὐρυστεῖται, | ηδὲ Ἔρος, ib. 123 ἐκ χάος δ' Ἐρεβός τε μελανά τε Νῦξ ἐγένοντο. Then (Lobeck Aglaorh. 1.

470 foll.) follows the phraseology of the Orphic cosmogony, which begins with *ἀγένητος χρόνος*, from which spring Aether and Chaos. Chaos forms itself into an *ἄειρ ἀργύρεον*, from which egg there bursts forth a being called *Phanes*, otherwise known as *Eros*, *χρυσέλαυς πτερύγεσσι φορεύμενος ένθα καὶ ἔνθα*.

1. 694. γῆ δ' οὐδὲ ἄηρ. For the negative to be supplied before γῆ cp. Eur. Troad. 477 οὐδὲ Τρφάς οὐδὲ Ἐλληνὶς οὐδὲ βάρβαρος | γυνὴ τεκοῦσα κομπάσειν ἀν ποτε.

1. 695. ὑπηρέμιον. The 'wind-egg' is properly the unfertilized egg of a pullet. According to Pliny N. H. 10. 60. *so quidam et venio pulant ea (sc. τὰ ὑπηρέμα) generari.*

1. 697. ἀνεμάκεστι. So Eur. Phoen. 163 ἀνεμάκεστος εἴθε δρόμον νεφέλας ποιῶν ἐξανύσται μί τιθέρος.

1. 698. πτερόεντι is an unexpected epithet for Χάος. Perhaps οὗτος χάει εὑρώεντι or ἡερόεντι should be read; and for νυχίω, νύχιος or νύχιον.

1. 702. ἀδεῖ, as being the first offspring of the first god.

1. 703. Ἔρωτος, sc. τέκνα. With πολλοῖς = 'multis argumentis,' cp. Ran. 1484 πάρα (πάρεστι) δὲ πολλοῖσιν μαθεῖν.

1. 705. ἀπομωμοκότας, 'who have abjured (love).' πρὸς τέρμασιν, apparently, 'on the outskirts of their prime;' as τέρμα may mean the edge nearest to or furthest from the eye. The interpretation of the Schol., μετὰ τὴν νεότητα, does not suit well with the character of the presents, which are appropriate to the very young.

1. 707. δρυτεῖ. Keeping quails was a perfect passion with the Athenians (*δρυγομανία*). For πορφυρίων, some species of 'coot,' see on sup. 553.

1. 710. γέρανος. The 'screaming crane' migrates to the south when the cold weather sets in, Il. 3. 3 ήτε περ κλαγγὴ γεράνων πέλει οὐρανόθι πρό | αἱ τ' ἐπεὶ οὖν χειμῶνα φύγον καὶ ἀθέσφατον ὅμβρον, | κλαγγὴ ταῖ γε πέτονται ἐπ' Ὀικεανοῖο φόδον, Hesiod Opp. et Γ'. 446 φράζεσθαι δ' ἐντ' ἀν γεράνου φωνῇ ἐπακούσῃς, | ή τ' ἀρτοῖο τε σῆμα φέρει καὶ χείματος ὥρην | δεικνύει ὅμβρηρον.

1. 711. πηδάλιον. After putting into port for the winter, the skipper unships his rudder (steering paddle), and hangs it in the smoke to preserve the wood, Hes. Opp. et Di. 45 αἴψα κε πηδάλιον μὲν ὑπὲρ καπνοῦ καταθεῖο, ib. 627 πηδάλιον δ' εὐεργὲς ὑπὲρ καπνοῦ κρεμάσασθαι, | αὐτὸς δ' ὀράσιον μίμενον χρόνον εἰσόκεν ἔλθη.

1. 712. Ὁρέστη. Nickname of a famous footpad, whose particular profession was robbing travellers (ἀποδύν) of their clothes. See inf. 1491, Acharn. 1166 κατάξει τις αὐτῷ μεθίων τῆς κεφαλῆς Ὁρέστης. The origin of the name is unknown: but the Schol. states that he 'feigned madness,' μανίαν προσποιούμενος ἐν τῷ σκύτει τοὺς ἀνθρώπους

ἀπέδενεν. The joke is, that if Orestes be provided with a warm cloak for himself, he will have less temptation to rob.

1. 717. ἐλθόντες, 'for having first paid a visit to the birds (*μαρτυρούμενοι γὰρ πρώτον ἐπὶ τῶν ὄρνεομάντεων*) you then betake yourselves to your respective pursuits (*οὕτως ἐπὶ τὰ ἔργα χωρεῖτε* Schol.).'

1. 718. πρὸς γάμου ἀνδρός. For ἀνδρός Dind. would read ἀνδρες, Meineke ἀλλος. Neither is convincing; but ἀνδρός can hardly be justified, even by interpreting it 'marriage with a husband.' This would require a different subject to τρέπεσθε.

1. 719. ὄρνι. The ambiguity disappears in a translation. ὄρνι, beside the general meaning 'bird,' has the special meaning 'omen,' like *ολαρίς* Il. 12. 243, etc. 'You regard as a (bird of) omen everything that gives an interpretation in a matter of divination.' φήμη (or κληθών) is an augury drawn from some chance word or expression used without any special intention by the speaker. So Augustine was led to the study of the Bible by hearing an artless child singing the words *tolle lege*, 'take it up and read it!' For the effect produced by πταρπός cp. Xen. Anab. 3. 2. 5, Hom. Od. 17. 541. ξύμβολος (or ξύμβολον), 'a chance meeting;' objects seen by a traveller when starting upon or actually engaged in a journey. To meet a θεράπων would be one of these significant ξύμβολα. It seems impossible to distinguish φήμη from φωνή, and to describe the latter as a human voice, and the former as superhuman. It is more likely that φωνή, 'sound,' is wider than φήμη. E. g. the significant braying of the ὄνος would come under the head of φωνή. Cp. Aesch. P. V. 485 κάκρια πρώτος ἐξ ὀνειράτων ἡ χρῆ | ὑπάρ γενέσθαι, κληδόνας τε δυσκρίτους | ἐγνώρεσ' αὐτοῖς, ξυδίους τε συμβόλους, | γαμψωνύχων τε πτῆσιν οἰωνῶν σκεθρῶς | διώρισα.

The following is a translation in corresponding metre by Mr. A. C. Swinburne of the above passage (Il. 685-723); appearing in the *Athenaeum*, No. 2766, Oct. 30, 1880.

Come on then ye dwellers by nature in darkness, and like to the leaves' generations,  
 That are little of might, that are moulded of mire, unenduring and shadow-like nations,  
 Poor plumeless ephemerals, comfortless mortals, as visions of shadows fast fleeing,  
 Lift up your mind unto us that are deathless, and dateless the date of our being:  
 Us, children of heaven, ageless for aye, us, all of whose thoughts are eternal;  
 That ye may from henceforth, having heard of us all things aright  
 as to matters supernal,

NOTES. LINES 717-719.

Of the being of birds, and beginning of gods, and of streams, and  
the dark beyond reaching,  
Truthfully knowing aright, in my name bid Prodicus pack with  
his preaching.  
It was Chaos and Night at the first, and the blackness of darkness,  
and Hell's broad border,  
Earth was not, nor air, neither heaven; when in depths of the womb  
of the dark without order  
First thing first-born of the black-plumed night was a wind-egg hatched  
in her bosom,  
Whence timely with seasons revolving again sweet Love burst out  
as a blossom,  
Gold wings gleaming forth of his back, like whirlwinds gustily turning.  
He, after his wedlock with Chaos, whose wings are of darkness, in  
Hell broad-burning,  
For his nestlings begat him the race of us first, and upraised us to  
light new-lighted,  
And before this was not the race of the gods, until all things by  
Love were united:  
And of kind united with kind in communion of nature the sky  
and the sea are  
Brought forth, and the earth and the race of the gods everlasting  
and blest. So that we are  
Far away the most ancient of all things blest. And that we are  
of Love's generation  
There are manifest manifold signs. We have wings, and with us  
have the Loves habitation;  
And manifold fair young folk that foreswore love once, ere the  
bloom of them ended,  
Have the men that pursued and desired them subdued, by the help  
of us only befriended,  
With such baits as a quail, a flamingo, a goose, or a cock's comb  
staring and splendid.  
All best good things that befall men come from us birds, as is  
plain to all reason;  
For first we proclaim and make known to them spring, and the  
winter and autumn in season:  
Bid sow, when the crane starts clangling for Afric, in shrill-voiced  
emigrant number,  
And calls to the pilot to hang up his rudder again for the season,  
and slumber;  
And then weave cloak for Orestes the thief, lest he strip men of  
*theirs if it freezes.*

BIRDS.

And again thereafter the kite reappearing announces a change in  
the breezes,  
And that here is the season for shearing your sheep of their spring  
wool. Then does the swallow  
Give you notice to sell your greatcoat, and provide something light  
for the heat that's to follow.  
Thus are we as Ammon or Delphi unto you, Dodona, nay, Phoebus  
Apollo.  
For, as first ye come all to get auguries of birds, even such is in all  
things your carriage,  
Be the matter a matter of trade or of earning your bread, or of any  
one's marriage.  
And all things ye lay to the charge of a bird that belongs to dis-  
cerning prediction:  
Winged fame is a bird, as you reckon; you sneeze, and the sign's  
as a bird for conviction:  
All tokens are 'birds' with you—sounds too, and lackeys, and donkeys.  
Then must it not follow  
That we ARE to you all as the manifest godhead that speaks in  
prophetic Apollo?

1. 724. **μάντεοι Μόύσας.** 'You will be able to use them as your  
seers and poets.' So far, all is easy; but **αὔραις**, **ώραις**, etc. seem  
quite unintelligible. The general sense ought to be that the birds  
will be accessible to those who wish to consult them, at all times and  
seasons. We might read **πάσαις ώραις**, or, perhaps, as nearer to **αὔραις**,  
we might suggest **αὐταῖς ώραις**, 'at the very seasons when we want  
them, in winter, in summer, and when the swinking heat cools down.'  
It does not seem possible to make **αύραις** equivalent to any particular  
season of the year: e.g. 'the mild breezes of spring.' Kock would  
read **αύραις λαραῖς χειρῶνι** (or Bergk **αύραις ἥρος χειρῶνι**): mild breezes  
in winter; and in summer, tempered heats! But this does not seem  
the sort of promise the birds are making.

1. 727. **σεμνυόμενοι**, 'putting on haughty airs,' as in Ran. 1020  
**Ζεὺς νεφεληγέρετος** sits on a level with his clouds, keeping away from  
human turmoil; 'the clouds are lightly curled, round about their  
golden houses.' Cp. Pax 207, of the gods, **αἴτοι δ' ἀνθεκίσανθ' ὄποις**  
**ἀνωτάτα | ἵνα μὴ βλέπουσιν μαχομένους ὑμᾶς ἔτι, | μηδ' ἀντιβολούντας**  
**μηδὲν αἰσθανοίσατο.**

1. 734. **γάλα τ' ὅρνιθων**, as inf. 1673, Vesp. 508. Pigeon's milk is  
our colloquial equivalent for an unattainable rarity.

1. 739. **ποκιλή**, here of the nightingale's 'varied note,' **ἢ τε θαμῆ**  
**τρωπῶσα χέει πολυηχέα φωνῆν** Od. 19. 522. See inf. 1411.

1. 745. Join *ἱεροὺς νόμους μελέων Πανί*, ‘sacred strains of melody in honour of Pan.’ The cult of Pan, the god of the Arcadian highlands, was introduced into Athens after the battle of Marathon. He was worshipped (Pind. Pyth. 3. 78 (138)) along with Cybele, ‘the mountain-mother,’ whose rites passed into Attica from the coast of Asia Minor.

1. 748. ἐνθεν, sc. ἀπὸ τῶν ἐμῶν ποιημάτων ὥσπερ μέλιττα ἀπεβόσκετο. *Phrynicus* here is not the comic, but the tragic, poet (Ran. 910, 1299), whose choric songs were especially popular in Athens. Old Philocleon (Vesp. 269) goes to court humming snatches from his songs, *μέλη ἀρχαιομελισιδωνοφρυνιχήρατα* ib. 220. ‘He fed on the fruit of immortal lays drawing therefrom sweet song.’ Horace (Od. 4. 2. 27) compares himself to the *apis Matina*, culling sweets from every flower.

1. 754. διαπλέκειν, sc. τὸν βίον, as in Hdt. 5. 92; 4. 205; ‘to bring to completion;’ ‘finish weaving the web.’

1. 755. ἐνθάδ', sc. at Athens, in contrast to ἔκει παρ' ἡμῖν.

1. 759. αἴρε πλήκτρον, metaphor from cock-fighting: ‘lift your spur.’ The cocks’ spurs were armed with a sharp point of metal, *ἔμβολα χαλκά* Schol.

1. 760. ἐστιγμένος. Runaway slaves were often branded with a hot iron (*στιγματία* Lysist. 331). For *ἄτταγᾶς* see sup. 249. The speckled plumage of the bird is described in Athen. 9. 387 δὲ κατάγραφος τὰ περὶ τὸ νῶτον.

1. 763. Τhe φρυγίλος, an unknown bird, chosen here to make a jingle with Φρύξ. ‘If he be a ruffian from Phrygia, he shall reckon as a “ruff”’. We gather from the text that both Spintharus and Philemon were foreigners.

1. 764. For *Execestides* see on sup. 11. Many of the slaves or mercenaries in Athens were Carians. According to Aelian the *πάππος*, ‘grandsire,’ was the bird in whose nest the cuckoo laid its egg: so, perhaps, the ‘hedge-sparrow.’ Now, to make good his claim to Athenian citizenship a man had to show his descent, to point to his *πάπποι* or ancestors. Then there would be no difficulty in enrolling him in his proper *φρατρία*, or division of the tribe to which he was proved to belong. Here, by an inversion of the ordinary process, a man ‘may get *grandfathers* in birdland,’ and ‘tribesmen will at once be found.’ In Latin, a similar pun might be worked with *avis* and *avus*. Kennedy thinks that the secondary meaning in *πάππος* here is the *soft down* of half-fledged birds, like the ‘pappus’ of the thistle or dandelion; and that in *φράτερες* there is an allusion to the full feathers of the mature bird. Cp. Ran. 418 δις ἐπέτητης ἀν οὐκ ἔψυσε φρατέρας. The ‘downy cove’ might soon ‘plume himself’ on his family-connections.

l. 766. δι Πεσίου. This is said to refer to *Meles*, κιθαρῳδὸς κάκιος, and father of the dithyrambic poet *Cinesias*. The allusion to opening of the gates is unknown. The Schol. suggests that the ἄτυμοι are some of those outlawed for their connection with the Mutilation of the Hermae. This *Meles*, a true 'chip of the old block,' or rather 'true chick of the old fowl,' may change into a partridge, and 'dodge away, partridge-like.' The partridge, like many other birds, will pretend to be injured and unable to fly, and will thus draw away the hunter from its nest or brood. Some see in the word ἐκπερδικίσαι an allusion to the 'artful dodger' Perdiccas, king of Thrace, whom the Athenians had found to be a most untrustworthy ally.

l. 769. τοιάδε, 'in such wise,' accus. adverbial, like ταῦτα = 'for these reasons.'

l. 772. κρέκοντες (see on sup. 682) with βόην, as ἦδον κρέκοντα μέλος Anthol. 193. 3, and κρέκων κέλαδον ib. 196, of the grasshopper. The accus. Ἀπόλλω depends on ἵαχον (al. ἵαχον).

l. 774. Ἔβρον. The river Hebrus in Thrace, flowing from Mt. Rhodope, is the scene of the tragical end of Orpheus.

l. 781. ἀνάκτας, sc. the gods, suggested by the word Olympus. Cp. θεῶν δέκητι ἀνάκτων Od. 12. 290; and for the expression θάμbos δὲ πάντας ἰδόντας Od. 3. 372.

l. 786. αὐτίχ', see on 166 sup.

l. 787. τραγῳδῶν. The dramatic performances at Athens began very early in the morning. Cp. Aeschin. 3. 76 Δημοσθένης ἀμα τῇ ἡμέρᾳ ἤγειτο τοῖς πρέσβεσιν εἰς τὸ θέατρον. Scaliger and Bentley altered τραγῳδῶν to τρυγῳδῶν, as though Aristophanes was making a hit at his rivals on the comic stage; in which case ἐφ' ἡμᾶς (789) would mean 'to my plays.' But the broader distinction between Tragedy and Comedy seems to be in the poet's mind. It is commonly supposed that at the great Dionysia the performances began with Comedy, and Tragedy came later in the day: while at the Lenaea this order was reversed.

l. 797. ἀρ' ὑπόπτερον, 'isn't it worth anything to find oneself with a bit of plumage?' Evidently, it was not ordinarily possible to leave one's seat in the theatre, for any purpose however pressing. Happy the man who could fit away, unnoticed, take a mouthful of food, do any necessary business, and drop lightly into his place again!

l. 798. Διτρέφης. Elmsley prefers to read Διειτρέφης, on the strength of an ancient inscription: and the Hōmeric ἀνδρεψόντης may be quoted in support. But the quantity of the second iota in διπετής Hom. Il. 16. 174, Eur. Bacch. 126<sup>9</sup>, should be sufficient to justify the MS. reading.

This *Ditrephe*s was a 'nobody,' of foreign extraction whose powers

of ‘rising’ were wonderful. He made his money by the manufacture of wicker-sheathing for wine-flasks; and these are here called his ‘osier-wings.’ He was elected (*χειροτονηθείς*) as one of the ten *phylarchs*, or captains of cavalry; and later he became one of the two *hipparchs*, and lastly ‘a brown horsecock.’ This word (see Ran. 932) is intended to represent a magnificent Field-Marshal (perhaps in *brown* uniform; if that be the meaning of *ξουθός*): but the ridiculous bombast of the language makes the happy transition from the sublime to the ridiculous. Probably this is the Diitrephe whose duty was to convey back to Thrace some mercenaries who had arrived too late to accompany Demosthenes to Syracuse. On their return they made a raid upon Mycalessus; but they were attacked and repulsed with great slaughter by the Thebans, Diitrephe being among the slain. This happened in the year after the representation of the ‘Birds,’ B.C. 413. See Thuc. 7. 29. Kennedy translates his final title, ‘Colonel Horsecock of the Buffs.’

1. 801. Enter Peithetaerus and Euelpides, wearing a ridiculous costume to represent birds. They had evidently partaken of the magic root, sup. 654. *ταῦτη τοιαυτή*. As we say, ‘so much for that,’ ‘so far so good.’ Cp. *τοιαύτα μὲν δὴ ταῦτα* Aesch. P. V. 500.

1. 803. *ἀκύπτερα* are the ‘quill-feathers.’

1. 805. We may imagine that, in the picture of ‘a goose painted with a view to cheapness,’ there would be no details worked in, but only a pair of wings coarsely indicated. With *eis εὐτέλεαν* cp. ἐπ’ *εὐτέλειᾳ* Ran. 405, Thuc. 8. 4 *ἔνστελλομενος eis εὐτέλεαν*. Green thinks that in *συγγεγραμμένῳ* there is an allusion to work ‘done by contract,’ which was as often ‘scamped’ then as it is now.

1. 806. *σκάφιον ἀποτελμένῳ*. We should expect *σκάφιον ἀποκεκαρμένῳ*, as in Theṣm. 838, but he is speaking of a bird with feathers rather than of a man with hair; ‘cropped bowl-wise,’ i.e. as if a bowl had been inverted on the head and all the hair removed that showed beyond the edge. There were various cant names for different kinds of tonsure. So *κεκαρμένος μοιχόν* Acharn. 849, *περιτρόχαλα, κῆπον κείρεσθαι*, etc.

1. 807. *ταῦτη μὲν ἡκάσμεσθα*, ‘we have found these resemblances, according to Aeschylus’ rule;’ ‘this has come upon us through no one else, but by reason of the wings of our own seeking.’ In the *Mυρμόνες* of Aeschylus (Frag. 123) the story is told ὅτι ἔστι μύθων τῶν Διβυστικῶν λόγος—*πληγέντ’ ἀτράκτῳ τοξικῷ τὸν ἀετὸν | εἰπεῖν ίδόντα μηχαλὴν πτερώματος | τάδ’ οὐχ ὥπ’ ἀλλαν, ἀλλὰ τοῖς αὐτῶν πτεροῖς—ἀλισκόμεσθα*. This last word is omitted in the quotation.

This is a favourite simile with English poets; so Waller on hearing a copy of his own verses sung by the lady to whom they were addressed:

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

And Byron, in his lines on Kirke White (English Bards and Scotch Rev.)

'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.'

I. 812. It is very doubtful to whom this line is to be assigned. But if we accept the fact that Hoopoe does not reappear after line 675, we have only to choose between the Chorus (i. e. the Coryphaeus of the Chorus) and Euelpides, whose remarks can generally be detected by their grotesqueness or their double meaning.

I. 815. Σπάρτη. Euelpides puns on Σπάρτη and σπάρτη, a sort of 'broom' (*spartum scoparium*), from which a coarse kind of rope was made, called σπάρτον Hdt. 5. 16. He hates the very name of 'Sparta, so bitterly that he would never "attach" (*θείμην*) such a title to the new city. Nay, he would not even "attach" a rope of "Espartero-grass" (as we might say) to a truckle-bed, at least if he had got a cord to put there.' The χαμενή is a low bedstead with a wooden frame, the mattress being supported on a lacing of cords from side to side. But mean as the χαμενή was, Euelpides would not, unless he were driven to extremities, discredit it by a rope of such evil significance.

I. 819. χάνον, 'airified;' cp. κενεάν ἐλπίδων χάνον τέλος Pind. Nem. 8. 45. In *Cloudcuckooborough* we have the unsubstantial character of clouds along with the empty, roving nature which the Greeks seem to have attached to the cuckoo; ἀβελτεροκόκκυξ ἡλίθιος περιέρχεται Com. Plat. 63.

I. 822. *Theogenes* took part with Cleon in the blockade of Sphacteria (Thuc. 4. 27), and afterwards was one of the signatories of the peace (Thuc. 5. 19). He became one of the Thirty in B.C. 404. He is ridiculed inf. 1127, 1295, and the Θεογένους ἵρια is derided in Pax 928. *Aeschines* (not to be confounded with the Socratic philosopher nor the orator) was also one of the Thirty, and was sent on an embassy to Lacedaemon. He was called as a nickname δὲ Σέλλον, 'son of *Sellus*', the stock title for poor but pretentious men (*πτωχαλαζόνες*). These arch-bragarts kept their boasted but non-existent wealth in 'castles in the air.'

I. 823. καὶ λόστον μὲν οὖν. This, the reading of the MSS., is unsatisfactory, the conjunction καὶ seeming to give a wrong colouring to

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the words. The simplest corr. is that of Bergk, *κάλλιστον μὲν οὖν*. ‘Nay, the finest possible name would be the Phlegraean plain, where the famous battle between gods and giants came off (as we should say) “on paper” only: and the gods “outdistanced the giants in braggadocio.’ This sentence coolly discredits the legend of the Titan wars, and reduces them to a match in ‘tall-talk’ between gods and giants, in which the gods won.

I. 826. *λιπαρόν*, ‘this creation of a city is a smart one.’ For this use cp. τὸ χρῆμα τῶν νυκτῶν Nub. 2. The epithet *λιπαρός* was peculiarly attractive to Athenian ears; cp. Acharn. 639, Nub. 300, Eq. 1329.

I. 827. *ξανοῦμεν* (*ξαίνω*), lit. ‘shall we card,’ i. e. ‘make ready.’ The allusion is to the famous robe (*πέπλος*), rich with embroidery, which was carried in honour of Athena in the Panathenaic procession.

I. 831. *Κλεοθέντης*. His effeminacy is scoffed at Eq. 1374, Nub. 355, Thesm. 574 foll. It will never do in this model-state to have a goddess clad in full armour as our presiding deity, and a Cleisthenes shuttle in hand, like a woman as he is.’ The lines are a parody from the Meleager of Euripides, *πῶς οὖν ἔτ’ ἀν γένοιτ’ ἀν εὔτακτος πόλις | δουτο γυνὴ γεγώνα* (sc. Atalanta) *τὴν πανοπλίαν | ἔστηρ ἔχουσα, Μελέαγρος δὲ κερκίδα;*

I. 832. *πόλεως=ἀκροπόλεως*, as in Nub. 69, Eq. 267. A portion of the ancient wall of the Acropolis was called τὸ Πελαργικόν, built by a wandering band of Pelasgi (Hdt. 6. 137). Here, the better to suit the requirements of Birdland, the poet prefers to call it τὸ Πελαργικόν ‘Stork-wall.’ Both names are found. Cp. Callim. Frag. 283 *Τυρσηνῶν τείχισμα Πελαργικόν.*

I. 835. *Ἄρεως νεοττός*. According to legend, a sentinel appointed by Ares to keep watch while he visited Aphrodite once neglected his duty. His angry lord turned him into a cock, always doing sentinel’s work, and retaining after his metamorphose the crest and bearing of a soldier. Süvern sees in these words an allusion to the impetuous soldier Alcibiades, whose connection with Persia might well suggest the nickname Παρσικός ὄρυς.

I. 836. ἐπὶ πετρῶν, sc. the rock of the Acropolis. ὡς is exclamatory, ‘how well suited! ’

I. 837. ἄγε νον. Peithetaerus now bids Euelpides to mount the air and help the builders. By χάλικας he means rough stones; technically ‘rubble.’ Note ἀπόδνις (as ἀπόδνθι 934 inf., and ἀπέδν Lysist. 1023), ‘being stripped,’ intrans. as distinguished from transitive aor. ἀπέδνσα, ἀπόδνα.

I. 840. *λεκάνην*, properly, any basin, is here used for the *hod*, in which the *πηλός* is carried. The sudden outburst of fun in *κατάπτεσ* ἀπὸ τῆς κλίμακος, instead of *ἐπίβανε ἐπὶ τ. κ.*, is so much in the tone of

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Euelpides that one would be glad to assign this half line to him; but the MSS. give no hint in this direction.

I. 841. τὸ πῦρ ἔγκρυπτ' δέ, 'bank up the fire from time to time.' This refers to the custom of keeping the embers smothered in ashes, ready to be fanned into a flame when the fire was needed. So Hom. Od. 5. 490 στέρμα πυρὸς σύζων ἵνα μή ποθεν ἀλλοθεν αἴσι.

I. 842. καδωνοφόρῶν. The regular practice of carrying a bell round, to keep the sentinels on the alert. So Thuc. 4. 135 τοῦ καδωνος παρενθέντος. The next words, καὶ κάθευδ' ἐκεῖ, would be much better treated (sup. 840) as an aside of Euelpides. The notion of sleeping at one's post must be a joke.

I. 846. οἵμωξε παρ' ἐμέ. This is commonly taken to mean 'be hanged to you—for aught I care' = *per me, mea causa*: on the analogy of παρὰ τοῦτο, etc. But this meaning can hardly be supported. Euelpides scoffingly reiterates the παρ' ἐμέ of Peithetaerus, which does not really fit in with οἵμωξε. The heralds must come back and 'report themselves to me.' 'Yes,' cries Euelpides, 'you had better stop here, hang you, and report yourself to me!'

I. 854. προσάδια, generally used of 'processional hymns,' here equivalent to πρόσοδοι, 'processions,' as in Nub. 307.

I. 857. Πυθάνας βοά. This is the Πίαταν, described by the Schol. as ὁ μετ' αἰλοῦ γνωμένη βοή.

I. 858. Χαῖρις, notorious as a bad flute-player, who was always ready to force his music on an audience. This is probably what the Schol. means by saying ὡς αὐτομάτως ἐπίντος αὐτοῦ ταῖς εἴνωχίαις. So in Pax 951 ὡς ἦν Χαῖρις ἡμᾶς ἵηρ πρόσεισιν αἰλήσαν ἀκλητος. In Achaean, 16 his sudden appearance on the stage was a terrible blow to Dicaeopolis, and ib. 866 some Theban pipers are called 'bumble-bee cubs of Chaeris,' Χαῖριδῆς θυμβαύλιοι.

I. 859. φυσῶν, sc. τὸν αἰλόν, with allusion to Chaeris.

I. 860. τούτη μά Δλ' ἔγα. The construction is somewhat confused, because κόρακ', which is the exegesis of τούτη, is thrown into the primary clause with εἶδον. 'Here's something, so help me heaven, I never yet saw (though I have seen many and strange things)—a crow rigged up with a mouth-guard!' The φορβεῖα was a sort of leathern mouth-piece worn by flute-players. It regulated the supply of wind and prevented undue strain upon the cheeks. Cp. Vesp. 581 κάνει αἰλητής γε δίκριν νικᾶ, ταύτης ἡμὲν ἐπίχειρα | ἐν φορβείᾳ τοῖσι δικαστοῖς ἔξοδον ἡύλησ' ἀπιούσιν.

I. 864. εὔχεσθε. The language of the Priest is a parody of the regular official ritual, in the old Ionic dialect. The invocation (as in Vesp. 846) begins with the name of Εστία, but she is metamorphosed by the addition of the epithet ὄρνιθεας and, generally, there is a studied

confusion between the names and qualities of gods and birds. The introduction of prose sentences makes the illusion more real. See inf. 1661 foll., Thesm. 295 foll.

Each house and each corporation (*φραρία*) had its hearth-goddess; the central *Ἑστία* of the whole State being in the Townhall or Prytaneeum. The kite (*ἰκτίνος*), the most rapacious bird, is honoured with the epithet *ἐστιοῦχος*, which belongs properly to *Ζεὺς ἐρκεῖος*, 'lord of hearth and home.' It seems likely that after *καὶ πάσῃσιν* some words are lost containing an allusion to Poseidon under his new title. Otherwise there is nothing to suggest the comment of Peithetaerus. We may imagine something like *καὶ τῷ ἵέρᾳ τῷ Σονιακῷ*, or *καὶ Ποσειδῶνι τῷ Σονιέρᾳ*, an epithet composed of *ἵέρας*, 'hawk,' and *Σονίων* the S. promontory of Attica, where Poseidon had a temple, and was therefore, called *Σονιάρατος* Eq. 560. In *Πελαργυκέ* there is the familiar jingle with *Πελασυκέ*, and probably a suggestion of *πελαργός*. Kennedy renders 'Hail, Sunium-worshipped Hawk; hail, royal Stork!'

1. 870. *κύκνῳ*. The swan, sacred bird of Apollo, takes his master's epithets: and Leto is not addressed as mother of Apollo and Artemis, but (from her home in Delos, formerly called '*Ὀρτυγία*, 'Quail-island') she is called 'Quail-mother.' The *ὅρτυγομήτρα* is described in Aristotle and Athenaeus as a long-legged water-bird.

1. 871. *Ἀκαλανθίς*. Artemis was worshipped in the dème Myrrhinus under the mysterious title of *Κολανίς*, the similarity of sound between this and *ἀ-καλαν-θίς* suggests the pun.

1. 875. *φρυγίλωφ Σαβαζίωφ*. The jingle between *φρυγίλος* and *Φρύξ* is noted on sup. 763. *Sabazius* is the Phrygian Dionysus. So Aristoph. in the *Ὄρου* (acc. to the Schol.) *τὸν Φρύγα, τὸν αὐλητῆρα, τὸν Σαβάζιον*. His cult had only been recently introduced into Athens. The *στρουθός* here, as in Ach. 1105, is the ostrich, not the sparrow (as Kock). This suits better with the epithet *μεγάλη* (with the idea of 'big,' as well as 'mighty'); and with the huge size of *Cleocritus* (see Ran. 1433).

1. 880. *προσκεμένοις*. 'That's delicious I declare, "Chians" tacked on everywhere!' The Chians were useful allies to the Athenians at the beginning of the Peloponnesian war. The Schol. quotes from the historian Theopompus the statement that in all public prayers the Athenians used to ask the gods *Χίοις τε διδόναι ἀγαθὰ καὶ σφίσιν αὐτοῖς*. See Thuc. 4. 129, 5. 84, 6. 31, 43. But there is a lurking tone of irony in the words of Peithetaerus, as though too much fuss had been made about the fidelity of the Chians, who indeed revolted from Athens after the failure of the Sicilian expedition (Thuc. 8. 5), and with the *Erythraeans* went over to the Lacedaemonians.

1. 882. πορφυρίων, see on sup. 553. πελεκάντι is rendered 'wood-pecker' by Schneider; but Von der Mühle (*Beiträge zur Ornithologie Griechenlands*) cited by Felton ad loc. declares for *pelican*, 'still called in Greece πελεκάνι . . . common in Greece through the whole year, frequenting especially the lakes and swamps.' The same authority identifies πελεκίνῳ with the 'spoonbill' (*platalea leucerodius*). The φλέγις he thinks may be one of the 'bloodfinches' (*pyrrhula serinus*), 'common in Greece wherever there are fruit-trees. It assumes there an external *fiery* or intense colouring. In autumn and winter it wanders about the solitary fields in company with linnets and goldfinches.' Athenaeus describes the τέτραξ as a 'small bird of a red-brown colour with dirty-looking marks and lines.' He says it has wattles at each side of its head ὡσπερ οἱ ἀλεκτρύνες. Perhaps it may be translated 'heathcock.' The ἐλαῖς may be the 'water-ousel:' see sup. 302. If βασκᾶς be the right reading, it is described by Aristot. H. A. 8. 5. 6 as ἦττον νήττης, and is probably the 'teal:' 'pretty frequent in Greece in the winter,' Von der M. ἐλασᾶς (*ἀλανώ*) may mean 'marcher' or 'driver.' Felton thinks it is the 'bittern;' as its 'attitudes and movements are stiff, like those of a soldier on the march.' The καταρράκτης, 'pounder' or 'plunger,' is described by Aristot. H. A. 9. 13. 1 as a sea-bird smaller than a hawk; and remarkable for remaining a long time under water when it dives. Felton translates it 'shear-water,' or 'stormy-petrel.' The μελαγκόρυφος, 'black-cap,' is called *sylvia melanoccephala* by Von der M.; who also identifies the αἰγίθαλος with the 'titmouse' (*aegithallus pendulinus*). After this word Meineke and others add (from the Schol.) καὶ ἥρισάλπιγγι, 'early-trumpeter (?);' an unknown bird.

1. 889. πῶν ἐσ κόρακας, 'plague take you, stop!' as in Acharn. 864.

1. 890. λεπέον, sc. the προβάτιον of sup. 855 and inf. 902.

1. 891. ἀλαύτους, 'ospreys:' *haliaeetus clarissima oculorum acie, librans ex alto sese visoque in mari pisce praecepis in eum ruens et discussis pectore aquis rapiens* Plin. N. H. 10. 3. 3.

1. 893. στέμματα. The regular adorment of a priest, Hom. Il. 1. 14. 28.

1. 897. χέρνυθι ἐπιβοῶν, 'to chant it over the lustral water.'

1. 899. ἔνα τινδ μόνον. The chorus first proposes to invite the Blessed Ones generally; but immediately makes the correction—'nay, only one of their number,'—for there is no chance of the meagre supply of sacrificial meat being enough for more than one. For ἔγει we should rather expect ἔξει to which εἰς τις would be the subject; 'if he is to get.'

1. 904. Enter a dithyrambic poet, who has heard of the foundation of the new state, and comes forward with congratulatory verses, which

are more or less a Parody on Pindar's Ode to Hiero on the founding of the town Aetna (inf. 926).

1. 909. ὁτρηρός. The poet's recollections of Homer are muddled. In Hymn 32. 19 poets are called Μονσάων θεράποντες, but the phrase ὁτρηρὸς θεράπων belongs only to servants in common life, as Il. I. 321. The epithet is emphasised for the sake of pointing the pun in ληδάριον ὁτρηρόν (915), where it means 'a coat that has seen a good deal of service,' with a jingle on τετρημένον—'pierced with holes.' The old joke may serve here of the 'holy servant of the Muses,' and the 'holey coat.'

1. 911. κόμην ἔχεις. Wearing 'long hair'—a peculiar fashion of the Ιππῆς—was the mark of 'high life,' as Nub. 14, Eq. 58c.

1. 912. διδάσκαλοι. This expression for 'poets' appears in such words as καμφοδοιδάσκαλοι, διδάσκειν τραγῳδίαν, etc.

1. 915. οὐκ ἔτος, 'not without good reason,' so Ach. 411 οὐκ ἔτὶς χωλὸν ποιεῖς.

1. 916. κατὰ τὶς δεῦρ' ἀνεφθάρης; 'on what graceless errand have you come here?' 'what ill-luck has sent you here?' This use of ἀνεφθέρουμι is only found here, but it is identical with that of the simple verb, as in Demosth. 21. 139 φθείρεσθαι πρὸς τὸν πλουσίον, 'to run to perdition after wealthy men;' so Nub. 789 οὐκ εἰς κύρκας ἀποφθεῖται; A similar meaning is found with ἀνέρρειν.

1. 918. κύκλια, 'dithyrambic lays:' so called because they were sung by 'cyclic choruses,' who danced in a *ring* round the altar; as distinct from the tragic choruses, who ranged themselves round in a square (*τετράγωνοι*).

1. 919. κατὰ τὰ (μέλη) Σιμωνίδου, 'after the style of the lays of Simonides,' of Ceos. See on Nub. 1356.

1. 922. τὴν δεκάτην. The Poet cannot have composed these lays 'long, long ago.' For Peithetaerus is only just 'christening' his new-born city. See on sup. 494.

1. 924. The natural order of the words is δλλὰ Μονσάων φάτις ὀψεῖα τις, 'the utterance of the Muses runneth swiftly.' Cp. Plut. 1003 δῆλον ὅτι τὸν τρόπον τις οὐ μοχθηρὸς ἦν.

1. 925. ἀμαρῆγά. Generally used of 'rays' or 'flashes:' but cp. μαρμαρῆγά θηεῖτο ποδῶν Hom. Od. 8. 265, for 'flashing speed.'

1. 926. The Poet's adaptation of Pindar's praise of Hiero to Peithetaerus is ridiculously unsuitable: Σύνεις δὲ τοι λέγω, ζαθίων ἱερῶν δμάνυμε (sc. Ίεραν) πάτερ, κτίστορ Αἴτνας (a town on the spurs of Mt. Aetna).

1. 929. τεῷ κεφαλῇ, i.e. *tui capitis nutu*. So Schol. τῇ γὰρ κεφαλῇ ἐπινεύοντιν οἱ βασιλεῖς.

1. 930. ἐμὲν τεῖν. These words are perhaps intentionally absurd—

'to me on thine own account.' The Schol. seems right in suggesting that the dithyrambic style is ridiculed by this senseless accumulation of Dorisms, if indeed τεῖν be a genuine Dorism. It is not found in Pindar or Theocritus, but it occurs Hom. Il. 11. 201, Od. 4. 619, etc. Kock reads τεῖων, sc. tuorum [bonorum].

l. 931. τὸ κακόν, 'this nuisance ;' sc. the Poet.

l. 933. οὐτρος, 'sirrah !' addressed to a slave.

l. 935. φύῶν (μγῶ). This form of the infin. occurs also in Ach. 1146, Vesp. 446, Nub. 442 with v. l. μγοῦν.

l. 941. νομάδεσσοι γάρ. These words are a continuation of the quotation from Pindar. *Strato* was perhaps the charioteer of Hiero, and had won for his master a chariot-race with a team of mules. Hiero had rewarded Strato with a gift of the team, and Pindar merrily suggests that the man had better take the chariot too. He imagines Strato roaming among the Scythians (νομάδας, οἱ πλεκτὰς στέγας | πεδάρσοι ναίνοι ἐπ' εὐκίκλοις δχοις Aesch. P. V. 708), very much despised because he alone has no 'house on wheels,' ὃς ἀμαξοφόρητον οἶκον οὐ πέτασι. The Poet parodies this and comments on the unsatisfactory gift of a jerkin without the smock. 'This poor Strato roams about among Nomad Scythians; a man who has not got a loom-wrought vestment (ὑφαντοβόνητον ξυθος). Inglorious goeth—jerkin without smock.'

l. 945. For ξύνες ὃ τοι see sup.

l. 946. ξυνῆχ' (i.e. ξυνῆκα, aor. as ξυσθην sup. 880). The MSS. read, against metre, ξυνήμ'. The aor. is the regular usage, as Eur. El. 960, etc.

l. 947. ἀπόδυνθι, addressed to the slave, as sup. 934; ἀπελθε to the Poet.

l. 949. Join ἐς τὴν πόλιν ποιήσω τοιαδί, 'I will compose such lays as these on the city.' So σκώπτειν ἐς τὰ ράκια Pax 740.

l. 950. χρυσόθρονε. The Lady of the Golden Throne is the Muse. He speaks absurdly of the 'quivering shivering city,' because it exists in nubibus.

l. 952. πολύπορα. If this reading (and not πολύπρα) be right, it may mean 'traversed by many a passage,' and so, as we might say, 'draughty.' The v.l. πολύσπορα, 'fruitful,' seems out of place.

l. 953. Bentley restored the reading ἀλαλα, 'hurrah' (inf. 1762), for ηλυθον ἀλαλάν of the MSS.

l. 954. τανταγή. The Poet need not go on prating about 'the cold.' The gift of the smock has made him right in that respect.

l. 956. τὸ κακόν. The 'horror' is, that 'yonder fellow should so quickly have heard about our city.' Herwerden would (ingeniously) read ταντην for τοῦτον and remove the comma after ηλπισα. The translation would then run: 'By heaven, I never expected

that that abomination (sup. 931) had so quickly learned about this city.'

1. 958. **αὐθε σύ.** Addressed to the same slave as in sup. 850.

1. 959. **κατάρκη τοῦ τράγου,** 'don't begin your rites on the goat.' Hesych. interprets **κατάρχεσθαι τοῦ λεπέιν** by **τῶν τριχῶν ἀποσπάσαι.** So Virg. Aen. 6. 243 *et summas carpens media inter cornua setas | ignibus imponit sacris libamina prima.* The reason why Peithetaerus is not to go on with the sacrifice of the goat is given inf. 972, 3.

1. 960. **χρησμολόγος.** This signification of this word changed in process of time, and became less and less honourable. According to Schol. on Ran. 1065 Sophocles spoke of *Musaeus* as a **χρησμολόγος**, and in Hdt. 7. 6 *Onomacritus* has the same title, as **διαθέτεις χρησμῶν τοῦ Μονσαίου**, i. e. collector and exponent of oracles. In the Peloponnesian war, when a superstitious fondness for oracles had set in, the 'oracle-monger' drove a very questionable trade in oracles old and new, suited to the requirements of his clients.

1. 961. **φαύλως φέρε,** 'treat lightly.' The oracles of *Bacis*, the famous soothsayer of Heleon in Boeotia, play an important part in Eq. 123 fol. See also Hdt. 8. 20, 77.

1. 966. **ἀλλ’ οὐδέν,** 'well, there's nothing like hearing the verses.' So Dem. in Mid. 529 *οὐδὲν γάρ οἷον ἀκούειν αὐτοῦ τῷ νόμῳ.*

1. 968. **τὸ μεταξύ.** There is a double allusion here. '*Opreai* (Finchley) lay between Sicyon and Corinth, and here serves to typify Cloudcuckooborough. Again, in a fable of Aesop, the man who asks the gods where he may find wealth, is told 'between Corinth and Sicyon,' which means either that the land was very poor or very fertile, according as we decide whether the gods were helping him or mocking him.

1. 970. **ηνίξαθ'**, 'Made mysterious allusions to the air.' He implies that the reference to '*Opreai*', and, perhaps, to the lofty heights of **διφυέσσας Κόρυνθος** was meant to suggest some place above the ordinary terrestrial level. *αἰνίττεοσθαι* is generally used with *ἴσ τι* as in Eq. 1085, Pax 47. Then he proceeds with the oracle, the infin. **θύσαι** being the quasi-imperative use, common in laws and formulas; and so **δόμεν.** The *Pandora* of the oracle is the goddess 'Give-all,' patroness of beggary, invented for the occasion, and not to be identified with Hesiod's *Pandora* (Opp. et Di. 54 f.).

1. 974. **τὸ βιβλίον,** sc. the book containing the collection of oracles, which was referred to for checking the quotation.

1. 979. **οὐδὲ alterōs.** This, the reading of the MSS., may perhaps be defended as occurring in a 'nonsense-verse'; but the logic of the passage requires the name of some small and contemptible bird, as little like an eagle as possible. Dobree conj. **οὐκ ἀμπελίς** (as sup. 304);

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Meineke, keeping nearer to the letters in the MSS., suggests *οὐ λαῖς*, a sort of thrush, Arist. H. A. 9. 19. Wieseler would read *αἴγιθος*, a little hawk, as in Aristot. H. A. 9. 36, Plin. N. H. 10. 21. 204.

1. 982. ὁν ἴγώ. Peithetaerus trumps the vague oracles supposed to have come from Bacis, by a very plain-spoken one, which he asserts he 'has had copied out' direct from the mouth of the god of prophecy.

1. 985. τὸ μεταξύ, an exact parallel to the τὸ μεταξύ of sup. 968.

1. 988. Λάμπων, see sup. 521, and Nub. 332. Διοπείθης (see Eq. 1085) was said to be μανιάδης.

1. 990. οἵμοι δεῖλαῖς. The penult. is regularly shortened in this phrase in Aristoph., as in Nub. 1473.

1. 994. τίς δὲ κόθορπος; This may be rendered 'what means this tragic stride (lit. 'buskin') of your coming here?' Possibly *κόθορπος* was a slang phrase for 'swagger.' But the reading is not satisfactory. Perhaps Meton came pacing along with measured strides, as though he were 'stepping' the lengths of the proposed streets. For τίς δὲ πίνοιa Wieseler suggests ἡ πίνοιa = *inflatus*.

1. 996. γύναι (from γύνη) 'acres:' for this seems a necessary correction for the MS. reading κατ' δύναις. Prof. Ridgeway, Journ. Hell. Stud. 1888, gives some interesting calculations of the dimensions of the γύναι, which he supposes to have been a parallelogram measuring about 60 x 600 (Greek) feet; the Greek foot being to the English as 277 : 301.

1. 997. Μέτων. A famous mathematician, astronomer and engineer; the inventor of the 'Metonic cycle' of nineteen years, one of the many attempts to harmonise the lunar with the solar year. He was born, apparently, in the dème Leucon, but some statue of him, or some engineering work of his, was to be seen in Colonus. The bathos in dropping from Hellas to Colonus is, of course, intentional. 'Well known in Great Britain and Islington.'

1. 1000. αὐτίκα, as in sup. 166.

1. 1001. κατὰ πνιγέα μάλιστα, 'pretty much after the fashion of a muffle.' The same simile occurs Nub. 96, from which it would seem that the hollow dome of atmosphere is compared to a sort of dome-shaped cover, used to extinguish or deaden-down the fire.

1. 1002. κανόν', 'straight-edge,' or 'ruler.' Putting a comma at κανόν', we may proceed 'just above it (that is, 'at its outer edge') inserting this bent pair of compasses.' Kennedy suggests ἀνα δέ for ἀνωθεν, but we need not be too careful to make sense out of intentional nonsense. Whether he is making a sly allusion to the impossible 'quadrature of the circle,' or whether he has merely struck a circle in a square, and intends to treat all the roads and streets as radii is hard to say.

I. 1007. ὡσπερ ἀστέρος . . . ἀπολάμπουσιν. This seems the most intelligible reading to adopt. αὐτοῦ does not refer (as most comm.) to τὸ μέσον but to ἀστέρος. Meton shows how it is possible to combine the circular figure struck by the compasses with the straight lines ruled by the κανών; 'just as from a star, which is itself circular, straight rays dart forth in every direction.' ἀπολάμπουσι (for -ωσι) is the l. of Brunck.

I. 1013. ξενηλατούνται, 'aliens are being banished.' Alluding to the Spartan ξενηλασία. The MS. reading καὶ κεκίνηται τίνες | πληγαὶ συχναὶ κατ' ἀστοῦ may be rendered 'and a fairly good set of floggings has been started in our city.' But the tense does not harmonise with ξενηλατούνται (al. -εῖται, -οῦσι); and συχναὶ τίνες is an unusual combination. Kock's emendation καὶ κεκίνηται φρένες, πληγαὶ κ.τ.λ. is very abrupt.

I. 1014. στασιάζετε; Meton asks if the citizens are 'at variance:' 'O, no!' answers Peithetaerus, 'we have one heart and one mind in drubbing impostors.'

I. 1016. δοκεῖ is almost technical—'resolved unanimously.'

I. 1017. ὑπάγουμι τάρ' ἄν, 'I may as well move off then.' 'Yes, indeed, (you had better), for I don't know whether you will be quick enough; since the blows (πληγαὶ) are close upon you now.' Most of the MSS. give ὡς οὐκ οἴδ' ἄρ' εἰ φθάτης ἄν, but modern editors, following the well known line οὐκ οἴδ' ἄν εἰ πείσαμι Eur. Med. 941, generally read οὐκ οἴδ' ἄν εἰ φθάτης ἄν.

I. 1020. ἀναμετρήσεις σαντόν, 'measure yourself back.' This is not the ordinary meaning of *anametren*, which is to 'measure' or 'apportion'; but it is used with sneering reference to Meton's geometrical preparations, and is interpreted by the words ἀπὸν ἀλλαχῆ.

I. 1021. ποὺ πρόξενοι; So without the article ποὺ τοξότης; Lysist. 445. The πρόξενος was the recognised agent for, and representative of, the state for which he acted. His position and duties were much the same as those of the modern Consul or Resident. Sometimes he was a citizen of the state which he represented, and sometimes a citizen of the town where he resided. ἐπίσκοποι were 'inspectors' who were occasionally sent by the Athenians to subject states, as the Lacedaemonians sent ἀρμοστα. These inspectors seem to have drawn a salary at the cost of the states to which they were sent. The *Inspector* in the present passage appears to have come on the stage with all the airs and graces of a fashionable young *attaché*, which makes Peithetaerus compare him with the luxurious king of Assyria, Sardanapalus. 'Who's this dainty don?' Kenn.

I. 1022. τῷ κυάμῳ λαχών. Offices at Athens were either αἱρεσι, χειροτονησι, or κληρωσι. These last were filled up 'by lot,' arranged

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by drawing beans (*κύαμοι*) of different colours. The officers so appointed were also called *οἱ ἀπὸ κυάμου ἄρχοντες*, or *κυαμεντοί*.

1. 1024. φαῦλον βρβλίον. This 'scrubby document' was, no doubt, the warrant containing his credentials, and directions for his procedure. He calls it 'scrubby' in his vexation at being sent away from home, where he had, or thought he had, pressing public duties. *Teleas* (see sup. 167) may have been, as Kock suggests, the clerk of the Thesmophetae, who superintended the drawing of the lots in the case of such appointments.

1. 1025. τὸν μισθόν, 'your salary,' sup. 1021.

1. 1028. The Inspector wished to remain at home, and take his place in the Assembly so as to continue certain negotiations which through his agency had already been commenced with *Pharnaces*. In the allusion to this Persian Satrap we have a satire on the eagerness with which Athenian statesmen sought to curry favour with the Persian power. See Ach. 61 foll., Eq. 478.

1. 1029. οὐντοί. His salary is a buffet.

1. 1032. τῶ κάδω. The Inspector had brought a pair of 'voting-urns,' for receiving the *ψῆφοι*—*ayes* and *noes*. He was going to start a regular judicial system on the Athenian model; but Peithetaerus makes short work with him.

1. 1033. οὐ δεινά; 'isn't it scandalous! they are actually (*καὶ*) already sending Inspectors to our city, before we have even made our sacrifices.'

1. 1035. Ἐάν δ'. Enter a Decree-monger. A natural consequence of the development of the Athenian democracy was an increase in the number of *ψηφίσματα*, 'plebiscites,' or 'decrees,' passed by a majority of votes in the *ἐκκλησίᾳ*. This tendency is noticed by Aristot. Pol. 4. 4. 3 ἔτερον δὲ εἶδος δημοκρατίας, κύριον ἔναι τὸ πλῆθος καὶ μὴ τὸ νόμον. τούτῳ δὲ γίνεται δόταν τὰ ψηφίσματα κύρια γένια μὴ δὲ νόμος. συμβαίνει δὲ τούτῳ διὰ τὸν δημαγωγός. The *νόμοι* are regarded as the fundamental laws of the state; the *ψηφίσματα* might be passed by a 'snap vote;' so that a contrast is often made between the permanent character of the *νόμος*, and the hasty production of the *ψηφίσματα*. Naturally, it was of great importance to the dependent states to be well posted up in the Decrees passed in the Athenian Assembly; so that the *ψηφίσματα* with his collection for sale may have been scarcely an exaggeration. He reads aloud from his book, but his first sentence is interrupted, and the apodosis to *ἔάν* is not forthcoming.

1. 1040. Νεφελοκοκκυγᾶς, i. e. -eas from nom. -eis, sup. 1035.

1. 1041. [*ψηφίσματι*]. This word seems incongruous with 'measures' and 'weights.' Perhaps *νομίσματι* should be read. The 'Οκοφέξιοι

are the inhabitants of Ὀλόφυνξος, a town on the spurs of Mount Athos in the Chalcidic peninsula. The name is chosen only because of its similarity in sound to ὀλοφύρεσθαι, 'to complain,' 'lament,' which makes a sort of pun with ὄτοτύχιοι, i. e. οἱ ὄτοτύχιοι from ὄτοτύχειν, 'to howl.' The 'Growlers' and the 'Howlers' will be near enough. The visitor will identify himself with The Howlers, when he feels the blows of the whip.

1. 1045. πικρώς, 'to your cost;' so inf. 1468, Thesm. 853 πικράν 'Ἐλένηρ ὅψει τάχ.'

1. 1046. καλοῦμαι. The Inspector, who has sneaked back to the stage protests against this violence: 'I summon Peithetaerus on a charge of assault and battery for the April sessions;' the very next month to that in which the play was being acted. The Schol. adds τῷ γάρ Μουνυχίωνι μηνὶ τοῦ ἔπος δικάζονται αἱ πρὸς τοὺς ξένους δίκαι.

1. 1047. ἀληθεῖς; 'You will really, will you, fellow? you are still standing yonder are you?'?

1. 1050. κατὰ τὴν στήλην. Agreements and leagues with other states, and similar public notices were at Athens engraved upon 'columns:' cp. Acharn. 727, Lysist. 513.

1. 1052. καὶ γράφω σε. There seems no justification for taking γράφω in the sense of γράφομαι, 'to indict;' which usually is followed by gen. of thing. Kock gets over the difficulty by treating the sentence as incomplete. 'I propose that you [do pay a fine of] 1000 drachmae.'

1. 1054. κατετίλας, imperf. -τιλάσ. This 'befouling' of the στήλη would seem especially criminal at a time when every one was thinking of the Mutilation of the Hermae. μέμνηστο followed by ὅτε is not μέμνησο the imperat., but μέμνησαι 2nd pers. indic., as in Vesp. 354 μέμνησαι δῆθ' ὅτ' ἐπὶ στρατιᾶς . . . λεις σαντόν;

1. 1058. παντόπτη. The Choreutes, in proud consciousness of the assured sovereignty of the birds, adopts titles that were the peculiar property of Zeus. So Soph. O. C. 1085 ίὼ Ζεῦ, θεῶν πάνταρχε, παντόπτα.

1. 1060. εὐκταίας, 'supplicatory,' as in Plat. Legg. 906 B ἐν εὐκταίας τισὶν ἐποδαῖς. Wieseler proposes λικταίας.

1. 1061. δπτεύω is not found elsewhere. But this is no reason for altering, as most editions, to ἐποπτεύω.

1. 1062. εὐθλαῖς. Doric form of εὐθλεῖς, 'swelling,' 'teeming.' Cp. εὐθηλος πόρις Eur. Bacch. 727, νεοθλέα ποίην Hom. Il. 14. 347. The order of the words is rather involved and the readings doubtful. For ἡ (i. e. η fem.) after θηρῶν the MSS. read οἵ, which cannot be harmonised with ἀποβόσκεται. And for ἐφημένα (η) the MSS. give ἐφεδόμενα pointing to ἡ neut. plur. Join κτείνων παμφύλων θηρῶν γέννων ἡ ἐν γαίᾳ δένδρεσι τε ἐφημένα γένυσι παμφάγοις πάντα καρπῶν ἐκ

*κάλυκος αὐξανόμενον ἀποθύσκεται*, ‘slaying the race of swarming beasts, which, in the soil or lurking in the trees, browses with ravenous jaws on all fruit as it swells from the bud.’

I. 1070. ὑπ' ἐμᾶς πτέρυγος ἐν φοναῖς ὅλλυται, ‘is massacred and destroyed by the blows of my wing,’ as the Secretary-bird destroys the most venomous serpents, stunning them with frequent blows. There is no need to alter with Meineke *πτέρυγος* to *φάρυγος*. But as the use of *ὑπό* is strange there is something to be said for Kock's *ἐπ' ἐ. πτ.* with *ὅτινι*, ‘all that is within the range of my wing.’ For *ἐν φοναῖς*, ‘in bloodshed,’ cp. Aesch. Ag. 446 *ἐν φοναῖς καλῶς πεσόντ*.

I. 1072. ἦν ἀποκτείνη. *Diagoras* of Melos is often alluded to as *ἀθεος*, which points the meaning of the epithet *ὁ Μήλιος* given to Socrates in the ‘Clouds’ (l. 830). This makes it probable that *Diagoras* was living in Athens, and was a notable character at the time of the representation of the ‘Clouds’ B.C. 423. He is said to have thrown contempt upon the national religious festivals, and especially upon the Eleusinian Mysteries. For this reason he had to fly from Athens and took refuge in Pellene. The inhabitants refused to surrender him, though a price was set upon his head. Perhaps at the date of this play he had died, which would give more point to his name being coupled with the tyrants (such as the Peisistratidae) long dead and gone. In *τῶν τεθνηκότων ἀποκτείνη* ridicule is cast on the nervous fear of the Athenians at the very word *τύραννος*, a feeling often worked upon by the *δημαγγολοι*. Cp. Vesp. 488 *ὡς ἀπανθ' ἴμνην τυραννίς ἔστι καὶ ἔννωμόται*. Even the Mutilation of the Hermae had been interpreted in this direction: *ἐποτάμενος γὰρ ὁ δῆμος ἀκοῇ τὴν Πεισιστράτου καὶ τῶν παιδῶν τυραννίδα χαλεπὴν τελευτώσαν γενομένην . . . ἐφοβεῖτο δέλ καὶ πάντα ὑπόπτως ἐλάμβανε*, Thuc. 6. 53 καὶ πάντα αὐτοῖς ἐδόκει ἐπὶ ἔννωμοισι διηγαρχικῇ καὶ τυραννικῇ πεπρᾶχθαι ib. 60.

I. 1077. *Φιλοκράτη*. The Chorus caps the form of edict by one against *Philocrates* the poultreer (sup. 14), who is called *ὁ Στρούθιος*, ‘the sparrower’ (Kenn.), to correspond with *ὁ Μήλιος*. According to the edict against *Diagoras*, the man who should slay him was to receive one talent, and he who should bring him alive, two. The birds improve the terms.

I. 1079. *στίνους*. Perhaps ‘ortolans.’ Thompson (Greek Birds) gives ‘Chaffinches.’

I. 1080. *φυσῶν*, ‘blowing them up’: some method for inflating the skin or body, to produce an unreal impression of plumpness. *δείκνυσι*, ‘exposes for sale:’ cp. the use of *δεῖγμα* Eq. 979.

I. 1081. *ἔγχει*. No sensible explanation is offered of this ‘insertion of feathers’ into the nostrils of blackbirds. It may be suggested that the Athenian poultreer resorted to a practice not unknown to our

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country lads, of killing small birds by passing one of their own quill-feathers up the nostril to the brain. This might well be recorded as a piece of ‘injury and insult;’ and suits the words ἔγχει τὰ πτερά, for which Meineke would read ἐντιθεῖ πτερά.

1. 1085. αὐλῆ, ‘court-yard:’ an open space in the Greek house, corresponding to the Latin *cavum aedium*.

1. 1089. χειμώνος, gen. of time, ‘in the winter,’ corresponding to πνίγους, ‘in the midsummer heat.’

1. 1095. ἀχέτας, Doric form of ἡχέτης (*ἡχέω*), ‘the cicada.’ ‘When the inspired cicada shrills forth his piercing note, in mad delight at the sunshine.’ Cp. Virg. Ecl. 2. 12 *raucus... sole sub ardenti resonant arbusta cicadis.* With ἡλιομανῆς cp. γναιμανῆς Il. 3. 39, δοριμανῆς Eur. Suppl. 485.

1. 1099. ἥρινά, that is, ‘in early spring.’ Cp. Colum. R. R. 12. 38 *mense decembri fere matura sunt myrti semina.*

1. 1101. νίκης, ‘the prize’ for the best play. With κρίνωσιν ἡμᾶς supply νικᾶν.

1. 1104. Ἀλεξάνδρου. The Judges, like *Paris*, have to award the prize for beauty: and as the three goddesses promised Paris each a special boon in the event of her success, so the Chorus promises to the judges far better gifts than Paris ever gained.

1. 1106. γλαῦκες Λαυρεωτικαί, see on sup. 301. These ‘owls’ will nest in their purses, and hatch—small change!

1. 1110. πρὸς ἀετόν. The triangular pediment at either end of a rectangular building, especially a temple, was called ἀετός or ἀετώμα, probably because on the flat surface (*tympanum*) within the mouldings, the figure of an eagle was often sculptured; or because the sloping lines had some fanciful resemblance to the outspread wings of a bird. ‘We will raise your house-roofs eagle-wise.’

1. 1111. ἀρχίδιον, ‘a petty office;’ as δικίδιον from δίκη Eq. 347.

1. 1112. ἐσ τὰς χείρας. Putting this rapacious little hawk ‘into their hands,’ will teach them the way to use their fingers like talons, and to carry off the spoil.

1. 1113. πρηγορῶν. The *πρηγορών* (or *πρηγορών*) of birds is the ‘crop’ or bag into which the food at once passes before being received into the gizzard. The advantage of such a ‘crop’ to diners would be that they could take large quantities of food without losing time in mastication, etc.

1. 1114. μηνίσκους (as μῆν'[a] inf.). Coverings of the shape of the crescent moon, placed over the heads of statues to keep them from being soiled by birds. Those men who are on bad terms with the birds are recommended to ‘get some made of brass to wear.’

1. 1118. τὰ μὲν λέρ'. Peithetaerus, who had withdrawn from the

stage to sacrifice (sup. 1056), here reappears, anxious to know whether any report has come as to the progress of the fortifications.

I. 1119. ἀλλ' ὡς. Kock quotes in illustration II. 21. 273 Ζεῦ πάτερ, ὡς οἴ τις με θεῶν ἐλεεινὸν ὑπέστη ἐκ ποταμοῦ σάνσαι, and Od. 16. 364 ὁ πότοι, ὡς τόνδ' ἄνδρα θεοὶ κακότητος ἔνυσαν, in both which passages it is exclamatory—‘how! ‘how strangely.’ So here ‘how unaccountably no messenger has come!’ others make a break at *πράγματα*, suggesting an unexpressed apodosis, and rendering ὡς, ‘since.’

I. 1121. Ἀλφειὸν πνέων, ‘with the panting breath of a runner.’ Lit. ‘breathing Alpheus,’ with allusion to the Olympic races on the banks of that river, πνέυμα δὲ ἡρεθισμένον | δείκνυσιν ὡς τι καινὸν ἀγγελεῖ κακὸν Eur. Med. 1119.

I. 1126. Προξενίδης ὁ Κομπασεύς. This *Proxenides* the ‘Boastonian,’ from the imaginary dème *Kompassae*, is spoken of as one of the ‘vapourers’ (*καπνοί*) in Vesp. 324. For *Theogenes* see on 822 sup. Herodotus makes the breadth of the walls of Babylon sufficient for a *τέθμητος* to drive round their circuit. The walls of Nineveh, according to Diodorus (2. 3), had room for three ἄρματα. The δούριος is no doubt the ‘wooden’ Trojan Horse (from δόρυ, ‘wood’), though Euripides, Troad. 13, gives a different etymology, οὗθεν πρὸς ἀνδρῶν ὑστέρων κεκλήσεται | δούριος ἵππος, κρυπτὸν ἀμύσχων δόρυ. The word ὑπόντων means ‘under the yoke of the cars,’ ‘harnessed thereto;’ so ὑπάγειν ἵππους Od. 6. 73.

I. 1130. μῆκος, ‘height.’ So of a man’s stature Od. 11. 311. Cp. also μῆκιστος ἀνὴρ Il. 7. 155.

I. 1131. ἑκατοντορόγυνον. The δρυγιά (δρέγω) is the full stretch from finger tip to finger tip when the arms are extended. This is a ‘fathom’ or six feet. All MSS. give τοῦ μάκρους, ‘what a height!’ which implies a neuter noun τὸ μάκρος, a form quoted in Schol. on Il. 23. 419. The word is not elsewhere found, so that some edd. substitute μέτρου or βάθους. This seems unnecessary.

I. 1133. Αἰγύπτιος. With special reference to the builders of the pyramids. For their powers of bearing burdens cp. Ran. 1406 οὐδὲ ἀν ἀρντὸν οὐδὲ ἑκατὸν Αἰγύπτιοι.

I. 1137. καταπεπωκύαι (πίνω). It was a common belief that cranes swallowed stones to serve as ballast in their long flights. Cp. inf. 1428. A similar story is told of bees by Virgil, Geo. 4. 194.

I. 1138. ἐτύκιζον, ‘chipped them.’ The mason’s τύκος seems to have been a sort of pointed hammer, used for ‘facing up’ stones, and would suitably describe the long pointed bills of the water-rails (*κρέκες*).

I. 1139. ἔτεροι δέ. The same idiomatic usage as with ἀλλοι, ‘and storks besides.’ The reading of the MSS. is ἐπλινθοφόρους; but as the

mention of ὕδωρ seems to suggest the working up of the clay for bricks most edd. give ἐπλινθοποίουν or ἐπλινθούργουν, as in text. See inf. 1148.

1. 1141. χαραδριοί, see on sup. 266.

1. 1143. λεκάναισι, which may mean any pots or pans, is here used for 'hods.' Note the different voice in ἐνεβάλλοντο and ἐνέβαλλον. How did they (the herons) 'get the mortar put in their hods?' The geese put it in for them.

1. 1145. ὑποτύπτοντες, 'shovelling with their web-feet, as if with spades, put the clay in for them.' Cp. κοντῷ ὑποτύπτειν ἐς λίμνην Hdt. 2. 136.

1. 1147. τὶ δῆτα πόδες, a parody on the proverb, τὶ δῆτα χεῖρες οὐκ ἀν ἔργασατο;

1. 1148. καὶ νὴ Δὲ' αἱ νῆτται γε. The picture is not clear in all its details, nor are the readings quite certain. Perhaps the scene is nearly as follows: the cranes have come and deposited the foundation stones, which have been duly 'faced up' by the water-rails. The storks (see on sup. 832) undertake the brickmaking (reading ἐπλινθοποίουν or ἐπλινθούργουν in 1139); and the clay for that purpose is shovelled up by the geese, and put into pans or hods on the backs of the herons; while 'the curlews and other river birds' bring the necessary water up to the site of the city in the clouds. The bricks thus made are carried to the wall by 'aproned' ducks, while the swallows fly aloft carrying behind them for a trowel (*ὑπαγωγέα*) their forked tail; the smaller birds waiting on the larger ones, like the lads who help the workmen. And, accustomed as they are to carry mud for building and lining their nests, so now they carry mortar in their beaks for the bricklayers. This is an attempt to give a meaning to the existing text, and the only alteration necessary is καὶ πηλὸν for τὸν πηλόν. But it is not impossible that νῆτται goes with ἐπέτοντ' as well as with ἐπλινθοφόρουν, and the flat tail of the duck rather than the forked tail of the swallow may represent the trowel.

Dr. Rutherford (Class. Rev. vol. v. No. 3. p. 89) offers an emendation of the passage, which he regards as a typical instance of the confusion caused by the early introduction of 'adscripts' from the Scholia, 'twisted into metrical form.' From ὥσπερ παιδία το στόμασι he detects a series of three such 'adscripts'; (1) ἔχουσαι κατὰ παῖν (error for κατόπιν): βαστάζουσαι ὥσπερ παιδία. (2) τὸν ὑπαγωγέα: τὸν πηλὸν (mistake for πήλον). (3) ἔχουσαι: ἐν τοῖς στόμασι. Relieved of these accretions the text would run: καὶ νὴ Δὲ' αἱ νῆτται γε περιεζωσμέναι | ἐπλινθοφόρουν· ἄνω δὲ τὸν ὑπαγωγέα | ἐπέτοντ' ἔχουσαι κατόπιν αἱ χελιδόνες. This is highly ingenious, if not convincing. Meineke (following Dobree) supposes that at least a line and a half has fallen out after παιδία.

The νῆτται in 1. 1148 are no doubt the ordinary wild-duck (*Anas*

*boschas*, Linn.): the plumage of which shows a sort of white collar shading down into the breast.

This might be described as an ‘apron;’ cp. the phrase *δοκεῖν ἐκ περιζώματος*, ‘to practise with the apron on.’

1. 1155. *πελεκάντες . . . ἀπεπελέκηγαν*, ‘the wood-peckers pecked out.’

1. 1158. *ἄπαντ' ἔκεινα*, ‘everything thereabouts.’

1. 1159. *βεβαλάνωται*, ‘fitted with bolts.’ The *βάλανος* is properly a ‘pin’ falling into a hole in the bar and preventing its being shot back. See Thuc. 2. 4.

1. 1160. *ἔφοδεύεται*, ‘the guards are all being visited: the bell is being passed round.’ *ἔφοδεύειν* is the technical word for ‘going the rounds,’ as in Xen. Hell. 2. 4. 24; 5. 3. 22 δι’ *ἀποστίαν* *ἔφάδευον τὸ δῆρ’ ἐσπέρας κατὰ τὰ τεῦχη*. For *κωδωνοφορεῖται* see on sup. 842.

1. 1163. *ἀπονίψομαι*. He ought not to have met with much dust in his passage through the air!

ll. 1164–9. These lines, as Dindorf remarks, are introduced to give time for the First Messenger to retire, and re-appear as the Second. The question of the Chorus implied that Peithetaerus has been plunged in deep thought at the astounding news, instead of expressing his lively delight.

1. 1167. Note the humorous contrast of *ἀληθῶς* with *ψεύδεσσιν*, ‘in honest truth it looks to me like—fiction.’

1. 1169. *πυρρίχην βλέπων*, lit. ‘looking a war-dance,’ like *βλέπειν* ‘*Ἄρην* Plut. 328, *πολεμικὴ δὲ δοκεῖ εἶναι ή πυρρίχη* ἐνοπλοι γάρ αὐτὴν παῖδες ὅρχουνται Athen. p. 630 D. Transl. ‘with most martial aspect.’

1. 1177. *περιπόλους*. ‘After his eighteenth year an Athenian youth was enrolled among the Ephebi, entered in the register of his dème, and, after taking the oath of a citizen, was armed in the presence of the public assembly. For the next two years he had to do frontier-duty as *περιπόλος*, before he attained his full civic rights.’ Herm. G. A. § 121. They were thus a sort of ‘cavalry cadets.’

1. 1178. *κατ’ αὐτόν*, ‘on his track.’ So Soph. Trach. 54 *πῶς . . . αὐδρὸς κατὰ ἥγησαν οὐ πέμπεις τινά;*

1. 1181. *κερκνής*. See on sup. 304. *τριόρχης*, ‘the buzzard.’ Pliny N. H. 10. 8. 9 identifies the *κύμινδις* (otherwise called *χαλκίς* Il. 14. 20) with the *nocturnus accipiter*, ‘night-hawk,’ or ‘night-jar.’

1. 1183. *δονέται*, lit. ‘is agitated.’ Hdt. 7. 1 ή *Αστη ἔδουέτο πᾶσα ἐν τρίᾳ ἔτεα*. ‘The welkin shudders with the rush and the whirring of wings.’ So *πτερῶν ροΐβδος* Soph. Ant. 1004. *τοῦ θεοῦ*, the intruder of 1172.

1. 1191. δῆ “Ερέβος ἐτέκετο. This is not distinctly stated in sup. 693 foll. The metre and the language of this Choricon is modelled on the form of the Tragic Chorus. The Aeolic (?Doric) form *πεδαρίστου* for *μεταράστου* is common in Aesch., as in P. V. 269, 709, 915, but is not

found in Soph. or Eurip. The ‘winged sound of the gods’ whirlwind course’ was produced by some machinery, by which Iris was swept across the stage to the *θεολογεῖον*, or, as Kennedy says, ‘to some concealed ledge . . . where she is able to pause and sustain the dialogue, at the close of which the machine wafts her away again.’

1. 1203. *πλοῖον*, ἡ κυνῆ; ‘bark or bonnet?’ The folds of the dress which Iris wears blow out with the rapid motion like the sail of a ship: and the symbolical rainbow on her head (Kock) looks like a sun-bonnet, ἥλιοπτερής κυνῆ Soph. O. C. 313. With this frequent form of alternative question cp. sup. 102 πότερον ὅρνις ἡ ταῦς; Vespr. 1509 δὲς ἡ φάλαγξ; Lysist. 982 τίς δ' εἰ σύ; πότερ ἀνθρωπὸς ἡ κονίσαλος; Felton quotes a remarkable parallel to the present passage from Milton’s Samson Agonistes, where the appearance of Delilah is described:—

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

It has also been noted that the surreptitious entrance of Iris has many points in common with the stealthy way in which Satan eludes the heavenly guards in Paradise Lost.

1. 1204. *Ίρις ταχεῖα*. She answers as if she were a *πλοῖον*, ‘the clipper Iris:’ and the further question of Peithetaerus (see on sup. 146) implies that she is the ‘despatch-boat’ of Olympus: but he wants to know on what sort of service sent.

1. 1206. ἐμὲ ἔντληψεται; ‘arrest me!’ *τρίορχος*, ‘the buzzard,’ appears sup. in the form *τρίορχης*.

1. 1208. *ἄτοπον*. Here *τούτη* is Subj., ‘this is a queer business!’ Such threats, that is, against a Messenger of the Gods.

1. 1213. *σφραγίδα*, lit. ‘a seal,’ here equivalent to a Passport, properly *visé*.

1. 1214. *ὑγίνεις μέν*; For the use of *μέν* in such a question, without an apodosis containing *δέ*, cp. Eur. Ion 520 *εὖ φρονεῖς μέν*, ἡ σ' ἔμηρε θεοῦ τις, ὃ ξένε, βλάβη; If, as Hermann, ad Eur. Med. 1098, ‘*μέν* tantum in figurata interrogatione poni ubi nobis prope certum illud videtur de quo interrogamus,’ then the words will mean, ‘You are in your right mind, surely? and yet you speak like a fool?’

1. 1215. *ἐπέβαλε* has a double sense, as used by Peithetaerus and

Iris, 'Has no bird-brigadier come up and forced a permit on you?' 'So help me heaven, good Sir, no one has forced *me* at all.' 'And in spite of all that, are you flitting about thus, with nothing said?' σύμβολον here is, probably, the *tessera hospitalis*, or license of residence taken out by a foreigner.

1. 1221. ἀδικεῖς. There is uncertainty both as to reading and meaning. The MSS. give ἀδικεῖς δὲ (με Rav.) καὶ νῦν, which would mean 'even now you are trespassing,' or, with more technical meaning, 'you are guilty.' There is a further doubt whether καὶ νῦν is to be joined with ἀδικεῖς or with the following clause. Dind. and Bergk prefer ἀδικεῖ (pass. 2 sing.) δὲ καὶ νῦν, meaning, 'even now you are being unfairly treated, in not getting your deserts, which would be instant arrest and death.' This is ingenious: but ἀδικεῖς is far simpler.

1. 1222. πασῶν Ἰρίδων, 'than any Iris in the world.' For this plural denoting a class see on inf. 1701; and for the idiomatic use and the superlative, Nub. 1132 ήν ἐγώ μάλιστα πασῶν ἡμέρων δέδοικα.

1. 1223. τῆς ἀγίας, sc. τημαρίας.

1. 1224. ἀθάνατος, with initial long syllable, following epic usage.

1. 1228. ἐν μέρει, 'in your turn.' You have had the upper hand till now.

1. 1229. τῷ πτέρυγε ποι ναυστολεῖς; 'whither are you steering your wings?' For this mixed language, suitable to the *remigium alarum* (Virg. Aen. 6. 19) cp. Aesch. Ag. 52 πτερύγων ἐρεμοῖσιν ἐρεσσόμενοι.

1. 1232. Note the tragic style of these lines, and cp. Eur. Frag. Pleisth. 5 μηλοσφαγέ τε δαιμόνον ἐπ' ἔσχαρις.

1. 1237. οἷς θυτέον αὐτούς, i.e. quibus sacra facere oportet eos. So Eq. 72 πολαν δόδον νὺν (not νῦν) τρεπτέον, Thuc. 8. 65 ὃς οὔτε μιθοφορητέον εἴη ἀλλους ή τοὺς στρατευομένους, Plat. Crit. 49 Α οὐδενὶ τρόπῳ φαμέν, ἐκόντας ἀδικητέον εἶναι. The reading αὐτούς is that of Rav., most MSS. αὐτοῖς.

There is a fine touch of humour in using the name of Zeus in an oath not to sacrifice to him!

1. 1240. Διὸς μακέλλῃ, as in Aesch. Ag. 525, Soph. Frag. 767. περιπτυχάς is a favourite word with Eurip. as τειχέων π. Phoen. 1357.

1. 1242. Λικύμνιας. Perhaps the 'Licymnian bolts' refer to a lost play of Euripides, in which the hero Licymnus was struck by lightning. But Hesych. says κεραυνοῦται γὰρ ή ναῦς. Kock thinks a hit may be intended at Licymnus a Sicilian rhetorician, pupil of Gorgias and teacher of Polus, whose style was remarkable for its affectations.

1. 1244. Διθόν ή Φρύγα. Is Iris 'thinking to scare some stupid Lydian or Phrygian slave' by this 'bugaboo' about the thunders of Zeus? A humorous adaptation of the taunts of Pheres, when Admetus

proposes he should die for his son (Eur. Alc. 675): Ὡ πᾶν, τὸν ἀνέχεις, πότερα Λυδὸν ἢ Φρύγα | κακοῖς ἐλαύνειν ἀργυράνητον σέθεν; For μορμό-λύττεσθαι cp. Plat. Gorg. 473 Δ μορμολύττει αὐ, καὶ οὐκ ἐλέγχεις. The verb is from μορμώ, which, like ἀκκώ, was the name of a bogie, utilized by nurses to keep their children quiet.

1. 1247. Peithetaerus caps the tragic rant of Iris, by quoting, with more or less relevancy, from the *Niobe* of Aeschylus. The δόμος Ἀμφίονος is an unmeaning piece of grandiloquence.

1. 1249. πορφυρίων (see on sup. 553) are harmless sea-birds, with a terrible Titanic name. Kennedy calls them ‘Magogian birds in pard-skin uniforms.’ If ‘a single Porphyron gave so much trouble’ in days of old, what will 600 do? ἐνημένους (ἐνάπτω) as Ran. 430.

1. 1251. πλεῖν (πλεῖν) ἔξακοσίους. After πλεῖν it is not unusual to omit ἢ as Plat. Apol. 17 Δ ἔτη γεγονὼς πλείων ἔβδομήκοντα.

1. 1258. εὐράξ πατάξ. The word εὐράξ = ‘side-ways’ is found in Homer II. 11. 251, but here the adverbs (formed like πόνηται, βαθιαύτ, etc.) seem only intended to have a sort of effective jingle, like ‘slap dash,’ or, ‘helter-skelter.’

1. 1261. καταθαλώσεις, ‘try your blasting fires upon some young fellow,’ who has not got my experience. The suggestion of the Schol. that it may mean ‘excite a flame’ by your coquetties, is quite unlikely. Nor had Iris taken that line.

1. 1263. διογενεῖς. This unusual epithet for the gods is found in Aesch. S. c. T. 301 and Suppl. 630. It reminds us that Zeus is πατὴρ ἀνδρῶν τε θεῶν τε.

1. 1265. μηδέ τιν'. The order of the words seems to be μηδέ τινα βροτῶν ἀνά δάπεδον ἔτη πέμπειν θεοῖσιν ἱερόθυτον καπνὸν τῆδε. But others join ἱερόθυτον with δάπεδον, the ‘sacrificial floor,’ sc. of the temples. τῆδε means, ‘via our city.’

1. 1269. κήρυκα, (sup. 845). This is a mixture of two constructions, (1) δεινόν γε τὸν κήρυκα μὴ νοστεῖν and δεινόν γε εἰ μὴ νοστήσει ὁ κήρυξ. For a similar construction see on sup. 653.

1. 1272. γλαφυρώτατε, perhaps ‘most highly polished;’ lit. ‘smoothest.’ It is a word found in the other Greek Comic poets coupled with κορμός, δάστειος, and the like.

1. 1273. ὁ κατακέλευσον. No doubt with direct allusion to the κέλευσμα of the boat-swain. Pollux (4. 93) distinctly says that κατακέλευεν is equivalent to κατακηρύξαι ἡσυχίαν, ‘and so the Herald may mean tell us to “easy all;”’ as he has no superlatives left. Dionysus, in Ran. 207, says to Charon κατακέλευε έδη, to which Charon responds with ἀώπ, which sometimes means ‘Avast! stop;’ but not always. Probably the meaning is—‘do give the time;’ because he has got into a breathless muddle with all his epithets.

BIRDS.

l. 1281. ἐλακωνομάνουν. As a Parisian who apes English dress and customs is called 'an Anglomane,' so Aristoph. speaks of 'Laconomans,' who affected the Spartan coiffure and meagre diet, going unwashed, like Socrates and his friends (*ῶν ὑπὸ τῆς φειδωλίας | ἀπεκέιρατ* οὐδεῖς πάντοτ' οὐδὲ ἡλεύθατο, | οὐδὲ 'εις βαλανεῖον ἥλθε λουσόμενος Nub. 835 ff.). The Rav. gives ἐσωκράτων from σωκρατᾶν like μελλονικῶν: al. ἐσωκράτουν.

l. 1283. The MSS. give σκυτάλη' ἔφορουν against metre, as the α is short. Porson's conj. ἐσκυταλιοφόρουν removes this difficulty, cp. ῥαβδοφορεῖν. There is no allusion to the official Lacedaemonian σκυτάλη, but only to the use of 'walking-sticks.'

l. 1287. ἐπὶ νομόν. Like the 'early bird,' the Athenian citizen took a morsel on first rising. 'They went hop skip and jump (*ἐπέτονθ*) to their food,' which consisted of a bit of bread and a dram of neat wine (*ἀκρατος*). Some see a pun in ἐπὶ νομόν, as though it suggested ἐπὶ νέμον, alluding to the fondness of the Athenians for the *law-courts*. If so, some jingle between 'grazing' and 'Gray's Inn' might illustrate it. It would then resemble the play on δῆμος and δημός Eq. 954.

l. 1288. κατήρρον, 'settle down,' καταίρειν, though commonly used of ships putting into harbour, can be applied to birds, as in Plut. Alex. 26 ὄρνιθες . . . ἐπὶ τὸν τόπον καταίροντες νέρεσιν ἔσιετε. By τὰ βιβλία we must understand the 'book-stalls,' as τὰ ὄρνεα sup. 13. There is perhaps a reminiscence of papyrus, or rushes in βιβλία or βιβλία. Men go down to 'read;' birds to 'the reeds.' Others think that βιβλία are legal treatises or documents, so leading up to ψηφίσματα.

l. 1292. περδίξ. Why the 'limping huckster' was called 'Partridge' is suggested by the word ἐκπερδίκισαι sup. 768, and specially alludes to the tricks of the bird in leading hunters away from her nest.

l. 1294. Ὀπουντίφ, sup. 153. Φιλοκλέει sup. 281; Θεογένει sup. 822. The χηναλώπηξ or 'vulpanser' is a sort of small goose that makes burrows in river banks. Probably the word was only chosen to suggest that *Theogenes* combined the voracity or noisiness of the goose with the cunning of the fox.

l. 1296. Ψίς. This name may have been given to Lycurgus to mark his Egyptian extraction; but more likely because of some personal peculiarity like spindle-shanks. *Chærephon* (Nub. 104) was thin, sallow and swarthy, and probably had a squeaking voice like a bat.

l. 1297. *Syracosius* was reputed to be the author of a law intended to limit the freedom of the comic stage, so that he was in evil odour with the poets. Eupolis (215) compared him to a yelping puppy, which suits well enough with the sobriquet of κίττα. The *Meidias* here referred to must have been a vile fellow. He was reckoned by the comic poets among the πτωχαλάζοντες and κιλοπῆς τῶν θηρασίων.

His nickname of ‘quail’ was given him because of some fanciful resemblance to ‘a quail that had had a knock on the head from a quail-fighter.’ This expression apparently comes from the cant language of quail fighting. But it is uncertain whether ὀρτυγοκόπου refers to an actual match between quails, in which the challenging quail was ‘flipped on the head’ to test its powers of endurance; or whether the ὀρτυγοκόπος is the quail owner who has severely ‘flipped’ his quail on the head, as a punishment for not showing fight. According to this *Meidias* would look stupefied and ‘groggy,’ like a bird half stunned by a blow. The MSS. read ὑπὸ στυφωκόπου, which according to Pollux is equivalent in meaning to ὀρτυγοκόπου, as used by the comic poets.

1. 1298. η̄κειν (i. e. η̄κεεν before a vowel, or η̄κει, η̄κεε, before a consonant) Attic equivalent of ἐψκει. So οὐ γὰρ η̄δειν ἔξιων Pax 1182, *\*πεποίθειν* Nub. 1347.

1. 1301. ἐμπειρημένη, ‘introduced’ into the composition. Such songs are quoted from Anacreon, Simonides and Sappho, to which may be added the famous ήλθ' ἡλθε χειδῶν. See inf. 1410.

1. 1303. πτεροῦ τι, ‘the very least scrap of a feather.’

1. 1307. πτερῶν σοι δεῖ, ‘you want to get some wings somehow or other for the new settlers.’

1. 1308. ἔργον ἔσταναι, ‘not our business to stand idle,’ as in Lysist. 424. See sup. 206.

1. 1309. σὺ μέν, addressed to the fellow-slave of *Manes*.

1. 1314. καλεῖ, future. Join ἀνθρώπων with τις, and not, as Kock, with πολυάνωρα.

1. 1316. κατέχονται is here intransitive, with the sense of ‘are in vogue;’ as in the phrase ὁ λόγος κατέχει Thuc. 1. 10, φῆμαι μᾶλλον κατέχουσιν Eur. Hipp. 1466.

1. 1319. μετοκεῖν, explanatory addition, ‘what advantage for a man is not found therein, for a sojourn there.’ The language here is Pindaric. So in Ol. 13, 6 Εἴνομία, Δίκα and Εἰράνα have their home at Corinth; and in Pyth. 8. 1 φιλόφρων ‘Ασυχία is spoken of as the mighty daughter of Δίκα. Cp. also Frag. 228 (Böckh) μεγαλάνωρος ‘Ασυχίας τὸ φαιδρὸν φάσι. Here ‘the unclouded face of gentle quietude.’

1. 1326. ἔξερμα (ὅρμα), ‘stir him up with a flogging like this.’ οἵδι can only be pantomimic *show* of beating by the chorus, for none of them actually touch *Manes*.

1. 1330. σὺ δέ, addressed to Peithetaerus. He is to lay out in order the various wings of song-birds, augurial-birds and sea-birds; and to furnish every applicant appropriately ‘with an eye to each man’s character.’ So Thucyd. 4. 15 βούλεύειν πρὸς τὸ χρῆμα ὀρῶντας.

1. 1335. σοῦ σχήσομαι, ‘keep my hands off thee,’ sc. the λαγῆ slave.

I. 1337. ΠΑΤΡΑΔΟΙΑΣ. This character represents a young reprobate, such as Pheidippides becomes (in the Clouds) under the Socratic teaching. He can hardly be called a 'Parricide,' unless the will be as good as the deed, for he has not got further yet than being the 'rebellious son.' He comes on the stage singing about his wish to be an eagle, out of the *Oenomaus* of Sophocles. For ὡς ἀν ποταθεῖην of the MSS., ὡς ἀμποταθεῖην has been conjectured; because after such optatives of wish, as γενοίμαν, the final sentence is regularly introduced by ὡς or ὅπως without ἀν, as γενοίμαν ἵν' ὥλαιν ἔπεστι πόντον πρόβλημ' . . . τὰς λερᾶς ὅπως προσέποιμεν Ἀθάνας Soph. Aj. 1217, but the MS. reading does not seem to be any more unnatural than Od. 8. 20 καὶ μν μακρότερον καὶ πάσσοντα θήκεν ίδεσθαν, | ὡς κεν φαμίκεσσι φίλοις πάντεσσι γένοιτο. Meineke marks a lacuna after ὅπερ, proposing to insert some word, like δέρος in agreement with ἀτρυγέτου. But this is unnecessary, as ἀτρυγέτου may be used absolutely for 'the waste [of waters]', on the analogy of ὑγρή, ἡσύ, ζεφυρή, etc., in Homer. We must not be too careful to judge these 'high falutin' dithyrambics by canons of accuracy and intelligibility.

I. 1340. ψευδαγγελήσειν. We must gratefully accept this emendation of Bentley for the MS. reading ψευδαγγελῆς εἰν[αι]. For ψευδάγγελος, not -ης would be the right form.

I. 1342. αἴβοι, generally used of disgust, is here a shout of relief and satisfaction, like the sound commonly printed 'whew!'

I. 1343. ἄρω . . . νόμων. According to the Schol. there was a gap after γλυκύτερον in the MSS., and I. 1343 is described as an interpolation of Aristophanes, probably the Alexandrine grammarian of that name ('Αριστοφάνους πλήρωμα). It is a needless anticipation of I. 1345.

I. 1347. Join καλὸν δρυσιν. For νομίζεται most modern edd. read νομίζετε to harmonise with νομίζομεν inf. The Rav. has ε written above -αι. Perhaps there is again the intentional play on νομόι and νόμοι as suggested sup. 1287. So Schol. γῆτες γάρ καὶ κόρακες περι νεκροὺν νέμονται.

I. 1350. πεπλήγη. So. Eq. 1148 ἀττ' ἀν κεκλόφωσι. Kock quotes from Klassen the view that it is the subj. of the epic reduplicated οιrist. But that is quite needless.

I. 1352. πάντ' ἔχειν, sc. as sole heir.

I. 1354. κύρβεον. The κύρβεις (Nub. 448) were wooden prisms revolving on pivots. The laws of Solon were written on such.

I. 1356. πελαργιδῆς, from nom. -εῖς, 'Storklets,' so ἀλωπεκιδῆς, Χατριδῆς, etc. Publilius Syrus speaks of the *ciconia pietaticultrix*; and stories of the young storks carrying their aged parents on their outspread wings are familiar. Storks have often been encouraged

to make their nests on the roofs of houses, as a sort of type and omen of family affection.

1. 1358. ἀπέλανσά τᾶρ' ἄν. This is the simplest corr. of the MSS. γάρ ἄν. ‘I should get a nice treat (*ironicè*) by coming here.’ Cp. inf. 1692 εῦ γε μένταν διετίην. Then οὐδέν γ’ must be filled up with ἀπέλανος ἄν, ‘no you won’t at all.’ Join καὶ to βοσκητέον, with the meaning of ‘actually having to support him,’ not only having to acquiesce in his existence.

1. 1362. σοὶ δ', ὦ νεανίσκ'. These lines are intended to be an echo of the familiar words of Theognis, 27 foll. σοὶ δ' ἔγώ εῦ φρονέων ἴποθήσομαι ολάπερ αὐτός, | Κύρῳ, ἀπὸ τῶν ἀγαθῶν παῖς έτ' ἐὼν ἔμαθον. There is a litotes in οὐ κακῶς. He means ‘very good advice.’

1. 1366. ἀλεκτρυόνος. The rebellious son is tantalised by the mockery of his punishment. He is dressed up like a fighting-cock, a bird ὃς τοὺς πατέρας ἀμύνεται Nub. 1427, and then he is sent off to garrison duty (*φρούρει*).

There was almost always some petty war going in the Thraceward districts between the Athenians and Perdiccas or the Lacedaemonians. Indeed at the very moment of the performance of the play, at the great Dionysia, 414 B.C., the expedition was probably in preparation, which was sent out under Euetion to attack Amphipolis at the end of the summer, Thuc. 7. 2.

1. 1372. *Cinesias*, a dithyrambic poet, is a favourite butt of Aristophanes for his impiety (Ran. 366); for his many bodily diseases, and for his miserable leanness. That there was sober truth in this, and not merely the licence of a comic poet, may be gathered from the severe judgment passed on him by Lysias who composed two speeches against him, and by Plato (Gorg. 501 ff.). The song which he sings here as he comes upon the stage is borrowed from Anacreon; and as it is all about flying, ‘the affair wants a whole cargo of feathers.’

1. 1376. ἀφόβῳ φρενί, ‘essaying it all fresh with fearless heart and body.’ This is quite good enough for these half-nonsense verses; and there is no need to write ἀφόβῳ φρενὸς ὅμπατι γενεάν with Herm. and Mein.

1. 1377. φιλύρινον. The wood of the lime tree (*φιλύρα*) is yellowish and very light. This may refer to the sallow *Cinesias*, who was ‘as thin as a lath.’ But Athenaeus (12. 551 D) interprets the epithet as meaning ‘wearing lime-wood stays,’ to support his lanky body. There is probably some joke we do not understand in the question, why he ‘twists and turns his limping limb:’ perhaps an allusion to κυκλικοὶ χοροί.

1. 1385. ἀναβολάς. The ‘preludes’ (so ἀμβολαὶ Pind. Pyth. 1. 7; ἀναβάλλεσθαι Hom. Od. 1. 155) were to be drawn from the clouds,

and so might well be ‘wind-flapped and snow-strewn.’ The relation of the dithyrambic poets to the cloud-goddesses may be read of in Nub. 333 foll.

I. 1388. τὰ λαμπρά, ‘the brilliant passages.’

I. 1393. εἴδωλα. It is difficult to see sense or grammar here. The ‘phantoms’ can hardly be in apposition with ἀέρα. Perhaps the force of δίειμι is continued, and he seems to be making his way through spectral flights of birds. Blaydes conj. έδώλια, ‘abodes.’

I. 1395. ὁόπ, ‘avast there!’ ‘easy!’ The boatman’s cry, as in Ran. 180.

I. 1396. τὸν ἄλαδε δρόμον, ‘the seaward course.’ This is a natural correction for the unmeaning τὸν δλάδρομον. The Schol. gives τὸν εἰς ἄλα δρόμον.

I. 1401. χαρίεντά γ'. While Cinesias is singing he has had feathers attached to him and admires the clever device. But in the same moment Peithetaerus lays the stick upon his back, and asks him ‘how he enjoys his feather-flapping.’

I. 1404. περιμάχητος, ‘jealously fought for.’ The Choregus was chosen by his tribe; and his duty was to supply singers not only for the tragedies and comedies, but also for the cyclic and other choruses at the various religious festivals. Having procured his choreutae the Choregus had next to provide a trainer (*χοροδιδάσκαλος*), the best that could be found. But the order in which the trainers were taken was, apparently, settled by lot. Still there must have been some power of choice left with the Choregus. When the Archon gave leave to a poet to bring out his composition he was said to grant a chorus (*χορὸν διδύναι*). The Choregus who was judged to have performed his duties best received a tripod for a prize; and the tribe to which he belonged was supposed to share the honour, and was named with him in the inscription on the tripod.

From this we can understand what a keen competition there would be among the tribes to get the best trainer whose teaching would probably secure for them success. *Leotrophides*, who would be the Choregus whose chorus Cinesias would have to train, is described as being himself a dithyrambic poet, miserably thin and scraggy. For the use of the dative cp. ἐμοὶ διδάσκειν = me archonte et iudorum praeside tragediam docere. (Holden, from Cratinus.) Similarly ἡγούμενός σοι Eq. 727. φύλην may be in apposition with χορόν, because the choreutae were members of the tribe. There is some joke underlying Κεκροπίδα which we do not understand. It has been proposed to read Κρεκ-οπίδα with allusion to κρέες, ‘the rail;’ or Κερκαπίδα referring to those thievish imps the Κέρκωνες who used to persecute Heracles.

NOTES. LINES 1388-1432.

1. 1410. ὅρνιθές τίνες. The words with which the informer comes on the stage are a parody on Alcaeus: ὅρνιθες τίνες οἵδ' ἀκεανῶ γὰς ἀπὸ περράτων | ἥλθον πανέλοπες πουκαλόδεροι τανυστήτεροι; It is possible that by οὐδὲν ἔχοντες the Informer is indicating his own impecunious condition. But, more likely, it expresses his disappointment that the birds in the new city have no riches, so that nothing can be squeezed from them.

1. 1412. οὐ φαῦλον, 'not slight,' 'not inconsiderable.'

1. 1415. τανυστήτερε μάλ' αὐτίς, 'yet once more, O particoloured bird with outstretched wings.' Peithetaerus thinks that this popular song on the swallow must really refer to the Informer's coat, which is 'particoloured' with many a patch; and is so poor a protection from the cold that it points to 'a want of a whole swarm of swallows bringing summer in their train:' μία χελιδών ἔαρ οὐ ποιεῖ.

1. 1418. δένρῳ belongs directly to τούς ἀφικούμενους. For the unusual position cp. Pax 1303 ὑμῶν . . . ἐνταῦθα τῶν μενόντων.

1. 1420. πτερόν. From the Μυρμιδόνες of Aeschylus, according to the Schol. Probably the remaining words of the line come from the same source.

1. 1421. εὐθὺς Πελλήνης, 'straight for Pellene,' a village in Achaea, famous for the manufacture of warm woollen cloaks—as we might say 'to Ulster.' So Pind. Ol. 9. 98 (148) καὶ ψυχῆν εὖδαινὸν φάρμακον αἴραν Πελλάνα φέρε. Peithetaerus suggests that the only reason why the Informer desires wings is that he may visit Pellene and change his threadbare cloak for a warm one.

1. 1422. νησιωτικός, referring to the islands in dependence on Athens.

1. 1425. περιστοθεῖν, seemingly intransitive; πόλεις being governed by the preposition in the compound word, 'to swoop round all the cities.' See on 1032.

1. 1426. προσκαλεῖ, future with the same meaning as καλούμενος, 'how will you do your summoning any more cleverly with the help of wings?' ὑπό is used here in its idiomatic sense of 'to the accompaniment of;' as ὑπὸ συρίγγων Hdt. 1. 17, χαλκῆς ὑπὸ σάλπιγγος Soph. El. 711. The Informer answers, 'Indeed, I shan't (do it any better) but (I want wings) that the footpads may not annoy me, and that I may return thence with the cranes, having bolted many a law-suit to serve as ballast.' For this story about the cranes see sup. 1136.

1. 1431. νεανίας, 'an able-bodied young man.'

1. 1432. σκάπτειν. Like the 'unjust steward' in the parable, he has learned no trade nor craft, and he therefore represents himself as driven to the very questionable profession of an informer, τί ποιήσω; εκάπτειν οὐκ λοχίω Luke 16. 3.

l. 1435. ἡ δικαρραφεῖν, with an intentional echo of δικαιοῦ, 'on principles of law rather than constantly getting up law-suits.'

l. 1436. πτέρου. Through the next lines there runs a constant double meaning of πτεροῦν and its compounds. The Informer actually wants to be furnished with 'wings;' Peithetaerus declares that to be unnecessary—a few words of persuasive talk; a little encouragement to extravagance; a hankering after the stage—are quite enough to make a man 'flighty' to set him 'soaring,' to put him 'in a flutter,' to make him 'high flown.' Ultimately Peithetaerus (l. 1463 foll.) uses the words πτερώ (dual) for the double-lash of the Corcyrean whip, with which he sends the Informer 'spinning like top.'

l. 1441. τὰ μειράκια τῶν. I have adopted Blaydes' emendation for the vulg. τοῖς μειράκοις ἐν, for the fathers evidently are not speaking to but of the lads. That this is generally felt may be seen from the various conjectures: sc. τοῖς φυλέταις Meineke, or τοῖς δημόταις Kock. The lads are supposed to be congregated in the 'barbers' shops;' and their fathers are lamenting over them as 'horsy,' or 'stage-struck.'

l. 1443. ἵππηλατεῖν, cp. the record of the extravagant habits of young Pheidippides, Nub. 15, 69, 74.

l. 1444. δέ τέ τις, i. e. ἀλλος δέ τις.

l. 1446. καὶ πτερούνται, 'they really are furnished with wings!' So ἄττ' ἀν καὶ μάθῃ cp. Nub. 785. This Peithetaerus declares to be no mere metaphor, for 'the mind is sent aloft, and its owner is raised on high,' by the influence of words.

l. 1455. ἐνθαδί. The Informer forgets that he is no longer in Athens. καλεσάμενος, 'having summoned,' only refers to the early stage of citing the defendant to appear. ἔγκεληκώς advances a stage further, 'having indicted him before the judges.'

l. 1456. κατ' αὖ πέτωμα. Dobree's emendation, generally accepted, for vulg. καὶ τ' αὖ. For the tmesis cp. Ran. 1047 κατ' οὐν ἔβαλεν.

l. 1457. ὅδι λέγεις, 'this is what you mean.' Join ἐνθάδε with ὥφληκη δίκην. Peithetaerus takes up the ἐνθάδε in the same sense as the Informer: 'in order that the foreigner may be cast in his suit in the court at Athens before he has time to arrive.' The Informer will appoint a certain day for the trial, at which he will duly appear, thanks to the speed of his wings. The poor foreigner, having no such advantage, will not be present when his name is called, and so judgment will go against him in default (ἐρήμῳ δικεῖν δίκην).

l. 1460. πάντ' ἔχεις, 'you've got it completely.'

l. 1461. βέρβικος. Cp. Virg. Aen. 7. 378 foll., where the wild speed of Amata through the streets of Lavinium is compared to the movement of a top (*volubile buxum*) set spinning with a lash (*dant animos plagae*). The 'Corcyrean whip' with double thong (πτερώ)

NOTES. LINES 1435-1492.

seems to have been a special weapon of public chastisement in that turbulent island. *συνεχῶς θὲ παρὰ Κερκυραῖος ἀταξίαι γίνονται.* διὰ τὸ στασιάζειν οὖν ἐπεπόλασε παρ' αὐτοῖς ἡ μάστιξ Schol. Cp. λγυρά μάστιγι διπλῆ Soph. Aj. 242.

1. 1466. οὐ πτερυγεῖς; ‘won’t you wing your flight?’ cp. sup. 795.

1. 1467. ἀπολιβάζεις. It seems difficult to connect this with λιβάς. There are not a few curious words with a similar meaning, as ἀπολιταργεῖς Nub. 1253.

1. 1468. πικράν, ‘to your cost;’ as sup. 1045 and Soph. Phil. 355 κάρη πικρὸν Σέγειον οὐρίῳ πλάτῃ κατηγόμων.

1. 1469. ἥμεις. Peithetaerus here addresses his attendants, and perhaps the κῆρυξ, sup. 1271.

1. 1475. Κλεώνυμος. For Cleonymus see on sup. 288. This curious comparison of a man with a tree may have in it an echo of Il. 13. 437 ἀλλ’ ὥστε στήλην ἡ δένδρεον ιψιπέτηλον ἀτρέμας ἔσταότα, and may refer to a dull, wooden nature. But the introduction of a tree seems natural enough when we remember that the Chorus of Birds are describing the wonderful things they have lighted on. In Καρδίας ἀπωτέρω there is a double meaning; either ‘further away than (Hertford) Cardia,’ a town on the Thracian Chersonese; or ‘out of Heart,’ i.e. cowardly.

1. 1477. μέγα. The bulky stature of Cleonymus is hinted at in Acharn. 88 ὅρνυ τριπλάσιον Κλεωνύμου. Cp. Vesp. 592.

1. 1478. τοῦ μὲν ἥπος. See on sup. 1046, where we find that the suits in which ξένοι were involved came on in the month of Munychion. In συκοφαντεῖ there appears to be an allusion to the connection of Cleonymus with the efforts to discover who had mutilated the Hermae.

1. 1481. ἀσπίδας φυλλορροεῖ. The Cleonymus-tree ‘shed its shields’ in the winter. Cp. the epithets ἀσπιδοβλής and βίψασπι applied to Cleonymus, Nub. 353.

1. 1484. λύχνων ἔρημίᾳ. A parody on the famous phrase Σκυθῶν ἔρημά (Aesch. P. V. 2, Acharn. 704), describing the vast desolate steppes of Scythia. Here, ‘the place void of lights’ is that quarter in Athens where very few folk went about with lanterns. (Vesp. 219, 246-262; Eccles. 27; Nub. 613). For the streets of Athens were not lighted in the modern sense, and the windows of the houses did not give light on the road. In this dark quarter of the city lives the notorious footpad Orestes (sup. 712, Acharn. 1166) called a ‘hero,’ as bearing the name of the son of the great Agamemnon. A very friendly and companionable person, like the heroes of old, but an awkward person to be in company with after dark.

1. 1492. πληγεῖς. It was usual to pass the shrines or chapels of the Heroes in reverent silence (Alciph. 3. 58); and a sudden meeting with

a Hero face to face was believed to cause paralysis, so that the Heroes were called πλῆκται (Athen. 11. 461 c), as having the power to 'give a stroke of palsy' (*ἀποληξία*). This belief is played upon in the word τληγεῖς, which means 'having had a stroke' from the cudgel of the footpad, who then 'stripped' his victim (*γυμνός*) sup. 498.

1. 1493. πάντα τάπθέξια, 'all down the right side,' as is common in paralysis. The Schol. seems to understand 'the most important parts of the body.' But this is very doubtful.

1. 1496. οὐγκαλυμμός, i. e. δ ἐγκαλ. Dawes' emendation for δ συγκαλυμμός.

1. 1499. δητηνίκα; 'do you ask what time it is?' Notice that Prometheus in his supreme selfishness takes no notice of the questions of Peithetaerus.

1. 1500. βουλυτός, as in Od. 9. 58 ἦμος δ' ἡέλιος μετενίσατο βουλυτόνδε, where Eustath. defines βουλυτός as η μεσημβρία λατὸν ή ὥλιγον τι μετὰ μεσημβρίαν ὅτε βόες λύνονται τοῦ κάρμεν. Therefore we are not to think of the evening hour to which Horace refers (Od. 3. 6. 41) as finally releasing the oxen from the yoke, but rather of the midday halt. Mr. J. G. Frazer (Classical Review, vol. ii. p. 250) quotes from Seeböhm (English Village Commun. p. 124 foll.) to the effect that in Wales and Germany plowing in ancient times stopped regularly for the day at noon.

1. 1501. δ Ζεύς ποιεῖ; As we should say 'what's the weather doing?' With ἀπαυθιάζει νεφέλας cp. Virg. Georg. 1. 461 *unde serenas ventus agat nubes*.

1. 1503. οἵμωξε μεγάλ'. Peithetaerus, impatient at the impracticable ways of the man, shouts out 'a murrain on you!' At this Prometheus, with grotesque cheerfulness, as if he had received some friendly invitation, says 'Well then, on those terms, I'll throw my wraps off!' Or perhaps, as Felton suggests, Prometheus is harking back to his original question, to which he attached so much importance—is the sky clear or overcast? because in the latter case I shall not be seen by the gods, and may unmuffle myself. Possibly οἵμωξε μεγάλ', in the mouth of Peithetaerus means 'You'll catch it!' seeing how black and lowering is the sky.

1. 1508. σκιάδεον. Such a 'parasol,' together with a portable stool for resting on (*δίφρος*), was regularly carried by the daughters of the Metoei, whose duty was to wait on the high-born Athenian damsels (*κανηφόροις*), when they took their part in the Panathenaic procession. See inf. 1551.

1. 1514. πτνίκ' ἄττ'. 'What was about the date of his disaster?' ἄττα (=τίνα, as ἄττα=ἄττια) is added to words expressive of time or quantity or the like, to give a tone of indefiniteness. So Ran. 173 πότε' ἄττα; 936 ποὶ ἄττα;

l. 1519. Θεσμοφορίας. The Thesmophoria was a festival conducted by women in honour of Demeter, who was supposed to have established laws and the usages of civilized life. It is difficult to decide the exact date and duration of the feast, but it seems to have lasted from the ninth to the thirteenth of the month Pyanepsion (November). After the performance for two days in Halimus of certain preliminary purificatory rites, there followed the main festival in Athens lasting for three days, the second of which was kept as a strict fast, the women sitting as mourners round the statue of Demeter.

l. 1520. βάρβαροι. This suggests the meaning of κεκρυότες, 'screeching,' since to Greek ears the language of the 'outer barbarians,' always seemed like the inarticulate utterance of some wild creatures. Just as savage Thracian tribes dwelt on the Northern frontier of Greece, so here, Olympus is described as beset by similar unpleasant neighbours.

l. 1524. εἰσάγοντο. Note this use of the optat. after a present or future tense in the principal sentence, pointing back to the original intent of the arrangement; as Ran. 23 αὐτὸς βαδίζω καὶ πονῶ, τοῦτον δὲ ὁχῶ | ἵνα μὴ ταλαιπωρούντο, Od. 17. 250 τὸν ποτ' ἔγων . . . ἀξο τῇλ' Ἰθάκης ἵνα μοι βίοτον πολὺν ἀλφοι. See also Goodwin, M. and T. § 44, 2, note 2 b, who quotes τοῦτον ἔχει τὸν τρόπον δὲ νόμος ἵνα μηδὲ πεισθῆναι μηδὲ ἐξαπατηθῆναι γένοντο ἐπὶ τῷ δῆμῳ Demosth. Androt. 596. 17, where ἔχει refers to the past existence of the law; the idea being that the law was made as it is, so that it might not be possible, etc. εἰσάγοντο is the regular word for the 'import of goods.'

l. 1527. πατρόφος, 'a family god.' Before becoming an acknowledged Athenian citizen, it was necessary to give a satisfactory answer to the question εἰ Ἀθηναῖοι εἰσαν ἐκατέρωθεν ἐκ τριγονίας . . . καὶ εἰ Ἀπόλλων ἐστιν αὐτοῖς πατρόφος. Execestides, ridiculed in sup. II, 764 as a sham citizen, would have to find his family-god among the barbarian neighbours of Olympus.

l. 1529. Τριβαλλοί (Thuc. 2. 96). This Thracian tribe was proverbial for fierceness, and the word was used as a sort of synonym for savagery, as we might speak of 'a regular Turk.' The absurd pun that connects ἐπιτριβέτης, 'curse you!' (lit. 'may you be smashed!') with *Triballi* may be made as bad in the English by rendering 'Tribul-ation seize you!'

l. 1536. Βασίλεια, 'Royalty,' the impersonation of the sovereignty of Zeus as a fair damsel.

l. 1541. λοιδορίαν. If this reading be right, we must treat it as ? grotesquely inserted in the inventory of things inseparable from civic life. So in Eccles. 142 foll. the women describing the behaviour of the men in the ἐκκλησίᾳ say καὶ λοιδοροῦνται γ' ὥσπερ ἐμπεποιητές, \ καὶ

*τὸν παροιοῦντ' ἐκφέροντος οἱ τοξόται.* But the word *λοιδορίαν* is certainly rather startling, though no satisfactory conjecture has been made. Perhaps *ἐμπορίαν* would be as good as any. *κωλαγρέτην.* The *κωλαγρέται* (or *κωλακρέται*) in the earliest days were the principal financial officers at Athens. From the time of Cleisthenes their duties were reduced to catering for the meals in the Prytaneum. But when Pericles introduced the system of jurors' fees, the *κωλαγρέται* became the paymasters.

l. 1543. *πάντ' ἔχεις*, as sup. 1352.

l. 1545. *ἀνθρώποις εὔνους*; Aesch. (P. V. 11. 28) specially commemorates the *φιλάνθρωπος τρόπος* of Prometheus, who had brought down fire for the use of men. In the word *ἀπ-ανθρ-ακίζομεν*, 'we do our grilling,' there is an intentional echo of *ἀνθρώποις*, as in *ἥμεῖς δ' ἀνθρακες* Nub. 97.

l. 1549. *Τίμων καθαρός*, 'a thorough-going Timon,' 'a Timon to the backbone.' Kock assigns these words to Peithetaerus, because Prometheus in Olympus would have had no opportunity of hearing about Timon. But, surely, the amusing confusion between celestial and mundane scenes, between Bird-land and Athens, is part of the fun. 'Timon of Athens,' familiar to readers of Shakespeare, was called *δ μισάνθρωπος*, though Lucian (Tim. 34) makes him say *πάντας γὰρ ἄμα καὶ θεοὺς καὶ ἀνθράποις μισῶ*. The same authority represents him as the son of Echecratides of the dème Collytus. He is supposed to have been embittered by disappointments and to have withdrawn from the world, admitting no one to his society but Alcibiades. In the Lysistr. 808 foll. he is instanced by the Chorus as one who hated evil men but was devoted to the other sex. The *Μονότροπος* of Phrynichus (which gained the first prize when the 'Birds' only took the second) introduces the recluse as saying *ζῶ δὲ Τίμωνος βίον*.

l. 1550. Join *ἴνα καν δὲ Ζεὺς τὴν με*, and for the hyperbaton of the pronoun cp. sup. 95.

l. 1552. See on sup. 1508. Prometheus hopes to be taken for one of the attendant maidens and to escape the notice of Zeus.

l. 1553. *πρὸς δὲ τοῖς Σκιάποσιν.* The Chorus deals here with similar marvels to those which were recounted sup. 1470-93; and they are reported in such a way as to give a hit at unpopular characters. The Shadow-feet were a fabulous tribe in Libya, who, according to Ktesias, were web-footed like geese. When they lay down to rest, they held up one of these feet to screen themselves from the sun. The Schol. assigns to them four legs, and represents them as walking on three, and holding up one, but Pliny (N. H. 7. 2. 23) improves upon the story and gives them only a single leg, which they used alternately as a leaping pole or a sunshade.

**λίμνη.** We are to imagine ourselves on the shore of some lake like Avernus in Italy, where there was an oracle of the dead, *μαντεῖον ἄντρον καὶ θεραπευτῆρες τῷ ἀντρῷ ψυχαγωγοί*. Here the part of the hierophant is taken by ‘Socrates the unwashed’ (*οὐδὲ ἡλείφαστο | οὐδὲ ἐσ βαλανεῖον ἥλθε λουσόμενος* Nub. 837), who ‘draws the spirits;’ *ψυχαγωγεῖ* having the double meaning of (1) *animos evocat Oreo*, and (2) *animos iuniorum allicit docendo*. But the whole scene is a parody of the *Νεκύια* in Od. 11, where Odysseus comes and sits at the side of the trench, cuts the throat of the victim, turns away for a moment, and awaits the coming up of the souls of the dead with whom he wished to converse.

l. 1556. **Πεισανδρός** was the main agent in the overthrow of the democracy (Thuc. 8. 53), and the establishment of the 400 at Athens. He was an inquisitor in the matter of the mutilation of the Hermae, and was made Archon in 414. But after the deposition of the 400 he fled to Decelea, and never returned to Athens. His cowardice was proverbial (as Xen. Symp. 2. 14 δὸνῦν διὰ τὸ μὴ δύνασθαι ταῖς λόγχαις ἀντιβλέπειν οὐδὲ συστρατεύεσθαι ἔθελε); so he is here represented as on the look out for his own spirit, which has deserted him!

l. 1559. **κάμηλον ἀμνόν τν'**, ‘a kind of camel-lamb,’ to be taken closely together like *ἄνθρωπος δρυς* sup. 169, *βαρράχων κίκνων* Ran. 207. This monstrosity is chosen as a suitable victim to be offered by the lumbering overgrown Peisander, *ὁ μέγας, ὁ ὄνος κανθήλιος* Hermipp. 12.

l. 1561. **ἀπῆλθε**, ‘stepped aside.’ If we retain this reading it must be interpreted as referring to the brief moment in which Odysseus may be supposed to be carrying out the directions of Circe, Od. 10. 527 foll. *ἔνθ' ὅν ἀρειὸν βίξαν θῆλύν τε μέλαιναν | εἰς Ἐρεβος στρέψας, αὐτὸς δ' ἀπονόσφι τραπέσθαι, | λέμενος ποταμοῦ βοάν*. But there is something suspicious in *ἥλθε—ἀπῆλθε—ἀνῆλθε*, besides which we want to parody the ‘waiting’ of Odysseus, Od. 11. 82 *νῶι μὲν ἥμεροι... ἥλθε δ' ἐπὶ ψυχῇ μητρός*. On these grounds Kock conjectures *καθῆστο*.

l. 1563. **λαῖμα.** If this is a Greek word at all, it may be, as Kennedy suggests, ‘a coinage of the poet, a hybrid between λαμός, *throat* and αἷμα, *blood*.’ It would be easy to write *τό γ' αἷμα*.

*Chaerephon*, nicknamed ‘the bat,’ is perhaps chosen because the squeak of the bat is like the noise of the ‘squealing ghosts,’ cp. Od. 24. 6 ff. *ώς δ' ὅτε νυκτερίδες μυχῷ ἄντρον θεσπεσίοι | τρίζουσαι ποτέονται ... ὡς αἱ [the souls of the μνησῆρες summoned by Hermes] τετρηγῆαι ἀμ' ἥσαν*. Also *Chaerephon* was cadaverous and sallow (*πτέρινος Eupol.*, cp. *ἥμιθης* Nub. 504) and suggested the idea of a ghost. It seems difficult to follow Kock in supposing that the brave spirit of

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Chaerephon (*σφοδρὸς ἐφ' ὅ τι ὀρμήσειε* Plat. *Apol.* p. 21) was sent up to make up for the cowardice and want of spirit in Peisander.

1. 1565. *τὸ μὲν πόλισμα*. Poseidon, Heracles, and the Triballian appear on the scene, as a deputation from Olympus. Poseidon, as patron of the Knights at Athens, naturally represents all that is most polished and aristocratic. He finds fault with the *gaucherie* of the Triballian, whose rusticity shows itself in the slovenly way in which he wears his cloak. The proper method of disposing the *ἱμάτιον* was to throw it over the left shoulder, then round the back to the right side, and finally across the chest, either under or over the right arm, back to the left shoulder again. This arrangement marked ‘the gentleman’: it betokened a vulgar person *ἀναβάλλεσθαι μὴ ἐπίστασθαι ἐπὶ δεξιᾷ* Plat. *Theaet.* 175 E.

1. 1569. *Λαισποδίας* is mentioned by Thuc. (6. 105) as having conducted an expedition against Sparta. He is said to have had some defect in the legs which he sought to conceal by the excessive length of his cloak. There may be some real or fancied connection in the word with *λαιός* and *πούς*.

1. 1570. *δημοκρατία*. It is amusing to hear Poseidon speaking of Olympus as if it were a republic, electing its officers and commissioners by show of hands, and, on the whole, with as bad success as at Athens.

1. 1572. *Ἐγεις ἀτρέμας*; ‘do keep quiet!—we may suppose that Poseidon is trying to arrange the Triballian’s mantle more decorously; and that he resists the proffered service.

1. 1575. *ἄγχειν βούλομα*. This uncompromising ferocity of Heracles heightens the comic effect of his absolute surrender at the prospect of a good dinner.

1. 1579. *τὴν τυρόκνηστιν*. Peithetaerus goes on uninterruptedly with his preparation for the dinner, as if he were unaware of the arrival of the gods.

1. 1582. *ἐπικνῶ*. The Schol. interprets this by *ἐπίβαλλε*. It would then be the pres. mid. imperat. from *ἐπικνάω*. Meineke would write *ἐπίκνη*, i.e. *ἐπίκνει*, the pres. active imperat. ‘Trans. ‘grate over it!’ But *ἐπικνῶ* may mean ‘I am grating.’

1. 1583. *τοῦ = τίνος*.

1. 1585. *ἔδοξαν ἀδικεῖν*, ‘were proved guilty.’ There are the same political struggles in bird-land as in Athens, the aristocratical party combining against the democratic. The guilty birds are to be eaten as a punishment.

1. 1590. *Λιπάρ' εἶναι*, sc. *τῷ ἐλαίῳ*.

1. 1593. *ὑδωρ ἀν εἴχετ'*, ‘if you were on good terms with us gods you would have rain-water always in your marshes.’ a surprise for

*ἐν τοῖς φρέσοις οὐ ταῖς δεξαμεναῖς*, where rain-water would naturally be stored. But *birds* find it in the marshes.

1. 1594. ἀλκυονίδας. ‘Halcyon days’ are thus described by Ovid, Met. II. 745 *pergue dies placidos hiberno tempore septem | incubat Alcyone pendentibus aequore nidis. | Tum via tuta maris, ventos custodit, et arctet | Aeolus egressu.*

1. 1595. αὐτοκράτορες, ‘with full powers,’ ‘plenipotentiary.’ So Lysist. 1009.

1. 1598. Join ἀλλὰ νῦν = nunc saltem. So Soph. El. 411 ὃ θεοὶ πατρῷοι, ξυγγένεσθέ γ' ἀλλὰ νῦν.

1. 1601. Notice ἀποδοῦνα, ‘to restore’ something that is due. Cp. Dem. de Halonnese, *passim*.

1. 1602. ἄριστον may be rendered ‘lunch.’ It was the first substantial meal of the day. The early breakfast, *ἀκράτισμα*, being merely a sup of wine and a morsel of bread.

1. 1606. ἀληθεῖς; see on sup. 174.

1. 1609. κύψαντες, ‘cowering down;’ lit. ‘with bowed heads.’

1. 1614. νὴ τὸν Ποσειδῶνα. Probably a jest lies in this unconscious adjuration of himself by Poseidon.

1. 1615. ναβαυσταρέων. It is hopeless to get any further with the Triballian’s gibberish than to note that Peithetaerus chooses to interpret it as implying assent. Perhaps we are intended to catch the sound of νῆ or ναί in the word. Süvern’s proposed interpretation ἀναβῶμεν οἱ τρεῖς (ἐς τὸν οὐρανόν) seems to give neither sense nor point. Nor can we trust the interpretation of Peithetaerus, who reads what he wishes into the unintelligible words; as the ambassador does in the scene with Pseudartabas (*Acharn.* 100 foll.); and as Heracles does inf. 1629.

1. 1619. εὐχάμενος, ‘after having vowed a victim takes to quibbling, saying “the gods can wait,” and does not pay his debts through greediness.’

1. 1620. μισητία. This word is interpreted by Photius as ἡ πρὸς ὅτιον ἀχαρίς ἀπλογία, with a special meaning almost like μαχλούνη. Through the notion of ἀπλογία, the 1. of the MSS. *μισητίαν* has been treated by some as an adverbial accus., and rendered ‘in full measure.’ Professor Kennedy renders *μισητία* by ‘stinginess,’ which seems a hint in the right direction. But the sense is rather ‘greediness’ or ‘grasping spirit.’

1. 1621. ἀναπάξομεν, ‘we will exact.’

1. 1622. ἀργυρίδιον. The first iota is long, as in *τρικίδιον* Nub. 92.

1. 1623. λούμενος, sc. sitting in the bath.

1. 1625. τιμήν, ‘value,’ ‘price.’ The kite takes twice the value of the victim so meanly withheld.

1. 1628. Ὁ Τριβαλλός, ‘Ho Triballian, have you a fancy for a good cry?’ meaning, ‘do you want to be beaten?’ The nom. is used with the force of a vocative, as in ὁ παῖς Ran. 521, οἱ τοξεῖαι Ach. 54.

The words of Heracles are quite contemptuous, as he evidently regards the presence of the Triballian on the deputation as quite unimportant. The question seems to have been more or less intelligible to the foreigner, for the sound of *βακτ* and *κροῦσ* in his answer suggests the laying of the stick upon someone's back.

1. 1633. παραδίδωμι. Peithetaerus assumes a gratuitous generosity in giving up what does not belong to him, as it were to stimulate Zeus to a corresponding act of grace in surrendering his own Princess Royalty.

1. 1638. δαμόνι' ἀνθρώπων, 'my good fellow.' This sounds a strange appeal addressed by a god to a god: but by and by Poseidon gravely discusses the prospect of the death of Zeus (*Ζεὺς δθάνατος!*) and the chances of his heirs.

ποῖ φέρε; 'whither are you rushing off?' sc. ποῖ φρενῶν, 'to what notion.'

1. 1639. γυναικὸς μᾶς. A reminiscence of the Trojan war.

1. 1644. σοῦ, because Heracles is son of Zeus. Then Peithetaerus takes Heracles aside, and warns him against the false hopes raised in him by his uncle Poseidon.

1. 1648. διαβάλλεται, 'deceives.' So in Hdt. 9. 116 λέγων δὲ τούτῳ Σέργεο διεβάλλετο. The Schol. quotes, as similar, the Homeric phrase παραβλήθην ἀγορεύων Il. 4. 6.

1. 1649. οὐδὲ ἀκαρῆ, 'not a scrap,' as in Vesp. 541. Properly ἀκαρῆ (acc. sing. masc. ἀκαρῆς) agrees with χρόνον as ἀκαρῆ διαλιτάν (sc. χρόνον) Nub. 496, and then is used for any 'indivisible' amount of time or space. The neut. ἀκαρές is also used.

1. 1650. τοὺς νόμους, i.e. the laws of Solon, which are represented as no less binding upon the gods than upon men.

1. 1652. ξένης, sc. Alcmena, who was daughter of Electryon, king of Messene, and so neither a native of Olympus nor of Athens.

1. 1653. ἐπίκλητρον, 'heiress,' properly 'a daughter who having no brother succeeds as heiress to her father's estate.' Where a daughter had brothers she was not ἐπίκλητρος but only ἐπίπροκος, i.e. with a claim on her dowry (*προΐξ*). Peithetaerus asks how Athena could be heiress of Zeus in her own right, if she had any γῆγοις ἀδελφοῖς, which she really had in the persons of Ares and Hephaestus. He coolly takes for granted that she is such an heiress and Heracles never thinks to question the fact; but asks whether Zeus has not the power to will his estate (*χρήματα*) to him at death though he is a bastard. 'No,' says Peithetaerus, 'that is against the law which prohibits νόθοι from succeeding to an inheritance.' All that a father could legally do for bastard sons was to leave them their *νοθεῖα* as a *solatium*, not exceeding in amount 1000 drachmae. The reading of Rav. is γέθεφ 'ξαποθνήσκων—whether we retain this form or the ordinary ἀποθνήσκων, it seems better to read

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νόθῳ than with Meineke and Dind. *νοθεῖ* or *τὰ νοθεῖα*, for the *χρήματα*, properly so called, are distinct from the *νοθεῖα*, or ‘bastard’s legacy.’

1. 1658. ἀνθέξεται σου. This is commonly rendered ‘he will secure instead of you,’ equivalent to *ἀντί σου ξέσται*. But there is no parallel to this construction, and it seems better to substitute *σοι* for *σου*, meaning ‘he will secure, as you will find, or to your disadvantage.’

1. 1659. ἀδελφός, sc. of Zeus. For even if Athena were not in the way, Heracles would find that his uncles, and especially Poseidon, would have the next claim; for a bastard could have no ‘rights of relationship’ in cases of intestacy (*ἀγχιστεία*), which could only be enjoyed by legitimate or properly adopted children; and these failing, the inheritance passed to ‘next of kin.’

1. 1669. εἰστήγαγ' ἐς τοὺς φράτερας, ‘registered you among your wardsmen.’ On the *κονρέωτις*, or third day of the festival Apaturia, Athenian fathers used to enter the names of their sons born in wedlock in the register of their *φρατρία*, and this registration in the *κονών γραμματεῖον* was their proof of citizenship. Zeus (who is treated throughout as an Athenian citizen) could not do this for Heracles because he was not *γνήσιος*. The registration generally took place when the boy was three or four years old, which explains *πάλαι*.

1. 1671. αἰκίαν βλέπων, ‘with a face threatening assault and battery.’ See sup. 1169. Heracles is furious at the deception which has been practised on him.

1. 1673. ὄρνιθῶν γάλα, see on sup. 734.

1. 1674. καὶ πάλιν. Peithetaerus had made two claims, one for the sceptre (sup. 1600), which Heracles had accepted; and the other for the Princess (sup. 1622 foll.). It is to the second claim that Heracles now refers.

1. 1678. καλάνι. This time the meaning of the gibberish is plain enough, καλὴν κάρην καὶ μεγάλην Βασίλειαν ὄρνισι παραδίδωμι. Cp. the form *Ιαονῶν* Ach. 104.

1. 1681. εἰ μὴ βατίζεις γ'. A simple emendation for the unintelligible 1. of the MSS. *βαδίζειν γ'*. Other conj. are *τιτυβίζει γ'*, *βατίζει γ'*, *βαβάζει γ'*. Cp. Hesych. *βαβάζω* *τὸ μὴ διηρθράμενα λέγειν*. Transl. ‘he is only twittering.’ For this meaning of *εἰ μὴ* cp. *εἰ μὴ* ‘*καὶ πονηρῶν* Eq. 186, *αὔτη Θεονόη Πρωτέως*; ΓΓ. *μὰ τὰ Θεώ*, *εἰ μὴ Κρίτιν λάγε* Thesm. 897.

1. 1688. κατεκόπησαν. The seditious birds had just been ‘knocked on the head’ in time, as meat for the wedding feast. See sup. 1583.

1. 1691. ὅπτᾶς τὰ κρέα; ‘is it the roasting of the meat that you are to undertake? It’s plenty of dainty feeding that you mean!’ Cp. the word *προτένθαι* Nub. 1198.

1. 1692. εὖ γε μέντραν, as Kennedy, ‘I should have been in clover.’

*molliter sane me curassem.* Cp. Thuc. 6. 57 Ἀριστογείτων οὐ φάδιας διετίθη.

l. 1694. The Chorus resume the record of the marvels they have seen. The localities are imaginary, for we are not to think of Φάνας as the southern promontory of Chios, but as the 'Informeries,' where the συκοφάνται ply their trade (inf. 1699); and the Κλεψύδρα is not the intermittent spring of that name on the N.W. spur of the Acropolis, so much as the Waterclock, which timed the speakers in the Athenian law-courts. There you will find a race of men with tongue-fed bellies. ἔγγλωττοιαστόρων is a parody on Χειρογάστρες, for as ordinary persons feed their bellies with the labour of their hands, so these rhetoricians feed themselves by the exertion of their tongue.

l. 1701. Γοργία. Gorgias the Leontine was a famous sophist and professor of oratory, who gave lectures at Athens, and stimulated public interest in the affairs of Sicily. He is best known from the Platonic dialogues bearing his name. Φίλιπποι. In the 'Wasps' 421 there is a Philippus named who is called δοῦλος Γοργίου, most likely meaning 'disciple of Gorgias.'

l. 1705. ἡ γλώττα χωρὶς τέμνεται. This is a phrase of Greek ritual alluding to the practice of cutting out the victims' tongues and treating them as a special offering. The jest intended seems to be the reference of this old-established custom not to its primeval origin, but to the triumphs that a Gorgias or a Philip had achieved with their tongues, proving it indeed to be 'the best member that we have!'

l. 1709. παμφάτης ἀστήρ. Most commentators take this of the moon, but on no sufficient evidence. It may be any bright star, perhaps Hesper ἢ κάλλιστος ἐν οὐρανῷ ἵσταται ἀστήρ. By χρυσαυγές δόμῳ must be understood the 'gold-bright dome' of the sky.

l. 1711. οὐδὲ...τοιοῦτον. This breaks the construction which began with οὐδος, and makes a new sentence of what should correctly be a parallel clause.

l. 1713. οὐ φατὸν λέγειν, 'beyond power of words to describe.'

l. 1715. ἐς βάθος κύκλου, 'deep into the vaulted skies.'

l. 1716. θυμαράτων δ'. For this elision at the end of the trimeter see Soph. O. R. 29, 791, 1224; O. C. 17; Ant. 1031; El. 1017; Eccles. 351. 'And from the incense offerings the breezes waft a wreath of smoke.' Cp. Hermipp. ap. Suid. s. v. ἀνθέων λεπτοὺς διαψαίροντα πέπλους ἀνθέων | γέμοντας.

l. 1720. ἀνάγε. The Chorus seem to cry to some great crowd to make way for the festal procession, and give them room to dance—'fall back, open up, make a front, give room.' ἀνάγε (sup. 383) is explained by the phrase of the Ithyphallic dancers quoted by Athen.

l. 1722 β. ἀνάγετε, ἀνάγετε πάντες, εὐρυχωρίαν τῷ θεῷ ποιεῖτε. Νοσ.

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**δίεχε** cp. Arrian. Anab. I. 1. 10 οἱ μὲν γὰρ διέσχον τὴν φάλαγγα. **Φο.** **πάραγε**, a military expression, Xen. Hell. 7. 5. 22 παραγαγὼν τὸν ἐπὶ κέρων πορευομένους λόχους εἰς μέτωπον, i. e. changed them from marching order to a wide front. There seems to be no exact parallel to **πάρεχε**, but it belongs to those quasi-reflexive uses, like **πάρεχ**' ἐκποδῶν (sc. σεαυτὸν) Vesp. 949, Eur. Cycl. 203.

I. 1724. φεῦ τῆς ὥρας. ‘Ho! for her youthful bloom!’ For φεῦ with a similar meaning cp. sup. 162, Lysist. 312.

I. 1726. κατέχουσι, ‘are in store for,’ lit. ‘come upon,’ ‘occupy.’

I. 1733. θεῖσι. It is difficult to explain this dative; if it be taken with ἔρχοντα, it may be compared with μέγα κρατέεις νεκύεσσον Od. II. 485, where νεκύεσσοι may be either a local or an ethical dative. If with μέγαν, then it must be ethical=‘in the eyes of the gods.’ Dindorf reads θεῖαι with Μοΐραι, Blaydes θεῖσι.

I. 1737. ἀμφιθαλής, ‘rich with blessings.’ The accurate force of ἀμφί comes out in the technical meaning, ‘happy in having *both* parents living.’ Il. 22. 496. By an oxymoron we find ἀμφιθαλής κακοῖς Ag. II. 44.

I. 1739. παλιντόνους, ‘with backward strain;’ so as to check the speed of the ὄχος, suggested by πάρ-οχος, the technical name for the ‘groomsman,’ who ‘sat in the car by’ the bride. On the other side of her was the νύμφος. The post of πάροχος is here taken by Ερως.

I. 1744. λόγων. For the gen. cp. ἄγαμαι καρδίας Ach. 489.

I. 1745. χθονίας (explained by inf. 1752), ‘that strike the earth;’ not, as usually, ‘subterranean.’ κλήσατε (κλῆζω), ‘celebrate.’

I. 1752. δῆε νῦν, sc. Peithetaerus, assuming the functions of Zeus.

**διά σέ.** If the reading be right, these words must refer to Zeus, a sort of acknowledgment (to escape a charge of profanity) that it is really his divine permission which has conceded such power to Peithetaerus. But this is not satisfactory, so that Haupt and others read δᾶα δὲ πάντα, *divina omnia*. If our reading be retained, διά must be pronounced monosyllabically = ζά.

I. 1753. Join πάρεδρον with Διός, as Δίκην ἔχει πάρεδρον δὲ Ζεύς Plut. Alex. 52.

I. 1755. γάμοισιν, sc. the nuptial procession.



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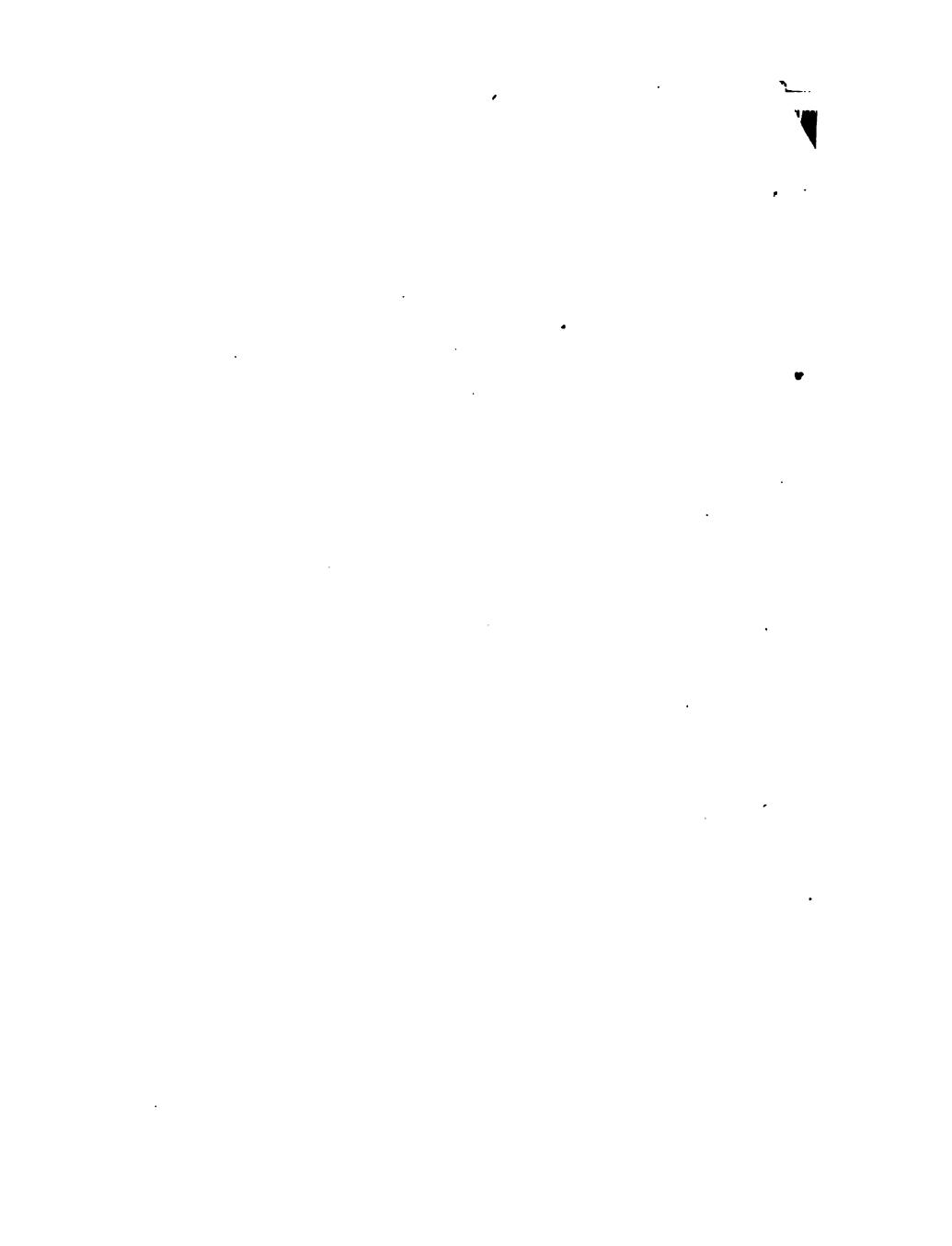
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