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THE
ACHARNIANS OF ARISTOPHANES



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THE ACHARNIANS

OF

ARISTOPHANES

WITH INTRODUCTION
ENGLISH PROSE TRANSLATION, CRITICAL NOTES
AND COMMENTARY

BY

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PREFACE

THE present edition of the *Acharnians* forms the second part of a complete commentary on Aristophanes which I hope to publish in the next few years, provided that my health, and the forbearance of my publishers do not fail. The first part—the *Wasps*,—which was intended as an introduction to the whole, appeared in Messrs. Macmillan's "Classical Series," so long ago as 1897. Hitherto, absorbing official duties have delayed the progress of the work: but much of it is already written, and I am not without hope that the succeeding instalments may be published, at regular intervals, during the next ten years.

I have learned much from my predecessors, and my obligations to them are acknowledged on every page of my work. But I am constrained to confess that we, commentators, are a laughterless folk ('agelasts,' as George Meredith styled us), and 'the dog,' Aristophanes, 'too witty and too profane is' to surrender his secret to other than kindred spirits. The heart of old Attic comedy can be studied best in the plays of one who, having less than little Greek, was incapable of reading it. To me at least the works of Shakespeare have been more helpful in interpreting the humours of Aristophanes than the whole quire of commentators and brochure-writers,—Greek, French, German, and English.

My translation of the play is in prose, as I have neither the ability nor the desire to attempt to rival the brilliant verse renderings of Frere, Rogers, and Tyrrell. Apart from that consideration, I am convinced that the peculiar humour of old Attic comedy moves awkwardly in modern verse. At any rate, in the Elizabethan drama the most Aristophanic characters (e.g. Falstaff) invariably employ prose. For this reason I have tried to give a

Shakespearean flavour to my style. To imitate Shakespeare argues some temerity, but the attempt was, in my opinion, worth making. There was much in common between the ages of Pericles and Elizabeth which impressed itself upon the language of Aristophanes and Shakespeare, so full is it of the freshness, daring, and intellectual vigour of those extraordinary days, when, as it seems, everyone, from heroes to catchpoles, spoke in a tongue that was of imagination all compact.

In distributing the choric parts between the leaders of the Chorus, I have been much assisted by J. W. White's article, 'An unrecognized actor in Greek comedy.' The best Codices assign all such parts to the whole Chorus, but they are unsafe guides in this matter. I have noted, with perhaps unnecessary care, all the instances of the misuse of the paragraphus in the Ravennas, in order to show that its employment is quite arbitrary. As is well known, the intelligence of the reader was unassisted in early times even by the paragraphus, and the traditional distribution of rôles, as given in the Codices (but not in R, which, at least in the *Acharnians*, mostly has the paragraphus), is due to the Scholiasts, who were the least intelligent of men.

The text which I have adopted may be said to be conservative. I have sought to defend the text of the best Codices against rash alterations, but I have not printed anything which, in my opinion, is not fairly defensible. In the following passages I have ventured to print suggestions of my own, viz.: ll. 13, 24 sq., 101, 327, 412, 610, 731, 924, 957, 1093, 1150. I am convinced that, in l. 610, I have restored the hand of the poet, from traces in the Ravennas.

I have not been able to make any use of Mr. Rennie's scholarly edition of the *Acharnians* which was not available until my commentary had been printed off.

In conclusion, I must record my gratitude to Messrs. R. & R. Clark, and to their reader Mr. F. E. Webb, for the extraordinary accuracy with which they have printed from a very difficult MS.

W. J. M. STARKIE.

TYRONE HOUSE, DUBLIN,

June 28, 1909.

CONTENTS

INTRODUCTION :—

	PAGE
I. THE YOUTH OF ARISTOPHANES, AND THE EARLY YEARS OF THE PELOPONNESIAN WAR	xi
II. ANALYSIS OF THE <i>ACHARNĒS</i>	xxx
III. ARISTOTLE ON THE LAUGHTER IN COMEDY	xxxviii
IV. THE MANUSCRIPTS OF THE <i>ACHARNĒS</i>	lxxiv
V. METRICAL ANALYSIS	lxxxix
VI. ARISTOPHANIC LITERATURE	lxxxvi
TEXT, TRANSLATION, CRITICAL NOTES AND COMMENTARY	1
EXCURSUSES I.—IX.	241
INDEX RERUM	255
INDEX GRAECITATIS	258





INTRODUCTION

I

THE YOUTH OF ARISTOPHANES AND THE EARLY YEARS OF THE PELOPONNESIAN WAR

THE date of the birth of Aristophanes is unknown;¹ and it is not even certain that he was, by origin, a genuine Athenian. According to the most prevalent tradition, he was descended from an Aeginetan stock,² while others have recorded that he was born at Lindus in Cyprus,³ or at Naucratis in Egypt.⁴ A scholiast informs us that he was 'almost a stripling' when he produced the *Banqueters*⁵; but this seems to be an exaggeration, as a moral-satirist of tender years is an improbable phenomenon.⁶ It has been plausibly argued that his birth should be placed before the law of Pericles excluding from citizenship children not born of two Athenian burghers. The date of this enactment was 451 B.C., and it is not improbable that the birth of Aristophanes should be assigned to that year, as such a supposition would explain the ambiguity of his position.⁷ Without being an alien, he might have been accused of foreign birth, as having been born in the year of the great purification of the register. It is possible

¹ On the question of Aristophanes' birth see Roland Kent, *Class. Rev.* xix. (1905), pp. 153 sqq.

² cp. 653 n.

³ cp. Anon. *vita* xii. 5 (Bergk), and v. Leeuwen, *Prolegom.* p. 171.

⁴ cp. Suidas s.v. Aristophanes, schol. *Nub.* 272, Athen. 229 E, v. Leeuwen, *ib.* p. 179 n. 5. (On the authority of Heliodorus cp. *FHG.* iv. p. 425, *Fr.* 5.)

⁵ In 427 B.C.; cp. schol. *Ran.* 504 (*σχεδὸν μαιρακίσκος*).

⁶ cp. Kaibel in Pauly-Wissowa, *Real-encycl.* ii. p. 971.

⁷ cp. [Aristot.] *Ath. Pol.* 26. 4 (where see Sandys), v. Leeuwen, *ib.* p. 39, Beloch, *Gr. Gesch.* i. p. 471; Holm, *Grk. Hist.* ii. p. 206 n. 1, thinks it was only a solitary measure which was not effective beyond the year in which it was passed.

that his ancestors settled in Attica in 500 B.C., during the war between Athens and Aegina, when many Athenian sympathizers abandoned the island.¹ Philippus, the father of the poet, may have been one of these.

Whether the birth of Aristophanes should be placed in 451 B.C. or, as some hold, in 446 B.C., he was born at a time when the Athenian empire had reached the highest point of its splendid development, and before the battle of Coronea had shattered Pericles' hopes of an united Greece under the hegemony of Athens, and the revolt of Euboea² had shown how assailable her existing empire was from the circumference.

The memories were still fresh of the battles of giants at Marathon and Salamis, when the gods themselves descended, in order to take their stand beside the Greek heroes in the national struggle against Persia.³ Many of the 'ancients' of those Epic contests were still in the flesh, and were exalted to the rank of the heroes of the Theban and the Trojan wars.⁴ The names of Aristides and Xanthippus were still on men's lips. Themistocles, ostracized through Spartan influences, had only recently ended his troubled life at Magnesia.⁵ Cimon, the hero of the poet's party in later days, had just been recalled from exile, and had recovered some portion of his great popularity.⁶ The Athenian sphere of influence, partly due to her patriotism in the national struggle, but mainly to the supineness and corruption of the Spartans, had extended from Attica over the whole world as known to the Greeks, and Athens was able to negotiate with Persia as an equal power.⁷ Under Cimon's *régime*, it had seemed for a moment that an union of the Greek race had become a political possibility. The only apparent obstacle was the existence of the great Dorian military state, Sparta. But Cimon's good-natured indulgence⁸ for a time successfully lulled the suspicions of that jealous centre of reaction.

The magnanimous and pleasure-loving nature of Cimon won him the affectionate regard of the literary circles at Athens. He was extolled by the comic poets as 'leader of united Greece,' even

¹ cp. Herod. vi. 90, v. Leeuwen, ib. p. 39, Pauly-Wissowa, ib. i. p. 967.

² 446 B.C.

³ cp. Paus. i. 15. 32, xii. 10. 10.

⁴ cp. 181 n.

⁵ cp. Beloch, ib. pp. 458 sqq.

⁶ cp. Holm, ib. pp. 174 sqq.

⁷ e.g. at the time of the so-called 'Peace of Cimon'; cp. Holm, ib. p. 179 n. 7, ib. p. 259 n. 9, Busolt, *Gr. Gesch.* III. i. p. 347 n. 2.

⁸ cp. Holm, ib. p. 134.

by Cratinus,¹ who never failed to attack the other popular leaders 'with the public lash.'²

Aristophanes seems to have been educated in the political school of Cimon from his earliest years. The ideal of that statesman, viz. the union of all Greek states in amity against the common foe, never ceased to be the passionate desire of his life.³ This attractive policy long continued to influence poetic, imaginative spirits like Aristophanes, or theorists like Isocrates, but bitter experience soon demonstrated that the Greek temperament was incapable of political union. The ideal of every Greek community was complete independence.⁴ A representative, or federal, system of government was never realized, even in a small state such as Athens.⁵ In Greece, individuals often received the rights of citizenship in a foreign state; but, unlike Rome, neither Athens nor Sparta ever admitted allied communities, such as Euboea or the Cyclades, to political privileges. Thus Athens could become the capital of her empire only by establishing a tyranny;⁶ she could secure the hegemony of Greece only by conquering Sparta.

This truth, which the successive downfalls of Athens and Sparta rapidly demonstrated, was never learnt by Cimon, or by Aristophanes.

And yet it had become obvious to deeper thinkers, such as Themistocles,⁷ early in the fifth century B.C., and was admitted by most statesmen when the ungracious rejection by Sparta of Cimon's assistance in the Messenian war⁸ dissolved the Spartan alliance, and established the ascendancy of Pericles and Ephialtes, who had opposed the policy of Cimon.

After that untoward event Athens and Sparta drifted apart, and a chain of events was established which made the Peloponnesian war inevitable. One interesting attempt was made to create a religious head in Greece, when Pericles summoned deputies to Athens to discuss the restoration of the

¹ cp. Cratinus, who calls him *ἀνὴρ θεῖος καὶ φιλοξενώτατος* | *καὶ πάντ' ἄριστος τῶν Πανελλήνων πρόμος* (i. p. 11 K.; ii. p. 15 M.), Beloch, *ib.* p. 461.

² Platonius 2. *Περὶ διαφ. χαρ.* (p. 6 Kaibel), (Κρατῖνος) *ἀπλῶς, κατὰ τὴν παροιμίαν γυμνῇ τῇ κεφαλῇ τίθησι τὰς βλασφημίας κατὰ τῶν ἀμαρτανόντων*, Tzetzes, *Περὶ κωμωδίας* i. (p. 18 Kaibel) *ὥσπερ δημοσίᾳ μάστιγι τῇ κωμωδίᾳ κολάζων*.

³ *Ραῶ* 302 sq. ὦ Πανέλληνες, βοηθήσωμεν εἴπερ πρόποτε, | τάξεων ἀπαλλαγέντες καὶ κακῶν φοινικικῶν.

⁴ cp. Holm, *ib.* p. 242.

⁵ cp. Bel ch, *ib.* p. 497.

⁶ cp. Thuc. ii. 63. 2, iii. 37. 2.

⁷ cp. Beloch, *ib.* p. 459.

⁸ In 463 B.C.; cp. Thuc. i. 102. 4, Holm, *ib.* p. 134, Beloch, *ib.* p. 463.

Greek shrines burnt by the barbarians.¹ But Spartan jealousy defeated this promising scheme. Henceforth it was clear to all who were willing to see that there were, in Greece, two irreconcilable ideals, and that the decision between them should be made by means of the sword.

But the time was not ripe for the conflict. The Athenian empire was not yet firmly established, and Sparta had been much weakened by the Messenian war. For some years Pericles' policy was peace and retrenchment. From the outset of his career his aim was to consolidate the League,² and to strengthen the navy against the impending struggle which he clearly perceived that Spartan jealousy and Corinthian commercial greed³ would inevitably entail. The funds of the League were transferred from Delos to Athens;⁴ the temple of Pallas, the patroness of the League, became the Treasury, and the contributions of the allies were employed to strengthen the fleet, and to adorn the Acropolis, as the centre of the religion of the empire. Thus, in a more restricted sense, Athens became, or, at least, was intended to become, the religious and artistic centre of Greece.⁵

Such was the position of Athens during the early years of Aristophanes.

Subsequently to the poet's birth, for some twenty years, his father, Philippus, lived quietly on his estate, in the deme Cydathenaeon. Though not a noble, he probably enjoyed, to the full, 'the fair possessions' and 'expensive country establishments' described by Thucydides.⁶ In temperament, the poet always remained a lover of country life, and to this he owed 'the native wood-notes wild' which lend to the choruses in the *Birds*, *Clouds* and *Peace* a beauty which can be paralleled only in the songs of Shakespeare, or in a few of the other lyrics of the age of Elizabeth. As his home was not far from the city, it is probable that the poet often visited Athens with his father, and had some share in the cultivated life that centred there, in the extraordinary era that divided the 'Thirty Years' Peace' from the commencement of the Peloponnesian war.⁷ As a boy he saw the

¹ Perhaps soon after 460 B.C.; cp. Holm, *ib.* p. 238.

² cp. Beloch, *ib.* p. 488.

³ cp. Holm, *ib.* p. 327 n. 8.

⁴ Perhaps in 454 B.C.; cp. Holm, *ib.* pp. 216, 226 n. 6.

⁵ cp. Thuc. ii. 41. 1 *ξυνηλῶν τε λέγω τὴν πᾶσαν πόλιν τῆς Ἑλλάδος παιδεύσειν εἶναι.*

⁶ cp. Thuc. ii. 65. 2.

⁷ 445 B.C.—431 B.C.

Parthenon rising from its foundations ;¹ the unveiling of the great statue of Athena ;² the completion of the Propylaea,³ and the laying of the foundations of the Erechtheum,⁴ destined not to be finished until the fatal year of Aegospotami.

As the most brilliant society at Athens was open to all comers,⁵ he may have met the historian Herodotus, whose work he read and often parodied ;⁶ he certainly had opportunities of seeing Hippodamus, the adorer of the Piraeus ; Ictinus and Callicrates, the architects of the Parthenon ; Mnesicles, the famous constructor of the Propylaea ; the sculptor Phidias ; the painters Polygnotus, Micon and Myron, who were decorating the Poecile and the Theseum ; the musicians Damon and Lampon and the poets Sophocles, Euripides, Cratinus, and his compeers. The centre of social life at Athens was the house of Aspasia, which, at this time, was much frequented by the philosophers Zeno, Protagoras and Socrates. It is probable that the poet was early taught by his conservative father to discern certain tendencies in their teaching destructive of the antique simplicity of thought that he had learned to love.

Such may have been the current of his life until 'the hurricane of war was set abroad for all the Greeks, in lieu of a leash of giglot wenches.'

After 431 B.C., for twenty-seven years, with a comparatively short interval, the life of the poet and his country friends became a long-drawn dream of horror. As described in Thucydides,⁷ and in the comedies, the policy of Pericles spelt ruin for the farmers. Hitherto Athens as a world-power had suffered from one disadvantage: though she commanded the sea, the soil of Attica was open to Peloponnesian raids ; 'while, if they lived in an island, they might have done what evil they liked, while they suffered none.'⁸

During the Peloponnesian war, the aim of the war-party was to convert Athens into a fortress instead of a city,⁹ so as to assimilate her, as far as might be, to an insular power. The country-houses were dismantled ; the cattle driven across to

¹ cp. Holm, *ib.* p. 265.

² In 438 B.C.

³ In 432 B.C. ; cp. Holm, *ib.* p. 267.

⁴ cp. Holm, *ib.* p. 269.

⁵ cp. Xen. *Symp.* 1. 11, M. Croiset, *Aristophane et les partis à Athènes*, pp. 20 sqq.

⁶ cp. *Ach.* 70, 74, 86, 524 sqq.

⁷ cp. ii. 14 sqq., Busolt, *Gr. Gesch.* III. ii. p. 925 n. 3.

⁸ cp. [Xen.] *Ath. Pol.* 2. 14.

⁹ cp. Thuc. vii. 28. 2.

Euboea and the neighbouring islands; the farmers and small land-owners, who were unused to city-life, and had rarely visited even the Agora, were cooped up in the city, with their innumerable slaves and dependants, where no preparation had been made for their reception. Few of them could find a roof to cover them; the majority were forced to encamp in the deserted parts of the city, in smoky cabins,¹ in casks and holes,² even in the temples and shrines, and within the Pelasgic wall where it was unlawful to dwell.³ Meanwhile, in their deserted and pillaged farms, the cicada could find no branch on which to rest, and was forced to shrill its notes on the ground.⁴

Such being the conditions of life, in which perhaps 250,000 people were condemned to live during the stifling heat of an Athenian summer, it is not strange that the war soon became unpopular, and that all parties combined for once to destroy the author of the war, the autocrat who for fifteen years had governed them in a liberal spirit, without pandering to their desires.⁵

To the proper understanding of the comedies of Aristophanes, it is of great importance to obtain a clear idea of the views and aims of the different parties that divided Athens at the beginning of the Peloponnesian war. Thucydides is of little assistance, as he consistently eschews internal politics, but there is abundant evidence on the subject in Euripides and Aristophanes. 'There are three classes of citizens,' says a character in the *Suppliant Women* of Euripides, 'first, the prosperous and useless, ever hungering for more; secondly, those who, possessing naught and lacking the means of luxury, pierce the rich with the stings of malice, and are bought and sold by the tongues of rascal demagogues; thirdly, the middle class, who are the salvation of the State, and the upholders of the constitution.'⁶ In other words, these three classes represented⁷ (1) 'the extreme right,' viz. the oligarchs, the successors of Isagoras, who, in the sixth century, aided the Spartans in their attempt to overthrow the

¹ cp. Thuc. ii. 52. 2.

² cp. *Equites* 792 sqq.

³ cp. Thuc. ii. 17. 1.

⁴ cp. Aristot. *Rhet.* iii. 11 = 1412 a 23
τὸ τοῦ Στρασιχόρου, ὅτι οἱ πέτριες ἐαυτοῖς
χάμθην ἄσονται.

⁵ cp. Thuc. ii. 65. 8.

⁶ cp. Theseus in Eur. *Supplices* 238-45.

⁷ cp. Whibley, *Political Parties in Athens*, pp. 38 sqq., Beloch, *Att. Pol. s. Perikl.* pp. 13 sqq., Gilbert, *Beiträge*, pp. 97 sqq., M. Croiset, *ib.* pp. 5 sqq.

constitution of Clisthenes;¹ who, in 490–80 B.C., conspired with the Persians;² who were always ready to betray Athens to Sparta.³ This class usually took no part in politics, but sulked on their estates, biding their time; (2) ‘the extreme left,’ ‘the mountain,’ ‘the democrats by conviction,’⁴ viz. the town-population, small shop-keepers, handicraftsmen, inhabitants of the Piraeus,⁵ ‘the unchastened mob, and lawless jack-tars,’⁶ ‘rash as fire’; exempt from the sufferings of war, and so the enemies of peace; pursuers of novelties, and infatuated with the love of drastic innovations; ‘the sellers of leather, honey and cheese,’ who constituted the party of Cleon;⁷ (3) ‘the centre,’ ‘the plain,’ ‘the opportunist democrats,’ viz. certain noble families who once recognized the leadership of Megacles, and, in later days, followed Thucydides, the son of Melesias, until he was ostracized in 444 B.C.⁸ These, the *μέσοι ἄνδρες* of Euripides, did not favour a democratic constitution, but were satisfied to work under it, so long as the conditions of their lives were tolerable. This was the party of Nicias and of Theramenes, and to this it would seem that Aristophanes and the other comic poets belonged.⁹

Although the timocratic principle had become paramount at Athens through the reforms of Solon, the full consequences of this revolution were not fully observable for many generations. As in England, wealth and power long remained concentrated in the hands of the great landlords; so that until the death of Pericles the generalship, which constituted the executive at Athens,¹⁰ was controlled by the representatives of the noble families, such as Pisistratus, Clisthenes, Miltiades, Aristides, Cimon, Thucydides and Pericles. Even after Pericles’ downfall, Nicias was continuously a general until ‘reluctant, pushed by fate’ he went against Syracuse, ‘and there shamed Athens, lost her ships and men.’ But a change of *personnel* among Athenian statesmen had become apparent since 430 B.C. ‘Hitherto,’ as Eupolis says,¹¹ ‘the generals were members of the greatest houses, peerless not only in wealth, but

¹ cp. Herod. v. 70.

² cp. Plut. *Aristid.* 13.

³ cp. Thuc. i. 107. 4.

⁴ cp. Beloch, *Att. Pol.* p. 13.

⁵ cp. Aristot. *Pol.* 1304 a 22; [Xen.] *Ath. Pol.* 1. 2.

⁶ cp. Eur. *Hec.* 607 ἀκόλαστος ὄχλος ναυτικῆ τ’ ἀναρχία.

⁷ cp. *Eq.* 853.

⁸ cp. *Vesp.* 947 n.

⁹ cp. Whibley, *ib.* pp. 93 *sq.*

¹⁰ cp. Gilbert, *Beiträge*, pp. 1–72.

¹¹ cp. i. p. 289 K. (ii. p. 466 M.), Thuc. ii. 65. 10, [Aristot.] *Ath. Pol.* 28. 1, schol. *Pax* 680.

in blood: we worshipped them, for they were gods, so that good fortune attended us. But now, we choose jail-birds as generals.' The reason of the revolution was that, after Salamis, the centre of gravity of the State began to be shifted. Until the Persian war, the sole wealth of Athens was in the land, which supported the entire population. After 480 B.C., the leading statesmen, such as Themistocles, and even Aristides,¹ perceived that as a continental state Athens was too vulnerable: her main security lay in the fleet which she owed to the discovery of the silver mines at Laurium.² The city and the Piraeus rapidly grew in importance; industries developed, and the ships opened up the world to Athenian enterprise. The home products were no longer sufficient to support the increasing population: wheat and barley were imported from the Black Sea, and home agriculture ceased to be profitable. Furthermore, the Athenian views of life began to change: the artisan population manned the navy, and saw life, and returned to Athens men of the world, with little respect for conservative traditions. For fifty years the new leaven was slowly working, but the revolution of ideas was not generally recognized, until the Peloponnesian war made it obvious to all. The nobles, so far as they were not traders like Nicias, were reduced to poverty by the loss of their estates: the city-population of shop-keepers, and the maritime residents of the Piraeus were only enriched by the war, and threw their energies into widening its sphere. Even before the war, during the long *régime* of Pericles, the farmers and landowners had come to be practically excluded from political influence.³ There was no representative system, or referendum, and hence the rural classes, though numerous, were unable to combine. Political power rested with those who could attend the Assembly, while the farmers who lived at a great distance from the city were unable to show themselves on the Pnyx, except on the rare occasion of a mass-meeting of the citizens, convened for the purpose of ostracizing some prominent statesman.

¹ See the remarkable passage [Aristot.] *Ath. Pol.* 24. 1 μετὰ δὲ ταῦτα θαρροῦσης ἤδη τῆς πόλεως καὶ χρημάτων ἠθροισμένων πολλῶν, συνεβούλευεν <Αριστείδης> ἀντιλαμβάνεσθαι τῆς ἡγεμονίας καὶ καταβάντας ἐκ τῶν ἀγρῶν οἰκεῖν ἐν τῷ ἄστει.

² *cp. id.* 22 § 7.

³ *Eur. Orestes* 917 ἄλλος (*viz.* a farmer)

δ' ἀναστὰς ἔλεγε τῶδ' ἐναντία, | μορφῇ
μὲν οὐκ εὐωπός, ἀνδρείος δ' ἀνὴρ, | ὀλιγάκις
ἄστν κἀγορὰς χαρίνων κύκλον, | ἀπτορυγός,
ὄππερ καὶ μόνοι σφύζουσι γῆν | . . ἀκέραιοι,
ἀνεπίληπτον ἡσκηκῶς βίον, *M. Croiset,*
ib. p. 9, *Beloch, Gr. Gesch.* i. p. 469,
Gilbert, Beitr. p. 98, *Beloch, Ath. Pol.*
pp. 7 sqq.

Thus the supposed Athenian Palladium, the equality of all in the eyes of the law, became the tyranny of the urban population over the whole state. In the words of an acute observer,¹ the agriculturists and the rich were now inclined to be complaisant to the foreign foe; but the people, being well assured that nothing of theirs would be burnt or cut down, were not so complaisant.

As Beloch² says, all Athenian history is a commentary on this passage.

Such was the state of parties when Pericles determined that the time was ripe for putting to the decision the long-deferred contest with Sparta. He was now growing old, and he perceived that he could not leave a successor under whose guidance the State would be likely to emerge victorious from the struggle.³ History before long demonstrated that he was correct in his estimate of his successors. And yet he had no sound reason for expecting that the decision would be rapidly arrived at. The contest between Sparta and Athens resembled a struggle between a bear and a crocodile;⁴ and Pericles' aim was to increase the immunity from attack which Athens enjoyed as a maritime power.⁵ In fact, he tried to adapt to altered circumstances the policy which Themistocles pursued, with success, against the Persians. He determined to surrender the soil of Attica to the Peloponnesian hordes, and to concentrate all his energies upon a naval campaign.⁶ But it soon became obvious that the policy of Themistocles did not suit the present crisis. The existence of a fleet was vital to the continued existence of the Persian army; on the other hand, the Spartans were without ships, and their army, being within reach of their homes, had complete freedom of action. Furthermore, Pericles was a great parliamentarian,⁷ a respectable war minister,⁸ but, as a general, he was too careful of the lives of his fellow-citizens, and his strategy was deficient in energy and initiative.⁹ The raids upon isolated points of the Peloponnesus were ineffective,¹⁰ as they could not be supported by a sufficient body of heavy-armed men. Again, Pericles was deserted by his

¹ [Xen.] *Ath. Pol.* 2. 14 (written by an oligarch, about 425 B.C.).

² cp. Beloch, *Ath. Pol.* p. 14 n. 1.

³ cp. Holm, *ib.* pp. 316 sqq., Beloch, *Gr. Gesch.* i. p. 515 (who adopts Diodorus Sic.'s views of Pericles' motives, on the authority of Ephorus).

⁴ cp. Holm, *ib.* p. 319.

⁵ cp. [Xen.] *Ath. Pol.* 2. 14, Holm, *ib.* p. 318.

⁶ cp. Whibley, *ib.* p. 71, Plut. *Pericl.* 18.

⁷ cp. Beloch, *Gr. Gesch.* i. p. 466.

⁸ cp. Holm, *ib.* p. 347 n. 9.

⁹ cp. Holm, *ib.* p. 317.

¹⁰ cp. Holm, *ib.* p. 323.

wanted good-fortune, as the plague came and carried off a fourth of the scanty land-forces of Athens. It thus became apparent, at an early date, that the original plan of campaign had broken down. Then the storm, which had been brewing for years, burst upon Pericles, both from above and below. The middle party had never forgiven him the exile of their leader Thucydides, the son of Melesias, the destruction of the powers of the Areopagus,¹ and the establishment and payment of the jury-courts, the Palladium of Athenian liberty,² which withdrew from productive pursuits a large part of the citizen-population. The industrial party resented his autocratic ways, and felt that in the struggle with the noble classes, while they had won the day, they had lost the prize.³ Diopithes, the friend of Nicias, and Cleon joined forces, and instigated the comic poet Hermippus to assail him, in the first place, through his friends Aspasia,⁴ Anaxagoras and Lampon; and then, taking courage, they accused the general himself⁵ and procured his removal from office.

But the union between these violently contrasted parties was not permanent, and a succession of disasters demonstrated that Pericles was indispensable, and he was back at the helm within a few months.

After the downfall of Pericles the old distinctions tended to disappear, and from this time there were only two parties at Athens, the advocates of war and the champions of peace. To the latter belonged all who had anything to lose; to the former, the industrial population, who were now joined by the ruined farmers, such as the 'ancients of Acharnae' in this play. These parties alternately held sway, and neither could for long assert its superiority over the other. Everything depended on the elections for the generalships which were held in the seventh Prytany of the Attic year.⁶

Even during the first year of the war, it became manifest that the policy of Pericles was doomed to failure.⁷ Attica was devastated as far as Acharnae, while the fleet of 100 ships which were sent round the Peloponnesus and the 30 ships which were

¹ cp. Beloch, *Gr. Gesch.* i. p. 464.

² cp. Beloch, *ib.* p. 467.

³ cp. Beloch, *ib.* pp. 513 sqq.

⁴ cp. Beloch, *ib.* p. 474.

⁵ Lacratides is mentioned by Heraclides Ponticus as his accuser, but this name may have come from the comic

poets, as, according to Plut. *Pericl.* 35, Cleon was his assailant; cp. Beloch, *Att. Pol.* pp. 330 sqq.

⁶ cp. Busolt, *ib.* p. 939 n. 4, v. Wilamowitz, *Arist. u. Ath.* ii. p. 248, Beloch, *Att. Pol.* pp. 265 sqq.

⁷ cp. Holm, *ib.* pp. 320 sqq.

sent to Locris returned to Athens without effecting anything. Much disillusionment ensued, and, as was said above, the orthodox conservatives and the advanced democrats made common cause against Pericles. In the spring of 430 B.C. the comic poets began to attack his character. 'King of Satyrs,' says Hermippus,¹ 'why dare you not lift the spear, instead of furnishing clever phrases about the war, while you assume the heart of a—Teles? See, the dagger is a-grinding on the gritty stone, while you devour junkets. But the fang of fiery Cleon is fixed in your flank.'

At the elections for 430–29 B.C. Pericles was re-elected.² 430–29 B.C. But the second year of the war only increased his unpopularity. The devastation of Attica lasted for forty days, and surpassed all succeeding raids in horror. The counter-attack on the Peloponnesus was as unproductive as that of the preceding year. The plague began to devastate Athens,³ and was followed by chaos in the city. Pericles was prosecuted for malversation at the end of the summer,⁴ and was fined, and removed from his generalship.⁵ By his degradation the wrath of the general body of the citizens seems to have been mitigated; at any rate, a change of feeling soon ensued. In his absence, his colleagues in the generalship covered themselves with discredit.⁶ Potidaea surrendered in the winter, and the terms of capitulation were so mild that the generals were prosecuted, perhaps by Cleon, on their return to Athens.⁷

Whatever the cause of the revulsion of feeling may have been, it is probable that Pericles was re-elected for 429–8 B.C., and the board of generals was more friendly to him than in the preceding year. But his day was past. He fell ill, and died in September. During this year there was no invasion of Attica, as the energies of the Spartans were concentrated on the siege of Plataea.

The war still went badly for Athens. The Attic year

¹ cp. the *Μοίραι* of Hermippus (i. p. 236 K.; ii. p. 395 M.) which assailed the inactivity of Pericles, the *Νέμεσις* of Cratinus (i. p. 47 K.; ii. p. 80 M.) directed against Aspasia.

² Beloch (*Gr. Gesch.* i. p. 529, *Att. Pol.* p. 25) says not; but cp. Busolt, *ib.* p. 939 n. 4.

³ Over 4700 hoplites and knights died out of 20,000; cp. Thuc. iii. 87.

⁴ In October (Busolt).

⁵ cp. Thuc. ii. 65. 8, Busolt, *ib.* p. 953 n. 5, pp. 954 sqq.

⁶ cp. Plut. *Pericles* 27, Gilbert, *Beitr.* p. 121.

⁷ cp. *Equites* 438, Thuc. ii. 70. 4. It is implied in *Eq. l.c.* that Cleon got some of the booty in possession of the generals as a bribe to conduct the case corruptly (Busolt); at any rate, the generals seem to have been acquitted, as Xenophon was general in the first half of 429 B.C.

429–28 B.C. began with the very severe defeat at Spartolus,¹ one of the most disastrous during the war. This foolish expedition seems to have been the first-fruit of the absence of the guiding hand of Pericles. But a really brilliant series of victories were won by Phormio over Cnemus² and a newly-built Peloponnesian fleet in the Corinthian gulf. This victory was of immense importance, as it discouraged the first attempts on the part of the Spartans to meet the Athenians on their native element; and, furthermore, it separated the Spartan fleet from its natural basis, the home havens. In October, the vast horde of Sitalces³ invaded Macedonia, but the campaign was a failure, as the Athenian ships, which were to co-operate with Sitalces, did not arrive in time. Here, again, the disorganization caused by the death of Pericles was apparent.

428–27 B.C.

At the elections of 428–7 B.C., the successful candidates were all new men,⁴ representing, fairly equally, the peace and war parties. After the disappearance of Pericles no prominent personalities were left, and a deterioration was apparent in the occupants of the highest executive posts. There was intense rivalry between mediocre men, as each desired to be first, and was willing to surrender the real interests of the State in order to please the populace.⁵ With the death of Pericles began what has been called the *Händlerdynastie*,⁶ the *régime* of the leaders of industry. The most influential were the following:—Eucrates, ‘the boar of Melite’;⁷ Lysicles, ‘the seller of hemp,’ who married Aspasia, after Pericles’ death;⁸ Cleon, the Athenian *sansculotte*,⁹ ‘a conceited parvenu,’ a representative of cunning mother-wit against the new-fangled sophistical training; an absolute and violent spirit which affected simple solutions, even when brutal; a hard heart and a narrow intelligence; a

¹ cp. Thuc. ii. 79, Beloch, *Att. Pol.* p. 300.

² cp. Thuc. ii. 83–4, 88–92, Busolt, *ib.* pp. 975 sqq.

³ cp. Busolt, *ib.* p. 972; 150,000 men swept over Thessaly like a ‘locust-swarm’ (*Ach.* 148) and left no trace, but devastation behind; see further Busolt, *ib.* p. 937, Müller-Strübing, *ib.* pp. 721 sqq.

⁴ The generals, so far as they are known, were Nicias, Eurymedon, Nicostratus, Cleippides, Paches, Asopius,

Lysicles. Among these, the leader of the peace-party was Nicias, of the war-party, Lysicles; cp. Gilbert, *Beitr.* p. 124, Beloch, *Att. Pol.* pp. 30, 291, 301.

⁵ cp. Thuc. ii. 65. 10.

⁶ Busolt.

⁷ cp. *Equit.* 129, Busolt, *ib.* p. 987 n. 3, Gilbert, *Beitr.* p. 126.

⁸ cp. Busolt, *ib.* III. i. p. 506, ii. p. 988 n. 1, Müller-Strübing, *ib.* pp. 618 sqq.

⁹ cp. Holm, *ib.* ii. p. 390 n. 3, M. Croiset, *ib.* pp. 32 sqq.

Robespierre, with a touch of Danton and Cobbett:¹ Nicias, a trader like Cleon, but of noble birth; a narrow, upright, superstitious man; a fortunate general, but entirely devoid of initiative; a man of mediocrity combined with obstinacy and irresolution.²

The great event of the Attic year 428 B.C. was the revolt of Mytilene (beginning of July), which reduced Athens almost to the position which she occupied, fifteen years later, in consequence of the disaster at Syracuse and the revolt of Chios. The treasury was empty; the main body of the Athenian fleet was far away, cruising around the coast of the Peloponnesus; the class of Thetes had been much diminished by the plague; there were few transports in the docks;³ a Spartan fleet under Alcidas seemed ready to command the seas. But Athenian energy, and the inaction of the Spartans and the Mytilenean revolutionaries saved the situation.

Cleon, who seems to have been a member of the Senate,⁴ secured the raising of a property-tax of 200 talents,⁵ whereby the Athenians were enabled to dispatch a fleet of 100 triremes, manned solely by citizens and metics. During this summer, the Athenians had 250 ships at sea.

The siege of Mytilene is interesting as being the first attempt of the Spartans to attack Athens 'from the circumference.' The invasions of Attica had produced their whole effect, as everything had been destroyed, and the Spartans had learned that a new line of attack must be adopted.

Though the revolt of Mytilene failed, largely through the supineness of the Spartans, Athens was reduced to financial exhaustion. The siege cost forty talents monthly,⁶ and its duration, taken together with the levying of the property-tax, made the war intensely unpopular. Hence, at the elections of 427-6 B.C. the peace-party obtained an accession⁷ of strength, 427-26 B.C.

¹ cp. *Vespae* 895 n., Busolt, *ib.* p. 988 n. 3.

² cp. Holm, *ib.* p. 389 n. 1.

³ Busolt, *ib.* III. ii. p. 1009.

⁴ cp. *Equit.* 774, Gilbert, *Beitr.* p. 82, Beloch, *Ath. Pol.* p. 335.

⁵ Some say this was done in the next year; cp. Gilbert, *Beitr.* p. 82. The connexion of Cleon with the *εἰσφορά* is

questionable, but cp. *Vesp.* 41 n., Busolt, *ib.* II. p. 266 n., III. ii. p. 1017 n. 2, Beloch, *Att. Pol.* p. 33.

⁶ cp. Busolt, *ib.* p. 1015.

⁷ The generals, so far as they are known, were Eurymedon, Procles, Charoeades, Nicostratus, Laches, Nicias, Hipponicus, and Demosthenes; cp. Gilbert, *Beitr.* pp. 144 sqq., Beloch, *Att. Pol.* pp. 31, 291, 301.

succeeding with Nicias, Nicostratus,¹ Laches;² while the war-party carried only Eurymedon and Demosthenes.

Though victorious at the polls, the peace-party was not all-powerful, as was shown at the debate on the fate of the Mytilenean prisoners (middle of July). On the first day, the speech of Cleon, which 'combined impudence with a veneer of honesty'³—his *élan brutal*, his pitiless logic,⁴ which transformed politics into mathematics—convinced for a moment the majority of his fellow-citizens that the interests of the empire required the sacrifice of the Mytileneans. But, after a night of reflexion, 'the habitual mildness of the democracy'⁵ triumphed, and their vengeance was satisfied with the execution of thirty oligarchs.⁶

After the fall of Mytilene, the scene was suddenly shifted to the west of Greece. Although the Corcyreans were the originators of the Peloponnesian war, they seem to have done little to justify the risk which the Athenians underwent in supporting their case against the Corinthians. Probably their inaction was due to the internecine feuds between oligarchs and democrats, which brought about the ruin of every Ionian state. The return of Alcidas' fleet from eastern waters to the west coast of the Peloponnesus seems to have given the oligarchs their opportunity, which was assisted by the intrigues of certain Corcyrean prisoners who had been released by the Corinthians. At first, the Corcyreans decided to maintain their alliance with Athens, without renouncing their friendship with the Peloponnesians. This failed to satisfy the oligarchs, who burst into the senate-house, and murdered the leaders of the democratic party to the number of sixty (July 15). The democrats were defeated, but subsequently recovered their position with the help of liberated slaves (August 1). The tables were turned a second time by the arrival of the Peloponnesian fleet from Cyllene (August 15). An indecisive battle followed, succeeded by a period of inaction. Finally (August 17) a fleet of sixty Athenian ships from Lesbos was signalled. The Peloponnesian fleet decamped in the night, and the oligarchs were delivered over to the tender mercies of

¹ cp. *Vespae*, 81 n.

² cp. *Vesp.* 240 n., 961 n., Beloch, *Ath. Pol.* pp. 337 sqq.

³ cp. Holm, *ib.* p. 354.

⁴ cp. M. Croiset, *ib.* p. 37.

⁵ cp. [Aristot.] *Ath. Pol.* 22. 4

ἡ εἰρωθία τοῦ δήμου παύσεως.

⁶ viz. read $\Lambda' = 30$ for $\Lambda = 1000$ (H. Schütz, cp. Busolt, *ib.* p. 1030 n. 2) in Thuc. iii. 50, a suggestion first made, I think, by Professor Mahaffy.

Eurymedon, the general of the Athenian fleet. For seven days the Athenians were unmoved spectators of veritable 'September massacres.'¹

Hitherto the action of Athens had been dictated by her enemies, but, as the result of these successes at Mytilene and Corcyra, she at length succeeded in getting a free hand. The first-fruit of this freedom was the dispatch of twenty ships to Sicily (end of September). This enterprise has generally been thought to be a departure from the Periclean policy, not to embark in fresh undertakings; but much may be said in favour of this particular expedition.

For some time Syracuse had been attempting to conquer the whole of Sicily, and had commenced with Leontini. The war soon became one between the Dorian and Ionian races, and extended to Italy. Since there were close relations between Syracuse and Corinth, the trade of Athens was likely to be affected, and she could not afford to remain indifferent to the aggrandizement of Syracuse. There was also the prospect that the Peloponnese would be flooded with corn from Sicily. So long as the aim of the expedition was to check the power of Syracuse, it was defensible, and, indeed, necessary.²

In consequence of the successes of the year, the war lost 426-25 B.C. some of its unpopularity, and the elections of 426-5 B.C. turned out favourably for the war-party.³ A complete sweep was made of the old generals, only Eurymedon (a member of the war-party) and Laches (a friend of Nicias) being retained. Just after the elections was produced the *Babylonii* (April 18 to 22). Possibly the idea of this play was suggested by the debate concerning the fate of the Mytileneans.⁴ The real question at issue was whether the empire should be a rule of terror or not.⁵ Cleon had argued that the empire was a tyranny, and consequently must be maintained by force and terror. This syllogism, which summed up the whole of Cleon's principles, was resisted by Diodotus, who opposed to Cleon's abstract theories the infinite complexity of real life. Cleon's thesis

¹ cp. Busolt, *ib.* pp. 1039 sqq.

² cp. Busolt, *ib.* pp. 1054 sqq.

³ cp. Busolt, *ib.* p. 1057, *Ach.* 1073 n., Beloch, *Att. Pol.* p. 34. The generals were Nicias, Eurymedon, Aristoteles, Hierophon, Procles, Pythodorus, Soph-

ocles, Hippocrates, Simonides. Cp. Gilbert, *Beitr.* pp. 155 sqq., Beloch, *Att. Pol.* pp. 291, 301.

⁴ cp. M. Croiset, *ib.* p. 70.

⁵ cp. Thuc. iii. 40.

seems to have suggested the plot of Aristophanes' second comedy.

The chorus of the play was composed of Babylonian slaves, immured in an Athenian mill, who represented the allies of Athens.¹ The effect of this play was thrilling, as the Athenian allies were present in the theatre, but it brought no honour, but only humiliation to the poet, who was rightly thought guilty of unpatriotic conduct in arraigning the Athenian statesmen, and the principles of her government, in the presence of strangers, who were only too ready to applaud such destructive criticism.

The success of the war-party at the poll stimulated the activity of the outgoing board. During the early months of the spring, Demosthenes undertook his rash expedition into Aetolia, Nicias attacked Melos, and Hipponicus invaded Tanagra. Both these expeditions were right in conception; indeed, Demosthenes' idea to invade Boeotia through the friendly tribes near Parnassus was 'a great one' (Holm), but it was ill thought out. And Nicias' inroad was a mere plundering expedition in which he made no use of his immense fleet. Thus disaster, or failure, attended their efforts. Laches alone had a success, which, however, had no bearing on the war.

When the new board of generals entered upon office (July 1), they were met by the ominous intelligence of the colonization of Heraclea. Experience had taught the Spartans that Athens was invulnerable at the heart, and that, in the absence of a fleet, her maritime possessions were secure. Nothing remained but to attack her "from the circumference," so far as her empire could be reached by land. The colonization of Heraclea was the first step in the Thracian policy which Brasidas pursued, with brilliant success, in 424 B.C.

Another ominous event was the consequence of the failure of Demosthenes' expedition into Aetolia. About the middle of September, a strong Lacedaemonian force marched through the Ozolian Locrians, and almost captured Naupactus. But Demosthenes, though no longer in office, rose to the occasion. He succeeded in ambushing two vast hordes of Ambraciots, and in routing them with immense loss. According to Thucydides, this

¹ cp. p. 6 n., 642 n., Schrader, *Philol.* xlii. pp. 577 sqq., Busolt, *ib.* p. 1060, Gilbert, *Beitr.* pp. 150 sqq.

was the greatest disaster that happened to any one state, in an equal number of days, during the war, and he shrinks from recording the number of slain.¹ But this brilliant *coup* led to nothing.

Instead of establishing firmly the authority of Athens in Ambracia, the Amphilocheians came to terms with the defenceless Ambraciots. Thus once again it became obvious that the unity of Greece was unattainable, since 'every one was thinking only of himself and his immediate advantage, and the allies of Athens, though willing enough to make use of her, were taking very good care that she should not become more powerful.'² In Sicily, Laches' operations seemed to be dictated by merely personal motives, and he was superseded by Pythodorus, and returned to stand a trial for high treason.³ The supersession of Laches seems to mark a change of policy on the part of the new board of generals.⁴ Their intention seems to have been to make a more formidable display, partly with a view to terminate the war in Sicily, partly from an idea that Sicily afforded a good practice-ground for the fleet.⁵

Thus the year closed amid gloom. The war-party among the generals turned out to be as ineffective as their predecessors, and the operations of the year seemed to be without plan or intelligent guidance. Furthermore, the Periclean policy of maintaining the *status quo* appears to have been gradually influenced by the city democracy, although, in consequence of the plague, a limitation of their aims was more necessary than ever.⁶

Such was the position of affairs at the commencement of the sixth year of the war, 425 B.C. The untoward events of the preceding year had inclined the Athenians to peace.⁷ The war-party had been tried and found wanting, and a revulsion of feeling was manifest, and bore fruit at the elections which took place three months later. The moderate policy of Nicias and his friends was, at length, coming into favour, and it was the aim of Aristophanes to recommend it to the Athenian populace.⁸ Hence the theme of the 'Debate' in the *Acharnēs* which was produced in the spring of this year.

¹ According to Holm, about 6000; ib. p. 363.

² cp. Holm, ib. p. 367.

³ In the winter of 426 B.C.

⁴ It was decided to send Eurymedon, Sophocles, Pythodorus to Sicily with forty ships; cp. 606 n., Thuc. iii. 115.

⁵ cp. Thuc. ib. 5 ἅμα μὲν ἠγούμενοι θᾶσσον τὸν ἐκεῖ πόλεμον καταλυθήσασθαι, ἅμα δὲ βουλόμενοι μελέτην τοῦ ναυτικοῦ ποιεῖσθαι.

⁶ cp. Busolt, ib. pp. 1053 sqq.

⁷ cp. 652 n., Busolt, ib. p. 1079 n. 5.

⁸ cp. M. Croiset, ib. pp. 81 sqq.

It was not strange that all parties should have come to the conclusion that the time had arrived for a termination of hostilities. The war had lasted for six years, and yet neither side had gained a permanent advantage. Athens was still secure behind her wooden walls; and Sparta had suffered little from Athenian energy. The bear and the crocodile could not yet grapple on equal terms. Meanwhile the whole Greek world had been ruined; and it had become obvious that the *gigantomachia* of 480 B.C. had been fought in vain, as the influence of Persia was increasing in the Mediterranean. Sparta, and even Athens, were appealing for assistance and money to the Great King, who was gaining by intrigue what he had failed to win by force of arms.¹ The old Greek moderation, the *εἰωθυία τοῦ δήμου πραότης*, had disappeared, and hatred and faction reigned supreme. The new spirit is well described in the immortal 82nd and 83rd chapters of the 3rd book of Thucydides' history. The 'September massacres' at Coreyra were thought the worst, only because they were the first. Every Greek State was riven by divisions between the oligarchs and democrats. The prize for mother-wit was assigned to the successful intriguer, while cautious foresight was despised as the 'unsolderer of friendship' and mere timidity. Ties of kinship were weaker than those of political friendship, since expediency was the only guide of life. Oaths held so long only as men had no other resource. When a fair occasion offered, the violation of a pledge gave more delight than a fair and open attack, if the victim could be taken off his guard. The honoured virtue of *σωφροσύνη* came to be considered a cloak for unmanliness; frantic impetuosity was alone worthy of a man. The moderate citizen was preyed upon by both extremes. The result of all was that simplicity, which is the chief ingredient in nobility, was laughed out of court, and distrust and suspicion reigned supreme. Thucydides makes the acute remark that, in the event, men of inferior judgment prevailed, since they feared their own deficiencies and their opponents' acuteness, and so were inclined to put their trust in daring acts; while their foes from self-sufficiency, and contempt of their opponents'

¹ The want of a fleet had compelled the Spartans to appeal for assistance to Persia; cp. Busolt, *ib.* p. 959. Whether Athens followed suit is doubtful, cp. 64 n., Müller-Strübing, *ib.* pp. 699

sqq., Busolt, *ib.* III. i. p. 347 n. 2. Possibly she entered into a treaty of friendship with the Great King in 423 B.C. after the succession of Darius II. (Busolt).

want of intelligence, were often taken off their guard and destroyed.

Such was the temper of the society in which Aristophanes produced the *Acharnēs*, at the end of January, 425 B.C.

The subject of the play, an apology for peace, was likely to find favour with a disillusioned audience, and was, besides, congenial to the poet. As was said above, his youth had been spent amid the delights of a peaceful country life, where he had learned to love the gay satirical spirit of the country folk, in which comedy originated.

The lesson which the poet had been taught after the *Babyloni* bore fruit in the play. There are few personalities: there is an ominous silence concerning the constitution of Athens. The characters are not taken, as in the *Knights*, from political life at Athens, but are really abstractions realized under the form of buffoonery—personified arguments, which have played their part when they have silenced the views of the poet's opponents.

II

ANALYSIS OF THE *ACHARNĒS*

Prologue

1-42: A genuine tragic soliloquy, modelled upon the lost prologue of the *Telephus*. The chief character, Dicaeopolis, 'the just citizen,' while not addressing the audience directly, as in the comedies of the second period,¹ places it in the full possession of the circumstances of the plot, and the point of view which the play is intended to illustrate. The language throughout is tragic, and probably largely parodied from Euripides.

Dicaeopolis laments that, among the petty vexations of his recent life, nothing has wrung his heart so much as the indifference of his fellow-citizens to the miserable state of their country. An Assembly has been summoned to discuss a recent proposal of peace, but the citizens prefer gossiping in the market-place. Even the officials who are paid to be present at daybreak are not yet in their places, although it is almost midday.

These laments are broken by the tumultuous appearance of the Presidents, who seek to cloak their dilatoriness with a fussy air. The Assembly is hurriedly organized. Amphitheus is introduced. On hearing that he has been deputed by the gods to arrange a private peace with Sparta, the Presidents forcibly remove him from the *rostrum*. The disappearance of Amphitheus is followed by two symmetrical scenes, viz. the introduction of the Athenian envoys on their return from Persia, and of Theorus, the envoy at the court of Sitalces. As a proof of *bona fides*, the 'King's Eye' is introduced by the ambassadors from the Great King, a host of starving Thracians by Theorus.

¹ cp. my ed. of the *Vespae*, p. x.

The two episodes are identical in structure and substance. In both the impostures of the ambassadors are unmasked, and each is terminated by a similar *coup de théâtre*.¹ In the first, Amphitheus is dispatched to Sparta; in the second, Dicaeopolis secures the dismissal of the Assembly on a point of order; and then, on the deserted Pnyx, receives Amphitheus with his 'flasks of peace.' To this succeeds the true 'exposition' of the *motif* of the play. Dicaeopolis rejects the 'flasks' symbolizing peace for five or ten years, but embraces the 'flask' containing the 'Thirty Years' Peace,' such as that which restored tranquillity to Greece in 445 B.C. Truces of shorter duration are but a pause *pour mieux sauter*. With the 'flask of thirty years' in his arms Dicaeopolis enters his house, and Amphitheus continues his flight from the Acharnians through the right entrance of the orchestra.

Parodus

204-346 : the first Semichorus of the Acharnians with their leader (the Coryphaeus) troops in through the left entrance of the orchestra, and takes its stand in the ring. It is followed by the second Semichorus with its leader (the Parastates). The Acharnians are old and travel-stained. Being charcoal-burners, they bear upon their faces the marks of their profession.

Though ostensibly engaged in the chase of Amphitheus, they show more haste than speed, and are glad to pause and to enlarge upon their youthful prowess, as compared with their present decrepitude.

After a couple of odes and epirrhemes, the First Leader spurs them to fresh energy. They renew the chase, which leads them some miles from Athens. At last their efforts are rewarded. They hear a cry of 'Silence! silence!' issuing from a house, and they jump to the conclusion, which would not be warranted in real life, that the speaker is the man whom they are seeking. In order to watch his proceedings unseen, the choristers retire to the right Parodus, where they 'encave themselves.'

Dicaeopolis issues from the house, with his wife, daughters, and a couple of slaves. He arranges a procession in the orchestra, and solemnly marches round the ring, with a large pot in his arms, chanting the Phallic hymn. As he approaches the right

¹ 115 sqq. ; 166 sqq. ; see Mazon, *Comp. des com. d'Arist.* p. 16.

Parodus the Chorus rushes forth, dancing the cordax, and pelts him with stones, which, however, do not disturb his sang-froid.

The procession is scattered, and Dicaeopolis is left alone, grasping the pot to his breast, to face the fury of the Acharnians. A scene of great excitement follows. Dicaeopolis, anxious for the safety of the pot, appeals to the compassion of the choristers in rapid trochaic tetrameters; they reply in still more impassioned anapaests and paeonic tetrameters.

After a slight lull, 'the fume of passion' bursts forth afresh among the members of the chorus, and they prepare to hurl their unexpended missiles. Dicaeopolis, who has been driven back to the door of his house, suddenly vanishes, and reappears with a carving-knife and a basket of charcoal, which he places in the centre of the orchestra, and takes his stand above it, with an expression of awful determination. Unless the choristers listen to reason, he threatens to slaughter their nursling, the basket of coals from Acharnae. Taking literally a metaphor in the *Telephus*, he offers to speak with his head above 'a chopping-block,' and to lay his neck thereon after his speech, so that the chorus, if unconvinced, may take vengeance.

*Quo gemitu conversi animi, compressus et omnis
Impetus.*

This is the veritable Περιπέτεια borrowed from the *Telephus*, in which the hero seized, as a hostage, the infant Orestes, and thereby repelled the violence of the Greek chieftains, who had unmasked him in the palace of Agamemnon. Doubtless it was the poet's purpose to ridicule this tragic device, which, in the hands of Euripides, had become rather threadbare in recent years.¹

347-495: the resistance of the Acharnians is broken: they bid Dicaeopolis to fetch forth the block, and to commence his speech.

At this point the Parodus is complete: as in all the early comedies, the Chorus forms the opposition party, which must be convinced. As elsewhere, the opposition distrusts rational methods, and seeks to employ violence in place of argument. The aim of the poet, during the Parodus, is to demonstrate that reason alone must decide the question, since violence is futile, and produces only a reaction. This alternative, so unpalatable to the natural man, was congenial to the Athenian mind, which believed firmly

¹ cp. Mazon, *ib.* p. 21.

in the superiority of Persuasion over Compulsion, and took a passionate interest in verbal discussions.

The value of rational methods is always illustrated in the Aristophanic comedies, and has given a name to the most important division of each play, called the Agon, or 'dramatized debate.' In the *Acharnēs* the debate is preceded by two preliminary scenes, the First Syzygy and the Proagon. In the First Syzygy (347-92) Dicaeopolis explains the magnitude of the task that awaits him. He is but a 'mannikin,' while the Athenians are tetchy, and relish nothing but flattery; and, further, his position is one of great danger. He cannot forget his trial last year, when the great demagogue Cleon haled him into the Senate-house, for his audacity in attacking the administration.

To contend with this doughty foe, and to combat the prejudices of his fellow-countrymen, it will be necessary to borrow from Euripides all the stage-properties wherewith he dresses his 'tagrag' heroes: Dicaeopolis must borrow the 'get-up' of Telephus, when he pleaded for the Trojans before the Greek heroes. In the Proagon (393-479) follows the scene before Euripides' house—perhaps the most successful piece of Aristophanic burlesque in existence. The disguised hero borrows from the poet the sinews of his art, and returns to the place where the 'great quest' must be enacted.

The Agon

490-624: the 'debate' in the *Acharnēs* is not of the normal kind. Though marked by the usual calm, after the scene of wild excitement and fruitless conflict in the Parodus, it differs from the usual type of Agon in certain important respects. It is written in iambic senarii, and not in anapaestic or iambic tetrameters, as is the case with the other 'debates.'¹ Again, the Epirrheme is broken, at 557, by the Second Leader, who can no longer restrain his impatience. This interruption leads to an abandonment of rational discussion, and a return to the violent methods of the Parodus. The First Leader and his Semichorus break off from the other, and take the side of Dicaeopolis, and a violent struggle ensues, so that the Agon becomes a real 'debate

¹ cp. my ed. of the *Vespae*, p. xvi.

with angry swords.' In the Antode, a cry is raised by the second Semichorus, which is being worsted, for the typical 'man of war,' Lamachus, who stalks in, a veritable Bombastes Furioso, wearing a helmet with triple crest and a scarlet cloak. In the Antepirrheme, in lieu of the usual reply to the arguments advanced in the Epirrheme, there ensues an ironical colloquy between Dicaeopolis and Lamachus, 'the hero of the bushy crests and ambushes.' This ends in the discomfiture of the hero, while Dicaeopolis 'makes a skillet' of his shield.

Seeing their champion foiled, the members of the second Semichorus are reduced to impotence. In absolute silence they listen to Dicaeopolis, and are convinced of the merits of Peace, solely by the material considerations which he urges. They are unmoved at the destruction of their farms, the losses due to the plague; the tears of widows and orphans leave their withers unwrung. But the galled jade winces when they hear that the prizes of war go not to them, but to the 'younkers' who serve for high pay as ambassadors, etc., in foreign courts, while sober, industrious Athenians get nothing but hard work and 'bloody noses.'

In this curious Agon, Dicaeopolis pleads his case in the Antepirrheme as well as in the Epirrheme, while brute force is the sole weapon of his opponents. With Dicaeopolis rests 'the word,' which is victorious. After the appearance of Lamachus, the members of the second Semichorus do not open their lips: even Lamachus, still *intransigent*, can only say that, though beaten here, he remains unconvinced, and that it will be his cue to set Greece by the ears.

The 'debate' is concluded. Nothing remains but for the First Leader to announce the verdict. The decision, though usually assigned to the Sphragis¹ of the Agon, here forms the Commation of the Parabasis which follows immediately upon the Epirrhematic (620-5).

The Parabasis

626-718: before the movement of the choristers towards the spectators commences, they divest themselves of their comic cloaks, and resume their ordinary attire. Henceforward they are no longer Acharnian 'ancients,' but ordinary Athenians, who

¹ cp. *Vespae* 725 sqq., Introd. p. xvi. n. 1.

represent the poet, and set forth his views in the Parabasis, which was originally the epilogue of Attic comedy. Through the Coryphaeus, the poet claims that he merits, not prosecution, but a rich reward, for his recent attack upon the administration of the allied states. Hence he has come to be considered, even by the Great King, as 'the great national asset' of Athens. Even among the enemies of Athens his importance is recognized. For example, the Lacedaemonians are anxious to get back Aegina, in order to appropriate the poet. Secure in the admiration, as it would seem, of his foes, he will brave the schemes of Cleon, since 'Justice' is his ally. In the epirrhematic portion of the Parabasis, the Chorus, now united, laments the treatment meted out to those who had served their country at Marathon, and during 'the Pentecontaëteris.' When 'old and sere' they are involved in law-suits by aliens, like Evathlus and Cephisodemus, driven into exile, or mulcted. Though old and outworn, their accusers are young and fresh, 'lewdsters and lechers,' like the son of Clinias. If processes are a law of nature, as the poet ironically assumes, let the young be pitted against the young, and the old against the old.

First and Second Episodia

729-970: with the Parabasis concludes the serious part of the comedy. The proposition, with which the poet started, has been demonstrated. Peace is preferable to war, and must be purchased—at any price. Henceforward the drama is mainly 'episodic' and burlesque, a survival of the old Phallic *Possenspiel*, in which must be sought the origin of Attic comedy. The aim of the poet is to give burlesque illustrations of the material effects of peace, which he has hitherto treated as an abstract idea. He establishes a market on the deserted Pnyx, open to all comers, on condition that they traffic with him alone, and 'not with Lamachus.' Though the peace was really concluded with himself alone, he conveniently forgets this, now that the Chorus, representing the Athenians (except Lamachus and his friends) have been converted. Two symmetrical scenes follow (729-835: 860-958). A Megarian and a Boeotian arrive with a strange assortment of uneatables—Megarian girls disguised as pigs, badgers, choughs, martins, and 'such small deer.' At the end

of each scene the inevitable Informer interrupts, and is chastised or 'deported.' Hitherto the poet has been satisfied to convert the ordinary Athenian; he now attempts the conversion of the *intransigent* Lamachus. Though unconvinced by argument, Lamachus' palate yields, when he hears of the arrival of the Boeotian 'delicacies.' Being unaware that he is expressly excluded from the peace, he sends his servant to offer exorbitant prices for Boeotian eels; but Dicaeopolis knows no pity: the time for repentance is past, and the servant is dismissed, with insult.

The Second Parabasis

971-999: in an allegorical parody the poet imprecates curses upon war, the inhospitable boor, who has smashed the wine-casks in the country-houses, and has turned everything topsy-turvy, and has made every place reek 'with the drunken spilth of wine.'

A prayer is addressed to Peace to restore the ravaged vineyards, and to make the valleys smile once more.

1000-1149: while Dicaeopolis is cooking his savoury viands, which he is to take with him to the public banquet of the King Archon, a herald comes in, to proclaim the prize for 'drinking the carouse.' Two further symmetrical scenes follow (1017-36: 1047-68). A boor, who has injured his sight bewailing his lost 'beeves,' enters beating his breast, and requesting a cure for his 'abused eyes': a bridesman begs for 'a dram of a scruple' of peace—even for five years.

They are both dismissed unsympathetically, but the bridesmaid, being a woman, and not responsible for the war, gets a few magic drops which will act as a deterrent from war, if applied to the husband's limbs. Each scene is preceded by identical iambic systems. Again follow two symmetrical scenes. A herald arrives with a summons to Lamachus to march to the protection of the passes into Boeotia; a servant comes to summon Dicaeopolis to the State banquet. The symmetry is punctually developed in the scene of the arming of Lamachus and the dressing of Dicaeopolis. They both set out simultaneously, the one leaving the theatre by the left entrance, and the other by the right. In a commation the chorus accords to both an ironical farewell, which emphasizes the disparity of their lots.

Exodus

1174–1234: a soldier hurries in from the left, with the tragic intelligence that Lamachus has been ‘shrewdly gored’ with a stake, while leaping a trench. As he speaks, the hero appears, limping along, and supported by two soldiers. His entrance is a parody of the tragic appearance of one of Euripides’ ‘halting heroes.’ On the other side appears Dicaeopolis, also unsteady, but supported by two courtesans. The two slowly approach each other, and an ironical greeting from Dicaeopolis follows. Lamachus slowly passes out through the right Parodus. Meanwhile Dicaeopolis places himself at the head of the Chorus, and follows Lamachus, shouting, and waving an empty wine-skin.

III

ARISTOTLE ON THE LAUGHTER IN COMEDY

THE loss that literature has sustained through the disappearance of the chapters of the *Poetic* of Aristotle dealing with comedy can be estimated from a study of the *Tractatus*,¹ which Cramer edited, from the *Codex Coislianus*, more than a half-century ago.

The value of this fragment was not fully recognized till Bernays demonstrated that it represented a summary, mutilated and misunderstood in parts, of Aristotle's analysis of the laughter in comedy. The 'tractate' has not yet been fully utilized by the student of Aristophanes. Holzinger² rejects it as the work of a *Graeculus*; Blaydes, Ribbeck, Müller, and v. Leeuwen never refer to it; Rutherford alone has shown a due appreciation of its value.³ In the following pages some attempt is made to classify, according to the divisions of Aristotle, the various methods of exciting laughter employed by the writers of old comedy, especially Aristophanes.

There are many omissions in the fragment. Aristotle, or his epitomator, has made no attempt to find the principle underlying 'laughter.' As Hobbes said, 'laughter is a sudden glory,' and in 'surprise,' which Aristotle treats as a subdivision of 'laughter ἀπὸ τῶν πραγμάτων,' might have been found the essence of laughter, which lies in the sense of incongruity in the words or ideas which are brought into conjunction. In the absence of an underlying principle, it may seem, at times, that the analysis is somewhat external and mechanical. Again, no

¹ Printed in Kaibel's *Comicorum Gr. fragmenta*, pp. 50 sqq., v. Leeuwen's *Prolegomena ad Ar.* pp. 192 sqq., Rutherford, *A Chapter in the History of Annotation*, pp. 435 sqq.

² cp. K. Holzinger, *de Verborum Lusu apud Ar.* p. 4. ³ cp. Rutherford, *l.c.*

light is thrown, as in a well-known passage of the *Ethics*,¹ on the distinction between the old and new comedy: between the *αἰσχρολογία* of the *ιαμβικὴ ἰδέα* and the *πεπαιδευμένη ὕβρις*, expressed by means of *ὑπόνοια*, which alone pleased the Athenians in less vigorous times. In the days of the greatness of Athens, Athenian vivacity admitted of all degrees, from the polished wit of a man of the world (*εὐφυΐα*) to absolute buffoonery (*βδελυρία*) and want of reason (*ἀτοπία*); it was partly made up of self-irony (*ἀστεϊσμός*), partly of satire (*μυκτηρισμός*, *χλευασμός*), partly of refined irony (*χαριεντισμός*), partly of uncloaked abuse (*αἰσχρολογία*), pervaded throughout by a passion for talking (*ἀδολεσχία*, *σπερμολογία*).² Thus Aristophanic wit had much of the spirit of Molière, but more of that of Rabelais, but without his formlessness and Gothic grotesqueness. Even in its grossest extravagances, Attic comedy has something of the bright Attic sky under which it was produced. Though its father was Phales, its 'mother was laughter,' the laughter of a citizen of the world, who was sensible of his union with merely physical nature; who was full of the joy of life and the delirium of the senses, and to whom the word 'ascetic' was best known only as a jest.³

The comic spirit of Aristophanes and his compeers is an isolated phenomenon in literature. In Greece, it entered upon its inheritance after the Persian wars, when, in the gaiety of her heart, Athens conquered the world. It perished amid the disasters which befell the city when the conservatism, and genuine barbarism, of the rest of Greece rose in rebellion, and crushed a too brilliant rival. Such laughter never existed in Rome, where comedy, as cultivated, was an exotic. The asceticism and world-hatred of the Middle Ages finally exiled it from life. In Shakespeare alone survive some features of genuine Attic 'laughter,' and in him mainly in the early comedies, written before his wit had begun to partake of a tragic spirit, which excites laughter only incidentally. In Shakespeare, as in Aristophanes, there are wit, gaiety, swiftness of apprehension, lightness of touch, obscenity, frivolity, and, above all, the power to touch pitch without being defiled,—the ability to rise from the

¹ cp. *Ethics* iv. 8=1128 a 22.

² cp. L. Grasberger, *die gr. Stichnamen*, p. 13.

³ cp. *Lys.* 1085 *ἀσκητικὸν τὸ χρῆμα τοῦ νοσήματος*, a pun on *ἀσκητικόν* ('dropsical').

'laystalls' of buffoonery on the wings of the most delicate fancy. From the circumstances of the times, the comedy of Shakespeare, like that of Epicharmus, could not be political, and so cannot be compared with the *λαμβικὴ ἰδέα* of old comedy, which was largely a dramatized political pamphlet; but in the quality of his humour, and the extraordinary richness of his style, which is of imagination all compact, Shakespeare can be compared with Aristophanes, and with him alone, in all literature.

The downfall of Athens banished the gay satiric spirit that was the spring of Attic laughter; but still more fatal to it was the introduction of philosophy and the serious ascetic view of life inculcated by the Stoics and Cynics, those monks of the ancient world. The comic spirit, that 'debauch of reason and imagination,' founded on the intimate union of the soul with the physical processes of nature, could not survive the conception of the body which despised it as being the prison-house of the spirit. Thus it was a correct instinct which inspired Aristophanes to assail Socrates in the *Clouds*, if that play is directed against him, and not against his pupil, Antisthenes, as a modern writer thinks.¹ Though Socrates was himself witty, and the cause that wit was in other men, his influence was fatal to 'laughter' and to the old, simple, unsophisticated love of nature, and spiritual union with physical processes, which Aristophanes loved, and out of which comedy grew. With philosophy entered the seven devils of asceticism, monkery, pietism, humanitarianism, cosmopolitanism, etc., which slew Dionysus, ὁ Στραμνίου. Later times have produced much Gothic comedy, refined wit, such as that of Molière and Congreve, but except in Falstaff and in the matchless clowns of Shakespeare's plays, nothing to parallel the spirit of old Attic comedy.

In the *Poetic* of Aristotle the definition of comedy does not survive, but in the *Tractatus* the epitomator has supplied a definition, which is based upon the definition of tragedy in the Aristotelian treatise.² Comedy is defined as 'an imitation of an action that is ridiculous, incomplete (?), and of an uncertain magnitude: <in language embellished> with each kind of artistic

¹ cp. K. Joël, *d. echte u. d. Xenophon-tische Sokrates*, II. ii. pp. 809 sqq.

² cp. *Poetic* vi. 2=1449 b' 25, and

Butcher, *Aristotle's Theory of Poetry, etc.*, p. 236², for an explanation of the terms employed.

ornament, the several kinds being found in separate parts of the play: in the form of action, not of narration: through pleasure and laughter effecting the proper purgation of those emotions; its progenitor is laughter.'

The epitomator goes on to describe the sources of laughter, which can be produced (A) ἀπὸ τῆς λέξεως, or (B) ἀπὸ τῶν πραγμάτων. It is sometimes difficult to distinguish λέξις from πράγματα, since the latter includes not only 'things' but 'thoughts,' and thought and language are often interdependent. But, roughly, it may be said that, in the case of πράγματα, the matter alone is amusing, however it may be expressed; on the other hand, the 'laughter is in the λέξις, if, when the words are changed, the humour vanishes.'¹

A. ΓΙΝΕΤΑΙ Ὁ ΓΈΛΩΣ ἀπὸ τῆς Λέξεωσ

A. καθ' ὁμωνυμίαν

'Homonymous things' are those which, though distinct, are known by the same name. The names, being ambiguous (*equivoca*), have always been the stock-in-trade of sophists and rhetoricians, and for this reason are treated exhaustively by Aristotle in his *Sophistical Refutations*,² where he gives many illustrations of the results of 'equivocation' in philosophical discussions. Thus, since *μανθάνειν* means 'to possess learning' as well as 'to acquire learning,' *δέοντα* things 'necessary' as well as 'lacking,' *ὁ κάμνων* 'one who *is* ill' as well as 'one who *was* ill' at some former time, it is possible, sophistically, to demonstrate that 'learning' and 'ignorance,' 'good' and 'evil,' 'sickness' and 'health' are identical.

On account of the popularity of the study of rhetoric in the Aristophanic and Shakespearian eras, such 'equivocal terms' were extraordinarily popular with the writers of comedy. Shakespeare often employs them even in tragic passages; 'Old Gaunt indeed, and gaunt in being old.'³ But to his clowns such plays were an unfailing source of delight: 'Let us avenge them with our pikes ere we become rakes'⁴; 'Here you may roast your goose' (a tailor's smoothing-iron)⁵; 'It shall be called Bottom's

¹ cp. Cic. *de Orat.* 62. 252.

² cp. *Soph. El.* iv. = 165 b 30; also *Categ.* i.

³ *Rich.* II II. i. 74.

⁴ *Coriol.* I. i. 24.

⁵ *Mach.* II. iii. 17.

Dream because it hath no bottom'¹; 'No die, but an—ace for him'²; 'Crosses love not him' (coins)³; 'One that before the judgment carries poor souls to hell'⁴ (an underground dungeon); 'Dainties are all cates'⁵; 'Sand-blind, high gravel-blind'⁶; 'He hath a legion of angels' (coins)⁷; 'God save thy Grace—Majesty, I should say, for grace thou wilt have none.' *Prince*. What! none? *Falstaff*. No, by my troth: not so much as will serve to be prologue to an egg and butter'⁸; 'They are arrant knaves and will backbite.—No worse than they are back-bitten, sir, for they have marvellous foul linen'⁹; 'Their points (of swords) being broken,—Down fell their hose'¹⁰; 'Give me the spare men, and spare me the great ones'¹¹; 'I cannot conceive you.—Sir, this young fellow's mother could.'¹² Like Aristophanes, Shakespeare is fond of 'etymological jests' on names; cp. *2 Hen. IV* III. ii. 118 sqq. for his jests on Shadow, Wart, Feeble ('valiant as the wrathful dove or most magnanimous mouse,' 'forcible Feeble').

As 'equivocation' was the favourite instrument of rhetoricians, it is natural that it should be much affected by early Attic comedy, which was called ῥητορικὴ ἔμμετρος, for the purpose of exciting laughter among Athenians whose 'lungs were tickle o' the sere,' and who loved ingenuity and hair-splitting as no other nation ever did.

Equivoca

(a) *Acharnēs* 36 πρίων, 46 Ἀμφίθεος, 63 ταῶσι, 89 φέναξ (a bird), 92 τὸν βασιλέως ὀφθαλμὸν . . . ἐκκόψειέ γε κτλ., 166 ἐσκοροδισμένοις, 183 σπονδαί, 193 διατριβή, 216 σπονδοφόρος, 232 ἐπίκωπος, 270 Λάμαχοι, 315 παραξικάρδιος, 381 πλύνειν, 435 διόπτῃς, κατόπτῃς, 455 χρέος (?), 575 λόφοι, λόχοι, 598 κόκκυξ, 604 Χάρης, Χαόνες, 617 ἐξίστασθαι, 628 τρυγικός, 634 ξενικός, 639 λιπαρός, 671 λιπαράμπυξ, 697 sqq. διώκειν, 717 ἐξελαύνειν, 753 sqq. πράττειν, πρᾶγμα, 759 πολυτίματος, 797 sq. ἄνευ, 822 μεγαρίζειν, 823 sqq. φαντάζεσθαι, φαίνειν, ἄνευ θρυαλλίδος, 926 ξυλλαμβάνειν, 938 φαίνειν, 1002 ἀσκὸν Κτησιφῶντος, 1101 sq. θρίον, 1122 sq. ἀσπίς, 1132 sq. θώραξ, 1134 sq. θωρήσσεσθαι, 1158 sq. πάραλος, ἐπὶ τραπέζῃ κειμένη, 1159 ὀκέλλειν, 1210 sq. ξυμβολή. *Equites* 124 ποτήριον, 214 ταράττειν, 215 δῆμος, 358

¹ *MND.* IV. i. 222.

² *ib.* v. 314.

³ *LLL.* I. ii. 36; also in *As you like it* II. iv. 12; *2 Hen. IV* I. ii. 257.

⁴ *Err.* IV. ii. 40.

⁵ *Shrew* II. 190.

⁶ *Merch.* II. ii. 37.

⁷ *Wives* I. iii. 59: a common jest;

cp. *Much Ado* II. iii. 35; *1 Hen. IV* I. ii. 187.

⁸ *1 Hen. IV* I. ii. 18.

⁹ *2 Hen. IV* v. i. 35.

¹⁰ *1 Hen. IV* II. iv. 242.

¹¹ *2 Hen. IV* III. ii. 291.

¹² *Lear* I. i. 12.

λαρυγγίζειν, 517 sq. πειρασάντων . . χαρίσασθαι, 570 ἀμυνίας, 615 νικόβουλος, 830 πλατυγίζειν, 855 βλέπειν ὄστρακίνα, 1053 κορακίνος, 1315 σκάφη. *Nubes* 30 χρέος, 32 sq. ἐξαιλίνδειν, 37 δήμαρχος (δημοῦ ἄρχος, acc. to Holzinger), 53 sqq. σπαθᾶν, 213 sq. παρατείνειν, 225 sq. περιφρονεῖν, 243 νοσὸς ἱππική, 248 sq. νόμισμα, 260 sqq. παιπάλη, 318 κροῦσις, 380 δῖνος (also 'a jug'), 447 περίτριμμα, 448 τρύμη (also the other words in this line), 479 sqq. μηχανή, 489 sq. ὑφαρπάζειν, προβάλλειν, 638 sq. μέτρον, 718 sq. φρούδα . . φρούδη . . φρουρᾶς . . φρούδος, 732 sqq. ἔχειν, 837 sq. λούειν, καταλούειν, 853 γηγενής, 869 sq. τρίβων, 1108 στομοῦν. *Vespa* 25 ἀπομερμηρίζειν, 17 sqq. ἀσπίς, 35 φάλαινα πανδοκεύτρια, 40 sq. δῆμος, δημός (the Dutchman's joke, 'weal,' Sh. *LLL.* v. ii. 247), 49 sqq. κόραξ, 84 sq. Φιλόξενος, 151 Καπνίας, 155 βάλανος, 186 Οὔτις, οὔτις, 189 κλητήρ, 191 περὶ ὄνου σκιάς, 206 ὀροφίας, 213 στίλη, 289 ἐγχυτρίζειν, 308 sq. πόρος, 353 ὀπίας, 360 ὀπλίτης, 380 Διοπέιθης (= 'confidence in Zeus'), 435 παχύς, 459 Αἰσχίνης (= 'smoke'), 462 Φιλοκλῆς (= 'a bitter herb'), 589 ἀνακογχυλιάζειν, 616 ὄνος, 772 ἠλιάζεσθαι, 780 sq. μασᾶσθαι, ἀναμασᾶσθαι, 911 κατασικελίζειν, 1148 ἐριώλη, 1172 Δοθιήν, 1194 sq. θώρακ' ἔχειν, 1207 διώκειν, 1273 sq. Πενέστης. *Pax* 39 προσβολή, 59 ἐκκορεῖν, 80 μετέωρος αἴρεται (gen., for a whipping), 143 Ναξιουργῆς κάνθαρος, 145 κανθάρου λιμήν, 181 ἵπποκάνθαρος, 279 ἀποστρέφεσθαι (= 'twisted,' also 'turned back'), 654 τάρακτρον, κύκητρον, 706 sqq. Ὀπώρα, 992 Λυσιμάχη, 1271 ὀπλότερος (derived from ὄπλον), 1286 θωρήσσεσθαι. *Aves* 17 Θαρρελλείδης (= 'audacity'), 28 κόραξ, 70 ὄρνις δοῦλος, 79 τροχίλος (= 'running bird'), 126 ὁ Σκελίας (= 'aristocrat'), 151 ὁ Λέπρεος (= 'the leprous town'), 152 sq. Ὀπούντιοι, Ὀπούντιος, 167 πέτεσθαι, 278 Μῆδος, 289 κατωφαγᾶς, 293 τοὺς λόφους ἔχουσιν (v. Herwerden's em.), 399 ἐν Ὀρνεαῖς, 476 Κεφαλῆσιν, 484 Μεγάβαζος (= μέγала βάζων), 553 Κεβριόνης, Πορφυρίων, 567 λάρος, 765 φυσάτω πάππους, 814 sq. σπάρτην, Σπάρτην, 1106 γλαυξ, 1126 Κομπασεύς, 1249 πορφυρίων, 1256 τριέμβολος, 1287 ἐπὶ νομόν, 1417 χελιδών, 1438 πτεροῦν, ἀναπτεροῦν, 1463 Κερκυραῖα πτερά, 1474 Καρδίας ἀπωτέρω, 1479 συκοφαντεῖν, 1491 Ὀρέστης, 1510 προμηθικῶς (= 'like Prometheus'), 1548 θεομισῆς, 1553 σκιάπους (= 'Blackfoot'), 1695 κλεψύδρα. *Lysistrata* 28 sq. λεπτός, 68 ἀνάγυρος, 173 πούς (of a ship = 'oar'), 340 ἀνθρακεύειν (gen. = 'to make charcoal'), 549 μητρίδια ἀκαλήφαι, 554 λυσιμάχη, 684 ὄς, 943 διατριπτικός, 1105 Λυσίστρατος, 1162 τοῦγκυλον. *Thesmophoriazusae* 426 οἰκότριψ, 519 ἦτρον, 742 sq. ἦνεγκας . . τρικότυλον, 760 ἐκκορεῖν (= 'to deprive of a girl'), 804 sqq. Ναυσιμάχη . . Ἀριστομάχη, Στρατονίκη . . Εὐβούλη, 822 τάντιον, κανών, σκιάδειον, 845 τόκος, 874 Πρωτέως . . Πρωτέας, 1035 δέσμιος. *Ranae* 123 τρίβεσθαι, 854 κεφαλαῖος, 862 μέλη (also 'limbs'), 1018 κρανοποιεῖν ('to sing of helmets'). *Ecclesiazusae* 252 κεραμεύειν (= 'to tinker'), 507 ἐκποδών (= ἐκ ποδῶν), 1090 διαλαμβάνειν. *Plutus* 1130 sq. σπλάγχχνον, 1206 sq. γραῦς.

(β) The following ὁμώνυμα are of a less innocent kind :

Acharnēs 260 ἐξόπισθε τῆς κανηφόρου, 592 εὐοπλος, 769 sqq. χοῖρος, 785 κέρκος, 801 ἐρέβινθος, 835 παίειν ἐφ' ἀλί, 884 ἐπιχαρίττασθαι, 995 sq.

ἀμπελίς, ὄρχος, μοσχίδιον, σικίς, ἐλάς, ἀλείφεισθαι, 1120 sq. τοῦλυτρον . . τοῦδε (κακεμφάτως?). *Equites* 964 μύρρινον, 1285 δρόσος, 1378 sqq. περαντικός, κρουστικός, καταδακτυλικός, λαλητικός. *Nubes* 714 διορύττειν, 1507 ἔδρα. *Vespaie* 769 ἐπιβολή, 1184 κοπρολόγος (perhaps = πρωκτός), 1209 ξινουσιαστικός, 1343 σχοιῖον. *Pax* 142 πηδάλιον, 440 σκαλεῖν ἀνθρακας, 712 βληχώνιος, 855 λείχειν, 874 παίειν, 885 ζωμός, 891 ὀπτάνιον, 893 λάσανα, 898 παίειν, ὀρύττειν, 912 τρυγᾶν, 1346 συγκολογῆν, 1350 σῦκον. *Aves* 506 πυροί, κριθαί, 507 κόκκν, ψωλοὶ πεδίονδε, 565 φαληρίς, 568 ὀρχίλος, 1216 ἐπιβάλλειν, 1256 τριέμβολος. *Lysistrata* 17 κυπτάζειν, 23 παχίς, 60 διαβαίνειν, 88 πεδῖον, 89 βληχών, 139 Ποσειδῶν καὶ σκάφη, 151 δέλτα, 158 κύνα δέρειν δεδαρμένην, 191 λευκὸς ἵππος, 407 sqq. δακτυλίδιον, ζυγόν, ὀρχεῖσθαι, βάλανος, τρήμα, Σαλαμίνιος, χαλαῖν, εὐρύτερος, 677 ἵππικός, 680 τετρημένον ξύλον, 681 ἀρχήν, 720 διαλέγειν τὴν ὀπήν, 725 Ὀρσίλοχος, 739 ἀποδέρειν, 799 λακτίζειν, 834 ὀρθός, 835 sqq. Μυρρίνη (cp. μύρτον), Κινησίης (cp. κινεῖν), 937 ἐπαίρεισθαι, 940 μύρον, 944 Ῥόδιον, 947 ἀλάβαστος, 995 ὀρσός, 1004 μύρτον, 1054 βαλλάντιον, 1060 δελφάκιον, ἔτνος, 1062 θύειν, ἀπαλός, 1078 νευροῦσθαι, συμφορά, 1166 κινεῖν, 1169 Ἐχινούς, 1170 κόλπος, Μεγαρικὰ σκέλη, 1173 γυμνός, γεωργεῖν, 1174 κοπραγωγῆν, 1183 κίστη. *Thesmophoriazusae* 131 καταγλωττίζειν, 239 κέρκος, 263 χαλαρός, 813 πυροί. *Ranae* 48 ἐπιβιτεύειν (?), 94 φροῦδος, 1300 λειμῶν (cp. πεδῖον, κῆπος). *Ecclesiazusae* 256 ὑποκρούειν, 257 κροῦμα, 317 κοπρεῖος, 708 δίφορος συκῆ, 845 χύτραι ἔτνοῦς, 846 ἵππικὴ στολή, 847 τρύβλιον, 909 ὄφεις, 989 sq. κρούειν, 1018 sq. προκρούειν, Προκροῦστης, 1020 πάπταλος.

B. κατὰ συνωνυμίαν

‘Synonymous things’ are those called by the same name in the same sense.¹ This is the logical definition. ‘Synonyms’ are the stock-in-trade of poets, whether lyric, tragic, or comic, since it is possible to adorn or degrade a subject by applying to it τὰ ἐναντία ἐν τῷ αὐτῷ γένει, (a) ἀπὸ τῶν βελτιόνων, or (b) ἀπὸ τῶν χειρόνων. Thus Simonides wrote an ode in honour of a victory with a mule-car, commencing, ‘O daughters of storm-footed steeds’: a ‘beggar’ may be called a ‘solicitor’: Callias was designated by an enemy μητραγύρτης, and not δαδοῦχος: robbers style themselves πορίσται (‘conveyors’ the wise them call): ‘to steal’ is grandly called πορθῆσαι.² Since the highest quality of style is a due proportion³ (viz., lofty to lofty, low to low), it is easy to blunder, in serious poetry, in the choice of suitable ‘synonyms.’ Thus ‘the brazen Dionysius’ spoke of the κραυγὴ Καλλιόπης, ‘the scream of Calliope’: Orestes was called a ‘matricide,’ and not ‘the avenger of his father.’ As proportion

¹ cp. *Simplic. Categ.* 43 a 13, *Aristot. Categ.* i. § 2=1 a 7, Tzetzes, *ib.* p. 19.

² cp. *Ach.* 164 n.

³ cp. *Aristot. Rhet.* iii. 2=1404 b 4.

is demanded from serious writers, so disproportion is the aim of comic poets, and excites laughter. Again, deception is essential to the success of the comic style, and it is consequently natural that many of the synonymical expressions are of the nature of enigmas, as Aristotle says a good metaphor should be. For example, in Aristophanes, 'the whipstock from Melite'¹ is a dark saying for Heracles, who had migrated from his shrine in Melite to Cynosarges. Similar enigmatic expressions are much affected by Shakespeare. Thus 'Lipsbury pinfold' seems to mean 'the barrier of the teeth'; 'I'll make a sop o' the moonshine out of you' means 'I'll make a dish of poached eggs out of you.'² A good instance is the Gargantuan 'I am joined with no foot-landrakers, no long-staff sixpenny strikers, none of these mad mustachio-purple-hued maltworms; but with nobility and tranquillity, burgomasters, and great oneyers,'³ which is as near as the English language can go to the fulness of such compounds as *σαλπιγγολογχυπηνάδαι, σαρκασμοπιτυκοάμπται*.⁴

(a) *συνώνυμα ἀπὸ τῶν βελτιόνων* :

As the style of Aristophanes is largely the language of parody, 'synonyms' of this class are extraordinarily frequent. *Acharnēs* 2 βαιός, 5 κέαρ, 7 γανούσθαι, 8 ἄξιον γὰρ Ἑλλάδι, 33 στυγεῖν, 68 τρύχεσθαι, 70 μαλθακῶς, 75 κραναός, 95 ναύφαρκτον βλέπειν, 125 ἀγχόνη, 132 πλάτις, 119 ξυρεῖν, 143 ἐραστής, 146 ἐρᾶν, 147 πάτρα, 164 πορθεῖν, 205 ὀδοιπόρος, 210 φροῦδος, 226 ἐχθροδόπος, 248 κεχαρισμένως, 250 τυχηρῶς, 251 ἀπαλλαχθῆναι (= -γῆναι), 255 ὀπύειν, 272 ὀρικός, 322 Ἀχαρνηΐδης, 342 ξίφος, 345 βέλος, 353 θυμός, 360 σχέτλιος, 368 ἐνασπιδουῖσθαι, 410 λέλακα, 418 τρύχη, 426 δυσπινής, πέπλωμα, 431 σπάργανα, 432 ράκωμα, 435 διόπτης, κατόπτης, 445 πυκνός, 449 λάϊνος, σταθμός, 454 χρέος, 456 δόμος, 472 κοίρανος, 478 μητρόθεν, 479 πηκτά, δῶμα, 541 σκάφος, 544 κάρτα, 549 κάδος, 566 ἰώ, 567 γοργολόφος, 570 τειχομάχας, 573 κυδοιμός, 577 κακορροθεῖν, 637 ἰοστέφανος, 646 κλέος, 658 κατάρδειν, 659 παλαμᾶσθαι, 660 τεκταίνεσθαι, 665 μένος, 754 ἐμπορεύεσθαι, 806 ῥοθιάζειν, 842 πημαίνειν, 847 ἀναπιμπλάναι, 856 περιαιουργός, 886 ποθεινός, 887 δμῶς, 893 θανεῖν, 924 σελαγείσθαι, 936 ἄγγος, 964 ταλαύρινος, 965 κατάσκιος, 968 ἀπολιγαίνειν, 1000 λεῶς, 1042 ὀρθίασμα, 1045 κνῖσα, 1046 λάσκειν, 1060 οἰκουρεῖν, 1072 καλκοφάλαρος, δῶμα, κτυπεῖν, 1080 πολεμολαμαχαϊκός, 1083 αἰαῖ, 1124 γοργόνωτος, 1125 τυρόνωτος, 1134 θωρήσσεσθαι, 1158 ὀκέλλειν, 1185 φάος, 1183 ἔξανδᾶν, 1184 κλεινός, ὄμμα, πανίστατος, 1190 ἀτταταῖ, 1191 στυγερός, κρυερός, 1194 δορός, τυπεῖς, 1195 αἰακτός, 1214 παπαῖ, 1218 κᾶρα, 1226 λόγχη, ὀδυρτός, 1227 καλλίνικος. Some of these words are not exclusively poetical, but, in every case, they are

¹ cp. *Ran.* 501.

² cp. *Lear* II. ii. 9, ib. 35.

³ *Sh.* 1 *Hen.* IV II. i. 80.

⁴ *Ran.* 966.

intended to embellish the subject. It is not necessary to quote instances from the immense store of similar 'synonyms' in the other plays.¹

(β) *συνώνυμα ἀπὸ τῶν χειρόνων:*

Acharnēs 16 παρακύπτειν, 17 ῥύπτεσθαι, 69 ὄδοιπλανεῖν, 133 κεχηνέαι, 160 καταπελτάζεσθαι, 181 σφενδάμνινος, 217 ἀποπλίσσεσθαι, 221 ἐγχάσκειν, 341 ἐξερᾶν, 351 ἐντιλᾶν, 638 ἐπ' ἄκρων τῶν πυγιδίων, 763 πάσσαξ, 1082 τετράπτιλος. *Equites* 17 τὸ θρέττε, 20 ἀπόκινος, 49 κοσκυλμάτια, 166 κλαστάζειν, 214 χορδεύειν, 224 βδύλλειν, 314 καττύεσθαι, 355 κασαλβάζειν, 465 sqq., the metaphors from carpentry, 479 συντυροῦν, 709 ἀπονυχίζειν, 1150 καταμηλοῦν, 1168 μυστιλᾶσθαι, 1304 ὀξίνης. *Nubes* 107 σχάσασθαι, 130 σχινδάλαμος, 1001 βλιτομάμματος, 1070 κρόνιππος. *Vespae* 329 διατινθαλέος, 349 κιττᾶν, 626 ἐγχεζειν, 666 κολοσυρτός, 668 περιπεφθῆναι, 673 ἀργέλοφοι ('orts'), σύρφαξ, 1087 θυννάζειν. *Rax* 18 ἀντλία ('stench,' for κάρδοπος), 63 ἐκκοκκίζειν, 199 κύτταρος, 241 ὁ κατὰ τοῖν σκελοῖν (κατατιλᾶν ποιῶν, viz. Ares), 547 καταπέρδεσθαι, 549 σκιμαλίζειν, 815 καταχρέμπτεσθαι (all meaning to 'insult'), 1081 διακαυνιάσαι, 1309 φλᾶν, σποδεῖν, σμώχειν, ἐρείδειν (all meaning to 'devour'). *Aves* 4 προφορεῖσθαι, 431 σόφισμα, κύρμα, τρίμμα, παιπάλημα (all meaning 'a knowing knave'), 465 λαρινός, 1242 Λικύμνιαι βολαί, 1245 μορμολύττεσθαι (in an Euripidean parody), 1546 ἀπανθρακίζειν. *Lysistrata* 152 σπλεκοῦν, 170 ῥνάχετος, 171 πλαδδιῆν, 663 ἐνθριοῦσθαι, 844 συσταθεύειν, 1001 ὕσσακος. *Thesmophoriazuzsae* 2 ἀλοᾶν, 162 χυμίζειν, 493 ληκᾶσθαι. *Ranae* 45 ἀποσοβῆσαι τὸν γέλων, 95 προσουρεῖν, 191 ἡ περὶ τῶν κρεῶν, 477 Γοργόνες Τειθράσαι ('Gorgons of Pickthatch'), 501 οὐκ Μελίτης μαστιγίας, 506 βουῖν ἀπηνθράκιζ' ὄλον (viz. 'like sprats'), 1369 τυροπωλεῖν. *Ecclesiazuzsae* 631 καταχήνη, 829 καταπιπτοῦν.

Γ. κατ' ἀδολεσχίαν

It is curious that Aristotle recognizes ἀδολεσχία only under the head of γέλωσ ἀπὸ τῆς λέξεωσ,² thus excluding humour displayed in portraying characters like the ἀδολέσχησ of Theophrastus³ the bore who plagues his hearers with personal anecdotes, the achievements of his wife, and of his abnormally clever children, or with long disquisitions on the obvious: 'Sailing is never possible until after the Dionysia'; 'wheat is cheap just now'; 'the harvest will be a failure unless there's rain soon'; 'men now-a-days are much more vicious than when I was a boy'; 'how hard the times are'; 'what day of the week is this?' 'I took a vomit yesterday'; 'will you bet how many pillars there are in the Odeum?' There is no lack of such characters in

¹ I may refer to the 'Language of Parody: A Study in the Diction of Aristophanes,' by E. W. Hope (Dissert.), Baltimore, J. H. Furst Company, 1906.

² The definition in *Soph. El.* 165 b 5 is wider, ἀδολεσχῆσαι . . . τοῦτο δ' ἐστὶ τὸ πολλὰκις ἀναγκάζεσθαι τὸ αὐτὸ λέγειν.

³ Ch. iii.

Aristophanes. The chorus in the *Acharnēs* are ἀδολέσχαι, when they tell of their exploits with Phaÿllus,¹ though they are saved by a sense of humour;² so too are the dicasts in the *Vespaë*, with their ‘bald unjoined chat,’³ and their disquisition on the infallible signs of coming rain.⁴ Much of the physical philosophy in the *Nubes* is intended to be ἀδολεσχία, since philosophers were nicknamed ἀδολέσχαι at Athens.⁵

But all this characterization concerns πράγματα. Aristotle is interested here solely in the humour that lies in λέξεις. What this means can best be illustrated from his own works. To be ἀδολέσχης in style is to employ epithets, etc., as Alcidas did,⁶ not as an ἡδυσμα, but an ἔδεσμα. Under this head come travesty, grandiloquence, verbosity.

ἀδολεσχία is a favourite device for exciting laughter in Shakespeare, especially in the case of his learned clowns, such as Bottom, Costard, Gobbo, Dame Quickly. Slender employs it extensively, but the great exemplar is Ancient Pistol. Good instances are the following:

‘*Poet.* I have, in this rough work, shaped out a man, Whom this beneath world doth embrace and hug With amplest entertainment: my free drift Halts not particularly, but moves itself In a wide sea of wax: no levell’d malice Infects one comma in the course I hold; But flies an eagle flight, bold and forth on, Leaving no tract behind.’⁷ ‘*Costard.* Sir, the contempts thereof are as touching me, . . . the matter is to me, sir, as concerning Jacquenetta. The manner of it is, I was taken with the manner (viz., in the act). *Biron.* In what manner? *Cost.* In manner and form following, sir; all those three: I was seen with her in the manor-house, sitting with her upon the form, and taken following her into the park; which, put together, is in manner and form following. Now, sir, for the manner,—it is the manner of a man to speak to a woman: for the form,—in some form.’⁸ In this speech Costard is aping his betters, e.g. Lyly, and, thereby, illustrates more than one of Aristotle’s subheads. See further Gobbo in *Merchant of Venice* (ii. ii. 34 sqq.), Dame Quickly in *2 Henry IV* ii. iv. 90 sqq., Shallow, ib. iii. ii.

A chief merit of style, according to Aristotle, is that it should be adapted to the subject. Laughter is caused when an ‘aggravated’ style is employed in embellishing a mean subject,

¹ 214 sqq.

² cp. *τρέχων* 215.

³ cp. 230 sqq.

⁴ cp. 260 sq.

⁵ cp. *Eupolis* i. p. 351 K. (ii. p. 553 M.)

Σωκράτην, τὸν πτωχὸν ἀδολέσχην,

Aristoph. *Fr.* i. p. 518 K. (ii. p. 1149 M.)

τοῦτον τὸν ἀνδρὶ ἢ βιβλίον διέφθορον | ἢ

Πρόδικος ἢ τῶν ἀδολεσχωῶν εἰς γέ τις.

⁶ cp. *Rhet.* iii. 3=1406 a 19.

⁷ *Timon* i. i. 44 sqq.

⁸ *LLL.* i. i. 189 sqq.

whether this is done by means of (a) an undue magnificence in the language, or (b) by means of a tragic or lyrical metre. Aristophanes is fertile in his employment of both methods 'to tickle the ears of the groundlings.'¹

(a) *Acharnēs* 95 ναύφαρκτον βλέπεις, 112 βάψω βάμμα Σαρδιανικόν, 119 ὦ θερμόβουλον προκτὸν ἐξυρημένε, 162 sq. θρανίτης λεώς, ὁ σωσίπολις, 214 sqq. the reminiscences of the Acharnian ancients, so far as their λέξις is concerned, 235 διώκειν γῆν πρὸ γῆς, 253 sqq. Dicaeopolis' address to his daughter, 320 καταξάινειν εἰς φοινικίδα, 336 the description of the basket, 380 sq. the grandiloquence of Dicaeopolis, 385 sqq. id. of chorus, 405 address to Euripides, 412 ἐκ τραγωδίας ἐσθῆτ' ἔλεινῆν, 418 sqq. the whole scene between Euripides and Dicaeopolis, so far as the language of the poet is concerned, 450 Dicaeopolis' address to his heart, 480 sqq. Dicaeopolis' address to his soul, 496 sqq. the speech of Dicaeopolis, 572 sqq. the language of Lamachus, 659 sqq. the parody of Euripides, 881 sqq. the address to the eels, 893 sq. the parody of a famous passage in the *Alcestis* of Euripides, 913 πόλεμον ἦρα καὶ μάχαν in a ridiculous context, 964 sq. the description of Lamachus, 1174 sqq. the messenger's speech, 1190 sqq. the θρήνος of Lamachus, and the scene to the end of the play.

(b) The effect of grandiloquence is heightened when a tragic, or lyrical, metre is employed in connexion with a sordid subject. *Acharnēs* 358 sqq., 385 sqq., 490 sqq., 566 sqq. (dochmiacs, which are always tragic in tone), 665 sqq. (bacchiac metre, in a description of a cooking operation), 1190 sqq. *Equites* 197 sqq. (an epic parody of an oracle), 304 sqq. (bacchiacs), 973 sqq., 1111 sqq. (glyconics). *Nubes* 711 sqq. (anapaests); excellent instances are 1154 sqq., 1206 sqq., 1386 sqq. *Vespae* 274 sqq. (ionics), 317 sqq. ('headless' glyconics), 737 sqq. (anapaests), 1326 sqq. (dimeter trochees). *Pax* 153 sqq. (parody of the *Bellerophon* of Euripides, in dimeter anapaests), 339 sqq. (dimeter trochees), 459 sqq., 775 sqq., 987 (dimeter anapaests). *Aves* 1179 sqq. (tragic senarii), 1263 sqq. (ecstatic dochmiacs), 1470 sqq. (dimeter trochees), 1706 sqq. (messenger's speech in tragic senarii). *Lysistrata* 124 sqq. (tragic senarii, ridiculously employed), 706 sqq. (id.), 959 (dimeter anapaests). *Thesmophoriazusaē* 14 sqq. (a parody of the philosophic style of Euripides; tragic senarii), 39 sqq. (parody of Agathon by his servant; dimeter anapaests), 130 sqq. (parody of Aeschylus; tragic senarii), 912 sqq. (an admirable parody of resolved Euripidean dochmiacs), 1015 sqq. (parody of a chorus of Euripides, an excellent illustration of ἀδολεσχία). *Ranae* 465 sqq. speech of 'Aeacus' (a fine parody of Aeschylus; tragic senarii), 675 sqq. (a parody in choral metre), 814 sqq. (a splendid epic parody), 992 sqq. (mostly dimeter trochees), 1309 sqq. (parody by 'Aeschylus' of an ode of Euripides).

The best illustration in Shakespeare of this kind of humour is Ancient Pistol, who generally clothes his sordid sentiments in an heroic garb: 'Puff! Puff in thy teeth, most recreant coward base! Sir John, I am thy Pistol and thy friend, And helter-skelter have I rode to thee, And tidings do I bring, and lucky joys And golden times, and happy news of price.' 'Shall dunghill curs confront the Helicons? And shall good

¹ ἀδολεσχία is a fault of taste (*Rhet.* iii. 2 = 1404 b 10 sqq.), and so is ridiculous.

news be baffled? Then, Pistol, lay thy head in Furies' lap.'¹ 'For oaths are straws, men's faiths are wafer-cakes, And hold-fast is the only dog, my duck: Therefore, Caveto be thy counsellor. Go, clear thy crystals. Yoke-fellows in arms, Let us to France; like horse-leeches, my boys, To suck, to suck, the very blood to suck!'² The best instance of comic afflatus, clothed in a lyrical garb, such as Aristophanes loved, is the 'Pyramus' ode:³ 'Sweet Moon, I thank thee for thy sunny beams,' especially, 'A tomb Must cover thy sweet eyes. These lily lips, This cherry nose, These yellow cowslip cheeks Are gone, are gone,' a thoroughly Aristophanic parody.⁴

Δ. κατὰ παρωνυμίαν, παρὰ πρόσθεσιν καὶ ἀφάιρεσιν

To speak strictly, 'Paronymous things' are those which are called by two names, where the one is derived from the other by varying the termination: thus, from *γραμματική* is formed *γραμματικός*; from *ἀνδρεία*, *ἀνδρείος*.⁵ An illustration of comic *παρωνυμία* is quoted in Tzetzes (ib. p. 19) *Μίμαξ καλοῦμαι Μίδας* (Kaibel *Μωμίδης*).⁶ As a source of laughter, *Paronymy* should be restricted to formations either *ex tempore* or strange to literary speech.

So far as the genius of the language permitted, Shakespeare availed himself largely of this source of laughter, especially in the case of satirical characters, and his learned clowns, e.g. Menenius' coinages 'the most sovereign prescription of Galen is but empiricute' (*Coriolanus* II. i. 128), 'I would not have been so fidiused' (ib. II. i. 146, formed from *Aufidius*, a very Aristophanic coinage, cp. *Vesp.* 911 *κατασικελίζειν*), 'your bissom conspectuities' (= 'dull vision,' ib. II. i. 71), 'directitude' (a servant's coinage, ib. IV. v. 222). Armado's experiments, 'volable' (= 'nimble-witted,' *LLL.* III. 69), 'which to annothanize in the vulgar' (ib. IV. i. 69), 'dost thou infamonize me' (= 'disgrace,' ib. V. ii. 682). Gadshill's 'great oneyers' (= 'persons that converse with great ones,' cp. 'lawyer,' *1 Hen.* IV II. i. 84). Falstaff's 'you are grandjurors, are ye? we'll jure ye, 'faith' (ib. II. ii. 101; very Aristophanic, cp. *Vesp.* 652 *πατερίζειν*). Prince Hal's '*Falstaff*. What a plague mean ye to colt me thus? *Prince*. Thou liest; thou art not colted, thou art uncolted' (ib. II. ii. 42; = 'deprived of your colt,' very Aristophanic, cp. *Thesm.* 760 *ταλαντάτη Μίκα, τίς ἐξέκόρησέ σε*; 'unmaided,' viz. 'deprived of your infant'). Falstaff's 'away, you scullion! you rampallian! you fustilarian! I'll tickle your catastrophe' (*2 Hen.* IV II. i. 67), 'apprehensive, quick, forgetive' (= 'inventive,' ib. IV. iii. 107).

(1) Words, generally compounds, which are not found, outside of the comic writers, until the Silver Age. It is difficult to

¹ *2 Hen.* IV v. iii. 93 sqq.

² *Hen.* V II. iii. 54 sqq.

³ *MND.* v. i. 279 sqq.

⁴ *ib.* 336 sqq.

⁵ cp. Aristot. *Categ.* 1 a 1-15, Grote's *Aristotle* p. 57.

⁶ Rutherford (*A Chapter* etc. p. 442 n. 32) reads *Μίμαξ κ. Μαμίδας* 'Echo, they call me, Hunt-a-Midas,' a very improbable conjecture.

decide in every case whether the formation is a coinage of Aristophanes, or an importation from vulgar speech. I mark with an asterisk words that have the appearance of being coinages :

Acharnēs 3 ψαμμακοσιογάργαρος,* 4 χαιρηδών,* 36 πρίων* (?), 79 καταπύγων, 132 πλάτις, 158 ἀποθριάζειν, 160 καταπελτάζεσθαι, 180 στιπτός, πρίνινος, σφενδάμνινος, 217 ἀποπλίσσεσθαι, 234 Βαλλήναδε,* 245 ἐτνήρυσσις, 246 ἐλατήρ (in the sense 'cake'), 254 θυμβροφάγος, 255 ἐκποεῖσθαι, 264 νυκτοπεριπλάνητος, 275 καταγιγαρτίζειν,* 315 παραξικάρδιος, 336 φιλανθρακεύς,* 351 ἐντιλᾶν, 368 ἐνασπιδουῖσθαι, 376 ψηφηδακείν,* 380 καταγλωττίζειν, 381 κυκλοβορεῖν,* 382 μολυνοπραγμονεῖσθαι,* 390 σκοτοδασυπυκνόθριξ,* 411 καταβάδην,* 432 ράκωμα,* 525 μεθυσκοκτάβος,* 526 φυσιγγουῖσθαι,* 552 πλατοῦν, 570 τειχομάχας, 589 κομπολακύθης,* 603 Τισαμενοφαίνιππος,* πανουργιππαρχίδης,* 605 Γερητοθεόδωρος,* διομειαλαζών,* 616 ἀπόνιπτρον, 630 ταχύβουλος,* 632 μετάβουλος,* 635 χαννοπολίτης,* 664 λακαταπύγων, 689 μασταρύζειν, 711 καταβοᾶν (in the sense 'to shout down') 842 ὑποφωνεῖν, 856 περιαλουργός, 866 βομβαύλιος,* 871 τετραπτερυλλίς,* 872 κολλικοφάγος,* 934 πυροραγής, 1042 ὀρθίασμα, 1059 δέημα (= δέησις), 1072 χαλκοφάλαρος,* 1080 πολεμολαμαχαικός,* 1082 τετράπτιλος, 1124 γοργόνωτος,* 1125 τυρόνωτος,* 1179 ἐκκοκκίζειν, 1201 τὸ περιπεταστόν, τὸ μανδαλωτόν, 1206 Λαμαχίππιον,* 1219 σκοτοβινιώ.* *Equites* 17 θρέττε, 41 κυμοτρῶξ, 42 Πυκνίτης,* 47 βυρσοπαφλαγών, 59 βυρσίνη, 89 κρουνοχυτρολήραιοι,* 105 ἐγκανάζειν, 131 πώλης,* 137 κεκράκτης, 167 λαικάζειν, 197 βυρσαίετος,* 200 κοιλιωπόλης, 216 ὑπογλυκαίνειν, 247 παραξιππόστρατος,* 259 ἀποσυκάζειν, 262 ἀγκυρίζειν, 263 ἐγκοληβάζειν, 270 κοβαλικευέσθαι, 279 ζωμεύματα,* 289 κυνοκοπεῖν,* 295 κοπροφορεῖν,* 309 βορβοροτάραξις,* 313 θυννοσκοπεῖν, 345 ὤμοσπάρακτος, 369 θρανεῖν, 407 πυροπίτης,* 434 παραχαλᾶν, 481 παραστορεννύναι, 487 κράγος,* 493 ἐπεγκάπτειν, 537 στυφελιγμός, 558 βαρυδαιμονεῖν,* 630 ψευδατράφαξος,* 646 διαγαληνίζειν, 680 ὑπερπυπάζειν, 692 κολόκυμα, 696 ψολοκομπία, 697 ἀποπυδαρίζειν, μόθων, περικοκκάζειν, 781 διαξιφίζεσθαι, 782 ἐγγλωττοτυπεῖν, 796 ραθαπυγίζειν, 821 σκερβόλλειν, 822 ἐγκρυφιάζειν,* 825 ἐκκαυλίζειν,* 830 θαλαττοκοπεῖν,* 859 κρουσιδήμειν,* 878 πρωκτοτηρεῖν,* 902 βωμολόχενμα, 986 ὑμοουσία, 996 δωροδοκητί,* 1091 πλουθυγία, 1124 ἡλιθιάζειν, 1132 πυκνότης, 1140 ἐπίδειπνεῖν, 1150 καταμιλοῦν, 1172 τορύνειν, 1185 ἐντερόνεια,* 1206 ὑπεραναιδεύεσθαι,* 1368 ὑπόλισφος, 1378 συνερτικός, περαντικός, 1379 γνωμοτυπικός, κρουστικός, 1380 καταληπτικός, τὸ θορυβητικόν,* 1381 καταδακτυλικός,* τὸ λαλητικόν.* *Nubes* 10 ἐγκορδυλεῖσθαι,* 48 ἐγκοισυροῖσθαι,* 51 καταγλώττισμα, 68 κορίζεσθαι, 74 ἵππερος,* 94 φροντιστήριον,* 101 μετεωροφροντιστής,* 130 σκινδάλαμος, 166 διεντέρεισμα,* 192 ἐρεβοδιφᾶν,* 265 βροντησικέρανος* (epic), 320 λεπτολογεῖν, στενολεσχεῖν, 332 Θουριόμαντις,* ἰατροτέχνης, σφραγιδονυχαργοκομήτης,* 333 ἀσματοκάμπτης, 336 πρημαίνειν, 360 μετεωροσοφιστής,* 387 διακορκορυγεῖν, 398 βεκκεσέληνος,* 410 διαλακείν, 411 προυσιλᾶν, 420 δυσκολόκοιτος, 421 τρυσίβιος, θυμβρεπίδειπνος, 434 στρεψοδικεῖν,* 447 εὐρησιεπής, 451 ματιολοιχός (?), 553

κολετρᾶν, 616 κυδοιοδοπᾶν, 630 σκαλαθυρμάτια, 640 παρακόπτειν, 669
 διαλφιοῦν,* 728 ἀποστερητικός, 745 ξυγωθρίζειν, 792 γλωττοστροφεῖν,
 800 εὔπτερος, 857 καταφροντίζειν,* 877 θυμόσοφος, 908 τυφογέρων, 971
 δυσκολόκαμπος, 1001 βλιτομάμματος,* 1003 τριβολεκτράπελος,* 1004
 γλισχραντιλογεξεπίτριπτος,* 1023 καταπυγοσύνη, 1024 καλλίπυργος
 (tragic), 1070 συναμωρεῖσθαι, κρόνιπτος,* 1073 κιχλισμός, 1083 ραφανιδούν,
 1147 ἐπιθανμάζειν (cp. Costard's 'remuneration,' Sh. *LLL.* III. 153 sq.),
 1176 βλέπος,* 1216 ἀπερυνθριᾶν, 1253 ἀπολιταργίζειν, 1264 θραυσάντυξ
 (tragic), 1330 λακκόπρωκτος,* 1367 κρημνοποιός,* 1483 δικορροφεῖν,
 1496 διαλεπτολογεῖσθαι. *Vespa* 135 φρυαγμοσέμνακος* (?), 140 μυσ-
 πολεῖν, 167 τιμητικός, 220 ἀρχαιομελισιδωνοφρυνιχήρατος,* 289 ἐγχυτρί-
 ζειν ('to send to pot'), 326 ψευδαμάμαξυς,* 329 διατινθαλέος,* 381
 εἰσκαλαμάσθαι, 383 πρινώδης, 466 κομηταμυνίας,* 505 ὀρθοφοιτοσυκο-
 φαντοδικοταλαίπυρος,* 555 οἰκτροχοεῖν, 575 καταχήνη, 592 κολακόνυμος,*
 ἀσπιδαποβλής,* 596 κεκραξιδάμυς,* 600 περικωνεῖν, 619 καταπέρδεσθαι,
 627 ἐγχεῖν c. acc., 672 ἀργέλοφοι (= 'orts'), 678 πιτυλεύειν, 688
 τρυφραίνεσθαι, 695 χασκάζειν c. acc., 704 τιθασευτής, 705 ἐπιρρύζειν,
 712 ἐλαιολόγος, 849 τριψήμερεῖν, 855 ἀρύστιχος, 923 μονόφαγος,*
 1025 περικωμάζειν, 1087 θυννάζειν, 1165 μισολάκων,* 1169 διασαλακωνί-
 ζειν, 1280 θυμοσοφικός, 1283 γλωττοποιεῖν, 1290 πιθηκίζειν, 1300
 παροινικός, 1315 διαμυλλάειν (= 'to mow'), 1318 κωμωδολοιχεῖν,*
 1357 κυμνοπριστοκαρδαμογλύφος,* 1364 τυφεδανός, χοιρόθλιψ, 1517
 βεμβικίζειν ('to pirouette'), 1523 κυκλοσοβεῖν, 1529 γαστρίζειν. *Pax*
 44 δοκησίσοφος, 59 κόρημα, 92 μετεωροκοπεῖν,* 181 ἰπποκάνθαρος,* 247
 καταμυττωτεύειν, 304 μισολάμαχος,* 529 κρομμοξερυνγμία, 623 διειρωνό-
 ξενος, 637 κέκραγμα, 654 τάρακτρον, 662 μισοπόρπαξ,* 678 ἀποβολιμαῖος,*
 747 δεινδροτομεῖν c. acc., 753 βορβορόθυμος,* 789 γυλιαύχην,* 790
 ναννοφυής, ἀπόκνισμα, μηχανοδίφης, 810 βατιδοσκόπος,* 812 γραασόβης,*
 813 τραγομάσχαλος,* 814 ἰχθυολύμης,* 876 πρωκτοπεντετηρίς,* 896
 τετραποδηδόν, 994 περίκομψος, 925 λαρινός, 928 ἡνία, 1081 διακαννιά-
 ζειν,* 1123 ἐκβολβίζειν,* 1136 ἀνθρακίζειν, 1148 τυντλάζειν, 1178
 λινοπτᾶσθαι (?), 1228 ἐναποπατεῖν, 1293 βουλόμαχος,* κλανσίμαχος.*
Aves 8 ἀποσποδεῖν, 14 πινακοπώλης,* 38 ἐναποτίνειν,* 42 βάδος,* 143
 δειλακρίων, 291 λόφωσις, 307 διακεκραγέναι, 476 Κεφαλῆσι, 491
 τερνευτολυρασπιδοπηγός,* 768 ἐκπερδικίζειν,* 798 πυτιναῖος,* 800 ἰπ-
 αλεκτρύων, 819 Νεφελοκοκκυγία,* 838 παραδιακονεῖν, 861 ἐμφορβειοῦν,
 943 ὑφαντοδόνητος,* 1011 ὑπαποκινεῖν, 1038 ψηφισματοπώλης,* 1096
 ἡλιομανής, 1100 λευκότροφος (lyrical), 1126 Κομπασεύς,* 1131 μάκρος,
 1159 βαλανοῦν, 1192 περινέφελος (lyrical), 1390 πτεροδόνητος, 1424
 πραγματοδίφης,* 1467 ἀπολιβάζειν,* 1468 στρεψοδικοπανουργία,* 1619
 διασοφίζεισθαι, 1696 ἐγγλωττογάστωρ.* *Lysistrata* 17 κυπτάζειν (also in
 Plato), 152 σπλεκοῦν, 200 κεραμῶν, 291 ἐξιποῦν, 309 κρηδόν, 323
 περιφύσητος, 337 βαλανεῖν, 440 ἐπιχέζειν, 448 στενοκώκυτος, 457
 σπερμαγοραιολεκιθόπωλις,* 458 σκοροδοπανδοκευτριάροπώλις,* 462 τὸ
 τοξικόν, 482 μεγαλόπετρος, 576 ἐκραβδίζειν, 588 παγκατάρατος, 641
 ἀρρηφορεῖν, 663 ἐνθριουῖσθαι, 681 ἐγκαθαρμόζειν, 687 αὐτοδάξ,* 720
 διαλέγειν, 722 κατειλυσπᾶσθαι, 840 ἐξηπεροπτεύειν, 943 διατριπτικός,*
 969 παμβδελυρός, παμμισαρός, 970 παγγλυκερός, 1028 ἐσκαλεύειν,
 1037 θωπικός, 1113 ἐκπειρᾶσθαι, 1245 φυσαλλίς. *Thesmophoriazusae* 15
 συντεκνοῦν (tragic), 54 κολλομελεῖν* (lyrical), 55 γνωμοτυπεῖν, 56

γογγύλλειν, 100 διαμινύρεσθαι, 108 ῥύτωρ (lyrical), 227 ἡμίκραιρα, 341 ἐντρυλίξειν, 393 οἰνοπίπης, 429 κυρκανᾶν, 458 συνθηματιαῖος, 514 αὐτέκμαγμα, 567 ἐκποκίξειν, 745 τυννοῦτος, 760 ἐκκορεῖν ('to unmaid,' viz. 'to rob of the infant'), 852 κοικύλλειν, 857 μελανοσυρμαῖος,* 863 γυναικίως,* 935 ἰστιορράφος,* 1075 εἰσέρρειν. *Ranae* 128 βαδιστικός,* 204 ἀθαλάττωτος, ἀσαλαμίνιος,* 207 κατακελεύειν, 218 κραιπαλόκωμος,* 230 κεροβάτας (lyrical), καλαμόφθογγος* (lyrical), 245 πολυκόλυμβος* (lyrical), 249 πομφολυγοπάφλασμα,* 330 ἔγκατακροῦειν, 366 κατατιλᾶν, 496 ἀφοβόσπλαγχνος, 499 Ἑρακλειοξανθίας,* 536 μετακυλινδεῖν, 578 ἐκπηνίξεσθαι (= 'to unclew,' *Sh. Tim. i. i. 68* 'if I should pay for 't as 'tis extolled, it would u. me quite'), 605 κυνοκλόπος,* 710 κυκησίτεφρος,* 711 ψευδόλιτρος,* 756 ὁμομαστιγίας,* 758 λοιδορησμός, 798 μειαγωγεῖν c. acc., 818 ἰππόλοφος, 820 φρενοτέκτων, 822 αὐτόκομος (epic), 824 γομφοπαγής, 826 στοματοουργός,* 828 καταλεπτολογεῖν, 837 ἀγριοποιός,* αὐθαδόστομος, 839 ἀπεριλάλητος, κομποφακελορρήμων,* 841 στωμυλιοσυλλεκτάδης,* 842 πτωχοποιός,* ῥακιοσυλλεκτάδης,* 846 χωλοποιός,* 877 γνωμοτύπος,* ὄξυμέριμος, 881 παράπρισμα, 893 ὄσφραντήριος, 925 μορμωρός, 929 γρυπάετος, ἰππόκρημος,* 943 στώμνυμα (= 'numble-news'), 963 κωδωνοφαλαρόπωλος,* 961 κομπολακεῖν,* 966 σαλπιγγολογχυπηνάδης,* σαρκασμοπιτυοκάμπτης,* 990 μασμάκυθος, 1014 διαδρασιπολίτης,* 1069 στωμυλία, 1074 προσπέρδεσθαι, 1085 δημοπίθηκος,* 1097 ὑποπέρδεσθαι, 1160 κατεστωμυλμένος* (= 'a man of exuberant circumstance'), 1298 ἰμονιοστρόφος, 1328 δωδεκαμήχανος,* 1336 μελανοκευείμων,* 1497 σκαριφησμός. *Ecclesiazusae* 34 θρυγανᾶν, 36 κνῦμα, 217 μεταπειράσθαι, 284 ὑπαποτρέχειν, 295 παραχορδίξειν, 326 ἀποπατητέον,* 337 ἐκτρυπᾶν, 387 λευκοπληθής,* 433 ἀναβορβορίζειν,* 441 νουβυστικός,* 634 δευτεριάξειν* (= 'to play second fiddle'), 730 κινάχουρα, 829 καταπιττοῦν, 917 κατονίνασθαι (lyrical), 935 φθίνυλλα, 939 διασποδεῖν, 1106 κασαλβάς, 1153 τὸ μελλοδειπνικόν, 1168 sqq. the Gargantuan dish, 1178 λαιμάττειν. *Plutus* 167 βυρσοδεψεῖν, 307 φιληδία, 379 ἐπιβύειν, 536 ὑποπεινήν, 706 σκατοφάγος, 759 πρόβημα (tragic), 845 ἐρμνεῖν,* 1050 Ποντοποσείδων.

(2) Formations coined to suit a special occasion :

Καταγέλα (*Ach.* 606), μεγαρίζειν (*ib.* 822), ἐπιδιαρρηγγύναι (*Eq.* 701), προσαμφιεννύναι (*ib.* 891), κατατριακοντουτίξειν (*ib.* 1391), διεντέρευμα (*Nub.* 166), κατασικελίζειν (*Vesp.* 911), ἀντιμανθάνειν (*ib.* 1453, but the reading is doubtful), ἀπηλιαστής (*Av.* 110), καθυπερακοντίζειν (*ib.* 825), κολοίαρχος (*ib.* 1212), ὀρίθαρχος (*ib.* 1215), λακωνομανεῖν (*ib.* 1281), ὀρνιθομανεῖν (*ib.* 1284), ἀντακροῦσθαι (*Lys.* 527), ἀντισιωπᾶν (*ib.* 528), καταβινεῖν (*Thesm.* 1215).

(3) Certain jocular feminine forms, in some cases improvised in order to designate new offices :

ἀλεκτρύαινα (*Nub.* 666), καρδόπη (*ib.* 678), ἀποστερητρίς (*ib.* 730), ἐπικοκκάστρια (*Thesm.* 1059), συσκηγήτρια (*ib.* 624), συμπαίστρια (*Ran.* 411), Σκόθαινα (*Lys.* 184), κηρύκαινα (*Eccl.* 713), στρατηγίς (*ib.* 835), συκοφάντρια (*Plut.* 970), μαγείραινα, ἰχθυοπώλαινα (*Pherecr. i. p.* 162 K. ; *ii. p.* 277 M.).

(4) Comic comparatives and superlatives :

πτωχίστερος (*Ach.* 425), κραμβότατος (*Eq.* 539), προτεράϊτερος (ib. 1165), μονοφαγίστατος (*Vesp.* 923), μεσοπορπακίστατος (*Pax* 662), ποτίστατος (*Thesm.* 735), αὐτότατος (*Plut.* 83) λαλίστερος (*Ran.* 91), ὀπτότατος (*Cratin.* i. p. 58 K.; ii. p. 95 M.), γαστρίστερος (*Plato C.* i. p. 656 K.; ii. p. 685 M.), ἀρπαγίστατος (id. i. p. 616 K.; ii. p. 634 M.).

(5) Character names with diverse terminations :

In -ων : κέντρων (*Nub.* 450), κάνθων (*Vesp.* 179; in *Pax* 82, of a beetle), γλίσχρων (*Pax* 193), πόσθων (ib. 1300), γάστρων (*Ran.* 200), γλάμων (ib. 588), γλύκων (*Eccl.* 985), Πλούτων (*Plut.* 727).

In -ίων : Καρδοπίων (*Vesp.* 1178), Ἐργασίων (ib. 1201), δειλακρίων (*Pax* 193), perhaps Ἀττικίων (ib. 214), μαλακίων (*Eccl.* 1058).

In -ώ : Δωρώ (*Eq.* 529, from *Cratinus*), cp. Δεξώ, Ἐμβλώ (*Hesych.*).

In -ις : στρόφισ (*Nub.* 450), γάστρις (*Thesm.* 816).

In -ίας : Μαψίας (*Ach.* 701), Κτησίας (ib. 839), ὄρνιθίας (ib. 877), συκοφαντίας (*Eq.* 437), κοππατίας (*Nub.* 23), λυσανίας (ib. 1162), Καπνίας (*Vesp.* 151), ὄροφίας (ib. 206), ληματίας (*Ran.* 494), μαστιγίας (ib. 501).

In -ᾶς : ψακαδᾶς (*Ach.* 1150, where see crit. n.), Κοννᾶς (*Eq.* 534), κατωφαγᾶς (*Av.* 288); common, in the case of the names of birds, e.g. ἀτταγᾶς (ib. 249), πελεκᾶς, ἐλεᾶς, ἐλασᾶς, βασκᾶς (ib. 883 sqq.).

In -αῖς : πάσσαῖς (*Ach.* 763, where see note), δημακίδιον (from δῆμαξ, *Eq.* 823), στόμφαξ (*Nub.* 1367), θαλάμαξ (*Ran.* 1074); cp. πλούταξ (*Eupol.* i. p. 301 K.; ii. p. 484 M.), νέαξ (*Nicopho* i. p. 776 K.; ii. p. 850 M.), also βώμαξ, λίθαξ in late authors.

In -της : Δερκέτης (*Ach.* 1028), Πυκνίτης (*Eq.* 42).

In -δης (patronymics) : Ἀχαρνηΐδης (*Ach.* 322, epic), σπονδαρχίδης, στρατωνίδης, μισθαρχίδης, πανουργιππαρχίδης (ib. 595 sqq.), Μαριλάδης, Εὐφοριδης, Πρινίδης (ib. 609 sqq.), Ἀποδρασιππίδης (*Vesp.* 185), κωμαρχίδης (*Pax* 1142), Στιλβωνίδης (*Av.* 139), Ἐρμωκοπίδης (*Lys.* 1094), πολυχαρίδας (ib. 1098), γεννάδας (*Ach.* 1230, vulgar), Μελιτιδης (*Ran.* 991).

(6) Verbs ending in—

(a) -ίζειν, which mean *in ore habere* : ἡπαιωνίζειν (*Eq.* 408), ψηνίζειν (ib. 523), λυδίζειν (ib.), πατερίζειν (*Vesp.* 652), δημίζειν (ib. 699), βακίζειν (*Pax* 1072), καρδαμίζειν (*Thesm.* 617).

(b) -ιᾶν or -ᾷν, which denote a disease, or a morbid affection : σιβυλλιᾶν (*Eq.* 61), κερουτιᾶν (ib. 1344), μελλονικιᾶν (*Av.* 640), βεμβικιᾶν (ib. 1465), χεξητιᾶν (ib. 790), ὠρακιᾶν (*Ran.* 481), κυλοιδιᾶν (*Lys.* 472), βινητιᾶν (ib. 715), κνησιᾶν (*Eccl.* 919), κλαυσιᾶν (*Plut.* 1099), ὑπερπυρριᾶν (*Ran.* 308), μαμμᾶν (*Nub.* 1383), κακκᾶν (ib. 1384), μακκοᾶν (*Eq.* 62), σωκρατᾶν (*Av.* 1282), γενειᾶν (*Eccl.* 145), εὐρωτιᾶν (*Nub.* 44), ὠχριᾶν (ib. 103).

(7) Comic adverbs :

(a) μαγειρικῶς (*Ach.* 1015), δειπνητικῶς (ib. 1016), κομψευρικῶς (*Eq.* 18), παιδοτριβικῶς (ib. 492), τριβωνικῶς (*Vesp.* 1132), γυμναστικῶς (ib. 1212), δημιουργικῶς (*Pax* 429), γενναιοπρεπῶς (ib. 988), προμηθικῶς (*Av.* 1511), βλακικῶς (ib. 1322), εὐρύτερως (*Lys.* 419), ἀρρήκτως (ib. 182),

ἡμικάκως (*Thesm.* 449), κενταυρικῶς (*Ran.* 38), ἐριοπωλικῶς (*ib.* 1386), κατεβλακενμένως (*Plut.* 325), ἐκνομίως (*ib.* 981), καπηλικῶς (*ib.* 1063). On the affectation of such adverbs and adjectives in -κῶς -κός *cp.* *Vesp.* 1209 n.

(b) K. τρίπαλαι κάθημαι. A. ἐγὼ δὲ δεκάπαλαι γε καὶ δωδεκάπαλαι | καὶ χιλιόπαλαι καὶ πρόπαλαι πάλαι πάλαι. Δ. ἐγὼ δὲ προσδοκῶν γε τρισμυριόπαλαι | βδελύττομαι σφω, καὶ πρόπαλαι πάλαι πάλαι (*Eq.* 1153 sqq.), πολλοδεκάκισ (*Rax* 243).

(8) Imitative words and phrases :

Aves 310 ποποποποποποποπὸν μ' ἄρ' ὃς ἐκάλεσε, 312 τιτιτιτιτιτιτιτιτινα λόγον ἄρα ποτὲ πρὸς ἐμὲ φίλον ἔχων, 1122 ποῦ ποῦ 'στι ποῦ; ποῦ ποῦ 'στι ποῦ; ποῦ ποῦ 'στι ποῦ; The following mimic the notes of certain birds : *Aves* 227 ἐποποποποποποποποποποποποι, ἰὼ ἰὼ, ἰτῶ ἰτῶ ἰτῶ ἰτῶ, *cp.* 237, 260 sqq., 738 τισιτίγξ : so also εὐράξ πατάξ (clapping of hands, *Av.* 1258), τήνελλα (sound of the lyre, *Ach.* 1227), βρῦν (a baby's cry, *Nub.* 1382), τοφλαττόθρατ (*Ran.* 1286), φῦ φῦ (sound of puffing breath, *Lys.* 295), βρετετέτας (to imitate the chattering of the teeth in pronouncing βρέτας, *Eq.* 32), στριβιλικίγξ (*acc.* to a schol., originally the note of a bird, *Ach.* 1035).

(9) Certain comic exclamations, mostly imitative :

ἰαταταιάξ (*Eq.* 1), ἰπαπαῖ (a perversion of ῥυππαπαῖ, *ib.* 602), ἀπαπαῖ, ἀλαλαί, αἰβοί, βαβαιάξ, βρεκεκεκέξ, ἰαιβοῖ, ἰαῦ, κοί, κοάξ, πάππαξ, βοβαλοβομβάξ (*Thesm.* 47), ἰῆ ἰεῦ (possibly a hiccough, *Vesp.* 1335), μυμῦ (a whimper, *Eq.* 10), ὠόπ (*Ran.* 180), αῦ αῦ (a bark, *Vesp.* 903), ῥυππαπαῖ (sound made in pulling a rope, *Ran.* 1073).

E. καθ' ὑποκορισμόν

What Aristotle meant by 'hypocorism,' he explains in his *Rhetoric*:¹ ἔστι δὲ ὁ ὑποκορισμός, ὃς ἔλαττον ποιεῖ καὶ τὸ κακὸν καὶ τὸ ἀγαθόν, ὥσπερ καὶ ὁ Ἀριστοφάνης σκώπτει ἐν τοῖς Βαβυλωνίοις,² ἀντὶ μὲν χρυσίου χρυσιδάριον, ἀντὶ δὲ ἱματίου ἱματιδάριον, ἀντὶ δὲ λαιδορίας <καὶ νόσου> λαιδορημάτιον καὶ νοσημάτιον. Thus Aristotle seems to confine 'hypocorism' to diminutives, whether of an endearing, caressing character (such as are addressed to children), or of a contemptuous kind. Elsewhere in the *Rhetoric*³ he includes, under this head, the use of names which are designed to give a favourable view of a man's character, e.g. ἀπλοῦς for ὀργίλος καὶ μανικός : μεγαλοπρεπῆς καὶ σεμνός for αὐθάδης.⁴ But this is to encroach upon the domain of σκώμματα κατὰ συνωνυμίαν. The diminutive

¹ iii. 2=1405 b 28.

² i. p. 414 K. (ii. p. 982 M.).

³ i. 9=1367 a 33 sqq.

⁴ Herein he is followed by the grammarian Phrynichus in Bekk. *An.* 47. 31

σημαίνει (τὸ ὑποκορίζεσθαι) τὸ πρὸς τὰ κομιδῆ παιδία νήπια ψελλιζόμενον τῇ φωνῇ παίζειν· κόρος γὰρ ὁ παῖς, and the orators, e.g. Dem. xix. § 259 ξενία and ἑταιρία are complimentary terms for δουλεία.

terminations in colloquial Greek are extraordinarily rich, and can be fully represented in Italian alone of modern languages. Thus in Italian, *accio*, *astro*, *icciottolo*, *aglia*, etc., imply *contempt*, *ugliness* etc. (e.g. *omicciattolo* 'a wretched little man' = ἀνθρωπίσκος, *gentaglia* = κολοσυρτός), *ino*, *etto*, *iccino*, *oncello*, *ello*, *icello*, *erello*, etc., imply *affection* (*cagnolino* = κυνίδιον, *κυνίσκη*, *libriccino* = βιβλιδάριον, *bastoncello* = βακτήριον, *vecchierello* = γερόντιον). The Greek diminutives in comedy are formed in the following ways:

(1) **-ιον**: ἀκόντιον (*Rax* 553), ἀλωπέκιον (*Eq.* 1076), βακτήριον (*Ach.* 448), ἀμπέλιον (*ib.* 512), βιότιον (*Plut.* 1165), βουλευμάτιον (*Eq.* 100), γερόντιον (*Ach.* 993), φιλτάτιον (*ib.* 475), δαλίον (*Rax* 959), δελφάκιον (*Lys.* 1060), δοράτιον (*Rax* 553), δωμάτιον (*Eccl.* 8, etc.), ἐμβάδιον (*Plut.* 847, etc.), ἐσχάριον (*Fr.* i. p. 524 K.; ii. p. 1156 M.), ζώνιον (*Lys.* 72), ἡδυσμάτιον (*Telecl.* i. p. 209 K.; ii. p. 362 M.), θρανίον (*Ran.* 121), θυγάτριον (*Thesm.* 565), θυλάκιον (*Vesp.* 314, etc.), θωπευμάτιον (*Eq.* 788), κηρίον (*Eccl.* 742), κιβώτιον (*Plut.* 711), κλιμάκιον (*Rax* 69), κοσκυλμάτιον (*Eq.* 49), Λαμαχίππιον (*Ach.* 1206), ληκύθιον (*Ran.* 1203 sqq.), λοπάδιον (*Plut.* 812), μελίπτιον (*Vesp.* 366), Μύρριον (*Lys.* 906), ὄρναπέτιον (*Ach.* 913), ὀρνίθιον (*Av.* 662, etc.), παιδίον (*ib.* 923, etc.), περικομματίον (*Eq.* 770), πόσθιον (*Thesm.* 515), πραγμάτιον (*Nub.* 197, 1004), προβάτιον (*Av.* 856, etc.), πωλίον (*Vesp.* 189), ράκιον (*Ach.* 412, etc.), ῥημάτιον (*ib.* 444, etc.), σιτίον (*Eq.* 575), σκαλαθυρμάτιον (*Nub.* 630), σφογγίον (*Ach.* 463), σταμνίον (*Lys.* 196, etc.), τιπθίον (*Ran.* 412, etc.), φάβιον (*Plut.* 1011), φορτίον (*Ach.* 214), χαλκίον (*Lys.* 749), χναυμάτιον (*Fr.* i. p. 450 K.; ii. p. 1026 M.), χοιρίον (*Ach.* 777, etc.), χρυσομηλολόνηθιον (*Vesp.* 1341).

(2) **-ίδιον**: ἀδελφίδιον (*Ran.* 60), ἀμφορείδιον (*Eccl.* 1119), ἀργυρίδιον (*Av.* 1622), ἀσκίδιον (*Eccl.* 306), Βοιωτίδιον (*Ach.* 872), γαστρίδιον (*Nub.* 392), γνωμίδιον (*Eq.* 100, *Nub.* 321), γράδιον (*Eccl.* 949, etc.), δακτυλίδιον (*Lys.* 417), δημακίδιον (*Eq.* 823), δημίδιον (*ib.* 726), δικαστηρίδιον (*Vesp.* 803), δικίδιον (*ib.* 511, etc.), Εὐριπίδιον (*Ach.* 404, 474), Ἐρμῆδιον (*Rax* 924), ζωμίδιον (*Nub.* 389), ἡμιδιπλοίδιον (*Eccl.* 318), [θεραπεινίδιον, *Menand. Σαμία* 36, v. *Leeuwen*], ἱματίδιον (*Lys.* 470), κλινίδιον (*Lys.* 916), κορακινίδιον (*Pher.* i. p. 160 K.; ii. p. 274 M.), κρέαδιον (*Plut.* 227), κροκωτίδιον (*Lys.* 47), κυνίδιον (*Ach.* 542, etc.), κώδιον (*Eq.* 400, etc.), λαγώδιον (*Ach.* 520), λαρκίδιον (*ib.* 340), μοσχίδιον (*ib.* 996), Μυρρινίδιον (*Lys.* 872), νοίδιον (*Eq.* 100), Ξανθίδιον (*Ran.* 582), ξιφίδιον (*Lys.* 53), οἰκίδιον (*Nub.* 92), ὀνίδιον (*Vesp.* 1306), ὀφθαλμίδιον (*Eq.* 909), παππίδιον (*Vesp.* 655), πατρίδιον (*ib.* 986), πηρίδιον (*Nub.* 923), πιλίδιον (*Ach.* 439), πορνείδιον (*Ran.* 1301), πορνίδιον (*Nub.* 997), πρινίδιον (*Av.* 615), πυγίδιον (*Ach.* 638, *Eq.* 1368), πυργίδιον (*Eq.* 793), σανίδιον (*Rax* 202), σμιντίδιον (*Fr.* i. p. 584 K.; ii. p. 1219 M.), σπινίδιον (*Fr.* i. p. 492 K.; ii. p. 1108 M.), σπυρίδιον (*Ach.* 453), σκυκίδιον (*Rax* 597), Σωκρατίδιον (*Nub.* 223, 237, 746), τεκνίδιον (*Lys.* 889), τευθίδιον (*Pher.* i. p. 182 K.; ii. p. 316 M.), ὑίδιον (*Vesp.* 1356), Φειδιππίδιον (*Nub.* 80), χοιρίδιον (*Rax* 374, etc.), χρωτίδιον (*Cratin.* i. p. 100 K.; ii. p. 183 M.), χυτρίδιον (*Ach.* 463).

(3) **-άριον**: ἀνδράριον (*Ach.* 517), ἀνθρωπάριον (*Plut.* 416), βοιδάριον

(*Av.* 585), γυπάριον (*Eq.* 793), δουλάριον (*Thesm.* 537), ξευγάριον (*Av.* 582), κηθάριον (*Vesp.* 674), κωδάριον (*Ran.* 1203), ληδάριον (*Av.* 715, 915), νηπτάριον (*Plut.* 1011), παιδάριον (*Thesm.* 447, etc.), πλοιάριον (*Ran.* 139), πελτάριον (*Menand.* Περικειρ. 202, v. Leeuwen), σκευάριον (*Ach.* 451, etc.), φιλοττάριον (*Eccl.* 891). For instances from other comic poets cp. 517 n.

(4) -ίσκος, -ίσκη: ἀνθρωπίσκος (*Pax* 751), διφρίσκος (*Nub.* 31), ἡλίσκος (*Fr.* i. p. 472 K.; ii. p. 1074 M.), θυλακίσκος (*Fr.* i. p. 452 K.; ii. p. 1046 M.), ἱερακίσκος (*Av.* 1112), καλαμίσκος (*Ach.* 1034), κοτυλίσκος (*Fr.* i. p. 491 K.; ii. p. 1105 M.), κυνίσκη (*Ran.* 1360), λεκανίσκη (*Telecl.* i. p. 209 K.; ii. p. 362 M.), μαζίσκη (*Eq.* 1105, 1166), μειρακίσκη (*Plut.* 963), μηνίσκος (*Av.* 1114), ὀβελίσκος (*Nub.* 178, etc.), οἰνίσκος (*Cratin.* i. p. 69 K.; ii. p. 117 M.), παιδίσκη (*Ach.* 1148), παιδίσκος (*Eccl.* 1146), ποσθαλίσκος (*Thesm.* 291), σανδαλίσκος (*Ran.* 405), σκελίσκος (*Eccl.* 1168), χιτωνίσκος (*Av.* 946, 955).

(5) -αρ-ίδ-ιον: Ἀφροδιταρίδιον (a treble diminutive, *Plato C.* Ζεὺς κακονμ. *Lex. Sabbait.*).

(6) -ίσκ-ιον: κοτυλίσκιον (*Ach.* 459), χλανίσκιον (*ib.* 519).

(7) -ισκ-ίδ-ιον: χλανισκίδιον (*Pax* 1002, a treble dim.).

(8) -ικός: Ἀττικωνικός (*Pax* 215, a strange form) Ἀχαρνικός (*Ach.* 329, etc.), Λακωνικός (*Lys.* 1226, etc.).

(9) -ίς: ἀμπελῖς (*Ach.* 995), ἐλῆς (*ib.* 998), ἡμερίς (*ib.* 997), κιστῖς (*ib.* 1137), κλινῖς (*Thesm.* 261), ραφανῖς (*Nub.* 981, etc.), συκῖς (*Ach.* 996).

(10) -ύδριον: ἐλκύδριον (*Eq.* 907), μελύδριον (*Eccl.* 883), σκελύδριον (*Herodas* iv. 89).

(11) -ύλλιον: ἐπύλλιον (*Ach.* 398, *Pax* 532, *Ran.* 942, always of Euripides' poetry), μειρακύλλιον (*Ran.* 89).

(12) -ιδεύς: not a diminutive proper but designating the young of any animal, e.g. ἀλωπεκιδεύς (*Pax* 1067), γαλιδεύς (*Cratin.* i. p. 92 K.; ii. p. 170 M.), κορωνιδεύς (*ib.* i. p. 67 K.; ii. p. 115 M.), πελαργιδεύς (*Av.* 1356), Χαριδεύς (*Ach.* 866).

(13) Verbs in -ύλλειν: βδύλλειν (*Eq.* 224, *Lys.* 354), ἐξαπατύλλειν (*Ach.* 657, *Eq.* 1144), ὀγκύλλεσθαι (*Pax* 465).

In -ιᾶν: ἡβυλλιᾶν (*Ran.* 516).

In -ύττειν: πλανύττειν (*Av.* 3).

English is not rich in diminutives, but Shakespeare attempted to convey the same meaning, and to excite kindred laughter, in some such ways as the following: 'Thisne, Thisne' (*MND.* i. ii. 55), 'Sweet bully Bottom' (*ib.*), 'O sweet, O lovely wall' (*ib.*), 'O dainty duck, O dear' (*ib.*, cp. *Plut.* 1011, νηπτάριον ἂν καὶ φάβιον ὑπεκορίζετο), 'My sweet ounce of man's flesh' (cp. κρεάδιον, and *Eq.* 421 ὦ δεξιώτατον κρέας, σοφῶς γε προυνοήσω), 'my incony Jew' (*LLL.* iii. i. 143), 'Bully Hercules' (cp. *Ach.* 404 Εὐριπίδιον, where see note).

5. κατὰ ἐξαλλαγὴν φωνῆ, τοῖς ὁμογένεσι

ἐξαλλαγή is defined more than once in Aristotle¹ as a change

¹ *Poet.* 21=1458 a 6, 22=1458 b 3, *Rhet.* iii. =1404 b 8.

in a word, such as is produced by altering its termination (e.g. δεξιτερός for δέξιος), but this is *παρωνυμία*, as explained above. What is now intended is something quite different, viz. the alteration of a word by means of an inflexion of the voice, a gesture, a twinkle of the eye, a change of expression,—in fact by any of the methods which orators employ (under the name of *actio*) to drive home their meaning. Under this kind come ‘puns,’ especially such as were termed *παρὰ τὸ γράμμα* (*παρονομασία*, *παραγραμματισμός*, cp. Rutherford, *A Chapter in the History of Annotation*, p. 444). In such cases the *ἐξαλλαγή* is usually visible to the eye (as in the famous ὦ Βδεῦ δέσποτα—perhaps from *Lys.* 940—quoted by Tzetzes, *ib.* p. 19); but it was not always so, and, for this reason, *ἐξαλλαγή* has often been missed by scholars, both ancient and modern.

This form of humour is extraordinarily common in Shakespeare, especially in the case of his clowns, who employed it often unconsciously. I may give a few instances: ‘a bastardly rogue,’ ‘honey-suckle villain,’ ‘hayseed villain,’ ‘as rheumatic as two dry toasts,’ ‘brought here into such canaries’ (Mrs. Quickly’s word for ‘quandary’), ‘I have a great infection to’ (Gobbo), ‘if there was no great love in the beginning, heaven may decrease it upon better acquaintance’ (Slender), ‘I have an exposition of sleep,’ ‘a very paramour of a sweet voice’ (Bottom), ‘ad dunghill’ (= *unguem*), ‘your lion will be given to Ajax’ (Costard’s blunder for ‘a jakes’), ‘the prodigious son’ (Launce), ‘rail in his rope-tricks’ (Grumio), ‘this is my true begotten father’ (Gobbo), ‘if reasons (raisins) were as plentiful as blackberries’ (Falstaff), ‘have we not Hiren (= iron) here?’ (Pistol). Very Aristophanic is ‘I must go fetch the third borough—third or fourth or fifth borough, I must answer him by law’ (Sly), ‘let ’s be no Stoics, nor no stocks’ (Tranio), ‘not on thy sole, but on thy soul, harsh Jew, Thou mak’st thy knife keen’ (Gratiano), ‘all that I live by is with the awl: I meddle with no tradesman’s matters, nor women’s matters, but with all’ (Cobbler in *Jul. Caes.*), ‘I ’ll gild the faces of the grooms withal; For it must seem their guilt’ (Lady Macbeth).

Similar jests, always, however, deliberate, are the most prominent thread in the texture of the humour of Aristophanes.

Acharnēs 13 sqq. μόσχῳ . . Βοιώτιον, 16 παρέκνυε . . ὄρθιον, 72 φορντῶ, 75 ἄκρατον . . Κραναά, 81 ἀπόπατον, 82 ἐπὶ Χρυσῶν Ὀρῶν, 89 sq.

φέναξ (φοίνιξ?) . . ἐφενάκιζες, 106 sqq. χαννοπρόκτους . . ἀχάνας, 119 ἐξυρημένε, 146 ἐξ Ἀπατουρίων, 158 ἀποτεθρίακεν, 176 στῶ τρέχων, 215 Φαῦλλω . . φαύλως, 234 Βαλλήναδε, 301 κατατεμῶ . . καττύματα, 321 θυμάλωψ (a pun on θυμός), 332 ἀνθράκων (ἀνθρώπων), 336 φιλανθρακέα (φιλάνθρωπον), 347 ἀνασεΐειν βοήν (perhaps a pun on ἀνήσειν τῆς βοῆς), 348 ἀνθρακες (ἄνδρες), 406 Χολλήδης (Χωλίδης), 435 διόπτα καὶ κάτοπτα (ὄπαί), 526 πεφυσιγγωμένοι (πεφυσημένοι), 537 μεταστραφεΐη, 582 μορμόνα (a pun on Γοργόνα), 589 κομπολακύθου, 606 κὰν Γέλα κὰν Καταγέλα, 682 Ποσειδῶν Ἀσφάλειος (πούς, ἀσφαλῆς), 702 Μαρψίας, 724 Λεπρῶν, 725 sq. συκοφάντης . . φασιανός, 751 διαπεινᾶμες (διαπίνομεν), 808 Τραγασαῖος, 850 περιπόνηρος (περιφόρητος), 866 Χαιριδῆς βομβαύλιοι, 994 τρία . . προσβαλεῖν, 1022 sqq. βόε . . Βοιώτιοι . . βολίτοις, 1082 Γηρυνόη (γηρύνειν), 1123 sqq. κιλλίβαντας . . κριβανίτας. *Equites* 2 Παφλαγόνα (παφλάζειν, 'a Burgullian'), 55 μᾶζαν μεμαχότος (μάχην μεμαχημένου), 59 βυρσίνην (μυρσίνην, 'a fan of peacock's—leather'), 78 sq. ἐν Χαόσιν . . ἐν Αἰτωλοῖς . . ἐν Κλωπιδῶν (Κρωπιδῶν, a jest on κλώψ), 141 ἔτ' ἔστιν εἰς ὑπερφυᾶ τέχνην ἔχων (an allusion to the length of ἀλλᾶντες, which would be helped out by a gesture), 210 sq. αἴ κε . . αἰκάλλει, 214 χορδεύειν, 259 ἀποσυνκάζειν, 279 ζωμέματα (ζυγώματα 'belly-timbers'), 343 καρυκοποιεῖν, 416 Κυνοκεφάλω (σχικοκεφάλω, an epithet of Pericles), 437 καικίας (κακία), 456 sq. κόλοισ . . κολῆ, 900 sq. πυρροὶ . . Πυρράνδροι, 905 μισθοῦ τρίβλιον (τρῶβολον), 989 etc. δωριστὶ . . δωροδοκιστὶ, 1043 sq. ἀντὶ λέοντος . . Ἀντιλέων, 1057 χέσαιτο γὰρ εἰ μαχέσαιτο, 1058 Πύλος . . πυέλους, 1081 sq. Κυλλήνην . . κυλλῆ, 1182 sq. ἐλατήρος . . ἐλαύνωμεν, 1184 sq. ἐντέροις . . ἐντερόνεια, 1187 sq. τρία . . Τριτογένεια . . ἐνετριτώνισε, 1256 Φανός, 1262 Κεχηναίων (Ἀθηναίων), 1278 Ἀρίγνωτον γὰρ οὐδεὶς ὅστις οὐκ ἐπίσταται. *Nubes* 13 χρεῶν (perhaps κόρεις), 23 sq. κοππατίαν . . ἐξεκόπη, 44 ἀκόρητος ('free from κόρεις,' 'unaffrighted by bugs,' viz. 'terrors'), 97 ἀνθρακες (ἄνδρες), 166 διεντερεύματος (διεντηρήσεως),¹ 394 sq. βροντὴ . . πορδῆ, 487 λέγειν, ἀποστ—ερείν, 674 ταῦτόν δύναται σοὶ κάρδοπος Κλεωνύμω, 710 Κορίνθιοι (κόρεις, 'Bedouins'), 730 ἐξ ἀρνακίδων (ἀρνεῖσθαι), 830 ὁ Μήλιος (of Soc.), 859 ἀπόλεσα (ἀνήλωσα), 1001 τοῖς Ἴπποκράτους ὑέσιν (ὑσί), 1407 sq. τέθριππον . . ἐπιτριβήναι. *Vespa* 43 sq. κόρακος . . κόλακος, 145 συκίνου (συκοφάντου, 'of medlar wood'), 195 ὑπογᾶστριον γέροντος ἡλιαστικοῦ (κανθηλίου), 368 Δίκτυνα (δίκτυον), 438 Δρακοντίδης (δρακοντοείδης), 502 Ἴππίου τυραννίς, 634 ἐρήμας τρυγήσειν (ἐρήμην κατηγορήσειν), 897 κλῶς σίκινος, 917 κοινῶ (κυνί), 1165 μισολάκων ('hater of λακωνικά'), 1371 sq. Δαρδανίς . . δᾶς, 1377 ὄζος (ὄζειν), 1413 θάψινος (θάπτειν). *Rax* 28 ὥσπερ γυναικὶ γογγύλην μεμαγμένην, 42 καταιβάτου (σκαταιβότου), 73 Αἰτναῖον . . κάνθαρον (κανθήλιον), 82 κάνθων (κάνθαρος), 123 κόνδυλον (κάνδυλον), 171 Χίων (χεζόντων), 176 χ—ορτάσω κτλ. (pun on χεσοῦμαι), 192 sq. κρέας . . δειλακρίων, 242 Πράσιαι (πράσα), 251 διακναισθήσεται (reference to Sicilian cheese), 376 sq. πρὸς τῶν θεῶν . . πρὸς τῶν κρεῶν, 453 sq. παιῶν . . παίειν, 465 ὀγκύλλεσθε (ὀγκᾶσθε), 475 ἀργεῖοι (ἀργοί), 669 ἐν τοῖς σκύτεσι, 678 ἀποβολιμαῖος (ὑποβ.), 690 sq. λυχνοποιός . . ἐν σκότῳ . . πρὸς λύχνον, 728 ἔστυκότες (ἔστηκότες), 835 sq. Ἴων . .

¹ Or possibly διερευνήματος, since διερευνᾶν is a favourite word with Plato (e.g. *Charm.* 166 c, *Theaet.* 168 E, etc.).

Ἄοιον, 868 τὰ τῆς πυγῆς καλά (τὰ τῶν θεῶν κτλ.), 879 sq. Ἴσθμια . . σκηνήν, 890 Ἀνάρρυσιν, 891 sq. ὀπτάνιον . . κεκάπνικε, 908 ὑπέχοντα τὴν ἐκεχειρίαν, 926 βοῖ . . βοηθεῖν, 1176 βάμμα Κυζικηνικόν (χέζειν). *Aves* 40 sq. ἐπὶ τῶν κραδῶν . . ἐπὶ τῶν δικῶν, 57 sq. παῖ . . ἐποποί, 68 φασιανικός, 121 εὐερον (εὐάερον), 169 ἀστάθμητος, 180 sqq. πόλος, τόπος, πόλις, 288 κατωφαγᾶς (conveying σκατοφάγος as well as κατωφαγᾶς), 300 κειρύλος (κηρύλος), 521 τὸν χῆνα (cp. χαῦνος), 762 sq. Φρυξ . . φρυγίλος, 768 ἐκπερδικίζειν, 825 κα—θυπερηγκόντισαν (κατηγκόντισαν), 869 Σουνιέρακε (-άρατε), 874 sq. κολαινὶς . . Ἀκαλανθὶς, 875 φρυγίλω Σαβαζίω (Φρυγί), 915 ὀτρηρός (τετρημένος), 1020 ἀναμετρεῖν, 1155 sq. πελεκάντες . . ἀπεπελέκησαν, 1206 τρίορχος (τριόρχης), 1217 ὀρνίθαρχος (φρούραρχος), 1295 χηναλώπηξ (cp. χαῦνος and κύων), 1395 τὸν ἄλιου δρόμον ἀλάμενος (if the reading is right), 1407 Κερκωπίδα φυλήν (κεκροπίδα, a pun on κερκώπη 'cicala'), 1455 ἐγκεκληκῶς (κεκληγῶς), 1479 συκοφαντεῖ, 1484 τῇ λύχων ἐρημία (Σκυθῶν ἔ.), 1529 sq. Τριβαλλοῖ . . τοῦπιτριβεῖης, 1553 Σκιάποσιν (meaning 'black-feet'), 1694 Φαναῖσι, 1699 συκάξουσι. *Lysistrata* 7 sq. σκυθρώπαζε (cp. Σκύθαι) . . τοξοποιεῖν, 60 ὄρθρῃαι (ὄρθῃαι), 110 σκυτίνη (σुकίνη) ἐπικουρία, 299 Λήμνιον (λήμας), 347 Τριτογένεια, 397 Χολοζύγης (cp. μελαγχολᾶν and βουζύγης), 409 ὄρχουμένης (ὄρχεις), 729 ἔρια Μιλήσια, 751 sq. κυνῆν . . κνεῖν, 852 Παιονίδης (πέος), 1000 sq. ὑσπλαγίδος . . ὑσσάκων, 1032 Τρικουρσία (τρικρουσία), 1058 Καρυστίους (κρουστίους), 1085 ἀσκητικόν (ἀσκιτικόν), 1163 τὰν Πύλον (πύλην), 1184 κίσταις (κύστις, acc. to Holzinger). *Thesmophoriazusae* 60 θριγκοῦ (θρίξ), 204 νυκτερείσια (ἐρείδειν), 273 Ἴπποκράτους συν—οικίαν (σύς), 567 ποκάδας (πλοκάδας), 912 ἐς χέρας (ἐσχάρας), 1033 Γλαυκέτη (γλαυκῆ ἄλι), 1091 οὐκ αἰρήσεις (the Greek of the 'Scythian' for οὐχ αἰρήσεις) . . οὐ χαιρήσεις, 1101 Γοργόνος . . Γοργός. *Ranae* 85 μακάρων (Μακεδόνων), 95 sq. προσουρήσαντα . . γόνιμον, 187 Κερβερίους (Κιμμερίους), 304 γαλήν ὄρῳ, 418 φράτορες (φραστήρες), 427 Σεβίνον, Ἀναφλάστιος (φλᾶν), 429 Ἴπποκίνου, 439 Διὸς Κόρινθος (κόρεις), 475 Ταρτησία (Ταρταρ.), 479 ἐγκέχοδα (ἐκκέχεται ἢ σπονδή)· κάλει θεόν, 483 ὦ χρυσοῖ θεοί (cp. χέζειν), 855 ἐκχέη τὸν Τήλεφον (ἐγκέφαλον), 970 οὐ Χίος ἀλλὰ Κεῖος, 1478 τὸ πνεῖν δὲ δειπνεῖν. *Ecclesiazusae* 38 Σαλαμίνιος (ἐλαύνειν), 49 Γενουστράτην (cp. 'Tosspot,' a publican's wife), 362 Ἀχραδούσιος (Ἀχερδούσιος), 648 καλαμίνθης (μίνθος), 686 sq. τοὺς ἐκ τοῦ κάππα . . κάπτωσι, 741 ὄρθριον (ὄρθιον), 916 Ὀρθαγόραν, 979 Ἀναφλύστιον, 982 sq. ὑπερ-εξηκοντέταις (ἐξήκοντα δραχμῶν), 1035 κηρίνων (κήρ), 1090 sq. διαλελημμένον . . δικωπεῖν. *Plutus* 266 sq. ῥυσὸν . . ψωρὸν . . χρυσὸν . . σωρὸν, 278 Χάρων (Ἀρχων), 453 τροπαῖον . . τρόπων, 818 σκοροδίους (said with a wink), 945 sq. σύζυγον . . σύκινον, 1015 sq. ἐτυπτόμην . . ζηλότυπος, 1128 sq. κωλῆς . . ἀσκωλίαζε.

Z. κατὰ τὸ σχῆμα λέξεως

What Aristotle meant by this form of humour may be inferred from the passage in the *Sophistical Refutations*,¹ in which he treats of fallacies due to *Figura Dictionis*, viz. when

¹ 4 § 9=166 b 10.

two words, from being analogous in form, structure, or conjugation, are erroneously supposed to be analogous in meaning also. In this way, things essentially distinct (in respect of inflexion or construction) are interpreted as identical (*ὡσαύτως ἐρμηνεύεται*). Errors of this kind are common in ordinary speech, and are called solecisms or barbarisms; in comedy, however, they are deliberately employed *γέλωτος ἔνεκα*. Under this head comes false analogy, even of a learned kind, such as was common in English comedies, when logic was more generally studied than at present, and the laws of language were not understood. At the present day, the discussion of logical and grammatical conundrums is no longer popular; but such questions had a strange fascination for the associates of Aristophanes and Shakespeare, when men had recently begun to reflect on the nature of speech and to analyze its structure. The dialogues of Plato show how supersubtle distinctions, which now seem childish, had obscured the meaning of simple language. The study of linguistics was eschewed by Socrates, but it was the exercise-ground of the Sophists, especially of Prodicus, Hippias, and Protagoras. In the *Ὀρθόεπεια* of the latter, an attempt had been made to differentiate the genders of nouns.¹ This work has not survived, and little is known of its contents, but it may be inferred from the *Clouds* of Aristophanes, that it was ridiculed by the simple-minded, conservative folk, and there is no doubt that Protagoras' teaching, in unscrupulous hands, was the source of much false reasoning. Thus there is an allusion in Aristotle to such fallacies as the identification of 'male' and 'female,' 'quality' and 'quantity,' 'transitive' and 'intransitive' (e.g. *τέμνειν, ὑγιαίνειν*), on account of the similarity of terminations of certain words. The *Cratylus* shows how such etymological hair-splitting (*σκαριφησμοί*) had corrupted philosophy. In like manner, in Elizabethan times, 'to pun,' 'to affect the letter,' to split hairs in logic, had influenced the style of even the best writers to an extraordinary extent. Even Shakespeare is not free from the habit, in his early plays. But he learned to ridicule it, by mostly assigning such plays on words to his clowns. As Hamlet said, 'it is necessary to speak by the card, or equivocation will ruin us,' since 'the fool hath planted in his memory An army of good words; and I do know A many fools that stand in better

¹ cp. Aristot. *Rhet.* iii. 5=1407 b 7.

place, Garnish'd like him, that for a tricky word Defy the matter.'¹ Good instances are the following: '*Speed*. What an ass art thou! I understand thee not. *Launce*. What a block art thou, that thou canst not! My staff understands me. *Speed*. What thou sayest? *Launce*. Ay, and what I do too: look thee, I'll but lean, and my staff understands me. *Speed*. It stands under thee, indeed. *Launce*. Why, stand-under and under-stand is all one.'² '*Timon*. Wilt dine with me? *Apem*. No; I eat not lords':³ 'knock me here soundly,'⁴ a construction which Grumio found unintelligible. Such 'affection' is satirized throughout *Love's Labour's Lost*, and in the speeches, which for us sometimes have lost their humour, of the multitude of learned clowns, such as the grave-diggers, Dull, Costard, Launcelot Gobbo, Grumio; in fact, of every uncultivated character in Shakespeare's plays.

Instances of this form of humour in Aristophanes are the following:

Acharnēs 93 πρέσβews (for πρεσβευτοῦ), 197 μὴ ἐπιτηρεῖν (after ὄξουσι). *Equites* 115 πέρδεται καὶ ῥέγκεται (so the 'Datism' in *Pax* 291 ὡς ἡδομαι καὶ χαίρομαι κεύφραίνομαι, *Lysistrata* 744 τέξομαι), 969 διώξη Σμικύθην (a jest for Σμίκυθον) καὶ κύριον, 1044 καὶ πῶς μ' ἐλελήθεις Ἀντιλέων γεγενημένος. *Nubes* 669 sqq. ΣΩ. πῶς ἂν καλέσειας ἐντυχὼν Ἀμυνία; ΣΤΡ. ὅπως ἂν; ὠδί, δεῦρο, δεῦρ', Ἀμυνία. ΣΩ. ὄρᾱς; γυναικα τὴν Ἀμυνίαν καλεῖς, 847 sqq. Strepsiades sneers at his sons' calling a hen ἀλεκτρύων, instead of ἀλεκτρίαινα (as ridiculous a form as 'authoress' and 'poetess' were before use dignified them), 1250 sq. Strepsiades declares he would not give a doit to any one who called a καρδόπη κάρδοπος. Similar ridiculous affectations, due to an exaggerated desire 'to speak by the card,' are *Nub.* 730 ἀποστερητρίς, *Ecol.* 713 κηρύκαινα, 835 στρατηγίς, *Plut.* 970 συκοφάντρια, *Lys.* 184 Σκύθαινα, ib. 776 καταπυγωνέστερον (a wrong form), *Pax* 382 λακήσης, a jesting form, on the false analogy of λακήσομαι in the preceding line, *Thesm.* 761 ἐξηγήσατο, 1001 sqq. the orthographic blunders of the Scythian really reproducing the uneducated forms of speech at Athens, many of which have survived in modern Greek, *Ran.* 1136 sqq. the criticisms of Euripides on a prologue of Aeschylus, *Thesm.* 62 τὸ πέος χοανεῦσαι ('to use as a funnel'), 856 sq. πέδον . . λεῶν (a skit on a construction in Euripides), 870 μὴ ψεῦσον (a skit on an apparent solecism in Sophocles). The best known instances of this kind of humour are *Aves* 843 sqq.—

ΠΕΙ. κήρυκα δὲ πέμψον τὸν μὲν εἰς θεοὺς ἄνω,
ἕτερον δ' ἄνωθεν αὖ παρ' ἀνθρώπους κάτω,
τάκειθεν αὖθις παρ' ἐμέ.

ΕΥΕ. σὺ δέ γ' αὐτοῦ μένων
οἴμωξε παρ' ἐμέ,

¹ *Merch.* III. v. 72 sqq. ² *Gentl.* II. v. 25, quoted by Rutherford, *A Chapter* etc. p. 448.

³ *Timon* I. i. 206.

⁴ *Shrew* I. ii. 8.

where the accusative in Euelpides' reply is due solely to the jest, *Thesm.* 25 sqq.—

EYP. βάδιζε δευρὶ καὶ πρόσεχε τὸν νοῦν. : ἰδοῦ. :
 ὄρῳ τὸ θύριον τοῦτο ; : νῆ τὸν Ἡρακλέα
 οἰμαί γε ; : σίγα νυν. : σιωπῶ τὸ θύριον ; :
 ἄκου' : ἀκούω καὶ σιωπῶ τὸ θύριον ;

In this passage, the jest is responsible for the accusative *θύριον* in the last line.

B. γίνεταὶ ὁ γέλωσ ἀπὸ τῶν πραγμάτων

H. ἐκ τῆς ὁμοιώσεως, (a) χρήσει πρὸς τὸ χεῖρον, (b) χρήσει πρὸς τὸ βέλτιον

The only illustration of this suggestive subdivision given by Tzetzes (ib. p. 19) is the transformation of Xanthias into Dionysus, and of Dionysus into Xanthias,¹ in the *Ranæ*, but it is difficult to believe that Aristotle intended this subhead to be so restricted. Provided that they represent *πράγματα*, and not merely *λέξεις*, many metaphors, and even epithets, come under this head.

(a) *Acharnēs* 352 the comparison of the temperament of the Acharnians to 'sheer must,' 508 'the denizens' are 'the bran bolted from the wheat,' 681 'the ancients of Marathon' are 'flutes outworn,' 907 'the informer' is a *πίθακος ὑλιτρίας πολλῆς πλέως*. *Equites* 214 sqq. the demagogic art differs in no respect from that of the *chef*, 864 sqq. the famous comparison of the eels. *Nubes* 96 sq. the firmament is a *πνιγεύς*, and men are nothing but *ἄνθρακες*, 763 conditioned thought is a cockchafer *λινόδετος τοῦ ποδός*. *Vespæ* 1172 <ἔοικας> *δοθιῆνι σκόροδον ἡμφιεσμένῳ*. *Pax* 272 sqq. Brasidas and Cleon are the pestle and mortar of Sparta and Athens, 313 Cleon is 'the nether Cerberus,' 755 sq. description of Cleon as Typhos, around whose head are the snaky tongues of a thousand flatterers. *Aves* 805 <ἔοικας> *εἰς εὐτέλειαν χηνὶ συγγεγραμμένῳ*. *Ecclesiastusæ* 126 sq. ὥσπερ εἴ τις σηπίαϊς | πώγωνα περιδήσειεν ἔσταθενμέναις, 1056 sq. ἀλλ' ἔμπουσά τις | ἐξ αἵματος φλύκταιναν ἡμφιεσμένῃ.

(b) *Nubes* 859 comparison of Strepsiades' loss of his shoes with Pericles' loss of State money *εἰς τὸ δέον*. *Pax* 76 sqq. the famous translation of the 'dung-beetle' into a winged Pegasus. *Aves* 92 the Hoopoe treats his tiny nest as if it were a forest, and cries out *ἄνοιγε τὴν ὕλην*, 1125 sqq. the bastions of 'Cloudecuckootown,' the city of dreams, are compared to the famous walls of Babylon.

This method of exciting laughter is very common in Shakespeare, whose metaphors, in point of picturesqueness, and sheer force of imagination have never been equalled. Good instances of *ὁμοίωσις πρὸς τὸ βέλτιον* are Armado's letter,² with its 'sable-

¹ cp. *Ran.* 495, 499.

² *LLL.* I. i. 230.

coloured melancholy,' 'that nourishment which is called supper,' 'that most obscene and preposterous event, that draweth from my snow-white pen the ebon-coloured ink,' 'that base minnow of thy mirth,' the translation of Bottom into one 'who is as wise as he is beautiful.'¹ But far more interesting from the point of view of comedy, are the instances of *ὁμοίωσις πρὸς τὸ χεῖρον*, in which Shakespeare exceeds even Aristophanes.

For a study in "odorous comparisons" compare the speeches of Prince Hal,² 'that most comparative, rascalliest, sweet young prince,' and of Falstaff in reply. 'Prince. I'll be no longer guilty of this sin; this sanguine coward, this bed-presser, this horse-back-breaker, this huge hill of flesh,— Falstaff. 'Sblood, you starveling, you elf-skin, you dried neat's tongue, you bull's pizzle, you stockfish! Oh for breath to utter what is like thee! you tailor's yard, you sheath, you bow-case, you vile standing tuck.' Very comparative also were Biron³ ('these summer flies Have blown me full of maggot ostentation'), Dromio⁴ ('marry, sir, she 's the kitchen wench and all grease; and I know not what use to put her to but to make a lamp of her and run from her by her own light. I warrant, her rags and the tallow in them will burn a Poland winter: if she lives till doomsday, she 'll burn a week longer than the whole world'), Menenius (the comparison of the State to the belly and its members,⁵ 'cormorant belly'⁶), Marcius ('you dissentious rogues, That, rubbing the poor itch of your opinion, Make yourselves scabs,'⁷ 'cushions, leaden spoons, Irons of a doit, doublets that hangmen would Bury with those that wore them, these base slaves, Ere yet the fight be done, pack up'⁸). The fertility of the poet's genius in such unsavoury similitudes is so immense as not to require further illustration.

Θ. ἐκ τῆς ἀπάτης

In one sense, every word that is not *κύριον*, every metaphor, every jest is an *ἀπάτη*, 'for it deceives,'⁹ or is a 'surprise,' but here Aristotle is restricting the deceit to *πράγματα*, which must be interpreted in a very material sense, if there is not to be overlapping with the jests *ἀπὸ τῆς λέξεως*. No illustration of this kind of deceit is given in the *Tractatus*; in Tzetzes *ib.* p. 19 the example is the case of Strepsiades,¹⁰ who was persuaded of the truth of the Scholar's story 'about the flea.' The illustration is not very apt, but it may descend from Aristotle, who was not always happy in such matters. As restricted, this subdivision of 'laughter' is not very fruitful, but we may refer to 'Shamartabas'

¹ *MND.* III. i. 155.

² *1 Hen.* IV II. iv. 271 sqq.

³ *LLL.* v. ii. 409 sq.

⁴ *Err.* III. ii. 96 sqq.

⁵ *Coriol.* I. i. 101 sqq.

⁶ *ib.* 127.

⁷ *ib.* 170 sqq.

⁸ *ib.* I. v. 5 sqq.

⁹ *cp.* Aristot. *Rhet.* III. 11=1412 a

²⁹ *ἐξάπατῆ γάρ.*

¹⁰ *cp.* *Nub.* 145.

and his companions in the *Acharnēs*, to 'the Megarian device' of the disguised girls, to the attempted escapes of Philocleon in the *Vespae*, to the various disguises of the "affine" of Euripides, and the poet himself in the *Thesmophoriazusae*, and to the transformation of the fat god Dionysus into the god of Thews¹ in the *Ranae*. There is also 'deceit' in the 'leather bottle'² which became a girl in the *Thesmophoriazusae*, and the ridiculous 'fetches' by means of which Myrrhina deferred her husband's attentions in the *Lysistrata*.³ An amusing instance of such deception in Shakespeare, which resembles that of the 'leather bottle,' is *1 Hen. IV* v. iii. 50 sqq. 'Prince. I prithee, lend me thy sword. Falstaff. Nay, before God, Hal, if Percy be alive, thou gett'st not my sword; but take my pistol, if thou wilt. Prince. Give it me: what! is it in the case? Falstaff. Ay, Hal; 'tis hot, 'tis hot; there 's that will sack a city. (*The Prince draws out a bottle of sack*). Prince. What! is 't a time to jest and dally now?'

I. ἐκ τοῦ ἀδυνάτου

Under this head come all degrees of unreason, illogicality, unintelligibility, intended to excite laughter.

In Shakespeare learned 'nonsense' is very common in the mouths of his clowns, e.g.:

'*Sec. Serv.* He had, sir, a kind of face, methought,—I cannot tell how to term it. *First Serv.* He had so; looking as it were—would I were hanged, but I thought there was more in him than I could think.'⁴ '*Third Serv.* Do 't! he will do 't; for, look you, sir, he has as many friends as enemies; which friends, sir, as it were, durst not, look you, sir, show themselves, as we term it, his friends whilst he 's in directitude. *First Serv.* Directitude! what 's that?' (where the Volscian serving-men are imitating the Rosencrantzes and Guildensterns of Elizabethan London).⁵ '*Third Citizen.* Though we willingly consented to his banishment, yet it was against our will.'⁶ Famous illustrations are the numerous catchpolls, such as Dull, Elbow, and, above all, Dogberry: 'to be a well-favoured man is the gift of fortune; but to write and read comes by nature,' 'you are thought here to be the most senseless and fit man for the constable of the watch; therefore bear you the lanthorn,' 'how if a' will not stand?—Why, then, take no note of him, but let him go; and presently call the rest of the watch together, and thank God you are rid of a knave.'⁷

¹ cp. *Ran.* 45 sqq.

² cp. *Thesm.* 733 sqq.

³ cp. *Lys.* 870 sqq.

⁴ *Coriol.* iv. v. 164 sqq.

⁵ *ib.* 219 sqq.

⁶ *ib.* iv. vi. 145 sq.

⁷ *Much Ado* III. iii. 14 sqq.

Similar 'unreason' is common enough in Aristophanes, but the commentators, who are too often *agelasts*, seek to remove it, in many cases, by excision.

Acharnēs 85 ὄλους ἐκ κριβάνου βοῦς, a genuine Persian custom though thought mere 'bounce' by Dicaeopolis, 921 sqq. the danger to the Arsenal from the importation of 'a wick,' 937 sqq. the household use to which it is proposed to put the informer. *Equites* 375 sqq. the operation whereby it is proposed to ascertain whether Cleon's *πρωκτὸς χαλαζῆ*, 962 the fate of Demus to become a *μολγός*, whatever that may be. Under this head come "three-piled hyperboles." *Nubes* 178 sqq. the scene of the *τέφρα*, the *τράπεζα*, and the *θυμάτιον* (or *θοιμάτιον*) has caused much "throwing about of brains," but it is unintelligible, and intentionally so, 233 sqq. '*Socr.* The earth attracts to itself the moisture of thought; it is just the same with cress. *Strepsiad.* What! does thought attract moisture to cress?' 634 'the "Bedouins" do not permit me to carry out my bed,' 750 sqq. Strepsiad proposes to employ the Thessalian witches to purloin the moon, and so to abolish the lunar month, by which interest was calculated, 780 sqq. Strepsiad proposes to escape his trial by hanging himself before the day, 1190 sqq. the explanation of the origin of *ἔνη καὶ νέα* is intentionally obscure and ridiculous. *Vespae* 110 Philocleon keeps a strand at home, lest the State 'voting-pebbles' should give out, 126 Philocleon escapes through the drain-pipes and mouse-holes, and hops down the walls, like a jackdaw, on pegs, 140 he hides, like a mouse, at the bottom of the bath, 207 he transforms himself into a sparrow. *Pax* 69 sqq. Trygaeus scrambles up to heaven on tiny ladders, but falls and breaks his crown, 1077 the prophecy about the *σφονδύλη*, which has troubled serious commentators. *Aves* 997 sq. the squaring of the circle by Meto, 1075 the reward offered to those who slay the tyrants—already dead for some hundred years, 1224 the threat to Iris that she should be put to death, however immortal she might be, 1372 sqq. the poetry of Cinesias, 1428 sq. '*Informer.* I return with the cranes, having swallowed for ballast a lot of—lawsuits,' 1520 'the salvage gods, being clemmed, twitter like Illyrians, and say they will march against Zeus from up country, unless he declares the ports open for the importation of slices of—tripe.' *Lysistrata* 720 Lysistrata finds her women trying to escape in the most far-fetched ways; one seeks to force her way through a small mouse-hole; another by means of a windlass trying to let herself down from the wall. Here, too, the commentators are 'gravelled.' *Thesmophoriazusae* 19 sqq. the replies of the "affine" to Euripides (v. Leeuwen rejects this admirable piece of fooling), 556 sq. the women steal corn by means of *στλεγγίδες* (if *σίτον*, and not *οἶνον*, is right), 619 sqq. the incoherent speech of the "affine." *Ranae* 295 Empusa has one leg of bronze, the other *βολίτινον*, 934 the stupidity of Dionysus, 1012 Euripides is threatened with death, though already dead, 1478 τὸ πνεῖν δὲ δειπνεῖν, τὸ δὲ καθεύδειν κῶδιον, an admirable line, which has been 'emended' by some commentators.

K. ἐκ τοῦ δυνάτου καὶ ἀνακολούθου

Under this head comes irrelevance of all kinds, such as

Shakespeare loved to present to his audience, especially in the case of his learned clowns. A good instance is the following¹: ‘*Falstaff*. By the Lord, thou sayest true, lad. And is not my hostess of the tavern a most sweet wench? *Prince*. As the honey of Hybla, my old lad of the castle. And is not a buff jerkin a most sweet robe of durance? *Falstaff*. How now, how now, mad wag! What, in thy quips and thy quiddities? what a plague have I to do with a buff jerkin? *Prince*. Why, what a pox have I to do with my hostess of the tavern?’ This kind of irrelevance was so popular in Elizabethan days that it was called “a game of vapours” by Ben Jonson. It is equally common in Aristophanes.

Acharnēs 83 ‘and when did he gather his gallo—gaskins up?’ 95 sq. ‘sirrah, thou show’st a noble vessel,’ etc., a very irrelevant remark, 396 sqq. the learned replies of the doorkeeper of Euripides, which are quite in the manner of Shakespeare’s clowns. *Equites* 340 ‘out upon it! I shall split!’ ‘I won’t permit it,’ ‘in heaven’s name, don’t prevent him splitting.’ *Nubes* 143 the great ‘esoteric mystery’ of Socrates’ lore is the question ψύλλαν ὀπόσους ἄλλοιτο τοὺς αὐτῆς πόδας, 1237 sq. to Pasiās’ threat, Strepsiades replies ἀλλὶν διασμηχθεὶς ὄναιτ’ ἂν οὐτοσί, 1238 sqq. to Pasiās’ protestation, ‘By great Zeus, thou shalt aby dear thy insolence,’ Strepsiades replies θαυμασιῶς ἦσθην θεοῖς, | καὶ Ζεὺς γέλοιος ὀμνύμενος τοῖς εἰδόσιν, 1248 sqq. to Pasiās’ request for repayment, Strepsiades replies with the question ‘what is this,’ ‘a κάρδοπος,’ ‘I won’t give a doit to a man who calls a καρδόπη κάρδοπος,’ 1278 sqq. to Amipsias’ just demands, Strepsiades replies ‘tell me, do you think Zeus rains fresh water every day, or that the sun draws up the rain-water from below’; and on the mention of τόκος, he asks τοῦτο δ’ ἔσθ’ ὁ τόκος τί θηρίον; *Vespæ* 1401 sqq. the pleasant stories of Philocleon to the baker’s wife who was anxious to get compensation for the injuries done to her wares. *Pax* 366 to Hermes’ exclamation ἀπόλωλας, ἐξόλωλας, Trygaeus coolly replies εἰς τίν’ ἡμέραν; 365 οὐκ ἦν μὴ λάχω, 368 ἀλλ’ οὐδὲν ἡμπόληκα. *Aves* 177 irrelevant remark of the Hoopoe to Pisthetaerus, ‘I shall be happy, if I get a—squint,’ 284 the ridiculous inference of Pisthetaerus that Callias is a bird, 340 sqq. ‘*Euelpides*. Why did you bring me with you? *Pisthetaerus*. In order that you might accompany me.’ ‘Nay, it was that I might weep.’ ‘Don’t be absurd; how will you weep, if your eyes are pecked out?’ 1503 ‘*Pisthetaerus*. A pox on you. *Posidon*. On this condition I will uncase me,’ 1514 ‘*Posidon*. Zeus has perished. *Pisthetaerus*. At what hour precisely did that happen?’ 1648 sqq. Pisthetaerus’ argument that, since Heracles is a bastard, Posidon must, according to Attic law, inherit Zeus’ goods, on his demise. *Lysistrata* 1148 sq. ‘*Athenians*. Lysistrata, those Spartans are in the wrong. *Spartans* (absent-mindedly). We are, I admit; but the girl is passing fair.’ *Thesmophoriazusæ* 7 sqq. the antitheses of Euripides are sheer irrelevance, and so are the

¹ *1 Hen. IV* i. ii. 44 sqq.

inferences of his "affine" in 10 sqq., 153 the question of the "affine" to Agathon, 466 sqq. the defence of Euripides by his "affine" is the most magnificent specimen of irrelevance in literature, 540 the petition of the "affine," 633 the desperate reply of the "affine" who has been reduced *ad incitus*, 'Xenylla asked for the σκάφιον, since there was no ἀμῖς,' 789 sqq. the ridiculous demonstration of the superiority of women over men. *Ranae* 27 sqq. the amusing argument of Dionysus that Xanthias cannot carry a burden since he is being carried himself, 489 sq. the extraordinary ratiocination to show that Dionysus is no poltroon, 651 sqq. the irrelevant exclamations of Dionysus and Xanthias, 869 sqq. Aeschylus' contention, 'I cannot compete with Euripides on fair terms, since my poetry has not died with me, while his has followed him to the lower world,' 1036 sq., 1067 sq., 1074, 1158 sq. the irrelevant interruptions of Dionysus. *Ecclesiazusae* 404 interruption of Blepsidemus, 595 κατέδη πέλεθον πρότερός μου, 775 sqq. the replies of AN. B', 797 sqq. id.

Λ. ἐκ τοῦ παρὰ προσδοκίαν

In one sense, 'surprise' may be considered the source of all laughter, and it may seem strange that Aristotle should treat it as merely a subhead of γέλως ἀπὸ τῶν πραγμάτων. The origin of the pleasure that is taken in a striking phrase, a bold metaphor or comparison, is 'surprise,' and from this point of view, it is the one principle underlying all the Aristotelian subdivisions of 'laughter.' This is admitted by the philosopher himself when he states that every good metaphor is an enigma.¹ Be that as it may, in this division, 'surprise' is limited to 'things,' and not extended to the language in which they are expressed. This source of laughter is not so frequent in Shakespeare as in Aristophanes, but Falstaff affected it; cp. 'I was as virtuously given as a gentleman need to be; virtuous enough; swore little; diced not above—seven times a week; went to a bawdy-house not above once in a quarter—of an hour; paid money that I borrowed, three or four—times'²; 'where shall I find one that can—steal well? Oh for a fine thief, of the age of two-and-twenty or thereabouts! I am heinously unprovided.'³ Falstaff was also the cause that such wit was in his friends; 'a rascal bragging slave! the rogue fled from me like quicksilver. *Doll.* I' faith, and thou followedst him like a—church.'⁴ The instances of comic surprise in Aristophanes are legion.

Acharnēs 88 'the coney is a wild fowl three times the size of—Cleonymus,' 118 the finical, hairless Clisthenes is called the 'son of the

¹ *Rhet.* iii. 11 = 1412 a 23.

² *1 Hen. IV* iii. iii. 16 sqq.

³ *ib.* 209 sqq., cp. *Vesp.* 357 n.

⁴ *2 Hen. IV* ii. iv. 246 sqq.

trainer Sibyrtius,' 119 ἔξυρημένε, 733 'lend me your—bellies,' 756 ἀπολοίμεθα, 967 κραδαινέτω. *Equites* 400 ἐν Κρατίνου—κῶδιον, 765 Cleon plumes himself that he is the best man at Athens next to politician Lysicles, and the—callet Salabaccho. *Vesprae* 19 the transformation of the eagle with the asp in its mouth into—Cleonymus, 166 sq. the prayer of Philocleon, 'give me a sword or a still more deadly weapon, a—voting tablet,' 327 sqq. the prayer of Philocleon, 'Pity my plight, O Zeus, or fry me in the hot ashes with a thunderbolt frizzling hot, and then take me up, and blow upon me, and cast me into a hot—brine-sauce ; or, better far, make me a rock on which—they count the voting-pebbles' ; 357 the jurymen lament that the times are changed, 'I was in the vaward of my youth then and was a brilliant—thief.' The most successful surprise in Aristophanes is the refusal of the dead man in the *Ranae* 177 ἀναβιοίην νιν πάλιν 'strike me alive if I do.' Further instances may be found at *Acharnēs* 67 ἐπ' Εὐθύμηνους ἄρχοντος, 78, 80 sqq., 150 Παρνόπων, 176 μήπω γε πρὶν γ' ἂν στῶ τρέχων, 190 παρασκευῆς νεῶν, 197 καὶ μὴ ἐπιτηρέειν, 214 τρέχων, 296 πρὶν ἂν γ' ἀκούσητε (as if they might slay him when they had heard him), 751 διαπεινᾶμες, 850 περιπόνηρος, 887 φίλη Μορύχῳ. *Equites* 1176 ὑπερεῖχε τὴν χ—ύτραν (for χεῖρα). *Nubes* 815 'eat the—pillars of Megacles.' *Vesprae* 378 ψηφίσματα, 525 μισθόν, 556 ὑφέιλου, 724 'the paymaster's—milk,' 1227 πανοῦργος οὐδὲ κλεπτής, 1367 ἐξ ὄξους—δίκην, 1370 ἀπὸ—τύμβου πεσών. *Pax* 1022 τῷ χορηγῷ σώζεται, 1116 τὴν Σίβυλλαν ἔσθιε. *Aves* 38 Athens is the pleasantest city ἐναποτείσαι χρήματα, 840 κατάπεσ' ἀπὸ τῆς κλίμακος, 1564 'Chaerephon, the bat.' *Lysistrata* 36 'destruction to everything Boeotian except—the eels,' 103 'my husband is away in Thrace watching—Eucrates (their general),' 465 sq. 'there is plenty of spirit in women, if—the wine-shop is near,' 1043 sqq. a good parallel to the elegy on Mistress Mary Blaize ; so 1188 sqq. *Ranae* 22 'Dionysus, the son of—Canakin (Σταμνίου),' 756 Xanthias implores Aeacus, 'by Zeus who is our fellow—crackhemp' (ὄμο—μαστιγίας for ὀμόδουλος). Aristotle¹ quotes some good instances of this kind of humour which delights on account of its enigmatic character : thus Stesichorus said, 'the cicadas will have to chirp on—the ground,' 'he fared along, and his feet were shod with—chilblains.'

M. ἐκ τοῦ κατασκευάζειν τὰ πρόσωπα πρὸς τὸ μοχθηρόν

As lampooning (αἰσχρολογία) was the essence of ancient comedy (ἰαμβικὴ ἰδέα), the plot and matter of every play of Aristophanes might be said to illustrate this head. It would be true of the poet to say that every ideal of the Athenian democracy became dross in his hands. The philosophers, like Socrates ; the demagogues, like Cleon, Hyperbolus, Cleophon ; the statesmen, like Pericles, and even Nicias ; the gods themselves were not spared. In the *Equites*, Demus is a deaf, stupid, old man, who is at the beck and call of his flatterers ; his ears open and close, like an umbrella, at their eulogies.² In the *Lysistrata*, Athenian

¹ cp. *Rhet.* iii. 11=1412 a 23 sqq.

² cp. *Eq.* 1347 sqq.

women, even on their own showing, devote their days and nights to drinking and intriguing, while their husbands sell themselves to the highest bidder. In the *Acharnēs*, the national hero, Pericles, is the tool of a 'flirtgill' from Miletus, and sacrifices to her whims, and to the security of his friend, Phidias, the safety of the State, and the lives and fortunes of his fellow-citizens. In the *Equites*,¹ the demagogues are blackguards, brazen-faced, illiterate, filthy knaves, whose only qualifications are 'a horrid voice, an evil origin, an Alsatian temperament'; fortified with these 'complements,' ἔχουσ' ἅπαντα πρὸς πολιτείαν ἂ δεῖ.² Their sole political aim was 'to line their coats,' 'to squeeze the fat and prosperous' by charging them with sympathy with Brasidas.³ Naturally, their leader, Cleon, is a monster 'around whose head play the asp-like tongues of a thousand flatterers,' whose voice is that of a torrent, fraught with ruin, whose person has 'an ancient fishlike smell,'⁴ 'a wretch, a mumble-news, a catchpole, a pestle and mortar,' 'a kennel of mischiefs.'⁵ The court officials, the demagogues, the tragedians, the spectators,—all alike are 'lewdsters and fleshmongers.' Even his poetical rivals and colleagues do not escape the lash. Cratinus was a driveller, 'like the scurvy Connus,' with a withered chaplet, and an insatiable hatred of 'an unfilled can,' who fell dead when he saw the wine-casks smashed by the Spartans.⁶ Eupolis, his former friend and collaborateur,⁷ used the credit of his victories only to corrupt the young; even the noble and gentle Sophocles is 'translated' into the avaricious Simonides, and 'would go to sea on a mat if he might win thrift.' So much for mere mortals. Even the Olympian divinities are not secure in their isolation. The king of the gods is a parricide⁸ and an adulterer;⁹ the gods themselves are keepers of bordells.¹⁰ Iris is threatened with outrage and death—in spite of her protestations that she is immortal;¹¹ it is outrageous that, while Pisthetaerus and the Birds enjoy empire over all others, the gods should be unchecked in their bestial vices.¹² Prometheus, the great benefactor of mankind, is represented as a comic figure, shivering beneath a sunshade, in order to escape 'the all-searching eye' of Zeus;¹³ Heracles, the

¹ cp. *Eq.* 181 sqq. ² cp. *Eq.* 219.

³ cp. *Eq.* 258 sqq., *Pax* 640.

⁴ cp. *Vesp.* 1032 sqq.

⁵ *Pax* 653, *Ach.* 382.

⁶ cp. *Eq.* 533 sqq., *Pax* 700 sqq.

⁷ cp. my ed. of *Vespac.* p. 115, 1026 n.

⁸ cp. *Nub.* 905.

⁹ cp. *Nub.* 1081.

¹⁰ cp. *Pax* 849.

¹¹ cp. *Av.* 1224.

¹² cp. *Av.* 1225 sqq.

¹³ cp. *Av.* 1465 sqq.

deified mortal, who had made the world habitable, who had made the waste places 'blossom like a rose,' who had expelled the monsters, who 'slew the beast and fell'd The forest, letting in the sun, and made Broad pathways for the hunter and the knight,' even this heroic figure, whose name was on every Athenian's lips as 'averted of evil,' is a bastard son of Zeus, who threatens his father with assault and battery, and who sacrifices the imperial sway of the gods for a dish of fieldfares.¹ Even Dionysus, the patron of the poet's art, is a diminutive Falstaff, 'the son of Canakin,' 'plumpy' and sensual, who can discriminate good and bad in poetry only by its weight in the scale.

Such is the standpoint of comedy, too often lost sight of by those historians who have treated Aristophanes as a sober authority equal in weight to Thucydides. It is forgotten that Aristophanes was a comic poet, whose function it was to excite laughter, to crystallize the gossip that passed from mouth to mouth at Athens.² If he assailed popular heroes, no one was a penny the worse. His opportunity came only once or twice a year, and it is probable that the victims of his satire, who were present in the theatre, laughed at the caricatures with the rest. It is said that, during the performance of the *Clouds*, Socrates left his seat and stood in the orchestra, near the actor who took his part, in order to show how lifelike was the presentation.

Be that as it may, Attic comedy will never be understood unless it be remembered that, as to Vivien, so to the comic poet, 'not even Launcelot was brave, nor Galahad clean,'—if they voted with the extreme democrats in the Assembly.

N. ἐκ τοῦ χρῆσθαι φορτικῇ ὀρχήσει

According to the authorities,³ the comic dance was the *κόρδαξ*, while the *ἐμμέλεια* and *σίκιωνις* were appropriated to tragedy and the satyric drama respectively. But this distinction, though sound, must not be interpreted too strictly. From *Nubes* 540 it appears that the Cordax was so unseemly that Aristophanes prided himself, in respect of his rivals Eupolis and Hermippus, on avoiding it in his plays. And it is clear that, in general, his boast was well founded. The choral odes of

¹ cp. *Av.* 1650 sqq.

² cp. 524 sqq. n., Müller-Strübing, *ib.* pp. 2, 41 sqq.

³ cp. A. Müller, *Bühnenalt.* p. 224, Christ, *ib.* p. 695, Muff, *ii. d. Vortrag d. chor. Part. b. Ar.* p. 128.

Aristophanes are often parodies of well-known tragic or Pindaric lyrics (e.g. *Equites* 1263 τί κάλλιον ἀρχομένοισιν κτλ.), which doubtless were accompanied by the ἐμμέλεια.

But it was the poet's habit to condemn in others the vices he was himself inclined to. 'Megarian farce' was censured in the *Wasps*, although that play ends in a wild scene of Bacchic revelry. Many of his editors have sought to save the credit of the poet, but there is little room for question that the Cordax was frequent in his plays; e.g. Muff thinks Dicaeopolis danced it in *Ach.* 251 sqq., the Acharnians ib. 341 sqq. There is no doubt it was employed in *Eq.* 697 (ἀπεπυδάρισα μόθωνα), *Vesprae* 1481 sqq., 1528 sqq., *Pax* 325 sqq., and especially by the two Semichoruses in *Lysistrata* 798 sqq., 1044 sqq.

Ξ. ὅταν τις τῶν ἐξουσίαν ἔχόντων παρὲς τὰ μέγιστα
<τὰ> φαυλότατα λαμβάνη

In this method of exciting laughter there is an extraordinary analogy between Aristophanes and Shakespeare. In Periclean, as in Elizabethan times, old men were subject to 'this vice of lying,' and their reminiscences, though mean, were largely imaginary: 'it would not have been so,' say the Acharnian elders, 'in my salad days. Once with a load of charcoal on my back I kept pace with Phayllus—while I ran. I had not then *failed* to overhaul this "Herald of the"—samples, nor then would this light-o'-heels have thus skirred away.'¹ 'Here survive only the embers of that prime,' say the aged jurymen,² 'when you and I were joint-labourers at Byzantium, and as we served as patrols we stole a march on the—baker-wench, and stole her kneading-trough.' 'Do you remember when, in the campaign, we stole the—spits, and you let yourself down from the wall, at the taking of Naxos?' In a like spirit, Mr. Justice Shallow:³ 'the same Sir John, the very same. I saw him break Skogan's head at the courtgate, when a' was a crack not thus high: and the very same day did I fight with one Sampson Stockfish, a fruiterer, behind Gray's Inn. Jesu! Jesu! the mad days that I have spent!' And we hear of Nym and Bardolf:⁴ 'Bardolf stole a lute-case, bore it twelve leagues, and sold it for three halfpence. Nym and

¹ *Ach.* 214 sqq.

² *Vesp.* 235 sqq.

³ *2 Hen. IV* III. ii. 32.

⁴ *Hen. V* III. ii. 45.

Bardolf are sworn brothers in filching, and in Calais they stole a fire-shovel.' According to Bdelycleon, the suits submitted usually to the Athenian courts were of the following kind:— 'Because the slavy opened the door on the sly; your verdict will be to "foine" her once for that.' In Philocleon's private court the subjects for trial will be: 'The Thracian girl has burned a hole in the saucepan: the dog has slipped into the kitchen and filched a round of Sicilian cheese.' We seem to be listening to Menenius,¹ 'you know neither me, yourselves, nor anything. You are ambitious for poor knaves' caps and legs: you wear out a good wholesome forenoon in hearing a cause between an orange-wife and a posset-seller, and then rejoin the controversy of threepence to a second day of audience.'

Under this head comes bathos, even when confined to a single thought. As the sudden drop causes surprise, many of these instances may be classified under *παρὰ προσδοκίαν*.

Cp. *Acharnēs* 30 *πέρδομαι*, 31 *παρατίλλομαι*, 141 *ἔπινον*, 203 *φενξοῦμαι* (an anticlimax), 284 *τὴν χύτραν συντρίψετε*, 418 sqq. the whole scene between Dicaeopolis and Euripides, 515 sqq. the alleged origin of the Peloponnesian war 'on account of a placket,' 551 *ἀλγυρίδων, ὑπωπίων*, 861 sqq. the wares of the Boeotian, 916 *εἰσάγεις θρυαλλίδα* (as if it were a valuable commodity), 925 imminent danger to the Arsenal from imported lamp-wicks, 936 use to which the 'sycophant' will be put, 1026 *ἐν πᾶσι βολίτοις* (also a pun *καθ' ὁμωνυμίαν*), 1091 *αἱ πόρνοι πάρα*, 1178 *χάρακι διαπηδῶν ταφρόν*. *Equites* 49 Cleon deceived the Demus with 'unsavoury odds and ends,' 70 *χέζομεν*, 165 sqq. power promised to the 'sausage-seller': 'you shall be lord paramount of all these—the marketplace, the harbours, and the Pnyx; you shall trample on the Council, and trash the generals for overtopping; you shall imprison and guard; you shall use the Town-hall as your stews,' 169 sq. the 'sausage-seller' is asked to ascend his 'meat-tray' in order to have a view of the Athenian Empire, 175 when asked to fix his right eye on Caria, his left on Carthage, the 'sausage-seller' replies: 'I shall be happy if I get a squint,' 642 sqq. the 'sausage-seller' rushes into the council-room with the budget of good news: 'since the hurricane of war burst, I have never yet seen sprats cheaper.' *Nubes* 51 *καταγλωττισμάτων*, 52 *λαφυγμοῦ*, 317 sqq. the gifts of the Clouds, 'hair-splitting, reason, claptrap, circumstance, conclusiveness, etc.,' 388 'Socratic' illustration, suggested by Strepsiades, of the physical cause of thunder, 425 Strepsiades refuses even to 'talk to the other gods,' in comparison with the new divinities Chaos, Clouds, Tongue, 445 sqq. Socrates details the results of Socratic discipline upon his character: he will be 'audacious, eloquent, a swashbuckler, a scurvy knave, a forger of lies,

¹ *Coriol.* II. i. 76 sqq.

inventive, worn smooth in the courts, a pillar of—enactments, a tinkling cymbal, a fox, a supplejack,' etc., 831 description of Chacrophon as 'the man who knows the traces of fleas,' 836 philosophers are men who are so niggardly that they have never cut their hair, or anointed themselves, or visited a bath, 862 Strepsiades' greatest service to his son was that he bought him a 'go-cart' on a certain festival, 875 sqq. instances of Phidippides' *θυμοσοφία*: when he was 'a little chap, but so high, he used to build sand-houses and carve ships.' *Vespæ* 710 description of the millennium as life 'in absolute—dishes of hare, and chaplets, and beestings and beestings' pudding, rewards worthy of the empire, and the trophy at Marathon,' 737 sqq. bribes offered by Bdelycleon to his father to make him surrender his dicast's office, viz. 'porridge, a soft mantle, a blanket, a *bona-roba*,' 1177 sqq. the elegant stories of Philocleon at a banquet, 1200 sqq. the juvenile exploits of Philocleon, viz. the most manly deed of his salad days was 'to steal the vine-props of Ergasion' or 'to pursue the runner Phayllus, and to o'erreach him, in the charge for—libel, by two votes.' *Pax* 529 sqq. 'War has the odour of garlic-reeking breath; but Peace of vintage, open cheer, Dionysiac fêtes, clarinets, comic poets, lyrics of Sophocles, larks, versicles of Euripides,' 595 'O Peace, to rustic boors thou wert wheaten groats and security,' 1127 sq. 'I am so happy, so happy, now that I am free from casques and cheese and garlic,' *Aves* 113 sqq. Euelpides wishes to confer with Tereus, the hoopoe, 'because, first, you were once a man, like us; and once owed money, like us; and once were glad not to—pay it back, like us,' 127 sqq. Euelpides wishes to build a city where the most important business is as follows:—'one of my friends comes to me in the morning and says: in the name of Olympian Zeus, mind you take your bath early, and come to my house—you and your children; for I'm going to give a wedding-breakfast. Pray, don't refuse; if you do, you mustn't come to see me when I am enjoying—bad luck,' 194 the oath of the Hoopoe: 'by earth, by stake-nets, by seines, by snares,' 492 sqq. the absurd illustration of the fact that, at cockcrow, the world awakes to its labours, 501 sqq. the absurd illustration of the result of making obeisance to the storks on their first arrival in the spring, 560 the absurd punishment proposed for the licentiousness of certain gods, 785 sqq. a detailed account of the advantages of carrying wings, 1520 sqq. 'the squeaking, gibbering barbarian gods threaten to march against Zeus from up country, unless he declares the marts open for the importation of chopped—tripe,' 1538 sqq. 'Basileia is housekeeper for Zeus: she looks after his thunderbolt, and everything else—good counsel, good laws, sobriety, the arsenals—billingsgate, the paymaster, the dicasts' fees,' 1546 Prometheus' great gift to man was that he enabled them to roast—sprats. *Lysistrata* 213 sqq. the oath of the women, 558 sqq. the picture of the Athenian cavalry going round the market-place, like Corybants, in full armour. 'Very laughable is it to see a man with a shield, and the device of a Gorgon, buying some perch; and another long-haired fellow, on horseback, secreting an omelette in his metal cap; and another Thracian fellow, brandishing a targe and javelin, like Tereus, and frightening the fig-seller out of his wits, and swallowing the ripe figs.' *Ranae* 62 the 'enigma' by which Dionysus explained the character of his passion to Heracles, 113 *πορνεία* etc., 151 the instance of a great crime

which condemned a man to Tartarus, viz. 'the copying out of a speech of Morsimus' (cp. Juv. *Troica nec scripsit*), 185 sqq. the proclamation of Charon: 'who's for rest from ills, for the plain of Lethe, for "the ass's shearing," for the Kerberians, for the crows, for Taenarus?'

Ο. ὅταν ἀσυνάρτητος ὁ λόγος ἦ καὶ μηδεμίαν
ἀνακολουθίαν ἔχων

Under this head would probably come the parodies, in which Aristophanes takes off the extravagances of the dithyrambists, such as Cinesias, or of a tragedian like Agathon. To a Greek, nurtured in the best school, their style seemed wanting in sanity, frothy, obscure, and intricate, 'like the myriad paths of ants,' as the "affine" of Euripides says in the *Thesmophoriazusae*.¹ Agathon represented in poetry every tendency that Aristophanes detested; and the comic poet never wearies of ridiculing his lyrical composition, in which he had made a new departure, by severing the choral odes from all connexion with the plot, and by converting them into mere interludes.² An excellent parody of such an ἐμβόλιμον is the amoebean ode in the *Thesmophoriazusae*,³ in which the commentators have sought in vain logical consistency, or, indeed, continuous sense of any kind. Similar parodies are *Aves* 950 sqq. 'Muse, prepare a solemn ditty To the mighty To the flighty To the cloudy, quivering, shivering To the lofty-seated city' (Frere), 1392 sqq., *Ranae* 1285 sqq. (parody of Aeschylus' odes), 1309 sqq. (parody of Euripides' odes). The justification for Aristophanes' strictures on the modern school of poets can be estimated from the recently discovered *Persians* of Timotheus.

IV

THE MANUSCRIPTS OF THE *ACHARNĒS*⁴

1. 137, 4, A (R), Pl. Nub. Ran. Av. Eq. Pax, Lys. Ach. Vesp. Thesm. Ec. Arg. schol. Gloss. M ff. 1--191. xi. **R**
(In the Biblioteca Classense, Ravenna.)

¹ cp. *Thesm.* 100.

² cp. *Aristot. Poet.* 18=1456 a 30.

³ cp. *Thesm.* 101 sqq.

⁴ The description of the MSS. is borrowed from J. W. White's indis-

pensable article, 'The Manuscripts of Aristophanes' (*Class. Phil.* i. pp. 9-20). See also E. Cary, 'The Manuscript Tradition of the *Acharnenses*' (*Harvard Stud. in Class. Philol.* xviii. 1907, pp. 157-211).

2. (a) 2712 (A) Pl. Nub. Ran. Eq. Av. Ach. Ec. (1-282),
Proleg. Arg. schol. Gloss. on Nub. Ran. (1-186).
M pp. (not ff.) 107-10, 213-24, 227-30. + xiii. **A**
(In the Bibliothèque Nationale, Paris.)
- XXXI 15 (Γ) Ach. Ec. Eq. Av. (1-1419), Vesp. (421-
1396, 1494-end), Pax (378-490, 548-837, 893-
947, 1012-1126, 1190-1300), Arg. schol. Gloss.
M ff. 67-162. + xiv. **Γ**
(In the Biblioteca Mediceo-Laurenziana, Florence.)
- I 45 Ach. Ec. (1-1135), Eq. Arg. Rare Gloss. S ff.
1-95, 100-58. xv. **Vb1**
(In the Biblioteca Apostolica Vaticana, Rome, among
the Codices Barberiniani. This MS. may be dis-
regarded, as being a slavish copy of Γ (E. Cary, ib.
p. 161).)
- (b) III D 8 Pl. Nub. Ran. Eq. Av. (1-220, 662-end),
Ach. Proleg. Arg. Schol. Gloss. S ff. 1-230. xv. **E**
(In the Biblioteca Estense, Modena.)
- L 41 *sup.* (Med. 9 Blaydes = N Neil) Pl. Nub. Ran. Eq.
Av. Ach., Proleg. Arg. Schol. Gloss. S ff. 1-285.
xv. **M9**
(In the Biblioteca Ambrosiana, Milan.)
- III D 14 Ran. Eq. Av. Ach. Arg. Schol. (rare), Gloss.
S ff. 1-235. xv. **E2**
(In the Biblioteca Estense, Modena.)
- M9** and **E2** may be disregarded, as being derived from **E**
(E. Cary, ib. p. 166).
- (c) 128 (P von Velsen, Zacher) Eq. Ach. Vesp. Arg. to
Ach. Vesp. Aves. S ff. 91-185. + xv. **Vp3**
(In the Biblioteca Apostolica Vaticana, Rome, among
the Codices Palatini.)
- 2717 (C) Eq. Ach. Vesp. Pl. Nub. Ran. Av. Pax (1-947,
1012-1354, 1357), Lys. (1-61, 132-99, 268-819,
890-1097, 1237-end), Proleg. Arg. Schol. Gloss. on
Pl. (1-381). Occasional Schol. Gloss. elsewhere. M
ff. 1-480. xvi. **C**
(In the Bibliothèque Nationale, Paris.)
- (d) 67 (P Müller = Vat. Küster) Pl. Nub. Ran. Eq. Ach.
Vesp. Av. Pax (1-947, 1012-1354, 1357), Lys.
(1-61, 132-99, 268-819, 890-1097, 1237-end)

- Arg. Rare Schol. Gloss. on Eq. Ach. (1-102). M ff. 1-234. xv. **Vp2**
 (In the Biblioteca Apostolica Vaticana, Rome, among the Codices Palatini.)
- 1980 (Havn.) Pl. Nub. Ran. Eq. Ach. Vesp. Av. Pax (1-947, 1012-1354, 1357), Lys. (1-61, 132-99, 268-819, 890-1097, 1237-end). Proleg. Arg. S ff. 1-318. xv. **H**
 (In the Royal Library, Copenhagen.)
- (e) 2715 (B) Eq. Ach. Av. Vesp. Lys. (1-61, 132-99, 268-819, 890-1097, 1237-end), Ec. (1-1135), Pax (1-947, 1012-1300). M ff. 1-219. xvi. **B**
 (In the Bibliothèque Nationale, Paris.)
- XXXI 16 (Δ) Pl. Nub. Eq. Ran. Ach. Av. Vesp. Lys. (1-61, 132-99, 268-819, 890-1097, 1237-end), Arg. S ff. 1-259. xv. **Δ**
 (In the Biblioteca Mediceo-Laurenziana, Florence. This MS. may be disregarded, as being a copy of B. E. Cary, *ib.* p. 177.)
- (f) F 16 Ach. (691-930), Schol. Gloss. S ff. 53-60. + xv. **Rm1**
 (In the Biblioteca Vallicelliana, Rome. This MS. may be disregarded, as being a poor copy of the Aldine. E. Cary, *ib.* p. 197.)

Suidas

318 verses of the *Acharnēs* are quoted in Suidas, 288 from a codex provided with scholia, 30 from an ancient lexicon. According to Cary, the text of Suidas has been derived directly from the archetype of all existing MSS., and so may be considered as equivalent in authority to their consensus.¹ On the other hand, Coulon² holds that the MS. of Suidas was closely connected with A and M,³ and that, in the *Acharnēs*, it is represented more accurately by ABCΓ than by R.⁴ Be that as it may, many valuable readings survive in this lexicon;⁵ but it must be used with caution, since excerpts have occasionally

¹ see Cary, *ib.* p. 193.

² see v. Coulon, *Quaestiones crit. in Ar. fabulas*, Argentorati, ap. C. Trübner, MCMVIII.

³ see Coulon, *ib.* p. 110.

⁴ *cp.* Coulon, *ib.* p. 129.

⁵ see 24, 25, 119, 127, 153, 301, 391, 581, 657, 772, 843, 973, 981, 1150, 1201 *crit. nn.*

been made *summa libidine atque licentia*:¹ glosses often take the place of the original readings;² words are often omitted,³ and their order is frequently altered.⁴ Furthermore, there are many errors due to the copyists of Suidas.

The Aldine

According to Zacher, the Aldine has the value of a MS. of the first class,⁵ and represents an independent tradition. But Zuretti has recently shown that, at least in the *Acharnēs*, its editor, Musurus, copied E.⁶

Relative Value of the MSS.

It is held by Zacher and Cary that **1** and **2** were probably derived from a single MS., which was also the source of Suidas, prepared about the beginning of the tenth century. Cary argues with great ability that a consensus of the MSS. in **2** represents a better tradition than R, but that R is more trustworthy than any single member, or group of members, of **2**. I have not seen the MSS. in **2**, and, consequently, it behoves me to speak with due humility; but I have examined the *Ravennas cum pulvisculo*, and my respect for its accuracy has increased with time, so that I am now inclined to assign to it a higher place than many recent writers have done. As a source of scholia it was overrated by Rutherford, but its text is, in essentials, strikingly accurate; and where it can be compared with V, as in the *Nubes*, immensely superior. In the *Acharnēs*, R alone preserves the true reading in more than forty places, of which the following are the most important:— 127 ἴσχει, 159 τις δύο δραχμάς, 178 ἐγὼ μὲν δεῦρό σοι, 206 μηνύσατε, 321 οἶον, 413 πτωχούς, 460 φθείρου, τόδ', 495 λέγε, 502 γε, 527 πόρνας, 610 possibly καὶ πένης, 671 ἀνακκῶσι, 748 καρυξῶ, 749 Δικαιοπόλι, 777 χοιρίον, 792 ἔσται, 828 τρέχων, 846 σ', 954 ἰὼν (ἰών), 1175 χυτριδίῳ, 1180 λίθῳ, 1190 ατταταῖ ατταταῖ. On the other hand, A supplies few good readings peculiar to it: 3 ψαμμακοσιαγάργαρα, 93 τε, 674 ἔντονον: and even these are not unquestionably right. The only good readings peculiar to **2** (a) (b) (= ΑΓΕ) are 138 κατένειψε,

¹ see Coulon, *ib.* p. 110.

² see 23, 787, 1032 *crit. nn.*

³ see 1089–94 *crit. nn.*

⁴ see 1155 *crit. n.*

⁵ *cp. Vespae*, p. li.

⁶ see Cary, *ib.* p. 197.

674 ἀγροικότερον, 801 κοὶ κοὶ κοί, 754 ἐγὼν, 913 ἦρα. The only good readings peculiar to 2 (c) (= B, etc.) are 447 ἐμπίμπλαμαι, 454 σε, 613 εἶδεν, 623 γε (cett. γε καὶ), 626 λόγοισιν, 642 πόλεσιν, 657 ὑποτείνων, 1196 εἶ—almost all corrections that any scholar would make *currente calamo*.

According to Cary, R is inferior to the united testimony of the other MSS., since there are 160 errors in it, as compared with 40 in the others. But it seems to me that this is to judge the value of MSS. in a somewhat mechanical fashion. Errors, like codices, should be weighed, and not merely counted. More good readings are preserved in R than in all the others put together; and its errors are mainly trivial, such as were readily corrected in the other MSS. Thus, in the *Acharnēs*, in my judgment, the position of R is still unshaken. Suidas is valuable for special readings,¹ but he must be used with caution, on account of the carelessness with which his extracts are made. In certain passages there are errors common to all the MSS., as well as to Suidas: 256 ἦπτον, 348 Παρνάσ(σ)ιοι, 389 τήν, 459 κυλίσκιον, 615 ὑπὲρ, 634 λόγοισι, 813 ἔτερον, 850 οὐδ' prefixed.

Fresh valuable light has been thrown on the text of the *Acharnēs* by the recent discovery, in a tomb at Hermupolis (Eschmunên), of some leaves of a papyrus-book of the fifth century. These fragments contain the following: ll. 598–600, 631–3, 747–58, 762–4, 768–80, 791–803, 807–9, 813–25, 904–35, 940–76. There are no scholia as in the Ravennas, the changes of speakers are marked by the paragraphus, or by δύο στιγμαί, when the break is in the middle of a verse. In general, the text of this MS. does not differ materially from that of our Codices, but a number of errors and omissions show that it is not a MS. of a high class. In many cases it supplies new readings, some of which had been anticipated by modern scholars.²

Some fresh scholia, of the third century, on the *Acharnēs*, have recently been published in the Oxyrhynchus Papyri, Part VI. They seem not to have belonged to the corpus of scholia, which Symmachus compiled, and they are of no value.³

¹ cp. 119, 158, 301, 391, 441, 581, ² see 750, 906, 912, 916 (also in Su.),
657, 772, 843, 973, 981 crit. nn. 928 crit. nn.

³ see, however, 376 crit. n. for ψηφηδακείν.

Errors in R

1. Haplography :

70 ἄρμαξῶν, 222 μηδέ περ γέροντας <όντας> ἐκφυγῶν Ἀχαρνεάς,
358 τί οὖν <οὐ> λέγεις, 411 κατάβην, 429 δεινὸς λέγειν om., 906 λάβοι
μέντᾱν

2. Dittography :

393 ὥρα ἐστὶν ἄρα (possibly), 615 ὑπὲρ ἐράνων, 980 ξυγκατακατακλινῶ,
1122 σκιλίβαντας

3. Omission of verses, on account of homoeoteleuton :

A very common error in this MS., e.g. 916 sq. A. ἐκ τῶν πολεμίων
εἰσάγεις [θρναλλίδα, B. ἔπειτα φαίνεις δῆτα διὰ] θρναλλίδα

4. Confusion of similar sounds (mostly cases of etacism) :¹

αι and ε : 263 Φαλῆς, ἔτερε^{αι} Βακχείου, 366 θέασαι, 912 ταῦτα, τί διὰ
κακὸν παθῶν, 1073 ἰένε^{αι}, 1174 ἐσταί
οι and ει : 613 οἶδεν
οι and υ : 472 τυράννουσ for κοιράνουσ, 730 τοι (= τὸν). The most amus-
ing instance of this blunder is *Thesm.* 995 ἀμφὶ δὲ συὶ κτυπεῖται (for σοι)
οι and η : 198 ὄπηι, 221 ἐγχάνηι
η and ει : 10 κεχίγει, 52 ποεῖσθαι, 581 ἡλιγγιῶ, 967 ταρίχη
η and ι : 218 ἀπεπλήξατο, 559 ὠνειδίησας, 687 σκανδαλιθρίστας
ει and ι : 167 περὶ ἴδεθ', 220 Λακρατίδη, 765 ἐπείδειξον
υ and η : ὑμεῖσ and ἡμεῖσ, a universal error (e.g. 556 ἡμῖν)
ω and ο : 41 λέγων, 221 διωκτέωσ, 257 τῶχλωι, 327 ἔχω γ' (?), 401
οὔτοσί, 411 ἐτώσ, 441 ὥσπερ, 447 οἶων, 450 ἀποθοῦμαι, 629 λέξον, 667
οἶων, 715 γέρον, 867 Ἰώλαον, 887 Μωρύχω, 1002 Κτησίφοντοσ, 1025
ὄπερ, 1103 τὸ τοῦ, 1120 ἀφελκύσομαι

5. Errors due to similarity of writing :

αι and α : 282 παῖε παῖε τὸν μιάρόν, 737 πρίατο
ει and ω : 242 πρόιθ' ὡσ τὸ πρόσθεν, 406 καλεῖ, 1222 εἰσ and ὡσ
β and φ : 802 φιφάλεωσ.
δ and θ : 3 ὠδννήδην, 657 οὔθ' . . οὐδ' (a common error)
ει and ε : 327 ἔχω γ' (?), 412 ἔχεισ, 810 ἀνελόμαν
α and ω : 24 εἶτα δὲ for εἶθ' ὦδε, 957 ἄγαν for ἄγων, 1017 αὐτά
τ and γ : 154 μέντ', 307 πῶσ δὲ γ'
ουσ and οισ : 444 αὐτοῖσ, 627 τοῖσ ἀναπαίστοισ ἐπίωμεν, 965 κραδαίνων
τρεισ κατασκίοισ λόφοισ
εν and ευ : 1130 ἔνδηλοσ
ὡσ, καί, ἦ : on account of the similarity of the sigla, 612 καὶ Εὐφορίδησ

¹ cp. *Vespaee*, pp. lii. sqq.

6. Double readings in the text :

1195 αἰακτὸν οἰμωκτόν

7. Order of words altered :

91 καὶ νῦν ἤκοντες ἄγομεν, 96 νεὼς κάμπτων οἶκον, 113 βασιλεὺς ἡμῖν ὁ μέγας, 298 σύ μοι, 341 τοὺς νῦν μοι λίθους χαμᾶζε πρῶτον ἐξεράσατε, 462 μόνον τουτί, 636 πρότερον δ' ὑμᾶς οἱ πρέσβεις ἀπὸ τῶν πόλεων ἐξαπατῶντες, 645 παρεκινδύνευσεν Ἀθηναίους, 830 χοιρίδι' ἀπέδου, 973 σπεισάμενος οἷ' ἔχει

8. Order of verses altered :

1137-8 (according to some editors), 1207-8.

9. Common words substituted for rare or difficult words :

85 καὶ παρετίθετ' ἡμῖν ὄπτους | ἐκ κριβάνου βούς, 118 ὅστις, 152 ἐνταῦθα, 119 ἐξευρημένε, 336 ἤλικα, 383 οὖν με (for ἄρα, as I suggest), 664 καταπύγων, 743 τὰ πρῶτα, 842 ὑποφανῶν, 899 ἄξις ἰὼν

10. Corruption of old forms into forms more familiar to the Κοινή :

48 γίνεται (passim), 101 ξυνῆκαθ' (but this should be ξυνῆκας), 236 ὡς ἐγὼ βάλλων ἐκείνον οὐκ ἂν ἐμπλήμην (altered to ἐμπλείμην) λίθοις, 272 ὑλοφόρον, 275 καταγιγαρτήσαι, 279 κρεμασθήσεται, 376 ψηφοδακείν, 413 ἐλεινήν, 447 ἐπίπλαμαι, 459 ἀποκεκρουσμένον, 590 τεθνήσει, 742 ἰξεῖτ', 798 Ποσειδῶ, 822 σάκκον, 981 παροίνιος, 982 κάνετραπε, 1170 σπέλεθον, 1179 παλίνωρον

11. Glosses inserted in the text :

194 ἀλλ' αὐταῖ σοι σπονδαί, 803 τί δαὶ σῦκα (R σὺν κατρ.) τρώγοις ἂν αὐτός, κοῖ κοῖ, 924 αἱ νῆες, 948 καὶ τοῦτον, 997 κλάδον, 1126 πολὺς, 1210 τάλας ἐγὼ [τῆς ἐν μάχῃ] ξυμβολῆς βαρεῖας

12. Insertion in the text of unnecessary pronouns and articles :

(a) 301 ἐγὼ κατατεμῶ, 437 Εὐριπίδῃ, ἐπειδήπερ ἐχαρίσω μοι τάδε, 610 σὺ, 1195 μοι

(b) Articles : 68 crit. n., 509 μὲν τοὺς, 682 ὁ Ποσειδῶν

13. Confusion or wrong insertion of prepositions (in many cases due to the similarity of tachygraphical symbols) :

68 παρὰ Καῦστρίων πεδίω, 78 καταφαγεῖν, 392 possibly εἰσδέξεται, 401 ὑποκρίνεται R, ἀπεκρίνατο cett. codd., 512 διακεκομμένα (possibly due to dittography), 668 ἐνήλατ', 712 περιετόξευσεν, 796 ἐμπεπαρμένον, 843 ἐξομόρξεται, 908 ἐξέρχεται, 950 πρόσβαλλε, 1005 ἐφέλκετε, 1037 ἀνεύρηκεν

14. Omissions (frequent in R) of words and verses :

39 τις, 80 δ', 93 πατάξας, 233 ἔτι, 255 σ', 314 ἂν, 333 ὄδ', 358

οὐ, 429 δεινὸς λέγειν, 470 μοι, 710 ἄν, 888 μοι, 1191 γε. The following verses are omitted: 192-3 (supplied on margin by a late hand), 875, 876^b-877, 917, 1097, 1141, 1177 (in the case of 1141, 1177, a space has been left in the text). Some other verses, omitted by R, are supplied on the margin by R¹. The omissions are often due to homoeoteleuton.

To sum up, the errors in R, though numerous, are mostly trivial, and such (e.g. etacism) as are natural to a modern Greek, especially writing from dictation, as I believe this MS. to have been largely written.

V

METRICAL ANALYSIS

1-203: iambic trimeters acatal. (except 43 which, if not in prose, is an iambic monometer hypercatal., and 61 which is in prose, and 123 which is the same as 43, cp. Schroeder, *Ar. Cantica*, p. 95.)

ΠΑΡΟΔΟΣ¹

204-7 ἐπίρρημα = 219-22 ἀντεπίρρημα,² trochaic tetrameters catal.

208-18 ᾠδή = 223-33 ἀντᾠδή.³

1, 2: paeonic hexameters acatal. [the *cola* = 2 + (2 + 2) (2 + 2) + 2].

3: paeonic pentameter acatal. [= 3 + 2].

4, 5: paeonic tetrameters acatal. [= (2 + 2) (2 + 2)].

234-6: trochaic tetrameters catal.

237: in prose (dim. dact., according to Schroeder, *ib.* pp. 1, 90, 95), cp. *Eur. Fr.* 773. 67 N.²

238-40: trochaic tetrameters catal.

241: in prose (as 237).

242-62: iambic trimeters acatal.

263-79 *Carmen Phallicum*.⁴

1, 5: iambic dimeters acatal.

2: iambic tetrameter catal. [= 2 + 2].

3, 4: iambic tetrameters acatal. [= 2 + 2].

¹ Muff, *ib.* pp. 82 sqq.; Zieliński, *Gliederung*, pp. 128, 158.

² Muff, *ib.* pp. 8, 15.

³ Rossbach-Westphal, *Gr. Metrik*³ p. 734, H. Steurer, *de Ar. carm. lyricis*, p. 42, Muff, *ib.* pp. 15, 79. The odes

etc. in the *Acharnēs* are written in paeonic-choriambic measure, a remarkable illustration of what Zieliński calls 'Errhythmie,' cp. *Gliederung*, p. 338.

⁴ Analyzed in Christ, *Metrik*, § 444, Rossbach-Westphal, *ib.* p. 244, Zieliński, *Gliederung*, p. 237, Schroeder, *ib.* p. 1.

6, 7, 8, 10, 12, 13, 14: iambic trimeters acatal.

9, 11: iambic monometers acatal.

280-1: trochaic dimeters acatal.¹

282-3: paeonic dimeters acatal.

284-301 $\omega\delta\eta$ = 335-46 $\acute{\alpha}\nu\tau\omega\delta\eta$.²

1, 3, 8, 10: trochaic tetrameters catal.

2: anapaestic, or paeonic, pentameter acatal.³ [= 1 + (2 + 2)].

4, 5, 6, 7, 11, 12, 13: paeonic trimeters acatal.

9: paeonic pentameter acatal. [= 1 + (2 + 2)].

302-18 $\acute{\epsilon}\pi\acute{\iota}\rho\rho\eta\mu\alpha$ = 319-34 $\acute{\alpha}\nu\tau\epsilon\pi\acute{\iota}\rho\rho\eta\mu\alpha$:⁴ trochaic tetrameters catal.

ΣΥΖΥΓΙΑ Α

347-57 $\acute{\epsilon}\pi\acute{\iota}\rho\rho\eta\mu\alpha$:⁵ iambic trimeters acatal.

358-65 $\omega\delta\eta$ = 385-92 $\acute{\alpha}\nu\tau\omega\delta\eta$.⁶

1, 2, 3, 4: dochmiacs.

5, 6: iambic trimeters acatal.

366-84 $\acute{\alpha}\nu\tau\epsilon\pi\acute{\iota}\rho\rho\eta\mu\alpha$: iambic trimeters acatal.

ΠΡΟΑΓΩΝ

393-488: iambic trimeters acatal.

ΑΓΩΝ

490-5 $\omega\delta\eta$.⁷

1, 2, 5, 6: dochmiacs.

3, 4: iambic trimeters acatal.

496-565 $\acute{\epsilon}\pi\acute{\iota}\rho\rho\eta\mu\alpha$: iambic trimeters acatal.

567-71 $\acute{\alpha}\nu\tau\omega\delta\eta$.⁸

1, 2, 3, 5, 6: dochmiacs.

4: iambic trimeter acatal.

¹ Rossbach-Westphal, ib. pp. 743 sq., Muff, ib. pp. 15, 79, Zieliński, *Gliederung*, p. 275.

² Rossbach-Westphal, ib. p. 744, Muff, ib. pp. 26, 59, 131.

³ Rossbach-Westphal, ib. p. 744; but Schroeder ib. scans as cretics, holding the line to be a *quinarius enoplius*, like *Av.* 456 = 544.

⁴ See n. ad loc., Zieliński, *Gliederung*, p. 352.

⁵ In this part of the play, the Epir-

rhome and Antepirrheme need not correspond in the number of verses, cp. *Vespae*, p. xxvi.

⁶ Rossbach-Westphal, ib. p. 801, Muff, ib. p. 81.

⁷ Rossbach-Westphal, ib. p. 802, H. Steurer, ib. p. 36, Muff, ib. pp. 35, 81.

⁸ Muff, ib. pp. 35, 81. The Antode does not at present correspond to the Ode, but cp. crit. n., Zieliński, *Gliederung*, p. 268.

572-619 ἀντεπίρρημα: iambic trimeters acatal.

620-5 ἐπιρρημάτιον: iambic trimeters acatal.

ΠΑΡΑΒΑΣΙΣ ΧΟΡΟΥ Α¹

626-7 κομμάτιον:² anapaestic tetrameters catal.

628-58 ἀπλοῦν:³ anapaestic tetrameters catal.

659-64 πνίγος:⁴ anapaestic dimeters acatal.

665-75 ῥῶδή = 692-702 ἀντῶδή.⁵

1, 5: paeonic hexameters acatal. [= (3 + 3) (3 + 3)].

2: paeonic octameter acatal. [= 4 + 4].

3, 4: paeonic tetrameters acatal.

6: paeonic trimeter acatal.

676-91 ἐπίρρημα = 703-18 ἀντεπίρρημα:⁶ trochaic tetrameters catal.

ΕΠΕΙΣΟΔΙΟΝ Α

719-835: iambic trimeters acatal. (except 735 which is in prose).

ΣΤΑΣΙΜΟΝ Α

836-41 = 842-7 = 848-53 = 854-9.⁷

1, 2: iambic tetrameters catal. [= (2 + 2) (2 + 2)].

3, 4, 5: iambic dimeters acatal.

6: 3rd prosodiacus,⁸ which is also termed Pherecrateus acephalus.⁹

ΕΠΕΙΣΟΔΙΟΝ Β

860-928: iambic trimeters acatal.

ΣΤΑΣΙΜΟΝ Β

929-39 στροφή = 940-51 ἀντιστροφή.¹⁰

1, 2, 5, 6, 11, 12: iambic dimeters acatal.

¹ Muff, ib. p. 86, Zieliński, *Gliederung*, p. 176, *Vespae*, p. xvii.

² Muff, ib. pp. 87 sqq., 136 n.

³ Muff, ib. pp. 89 sqq.

⁴ Muff, ib. p. 90.

⁵ Analyzed in Christ, ib. § 463, Rossbach-Westphal, ib. pp. 741 sq., cp. Muff, ib. pp. 18, 79, 91 sq., 130 sqq., Schroeder, ib.

⁶ Muff, ib. pp. 91 sqq.

⁷ Muff, ib. pp. 18, 37, 96 sq.

⁸ Christ, ib. § 255, Rossbach-Westphal, ib. p. 128.

⁹ v. Leeuwen, *Prolegomena ad Ar.* p. 225, Schroeder, ib. pp. 4, 97.

¹⁰ Muff, ib. p. 44, Zieliński, *Gliederung*, p. 261.

3, 8, 14 : iambic monometers acatal.

4, 8, 9, 10, 15 : iambic dimeters catal.

ΠΑΡΑΒΑΣΙΣ ΧΟΡΟΥ Β

971–6 ὠδή = 987–9 ἀντωδή.¹

1, 3 : paeonic hexameters acatal. [= (2 + 2 + 2)
(2 + 2 + 2)].

2 : paeonic pentameter acatal. [= 2 + 3].

978–85 ἐπίρρημα = 990–8 ἀντεπίρρημα : paeonic tetrameters catal.

986 πνῦγος (?) = 999 ἀντίπνυγος : trochaic tetrameter catal.

ΣΤΖΤΓΙΑ Β

1000–7 προίμιον : iambic trimeters acatal.

1008–17 ὠδή = 1037–46 ἀντωδή.²

1, 2, 4, 6, 8, 9 : iambic dimeters acatal.

3, 5, 7, 10 : iambic dimeters catal.

1018–36 ἐπίρρημα : iambic trimeters acatal.

1047–68 ἀντεπίρρημα : iambic trimeters acatal.

ΕΠΕΙΣΟΔΙΟΝ Γ

1069–1142 : iambic trimeters acatal.

ΣΤΑΣΙΜΟΝ Γ³

1143–9 <κομμάτιον> : anapaestic dimeters and monometer acatal.

1150–60 στροφή = 1161–72 ἀντιστροφή.⁴

1, 3 : choriambic pentameters catal.⁵ [= (2 + 2 + 1)
(2 + 2 + 1)].

2 : choriambic tetrameter catal. [= 2 + 2].

¹ v. Leeuwen, *ib.* p. 217, Rossbach-Westphal, *ib.* pp. 734, 742, Muff, *ib.* pp. 18, 94, Zieliński, *ib.* pp. 347 sq.

² Rossbach-Westphal, *ib.* p. 243, Muff, *ib.* p. 44.

³ Rossbach-Westphal, *ib.* p. 152, and

Muff, *ib.* p. 75 treat 1143–9 as a Com-
mation, and 1150–60 as a Parabasis.

⁴ Christ, *ib.* § 537, v. Leeuwen, *ib.* p. 213.

⁵ This metre is very common in Cratinus, and may be parodied from him here; cp. Victorinus ii. 6. 7.

- 4, 5 : iambic dimeters acatal.
 6 : iambic trimeter acatal.
 7 : syncopated iambic trimeter acatal.¹ (viz. iambic monometer catal. and 'lecythion').
 8 : syncopated iambic trimeter catal. (viz. iambic monometer acatal. and ithyphallic).

ΕΞΟΔΟΣ

- 1174-89 : iambic trimeters acatal.
 1190-7 = 1198-1202.²
 1 : paeonic dimeter.
 2, 3 : iambic trimeters acatal.³
 4, 6 : syncopated iambic trimeters catal.⁴ (viz. iambic monometer acatal. and ithyphallic).
 5 : syncopated iambic trimeter acatal. (viz. iambic monometer acatal. and 'lecythion').
 1203 : iambic trimeter acatal.
 1204-5 : syncopated iambic trimeters acatal. (viz. iambic monometer acatal. and 'lecythion').
 1206-7 = 1208-9 : iambic monometers acatal.
 1210 : syncopated iambic trimeter catal. (viz. iambic monometer acatal. and ithyphallic).
 1211 : iambic trimeter acatal.
 1212 : iambic dimeter acatal.⁵
 1213 : iambic trimeter acatal.
 1214-5 = 1216-7.
 1, 3 : iambic trimeters acatal.
 2, 4 : paeonic dimeters acatal.
 1218-9 = 1220-1.
 1, 3 : iambic trimeters acatal.
 2, 4 : - ∪ ∪ - ∪ - (possibly dochmiacs).

¹ Schroeder, ib. p. 2. For the 'lecythion' cp. id. ib. p. 94, Zieliński, ib. p. 345, *Aves* 629-30.

² Analyzed in Rossbach-Westphal, ib. pp. 300 sqq., Zieliński, *Gliederung*, p. 187.

³ A good instance of what Zieliński calls 'lyrical trimeters,' on account of

the resolutions; cp. *Gliederung*, pp. 298 sq.

⁴ v. Leeuwen, ib. p. 212, Rossbach-Westphal, ib. p. 255.

⁵ So Rossbach-Westphal, ib. p. 303; but see crit. n. Schroeder, ib. p. 3 more naturally scans as an iambic dimeter acatal. and two spondees.

1222-3 = 1224-5.

1, 3 : iambic trimeters acatal.

2, 4 : iambic dimeters catal.

1226-31 : iambic tetrameters catal.

1232-3 : iambic dimeters acatal.

1234 : iambic dimeter catal.

VI

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ΑΡΙΣΤΟΦΑΝΟΥΣ ΑΧΑΡΝΗΣ

STRUCTURE OF THE PLAY

1. ΠΡΟΛΟΓΟΣ, 1-203.
2. ΠΑΡΟΔΟΣ, 204-346.
3. ΣΥΖΥΓΙΑ Α, 347-392.
4. ΠΡΟΑΓΩΝ, 393-488.
5. ΑΓΩΝ, 489-625.
6. ΠΑΡΑΒΑΣΙΣ ΧΟΡΟΥ Α, 626-718.
7. ΕΠΕΙΣΟΔΙΟΝ Α, 719-835.
8. ΣΤΑΣΙΜΟΝ Α, 836-859.
9. ΕΠΕΙΣΟΔΙΟΝ Β, 860-970,
broken by
10. ΣΤΑΣΙΜΟΝ Β, 929-951.
11. ΠΑΡΑΒΑΣΙΣ ΧΟΡΟΥ Β, 971-999.
12. ΣΥΖΥΓΙΑ Β, 1000-1068.
13. ΕΠΕΙΣΟΔΙΟΝ Γ, 1069-1142.
14. ΣΤΑΣΙΜΟΝ Γ, 1143-1172.
15. ΕΞΟΔΟΣ, 1173-1234.



ΥΠΟΘΕΣΕΙΣ

I.

ἐκκλησία ὑφέστηκεν Ἀθήνησιν ἐν τῷ φανερωῷ, καθ' ἣν πολεμοποιού-
 τας τοὺς ῥήτορας καὶ προφανῶς τὸν δῆμον ἐξάπτοντας Δικαιοπόλις τις
 τῶν αὐτουργῶν ἐξελέγχων παρεισάγεται. τούτου δὲ διὰ τινος, Ἀμφιθέου
 καλουμένου, σπεισαμένου κατ' ἴδιαν τοῖς Λάκωσιν, Ἀχαρικοὶ γέροντες
 πεπυσμένοι τὸ πρᾶγμα προσέρχονται διώκοντες ἐν χοροῦ σχήματι· καὶ 5
 μετὰ ταῦτα θύοντα τὸν Δικαιοπόλιν ὀρῶντες, ὡς ἐσπεισμένον τοῖς πολε-
 μιωτάτοις καταλείπειν ὀρμῶσιν. ὁ δὲ ὑποσχόμενος ὑπὲρ ἐπιξήνου τὴν
 κεφαλὴν ἔχων ἀπολογήσασθαι, ἐφ' ᾧτ', ἂν μὴ πείσῃ τὰ δίκαια λέγων,
 τὸν τράχηλον ἀποκοπήσασθαι, ἐλθὼν ὡς Εὐριπίδην αἰτεῖ πτωχικὴν
 στολὴν. καὶ στολισθεὶς τοῖς Τηλέφου ρακώμασι παρωδεῖ τὸν ἐκείνου 10
 λόγον, οὐκ ἀχαρίτως καθαπτόμενος Περικλέους περὶ τοῦ Μεγαρικοῦ
 ψηφίσματος. παροξυνθέντων δὲ τινων ἐξ αὐτῶν ἐπὶ τῷ δοκεῖν συνηγορεῖν
 τοῖς πολεμίοις, εἶτα ἐπιφερομένων, ἐνισταμένων δὲ ἐτέρων ὡς τὰ δίκαια
 αὐτοῦ εἰρηκότος, ἐπιφανεῖς Λάμαχος θορυβεῖν πειράται. εἶτα γενομένου
 διεκκυσμοῦ κατελεγχθεὶς ὁ χορὸς ἀπολλεῖ τὸν Δικαιοπόλιν καὶ πρὸς 15
 τοὺς δικαστὰς διαλέγεται περὶ τῆς τοῦ ποιητοῦ ἀρετῆς καὶ ἄλλων τινῶν.
 τοῦ δὲ Δικαιοπόλιδος ἄγοντος καθ' ἑαυτὸν εἰρήνην τὸ μὲν πρῶτον Με-
 γαρικός τις παῖδιά ἑαυτοῦ διεσκευασμένα εἰς χοιρίδια φέρων ἐν σάκκῳ
 πράσιμα παραγίνεται· μετὰ τοῦτον ἐκ Βοιωτῶν ἕτερος ἐγγέλεις τε καὶ
 παντοδαπῶν ὀρνίθων γόνον ἀνατιθέμενος εἰς τὴν ἀγοράν. οἷς ἐπιφα- 20
 νέτων τινῶν συκοφαντῶν συλλαβόμενός τινα ἐξ αὐτῶν ὁ Δικαιοπόλις
 καὶ βαλὼν εἰς σάκκον, τοῦτον τῷ Βοιωτῷ ἀντίφορτον ἐξάγει ἐκ τῶν
 Ἀθηνῶν παραδίδωσι. καὶ προσιόντων αὐτῷ πλειόνων καὶ δεομένων μετα-
 δοῦναι τῶν σπονδῶν, καθυπερηφανεῖ. παροικοῦντος δὲ αὐτῷ Λαμάχου,
 καὶ ἐνεστηκυίας τῆς τῶν Χοῶν ἑορτῆς, τοῦτον μὲν ἄγγελος παρὰ τῶν 25
 στρατηγῶν ἦκων κελεύει ἐξελθόντα μετὰ τῶν ὄπλων τὰς εἰσβολὰς
 τηρεῖν· τὸν δὲ Δικαιοπόλιν παρὰ τοῦ Διονύσου τοῦ ἱερέως τις καλῶν
 ἐπὶ δεῖπνον ἔρχεται. καὶ μετ' ὀλίγον ὁ μὲν τραυματίας καὶ κακῶς

2 ἐξάπτοντας] Brunck ἐξαπατώντας 6 πολεμιωτάτοις R: πολεμιωτάτοις
 Ald. 7 κατακελεύσειν R: καταλείψειν Ald. 8 ἐφ' ᾧτ' R 11 ἀχαρίτως R:
 ἀχαρίτως Ald. 12 ἐπὶ τὸ R: ἐπὶ τῷ Ald. 15 κατενεχθεὶς R: Blaydes
 κατελεγχθεὶς 16 δικαστὰς R: Elmsley θεατὰς or ἀκροατὰς 21 τινὸς R 23
 προσαγόντων R: v. Leeuwen προσιόντων 25 τὸν στρατηγὸν R: τῶν στρατηγῶν
 Ald. 27 περὶ R: παρὰ Ald.

ἀπαλλάττων ἐπανάκει, ὁ δὲ Δικαιοπόλις δεδειπνηκῶς καὶ μεθ' ἑταίρας
30 ἀναλύων.

τὸ δὲ δρᾶμα τῶν εὖ σφόδρα πεποιημένων, καὶ ἐκ παντὸς τρόπου τὴν
εἰρήνην προκαλούμενον.

ἐδιδάχθη ἐπὶ Εὐθύνου ἄρχοντος ἐν Ληναίοις διὰ Καλλιστράτου· καὶ
πρῶτος ἦν· δεύτερος Κρατίνος Χειμαζομένοις <οἱ> οὐ σώζονται. τρίτος
35 Εὐπόλις Νουμηνίαις.

29 μετ' ἑταίρας R 33 Εὐθυμένους R (possibly from a misunderstanding of 67):
some read Εὐθυδήμου, cp. Diod. Sic. xii. 58, Athen. 218 B: Dind. Εὐθύνου. Euthy-
menes was Archon in 437-6 B.C.; Euthydemus in 431-30 B.C.; Euthynus in 426-25
B.C. (see Gröbl, *d. ält. Hypoth. zu Ar.* p. 46)

31 sq. The statement of the σκοπός of the play, and the aesthetic judgment upon its merits, probably go back to Aristophanes of Byzantium, who was the author of the original hypothesis, now lost. This scholar's tragic hypotheses still survive, but, in the case of the ancient comedies, their place has been taken by the more verbose productions of Byzantine scholars. It is possible that the original of the aesthetic judgment, which is repeated, in one form or another, elsewhere (cp. *Eq. Hypoth. I., Nub. Hypoth. III., Av. Hypoth. I., Ran. Hypoth. I., ib. Hypoth. III., Pax Hypoth. I., Vesp. Hypoth. I.*) should be referred to Eratosthenes, or to the Πίνακες of Callimachus (cp. Gröbl, *d. ält. Hypoth. zu Ar.* p. 45).

33 sqq. This official statement is, doubtless, quoted from the διδασκαλῆαι of Aristotle (Gröbl, *ib.* p. 15).

The διδασκαλῆαι, which Aristotle edited, were official documents, preserved in the archives of the Archon: on these were based the Fasti (Victors' Lists), engraved on stone, and set up in a prominent place, near the Theatre. For specimens of these see *IG.* no. 971 sqq., and E. Capps's valuable article in the *American Journal of Philology*, xxviii. no. 2, pp. 179 sqq., Reisch, in Pauly-Wissowa, *Real-Encycl.* v. pp. 398 sqq. In the διδασκαλῆαι, the original entry was probably ἐδίδασκεν Ἀριστοφάνης διὰ Καλλιστράτου: in the Victors' Lists, ἐδίδασκεν Ἀριστοφάνης, the name of the ὑποδιδάσκαλος being omitted. See 628 n.

II.

ἐκκλησίας οὔσης παραγίνονται τινες
πρέσβεις παρὰ Περσῶν καὶ παρὰ Σιτάλκους πάλιν,
οἱ μὲν στρατιὰν ἄγοντες, οἱ δὲ χρυσίον·
παρὰ τῶν Λακεδαιμονίων δὲ μετὰ τούτους τινὲς
5 σπονδὰς φέροντες, οὓς Ἀχαρνεῖς οὐδαμῶς
εἶασαν, ἀλλ' ἐξέβαλον. ὦν καθάπτεται
σκληρῶς ὁ ποιητής. <αὐτὸ τὸ ψήφισμά τε
Μεγαρικὸν ἱκανῶς φησι, καὶ τὸν Περικλέα
οὐκ τῶν Λακῶνων τῶνδε πάντων αἴτιον,
10 σπονδὰς λύσιν τε τῶν ἐφεστῶτων κακῶν.>

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

ΔΙΚΑΙΟΠΟΛΙΣ

ΚΗΡΥΞ

ΑΜΦΙΘΕΟΣ

ΠΡΕΣΒΕΙΣ Ἀθηναίων παρὰ βασιλέως ἤκοντες

ΨΕΥΔΑΡΤΑΒΑΣ

ΘΕΩΡΟΣ

ΧΟΡΟΣ ΑΧΑΡΝΕΩΝ

ΘΥΓΑΤΗΡ Δικαιοπόλιδος

ΘΕΡΑΠΩΝ Εὐριπίδου

ΕΥΡΙΠΙΔΗΣ

ΛΑΜΑΧΟΣ

ΜΕΓΑΡΕΥΣ

ΚΟΡΑ, θυγατέρε τοῦ Μεγαρέως

ΣΥΚΟΦΑΝΤΗΣ α΄

ΒΟΙΩΤΟΣ

ΝΙΚΑΡΧΟΣ, συκοφάντης β΄

ΘΕΡΑΠΩΝ Λαμάχου

ΓΕΩΡΓΟΣ

ΠΑΡΑΝΥΜΦΟΣ

ΑΓΓΕΛΟΣ

The parts are usually distributed as follows:—

Protagonist, Amphitheus; deuteragonist, Amphitheus; Euripides; Lamachus; the Megarian; the Boeotian; the husbandman; tritagonist, the Ambassador, Theorus, the daughter of Dicaeopolis, the servant of Euripides, the sycophant, the servant of Lamachus, the second herald, the third herald, the first and second messenger.

If this arrangement was adopted, a parachoregema was required for the following:—

The Herald, Pseudartabas, Nicarchus, the two daughters of the Megarian (cp. Beer, *über die Zahl der Schauspieler bei Aristophanes*, p. 140).

But Mr. Kelley Rees has convinced me that seven actors were required in this play, viz.—(1) Dicaeopolis; (2) Amphitheus, Euripides, Lamachus; (3) Megarian, Boeotian, Farmer, Pseudartabas; (4) Ambassador, Sycophant, Theorus; (5) Paranymp, Messenger; (6) Herald, Servant of Lamachus, Servant of Euripides; (7) Daughter of Dicaeopolis, Nicarchus.

(See *The so-called Rule of Three Actors in the Classical Greek drama*, by Kelley Rees, Chicago, 1908, p. 83. On the parachoregema see the same writer's essay, 'The Meaning of Parachoregema,' *Classical Philology*, ii. pp. 387-400.)

ΠΡΟΛΟΓΟΣ

ΔΙΚΑΙΟΠΟΛΙΣ

ὄσα δὴ δέδηγμαι τὴν ἔμαντοῦ καρδίαν·

Athens—the Pnyx.

On the temporary wooden background of the theatre are displayed painted representations of the houses of Dicaeopolis, Euripides, and Lamachus (cp. 203 n.). In front, in the orchestra, there is a *rostrum*, and alongside of it two long benches are lying. These are intended for the fifty officials, called Prytanes, who have not yet arrived. The protagonist, Dicaeopolis, is sitting on one of the official benches, or perhaps squatting, in oriental fashion, on the ground. He has been sitting here since early morning (20), awaiting impatiently the opening of the Assembly, which has been summoned to decide the momentous question between Peace and War. In spite of the vital issue at stake, the officials are not yet in their places, and the Pnyx is empty, although the sun has almost reached the meridian (cp. 40 n.).

[Seats were not provided on the Pnyx for the ordinary people, who sat 'accroupi' ἐπὶ ταῖς πέτραις (cp. *Eq.* 783, and Willems, *Bull. d. Acad. roy. de Belg.* 1905, p. 11). On the wooden background (προσκήμιον) see Dörpfeld-Reisch, *Gr. Theat.* pp. 290 sqq., my edition of the *Vespae*, p. 93. On the import of the name of the chief actor see Keck, *Qu. Ar. hist.* p. 66. Throughout the play Aristophanes rings the changes on τὸ δίκαιον (500, 561, 645–64). The author, or the reputed author, had been accused, in the preceding year, of *lèse-majesté*, on account of his comedy, the *Babyloniî*, in which he had represented the Athenian allies as slaves working in an Athenian mill (cp. Schrader, *Phil.* xlii. pp. 577 sqq.). Hence it is the poet's aim, at the very outset

of his play, to show that he is a good citizen, influenced by purely patriotic motives in his criticism of the methods of Athenian administration. Political malignity has ever sheltered itself beneath the cloak of patriotism.]

PROLOGUE 1–203.—Divided into three parts: a monologue; a long exposition composed of two interlaced groups of symmetrical scenes; a rapid scene which unfolds the theme of the play, viz. 'the flask of Peace,' followed by the commencement of the action.

The monologue (1–42) may be a parody of a scene at the commencement of the *Telephus* of Euripides. Possibly that play commenced with a *ῥῆσις* of the hero, who recited his sufferings to the public, analyzing them with that frosty precision so noticeable in some of Eur.'s plays. Perhaps Aristophanes here parodies such philosophic analysis in inventing this 'arithmétique des plaisirs et des peines' (Mazon, *Compos. d. com. d'A.* p. 15).

1–203: the following metrical scholion, which, in common with all metrical scholia on the *Acharnēs*, is omitted in R, is so given by Thiemann (*Heliodori colom. Ar. quant. superest*, p. 17): στίχοι εἰσὶν ἰαμβικοὶ τρίμετροι ἀκατάληκτοι σά, ὦν τελευταῖος "ἐγὼ δὲ φεύξομαι γε τοὺς 'Α.," ὁ μέντοι μὲν κωλάριον <Ἴωνικόν> ἀπ' ἐλάσσονος καὶ ῥκά <ἱαμβος> πενθήμερης, ἐξαιρεσθωσαν καὶ αἱ παρεπιγραφαί.

There is something astray here, as there are only 200 pure senarii in the Prologue, and the iambic penth. σίγα κάθιζε is not 121 but 123: and the anap. hepthim. οἱ πρέσβ. οἱ π. βασ. is not 60 but 61; see K. Holzinger, *ii.*

PROLOGUE

(The Orchestra represents the *Pnyx*. There is a rostrum there, and, on both sides of it, two benches for the Presidents. At the back, there are three houses represented on the Proscenium, that of DICAEOPOLIS in the centre; that of EURIPIDES on the left; and that of LAMACHUS on the right. An old and ragged man issues from the central door; he carries a heavy wallet, and holds a staff in his hand; he glances round the Orchestra, and sighs deeply on seeing it deserted; he squats upon the floor, yawns, writes with his stick upon the ground, and shows other signs of ennui; he rises and looks towards the Agora, with a dumbshow of indignation; then he turns towards the spectators, and speaks in a tragic monologue, which is largely a parody of the *Telephus* of Euripides.)

DICAEOPOLIS. How many times have I eaten out my very

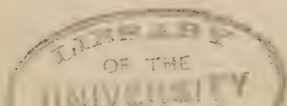
d. Parep. zu Arist. p. 17. On παρεπιγραφαί ('interlinear stage-directions') see Rutherford, *A Chapter in the History of Annotation*, pp. 103 sqq.

1. ὄσα: for the acc. cp. χαίρειν πολλά 200, 832. As schol. R says, θαυμαστικῶς, ἀντὶ τοῦ πολλά.

δέδηγμαi: cp. *Vesp.* 287 n., 374, 778, *Lys.* 689, *Ran.* 43 δάκνω ἑμαυτὸν (in a different sense), *Hermip.* i. p. 237 K. (ii. p. 395 M.) δηχθεὶς αἰθῶνι Κλέωνι (of Pericles), *Men.* iii. p. 106 K. (iv. p. 180 M.), *ib.* iii. p. 80 K. (iv. p. 149 M.), *Hom. Il.* v. 493, *Od.* viii. 185 θυμοδακῆς μῦθος. The metaphor was much copied by late writers who knew their Aristoph., e.g. Julian, *Or.* viii. 243 c εἰκότως δάκνομαι τε καὶ δέδηγμαi τὴν ἑμαυτοῦ καρδίαν, *Synes. Ep.* 7 πῶς δοκεῖτε δέδηγμαi τὴν καρδίαν; Probably Plato's (*Symp.* 218 A) graphic representation of the effect of philosophical stimulus upon the youthful mind of Alcibiades contains a reminiscence of this passage, viz.

ἐγὼ οὖν δεδηγμένος τε ὑπὸ ἀλγεινότερου καὶ τὸ ἀλγεινότατον ὦν ἂν τις δηχθείη—τὴν καρδίαν γὰρ ἢ ψυχὴν ἢ ὅ τι δεῖ αὐτὸ ὀνομάσαι πληγείς τε καὶ δηχθεὶς ὑπὸ τῶν ἐν φιλοσοφίᾳ λόγων, οἱ ἔχονται ἐχίδνης ἀγριώτερον κτλ. The metaphor 'to bite' (= 'to afflict') is frequent also in Shakespeare, e.g. *Wives* v. v. 182 'biting affliction,' *Tr.* III. iii. 106 'Their great guilt . . . now 'gins to bite the spirits,' *Oth.* II. i. 308 'The thought whereof doth like a poisonous mineral gnaw my inwards.'

τὴν ἑμαυτοῦ καρδίαν: the reflexive pron. is strange if δ. is used passively, and it is improbable that the note of a schol. in R helps one much; viz. δύναται λείπειν ἢ κατὰ πρόθεσις ἴνα ἢ κατὰ τὴν ἐμ. κ. δ καὶ βέλτιον. As the schol. does not say what the other hypothesis is to which he prefers his own, it is possible that some took δ. as perf. mid. (as v. Herwerden does, *Vind. Ar.* p. 1); cp. *se ronger le cœur*.



ἦσθην δὲ βαιά, — πάνυ γε βαιά — τέτταρα ·
 ἃ δ' ὠδυνήθην, ψαμμακοσιογάργαρα.
 φέρ' ἴδω, τί δ' ἦσθην ἄξιον χαιρηδόνος ;
 ἐγῶδ' — ἐφ' ᾧ γε τὸ κέαρ ηὐφράνθη ἰδών — 5
 τοῖς πέντε ταλάντοις οἷς Κλέων ἐξήμεσεν.
 ταῦθ' ὡς ἐγανώθη, καὶ φιλω τοὺς ἰππέας
 διὰ τοῦτο τοῦργον · ἄξιον γὰρ Ἑλλάδι.

2 ἦσθην R ; *ι postscr.* is added or omitted in an arbitrary way in this MS. || πάνυ δὲ codd. : Elmsley πάνυ γε || τέτταρα] v. Herwerden (*Mnem.* x. p. 95) πάνυ <τρί' ἄττ' ἦ> τέτταρα : v. Leeuwen βαι' ἄττ' ἐνθάδ', εἰ καὶ ταῦτ' ἄρα, which, if written in minuscules, is not very unlike R : Bachmann βαι' εἰ ταῦτ' ἄρα, which is admirable, if καί can be omitted, cp. *Ran.* 74 : possibly τέτταρα would be explained, if we had the passage in the *Telephus* which Aristophanes is supposed to be parodying here 3 ὠδυνήθην R || ψαμμοκοσιογάργαρα all codd. except A (and Su.) : Lobeck, *Phryg.* p. 663 gives the rule governing such formations, viz. *adjectiva definiti numeri communem in compositione rationem sequuntur*, e.g. χιλιοπλάσιος, μυριοπλάσιος ; otherwise *a* is regular ; Fritzsche (*de Ach. com.* Rost. 1831) keeps *o*, as a comic formation, on the analogy of χιλιοπλάσιος, like πολλοδεκάκις (*Pax* 243). As to the quantity of the vowel, it is short after a consonant, long after a vowel (e.g. τριᾶκόσιοι) 4 φέρ' ἴδω, τί δ' ἦσθην] Elmsley τί ἦ. or τί ἄρ' ἦ., cp. *Nub.* 21, *Eq.* 119, 1214 ; but the line is faultless, since (1) an adversative particle is not

2. βαιά, 'few' ; cp. *Polioch.* iii. p. 390 K. (iv. p. 590 M.) σῦκα βαιά ; also in *Hippocr.* in this sense : elsewhere in comedy = 'small' ; cp. *Nub.* 1013, *Antiphan.* ii. p. 23 K. (iii. p. 17 M.) βαιά τράπεζα (Kock β. τε πέζα). Only in these four passages in comic Greek, as it is a lyrical (*Pind.* *P.* ix. 77) and tragic word (frequent in *Aesch.* and *Soph.*, but not in *Eur.*, except here, if the line is from the *Telephus*) ; cp. Hope, *Language of Parody*, s.v.

τέτταρα : elsewhere, 'four' seems to be used occasionally in the sense of 'a few,' cp. *Vesp.* 260 n., *Eq.* 442, *Pax* 1150, *Ran.* 915 ; but here, after βαιά, it must mean 'precisely four,' and nothing else — a very unsatisfactory sense, unless there is an allusion to the 'arithmétique des plaisirs et des peines' in the *Telephus*, which might explain it. If the word is right, it is added like ἀπέραντον in *Nub.* 2.

3. ὠδυνήθην : the physical sense of 'smart' is prominent, cp. *Ran.* 650 ; J. J. H. Schmidt, *Syn.* ii. p. 607.

ψαμμακοσιογάργαρα, 'millions, billions, sea-sandillions' (Tyrrell) ; cp. *Sh. Gentl.* iv. iii. 32 sq. (*Silvia* speaks)

'I do desire thee, even from a heart | as full of sorrows as the sea of sands,' etc., *Tim.* v. i. 155 'Such heaps and sums of love and wealth,' *Lys.* 1260 sq., *Pind. Ol.* ii. 108 (98) ψαμμὸς ἀριθμὸν περιπέφευγε. The first part of the compound is not a coinage of Aristophanes, cp. *Eupol.* i. p. 336 K. (ii. p. 543 M.) ἀριθμεῖν θεατὰς ψαμμακοσίους, a comic numeral borrowed by *Athen.* 230 D, 671 A, *Varro, Menipp.* S. 585 (Büch.). As to the second part of the compound, *schol.* R writes τὸ γάργαρα καὶ αὐτὸ ἐπὶ πλήθους λαμβάνεται ; cp. *Fr.* i. p. 487 K. (ii. p. 1099 M.) ἀνδρῶν ἐπακτῶν πᾶσα γάργαρ' ἐστία <δέδεκται> [Kock γαργαίρει στέγη], *Alcaeus Com.* i. p. 760 K. (ii. p. 830 M.) ὀρῶ δ' ἄνωθεν γάργαρ' ἀνθρώπων κύκλω, *Aristomen.* i. p. 690 K. (ii. p. 730 M.) ἔνδον γὰρ ἡμῖν ἐστὶν ἀνδρῶν γάργαρα, *Trag. adesp.* 442 N.² χρημάτων τε γάργαρα. Another *schol.* adduces γαργαίρειν in *Sophon (Fr.* 30 Kaibel) τῶν δὲ χαλκωμάτων καὶ τῶν ἀργυρωμάτων ἐγάργαίρειν ἁ οἰκία, *Cratin.* i. p. 97 K. (ii. p. 221 M.) ἀνδρῶν ἀρίστων πᾶσα γαργαίρει πόλις (on which see Kock), *Timoth.* 107 ἐγάργαίρει σώμασιν. Still another *schol.* adduces καρκαίρειν, which may be an onomatopoeic

heart! and pleasures have I had but few—very few—(*he counts on his fingers*) precisely four. But of smarts ‘sums and heaps,’ as many as the sea has sands.

Let me see, what delights had I ‘worthy of pleasnance’? I know (*he claps his hands*): aye, there was one spectacle which ‘joyed my spirit’—Cleon disgorging those five talents. How radiant I grew thereat! Indeed, I love the knights for that one act. ‘Twas meet for Hellas.’ But then, I had a

out of place; and (2) the hyperbaton is usual in the case of interjections or phrases equivalent to an interjection (cp. *Vesp.* 293 n., 524 n., 563 n., *Nub.* 787, *Thesm.* 630). *δέ* is found so placed in *Av.* 812 (Elmsley *τί ἄρ’*), Epicharm. 171. 3 Kaibel *φέρ’ ἴδω τί δ’ ἀνλητάς; τίς εἰμέν τοι δοκεῖ; || ἄξιον R* 5 γε] *inepta* acc. to Blaydes, who suggests γῶ, but perhaps a comma might be placed after *οἶδα*, and we might translate ‘I know; aye, it was a thing at which, etc.’; cp. H. Weber, *Ar. Stud.* p. 7 || *εὐφράνθη*ν codd.: edd. *ἠύφρ.*; on this question see *Vesp.* 1306 n., Kühner-Blass, *Gram.* ii. pp. 10–11 7 ταῦθ’ ὡς] Elmsley *τούτοις*, cp. *Vesp.* 612; but the acc. is idiomatic, cp. 1, 4, and ὡς seems natural, cp. 473, 590

poetic word (cp. ‘to creak,’ and Leaf on Hom. *Il.* xx. 157); or (acc. to Fick, *Wörterb.*³ i. 41), may be an intensive of *√kar*=*hellen*; or, as the schol. and v. Leeuwen think, may be the same word as *γαργαίρειν*. Others, again, see in *γάργαρα* one of the peaks of Ida (cp. Strabo xiii. 1 § 5).

4. *τί*: cp. *Nub.* 820 *τί δὲ τοῦτ’ ἐγέλασας ἔτεον; Ran.* 748 *καὶ τοῦθ’ ἦδομαι*.

χαιρηδόνος, ‘pleasnance’ (Sh. *Pilgr.* 158), ‘delectation’: possibly a comically pedantic formation, after the analogy of *ἀλγηδών*, *ἀχθηδών*, but perhaps from the *Telephus*. There is a good article on *χ.* in H. Weber, *Ar. Studien*, pp. 1 sqq.

5. *κέαρ*, ‘I was joyed in spirit’ (cp. Sh. *Per.* i. ii. 9), a poetic word, for which cp. Eur. *Med.* 394–7; lines imitated by Eupolis i. p. 279 K. (ii. p. 457 M.) *τοῦμὸν ἀλγυνεῖ κέαρ*. No doubt, there is paratragedia in the last words of the line; cp. Murray, *on Parody*, p. 40.

*ἠύφράνθη*ν: Prodicus is represented by Plato (*Prot.* 337 c) as distinguishing *εὐφραίνεσθαι* from *ἠδεσθαι*, in this way: *ἡμεῖς τ’ αὖ οἱ ἀκούοντες μάλιστ’ ἂν οὕτως εὐφραϊνοίμεθα, οὐχ ἠδοίμεθα· εὐφραίνεσθαι μὲν γάρ ἐστι μανθάνοντά τι καὶ φρονήσεως μεταλαμβάνοντα αὐτῇ τῇ διανοῖα, ἠδεσθαι δὲ ἐσθιοντά τι ἢ ἄλλο ἠδὸν πάσχοντα αὐτῷ τῷ σώματι*. Perhaps Plato was satirizing the hair-splitting distinctions affected by Prodicus and by Protagoras in his *ὀρθοπέπεια* (for which see W. H. Thompson,

on *Phaedr.* 267 c). Certainly the distinction is not always followed, cp. *Pax* 291 *ὡς ἦδομαι καὶ χαίρομαι κεύφραϊνομαι*.

6. See Excursus I.

πέντε τάλαντοις: for the division of the anap. cp. Bernhardt, *de incision. anap.* p. 258; *Vesp.* p. xxxvii. I (b). The numeral is so closely connected with the subst. that the incision is hardly more noticeable than in *Nub.* 774 *ὅτι πεντετάλαντος διαγέγραπται μοι δίκη*.

ἔξιήμεσεν, ‘disgorged’; cp. *Eq.* 1147 sqq., *ἔπειτ’ ἀναγκάζω πάλιν ἐξεμεῖν, ἅπτ’ ἂν κεκλόφωσί μου, κημὸν καταμηλῶν, Ran.* 577 *ὅς αὐτοῦ τήμερον | ἐκπηνιέται ταῦτα προσκαλούμενος, Fr.* i. p. 546 K. (ii. p. 1187 M.) *τὴν φάρυγα μηλῶν δύο δραχμῶς ἔξει μόνας, Sh. 2 Hen. IV* i. iii. 97 ‘so, so, thou common dog, did’st thou disgorge | thy glutton bosom of the royal Richard.’

7. *ταῦτα*: see crit. n.

*ἐγανώθη*ν, ‘became radiant’; generally used in a material sense, of external brilliancy, cp. *Il.* xiii. 265, xix. 359; but *γεγανωμένος* means ‘gladdened,’ in Plato, *Rep.* 411 A, a poetical passage describing the softening effect of music upon the soul; schol.’s notes are apt, *ἀντὶ τοῦ ἐχάρην, ἐφαιδρύνθη*ν. || *ἀπὸ τοῦ γάννυμαι*. “*Ὀμηρος* (*Il.* xiii. 493) *γάννυται δέ (lege δ’ ἄρα) τε φρένα ποιμήν* (cp. also *Vesp.* 612 n.; Plato, *Phaedr.* 234 D). || *ἀπὸ μεταφορᾶς τῶν λαμπρυνόμενων χαλκωμάτων*. See J. H. H. Schmidt, *Syn.* i. p. 589.

8. *ἄξιον κτλ.*: schol. *τοῦτο παρωδία*

ἀλλ' ὠδυνήθην ἕτερον αὐ τραγωδικόν,
 ὅτε δὴ ἐκεχήνη προσδοκῶν τὸν Αἰσχύλου, 10
 ὁ δ' ἀνείπεν· “εἶσαγ', ὦ Θεογονι, τὸν χορόν.”
 πῶς τοῦτ' ἔσεισέ μου δοκεῖς τὴν καρδίαν;
 ἀλλ' ἕτερον ἦσθην, ἠνίκ' “ἐπὶ μόνῳ ποτέ”

10 *κεχῆνει* R: *κεχήνη* ABCΓ, Su., schol.; see comm., and *E.M.* 386. 30; also Rutherford, *New Phryn.* p. 235, *Vesp.* 800 crit. app. 11 *ἀν* εἶπεν R; such wrong divisions are very general 12 *ἔσεισε*] Valck. *σεῖσαι*; an easy emendation, as *αι* and *ε* are constantly confounded in MSS.

καλεῖται, (ὅτ' ἂν ἐκ τραγωδίας μετενεχθῆ) ἐστὶ δὲ τὸ ἡμιστίχιον ἐκ Τηλέφου Εὐριπίδου, ἔχον οὕτως (720 N.²) “κακῶς ὄλοιτ' ἂν (Elmsley ὄλοίτην) ἄξιον γὰρ Ἑλλάδι.” εἰς τὸ δρᾶμα (meaning τοῦργον) οὖν τῶν ἰππέων ἀποτείνεται· διὰ τούτου (<ς> γὰρ φαίνεται καταδικασθεῖς ὁ Κλέων τάλαντα ε'. ἄξιον οὖν φησιν Ἑλλάδος καταδικασθῆναι τὸν Κλέωνα. This note seems to be by Didymus, as the use of *φαίνεται* indicates, cp. Meiners, *Qu. ad schol. A. hist. pert.* p. 24. The supposed allusion here to the aristocratic club called Ἑλληνικοὶ νεανίσκοι seems to me very fanciful.

ἄξιον, *interest Graeciae*; a common constr. (with the dat.) in Aristoph., but not found in the other comic poets, cp. *Eq.* 616, *Nub.* 475, 1074, *Av.* 548; for the more ordinary constr. see 633. The dat. is also much affected by Xen. (e.g. *Anab.* ii. 3. 25). This line has been imitated by Aristides (i. p. 803 Dindorf), ἄ. γὰρ Ἑ. ἀνακαλέσαι.

Ἑλλάδι: for the omission, in paratragoedia, of the article (which is usual with this word) cp. Uekermann, *ii. d. Art. b. Eigenn.* p. 19, *Vesp.* 520 n.

9. *ἕτερον αὐ*: *αὐ* is very commonly found in Aristoph. with the nom. and acc. sing. (but not with the other cases) of *ἕτερος*, cp. *Eq.* 949, *Vesp.* 903, 1508, etc.

τραγωδικόν: a deliberate ambiguity; cp. schol. *ἀντὶ τοῦ ἐμπαθέος· ἐπέειπερ καὶ ἡ τραγωδία ἐμπαθῶν πραγμάτων ἀπαγγελτική.* || *ἐπεὶ περὶ τραγωδιῶν μέλλει λέγειν.* ‘The tragic agony’ is that caused by the tragedy of Theognis.

10. *ὅτε δὴ*: cp. *Vesp.* 121 crit. n.

ἐκεχήνη: for the form see *Vesp.* 800 crit. app., Rutherford, *New Phryn.* p. 235, Zacher, *Arist. Stud.* p. 126; for the sense cp. Sh. 2 *Hen.* VI III. ii. 105 ‘my earnest-gaping sight’; as schol. remarks, *οἱ σφόδρα προσέχοντές τι*

κεχῆνασι. || *δύναται εἶναι κατὰ μεταφορὰν <ἀπὸ> τῶν ὀρνίθων τῶν ἔτι νεοττῶν τὴν τροφήν προσδεχομένων καὶ κεχρητότων.* || *οἶον τροφή μοι ἦν* (‘it was food and drink to me’) τῶν Αἰσχύλου τραγωδιῶν ἀκοῦσαι; but the last suggestion is fanciful. ‘To gape’ in the sense of ‘to open the mouth with hope and expectation’ is common in Shakespeare; cp. *Rom.* II. Prol. 2 ‘young affection gapes to be his heir,’ *Hen.* V III. vi. 44 ‘let gallows gape for dog’; and also (2) in the sense ‘to gaze intently,’ cp. *Lucr.* 1408. *κεχρηῆναι* is used in both these senses, (1) *Eq.* 956 *λάρος κεχρηῶς*, (2) *Nub.* 996, *Av.* 264, 303, 1671; and, furthermore, (3), ‘to stare stupidly,’ cp. 133, *Eq.* 755, *Lys.* 426. This form does not occur in tragedy, but *χάσκω* is found once (Achaeus, *Fr.* 47, p. 757 N.²).

τὸν Αἰσχύλου: note that the article is used with a word which, in English, would be italicized or printed within inverted commas; cp. *Av.* 58 *οὐκ ἀντὶ τοῦ παιδός* (viz. “*παῖ παῖ*”) *σ' ἐχρήν ἐποποιῖ καλεῖν*; see 648 n. It is stated by schol. here, that, by a special ordinance, the reproduction of Aesch.’s plays was permitted at the annual competitions, usually restricted to new works; hence he was at a disadvantage in his contest with Euripides in the lower world (*Ran.* 868 *ὅτι ἡ πρόσις οὐχὶ συντέθηκέ μοι*); see Haigh, *Tragic Drama*, p. 59 n. 5, Quint. x. 1. 66. It is reported that his son was victorious with his plays on four occasions.

Among the younger generation, Aeschylus had lost favour, as they thought him ‘bombastic, ranting, and incoherent’ (*Nub.* 1364–76) compared with Euripides; but Dicaeopolis, like Strepsiades, was old-fashioned (cp. Haigh, *ib.* p. 122).

11. *ὁ δέ*: viz. ‘the well-known official’ (*ὁ κήρυξ*), cp. *Eccl.* 684 *καὶ*

smart to balance that—it was a tragedy. I was earnest-gaping for ‘Aeschylus’ when the officer cried ‘Theognis, bring in your Chorus.’

You can’t imagine what a shock it gave my—inwards. But I had a second treat, when Dexitheus came on to troll the

κηρύξει (sc. ὁ κήρυξ) τοὺς ἐκ τοῦ βῆτ’ ἐπὶ τὴν στοιάν ἀκολουθεῖν. It was the duty of the herald to announce the result of the casting of lots that decided the order in which the competing plays should be produced; see Oehmichen, in I. Müller, *Handbuch d. alt. Wissensch.* v. iii. B. p. 268.

ἀνείπεν, ‘proclaimed’; cp. *Vesp.* 1497, *Av.* 1076.

εἴσαγε: the regular phrase of the poet, who was generally χοροδιδάσκαλος. εἰσάγειν means ‘to lead into the theatre’ through the side entrance of the orchestra, while ἐξάγειν is used of the actors who enter through the doors of the προσκήνιον (viz. ‘out of the house’), cp. *Pax* 744; so ἐξιέναι and εἰσιέναι are contrasted, cp. *Vesp.* 107 n.

Θέογνι: he was nicknamed Χιών; hence Dic. says that his poems were so ‘frosty’ that they froze the rivers in Thrace when they were acted at Athens; in *Thesm.* 170 he is quoted as an illustration of the dictum that a poet must write poems ὅμοια τῇ φύσει: thus, Theognis ψυχρὸς ὢν ψυχρῶς ποιεῖ. An instance of what the rhetoricians call ψυχρότης is quoted by Aristotle (*Rhet.* iii. 11 = 1413 a 1) from his works, viz. φόρμιγξ ἄχορδος of a bow (Lobeck ἄχορος). The schol. states that he was ἐκ τῶν τριάκοντα, information which he probably derived from Xen. *Hell.* ii. 3. 2; but this may have been a different person. [On Theognis see Su. s.v. ψυχροῦ βίου, Harpocr. s.v. Θεογνίς, Lys. xii. 6. 13 sq., Xen. *Hell.* ii. 3. 2, Haigh, ib. p. 472, Nauck, *Trag. Gr. Fr.*² p. 769. Su. s.v. identifies him with the Theognis of Sicilian Megara.]

12. πῶς . . . δοκεῖς: cp. *Vesp.* 1428 (where see crit. app.) καὶ πῶς κατεάγη τῆς κεφαλῆς οἷη σφόδρα, where there is the same hyperbaton, if my emendation is correct.

ἔσεισε: cp. Sh. *Cor.* iii. iii. 123 ‘let every feeble rumour shake your hearts,’ *H. VIII.* ii. iv. 179; but in Aristoph. ‘shook my heart’ means ‘turned my stomach.’

καρδίαν, ‘stomach,’ not ‘heart,’ as in *Nub.* 1368, *Ran.* 54, 484, etc. There

is a strange scholion on this line, κέχρηται τῇ ὑπερβολῇ τῇ ἐπὶ τῆς καρδίας καὶ Θεουκλίδης τὸ ὄνομα φράζων, where v. Leeuwen reads τὸ στόμα <τῆς γαστρὸς> φράζων, an excellent correction (cp. *Thuc.* ii. 49. 3; also in Hippocr.).

13. ἐπὶ μῶσχω ποτέ: a very obscure phrase, upon which there are three scholia, viz. (1) ἀντὶ τοῦ μετὰ τὸν Μ. ἦν δὲ οὗτος φαῦλος κιθαρωδός, πολλὰ ἀπνευστὶ ᾄδων; (2) ὁ Μ. κιθαρωδός Ἀκραγαντῖνος; (3) τινὲς οὕτως, ὅτι ὁ νικήσας ἄθλον ἐλάβανε μῶσχον.

(3) has had the emphatic support of Bentley (*Opusc. phil.* p. 321), but there is no discoverable evidence for such a prize, and the suggestion seems to have been an autoschediasma, probably of Didymus, as is shown by the use of οὕτως (cp. Meiners, ib.). Again, if μ. was a prize, ἐπὶ τῷ μῶσχω would be required. [For the prizes given in musical contests cp. Mommsen, *Heortol.* pp. 139 sq.]

The arguments in favour of (1) and (2) are as follows:—(a) The schol. could not have invented the failings of this musician, which are not an inference from the text (Rutherford, however, thinks πολλὰ ἀπ. ζ. may be a note on Chaeris); nor could he have improvised the place of his birth. (b) A proverb Μῶσχος ᾄδων Βοιωτίων was current (*Apostol.* 11. 74) [but this may have been derived from the present passage]. (c) This explanation suits the context. As Dic. had been irritated at a bad poet’s being substituted for Aeschylus, so now he was delighted when an excellent musician succeeded Moschus. (d) Professor Smyly has supplied me with a passage from an unpublished papyrus, found in a mummy-case belonging to the reign of Epiphanes, in which the name occurs, viz. (col. ii.) Ἀμμων Σικω[νίος οὗτος ἐποίησε] τραγωιδίας [Δημοκράτης Σικ[ωνίος οὗτος ἐποίησε] τραγωιδίας εἰκοσιν [Μοσχὸς Λαμψακηνὸς οὐτ[ος ἐποίησε] τραγωιδίας τριακοντ[α]. But this was a different person, and a tragic poet, not a musician.

Such are the arguments for the tra-

Δεξιθεος εἰσῆλθ' ἀσόμενος Βοιώτιον.
 τῆτες δ' ἀπέθανον—καὶ διεστράφην—ιδών,
 ὅτε δὴ παρέκυψε Χαῖρις ἐπὶ τὸν ὄρθιον.
 ἀλλ' οὐδεπώποτ' ἐξ ὅτου ἐγὼ ῥύπτομαι
 οὕτως ἐδήχθην—ὑπὸ κονίας τὰς ὄφρυς
 ὡς νῦν, ὁπότ' οὔσης κυρίας ἐκκλησίας
 ἐωθινῆς ἔρημος ἢ πνυξὶ αὐτήι,

15

20

14 ἀσόμενος R; and so constantly, cp. 2 crit. n. || Βοιώτιον] Mein. τὸ B.; but see comm. 20 αὐτήι RA etc., schol.: ἡδεῖ B

ditional explanation which cannot be disproved. But I strongly suspect that in ἐπὶ μόσχῳ ποτέ (in the original probably ἐπὶ μόσχῳ ποκά) we have the opening words of a ballad which was known, as ballads often were, and are, by its beginning; cp. 863, 1093 “φίλταθ' Ἀρμόδι' οὐ,” *Nub.* 967, *Eg.* 406.

Schneider ingeniously suggested that Dexitheus may have said ἐπὶ Μόσχῳ ἐσέρχομαι | ἀσόμενος Βοιώτιον, which the audience may have maliciously interpreted as ἐπὶ μόσχῳ (*vitulo insidens*) ἐσ., cp. Hegelochus' blunder γαλῆν ὄρῳ (*Ran.* 304).

ἐπί: if the traditional explanation of the line is correct, ἐπί must mean ‘after,’ an unexampled sense in comedy, and rare in tragedy, cp. Eur. *Or.* 898 ἐπὶ τῷδε δ' ἠγόρευε Διομήδης ἀναξ, and the full discussion of this passage in Sobol. *Praep.* p. 159.

14. Δεξιθεος: schol. ὁ Δ. ἄριστος κισθαριώδης καὶ Πυθιονίκης (R). || οὐ δὲ ψυχρὸν αὐτὸν εἶναι φασι. If the latter is right, ἦσθην must be ironical, but that is improbable.

εἰσῆλθε: cp. 11 n.

ἀσόμενος: viz. τοῖς αὐλοῖς.

Βοιώτιον: no doubt there is a jest between μόσχος and Βοιώτιον which may be represented by ‘calf’ and ‘gothic’ (cp. 852 n., Sh. *As you like it* III. iii. 8, Holzinger, *de verb. lusu*, i. p. 26). Schol. τὸ Βοιώτιον μέλος οὕτω καλούμενον ὅπερ εὔρε Τέρπανδρος (cp. Plut. *de Mus.* 4), ὡσπερ καὶ τὸ Φρύγιον. If the traditional explanation of the preceding line is correct, Βοιώτιον is used as a proper name, and so may be used without the article, as Περσικόν in *Thesm.* 1175 ἐπαναφύσα Περσικόν; possibly it is masc., cp. Soph. *Fr.* 881 N.² ὅταν τις ἄδῃ τὸν Βοιώτιον νόμον. It was rustic in style, and for this reason suited the taste of Dicaeopolis; it is said that it began

quietly and ended in a wild fashion (*Zenob.* ii. 65).

15. τῆτες, ‘this year’; cp. *Vesp.* 400, *Nub.* 624, *Fr.* i. p. 427 K. (ii. p. 1002 M.).

ἀπέθανον, ‘I died outright’; one would expect ἐξέθανον, ‘I nearly died,’ cp. 71, *Vesp.* 681 n., Antiphan. ii. p. 89 K. (iii. p. 104 M.). ὄρωντες ἐξέθνησκον ἐπὶ τῷ πράγματι, Men. iii. p. 84 K. (iv. p. 153 M.) γέλωτι πρὸς τὸν Κύπριον ἐκθανούμενος (so Mein.; but Cobet brilliantly suggested γελῶ τὸ πρὸς τὸν Κύπριον <sc. βούν> ἐννοούμενος); but cp. *Pax* 700 ἀπέθανεν (viz. Cratinus, who was still alive) ὅθ' οἱ Λάκωνες ἐνέβαλον. So in Lat. *odio enecare*, Sh. *Tro.* i. iii. 176 ‘at this sport | Sir Valour dies’ (‘expires with laughter’). There is an excellent discussion of ἐκθνήσκω in J. H. H. Schmidt, *Sym.* iv. pp. 56 sq.

διεστράφην, ‘I got a squint’ from staring—a bathos after ἀπέθανον; he was affected like the *Senex* in Plaut. *Men.* v. 3. 6 *lumbi sedendo, oculi spectando dolent | manendo medicum dum se ex opere recipiat*, cp. also *Thesm.* 846 ἰλλὸς γεγέννημαι προσδοκῶν. He was bored to death waiting for Chaeris, whose appearance was not very graceful when he did vouchsafe to come forward.

16. παρέκυψε, ‘he sneaked in with a furtive look’; there seems to be a jest on παρέκυψε, ‘was bent,’ and ὄρθιος, ‘erect,’ poor as it may seem; cp. *Vesp.* 178 n., Dem. *Phil.* i. § 24 (The mercenary forces go off to Artabazus instead of obeying their own generals) παρακύψαντ' ἐπὶ τὸν τῆς πόλεως πόλεμον (‘having given a passing glance at the city’s war’). παρακύπτειν properly means *cervicē paulullulum inflexa caput protendere ad aliquid obiter et quasi per transennam inspicendum* (Sauppe). Fritzsche interpreted παρέκ. as of an unwelcome (cp. *Pax* 952 ἀκλήτος, of Chaeris) appearance, but this would be

gothic catch—‘on a calf’s back I did ride.’ This year, however, I expired and—got a squint besides, from gazing, when Chaeris sneaked in for the sublime rhapsody.

But never yet, since first I began to—wash, have I so smarted from the—soapsuds in my eyes, as now; here we have the stated meeting of the Assembly at daybreak, and yet the Pnyx is deserted as you see; while they are chattering in the

ἀνέκνυε (*Av.* 146). The schol. remarks καλῶς τὸ παρέκνυεν. The contrast may be translated so: ‘sneaked in for the sublime rhapsody.’

Χαίρις: cp. 866 n., *Pax* 951. Schol. R οὔτος κιθαρωδὸς καὶ αὐλωδὸς φαῦλος: he stood second on the blacklist of lyre-players, cp. *Pherecr.* i. p. 146 K. (ii. p. 257 M.) A. φέρ’ ἴδω, κιθαρωδὸς τίς κάκιστος ἐγένετο; B. ὁ Πεισίον Μέλῃς. A. μετὰ δὲ Μέλῃτα τίς; B. ἐχ’ ἀτρέμ’. ἐγῶδα, Χαίρις. In *Av.* 858 he is a flute-player; but Rutherford thinks the reference there is to a different person, which is improbable (cp. Clausen, *de schol. vet. in Av.* p. 34). There was a proverb Χαίρις ᾄδων ὄρθιον, which, like Μόσχος κτλ. above, was probably based on the text.

ἐπί: cp. *Dem. Phil.* i. § 24 (quoted above).

ὄρθιον: sc. νόμον. Schol. R αὐλητικὸς νόμος οὕτω καλούμενος διὰ τὸ εἶναι εὐτονος καὶ ἀνάτασιν (‘high pitch’) ἐχειν <ὡς δηλοῖ καὶ Ald.> “Ὀμηρος . . (*Il.* xi. 10). See *Eq.* 1279 (‘of something known to everyone in music, like the National Anthem,’ Neil), *Pollux* iv. 65, *Plut. de Mus.* 4, *Eustath.* 826. 64, *Stein* on *Herod.* i. 24, *Crusius, Delph. Hymn.* 52. The chief modern exponent of this nome was Timotheus, cp. v. *Wilamowitz, Timoth.* p. 90 n.

17. **ῥύπτομαι**: schol. R τουτέστιν, ζῶ, μεταφορικῶς. τῷ γὰρ ζῶντι ἔπεται τὸ ῥύπτεσθαι—a very naïve remark. For the form of the sentence cp. *Av.* 322 ὦ μέγιστον ἐξαμαρτῶν ἐξ ὅτου ἴραφην ἐγῶ, *Sh. John* II. i. 466 “Zounds! I was never so bethump’d with words | since I first call’d my brother’s father dad.” For the verb cp. Rutherford, *New Phryn.* p. 239.

18. **ἐδήχθη**: cp. 1 n. **κονίας**, ‘lye,’ ‘pearl-ash’; the vowel ι is long in *senarii* etc., short in lyrics, cp. *Lys.* 470, *Ran.* 711. Other words for soap are (1) ῥύμμα, the generic word; (2) νίτρον, χαλαστραῖον; (3) Κιμωλία γῆ

(*Ran.* 712); (4) σμῆμα, ‘scented soap’; (5) in later times μελικρατον. The *locus classicus* is *Plato, Rep.* 430 B.

19. **ὀπότε**: a tragic use, where repetition is not implied, unexampled in *Aristoph.* (*Sobol. Synt.* p. 154), and passing strange in the mouth of a rustic. Perhaps it came from the original (the *Telephus*).

κυρία: it would appear from [*Arist.*] *Ath. Pol.* 43 § 4 that the first Assembly in each Prytany alone was called *κυρία*; but the interpretation of the passage is not quite certain (see v. *Leeuwen’s* note here). If [*Aristotle’s*] statement is correct, *Aristophanes* departs from usage in introducing ambassadors who were confined to the third Assembly in each Prytany; but a comic poet is rightly regardless of such pedantic conformity with usage. The note of Schol. R is as follows:— ἐν ἧ ἐκύρουν τὰ ψηφίσματα. εἰσὶ δὲ <νόμμοι ἐκκλησίαι αἱ λεγόμεναι> κύριαι, ᾧ τοῦ μηνὸς Ἀθήνησιν, <ἧ> πρώτη καὶ ἡ ἰ καὶ ἡ λ. <εἰσὶ δὲ καὶ πρόσκλητοι (‘extraordinary’), συναγόμεναι κατὰ τινα ἐπείγοντα πράγματα. αἱ μὲν οὖν νόμμοι καὶ ὠρσμέναι ἐκκλησίαι κύριαι <λέγονται, ὡς ἔφαμεν>, αἱ δὲ πρὸς τὸ κατεπεῖγον καλοῦνται σύγκλητοι. [On this passage see *Sandys, Ath. Pol.* p. 158, *Brandis* in *Pauly-Wissowa*, ib. v. pp. 2167 sq., *Gilbert, Grk. Const.* p. 285 n. 5, *Phot.* s.v. *κυρία* ἐκ., *Pollux* viii. 95 sq., schol. *Dem.* xxiv. § 20.]

20. **ἑθνηῖς**: all regular meetings (of the law-courts, Assembly, and Senate) were held ἀμ’ ἑω; cp. *Vesp.* 104 sqq., *Thesm.* 375, *Eccl.* 377, *Brandis*, ib. p. 2172.

ἔρημος: for the difficulty of getting a full Assembly cp. *Thuc.* viii. 72.

πνύξ: cp. *Vesp.* 31 n. It lay in the demes of Melite and Coele. The people met there from the time of *Clisthenes* until the new theatre was opened (343 B.C.); cp. *Fougères* in *Daremberg* et *Saglio*, s.v., *White, ’Eφ. Ἀρχ.* 1894, p. 3, *Judeich, Topogr. Ath.* p. 50.

οἱ δ' ἐν ἀγορᾷ λαλοῦσι κᾶνω καὶ κάτω
 τὸ σχοινίον φεύγουσι τὸ μεμιλωμένον.
 οὐδ' οἱ πρυτάνεις ἤκουσιν, ἀλλ' ἄωριαν
 ἤκουτες, εἶθ' * ὧδ' ὠστιοῦνται πῶς δοκεῖς
 *ἔρροντες ἀλλήλοισι περὶ Πρώτον Ξύλον.

23 ἤκουσιν] Vollgraf πάρεισιν (with ἤξουσιν for ἤκουτες in 24) || ἄωριαν] ἄωρία Su., which is possible, and is found in [Lucian] *Luc.* 24; but it is probably an interpretation (cp. Ald. ἄωριαν· ἀντὶ ἄωρία) 24 ἤκουτες] in R there is a colon after this word || εἶτα δ' codd.: εἶθ' οἶδ' Su. There is little doubt that here all the codd. are in error, as εἶτα δέ, after a particip., is contrary to usage (see comm.); (1) if the error lies in ἤκουτες, Haupt (*Hermes* v. p. 319) reads ἤξουσιν, R. J. Wagner (*Rh. Mus.* lx. (1905) p. 448) εὔδουσιν (a surprise; cp. *Lys.* 15); (2) if the error lies in εἶτα δέ, Bachmann reads ἐλθόντες εἶθ' οἶδ', 'these' meaning the Athenians in general, and not the Prytanes; but ἐλθόντες would be an intolerable *nominat. pendens*, and οἶδε could not be used of the Athenian citizens who were not yet present. Suidas reads εἶθ' οἶδε; this readily leads to εἶθ' ὧδ', which I confidently suggest as the cure of this *locus conclamatus et fere desperatus* (Wagner). ὧδέ is very common in this sense, cp. 745 n., *Av.* 229, *Fr.* i. p. 484 K. (ii. p. 1093 M.), *Soph. OT.* 7 (with Jebb's note). It may be noted that αδ' and ωδ' differ very slightly in the handwriting of R; and as ι wrongly *postscr.* is very common in R, and also ο for ω, Suidas' reading οἶδε is easily explicable || ὠστιοῦνται] Dobree διωστιοῦνται (from schol. διωθήσονται); but this would give a wrong division of the anap. (cp. *Vesp.* p. xxxviii.), and the comp. is not found.

21. ἐν ἀγορᾷ: for the omission of the article after a local prep. cp. *Vesp.* 492 n. The most crowded time in the market-place was shortly before mid-day (ἀγορῆς πλῆθῶρη Herod. vii. 223).

λαλοῦσι: for the gossiping in the market-place, where every one's habit was to ask τί καινόν; on meeting a friend, cp. *Act. Apost.* xvii. 21, *Dem. Phil.* i. § 10, Plato, *Euthyphro* init., *Theophr. Char.* 8. Athens was a *Κεχηρναίων πόλις* (*Eq.* 1262).

κᾶνω καὶ κάτω: only here; ἄ. τε καὶ κ. *Eq.* 866, *Nub.* 616, ἄνω κάτω *Av.* 3, *Lys.* 709.

22. τὸ σχοινίον: cp. [Dem.] xxv. § 28 ἀποσχονίζειν 'to isolate.' The note of the schol. on this passage is valuable, viz. ὑπὲρ τοῦ ἐξ ἀνάγκης αὐτοὺς εἰς τὰς ἐκκλησίας συνιέναι τοῦτο ἐμχανῶντο καὶ πολλὰ ἄλλα. ἀνεπετάννυσαν γὰρ τὰ γέρρα ('barriers') καὶ ἀπέκλειον τὰς ὁδοὺς τὰς μὴ φεροῦσας εἰς τὴν ἐκκλησίαν καὶ τὰ ὄνια ἀνήρου ἐν ταῖς ἀγοραῖς, ὅπως μὴ περὶ ταῦτα διατρίβωιν. ἔτι μὴν καὶ μεμιλω-

μένω σχοινίῳ περιβάλλοντες αὐτοὺς συνήλαινον εἰς τὴν ἐκκλησίαν. τοῦτο δὲ ἐποιοῦν ὑπὲρ τοῦ μὴ βραδύσαι. ὅσοι γὰρ ἐχρίοντο ζημίαν ἐξέτινον. The last sentence seems to refer to a later time, when late arrivals 'suffered loss' through not receiving the fee, which had not been instituted at the time of the *Achaeanes* (cp. *Eccl.* 378). Indeed, Agyrrhius was led to propose a fee, owing to the difficulty of inducing the Athenians to attend meetings of the Assembly, as they preferred to stand all day gossiping in the market-place. With the schol. should be compared the celebrated passage about the capture of Elatea, *Dem. De Cor.* § 169 ἐσπέρα μὲν γὰρ ἦν, ἦκε δ' ἀγγέλλων τις ὡς τοὺς πρυτάνεις ὡς Ἐλάτεια κατέληπται. καὶ μετὰ ταῦθ' οἱ μὲν εὐθὺς ἐξαναστάντες μεταξὺ δειπνοῦντες τοὺς τ' ἐκ τῶν σκηνῶν τῶν κατὰ τὴν ἀγορὰν ἐξείργον καὶ τὰ γέρρα ἐνεπέμπρασαν, οἱ δὲ τοὺς στρατηγούς μετεπέμποντο καὶ τὸν σαλπικτὴν ἐκάλον· καὶ θορήβου πλήρης ἦν ἡ πόλις. τῆ δ' ὑστεραία ἡμέρα οἱ μὲν πρυτάνεις τὴν βουλὴν

square, and up and down they scamper from the ruddled rope. Even the Presidents are not here; but all too late they will arrive: you can't imagine how they will tug and scramble hither—be-shrew them—in the region of the Front Seat—coming down like

Scholiasts often gloss simple verbs with compounds, e.g. 31 καταγράφω; and errors in the text may be due to this habit, e.g. 78 καταφαγεῖν, 392 εἰσδέξεται may have crept into the text from the note 25 ἐλθόντες codd., which is impossible after ἤκοντες: Ribbeck thinks a line was lost after 23, containing a new predicate: Bachmann reads ἔλκοντες ἀλλήλους, which is not impossible, although it seems too strong, as the Prytanes had reserved seats, and the pushing here was due to their fussiness, rather than to their anxiety to get a good seat. I read ἔρροντες, which, in the minuscule writing of some mss. (e.g. V), might be confounded with ἐλθ.; e.g. in *Nub.* 1359 V reads ἀλλὰ for ἄρα: or possibly ἐλθ. came from a gloss ἐλθόντες μετὰ φθοράς. For ἔρροντες cp. *Pherecr.* i. p. 170 K. (ii. p. 295 M.) ζητῶ περιέρρων αὐτὸν ἐξ ἑωθινοῦ; ἔρρειν *Lys.* 336, *Bekk. An.* 422. 7 ἔρρων, φθειρόμενος || πρώτου ξύλου codd.: τοῦ πρώτου ξύλου *Su. s.v. ὄστίας*. The omission of the article in the codd. is curious; perhaps Πρώτον Ξύλον was a well-known locality, and so did not require the article after a local preposition, cp. *Vesp.* 492 n.: Naber περὶ τὸ πρῶτον ξύλον 'in the vicinity of the front seats'; cp. *Teleclid.* (quoted in comm.), *Alex.* ii. p. 312 K. (iii. p. 402 M.) ἐνταῦθα περὶ τὴν ἐσχάτην δεῖ κερκίδα | ὑμᾶς καθιζούσας θεωρεῖν ὡς ξένας. The acc. is plausible, since 'the front seat' was not a prize for which it was necessary for the Prytanes to struggle; it was officially assigned to them

ἐκάλουν εἰς τὸ βουλευτήριον, ὑμεῖς δ' εἰς τὴν ἐκκλησίαν ἐπορεύεσθε, καὶ πρὶν ἐκείνην χρηματίζαι καὶ προβουλεύσαι πᾶς ὁ δῆμος ἂν καθῆτο. The burning of the γέρρα seems unintelligible; its futility as a signal to the country-folk (*Weil*) is obvious: there seems little doubt that ἀνεπετάνυσαν (from schol.) should be read for ἐνεπιμπρασαν.

23. ἄωριαν, 'too late'; for the word cp. *Herod.* viii. 113 ἀνωρίη τοῦ ἔτεος 'the lateness of the season'; for the acc. cp. *Aesch. Eum.* 109 ὦραν οὐδενὸς κοινῆν θεῶν, *Soph. Aj.* 34 καιρὸν δ' ἐφήκεις, *Eur. Hel.* 479 καιρὸν γὰρ οὐδέν' ἤλθες. 'In time' is ἐν ὦρα, *Vesp.* 242, 689 etc., or τὴν ὦραν, *Herod.* ii. 2, *Lucian, Gall.* 7, *Navig.* 22 (cp. *Hippocr. Περὶ ἀέρ. ὕ. τόπ.* 15=ii. p. 60 *Littre* πᾶσαν ὦρην); see *J. H. H. Schmidt, Syn.* ii. p. 67.

24. εἶθ' ᾄδει: see crit. n. *Aristoph.* does not use εἶτα δέ (as given by codd. here) after a particip. except when another particip. immediately follows (as in *Eq.* 377); see *Vesp.* 49 n.

ὄστιοῦνται, 'tug and scramble' (*Sh. John* iv. iii. 146); cp. 844, *Plut.* 330, *Lys.* 330, *Teleclid.* i. p. 210 K. (ii. p. 362 M.) τῶν δὲ πλακοῦντων ὄστιζομένων περὶ τὴν γνάθον ἦν ἀλαλητός; so *Theocr.* xv. 73 ὠθεῖνθ' ὡσπερ ὕες, *Pax* 1007 τυρβάζεσθαι.

πῶς δοκεῖς: cp. 12 n.; not found elsewhere with fut. indic.

25. ἔρροντες: see crit. n.

περὶ: see crit. n.; if the gen. ξύλου is right, cp. 772, *Eq.* 339, *Sobol. Praep.* p. 203.

Ξύλον: schol. περὶ τῆς προεδρίας R. || ὡς ξυλίνων οὐσῶν τῶν καθεδρῶν R. || ὅτι ἐκ λίθων πανταχόθεν (*Su. παντί που*) δῆλον. *Fougères* (in *Darembert et Saglio, s.v. Ρηγὰ*) agrees with the last schol., viz. 'gradins taillés dans le roc'; but it is more probable that the seats were wooden benches, placed on both sides of the rostrum, for the accommodation of the Prytanes. The audience, who might number 18,000, squatted ('accroupi') on the ground (*Willems*); cp. *Vesp.* 90 n.

ἄθροι καταρρέοντες· εἰρήνη δ' ὅπως
 ἔσται προτιμῶσ' οὐδέν. ὦ πόλις πόλις.
 ἐγὼ δ' αἰὲν πρότιστος εἰς ἐκκλησίαν
 νοστῶν κάθημαι· κατ' ἐπειδὴν ὦ μόνος,
 στένω, κέχνηνα, σκορδινῶμαι, πέρδομαι,
 ἀπορωῶ, γράφω, παρατίλλομαι, λογίζομαι,
 ἀποβλέπων εἰς τὸν ἀγρόν, εἰρήνης ἐρῶν,
 στυγῶν μὲν ἄστνυ, τὸν δ' ἐμὸν δῆμον ποθῶν,
 ὃς οὐδεπώποτ' εἶπεν· “ἄνθρακας πρίω,”

30

26 ἄθροοι R : ἄθροοι schol. : ἄθροοι Su. (whose note, however, shows he read ἄθροοι, viz. προπαροξύνειν δὲ δεῖ τὸ ὄνομα καὶ δασύνειν τὴν πρώτην συλλαβὴν Ἀττικῶς) 29 κατ' R ; a constant error || ὦ R ; a constant

26. ἄθροοι : cp. *Vesp.* 1334 n.
 καταρρέοντες : a metaphor ἀπὸ τῶν ποταμίων ρευμάτων (schol.), viz. 'streaming down' from the high ground at the back of the Bema, where they had been present at the sacrifice to Zeus Agoraeus which opened the Assembly ; see 44 n.
 εἰρήνη : on a motion for peace, made in 425 B.C. (in the archonship of Euthynus), which was opposed by Cleon, see Philochor. (*F.H.G.* i. p. 401, *Fr.* 104, Müller), and Gilbert, *Beitr.* p. 168. Thuc. iv. 21 says the Athenians had long been anxious for peace, which was refused by the Lacedaemonians : hence the peace mentioned by Philochor. must have been a motion to open negotiations, proposed in the Assembly, but rejected through Cleon's influence.

ὅπως, 'but that there shall be peace they care not' ; cp. Goodwin, *M. T.* § 339.

27. προτιμῶσι : in comedy, used only in a neg. sent. (cp. *Ran.* 655), or where a negative is implied (ib. 638) ; cp. Sh. *LLL.* v. ii. 440 'you force not to forswear' (= 'care not,' also confined to neg. sentences).

28. πρότιστος, 'the very first' ; for the double superlat. cp. 1002, *Nub.* 553, 1039, Xen. *Hell.* ii. 3. 49 ἐσχατώτατα (but the best codd. have ἐσχατα).

29. νοστῶν, 'returning' (in prose ἀναχωρῶν, cp. Hope, ib. s.v.) to one's old haunts, an use which is found in tragedy (Eur. *Hel.* 474, 891), but elsewhere in comedy only in Pherecr. i. p. 168 K. (ii. p. 292 M.). περινοστέιν, 'to wander to and fro,' is common, cp. *Pax* 762, *Thesm.* 796, *Plut.* 121, 494 ; see J. H. H. Schmidt, *Syn.* i. p. 505.

30. The asyndeton is thoroughly Aristophanic ; cp. *Vesp.* 1305.

στένω, 'I draw a long breath,' 'I sigh' ; cp. J. J. H. Schmidt, *Syn.* iii. p. 392 ; it and κέχνηνα express the action of a person on waking in the morning (*Eccl.* 464).

κέχνηνα : cp. 10 n.

σκορδινῶμαι, *randicular* ; generally a sign of madness, cp. *Vesp.* 642 n., *Plaut. Men.* v. ii. 81 *ut randicularis oscitatur* (of feigned lunacy). Schol. R κυρίως ἐπὶ τῶν κυνῶν ἐξ ὕπνου ἀνιστάμενων, ὅταν τὰ μέλη καὶ ὄλους αὐτοὺς διατεινωσι.

31. γράφω : schol. R <καταγράφω ἢ> ζωγραφῶ ἐπὶ τῆς γῆς ; cp. Aristaen. *Ep.* 1. 15 (of a woman in a state of modest vacillation) ἐστὶν δὲ ὅτε καὶ τοῦδαφος περιχαράττουσα τῷ ποδί, *Ev. Joh.* viii. 6 καὶ πάλιν κάτω κύψας ἔγραφεν εἰς τὴν γῆν.

παρατίλλομαι, 'pull my bristles.' Schol. R τὰς ἐκ τῶν μυκτῆρων ἢ τῶν μασχάλων τρίχας, a sign of being bored ; cp. *Pax* 546, where the ruined λοφοποιὸς τίλλει ἐαυτὸν 'tears his hair.' The sense in *Lys.* 89, 151, *Plut.* 168 is quite different.

λογίζομαι, 'I reckon,' possibly my debts, like Strepsiades, *Nub.* 20 ; or, perhaps, 'I do sums' like people who are recommended, as an antidote for sleeplessness, to count sheep going through a hedge.

32. The pathos recalls Tennyson, 'Princess' :

Tears, idle tears, I know not what they mean,
 Tears from the depth of some divine despair
 Rise in the heart, and gather to the eyes,
 In looking on the happy Autumn-fields,
 And thinking of the days that are no more.

a stream in spate. But that there shall be Peace they care not. Alas, my poor country! Now I am ever the very first to come to the Assembly and seat myself. And then, finding I am alone, I draw long breaths and yawn, and stretch myself, and fizzle, and am moped; I write upon the ground, pluck out odd hairs, and cast accompts, (*tragically*) with my eyes fixed wistfully upon my farm and my heart hungering for Peace; abhorring the city, and home-sick for my own country parish, that never in its life said, 'buy charcoal,' or 'buy oil,' or 'buy table-wine':

error, cp. 2 crit. n. 32 εἰς τὸν ἀγρόν] Bachmann (*Conj.* p. 41) reads εἰς ἀγρὸν ἄτ' εἰρήνης ἐρώων, cp. *Av.* 285; but see comm.

ἀποβλέπων, 'fixing one's gaze' on a single object, by 'prescinding from' everything else, cp. ἀπειρίζειν εἰς in Aristotle, *M.* i. 6=343 b 12. The word is common in the comic poets, cp. 291 n., *Nub.* 91, *Ran.* 1171, *Eccl.* 726, Demetr. i. p. 796 K. (ii. p. 878 M.) εἰς τὸ κέρδος μόνον ἀποβλέπων' αἰεί, Philem. ii. p. 497 K. (iv. p. 23 M.), Men. iii. p. 115 K. (iv. p. 189 M.). Euripides also affected it, cp. *Hipp.* 1206, *Suppl.* 177, 422, *Andr.* 246, 762, *IT.* 928, *IA.* 1378. As it is not found in Aesch., and in Soph. only in *Fr.* 535 N.², and as it is common in Plato (e.g. *Phaedo* 115 c, *Phaedr.* 234 d), it is possible that it was a philosophical word used like 'to prescind' in English.

εἰς τὸν ἀγρόν, 'my farm,' not 'the country.' In the comic poets, after a 'local' preposition, the article is always omitted with ἀγρός in the sense of *rus*, in the sing., while it is usually inserted with the plur.; in the three usually quoted exceptions in the case of the sing., viz. *Ach.* 32, *Pax* 1318, Philem. ii. p. 514 K. (iv. p. 41 M.), the meaning is not *rus*, but 'farm.' In the case of the plur. the art. is omitted only in the phrase τὰ κατ' ἀγροῦς Διονύσια, cp. *Ach.* 202, 250. The sole exception is Cratin. i. p. 105 K. (ii. p. 232 M.). The same rule is true of the orators, Plato and Thucydides. Bachmann (*Conj.* p. 41) has overstated the law, and he has not observed that the omission of the article is in accordance with the usual practice after 'local' prepositions, cp. *Vesp.* 492 n.

εἰρήνης ἐρώων, 'hungering and thirsting after Peace'; no stronger word could have been used (cp. 143 n.), except κίττων (*Vesp.* 349 n.), of 'a woman's longing' (Sh. *Troil.* III. iii. 237).

33. στυγῶν κτλ.: for the reasons on account of which the town was so hateful at this time see *Eq.* 792 sqq., Thuc. ii. 14, 17, 52, Gilbert, *Beitr.* pp. 100, 109.

στυγῶν: schol. ὁ στίχος ἐκ τραγωδίας. στ. is a poetical word, found in comedy only in paratragedia (cp. 472, Diph. ii. p. 565 K. (iv. p. 411 M.), *Com. adesp.* iii. p. 620 K. (iv. p. 622 M.), and in lyric passages, which are generally tragic in tone (*Thesm.* 1144); cp. J. H. H. Schmidt, *Syn.* iii. p. 495, Rutherford, *New Phryn.* p. 40. The rhythm of the line is also tragic.

δῆμον, 'homesick for my ward,' which, in 406, is stated to be Chollidae, but that is a jest.

34. ἀνθρακας: schol. R <τοῦτο> Ἀχαρνέων ἴδιον· οὗτοι δὲ πολυάνθρακες καὶ οὐ δεόμενοι παρ' ἄλλων πρίασθαι. Hence the majority of the commentators have inferred that Dicaeopolis was an inhabitant of Acharnae, which was famous on account of the charcoal supplied by the extensive forests on Mt. Parnes, hard by. But it shows lack of humour to dispute about the home of an imaginary character, who, in 406, says he comes of Chollidae, when it suits his purpose. The meaning here is simply this: 'I hate the town where everything—even the barest necessities of life—must be bought at a ruinous price; where even charcoal is considered a suitable gift, for a festival (891); where moles 'and such small deer' are not contemned as human food (868-80). I long for my ward where the cry 'buy, buy' is never heard in the streets.' Dicaeopolis instances charcoal, as the need of warmth was most felt at the time when the play was produced, at the end of January.

οὐκ “ὄξος,” οὐκ “ἔλαιον,” οὐδ’ ἦδει “πρίων,” 35
 ἀλλ’ αὐτὸς ἔφερε πάντα—χὼ πρίων ἀπήν.
 νῦν οὖν ἀτεχνῶς ἦκω παρεσκευασμένως
 βοᾶν, ὑποκρούειν, λαιδορεῖν τοὺς ῥήτορας,
 ἐάν τις ἄλλο πλὴν περὶ εἰρήνης λέγη.—
 ἀλλ’ οἱ πρυτάνεις γὰρ οὐτοὶ μεσημβρινοί. 40
 οὐκ ἠγόρευον; τοῦτ’ ἐκεῖν’ οὐγὰρ ἔλεγον·
 εἰς τὴν προεδρίαν πᾶς ἀνὴρ ὠστίζεται.

ΚΗΡΤΞ

πάριτ’ εἰς τὸ πρόσθεν,
 πάριθ’, ὡς ἂν ἐντὸς ἦτε τοῦ καθάρματος.

35 ἦδ’ εἰ R: ἦδει ACF: ἦδη B: ἦδειν Su. (s.v. πρίων): ἦδει schol.:
 Elmsley ἦδην, but all modern scholars accept -ει, or -ειν (before a vowel)
 as the Attic 3rd pers. sing. pluperf.; see 10 n. 36 πρίων] Elmsley,
 with unusual infelicity, proposed πάντα μὲν, τὸ “πρίων” δ’ ἀπήν 39

πρίων: cp. *Vesp.* 286 n.

35. ἔλαιον: on the dearth of oil during the siege cp. *Vesp.* 252 n., and the remarkable passage from Lysias quoted there.

36. αὐτός, ‘unasked’ (Theocr. xi. 12), or ‘itself,’ without depending on imports (Theocr. v. 85); cp. *Vesp.* 255 crit. app.

πρίων: for the jest καθ’ ὁμωνυμίαν cp. *Pax* 453 T. ἡμῶν δ’ ἀγαθὰ γένοιτ’ ἴη παιῶν, ἴη. | ΧΟΡ. ἄφελε τὸ παλεῖν· ἀλλ’ ἴη μόνον λέγε. The meaning of the phrase has been much debated, but the most pointed explanation is that of W. G. Clark, ‘there was no skinning of flints,’ πρίων being used with reference to κυμνο-πρίστης (cp. *Vesp.* 1357 n.). In later times πρίων was a nickname of Λάμιος, but this means ‘a saw’; cp. Mein. *Fr. Com.* iv. p. 643.

Schol. R gives a different explanation, viz. τοῦτο παιδιὰ (‘a pun,’ not ‘a game,’ as A. S. Murray thinks, *Cl. Rev.* i. p. 3) καλεῖται· ἀπὸ γὰρ τοῦ πρίω ῥήματος βρομα τὸ πρίων. Lotz thinks the schol. formed a subst. πρίων in the sense of *emptio*, on the analogy of *χαιρηδῶν*, but this would have been feminine; he himself supposes Πρίων is intended, viz. a proper name *Emito*, a ‘crier of “buy, buy.”’ This is not impossible, as Aristoph. is fond of significant proper names; cp. 606, 609 Μαρτιάδης, 612 Ἀνθράκυλλος (?),

Εὐφορίδης, Πρινίδης, 726, 808, 853, *Vesp.* 1172 n., *Ecccl.* 633 Ἐμβαδίων (if the reading is right). So in other comic poets, e.g. Crates i. p. 136 K. (ii. p. 241 M.) Καρδοπίων, Archipp. i. p. 684 K. (ii. p. 719 M.) Κορακίων, Philetaer. ii. p. 234 K. (iii. p. 298 M.) Πατανίων; and elsewhere, Ἐργασίων, Κωβίων, Κυρηβίων, Σχοινίων (Peppler, *Comic Term.* p. 36, Lotz, *de loc. q. Ach.* pp. iv. sq.). As Hesych. glosses πρίων by ἀγοράζων, it is possible that both he and schol. R thought Aristophanes, *more suo*, uses πρίων (‘a sawyer,’ cp. *Vesp.* 694) in a new sense, ‘one who constantly cries “buy, buy”’; such ‘etymological jests’ are a feature of Aristoph.’s wit, cp. *Vesp.* 35, 145, 189, 353, 360, 399, 589, 1148, 1413.

37. ἀτεχνῶς, *missis ambagibus*, ‘simply,’ ‘really.’

38. ὑποκρούειν, ‘to interrupt,’ a word peculiar to the Assembly, and, so, frequent in the *Ecclesiastusae*, but not elsewhere in comedy; the middle in *Plut.* 548 τὸν τῶν πτωχῶν ὑπεκρούσω is not beyond question, as Pollux (ix. 139) reads ἐπεκρούσω, ‘attacked.’ For the force of ὑπό cp. 842 n.

ῥήτορας, ‘the demagogues,’ ‘the politicians,’ as we should say, since high oratorical prowess was necessary to statesmen (even *Strategi*) in ancient as in modern political life; cp. 680, *Eq.* 60

it knew not 'buy,' since it bore everything itself without stint; and the by-word 'skinflint' was a stranger. So now I've set up my rest here to hoot and obstruct, and rate the speakers, if a word is said except about Peace. (*A crowd of supers comes rushing in pell-mell*) But see, in good hour here come the Presidents at noonday. Didn't I tell you? That's just it: the whole quire jostling, and pushing into the front seat.

HERALD. Move forward to the front—move on, so that you may be within the consecrated ground.

τις om. R 41 λέγων R 43-5 Halbertsma *πάριθ' ὡς ἂν ἐντὸς ἦτε τοῦ καθάρματος · | πάριτ' εἰς τὸ πρόσθεν · τίς ἀγορεύειν βούλεται* (omitting *ἤδη τις εἶπε;*)

etc., Eupol. i. p. 281 K. (ii. p. 458 M.) *ἐκ δέκα ποδῶν ἦρει λέγων τοὺς ῥήτορας* (of Pericles), *ib. καὶ μόνος τῶν ῥητόρων | τὸ κέντρον ἐγκατέλειπε τοῖς ἀκροωμένοις*. See Gunning, *De Babylon*. p. 23, Holm, *Gr. Hist.* ii. p. 208, n. 8.

39. *περί*: for the hiatus, which is common after this prep., cp. *Vesp.* 191.

40. *ἀλλά . . γάρ*: cp. *Vesp.* 318 n. In passages such as this, it expresses indignation by means of an ellipse; 'but (I need say no more) for,' etc., 'in good hour,' cp. Sh. *Rich. III* iii. i. 95. It is often used, like *καὶ μὴν*, to usher in a fresh arrival; cp. Soph. *Ant.* 155.

μυσημβρινοί: cp. *Vesp.* 124 n. According to Willems (*Bull. d. Acad. roy. d. Belg.* 1901, p. 1152, *ib.* 1903, p. 684), the time referred to is not mid-day (*ἀγορᾶς διάλυσις*) but the late morning (*ἀγορᾶς πληθώρα*), since the Assembly never met during the heat of the day; but it is obvious that there is an exaggeration here. It cannot be inferred from this passage, nor from Plato, *Legg.* 722 c *σχεδὸν γὰρ ἐξ ὅσου περὶ τῶν νόμων ἤργμεθα λέγειν ἐξ ἑωθινοῦ μυσημβρία γέγονε*, that *μυσημβρία* was used loosely of the late morning. All the passages quoted by Willems show that it was the third part of the day, between mid-day and dusk ('l'après-midi'), cp. *Vesp.* 500, *Pax* 290, *Lys.* 418; *μ. σταθερά*, 'le fort de l'après-midi.'

41. *οὐκ ἠγόρευον*: acc. to v. Leeuwen, the pres. and imperf. of this verb are obsolete in comic Greek, except in this formal locution, and in *τίς ἀγορεύειν βούλεται*; (45, *Thesm.* 379, *Eccl.* 130). But he has not noticed the following: *Nub.* 1456 *τί δῆτα ταῦτ' οὐ μοι τότ' ἠγορεύετε*; *Thesm.* 306 *τὴν ἀγορεύουσαν*

τὰ βέλτιστα (in a prayer), 786 *pās τις τὸ γυναικεῖον φῦλον κακὰ πόλλ' ἀγορεύει*, *Ran.* 628 *ἀγορεύω τινι | ἐμὲ μὴ βασανίζειν*, Plato C. i. p. 646 K. (ii. p. 673 M.) *ἐφῆθ' κλαίειν ἀγορεύω*, Metag. i. p. 705 K. (ii. p. 751 M.), Aristag. i. p. 710 K. (ii. p. 761 M.).

τοῦτ' ἐκείνο: a very common idiom in comic Greek, cp. 820, *Pax* 289, *Av.* 354, 507, *Lys.* 240, *Ran.* 318, *Nub.* 1052 *ταῦτ' ἐκείνα*, *Eq.* 1331 *ὄδ' ἐκείνος*, *Nub.* 1167, *Pax* 240 *οὗτος ἐκείνος*. In tragedy it is rare (Soph. *El.* 675, *OC.* 137), even in Euripides (*Med.* 98, *Hel.* 622) who affected conversational idioms.

42. *προεδρίαν*: cp. 25 n.

ὄστιζεται: cp. 24 n.

43. *εἰς τὸ πρόσθε*: for these words, which were formal, cp. 242, *Eq.* 751 *ἀλλ' εἰς τὸ πρόσθε*, *Eccl.* 129, and Zacher, *Aristophanesstud.* p. 116.

44. *ὡς ἂν*: cp. *Vesp.* 113 n. A tragic use, which seems to be a survival in the formula of the herald: *ὅπως ἂν* is more usual in public documents, cp. *Vesp.* l.c., 862 n. For such survivals cp. *Vesp.* 186 n.

ἐντός: also, perhaps, peculiar to a formal style, as it is rare in Aristoph., cp. *Lys.* 847 (formal), *Av.* 390 (lyrical), *Eccl.* 984 (legal), *Fr.* i. p. 470 K. (ii. p. 1070 M.), and in early comedy, cp. *Hermip.* i. p. 225 K. (ii. p. 380 M.). Its use was more extended in later times, cp. *Dionys.* ii. p. 426 K. (iii. p. 552 M.), *Antiphan.* ii. p. 99 K. (iii. p. 116 M.), *Posid.* iii. p. 342 K. (iv. p. 520 M.), *Amphis* ii. p. 241 K. (iii. p. 308 M.), *Damox.* iii. p. 350 K. (iv. p. 531 M.).

καθάρματος, 'the space sprinkled by the blood of the victim.' Schol. R writes *εἰώθασιν οἱ Ἀθηναῖοι θύειν δέλφακα*

ΑΜΦΙΘΕΟΣ

ἤδη τις εἶπε ;

ΚΗΡ. τίς ἀγορεύειν βούλεται ;

45

ΑΜΦ. ἐγώ.

ΚΗΡ. τίς ὦν ;

ΑΜΦ. Ἀμφίθεος.

ΚΗΡ. οὐκ ἄνθρωπος ;

ΑΜΦ. οὐ,

ἀλλ' ἀθάνατος. ὁ γὰρ Ἀμφίθεος Δῆμητρος ἦν
καὶ Τριπτολέμου· τούτου δὲ Κελεὸς γίγνεται·
γαμεῖ δὲ Κελεὸς Φαιναρέτην τήθην ἐμήν,
ἐξ ἧς Λυκῖνος ἐγένετ'· ἐκ τούτου δ' ἐγώ·
ἀθάνατός εἰμ'· ἐμοὶ δ' ἐπέτρεψαν οἱ θεοὶ
σπονδὰς ποῆσαι πρὸς Λακεδαιμονίους μόνω.
ἀλλ' ἀθάνατος ὦν, ὦνδρες, ἐφόδι' οὐκ ἔχω·
οὐ γὰρ διδόασιν οἱ πρυτάνεις.

50

45 ἤδη τις εἶπε ;] Hamak. σίγα σιώπα (from *Thesm.* 381): Bergk
Αἰαντὶς εἶπε ; but the text is right 47 Ἀμφίθεος] v. Leeuwen πρό-
γονος ; see comm. 48 γίνεται R *passim* 50 ἐγώ] v. Herwerden
ἐγὼ ὦν ; but R has a colon after ἐγώ, which seems right (*sub. ἐγενόμην*)

καὶ βάλνειν τὰς καθέδρας τῷ αἵματι αὐτοῦ
εἰς τιμὴν τῆς Δημήτρας, ἐπειδὴ τοὺς καρποὺς
αὐτῆς βλάπτει. (On this schol. see
Frazer, *Golden Bough*, ii. pp. 299 sq.)

The officer who purified the place of
assembly was called *περιστάρχος*, and
the victim *περίστια* (schol. *Eccl.* 128).
The best commentary on this passage is
Aeschin. *Tim.* § 23 (partly quoted in
schol.) καὶ πῶς (the law-giver) κελεύει
[τοὺς προέδρους] χρηματίζειν ; ἐπειδὴν τὸ
καθάρσιον περιενεχθῆ καὶ ὁ κῆρυξ τὰς
πατρίους εὐχὰς εὐξῆται, προχειροτονεῖν
κελεύει τοὺς προέδρους περὶ ἱερῶν τῶν
πατρίων καὶ κῆρυξι καὶ πρεσβείαις καὶ
ὄσιων, καὶ μετὰ ταῦτα ἐπερωτᾷ ὁ κῆρυξ
“ τίς ἀγορεύειν βούλεται τῶν ὑπὲρ πεντή-
κοντα ἔτη γεγονότων ; ” ἐπειδὴν δὲ οὗτοι
πάντες εἴπωσι, τότε ἤδη κελεύει λέγειν τῶν
ἄλλων Ἀθηναίων τὸν βουλόμενον οἷς
ἔξεστιν ; also Dem. *De Cor.* § 169
(quoted 22 n.) ; cp. Brandis, *ib.* p. 2173.

The sacrifice was offered on the altar
of Zeus Agoraeus, the site of which has
been discovered on the high ground at
the back of the Bema (cp. Judeich,
Topogr. Ath. p. 352, and the plan in

Daremberg et Saglio, sv. *Ρηγᾶ*, iv. p.
519).

46. οὐκ ἄνθρωπος ; viz. the herald
(by a jest καθ' ὁμωνυμίαν), interprets
ἀμφίθεος as an adj. meaning ‘des-
cended from a god on both sides,’ and
so ‘immortal’ (cp. *ἀμφιμήτωρ* Aesch.
Frag. 76 N.²), just as, conversely,
Xanthias, in *Vesp.* 84, interprets *φιλό-
ξενος* as a proper name. For such jests
on names cp. *Eq.* 570 ὁ θυμὸς εὐθὺς ἦν
ἀμνίας, 615 *νικόβουλος ἐγενόμην*, *Pax* 992
Λυσιμάχη ‘a peace-maker,’ *Vesp.* 380 n.
Aristophanes may have borrowed this
species of word-play from Euripides,
who often affected etymologizing, e.g.
the name Ἀμφίων was derived from
ἀμφὶ τῆν ὁδόν, where Amphion had been
born, cp. Arist. *Fr.* i. p. 478 K. (ii. p.
1083 M.). See Holzinger, *de usu*, i. p.
26, Halbertsma, *Prosopogr. Ar.* p. 18.

47. ἀθάνατος : on the supposed metrical
fault here cp. *Vesp.* p. xxxvii. n. 1 (*h*).
Among the instances in Aristoph. of a
tribrach followed by an anapaest only
four are possibly not corrupt, viz. this
line, 928, *Av.* 108, *Eccl.* 315 ; in these

DIVINE. (*Hurrying in with a fussy air, and in a stage-whisper to a neighbour*) Has any one spoken yet?

HERALD. (*In a loud voice*) Who is desirous of speaking?

DIVINE. (*Standing up*) I am.

HERALD. Who are you?

DIVINE. I am Divine.

HERALD. (*Mistaking the proper name for an epithet*) You are not a man?

DIVINE. (*In a loud and pompous voice*) No! I am immortal. Divine was son of Triptolemus and Demeter, and his son was Celeüs. Celeüs married Phaenarete, my grandmother, whose son was Lycinus. Thence am I sprung; and so immortal. Now the gods have commissioned me, all on my own account, to arrange a peace with the Lacedaemonians; but, Sirs, though I'm immortal, my sizes are scant, for the Presidents refuse them.

52 ποιῆσθαι codd., which H. Weber (ib. p. 58) retains, since A. was to make peace as the representative of Athens, cp. 268: Elmsley ποιῆσαι 53 ἄνδρες R: ὄνδρες AB etc., Ald.; cp. 464 n.

cases the exception is justified by the punctuation-mark after the tribrach, and because the tribrach and anapaest belong to different dipodies.

Ἄμφιθεός: in this character Müller-Strübing has discovered Hermogenes, the son of Hipponicus, and the brother of Callias. The grounds of identification are the following: (1) H. boasted that he was sprung from gods on both sides (cp. Callias' words in Xen. *Hell.* vi. 3. 6); in fact, direct from Triptolemus; and (2) was reputed to enjoy intercourse with the gods (Xen. *Symp.* iv. 48). No fitter mediator between Athens and Sparta could have been found, as his family had close relations with Sparta, and he had the reputation at Athens of being a lover of peace (id. *Hell.* l.c. 4). (3) Amphitheus might be called the spiritual son of Socrates, who is here styled Lycinus, 'son of Lycus,' on account of his frequenting the Lyceum. It follows from this spiritual relationship that his grandmother was Phaenarete, the mother of Socrates. Unfortunately for this theory, a glance at *Hell.* vi. 3. 6 shows that 'our ancestor' there may mean the ancestor of all the Athenians, not of

Callias alone. Müller-Strübing's theory, though possibly pure fantasy, is accepted by v. Leeuwen. It is not obvious why Aristoph. should have made Celeüs the son of Triptolemus: Celeüs was king of Eleusis when Demeter went there, and his son Triptol. was taught agriculture by her (Paus. i. 14. 38).

Many have thought that Aristoph. is parodying the prologues of Eurip., e.g., acc. to schol., *Iph. T.*, but the date of this play is 411-9 B.C. Others think the grandiose origin of A. to be a skit on the conceit of the κηρύκων γένος (cp. Xen. *Hell.* l.c., where Callias speaks of Τριπτόλεμος ὁ ἡμέτερος πρόγονος).

[On this passage cp. Müller-Strübing, *Hist. Krit.* p. 697, Leo, *Quaest. Ar.* p. 6, Keck, *Quaest. hist.* p. 69, Hartman ap. v. Leeuwen, Willems, *Bullet. d. Acad. roy. de Belg.* 1903, p. 618.]

51. ἐπέτρεψαν: cp. *Vesp.* 521 n., *Eq.* 1097.

52. Λακεδαιμονίους: for the absence of the article, which is wrongly inserted in Vp2, cp. *Vesp.* 800 n.

μόνῳ, 'all by myself'; emphatic from its position.

53. ἐφόδια, viaticum, 'exhibition' (cp. *Lear* i. ii. 25).

ΚΗΡ.

οἱ τοξόται.

ΑΜΦ. ὦ Τριπτόλεμε καὶ Κελεέ, περιόψεσθέ με ;

55

ΔΙΚ. ἄνδρες πρυτάνεις, ἀδικεῖτε τὴν ἐκκλησίαν.
τὸν ἄνδρ' ἀπάγοντες, ὅστις ἡμῖν ἤθελε
σπονδὰς ποῆσαι καὶ κρεμάσαι τὰς ἀσπίδας.

ΚΗΡ. κάθησο σίγα.

ΔΙΚ.

μὰ τὸν Ἀπόλλω ἐγὼ μὲν οὐ,
ἦν μὴ περὶ εἰρήνης γε πρυτανεύσητέ μοι.

60

ΚΗΡ. οἱ πρέσβεις οἱ παρὰ βασιλέως.

ΔΙΚ. ποίου βασιλέως ; ἄχθομαι ἐγὼ πρέσβεσι
καὶ τοῖς ταῶσι τοῖς τ' ἀλαζονεύμασιν.

54 Κήρυξ] Πρύτανις B² schol., as in 46, 59 ; in R δύο στιγμαί (:)
55 No change of speakers in R 58 ποιεῖσθαι codd. : ποιῆσαι Bekk.
An. 45. 6 || τὴν ἀσπίδα Su. (s.v. κρεμῶ) 59 κάθησο σίγα RΓBC

54. οἱ τοξόται : nom. for voc., cp. 242 crit. n. ; *Vesp.* 935 n.

τοξόται : schol. δημόσιοι ὑπηρεταί, φύλακες τοῦ ἄστεος, τὸν ἀριθμὸν χίλιοι, οἵτινες πρότερον μὲν ᾤκουν τὴν ἀγόραν μέσην σκηνοποιησάμενοι, ὕστερον δὲ μετέβησαν εἰς Ἄρειον πάγον. ἐκαλοῦντο οὗτοι καὶ Σκύθαι Πευσίνοι Πευσίνος [read Σπενσίνοι <ἀπό> Σπενσίνου, as in Phot.] τινὸς τῶν πάλαι συντάξαντος τὰ περὶ αὐτοῦς : hence Σπενσίνοι exactly corresponds to 'Peelers.' They were instituted about 480 B.C. by one Speusinus : at first they were 300 in number, but subsequently 1200. They were barbarians (generally Scythians), and must be distinguished from the 1600 free-born bowmen mentioned in [Arist.] *Ath. Pol.* xxiv. 13. In general, archers were despised for their profession, and τοξότης was a term of abuse, cp. *Soph. Aj.* 1120 M. ὁ τοξότης ἔοικεν οὐ μικρὸν φρονεῖν. Τ. οὐ γὰρ βάνουσον τὴν τέχνην ἐκτῆσάμην. [See 707 n., *Eq.* 665, *Lys.* 451, 455, *Thesm.* 1017, 1026, *Eccl.* 143, *Andoc. de Pace*, § 7, *Aeschin. Fals. Leg.* §§ 173-4, *Boeckh, Corp. Inscr.* 1 n. 80, *Phot. s.v. τοξόται*, *Bergk, Kell. Com. Att.* p. 98. For the functions of the 'Scythians' in the Assembly the *locus classicus* is *Plato, Prot.* 319 c. ; cp. *Daremberg et Saglio, ib. iv. p. 1003.*]

55. περιόψεσθέ με ; sc. ἐλκόμενον (cp. *Eccl.* 1054). Doubtless the exclamation of Amphitheus is interrupted by his being hailed off by the Scythians, and by the intervention of Dic. Elsewhere in comedy *περιορᾶν* is accompanied by a particip. (167, *Vesp.* 439, *Pax* 10, *Ran.* 509, 1476, *Thesm.* 698, *Lys.*

1019), except in *Nub.* 125, where, if the reading is correct, an adj. takes its place. This is the only use in comedy : in Thucydides and the orators π. often means 'to despise,' 'to overlook,' and is followed by an acc. (e.g. *Dem.* xxviii. § 20 ; cp. also the new [Menand.] fr., *Oxyrh. Pap.* vi. 285. 6 ἀλλὰ περιόψεσθέ με ; 'will you disregard me?').

58. ποῆσαι : cp. 52 crit. n.

κρεμάσαι : cp. 279, *Av.* 711, *Sh. R. III* i. i. 6 'our bruised arms hung up for monuments.'

59. κάθησο, 'remain sitting' ; in 123 κάθιζε means 'sit down.'

μὲν *solitarium*, cp. *Vesp.* 77 n. For the phrase cp. *Eq.* 1041, *Av.* 263, 439, *Pax* 16, and *Vahlen, opusc. Academ.* ii. p. 272.

60. γε marks the ellipse of the verb in the principal sentence ; cp. *Vesp.* 79 n.

πρυτανεύσητε, 'put the question on a motion for peace' ; cp. *Isocr. Paneg.* § 121 καὶ τὴν εἰρήνην ἐπρυτάνευε. A schol. glosses by *χρηματίσητε*, for which cp. *Aeschin. Timarch.* § 23. The word may be chosen here with reference to the name Πρυτάνεις, as a reminder to them to exercise their office.

61. πρέσβεις : a schol. here has a strange note, viz. πρέσβεις οὗτοί εἰσιν οἱ περὶ τὸν Μόρυχον ἐμπλησθέντες τρυφῆς, which is all the more remarkable as it is not an inference from the text. It is very improbable that Morychus was ever an ambassador, as he is known to fame only as a gourmand, with a strong aversion from politics (*Vesp.* 506 n.). Perhaps the pleasantry of an embassy of Morychus was derived from the

HERALD. Police! (*Two or three of the Scythian bowmen drag DIVINE from the rostrum with considerable violence.*)

DIVINE. (*Screaming*) Triptolemus and Celeüs, will you look on while——? (*No more is heard, as he is dragged out of the theatre.*)

DIC. (*Standing up in his place and raising his voice.*) Presidents, you are guilty of treason towards the Assembly in arresting the man who wished to arrange a peace for us, and to 'hang up our shields.'

HERALD. (*To DIC.*) Keep your seat, and be silent.

DIC. (*Aside*) I' faith that I won't, unless you put the motion for me about peace.

HERALD. (*In a loud voice*) The Envoys from the Sophy!

DIC. (*Muttering to himself, but so as to be overheard*) The Sophy, in good time! As for me, I am sick of envoys, and their 'pajocks' and their 'rope-tricks.'

etc. : κ. σίγα A : Blaydes σίγα, κάθησο 62 Continued to preceding speaker in R; in this MS. the parag. is constantly omitted || γὰρ RF²E² Ald. : γὰρ BVp2 : γὰρ ὡς C : δ' ὡς A

'Ἀψευδεῖς of [Teleclides], about which we learn something in schol. *Vesp. l.c.* πρὸς τὸν τοῦς Ἀψευδεῖς ποήσαντα, ὅτι τὸν Μόρυχον τῶν πολιτικῶν πεπόηκε ζυτέχοντα) πραγμάτων, ἀγνοήσας ὅτι τρυφερὸς καὶ ἠδύβιος κωμωδεῖται (as emended by Mein. *Fr. Com.* v. p. 30, cp. Koek i. p. 213).

The commentators make much ado in endeavouring to discover the date and details of the embassy mentioned in the text. Müller-Strübing seeks to identify it either with (1) the embassy to Persia mentioned in Herod. vii. 151, in which Callias played a part; but this was in the time of the elder Callias, perhaps as early as 464 B.C. (Holzapfel), cp. Holm, *Grk. Hist.* ii. pp. 179 sq. n. 7: or with (2) the embassy of Diotimus, the son of Strombichus (for which see Strabo i. 2 § 1). As Diotimus was a contemporary of Herodotus, Müller-Strübing identifies him with the general of 432 B.C. (Thuc. i. 45), and with the Diotimus nicknamed Χώνη, from his capacity for liquor (for whom see Athen. 436 E), and sees an allusion to this nickname in ἀχάνας, in 108, this being a pun on χόανας! This identification is adopted by Judeich (Pauly-Wissowa, ib. v. p. 1147, l. 56); but unfortunately there is no evidence that the general was the Χώνη, and Diotimus was a very common name (see Pape-Benseler, *Gr. Eigenn.* s.v.).

It requires little sense of humour or knowledge of Aristophanes, to see that the scene in the Assembly is a piece of Falstaffian or Rabelaisian humour; ambassadors were not paid two drachmas a day; nor did they spend eleven years in travelling from Athens to Susa and back again; Diotimus (Strabo, *l.c.*) was sufficiently dilatory in taking forty days to go from Cydnus to Susa. However, the satire of Aristophanes must stand on four legs, and the sting here is in the innuendo that the Athenians were hoodwinked by their officials, who left the hard work to be done by the less opulent, while they escaped the State burdens (cp. note on διαδεδρακότας 601) on missions to foreign states.

[On this embassy see Müller-Strübing, *Hist. Krit.* pp. 6, 697 sqq., Leo, *Quaest. Ar.* p. 4, Keck, *Quaest. hist.* p. 65, Bergk ap. Mein. ii. p. 970, H. Weber, ib. pp. 12 sqq., Judeich, *l.c.*]

62. ποίου: cp. *Vesp.* 1202 n., Plaut. *Men.* II. ii. 47 quas [tu] mulieres, quos tu parasitos loquere, Vahlen, *Opusc. Academ.* ii. pp. 435 sqq.; in Shakespeare 'in good time (= à la bonne heure), *Shrew* II. i. 195 'myself am moved to woo thee for my wife.—Moved! in good time: let him that moved you hither, | remove you hence.'

63. τοῖς ταῶσι: the article is used

ΚΗΡ. σίγα.

ΔΙΚ. βαβαιάξ, ὠκβάτανα, τοῦ σχήματος.

ΠΡΕΣΒΥΤΣ

ἐπέμψαθ' ἡμᾶς ὡς βασιλέα τὸν μέγαν,
μισθὸν φέροντας δύο δραχμὰς τῆς ἡμέρας,
ἐπ' Εὐθυμένους ἄρχοντος.—

ΔΙΚ. οἴμοι τῶν δραχμῶν.

ΠΡΕ. καὶ δῆτ' ἐτρυχόμεσθα διὰ Καῦστρίων

65

64 βαβ. continued to preceding speaker in R || σχήματος] φορήματος Su. (s.v. ἐποποιί): φρονήματος id. (codd. BEV), which may be a gloss on σχήματος, cp. V. Coulon, *Qu. crit. in A. fab.* p. 83 65 μέγα R 66 δραχμὰς] cp. *Vesp.* 709 crit. app., *Nub.* 1182 δὲ ἡμέραι: some read δραχμὰ; but E. Hasse (*ü. d. Dual b. d. Att. Dram.* p. 18) has shown that δύο may be accompanied by a plur. in the case of the 1st decl., cp. 527 crit. n. 68 ἐτρυχόμεθα Vp2 || παρὰ τῶν R (which may have come from 72): διὰ τῶν ΑΒΓ etc., schol. || καστρίων C. The best reading seems to be διὰ Καῦστρίων πεδίων; the article is often wrongly inserted in MSS. (cp. Ijzeren, *de vitis q. codd. A.* pp. 49 sqq.). The commentators are much divided, viz.

contemptuously, 'their peacocks and their humbug,' and the sense of ταῶσι is explained by ἀλαξ.

ταῶσι: the peacock was valued, at this time, on account of its rarity, cp. Eubulus ii. p. 205 K. (iii. p. 259 M.) καὶ γὰρ ὁ ταῶς διὰ τὸ σπάνιον θανμάζεται. Here it seems to be symbolical of humbug and braggadochio, cp. Strattis i. p. 718 K. (ii. p. 774 M.) πολλῶν φλυάρων καὶ ταῶν ἀντάξια. They first became known to the western world in connexion with the temple of Hera at Samos, where they were preserved, cp. Antiphan. ii. p. 83 K. (iii. p. 96 M.) ἡ δ' ἐν Σάμῳ | Ἦρα <ἔχει> τὸ χρυσοῦν . . ὀρνίθων γένος | τοὺς καλλιμόρφους καὶ περιβλέπτους ταῶς, and they may have reached Athens after the capture of Samos by Pericles, in 440 B.C. (as v. Leeuwen suggests) or they may have been introduced by Ppyrilampes, on his return from an embassy to Persia (Plato, *Charm.* 158 A). He certainly cultivated them, and v. Wilamowitz has suggested that the present line is a sneer at his vanity (*Obs. crit.* p. 52 n., *Vesp.* 98 n., and H. Weber, *l.c.*).

In later days they became common and suffered depreciation, cp. Antiphan. ii. p. 99 K. (iii. p. 117 M.) τῶν ταῶν μὲν ὡς ἅπαξ τις ζεῦγος ἡγάγεν μόνον, | σπάνιον ὄν

τὸ χρῆμα, πλείους εἰσὶ νῦν τῶν ὀρνύγων, but, at this time, a pair fetched 100 minae (Aelian, *HA.* v. 21, if the reading is correct, which I do not believe).

ἀλαξονέμασιν, 'rope-tricks,' cp. Sh. *Shrew* i. ii. 112 (Grumio's word for rhetoric); for ἀλαξῶν cp. *Vesp.* 174 n. In the time of Aristophanes ἄ. differed little from εἶρων, to which it was later opposed: both meant 'an impostor,' and both were often predicated of the same person; cp. *Nub.* 449 μάσθλης εἶρων γλοιὸς ἀλαξῶν, *Eg.* 269 ὡς δ' ἀλαξῶν, ὡς δὲ μάσθλης, εἶδες οἶ' ὑπέρχεται. ἄ. meant a τερθρεὺς, 'a talker of claptrap': in the eyes of μισόλογοι, 'a philosopher'; cp. *Ran.* 1121, *Nub.* 102 αἰβοῖ, πονηροὶ γ', οἶδα τοὺς ἀλαξῶνας, *Av.* 1016, *Eg.* 290, 903, *Ran.* 909, 919, *Eupol.* i. p. 297 K. (ii. p. 490 M.) (of Protagoras) ἀλαξονεύεται . . περὶ τῶν μετεώρων 'talks humbug'; sometimes, in its later sense, 'a braggart,' *Av.* 825 ἀλαξονεύμενοι καθυπερηκόντισαν; see Ruhnken *ad Timaeum*, p. 21 n. x.

The scholia give three explanations of the line, all of which seem to be erroneous, viz. (1) τοῖς κόλπῳ τοῖς πεποικιλμένοις, ἐπεὶ ὁ ταῶς ποικίλος; (2) ὅτι πορφύρας ἔχουσι καὶ τιάρας; (3) ὅτι ἤκοντες ἀπὸ Περσίδος ταῶς ἔχοντες ἐληλύ-

HERALD. Silence! (*Some envoys are introduced; during their long absence, they have adopted the Persian dress.*)

DIC. Gogswouns! Ecbatana! What a get-up!

AMBASSADOR. (*In a solemn, pompous voice*) You sent us to the Grand Monarque—drawing two drachmas as our daily pay—when Euthymenes was Archon.

DIC. (*Aside*) Alas! poor drachmas!

AMB. (*In a slow and weary voice, dropping his words one by one*) And indeed, *entre nous*, we underwent much teen as we

(1) Elmsley omits *διά*, taking the gen. with *ἔτρυχ.* (cp. *Pax* 989, which is not parallel); (2) Bentley *ἔτρυχόμεθα*, which is metrically objectionable; (3) Dind. *παρὰ κ. πεδίον*; but *παρά* is the wrong prep., although it may receive some colour from 72, where *παρὰ τὴν ἔπ.* may seem to echo *παρὰ Κ. π.*; (4) Dobree *διὰ τῶν Κανστρίων π.*, which would be satisfactory, if there were authority for such a scanning of Κ.; (5) Klotz (followed by H. Weber, *ib.* p. 15) omits *διά*, and takes the gen. with *ὄδοιπ.*, but this constr. is epic; (6) Blaydes *παρὰ Καύστριον πόταμον*, which is too far from the

θασιν—unless the last explan. is an allusion to the embassy of Pylilampes, mentioned above.

64. **βαβαιάξ**: an exclamation of surprise, sometimes pleasurable, cp. *Ran.* 63; more often painful (*σχελιαστικόν* Su.), cp. 1141, *Pax* 248, *Lys.* 312. For the vulgar ending *-άξ* cp. *Eq.* 1 *ιατταταιάξ*, *Vesp.* 235 n. *παπαιάξ*, Herodas vii. 114 *πάξ* 'that's finished'; Peppler, *ib.* pp. 42-4, *Introd.* p. liv. (9).

ἠκβάτανα: Frere quotes the New-England phrase 'Jerusalem fine,' and the Spanish expression 'no haymas Flandes,' Flanders having been considered an Eldorado in the time of Philip III. In Ar.'s day Ecbatana, like the Indian Ocean, had associations such as were, in later days, attached to *Bághdád*; cp. *Eq.* 1089 the highest bliss promised to Demus is that (*βασιλεύσει*) *καὶ τῆς Ἐρυθρᾶς γε θαλάσσης | χῶτι γ' ἐν Ἐκβατάνοις δικάσει λείχων ἐπίπαστα*, *Vesp.* 1139 n.

For Ecbatana, in Old Persian *Hang-matána* ('the place of assembly'), now *Hamadán*, the *locus classicus* is Herod. i. 98.

τοῦ σχήματος, 'what a get-up!'; cp. *Vesp.* 161 n.

65. **ὤς**: cp. Sobol. *Praep.* p. 63, Bachmann, *Conj.* pp. 113-6, *Zur Krit.* p. 241, Mommsen, *Praep.* p. 53. As this use of the word is found most commonly in comedy, and is very rare in Soph. and Eur., it is, probably, conversational.

τὸν μέγαν: cp. Isocr. *Paneg.* § 121 οὖ

βασιλέα τὸν μέγαν αὐτὸν προσαγορεύομεν, ὥσπερ αἰχμαλωτοὶ γεγονότες.

66. **μισθὸν φέροντας**: the note of schol. R is unusually sensible, viz. *καθάπτεται τῶν πρεσβευτῶν ὡς ἐπίτηδες τὸν χρόνον τριβόντων ἐν ταῖς πρεσβείαις ὑπὲρ τοῦ πλείονα μισθὸν λαμβάνειν*. This passage affords no evidence as to the usual salary of ambassadors, since it is full of hyperbole; in 159, the barbarous Odomanti expect the same rate of pay. Demosthenes and Aeschines wasted "three whole months" on their mission to Philip, and received, as stipend, 1½ drachmas a day (*Dem. Fals. Leg.* § 158). For *φέροντας* cp. *Vesp.* 691 n.

ἡμέρας: cp. *Eq.* 250 *πολλάκις τῆς ἡμέρας*, Vahlen, *opusc. Academ.* ii. p. 278 n.

67. **Εὐθύμηνους**: schol. R (which is Didymeian, cp. Meiners, *ib.* p. 20) *οὗτός ἐστιν ὁ ἄρχων ἐφ' οὗ κατελύθη τὸ ψήφισμα τὸ περὶ τοῦ μὴ κωμῳδεῖν, γραφέν ἐπὶ Μορυχίδου· ἰσχυρεν δὲ <ἐκεῖνον τε τὸν ἐνιαυτὸν καὶ δύο τοὺς ἑξῆς> ἐπὶ Γλαυκίνου [or -δου, cp. Cobet, *Obs. Cr.* p. 9 n.] τε καὶ Θεοδώρου, <μεθ' οὗς ἐπὶ Εὐθ. κατελύθη>. Morychides was archon in 440 B.C., the year of the revolt of Samos, when the alarm at Athens was so great that a decree was passed forbidding comic poets κωμῳδεῖν τὴν πόλιν καὶ τὸν δῆμον (cp. *Vesp.* 284 n.). See Excursus II.*

68. **καὶ δῆτα**, *ac profecto*, cp. *Vesp.* 11 n., Kühner-Gerth, *ib.* § 501 (4).

ἔτρυχόμεθα: a word not found else-

πεδίων ὄδοιπλανοῦντες—ἐσκηνημένοι,
ἐφ' ἄρμαμαξῶν μαλθακῶς κατακείμενοι,
ἀπολλύμενοι,—

70

ΔΙΚ.

σφόδρα γὰρ ἐσφρζόμενην ἐγώ

παρὰ τὴν ἔπαλξιν ἐν φορυτῷ κατακείμενος.

ΠΡΕ.

ξενιζόμενοι δὲ πρὸς βίαν ἐπίνομεν

ἐξ ὑαλίνων ἐκπωμάτων καὶ χρυσίδων

ἄκρατον οἶνον ἡδύν.—

ΔΙΚ.

ὦ Κραναὰ πόλις,

75

ductus, but may receive some support from a schol. Καῦστριος πόταμος τῆς Λυδίας περὶ Μίλητον πλησίον Λυδίας, παρ' ᾧ καὶ ὁ Ἄσιος λειμών; this is accepted by v. Leeuwen; (7) Meineke (*Vind.* p. 2) περὶ Καῦστριον πεδίων (*C. campum pererrantes*), which is accepted by V. Coulon, *ib.* p. 144

where in comedy, except in *Pax* 989 ἡμῖν οἱ σου τρυχόμεθ' ἤδη, where the sense is different; common in Soph. (*OR.* 666, *Aj.* 605, *Tr.* 109) and Eurip. (*Hipp.* 147, *Hel.* 521, 1286), but not in Aeschylus. There is paratragoedia here, which may be illustrated by *Aj.* *l.c.* ἐγὼ δ' ὁ τλάμων παλαιὸς ἀφ' οὗ χρόνος | Ἴδαϊα μίμων λειμώνι' ἔπαυλα μῆνων | ἀνήριθμος αἰὲν εὐνώμαι, χρόνῳ τρυχόμενος | κακὰν ἐλπίδ' ἔχων.

Καῦστρίων: *cp.* *Eq.* 527 διὰ τῶν ἀφελῶν πεδίων ἔρρει. The plural seems to be used generically, as is often the case with proper names; *cp.* 603, 605, 1071, Herod. *iii.* 160 Βαβυλώνας εἴκοσι, Plato, *Rep.* 387 β τὰ περὶ ταῦτα ὀνόματα . . ἀποβλητέα, Κωκινούς τε καὶ Στύγας καὶ ἐνέρουσ καὶ ἀλίβαντας, Catull. *xlv.* 22 *Syrias Britanniasque* (see Bergk, *Rel. Com. Att.* p. 4, Sobol. *Praep.* p. 195, Lotz, *de locis q. Ach.* p. *xiii*, Warth, *de plur. modestiae*, p. 31).

Others compare Ἠλύσια πεδία, but Καῦστριον πεδίων is universal (Strabo *xiii.* 3 § 2, § 4, § 5, § 7; *xv.* 1 § 16). If Dobree's Κανστρίων is right, some commentators see a jest on *κεκαυμένων*, which is not attractive.

For the safety, comfort, and, indeed, luxury of the Royal Roads to Susa, the *locus classicus* is Herod. *v.* 52, to which Ar. may be alluding here. The irony of the Ambassador's description of his sufferings was very obvious to a Greek, who had few roads in his own country, and had generally to travel about on foot; and who had, for sleeping accommodation, either the bare ground, or caravanserais which were the haunts of

brigands and of the 'small deer,' nicknamed 'Corinthians' (*Nub.* 710).

69. ὄδοιπλανοῦντες, 'sauntering,' a coinage of Aristoph., on the analogy of ὄδοιποροῦντες; *cp.* Lobeck, *Phryg.* p. 630.

ἐσκηνημένοι, 'under awnings'; Aesch. *Pers.* 1000 ἔταφον ἔταφον, οὐκ ἄμφι σκηναῖς | τροχῆλάτοισιν ἔπιθεν ἐπόμενοι.

70. ἄρμαμαξῶν: for such carriages, *gen.* used by women, *cp.* Herod. *ix.* 76, Xen. *Cyr.* *iii.* 1. 40, *vi.* 4. 11, *Anab.* *i.* 2. 16; but luxurious men occasionally rode in them, *cp.* Herod. *vii.* 41 μετεκβαίνεσκε δὲ <Ξέρξης>, ὅπως μιν λόγος αἰρέει, ἐκ τοῦ ἄρματος ἐς ἀρμάμαξαν, *ib.* 83.

μαλθακῶς κατακείμενοι: *cp.* an imitation in Theopomp. *i.* p. 750 K. (*ii.* p. 816 M.) ἐπίνομεν μετὰ ταῦτα . . | κατακείμενοι μαλακώτατ' ἐπὶ τρικλινίῳ | Τελαμῶνος οἰμώζοντες ἀλλήλοις μέλη. The journey to Susa seems to have been a prolonged symposium. τὸ ὑποστρωννύναι was not a Greek custom, *cp.* Plut. *Artox.* 22, H. Weber, *ib.* p. 15. μ. (for μαλακῶς) is poetical, *cp.* Hope, *ib.* s.v.

71. γάρ: ironical, in a retort, *cp.* Soph. *El.* 393 καλὸς γὰρ οὐμός βίστος ὥστε θαναμάσαι, *Nub.* 1366 (a doubtful instance). For the unusual division of the tribrach, which generally occurs in the first half of a line, *cp.* 830 *crit. n.*, Bachmann, *Zur Krit.* p. 250. It is justifiable here, as it commences a reply, after a full stop.

ἐσφρζόμενην, 'was thriving,' opposed to ἀπολλύμενοι.

72. ἔπαλξιν: a collective sing. The ξ. included the walls of the city and the Piraeus, as well as the Long Walls.

sauntered through Caystrian plains—under canopies—reclining softly in litters—dying by inches.

DIC. (*Aside*) And I—God save the mark—kept hale and hearty by the ramparts, reclining in—litter.

AMB. Then, at the receptions, we drank, force perforce, from cups of crystal and gold, sweet untempered sack.

DIC. (*Aside*) O unsacked burgh of Cranaüs! Art blind to the mockery of these envoys?

69 ὄδοιπλανῶντες ΑΓ; a vulgar form, cp. Lobeck's *Phryn.* p. 630 70
 ἄρμαξῶν R 71 γὰρ] Mehler τᾶρ', but see comm. 73 δὲ R, not
 γὰρ, as recorded by Oxf. edd.

Sentry-duty was mainly assigned to men over fifty years of age (Lycurg. *Leocr.* § 39 sq.), and was very onerous, cp. Thuc. vii. 28. 2 ἀντὶ τοῦ πόλις εἶναι φρούριον κατέστη, πρὸς γὰρ τῇ ἐπάλλξει τὴν μὲν ἡμέραν κατὰ διαδοχὴν οἱ Ἀθηναῖοι φυλάσσοντες, τὴν δὲ νύκτα καὶ ξύμπαντες πλὴν τῶν ἱππέων, οἱ μὲν ἐφ' ὄπλοις που, οἱ δ' ἐπὶ τοῦ τείχους, καὶ θέρους καὶ χειμῶνος ἐταλαιπωροῦντο.

ἐν φορυτῶ, 'in litter': schol. R ἐπὶ φρυγάνων καὶ καλάμης καὶ συρφετῶν, cp. Chionid. i. p. 4 K. (ii. p. 5 M.) πολλοὺς ἐγῶδα κού κατὰ σε νεανίας | φρουροῦντας ἀτεχνῶς κὰν σάμακι κοιμωμένους. I have no doubt that in φορυτῶ there is a reference to φέρω (cp. Eur. *Bacch.* 968 φερόμενος ἤξεις 'in a litter,' περιφόρητος 850 n.), so that there is a jest (κατ' ἐξάλλαγὴν φωνῆ) on ἄρμαμαξῶν, cp. *Intro.* p. lvi.

73. πρὸς βίαν: cp. *Vesp.* 443 n., Alcaeus 20 B.⁴ νῦν χρῆ μεθύσθην καὶ τινα πρὸς βίαν | πῶννην, ἐπειδὴ κάτθανε Μύρσιλος. According to Soph. *Fr.* 669 N.² τὸ πρὸς βίαν | πίνειν ἴσον ἐπέφυκε τῶ διψῆν κακόν (v. Leeuwen). For Persian hospitality cp. Herod. vii. 116, viii. 120.

74. ὑάλινων: this is the first mention of glass in classical Greek, and it may be inferred from this passage that ὑάλινα ἐκπῶματα compared in value with those made of gold. Glass remained a rarity until glass-works were established at Alexandria which became famous; cp. Athen. 465 c, Bekk.-Göll, *Char.* i. p. 229, Blümner, *Technol.* iv. p. 384.

χρυσίδων: cp. *Pax* 425, Herod. ix. 41, 80, 82, who is perhaps alluded to here.

75. ἄκρατον: to drink 'unmixed wine' was a barbarous trait (e.g. of the Celts, Carthaginians, Scythians, Thracians, Ibe-

rians, and Persians; see the *locus class.* Plato, *Legg.* 637 D) which Cleomenes (Herod. vi. 84) learnt from the Scythians, and on account of which the Spartans thought him mad. Even a mixture of 'half and half' was thought excessive, cp. *Com. aesp.* iii. p. 423 K. (iv. p. 605 M.) ἂν ἴσον ἴσῳ δὲ προσφέρῃ, μανίαν ποεῖ. | ἐὰν δ' ἄκρατον, παράλυσιν τῶν σωματίων; see further, 354 n.

75. Κραναά: usually interpreted 'O city stern and wild' (Tyrrell) where such practices would not have been tolerated; but there is certainly a jest (καθ' ὁμωνυμίαν), 'O city of thin potations,' where wine could not be procured on account of the destruction of the vines. According to Greek ideas, κρήνη was derived from κεράννυμι; hence Dic. jestingly uses the tragic (and epic, cp. Hope, *ib. s.v.*) word κραναός in a sense which is not tragic, with reference to its etymology, which some modern writers, like Dic., connect with κρήνη (Paris, *Elat.* p. 86). The exclamation is borrowed from Aesch. *Fr.* 371, Soph. *Fr.* 798 N.² αὶ Κραναά (Pind. *Ol.* vii. 82, *Av.* 123) was the ancient name of Athens; the citadel was called ἡ Κραναά (*Lys.* 480). The origin of the word is questionable: most probably it is connected with $\sqrt{\text{kar}}$ 'a head,' whether as meaning 'high-dwelling,' as opposed to Δαναοί, 'the dwellers in the plain' (cp. Stein, Herod. viii. 44. 11); or as meaning 'sprung from the head,' the adj. having been originally an epithet of Athena, cp. Acria, Acrisia, Crisa. Ithaca may have been called κραναή for the same reason. The hero Cranaos may have been invented only when the origin of the word had been forgotten. It may be noted that he had a tomb at Lamprae,

- ἀρ' αἰσθάνη τὸν κατάγελων τῶν πρέσβειων ;
 ΠΡΕ. οἱ βάρβαροι γὰρ ἄνδρας ἡγοῦνται μόνους
 τοὺς πλείστα δυναμένους φαγεῖν τε καὶ πιεῖν.—
 ΔΙΚ. ἡμεῖς δὲ λαικαστάς τε καὶ καταπύγουας.
 ΠΡΕ. ἔτει τετάρτῳ δ' εἰς τὰ βασιλεί' ἤλθομεν. 80
 ἀλλ' εἰς—ἀπόπατον ὄχετο, στρατιὰν λαβῶν,
 κᾶχεζεν ὀκτῶ μῆνας ἐπὶ Χρυσῶν Ὀρῶν.—
 ΔΙΚ. πόσου δὲ τὸν πρωκτὸν χρόνου ξυνήγαγεν ;
 τῇ πανσελήνῳ ;
 ΠΡΕ. κᾶτ' ἀπήλθεν οἴκαδε·

76 αἰσθάνη R, and *passim*

78 καταφαγεῖν codd. || τε om. B´p2.

This line has been altered in various ways in order to restore the metre; (1) Morell φαγεῖν τε καὶ πιεῖν; (2) Elmsley δυνατοῦς; (3) Bergk ἐθέλοντας. Schol. had the text given by the codd. (viz. ἐμφαντικῶς ἢ κατὰ πρόθεσις ὡσπερ καὶ τὸ ἐμφαγεῖν), which is recommended by the assonance of καταπύγ., and by the repetition of τε καὶ in the reply; on the other hand, it gives a proceleusmaticus in the 2nd foot, for which cp. *Vesp.* 967 crit. app.

where the cult of Athena was indigenous (Gruppe, *Mythol.* p. 1195 n. 8). In this case, the name was first given to the Acropolis, where was Athena's shrine.

For 'unsacked' (= 'deprived of sack') in the translation cp. 'uncolted' (= 'deprived of one's horse'), a coinage of Prince Hal, in Sh. *1 Hen. IV* II. ii. 42; and for the jest on 'sack,' cp. ib. v. iii. 51 'Fal. Nay, before God, Hal, if Percy be alive, thou gett'st not my sword; but take my pistol, if thou wilt. Prince. Give it me. What! is it in the case? Fal. Ay, Hal; 'tis hot, 'tis hot; there's that will sack a city. (*The Prince draws out a bottle of sack.*)'

76. ἄρα: cp. *Vesp.* 4 n., 460 n. In sense it is equivalent to ἀρ' οὐ, but is expressive of indignation.

κατάγελων: elsewhere in Aristoph. only in 1126 and *Eq.* 319 (where the text has been questioned); it is not found in other comic poets, except in Men. iii. pp. 46, 71, 266 K. (iv. pp. 115, 140, 274 M.). Cp. *καταχῆνῃ*, *Vesp.* 575.

77. ἡγοῦνται: supply εἶναι, a not uncommon ellipse; cp. *Eccl.* 101, *Av.* 496 νομίσας ὄρθρον.

78. ἄνδρας, 'men' *par excellence*; cp. *Vesp.* 1185 n. Schol. R ἀντὶ τοῦ ἀνδρείου καὶ γεννάδας.

δυναμένους: cp. Sh. *Oth.* II. iii. 79 'I learned it in England, where indeed they are most potent in potting.'

80. ἔτει τετάρτῳ: it was really a

journey of three months, as may be seen from Herod. v. 52 (referred to above, 68 n.).

81. ἀπόπατον: schol. R ἀντὶ τοῦ εἰπεῖν ἐπὶ πόλεμον ὄχετο, but the word suggests πάτος or περίπατος. Everything here is on a grand scale: the ἀ. (also ἀποσκευή, εὐμάρεια, ἀφοδος, ἱπνός) of an ordinary Athenian was inconveniently placed, outside of his house (*Thesm.* 485); in like manner, the Great King had to leave home, but with an army, in great state, as if to make a distant expedition, which lasted eight months. Cp. H. Weber, *ib.* p. 18.

ὄχετο: acc. to the Greek idiom, βασιλεύς is supplied from βασιλεία; v. Leeuwen strangely thinks βασιλέως required, instead of βασιλεία.

82. Χρυσῶν Ὀρῶν: cp. *Plant. Stich.* I. i. 24 sq. *neque ille sibi mereat Persarum | montis, qui esse aurei perhibentur, Mil. Gl.* IV. ii. 70, Varro ap. Nonium p. 379. But the joke here (viz. κατ' ἐξαλλαγὴν φωνῆ) is the same as in *Ran.* 483 ὦ χρυσοὶ θεοί (where, as here, there is an allusion to the colour of gold as well as a play on the first letter of χέζεν).

Schol. R gives two explanations of the witticism, viz. (1) παρόσον ἰσθόρηται ὁ Περσῶν βασιλεὺς ὑπὸ χρυσοῦν πλάτανον καθεζόμενος <χρηματίζειν, supplied by Meiners> ἐπαίξεν εἰπὼν ἐπὶ χρ. ὁ ὄρος δὲ ἡ ἀμῖς; (2) διὰ τὰ ἐν Περσίδι χρυσοῦ

AMB. (*Continuing in a superior tone*) Since orientals think none are men but those who are most potent at guzzling and potting—

DIC. (*Aside*) Aye, as lewdsters and lechers are with us.

AMB. (*In continuation*)—so, in the fourth year, we reached the palace, but the king had gone with an army to compose a privy affair, and he spent eight months purging himself upon the hills of—Chittim.

DIC. (*Aside*) And how long was it before a' gathered his gallo—gaskins up? Was it at the full of the moon?

AMB. (*In continuation*) And then he departed home; and

Morell's reading seems to be best, cp. Alex. ii. p. 307 K. (iii. p. 395 M.) ἕξεις δ' ὅσ' ἂν φάγης τε καὶ πῆγς μόνα, Theophil. ii. p. 474 K. (iii. p. 627 M.) ἀνδρῶν ἀπάντων πλείστα δυνάμενος φαγεῖν 79 τε codd., Su. (s.v. λαικαστής): Elmsley γε, which is excellent in a repartee (cp. *Vesp.* 94 n.), but τε καί is desirable, in order to answer to τε καί in 78, if these particles are right there 80 δ' om. R 82 ὄρων R (first ρ being deleted by R²): ὄρων BC: ὄρων A: ὄρων Γ Su. (s.v. ἀποπάτημα), schol. 84 τῇ πανσελήνῳ] assigned in codd. to the ambassador: given to Dic. by Elmsley

μέταλλα, since the Persian kingdom was the legendary land of wealth (H. Weber, *ib.* p. 19). The use of ὄρος, as ἀμῖς, is unknown. For the omission of the article cp. *Vesp.* 492 n.

83. πόσον: two renderings have been given of this line, viz. (1) '(if he took eight months to ease himself) how long did he take to close,' etc., cp. 782 n., *Plut.* 98 πολλοῦ γὰρ αὐτοῖς οὐχ ἐόρακά πω χρόνον; (2) others translate 'when,' and compare *Eupol.* i. p. 308 K. (ii. p. 500 M.) πόσον χρόνου γὰρ συγγεγένησαι Νικία; but πόσον χρόνον may be the correct reading. Fritzsche (on *Thesm.* 806) attempts to show that the gen. of time has three meanings, viz. (a) *intra tempus*, cp. *Lucian, Char.* 2 πολλῶν γὰρ ἂν ἐτῶν ἢ διατριβῆ γένοιτο; (b) *ante tempus*, cp. *Aesch. Agam.* 278 ποίου χρόνου δὲ καὶ πεπρόθηται πόλις; in this sense, the gen. differs little from *πότε*; (c) *post tempus*, cp. *Soph. El.* 478 μέτεισιν, ὦ τέκνον, οὐ μακροῦ χρόνου; but this means 'within a short time' (cp. *Vesp.* 260 n.), not 'a short time after.'

Fritzsche fails to prove (c), and it is consequently safer to translate here not 'how long after,' but 'within how long

a time did he complete the closing,' etc. To which Dic. gives his own reply in a question, 'was it on the full moon?' The usual rendering, 'how long did he take to close?' etc. would require ξυνηγεν and πόσον χρόνον, as well as τὴν πανσελήνον. Wyse (on *Isaeus iv.* § 29. 1) shows that in the case of the temporal gen., when the verb is past or present, a neg. is usually present, but not necessarily when the verb is future; contrast *Vesp.* 490 οὐκ ἤκουσα τοῦνομ' οὐδὲ πεντήκοντ' ἐτῶν with *Dem. xviii.* § 35 ἀκούσεσθε δυοῖν ἢ τριῶν ἡμερῶν; but [*Arist. Ath. Pol.* 11. 1 οὐχ ἕξει πολλῶν ἐτῶν. Cp. *Kühner-Gerth, ib.* § 419 (2) (b).

πρωκτόν: a surprise for στρατόν (schol.), which may be represented by 'gallogaskins' (=loose trowsers) for 'gallowglasses.' There is also an allusion to the dilatoriness of the Spartans in collecting their forces, even in times of national danger. The best-known illustration of this trait was their tardiness before Marathon, when they waited for the full moon and were then too late (cp. *Her. vi.* 106, *Holzinger, ib.* i. p. 27).

84. ἀπῆλθεν: this is just what the Spartans were wont to do after a battle.

εἶτ' ἐξένιζε, παρετίθει δ' ἡμῖν ὄλους
ἐκ κριβάνου βοῦς.—

85

ΔΙΚ. καὶ τίς εἶδε πώποτε
βοῦς κριβανίτας; τῶν ἀλαζονευμάτων.

ΠΡΕ. καὶ ναὶ μὰ Δί' ὄρνιν τριπλάσιον Κλεωνύμου
παρέθηκεν ἡμῖν· ὄνομα δ' ἦν αὐτῷ φέναξ.—

ΔΙΚ. ταῦτ' ἄρ' ἐφενάκιζες σύ, δύο δραχμὰς φέρων.

90

ΠΡΕ. καὶ νῦν ἄγοντες ἤκομεν Ψευδαρτάβαν,
τὸν βασιλέως ὀφθαλμόν.—

ΔΙΚ. ἐκκόψειέ γε
κόραξ πατάξας τὸν τε σὸν τοῦ—πρέσβεως.

ΚΗΡ. ὁ βασιλέως ὀφθαλμός.

85 καὶ παρετίθειτ' R: παρετίθει δ' ABC Su. (s.v. κρίβανον) Ald.:
παρετίθει θ' Athen. 130 F || ὄλους] ὀπτουὺς RAC (a gloss; or perhaps the
copyist stumbled at what he thought was an impossibility; cp. v. Leeuwen,
Prolegom. ad Aristoph. p. 314) 91 ἤγοντες ἄγομεν R; for such blunders

85. παρετίθει, 'used to serve up'; a
common meaning, cp. *Eq.* 52, gen. used
of the first course)(παραφέρειν, cp. Neil
on *Eq.* 1215.

86. κριβάνου: 'a baked ox' seems to
have struck an Athenian as the wildest
"travellers' tale" of all, since they were
familiar with κριβανίτης only in the sense
of a 'baked loaf'; but here, at any rate,
the ambassador could quote the authority
of Herodotus (i. 133), who narrates that
on their birthdays οἱ εὐδαίμονες (τῶν
Περσῶν) βοῦν καὶ ἵππον καὶ κάμηλον καὶ
ὄνον προτιθέαται ὄλους ὀπτουὺς ἐν καμνιοῖσι.
No doubt Aristoph., who knew his
Herodotus well, had this passage before
his eyes, and wished to hint that the
historian was a 'Baron Munchausen.'
Even this 'monstrous matter of feast'
was 'as a fly by an eagle' compared
with the 'eight wild boars roasted whole
at a breakfast, and but twelve persons
there' (Sh. *Ant.* II. ii. 186, as recorded
in Plutarch) at Antony's breakfast in
Alexandria.

The Herodotean tale seems to have
been a source of amusement to later
comic poets also, e.g. Antiphan. ii. p.
81 K.; iii. p. 94 M. (a Persian speaks)
τί δ' ἂν Ἕλληνες μικροτράπεζοι | φυλ-
λοτρῶγες δράσειαν; ὄπου | τέτταρα λήψη
κρέα μικρ' ὀβολοῦ | παρὰ δ' ἡμετέροις
προδόμοισιν (Κοκκ for προγόμοισιν) ὄλους
| ὀπτῶσιν βοῦς, ἐλάφους, ἄρνας· | τὸ
τελευταῖον δ' ὁ μάγειρος ὄλον | τέρας
ὀπτήσας μεγάλῳ βασιλεῖ | θερμὴν παρ-

έθηκε κάμηλον. The schol. quotes Arrian
(340. 3) οἱ δὲ ξένια ἔφερον θύννοους, ἐν
κριβάνοισιν ὀπτουὺς, and derived the word
from κριθαί and βαῦνος (!). He also
states that the baking of bread was dis-
covered by Ἄννος, an Egyptian, which
fact gave rise to the proverb Ἄννος
κρίβανον, ἐπὶ τῶν καινῶν τι ἐφευρηκῶτων
(*Arr. Prov.* i. 31).

καὶ τίς: cp. *Vesp.* 665 n.

87. βοῦς κριβανίτας: cp. *Ran.* 506
βοῦν ἀπηνθράκιζ' ὄλον, just as if it were
ἐπανθρακίδες 'sprats.' In the transla-
tion, 'pan-beeves' is a surprise for 'pau-
loaves.'

τῶν ἀλαζονευμάτων: cp. *Vesp.* 161 n.

88. Κλεωνύμου: for the Sir John
Falstaff of the comedies of Aristoph.
cp. *Vesp.* 19 n.

89. φέναξ: said to be a pun on the
Persian bird φοῦνιξ, for which cp. Herod.
ii. 73, Thompson, *Glossary*, s.v. I
translate by 'coney' which has as much
title to be called 'a wild fowl' as the
lion in Sh. *Mids.* III. i. 33.

90. ταῦτ' ἄρα: cp. *Vesp.* 1358 n.;
also found in prose, cp. Plato, *Prot.* 310 E,
Symp. 204 A. The sing. is rare, cp. Soph.
OT. 1005 τοῦτ' ἀφικόμην ὄπως | . . εὐ
πράξαιμί τι.

91. Ψευδαρτάβαν: lit. 'false measure.'
Schol. R's note is apt, viz. παίζει· ὡς
τοιούτων ὄντων ὀνομάτων παρὰ Πέρσαις,
'Ἀρταβάξου καὶ Ἀρταξέρξου. παρὰ τὴν
ἄρτάβην, <τὸ μέτρον>. || Περσικὸν δὲ καὶ
Αἰγύπτιον (viz. Ortob.) τὸ ὄνομα. Hart-

then he entertained us, and kept placing before us whole beeves baked in ovens.

DIC. (*Aside*) Why, who ever saw pan—beeves? What hum-bug!

AMB. (*In continuation*) Yes, and, i' faith, he served us up a strange wild-fowl, three times the size of Cleonymus: its name was—coney.

DIC. (*Aside*) So that was why you were coney-catching us, and drawing the two drachmas.

AMB. (*In continuation*) Finally, we have brought you here—Shamartabas, 'the King's Eye.'

DIC. (*Aside*) Oh for a crow to peck it out, and yours too, the ambassador's.

HERALD. (*In a loud voice*) The King's Eye! (*A man in Persian attire is introduced. He wears an enormous eye, like that of the Cyclops, in the centre of his face, and a long black flap beneath it. He is attended by a couple of men, dressed as eunuchs.*)

cp. H. Richards, *Class. Rev.* xix. (1905) p. 292, xx. (1906) p. 298, v. Leeuwen, *Prolegom. ad Aristoph.* p. 307 93 πατάξας om. R (supplied on marg. by original hand) || γε RBC etc. : τε A 94 No paragr. before this line in R

man (ap. v. Leeuwen) quotes Polyæen. iii. 9 § 59 for a similar deception said to have been practised by Iphicrates, viz. Ἴφικράτης, ἐν ἀπορίᾳ χρημάτων τῶν στρατιωτῶν θορυβούντων καὶ κοινὴν ἐκκλησίαν αἰτουμένων, ἀνδρας ἐμπείρους τῆς Περσίδος γλώττης στολὰς Περσικὰς ἐνδυσαμένους προσέταξε πληθούσης τῆς ἐκκλησίας ἐπιφανῆσαι, καὶ παρελθόντας ἀγγέλλειν βαρβαριστί. "πλησίον οἱ τὰ χρήματα κομίζοντες, ἡμεῖς δὲ προεπέμφθημεν τοῦτο σηματοῦντες." ταῦτα μνησάντων, οἱ στρατιῶται διέλυσαν τὴν ἐκκλησίαν.

92. τὸν βασιλέως ὄφθαλμόν: cp. Milton, *PL.* iii. 650 'who, in God's presence, nearest to his throne, | stand ready at command, and are his eyes, | that run through all the Heavens.'

For 'the king's friends,' in Persia called 'the king's eyes,' or 'the king's ears' (ἄτακισταί), cp. Herod. i. 114, Aesch. *Pers.* 44, 900; they were a kind of 'secret police' who kept the king fully informed as to the details of the administration of his empire (cp. Xen. *Cyr.* viii. 2. 10, Aristot. *Pol.* 1287 b 29, Poll. ii. 84, H. Weber, *ib.* p. 24).

ἐκκόψειέ γε: the particle seems to mean 'aye' in a bitter aside, like γε in δέ γε, for which cp. *Vesp.* 94 n. The com-

mentators say that γε is attached to the opt. here as in *Plut.* 180 A. ὁ Τιμοθέου δὲ πύργος— B. ἐμπέσοι γέ σοι, Plato *Com.* i. p. 647 K. (ii. p. 673 M.) σκορπίος αὐ— B. παῖσειέ γε σοῦ τὸν προκτὸν ὑπελθῶν, to which add *Pax* 444 sqq. A. κεί τις ἐπιθυμῶν ταξιαρχεῖν σοὶ φθονεῖ. . . B. πάσχοι γε τοιαῦθ' οἷάπερ Κλεώνυμος—but these instances are not analogical, as γε is normal in an interruption where the main construction is not completed; here there is no interruption, but an *aside*, which is not heard by the principal speaker. For the curse cp. *Nub.* 24.

93. τὸν σὸν τοῦ πρέσβευς: cp. 910 n. πρέσβευς: this form, in the sense of 'ambassador,' seems to be used here to raise a laugh (κατὰ σχῆμα λέξεως); the gen. is found only in grammarians, and even the nom. πρέσβυς means 'an ambassador' only in Byzantine writers, such as Theophylact., Procopius, Georgius Acropolita; cp. Ammonius p. 120 πρέσβεις οἱ πρεσβευταί· πρέσβυς δὲ οὐδέποτε λέγεται· τὸ γὰρ ἐνικὸν πρεσβευτῆς ἀνέγνωσται. The only exception is Aesch. *Suppl.* 727 ἴσως γὰρ ἂν κήρυξ τις ἢ πρέσβυς μῶλοι, which is a questionable em. of Turnebus for πρεσβήμολοι of M.

ΔΙΚ.

ὄναξ Ἡράκλεις,

πρὸς τῶν θεῶν; ἄνθρωπε, ναύφαρκτον βλέπεις. 95
 ἢ περὶ ἄκραν κάμπτων νεώσοικον σκοπεῖς;
 [ἄσχωμ' ἔχεις που περὶ τὸν ὀφθαλμὸν κάτω.]

ΠΡΕ.

ἄγε δὴ σύ, βασιλεὺς ἅττα σ' ἀπέπεμψεν φράσον
 λέξοντ' Ἀθηναίοισιν, ὦ Ψευδαρτάβα.

ΨΕΥΔΑΡΤΑΒΑΣ

ἰαρταμὰν ἔξαρχ' ἀναπισσόναι σάτρα.

100

95 This line has been much 'solicited.' v. Herwerden (*Mnem.* xxx. p. 36) proposes ναὺς Ἄρκτον βλέπεις, which should be εἰς Ἄ. β.; in *Vind.* p. 3 he prefers εἰς Ἄ. <σύ γε> ἢ κτλ., *ceu navis in alto sidera servas*; but σύ γε is surplusage. v. Leeuwen suggests τί πρὸς θ. . . v. β.; he also suggests ναὺς σταθμὸν βλ., which is a late use of the verb. In my opinion, the difficulty of πρὸς τῶν θεῶν disappears, if a note of interrogation is placed after θεῶν (see comm.). In R there is a colon after ἄνθρωπε, but little weight need be given to this, as in this MS. punctuation-marks are scattered as if out of a pepper-caster. v. Wilamowitz rejects 95-7 || ναύφαρκτον codd., Su.: ναύφαρκτον Phot. 96 ἢ codd.: Bothe ἢ, which seems right ||

94. ὄναξ Ἡράκλεις: cp. *Vesp.* 420 n.

95. πρὸς τῶν θεῶν: this phrase is used only in a request, or in an interrogation (Eur. *Hipp.* 219 πρὸς θεῶν ἐράμαι κυσὶ θωύξαι is exceptional), hence there must be an interrogation here. Most commentators apply it to the whole line, but it would be impossible to say 'have you an embattled look?' as the speaker could judge this for himself. Probably the interrogation is confined to the adjuration, and was conveyed by the tone of the voice, as in *Lys.* 857 KIN. ὦ πρὸς τῶν θεῶν; 'God-a-Mercy! (you don't say so?)'; cp. Bachm. *Conj.* p. 146, Sobol. *Praep.* p. 181, Iltz, *Praep.* p. 64. For ἄνθρωπε (*sine* ὦ) cp. 464 n.

ναύφαρκτον βλέπεις: cp. *Vesp.* 455 n. For the nautical metaphor cp. Milton, *Sams.* 712 sqq. 'But who is this? what thing of sea or land . . . | that, so bedecked, ornate, and gay, | comes this way, sailing | like a stately ship, | of Tarsus,' etc., Congreve, *Way of the World*, 'Here she (Millamont) comes, i' faith, full sail, with her fan spread, and her streamers out, and a shoal of fools for tenders,' Sh. *Cor.* iv. v. 67 (Aufidius to Coriolanus) 'though thy tackle 's torn, | thou show'st a noble vessel.'

ναύφαρκτον: cp. *Eq.* 567 ἐν τε ναυφάρκτῳ στρατῷ, Aesch. *Pers.* 950, 1027,

Eur. *IA.* 1259 ὀράθ' ὅσον στράτευμα ναύφαρκτον τόδε; Some commentators translate 'naval host,' on the strength of schol. ὁ ναυτικὸς στρατὸς ναύφαρκτος καλεῖται, which is true (see *Eq. l.c.*), but does not imply that v. alone could mean 'a naval host.' What the 'embattled' look was like is well illustrated by Philostr. *Imag.* i. 18. 2 ἢ μὲν οὖν ληστρική ναὺς τὸν μάχιμον πλείετρόπον· ἐπωτίσι τε γὰρ κατεσκευάσται καὶ ἐμβόλῳ καὶ σιδηραῖ αὐτῇ χεῖρες καὶ αἰχμαὶ καὶ δρέπανα ἐπὶ δοράτων, ὡς δ' ἐκπλήττοι τοὺς ἐντυγχάνοντας καὶ θηρίον τι αὐτοῖς ἐκφαίνοντο, γλαυκοῖς μὲν γέγραπται χρώμασι, βλοσυροῖς δὲ κατὰ πρῶραν ὀφθαλμοῖς οἶον βλέπει. Others (e.g. Schauenburg and Merry) tr. 'proelium navale medietans,' 'Does that look of thine threaten a sea-fight?' giving to v. and βλέπεις impossible senses. I have no doubt that Aristoph. has borrowed v. β. from some tragedy. A schol. says, ἐσκευασμένος ἦν ὁ Πέρσης δέρμα ἔχων καθεμῆνον εἰς τόπον τοῦ τε πώγωνος καὶ τοῦ στόματος, ὡς ἂν προσωπεῖον.

As the Persian's eyes were covered by the mask, he had to feel his way carefully into the theatre, and his slow and stumbling gait reminds Dic. of the cautious motion of a ship when turning into a harbour; so a schol. ἐπειδὴ δεδοι-

DIC. (*With a scream*) Oh defend us! God-a-mercy! (*Recovering himself, and in a confidential voice, in tragic phrase*) Sirrah, 'thou show'st a noble vessel.' Are you rounding a point, and on the look-out for a dockyard? [I guess that's an oar-flap about your eye.]

AMB. (*In an insinuating tone*) Come now, Shamartabas, announce what the Sophy dispatched you to tell to the Athenians.

SHAMARTABAS. (*Haltingly, as if repeating a lesson*) Iartaman-exarx-anapissonai-satra.

νεὸς κάμπτων οἶκον R; hence Rutherford infers that 96 is made up out of the note on 95, read thus in R, ἡ περὶ ἄκραν νεὸς κάμπτων οἶκον σκοπεῖς, the writer thinking that βλ. meant 'you inspect.' I see no probability in this; the order of words is often erroneously given in R (e.g. cp. 91) 97 ποῦ R, with note of interrogation after κάτω 98 βασιλεῖσ' ἀττᾶν σ' (*sic*) R 100 ἐξαρξας R: most codd. ἐξάρξαν || πισόναστρα R: ἀπίσσονα σάτρα A; it is futile to record the readings of the other codd.: Chodzkiewicz, *Un Vers d'A.* (see Excursus) reads ἰ. ἐξαρξ' ἀναπισσόναι σάτρα, which is almost the reading of A

κότες οἱ ἐμπλέοντες, ὅταν ὦσι πλησίον τῆς γῆς ἡρέμα καὶ ἐπιστημόνως ἰθύνουσι μὴ προσπταίωσι τῇ γῇ (R). Another schol. translates *v.* by ναύσταθμον, thus taking β. as 'inspect,' a late sense for which see Babrius 56. 2 (Ruth.).

96. ἡ περὶ ἄκραν κάμπτων: viz. turning into a harbour (such as the Piraeus) round a promontory, *τηνικαῦτα γὰρ μάλιστα εἰθῶσι προορᾶν καὶ φυλάττειν τὴν ναῦν* (schol.).

σκοπεῖς, 'look out for'; cp. *Lys.* 427 *καπηλεῖον σκοπῶν*, *Soph. Phil.* 467 *πλοῦν μὴ ἐξ ἀπόπτου μᾶλλον ἢ γγύθεν σκοπεῖν*, *Isaeus* ii. § 18 *ἐσκόπει ὁ Μενεκλῆς γυναῖκά μου*—parallels which justify this line against all question (see *crit. n.*).

97. ἄσκιωμα: a large round flap of leather surrounding the handle of the oar where it left the side of the ship, and covering the port-hole so as to prevent the inrush of the sea, cp. *Et. Mag.* s.v. The flap is here worn in the wrong place, under the eye, and in this may lie the humour, if the line is not spurious, cp. Naber, *Mnem.* N.S. xxiii. p. 264, H. Weber, *ib.* p. 26.

που: this participle has caused some difficulty; the sense is 'what you have got below your eye is, I suppose (που), an oar-flap.'

ὀφθαλμόν: the eye on each side of the

bow of a ship is still seen in ships in the Mediterranean; it dates from prehistoric times, cp. *Aesch. Suppl.* 716 *καὶ πρῶρα πρόσθεν ὄμμασι βλέπουσ' ὁδόν*. At Zea some plates of Parian marble have been found, representing great eyes, cp. Frazer, *Pausan.* ii. p. 17; every Chinese ship has such a pair of eyes.

100. See Excursus III.

ιαρταμᾶν ἐξαρξ' ἀναπισσόναι σάτρα (so written by Chodzkiewicz): according to *v.* *Leeuwen verba vere Persica inde efficere inque integram sententiam conjungere velle, id cum ratione insanire est profecto*, and there is no doubt that, on an English or a French stage, an author would not take the trouble to make a Persian speak real Persian. Thus in *All's well that ends well* (iv. i. 70) the soldiers who waylaid Parolles 'spoke what terrible language they willed, though they understood it not themselves,' viz. *Throca movousis, cargo, cargo, cargo, etc.*; and in *Le Bourgeois Gentilhomme* (iv. iv.) the following does duty for Turkish: *Ambousahim oqui boraf, Iordina salamalequi*. On the other hand, neither Shakespeare, nor any other English dramatist of his time, would have ventured to put gibberish into the mouth of a Frenchman; and Persian was as familiar to the Athenians

- ΠΡΕ. *ξυνήκας ὃ λέγει ;
 ΔΙΚ. μὰ τὸν Ἄπολλω ἐγὼ μὲν οὔ.
 ΠΡΕ. πέμφειν βασιλέα φησὶν ὑμῖν χρυσίον.
 λέγε δὴ σὺ μείζον καὶ σαφῶς τὸ χρυσίον.
 ΨΕΥ. οὐ λήψι χρῦσο, χαυνόπρωκτ' Ἴαοναῦ.
 ΔΙΚ. οἴμοι κακοδαίμων, ὡς σαφῶς.
 ΠΡΕ. τί δαὶ λέγει ; 105
 ΔΙΚ. ὃ τι ; χαυνοπρώκτους τοὺς Ἴάονας λέγει,
 εἰ προσδοκῶσι χρυσίον ἐκ τῶν βαρβάρων.
 ΠΡΕ. οὔκ, ἀλλ' ἀχάνας ὅδε γε χρυσίου λέγει.
 ΔΙΚ. ποίας ἀχάνας ; σὺ μὲν ἀλαζῶν εἶ μέγας.
 ἀλλ' ἄπιθ'· ἐγὼ δὲ βασανῶ τοῦτον μόνος.— 110
 ἄγε δὴ σὺ φράσον ἐμοὶ σαφῶς,—πρὸς τουτονί,

101 ξυνήκαθ' R ; a questionable form : Cobet ξυνίεθ' : the accent in R points to ξυνήκας (addressed to the presiding officer) 104 λήψει RBC : λήψη ΔΓ || Ἴαον, αὐ schol. 103 ; this is possible, though αὐ is an unlikely vulgar form for οὐ 105 δ' αὐ codd. : Elmsley δαὶ 107 χρυσίον] Herm. χρυσίον τῶν β. : Elmsley χρυσὸν, in order to obviate the division of the anap. (on which cp. *Vesp.* p. xxxviii. II.). The latter is possible, as

at this time as French was to Englishmen in the time of Elizabeth. Iphicrates found it necessary to produce real Persian speakers when he practised the trick upon the Athenians, which he borrowed from Aristophanes (see Polyaeus, quoted 91 n.). It is quite natural that the Persian who was really a disguised Athenian, should have broken down in 104, when he had to face a situation which he had not rehearsed.

Elsewhere (*Av.* 1678 sq., *Thesm.* 1082 sqq.), in the case of barbarians, Aristoph. supplies them with vulgar and ungrammatical Greek, which is easily intelligible, and, indeed, probably differed little from the dialect heard in Athenian streets, in the mouths of slaves and uneducated people ; but nowhere with mere gibberish, as commentators believe the present line to be.

101. δ=ὅτι, cp. 118 n.

103. μείζον, 'louder' ; cp. *Eq.* 115.

104. λήψι : for the vulgar form, which was probably in common use among uneducated people at Athens, cp. the forms used by the Scythian 'bowman' in *Thesm.* 1001 sqq., e.g. *οἰμῶξι, ικετεύσι, λαλήσι, κλαῖσι*, all early instances of etacism, which became universal later on.

χαυνόπρωκτε : a combination of two of the supposed characteristics of the

modern Athenians, viz. *χαυνότης* (cp. 635 n., *Eq.* 78, 1262) and *εὐρυπρωκτία* (cp. 716, 843, *Nub.* 1084, 1099, *Thesm.* 200).

Ἴαοναῦ : for the form cp. *Av.* 1678 *βασιλιναῦ* (where v. Leeuwen, however, reads *βασίλων αὐ*, viz. οὐ). In Persian, all Greeks were called *Yauna* (cp. Chodzk. ib. p. 100), but the name was disliked by most of them, esp. by the Athenians (cp. Herod. i. 143, v. 69). For the true sentiments of the Great King towards the Greeks cp. the end of the *ὑβριστικὴ καὶ βάρβαρος ἐπιστολή* in Aeschin. *Otes.* § 238 *ἐγὼ ὑμῖν χρυσίον οὐ δῶσω· μή με αἰτέιτε· οὐ γὰρ λήψεσθε*. The wealth of Persia, which, during the Peloponnesian war and later, was distributed among the states, was the potent solvent of the patriotism of the Greeks, who had every virtue except superiority to money. All their patriots, from Miltiades to Demosthenes, were accused of selling themselves to Persia ; cp. Xen. *Hell.* i. 6. 7, where the noble and unfortunate Callieratidas, who was irritated at the procrastination of the Great King and at the *φοιτήσεις εἰς τὰς θύρας*, exclaims *ἀθλιωτάτους εἶναι τοὺς Ἕλληνας ὅτι βαρβάρους κολακεύουσιν ἔνεκα ἀργυρίων*.

There is no evidence that the Athenians

AMB. (*To the presiding officer*) Do you grasp his meaning ?

DIC. (*Before the officer has time to answer*) I' faith, not I.

AMB. He says the King will send you gold. (*In a thrilling aside to SHAM.*) Speak louder, and clearly—about the—gold.

SHAM. (*Desperately, dropping into undeniable vulgar Greek, but endeavouring to maintain unintelligibility by means of a foreign accent*) You get no moe gold, vain, rump-fed, Bez—Ionian fool.

DIC. Zounds! that's distinct enough.

AMB. What does he say ?

DIC. What! A' calls the Ionians 'vain fools' if they expect 'gold' from the orientals.

AMB. Not so; he's telling you of wains full of gold moys.

DIC. 'Moys,' in good hour! You're a great impostor—stand aside, and I'll question him apart. Come, sir, fix your eye on this (*holding out his stick*), and tell me truly, on pain

Dic. may be quoting χρῦσο of the 'Persian'; cp. Dem. ix. § 42 τὸν χρυσοῦν τὸν ἐκ Μήδων εἰς Πελοπόννησον ἤγαγεν, xix. § 271 108 ὀδί codd.: Bentley ὄδε, which is right, as deictic ι should not be followed by γε: for γε emphasizing ὄδε cp. 346 n. 110 ἄπιτ' R, which may be right 111 Reiske τουτουί, which is accepted by v. Leeuwen

were at this time offering themselves for sale, but the Spartans were in the market. We hear of a Spartan embassy to the King (in 430 B.C.), εἰ πως πείσειαν αὐτὸν χρήματά τε παρέχειν καὶ ξυμπολεμεῖν (Thuc. ii. 67). When the Athenians heard of this mission, not wishing to be outdone, they also sent one. In order to give point to Aristoph.'s sarcasm, it may be supposed that the Athenians were at this time expecting a favourable reply to their requests for pecuniary assistance (see Gunning, *ib.* p. 34, Müller-Strübing, *ib.* pp. 699 sqq.). A schol. writes τὸ αὐτὸ ἀντὶ τοῦ οὐ βαρβαρίζων ἔφη: his reading may have been αὐτὸ λῆψι χ., χ. Ἰάων, αὐ. See crit. n.

For 'Bez-ianian' in the translation cp. Sh. 2 *Hen. IV* v. iii. 116, 2 *Hen. VI* iv. i. 134 'vile bezonians.'

106. τοὺς Ἰάοντας: an 'anaphoric' use of the article, cp. Uckermann, *ib.* p. 8.

108. ἀχάνας: a Persian measure, equivalent to 45 medimni, cp. Poll. x. 164. The word occurs elsewhere only in Plut. *Arat.* 6 where it means 'knapsack,' and this may be the meaning here. For Müller-Strübing's extraordinary interpretation cp. 61 n. For

the jest cp. Sh. *Hen. V* iv. iv. 12 'Fr. Sold. Ayez pitié de moi! Pistol. Moy shall not serve; I will have forty moys,' *ib.* 22 'Fr. Sold. O pardonnez-moi!' Pistol. Say'st thou me so? is that a ton of moys?' (*moy*, perhaps, being *modius*).

109. ποίας: cp. 62 n.

110. This line reappears in *Thesm.* 626 as ἀπελθ'· ἐγὼ γὰρ βασανίω ταύτην καλῶς, and *Eq.* 1232 is very similar in sense; hence it is probable that Aristoph. is copying some original, which may have been the scene in the *Telephus*, translated in Ennius' *Telephus*, cp. *fr.* viii. (i. p. 57 Ribbeck) *Te ipsum hoc oportet profiteri et proloqui | adversum illam mihi*, where *adv. il.* may mean 'in the presence of Clytemnestra.'

111. πρὸς τουτουί: see crit. n. The sense of these words is to be gathered from the line of Ennius quoted in the last note; they correspond to *adv. il.*, viz. *coram hac scutica*. Thus Tyrrell seems correct in translating 'and keep your eye upon this strap,' or Frere 'in the presence of this fist of mine.' The interpretations of schol. R are different, viz. ἀντὶ τοῦ πρὸς ἐμαυτὸν· ἀπτικὸν δὲ τὸ τοιοῦτο σχῆμα. || ὡς μὴ συνιέντος αὐτοῦ δείκνυσι τῷ δακτύλῳ, "ἐμοί" λέγων καὶ

ἵνα μή σε βάψω βάμμα σαρδιανικόν·

Βασιλεὺς ὁ μέγας ἡμῖν ἀποπέμψει χρυσίον;—

ἄλλως ἄρ' ἐξαπατώμεθ' ὑπὸ τῶν πρέσβευων;

ἑλληνικόν γ' ἐπένευσαν ἄνδρες οὐτοί,

115

κοῦκ ἔσθ' ὅπως οὐκ εἰσὶν ἐνθένδ' αὐτόθεν.

καὶ τοῖν μὲν εὐνούχοι τὸν ἕτερον τουτουί

ἐγῶδ' ὅς ἐστι, Κλεισθένης ὁ—Σιβυρτίου.

ὦ θερμόβουλον πρωκτὸν ἐξυρημένε·

τοιόνδε δ', ὦ πίθηκε, τὸν πάγων' ἔχων

120

εὐνούχος ἡμῖν ἦλθες ἐσκευασμένος;

οἶδι δὲ τίς ποτ' ἐστίν; οὐ δήπου Στράτων;

112 σαρδιανικόν R Su. (s.vv. Σαρδώ and βάμμα), lemma schol.: Σαρδανιακὸν ABΓVp2: Σανδανιακόν C: Σαρδινιακόν Su. (s.v. ἵνα μή σε) 113 ἡμῖν ὁ μέγας R 115 γ' om. Su. (s.v. Ἑλληνικόν, in codd. AC, ed. Med.) || ἐπένευσαν (-σεν lemma schol. sec. Ruth.; but this is not so, as the symbol < represents -an as well as -en) RB schol.: ἐνένευσαν A: ἔπνευσαν C || ἄνδρες R, which seems right, cp. *Vesp.* 1132 n. 116

“τουτουί.” The change of construction is not impossible (cp. 625, *Eccl.* 446 sqq.), but it is very unattractive. Elmsley thinks *τουτουί* is Pseud., but he had left the theatre in order to reappear as Theorus (cp. above, p. 5, Beer, *ü. d. Zahl d. Schauspieler bei A.* p. 56).

If *τουτουί* is read, it must be supposed that Dic. swears by his staff, like an Homeric hero, cp. *Il.* i. 234. [On these words see Sobol. *Praep.* p. 179, Iltz, *Praep.* p. 72 n., G. F. Schoemann, *Animadv. in Ar. Ach.* p. 9, Lotz, *ib.* p. xv, H. Weber, *ib.* p. 27.]

112. βάψω: Frere ‘on pain of a royal bloody nose,’ cp. *Pax* 1174, 1176; similar is 320 *ξάλνειν εἰς φοινικίδα*. Plautus affected like expressions, cp. *Ps.* i. ii. 100 *cras Phoeniciūm poeniceo corio invisēs pergulam*.

βάμμα: for the cogn. acc. cp. *Eq.* 487, *Av.* 31, 42.

σαρδιανικόν: vulgarly formed from Σάρδεις, through the adj. Σαρδιανός, as Λάκων was lengthened to Λακωνικός. ‘Sardinian’ would be Σαρδονικός, cp. 180 n.

115. ἑλληνικόν: schol. R has been unjustly ridiculed by v. Leeuwen for his note, viz. *ὡς διαφέροντος καὶ τοῦ νεύματος τοῦ Ἑλληνικοῦ*, which exactly hits the point. Dic.’s jest is that there was something distinctive in a Greek nod.

116. ἐνθένδ' αὐτόθεν: cp. *Vesp.* 765 n., *Plut.* 1187.

117. τὸν ἕτερον: for the anticipatory acc. cp. 442 n.

118. ὅς ἐστι: the relative is used in the sense of *ὅστις*, as frequently in tragedy, cp. 442, *Av.* 804, *Plut.* 59, 369, *Soph. OT.* 1068, *OC.* 1171; elsewhere, but not in Aristoph., in the sense of *οἷος*, cp. *Soph. Aj.* 1259, *Eur. Alc.* 640. The constr. occurs in prose, cp. *Herod.* ii. 121 (β) *γνωρισθεῖς ὃς εἶη*, *Plato, Euthyd.* 283 D, *Dem.* lii. § 7 *ἐκέλευσε . . . δεῖξαι ὃς εἶη*.

Κλεισθένης: cp. *Vesp.* 1187 n. His effeminacy and immorality were a standing dish for the comic poets for twenty years. He is ironically called ‘the son of Sibyrtius,’ viz. the *παιδοτριβης*, whose training-school is well known from *Plut. Alcib.* 3; see Bergk, *Rel. Com. Att.* p. 206. For other such nicknames cp. *Vesp.* 325 n.

119. ὦ θερμόβουλον: schol. R *παρωδία χρῆται· ἔστι γὰρ ἐν τῇ Μηδείᾳ Εὐριπίδου* “ὦ θερμόβ. σπλάγχχνον.”

The line is not in the present *Medea*, though Henze would put it there (*Rhein. Mus.* xxxi. p. 595). For *Μηδεία* Rutherford suggests *Τημενίδαις*, v. Wilam. (*Analecta Eur.* p. 150) *Διγεί*, Elmsley *Πελιάσιν*, in which *Medea* played a part. He is followed by Nauck (*TGF.*² p. 639). Euripides affected such addresses to the soul, etc., and this habit is often ridiculed by Aristoph., cp. 450 n., 480 n., *Eq.* 1194, *Vesp.* 756 n.

of a Sardinian purple—nose: will the Sophy send us gold? (SHAM. *shakes his head.*) It seems, then, we are being colted by our envoys? (SHAM. *nods assent, and the eunuchs follow suit.*) There's a Greek touch in the nodding of these men; I'm certain they're from this very spot. (*With decision*) Why, one of these eunuchs here I'm absolute I know—he's Clisthenes, the son of the—athlete Sibyrtius. 'O thou, of most designing'—rump close-shaved—'hast thou, O ape, with an usurped' beard like this (*tearing aside his mask, and showing a hairless face*), come amongst us dressed as an eunuch? But who on earth is this other? Surely it can't be Strato?

κούκ R: οὐκ cett. codd., Su., Ald.

118 ὄστις R: ὄς cett. codd., schol.

(Vp2 ὡς): Mein. ὄτι; cp. 5 (?), 442, *Plut.* 59

119 ἐξευρημένε codd.:

ἐξευρημένε Su. (s.v. Κλεισθένην ὄρω: Στράτων)

120 γ' ᾧ R: δ' ᾧ

BC Su. (s.v. Στράτων): θ' ᾧ ΑΓ: δὴ Su. (s.v. Κλεισθένην ὄρω): τοιόνδ' ᾧ schol.

121 ἐσκευασμένος] ἐξευρημένος Su. (s.v. Στράτων) recte s.v.

Κλεισθένην ὄρω

On *θερμός*, 'bold,' cp. *Vesp.* 918 n.; but perhaps the sense here is *lascivius*, cp. schol. *Vesp.* 1030 *θερμόπρωκτος ἢ κάμηλος καὶ λάγνος*.

ἐξευρημένε: perhaps *ἐξευρημένε* was in the original; see crit. n. *ξυρεῖν* (for *κείρειν*) is a tragic and Ionic word, cp. Hope, *ib.* s.v.

120. Müller-Strübing explains the scene so: the ambassador bears the well-known marks of Clisthenes, but his face is muffled, after Persian fashion. At the words 'I know who he is' Dic. tears aside the muffler, and displays the well-known countenance of Clisthenes, imitated in a comic mask. At the words *τοιόνδε δ', ᾧ πίθηκε κτλ.* he also draws aside the robe and shows another stage-property, which an eunuch should not have, with its usual accompaniments (cp. *Phormisius* of a woman, in *Eccl.* 97). The joke lies in giving the name of the thing which Clisthenes was notoriously wanting in ('a beard') to what Clisthenes had (see Müller-Strübing, *ib.* p. 691). *εἶ, νῆ τὸν Ἑρμῆν!* but pure fantasy again. The explanation is more simple. 'Clisthenes' had provided himself with a mask, so as entirely to cover his features. Dic. tears this aside and discloses the beardless face of Clisthenes, and the meaning is 'with such a beard as this (viz., no beard) was it necessary to disguise yourself as an

eunuch?' The jest in the parody of Archilochus is that, as an ape is *ἄπυγος*, so Clisthenes was hairless and beardless (see *Thesm.* 575, 583, and Willems, *Bull. d. Acad. roy. d. Belg.* 1903, p. 622, H. Weber, *ib.* p. 28).

τοιόνδε κτλ.: schol. *καὶ τοῦτο παρῶδην κεν ἐκ τῶν Ἀρχιλόχου ἐπῶν* (read *ἐπωδῶν*), *Fr.* 91 B.⁴ *τοιόνδε δ', ᾧ πίθηκε, τὴν πυγὴν ἔχων*.

δέ: for the position of *δέ* after an exclamation cp. 4 crit. n.

πίθηκε: cp. Artemidor. *Oneirocr.* ii. 12 *πίθηκε* ἄνδρα *κακοδρῶνα καὶ γόητα σημαίνει*, as in 907, *Eq.* 887 *οἷος πίθηκισμοῖς με περιελαύνεις*, *Ran.* 707, H. Weber, *ib.* p. 29 n. In Archiloch. the address seems to have been to a real ape. v. Lœuwen quotes Aesop 44 *ᾧ πίθηκε, σὺ τοιαύτην πυγὴν [codd. τέχνην] ἔχων τῶν ἀλόγων ζῴων βασιλεύεις*; viz. although you are *ἄπυγος* (cp. Semonid. 7. 71 sqq. B.⁴).

122. *οὐ δῆπου*, 'it surely cannot be,' meaning that it most certainly is; *οὔτι που* (cp. *Vesp.* 186 n.) would mean 'I don't suppose it is,' and would express surprise or indignation, cp. *Eccl.* 327, 329 (where both locutions are found), *Av.* 179, 269, *Ran.* 526, and Ludwig, *de enunt. interrog. ap. A. usu*, p. 51.

Στράτων: cp. *Vesp.* 1187 n., *Fr.* i. p. 497 K. (ii. p. 1121 M.) *<καὶ παῖδες ἀγένειοι Στράτων <καὶ Κλεισθένης>*.

KHP. *σίγα, κάθιζε.*

*τὸν βασιλέως ὀφθαλμὸν ἢ βουλή καλεῖ
εἰς τὸ πρυτανεῖον.*

ΔΙΚ.

*ταῦτα δῆτ' οὐκ ἀγχόνη;
κάπειτ' ἐγὼ δῆτ' ἐνθαδὶ στραγγεύομαι;
τοὺς δὲ ξενίζειν οὐδέποτ' ἴσχει γ' ἡ θύρα.
ἀλλ' ἐργάσομαί τι δεινὸν ἔργον καὶ μέγα.
ἀλλ' Ἀμφίθεός μοι ποῦ ἐστιν;*

125

ΑΜΦΙΘΕΟΣ

οὔτοσὶ πάρα.

ΔΙΚ.

*ἐμοὶ σὺ ταυτασὶ λαβὼν ὀκτῶ δραχμὰς
σπονδὰς πόησον πρὸς Λακεδαιμονίους μόνω
καὶ τοῖσι παιδίοισι καὶ τῇ—πλάτιδι·
ὕμεῖς δὲ πρεσβεύεσθε καὶ κεχήνετε.*

130

KHP.

προσίτω Θεώρος ὁ παρὰ Σιτάλλκους.

ΘΕΩΡΟΣ

ὀδί.

123 *σίγα R* 126 *Blaydes ἔπειτ' || στραγεύομαι R: στρατεύομαι*
cett. codd., Hesych.; a constant blunder in MSS. (e.g. in Plato) 127
τοὺς δὲ codd., Su.: Brunck, v. Leeuwen, etc. τούσδε || ξενίζειν in RA
there is a full stop after ξ., which Bl. and v. Leeuwen accept; but
there is little importance in R's testimony in such matters, cp. 95 crit.
n. || *οὐδέποτ' ἴσχει θύρα R: οὐδέποτέ γ' ἴσχ' ἢ θύρα ABΓ: οὐδέποτ'
ἴσχ' ἢ θύρα CVp2: οὐδέποτ' ἴσχει γ' ἢ θύρα Su. (s.v. ἴσχειν):* Elmsley's
οὐδέποτέ γ' ἴσχει θύρα is vitiated by the absence of the article. The
reading of Su. seems unobjectionable, δὲ . . γε meaning 'aye, but,' cp.
Vesp. 94 n., V. Coulon, ib. p. 101: v. Herw. τουσὸδὶ ξενίζειν! οὐδέποτ'

123. *σίγα, κάθιζε:* cp. 59 n., *Vesp. 905 n.*
125. *εἰς τὸ πρυτανεῖον:* cp. Dem.
Fals. Leg. Arg. ii. 338 ἔθος γὰρ ἦν τοὺς
καλῶς πρεσβευσαμένους εἰς δημόσιον ἄριστον
καλεῖσθαι, ib. §§ 31, 234. The form of
invitation was ἢ βουλή (or ὁ δῆμος, Dem.
l. § 13) *τοὺς πρέσβεις καλεῖ ἐπὶ ξένια εἰς*
τὸ πρυτανεῖον εἰς αὔριον, cp. Dict. Ant.
ii. p. 515 A.

ἀγχόνη: a well-known mode of
expression in Eurip. (cp. *Alc. 229 sq.,*
*Bacch. 246, Heracl. 246, Fr. 1070 N.*²)
and not unknown in prose, cp. Aeschin.
Fals. Leg. § 39 τοῦτο δὲ ἦν ἄρα ἀγχόνη
[καὶ λύπη] τούτω. Aristoph. may be
aping Eurip. here, as the phrase seems
tragic; it recalls Sir Toby's exclamation
(*Tw. II. v. 62*) 'Bolts and shackles!'

126. *κάπειτα . . δητα:* elsewhere in

comedy only in *Av. 1217, Lys. 985;* but
cp. *Vesp. 665 καὶ ποῖ τρέπεται δὴ 'πειτα*
τὰ χρήματα τᾶλλα; καὶ (Vesp. 665 n.),
ἔπειτα (ib. 1133 n.), and δῆτα (ib. 24) are
usual in questions of surprise; but it
is rare to find them all combined, as
here, in a single question. It is absolutely
the last straw for Dicaeopolis.

στραγγεύομαι, 'kick my heels about
here'; cp. *Nub. 131, Plato, Rep. 472 A*
(restored in F for *στρατενομένω*). It
seems to be connected with Epic *στρεύγε-*
σθαι (cp. *στράγγω, stringo*), prop. 'to
be squeezed out drop by drop,' 'to feel
one's strength ebb away' (*Il. xv. 512*),
cp. *Thesm. 616 στραγγουριῶ;* hence,
originally, *στραγγεῦσθαι* meant 'to
squeeze one's self up,' but it is found
only in the sense 'to loiter.'

HERALD. (*After a painful pause*) Silence! Sit down! (*Recovering his sangfroid and impressively*) The Senate invites 'the King's Eye' to the Town Hall.

DIC. Halts and nooses! And has it come to this, that I must cool my heels about here, while every door flies open for their entertainment? (*With sudden determination*) Well, I'll do something desperate and grand. But where can I find Divine?

DIVINE. (*Hurrying back into the Assembly*) Here I am.

DIC. Take these eight drachmas, and arrange a peace with the Lacedaemonians for me alone—not forgetting my barnes, and my bed-ferē. (*To the Presidents*) But as for you, never leave your embassies, and gaping.

HERALD. (*In a loud voice*) Approach Theorus, our envoy from the court of Sitalces.

THEORUS. Here am I.

ἴσχειν ἢ θ.: v. Leeuwen τουσδὶ ξενίξειν! οὐδένα ποτ' ἴσχει θύρα. v. Herw. also suggests (*Vind.* p. 3) ἴσχει <ἢ> θ., with a synzesis worthy of Herodas (cp. *Vesp.* 827 n.), or οὐδεμί' ἔτ' ἴσχει θ. 129 μοι om. B: Blaydes ποῦ μοῦστίν, cp. *Vesp.* 756 n., 902 crit. n. 131 ποιήσαι codd.: Elmsley πόησον, cp. 52 crit. n. 133 κεχίγητε codd., Su.: Herodian in Bekk. *An.* 1287 κεχίγητε, cp. *Vesp.* 415 crit. n., Kühner-Blass, ib. ii. p. 464 134 Blaydes θεωρὸς, which is impossible, as 155 shows Th. is a proper name

127. A much disputed line: schol. παροιμία ἐπὶ τῶν πολλοῦς ξένους ἀποδεχομένων . . . μέμνηται καὶ Εὐπόλις ἐν Φίλοις (i. p. 330 K.; ii. p. 535 M.) “νῆ τὸν Ποσειδῶ, οὐδέποτ' ἴσχει ἢ θύρα” (I read κοῦδέποτ' ἴσχει γ' ἢ θύρα), καὶ Καλλιμαχος ἐν Ἐκάλῃ (*Fr.* 41, p. 430), “τῶν δέ ἐ πάντες ὁδοῖται. | ἦρα φιλοξενίης· ἔχε γὰρ τέγος ἀκλήϊστον,” καὶ Πίνδαρος (*Nem.* ix. 4) “ἐνθ' ἄρα πεπταμέναι ξείνων ἐνεκεν ταῖν θύραιν” (read ἐνθ' ἀναπεπτάμεναι ξείνων νενίκανται θύραι). || ἴσχει δὲ ἀντὶ τοῦ κωλύει, ἢ ἀποκλείει· || ἄλλως· οὐδέποτε ἐκώλυσεν ἢ ἀπέκλεισεν. It appears from these notes that the one schol. read ἴσχει, the other ἴσχε.

ξενίξειν: the constr. is strange, as μῆ (or μὴ οὐ) ξενίξεσθαι would be expected after οὐδ. ἴσχει, unless Aristoph. is following an old usage, which may have survived in a proverb; however, εἰργειν with the simple inf. is not uncommon, cp. Goodwin, ib. § 807 (a). Blaydes's reading τουσδὶ ξενίξειν! seems very abrupt, and unsuited to the context.

ἴσχει: viz. 'the door (of the Prytaneum) never checks (the Senate) from entertain-

ing them'; so we must translate if we are not to admit the solecism ξενίξειν for ξενίξεσθαι. Klotz's rendering (*Jahn's Jahrb.* 1849, p. 236) is also possible, viz. 'if these (the Senators) wish to entertain, the door is never closed'; cp. *Vesp.* 1264 n.

129. μοι ποῦ: cp. *Vesp.* 756 n., Eur. *Syrphl.* 127 τὸ δ' Ἄργος ὑμῖν ποῦ ἴστων; ἢ κόμπου μάτην; a very conversational idiom, such as Eurip. occasionally affects.

οὔποσί: for this use of the pron. for the 1st pers. cp. 313 n.

πάρα: viz. παρέμι, cp. 862, 1091.

132. πλάτιδι: schol. R τῆ γυναικί, παρὰ τὸ πελάζειν τῷ ἀνδρὶ κατὰ τὴν κοίτην, cp. Dem. xl. § 27 Πλαγγῶν . . . εὐπρεπῆς τὴν ὄψιν οὔσα ἐπλησίαζεν αὐτῷ, and Soph. *Phil.* 677 τὸν πελάταν λέκτρων ποτὲ τῶν Διός. As the word is not found elsewhere, it is probably intended to raise a laugh (κατὰ παρωνυμίαν; see *Introd.* p. xlix), on account of its tragic sound; it may be translated by 'ferē' (*Sh. Tit.* iv. i. 89, or 'yoke-fellow' (*id. Lear* III. vi. 39).

134. Θέωπος: cp. *Vesp.* 42 n. This

- ΔΙΚ. ἕτερος ἀλαζῶν οὗτος εἰσκηρύττεται. 135
 ΘΕΩ. χρόνον μὲν οὐκ ἂν ἦμεν ἐν Θράκῃ πολύν,—
 ΔΙΚ. μὰ Δί' οὐκ ἂν, εἰ μισθὸν γε μὴ ἔφες πολύν.
 ΘΕΩ. εἰ μὴ κατένειψε χιόνι τὴν Θράκην ὄλην,
 καὶ τοὺς ποταμοὺς ἔπηξε.—
 ΔΙΚ. ὑπ' αὐτὸν τὸν χρόνον,
 ὅτ' ἐνθαδὶ Θεόγυις ἠγωνίζετο. 140
 ΘΕΩ. τοῦτον μετὰ Σιτάλκουσ ἐπινον τὸν χρόνον.—
 καὶ δῆτα φιλαθήναιος ἦν ὑπερφυῶς,
 ὑμῶν τ' ἐραστῆς ὡς ἀληθῶς, ὥστε καὶ

135 No paragr. in R || εἰσκεκήρυκται R: Elmsley οὐτοσὶ κηρύττεται
 136 ἦμεν] schol. seems to have read the sing., viz. τοῦτο διὰ μέσου ὁ Δ.
 οὐκ ἂν ἔτριψας τὸν χρόνον εἰ μὴ πολὺν μισθὸν ἐλάμβανες, and Th. and
 Dic. use the sing. elsewhere (137 ἔφες, 141 ἐπινον), but the plur. seems
 right; see comm. The proposed alterations of ἦμεν are objectionable;
 Elmsley ἔμειν' ἂν, which separates ἂν from οὐκ: Kock καθήμην οὐκ ἂν:
 Blaydes ἂν ἦν ἂν, but this form occurs only in the latest plays of Aristoph.:

mission of Theorus is not mentioned in Thuc., and is, no doubt, a fiction; indeed, it is not certain that *Theorus* is not used with reference to its etymological sense; see crit. n. Keck (*Qu. hist.* p. 68) has a curious idea that in Theorus there is a play on *θεωρός*, 'an emissary to a festival'; perhaps Theorus had gone to Thrace in this capacity, and not for the purpose of performing the business of the State. In itself such a word-play is not improbable, as Aristoph. loves jesting with proper names, cp. *Eq.* 570 ὁ θυμὸς εὐθὺς ἦν ἀμυνίας, and *Vesp.* 380 n.; see also Müller-Strübing, *ib.* p. 732.

Σιτάλκουσ: the son of Teres, king of Odrysae, for whom see Thuc. ii. 29, 95-100, iv. 101. In 431 B.C. he made a treaty with Athens; in 430 B.C., his son Sadocus arrested a Lacedaemonian mission, which was on its way to Susa, and handed it over to some Athenians who were in his kingdom at the time (*id.* ii. 67). Cp. H. Weber, *ib.* pp. 43 sqq.

The kingdom of Odrysae, founded after the Persian war, occupied the plain of the Hebrus (Maritza), and extended on the W. to the Oeskos, on the N. to the Ister, viz. it comprised Bulgaria, Eastern Roumelia, and the Turkish vilayet of Adrianople (Beloch, *Gr. Gesch.* i. p. 530 n. 3). The obvious satire in this

passage seems to have been prompted by the prevailing suspicion of the king's good faith. Sitalces' great expedition into Macedonia had given little help to the Athenians when they were besieging Potidaea, and, for some years before this play, he had shown great apathy; cp. H. Pol, *de Aristoph. boni civis officium praestante*, p. 29, Gilbert, *Beitr.* p. 163, H. Weber, *ib.* pp. 45 sqq.

135. εἰσκηρύττεται: elsewhere only in Soph. *El.* 690 εἰσεκήρυξαν βραβῆς.

136. ἐν Θράκῃ: ἐπὶ Θράκης is more common, meaning the Greek colonies in Thrace (cp. *Vesp.* 288 n.); here ἐν Θ. is normal, as the embassy was to the barbarian parts of Thrace.

137. γε: elliptical, cp. *Vesp.* 298 n. For the form of the line cp. *Pax* 907 ἀλλ' οὐκ ἂν, εἰ τι προῖκα προσαγαγείν σ' ἔδει.

ἔφες: viz. 'you and your companions would not have spent such a long time in Thrace, if you (sing.) had not been drawing a long fee.' The fee went to the ambassador, while the delay affected all.

138. κατένειψε: often used impersonally (cp. *Nub.* 965), as in English; but here the subject ὁ θεός must be supplied, as it is required with ἐπηξε, which is not found elsewhere used impersonally, cp. Aesch. *Pers.* 495 sq. θεὸς | χεϊμῶν' ἄρων ὤρσε πῆγνυσιν δὲ πᾶν | βέεθρον. The

DIC. Another impostor this being ushered in.

THEORUS. Our sojourn in Thrace would not have been so long——

DIC. (*Aside*) I' faith, it would not, if you'd been drawing a shorter fee.

THEORUS. (*In continuation*)—but that a fall of snow covered the whole of Thrace, and all the rivers were frozen.

DIC. (*In a sly aside*) Just about the very time when Theognis was contending here with a tragedy.

THEORUS (*In continuation*) I spent this wintry season drinking with Sitalces: *entre nous*, he was monstrously 'pro-Attic'; and, literally, doted upon you: why, he used to scribble on the walls

H. Weber ἦνον, which is poetic 137 πολύν R 138 κατένιψε
 R, etc.: κατένειψε ΑΓΕ² || τὴν Θ. χιόνι πολλῇ Su. (s.v. ψυχροῦ βίου)
 139 ὑπ' αὐτὸν κτλ.] given to Dic. by Nauck: in the codd. the words are
 assigned to the preceding speaker 140 ὅτ' ἐνθαδι] ἦνίκα Su. (s.v.
 ψυχροῦ βίου) 142 γ' post φιλαθ. R 143 ἦν codd.: Dobree ὡς ||
 ἀληθῆς RB¹C etc.: ἀληθῶς A Ald.; perhaps there is force in the repetition
 of ἦν, in which case ἀληθῆς should be read, cp. Eur. *Suppl.* 867 φίλοις τ'
 ἀληθῆς ἦν φίλος

Athenians had sad experience of a Thracian winter, before Potidaea, in 430/29 B.C., cp. Thuc. ii. 70. 2, Eur. *Andr.* 215.

139. ὑπό: cp. 1076 n., Thuc. ii. 27. 2 ὑπὸ τὸν σεισμόν.

ὑπ' αὐτόν κτλ.: the ironical interruption is quite in Dic.'s manner; see crit. n. For Theognis, ὁ Χιών, cp. 11 n. For ψυχρότης, a well-known fault of style, mainly due to affectation, the *locus classicus* is Arist. *Rhet.* iii. 3=1405 b 35; cp. also Περὶ ὕψους iii. 4 ὀλισθαίνουσι δ' εἰς τοῦτο τὸ γένος ὀρεγομένοι μὲν τοῦ περιττου καὶ πεποιημένου καὶ μάλιστα τοῦ ἡδέος, ἐποκέλλουσι δὲ εἰς τὸ ῥωπικὸν καὶ κακόζηλον ('tawdry and affected'). Jokes upon the literal meaning of ψυχρόν are common, e.g. Alex. ii. p. 364 K. (iii. p. 468 M.) βούλομαι | ὕδατος σε γεῦσαι. πρᾶγμα δ' ἐστί μοι μέγα | φρέατος ἔνδον, ψυχρότερον Ἄραρότος, Theophil. ii. p. 474 K. (iii. p. 627 M.) πῶς ἔχεις πρὸς κάραβον; ('what do you say to a crab?'). B. ψυχρός ἐστίν, ἄπαγε, φησί· ῥητόρων οὐ γεύομαι (viz. a certain orator was called Carabus), Catull. xlv., who caught a mala tussis from listening to a speech of Sestius, who invited him to dinner only cum malum librum fecit (so Baehrens for

legit), Hor. *S.* ii. 5. 41 *Furius hibernas cana nive conspuet Alpīs.*

141. ἔπινον: notice the sing. after the plur. ἡμεν, the insinuation being that Theorus alone was enjoying himself. It might have been said by the Thracians 'This heavy-headed revel east and west | makes us traduced and tax'd of other nations: | they clepe us drunkards, and with swinish phrase | soil our addition' (Sh. *Hamlet*. i. iv. 17). So Alcibiades, who was all things to all men, showed himself ἐν Σπάρτῃ γυμναστικός, εὐτελής, σκυθρωπός· ἐν Ἰωνίᾳ χλιδανός, ἐπιτερπής, ῥάθυμος· ἐν Θράκῃ μεθυστικός· ἐν Θετταλίᾳ ἱππαστικός (Plut. *Alc.* 23), cp. Ath. 534 B, Corn. Nep. vii. 11, Hor. *Od.* i. 36. 14 *Bassum Threicia vincat amygdide.*

142. καὶ δῆτα: cp. 68 n.

φιλαθήναιος: cp. *Vesp.* 283 n., a passage which implies that this was a political catchword, like 'pro-Boer.'

ὑπερφυῶς, 'monstrously,' cp. *Pax* 229, *Thesm.* 831, *Eccle.* 386; common in Plato (e.g. *Gorg.* 467 B) and Dem. (e.g. xix. § 71, xxi. § 88).

143. ἐραστής: here almost in a sexual sense, ἀληθῶς (like ἀπόχημα *Eq.* 78) showing that it is not used merely

ἐν τοῖσι τοίχοις ἔγραφ'· “Ἀθηναῖοι καλοί.”
 ὁ δ' ὕός, ὃν Ἀθηναῖον ἐπεποήμεθα, 145
 ἦρα φαγεῖν ἀλλάντας ἐξ Ἀπατουρίων,
 καὶ τὸν πατέρ' ἠντεβόλει βοηθεῖν τῇ πάτρα·
 ὁ δ' ὤμοσε σπένδων βοηθήσειν, ἔχων
 στρατιὰν τοσαύτην ὥστ' Ἀθηναίους ἐρεῖν·
 “ὅσον τὸ χρῆμα Πα—ρνόπων προσέρχεται.”— 150

ΔΙΚ. κάκιστ' ἀπολοιμήν, εἴ τι τούτων πείθομαι
 ὦν εἶπας ἐνταυθοῖ σύ, πλὴν τῶν “παρνόπων.”

ΘΕΩ. καὶ νῦν ὅπερ μαχιμώτατον Θρακῶν ἔθνος
 ἔπεμφεν ὑμῖν.

ΔΙΚ. τοῦτο μὲν γ' ἤδη σαφές.

ΚΗΡ. οἱ Θραῖκες ἴτε δεῦρ', οὓς Θέωρος ἤγαγεν. 155

ΔΙΚ. τουτὶ τί ἐστι τὸ κακόν;

ΘΕΩ. Ὀδομάντων στρατός.

ΔΙΚ. ποίων Ὀδομάντων; εἶπέ μοι, τουτὶ τί ἦν;

144 ἔγραφον Su. (s.v. καλοί) || Ἀθηναίους (-ναῖοι cod. E) καλός Su.
 (in codd. AVB) 145 πεποῖήμεθα R (contra metrum) 146 ἀλλάντος A
 147 ἠντίβολει codd.: Cobet ἠντεβόλει 150 Blaydes εἰσέρχεται τῶν
 παρνόπων, on account of the omission of the article; but π. is put, by a

metaphorically, as in Thuc. ii. 43. 1, where Pericles finely says τὴν τῆς πόλεως δύναμιν καθ' ἡμέραν ἔργω θεωμένους καὶ ἐραστὰς γιγνομένους αὐτῆς. It became a common form of flattery at Athens, cp. *Eg.* 1341 ὦ Δῆμ', ἐραστής τ' εἰμι σός, φιλω τέ σε, Plato, *I. Alcib.* 132 A δημ-εραστής.

ὥστε καί: for the position of καί cp. *Vesp.* 1193 n.

144. ἔγραφε: for this habit cp. *Vesp.* 99 n.

145. ὕός: cp. 134 n.

146. ἦρα, 'had a passion'; cp. 32 n., *Av.* 76.

ἐξ Ἀπατουρίων, 'gossips' feasts' (Sh. *Err.* v. i. 408), as suggesting 'goose,' may represent the jest (κατ' ἐξαλλαγήν φωνῆ; see *Introd.* p. lvi) here, which lies in the name of the festival, conveying the idea of ἀπάτη, the deception practised by Sitalces on the Athenians; so schol. R χαριέντως ὡς ἐξαπατωμένων τῶν Ἀθηναίων. The jest was ready to hand, as the Athenians connected the name of the festival with ἀπάτη, for an explanation of which see schol. here. The real etymology of the word is given by another scholiast (viz. ὀμοπατούρια), from ἀ-

copulative, and πατήρ, an origin implied in Xen. *Hell.* i. 7. 8 ἐν οἷς (viz. Ἀπατουρίοις) οἱ τε πατέρες καὶ οἱ συγγενεῖς σύνεισι σφίσιν αὐτοῖς. The festival occurred in Pyanepsion, and lasted for three days (viz. δορπία, ἀνάρρυσις, and κουρεῶτις), cp. *Thesm.* 558. The 'black-puddings' (*Blutwurst*) may be an allusion to the parts of the victim which were distributed among the phrateres after the sacrifice, on the third day (cp. *μειαγωγεῖν*, *Ran.* 798). See Mommsen, *Heortol.* p. 302, Pauly-Wissowa, *ib.* p. 2675.

147. Notice the deliberate assonance in -πατουρίων, πατέρ', πάτρα, emphasizing the devotion of Sados to his adopted country.

πάτρα: viz. Athens; but there is an ambiguity, in which lies the humour; there is also humour in the use of the word, which is old Ionic (Herod. vi. 126), tragic, but not found in prose, or in comedy, except in paratragoedia (*Thesm.* 136, *Ran.* 1163, 1427); cp. the jest in Alexis ii. p. 368 K. (iii. p. 473 M.) ὑπὲρ πάτρας μὲν πᾶς τις ἀποθνήσκειν θέλει, ὑπὲρ δὲ μήτρας Καλλιμέδων ὁ Κάραβος | ἐφθῆς ἴσως προσεῖτ' ἂν εἰς ὦν (v. Herwerden) ἀποθανεῖν.

‘my fair Athens.’ His son—lately honoured with the freedom of our town—had a passion to eat some chitterlings from the Goossips’ feast, and he implored his father to give aid to his fatherland; and Sitalces poured libations and made oath that he would give aid, with such a host that the Athenians would say ‘What a power of—locusts is coming!’

DIC. (*Aside*) Death to me, if I believe a word of what you have said here—except the ‘locusts.’

THEORUS. So, now, he has dispatched you the most warlike tribe in Thrace.

DIC. (*In a sarcastic aside*) Well, at any rate, that’s palpable.

HERALD. Approach, you Thracians, whom Theorus has brought.

DIC. (*Aside, on seeing the ragtag-and-bobtail supers, who are dressed to personate the barbarous Thracians*) What the good-year is this?

THEORUS. (*In a loud and important voice*) The host of Odomanti.

DIC. (*Aside*) ‘Odomanti,’ in good hour! (*Observing the*

surprise, for the name of a people (e.g. Παιόνων), and such names, with few exceptions, do not take an article, cp. *Vesp.* 800 n. 152 ἐνταῦθα R 153 ἔθνος RAΓ etc.: γένος BC 154 μέντ’ RVp2: cett. μέν γ’ : Blaydes τοῦτ’ ἐκείν’ || σαφῶς AB¹, whence Porson read ἡῶδι σαφῶς

150. ὄσον τὸ χρέμα: cp. *Vesp.* 933 n.

Παρνόπων: a surprise, perhaps for Παιόνων (cp. Thuc. ii. 96. 3), as one might say. ‘What a power of Loc- (for Locrians) usts is coming!’

152. ἐνταυθοῖ: cp. *Vesp.* 1442 n.

παρνόπων, ‘the word “locusts”’; for the construction in a quotation cp. 640 n., *Vesp.* 98 n.

153. Θρακῶν, without the article, as being the name of a people; but with ‘anaphoric’ article, in 170, 172 (cp. Uckermann, ib. p. 8).

154. μέν γε: cp. *Vesp.* 564 n.; here, the particle γε strengthens the antithesis. Schol. R writes <τοῦτο ἀντι τοῦ> ψεύδεται: || ὡς ἀσθενῶν ἢ ὀλιγῶν ὄντων. Rutherford assigns ψεύδεται to 154, and the rest to 156. This is plausible, since the ‘Thracians’ are not yet visible; but I am not certain that the whole, as read in R, should not be assigned to 154; the scholiast may mean that the tagrag

‘supers’ who personate the Thracians are by no means formidable, either in appearance or numbers.

155. οἱ Θραῖκες: the article is normal in such contexts; cp. 167 n.

156. τοῦτ’ ἅ κτλ.: an expression of surprise, cp. *Vesp.* 183 n.

Ὀδομάντων: this free barbarous tribe lived between the Strymon and the Nestus, near the *Egnatia Via* of later days. They, and the other tribes in this neighbourhood, had an evil name (Thuc. vii. 29. 4), as they had slaughtered an army of settlers in Amphipolis forty years before (id. i. 100). They were not subject to Sitalces, and are introduced here perhaps on acc. of the mention in Herod. vii. 112 (H. Weber, ib. p. 53).

στρατός: a tragic word, used comically here, cp. *Eq.* 567.

157. ποίων: cp. 109 n.

τοῦτ’ ἅ ἦν; cp. *Vesp.* 183 n.

- τίς τῶν Ὀδομάντων τὸ πέος ἀποτεθρίακεν ;
 ΘΕΩ. τούτοις ἔάν τις δύο δραχμὰς μισθὸν διδῶ,
 καταπελτάσονται τὴν Βοιωτίαν ὅλην. 160
- ΔΙΚ. τοισδὶ δύο δραχμὰς τοῖς ἀπεψωλημένοις ;
 ὑποστένοι μένταν ὁ θρανίτης λεῶς,
 ὁ σωσίπολις.—οἶμοι τάλας, ἀπόλλυμαι,
 ὑπὸ τῶν Ὀδομάντων τὰ σκόροδα πορθούμενος.
 οὐ καταβαλεῖτε τὰ σκόροδ' ;
- ΘΕΩ. ὦ μοχθηρὲ σύ, 165
 οὐ μὴ πρόσει τούτοισιν ἐσκοροδισμένοις ;

158 ἀποτεθρίακεν codd. (-ωκεν Γ), followed, in ΒΓ(sup.) Ald., by ἄν : ἀποτεθρίακεν Su. (s.vv. ἀ : Ὀδόμαντες : πέος), Hesych. 159 τις δύο δραχμὰς R: δύο δραχμὰς ἔάν τις A: ἔάν δραχμὰς δύο τις B: ἔάν τις

158. ἀποτεθρίακεν: there seems to be a pun (κατ' ἐξαλλαγήν φωνῆ; see *Intro.* p. lvi) on *Θρηῆκες* in this word, which may be represented by 'to trash,' viz. 'to crop,' cp. *Sh. Tr.* I. ii. 81 'who to advance, and who | to trash for over-topping.' ἀποθριάζειν means 'to strip of fig-leaves'; and, as *θρίον* (cp. *Ecc.* 707) is also *praeputium*, 'to circumcise.' It cannot be inferred from this passage that the Thracians practised circumcision. The humour lies in the fact that 'the host of Odomanti' are not Thracians at all, but 'supers' dressed up to represent them, half-naked, and bearing gigantic phalli. In fact, it may be inferred from *Dic.*'s surprise that the Thracians did *not* practise circumcision. *Schol. R* writes *φάσι δὲ αὐτοῖς Ἰουδαίους εἶναι*, which is a natural allusion to the supposed circumcision of the Thracians, but *Rutherford* suggests *Οὐδαίους*, for whom see his note.

159. δύο δραχμὰς: the pay is, of course, excessive; from *Thuc.* vii. 27. 3 we learn that such barbarians got one drachma per day, and even this was an unusually high salary. The pay of a citizen-hoplite was only four obols (cp. *περωβόλου βίος* in *Eustath.* p. 1405. 28), which was increased to two drachmas (a drachma each for self and servant) in the case of the severe service at *Potidaea* (*Thuc.* iii. 17. 3). Cp. *H. Weber*, *ib.* p. 54.

διδῶ: the present, of a repeated act, cp. *Sobol. Synt.* p. 11.

160. καταπελτάσονται, 'they will swash-buckler all Boeotia' (*Tyrrell*). For the Thessalian *πέλτη* cp. *Lys.* 563, *Thuc.* ii. 29. 6, *Xen. Mem.* iii. 9. 2, where

Socrates says a Thracian with a shield and spear would not face a Spartan, nor a Spartan a Thracian, if he carried a *πέλτη* and *ἀκόντιον*. For *κατα-* cp. *Vesp.* 911 n.

161. ἀπεψωλημένοις: viz. *ἐστυκῶσι*. The Thracians have come into the theatre in a condition which excites such laughter as *Aristophanes* elsewhere deprecates, in the case of rival poets, cp. *Nub.* 538. ἀ. is really used as a term of abuse, such as suits the scarecrows that are doing duty for Thracians, cp. *An.* 507 *ψωλοί, πεδιόνδε*.

162. ὑποστένοι, 'the honest jack-tars, our country's wooden walls, would curse and swear' (*Tyrrell*); perhaps a reminiscence of *Eur. Cycl.* 198 *ἐπέλ τῶν μεγάλα γ' ἢ Τροία στένοι*.

θρανίτης λεῶς: tragic, cp. *Pax* 632 *οὐργάτης λεῶς*, *Soph. OC.* 898, 1000, *Vesp.* 1015 n. *Schol. R* ἀντὶ τοῦ ὁ ναυ-τικός. ἐκ μέρους δὲ τὸ πᾶν εἶπεν. τῶν γὰρ ἐρεττόντων οἱ μὲν ἄνω ἐρέττοντες θρανίται λέγονται, οἱ δὲ μέσοι ζευγίται (more correctly *ζυγ.*), οἱ δὲ κάτω θαλάμιοι. They sat on *θράνοι*, which, as some hold, were fixed in a gangway that ran outside the bulwarks of the ship, as can be seen in the relief found in the Acropolis (*Lenormant*, in *I. Müller*, *ib.* iv. p. 280 *Tafel* vii.). The *ζευγίται* sat on the deck; only the *θαλάμιοι* in the hold. The *Thranitae* had the hardest work, as their oars were longest, and they received the highest pay (*Thuc.* vi. 31. 3). On the meaning of *θράνος* cp. *Zacher, Aristophanesstud.* p. 71.

163. ὁ σωσίπολις: a political catch-word with 'the blue-water school' at

enormous stage-properties they carry) Please resolve me, what is the meaning of this? Who has trashed the Thracians'—fig-leaves?

THEORUS. (*In continuation*) If you give these a daily fee of a couple of drachmas, they will swashbuckler the whole of Boeotia.

DIC. (*Aside*) Two drachmas for these circumcised dogs. (*Tragically*) Certes, 'the benched sailor host,' 'our country's first line of defence' would swear deep oaths! (*The 'Thracians' carry off his wallet full of garlic*) Damnation! I'm ruined! The Odomanti have made a raid upon my garlic. Drop that garlic, woo't not?

THEORUS. (*To DIC. with hauteur*) Thou naughty knave, I advise thee not to go near them: they are gamecocks primed with garlic.

δραχμὰς δύο CI 161 No paragr. in R || Bachmann (*Zur Krit.* p. 253) δραχμὰς δύο τοισδὶ, but cp. *Vesp.* 691 n.: Dind. δραχμὰς, on which cp. v. Herwerden, *Hermes* xxiv. p. 605 165 οὐκ ἀποβαλεῖτε A

Athens (such as in Engl. 'our first line of defence'), used here ironically. The most formidable opponents of the conservative landowners, whom Aristoph. favoured, were the inhabitants of the Piraeus, who were the representatives of the extreme democracy (*Aristot. Pol.* 1303 b). This class, having nothing to lose from invasion, were opposed to peace ([*Xen.*] *Ath. Pol.* 2. 14), and, being restless as fire (*Eur. Hec.* 608), supported every dangerous scheme. Their leaders, the sellers of honey, cheese, etc. (*Eq.* 853), formed the party of Cleon, and supplied the majority of the demagogues.

For *σωσίπολις*, which is tragic, cp. *Aesch. Sept.* 130 ὁ ῥυσίπολις.

164. τῶν Ὀδομάντων: the article is used anaphorically of people represented on the stage, but it is absent in 156, where the Odomanti are introduced for the first time (cp. *Vesp.* 800 n., Ucker-mann, *ib.* p. 8).

τὰ σκόροδα: the point of this is that, during the present dearth in Athens, Dic. had to buy even garlic for his family, or, possibly, for his own luncheon, cp. *Ecc.* 308.

πορθούμενος: tragic, 'pillaged of my garlic'; not used elsewhere in Aristoph., but found in this sense in *Hom. H. Herm.* 179 sq. ἐνθεν ἄλις τρίποδας . . . πορθήσω, cp. *Eupol.* i. p. 300 K. (ii. p. 495 M.) τάργυρια πορθεῖται. Being a surprise for ἀφαιρεθεῖς, it has its construction (*viz.* acc.).

In *Rhet.* iii. 2=1405 a 27 Aristotle says <ἔξεστι λέγειν> τὸν κλέψαντα καὶ λαβεῖν καὶ πορθῆσαι, the latter when the desire is κοσμεῖν τι. This is an instance of the jest κατὰ συνωνυμίαν (see *Introd.* p. xliv), best illustrated by Mark Twain's *Tom Sawyer* (the resolution of the two pirates) 'So long as they remained in that business, their piracies should no longer be sullied with the name of stealing.'

165. οὐ καταβαλεῖτε: cp. *Pax* 1124.

τὰ σκόροδα: for the division of the anap., at a change of speakers, cp. *Ecc.* 1011, 1075, *Vesp.* p. xxxviii. II., *Bernhardi*, *ib.* p. 279; this licence is allowable in the second and fourth feet.

166. οὐ μὴ: cp. *Vesp.* 397 n., *Kühner-Gerth*, *ib.* § 387 (7). There is a dangerous politeness in the idiom here.

ἐσκοροδισμένοι: a jest καθ' ὁμωνυμίαν (see *Introd.* p. xli); schol. R ἀπὸ μεταφορᾶς τῶν ἀλεκτρυόνων· τούτοις γὰρ ὅτε μέλλουσι μάχεσθαι σκόροδα δίδονται ἐσθλεῖν, ἵνα θερμανθέντες ἀξύτεροι γένωνται, ὡς καὶ ἐν Ἰππεύδι φησὶν "ἴν' ἄμεινον, ὦ τῶν, ἐσκοροδισμένους μάχη" (*Eq.* 494), cp. *Xen. Symp.* iv. 9 εἰς μὲν γὰρ μάχην ὀρμωμένῳ καλῶς ἔχει κρόμμνον ὑποτρώγειν ὥσπερ ἔνοι τοὺς ἀλεκτρυόνας σκόροδα σιτίσαντες συμβάλλουσιν. According to *Aelian (VH.* ii. 28), there was a law at Athens, after the invasion of the Persians, that there should be a cockfight in the theatre on one day in the year.

- ΔΙΚ. ταυτὶ περιείδεθ' οἱ πρυτάνεις πάσχοντά με,
 ἐν τῇ πατρίδι καὶ ταῦθ' ὑπ' ἀνδρῶν βαρβάρων ;
 ἀλλ' ἀπαγορεύω μὴ ποεῖν ἐκκλησίαν
 τοῖς Θραξὶ περὶ—μισθοῦ· λέγω δ' ὑμῖν ὅτι 170
 διοσημία ἐστὶ καὶ ῥανὶς βέβληκέ με.
- ΚΗΡ. τοὺς Θραῦκας ἀπιέναι, παρεῖναι δ' εἰς ἔννην·
 οἱ γὰρ πρυτάνεις λύουσι τὴν ἐκκλησίαν.
- ΔΙΚ. οἴμοι τάλας, μυττωτὸν ὅσον ἀπώλεσα.—
 ἀλλ' ἐκ Λακεδαίμονος γὰρ Ἀμφίθεος ὀδί.
 χαῖρ', Ἀμφίθεε. 175

ΑΜΦΙΘΕΟΣ

μήπω γε πρὶν γ' ἂν στῶ τρέχων·

δεῖ γὰρ με φεύγοντ' ἐκφυγεῖν Ἀχαρνεάς.

ΔΙΚ. τί δ' ἐστὶ ;

ΑΜΦ. ἐγὼ μὲν δεῦρό σοι σπονδὰς φέρων

167 περὶ ἴδεθ' R 169 ποεῖν R, and *passim* 171 διοσημί'
 ἐστὶ R cett. : διοσημία ἐστὶ Su. (s.v. διοσημία) 176 μήπω γε πρὶν
 ἂν R cett. : Bergk μήπω γε πρὶν γ' ἂν στῶ : Elmsley μήπω πρὶν ἂν γε στῶ,
 which is often read : Mein. πρὶν ἂν ἐστῶ ; but πρὶν c. perf. is unexampled
 in dramatic writers (cp. Sobol. *Synt.* p. 140, Prause, *ib.* p. 35) :
 v. Herwerden πρὶν ἂν σωθῶ, but γε is necessary with μήπω in order

167. περιείδετε : cp. 55 n.

οἱ πρυτάνεις : in apposition to ὑμεῖς understood, cp. 753 n. It may be a case of the nom. used for the voc., cp. 242 crit. n., *Vesp.* 935 n., Uckermann, *ib.* p. 7, Bachm. *Conj.* p. 122.

168. ἐν τῇ πατρίδι : probably with καὶ ταῦτα, which is postponed, as in *Ran.* 704 τὴν πόλιν καὶ ταῦτ' ἔχοντες κυμάτων ἐν ἀγκάλαις, cp. *Vesp.* 1184 n.

ἀνδρῶν : ἀ. (emphasizing a term of abuse) takes the place of an article, which is usual with βαρβάρων, cp. 707 n., *Thesm.* 149, *Ran.* 858, *Vesp.* 269 n., 360 n., 923 n.

169. ποεῖν, 'to hold an Assembly,' cp. *Thesm.* 375 ; ποῆσαι ἐκ. would mean 'to summon an Assembly,' cp. *Eq.* 746. Classen (on *Thuc.* i. 67. 4) fails to see this distinction, and denies that ποεῖν ἐκ. has the meaning which it certainly bears in this passage ; cp. Brandis, *ib.* p. 2174. 67.

171. διοσημία : schol. R παρεφυλάτ-

τοντο γὰρ οἱ Ἀθηναῖοι τὰς τοῦ Διὸς ἡμέρας (Su. τὰς διοσημίας) καὶ διέλυον τὰς ἐκκλησίας διοσημίας γενομένης . . . διοσ. δὲ ἐστὶν ὁ παρὰ καιρὸν χειμῶν. For like portents, e.g. α σεισμός, πῦρ ἀπότροπον, εἰ διάξειεν γαλῆ, cp. *Eccl.* 792, *Thuc.* v. 45. 4. Such postponements were very frequent.

172. ἀπιέναι : for the infin. in a proclamation cp. *Vesp.* 386 n., F. W. Thomas, *Class. Rev.* x. (1896) pp. 373 sqq.

ἐννην, 'the day after to-morrow,' cp. *Hes. Op.* 410 ἔς τ' αὔριον, ἔς τ' ἐννηφιν. ἔνος is an old adj. (connected with Lat. *senex*) which survived in a few formal phrases (cp. *Vesp.* 186 n.), ἐνης (*Eccl.* 796), εἰς ἐννην, αἱ ἔναι ἀρχαί (cp. *Dem.* xxv. § 20), ἐνη τε καὶ νέα (*Nub.* 1134). It is hard to derive the meaning which it bears here, from its usual signification.

173. λύουσι : cp. *Vesp.* 595 n. Some (e.g. W. G. Clark) suppose a change of scene here ; but see *Excursus* IV.

174. μυττωτόν : a salad made of cheese,

DIC. Presidents, have you the face to see me treated so, and that too by a knot of 'salvages,' in my own city? (*A sudden inspiration strikes him*) But I rise to order: I claim an adjournment of the Assembly on the Thracians'—salary. *Ecce signum*: a drop of rain has struck me!

HERALD. The Thracians withdraw, and come again on the third day. The Assembly is adjourned. (*All the actors, and the rest, leave the Orchestra by the right entrance. DIC. is left alone.*)

DIC. Out upon it! what a salad I have lost! (*DIVINE rushes in through the left entrance of the Orchestra. He is weighed down by three sacks of wine, which he clasps to his breast.*) But here comes Divine from Sparta. Welcome, Divine!

DIVINE. (*Quite breathless and still running*) Don't say 'Welcome' yet, until my running and standing be as one. For I must race till I outrace the Acharnians.

DIC. (*Coolly*) What's the coil?

DIVINE. (*Still puffing*) I was posting hither with samples

to mark the ellipse of the verb, cp. *Nub.* 196, 297 μήπω γε, *Vesp.* 79 n. For πρὶν . . . γε cp. *Eq.* 961, *Vesp.* 920 n. 178 No paragr. before τί in R || δ' ἔστιν R cett.: Elmsley ἔστ'; for the elision at change of speakers cp. *Vesp.* 793 n. || ἐγὼ μὲν δεῦρό σοι R: ἐγὼ μὲν σοι δεῦρο ACT: σοὶ μὲν δεῦρ' ἐγὼ B: δεῦρο γὼ Ald.

garlic, and egg (*Eq.* 771), Lat. *alliatum*, *moretum*. Dic. means 'What a salad might have been made out of the garlic which I have lost!'

175. ἀλλὰ . . . γάρ: cp. 40 n.

176. γε: elliptical, cp. *Vesp.* 79 n. The doubled γε expresses eagerness, cp. Neil on *Eq.* 960.

στώ: see crit. n. 'Until I stop in running,' a humorous oxymoron to describe his motion, which was neither running nor complete rest, cp. Sh. *Ant.* III. iii. 18 'She (Octavia) creeps, | her motion and her station are as one': not unlike is Jonson, *Ev. Man in his Humour*, III. iii. 'What? your son is old enough to govern himself: let him run his course: it's the only way to make him a staid man.' There is also humour in a man's objecting to another's asking him to 'rejoice' (cp. Holzinger, *de lusu*, i. p. 5). For the aor. subj. cp. Sobol. *Synt.* p. 140, Prause, *de part.* πρὶν usu *Ar.* p. 35. As Amphitheus is pursued by the Chorus, he must appear through the same entrance as they. Hence it would appear that when an actor did

not use one of the doors in the Proscenium, he entered the theatre through the right or left Parodus.

This passage shows, indirectly, that there was not, at this time, a raised stage, with an entrance on the right for actors coming from Athens, on the left for actors coming from foreign countries, as was generally believed until the appearance of Dörpfeld-Reisch's work *Das griech. Theater*; see further 240 n. 177. φεύγοντ' ἐκφυγεῖν: for the word-play cp. *Vesp.* 579 n., *Nub.* 167, *Eur. Phoen.* 1216, *Herod.* v. 95 φεύγων ἐκφεύγει.

Ἀχαρνέας: the article is omitted, as the Acharnians are introduced for the first time; in 200, 203, there is an anaphoric article; in 224 the article would be expected, but the law is not followed absolutely in choric verse.

178. σπονδάς: on the different kinds of 'truces' cp. Gilbert, *Beiträge*, p. 169. In the closing scenes of the *Knights*, Agoracritus introduces τὰς τριακοντουρίδας σπονδάς, in the guise of young maidens, who have been secreted by

ἔσπευδον· οἱ δ' ὡσφροντο πρεσβῦταί τινες
 Ἀχαρνικοί, στιπτοὶ γέροντες, πρίνινοι, 180
 ἀτεράμονες, μαραθωνομάχαι,—σφενδάμνινοι·
 ἔπειτ' ἀνέκραγον πάντες· “ὦ μιαρῶτατε,
 σπονδὰς φέρεις, τῶν ἀμπέλων τετμημένων;”
 κὰς τοὺς τρίβωνας ξυνελέγοντο τῶν λίθων.
 ἐγὼ δ' ἔφευγον· οἱ δ' ἐδίωκον κἀβόων. 185

ΔΙΚ. οἱ δ' οὖν βοώντων· ἀλλὰ τὰς σπονδὰς φέρεις;

ΑΜΦ. ἔγωγε, φημί,—τρία γε ταυτὶ γεύματα.

αὐται μὲν εἰσι πεντέτεϊς. γεῦσαι λαβών.

ΔΙΚ. αἰβόλ.

ΑΜΦ. τί ἔστιν;

ΔΙΚ. οὐκ ἀρέσκουσίν μ', ὅτι

ὄξουσι πίπτης καὶ παρασκέυῆς νεῶν. 190

180 στιπτοὶ] στυπτοὶ AB: στιπποὶ Su.: Blaydes στρυφνοὶ 181
 -μάχαι RBC Su.: -μάχοι A Bekk. *An.* 8. 23, which may be the right form,
 cp. *Nub.* 986 187 ἔγωγέ φημι codd.: Blaydes ἔγωγε (viz. φέρω), φημί
 189 τί ἔστιν; continued to preceding speaker in R || ἀρέσκουσίν μ' R

Cleon inside the house. The article shows that the truce must be the well-known 'thirty years' truce' of 446 B.C. Cleon's offence was that he had concealed this peace, which had been accepted in that year, but which many Athenians now thought too favourable to Sparta. Cleon's own proposal (*Thuc.* iv. 21. 3-4) provided for the transference to Athens of Nisaea, Pegae, Troezen, Achaea,—all places which the Athenians had surrendered in 446 B.C. (*id.* i. 115) under the pressure of the misfortunes of that year. Such were the conditions proposed in 'the five years' truce' (*id.* i. 112, *Diod. Sic.* xi. 85) of 451-0 B.C., and this was the truce which found favour with Cleon; but, on the other hand, the Spartans desired a peace which would restore the *status quo ante bellum* (*id.* iii. 52. 2), viz. a renewal of 'the thirty years' truce,' and this was, in the main, the peace which Nicias agreed to some years later (*id.* v. 17).

179. ὡσφροντο: schol. ἀντὶ τοῦ ἡσθοντο, ὅτι δι' οἴνου εἰσὶν αἱ σπονδαί. For the use of wine in treaties cp. *CIG.* 2554 sq. ἔνοιον καὶ ἔνορκον ἔστω, *Hom. Od.* xix. 288, *Apoll. Rhod.* ii. 715 (*Stengel, ad res sacras*, p. 7).

τινες: cp. 1069 n.

180. Ἀχαρνικοί: cp. τοῖς Λακωνικοῖς

Nub. 186; a *Koseform*, for which cp. 112 n., Fick, *Personennamen*, p. xlii.

στιπτοί, 'close-grained'; schol. R ἀντὶ τοῦ πυκνοί· εἴρηται δὲ ἀπὸ τῶν ἐσθήτων, αἵτινες ὑφανθεῖσαι (*Rutherford ὑδρανθεῖσαι*) εἰς πυκνότητα συνάπτονται (*συμπατοῦνται*, as in *Poll.* vii. 38); cp. *Theophr. Ign.* 37 ἀνθρακες στιπτοί (which justifies the use here in connexion with charcoal-burners), *Soph. Phil.* 33 στιπτή γε φυλλὰς ὡς ἐναυλίζοντί τω.

πρίνινοι: cp. *Sh. John* iv. i. 67 'more stubborn-hard than hammered iron'; generally translated 'heart of oak,' and so schol. R understands it, viz. στερεοὶ καὶ σκληροί· <ἰσχυρὸν γὰρ τὸ τῆς πρίνου ξύλου> καὶ Ἡσίοδος "πρίνου δὲ γύνη" (*Op.* 436), καὶ πάλιν "πρίνινον, ὃς γὰρ βοῦσιν <ἀροῦν> ὀχυρώτατός ἐστιν (*ib.* 429); cp. *Lucian, quom. hist. conscr.* 8 ἀθλητῆν τῶν καρτερῶν τούτων καὶ κομιδῆ πρίνινων, *Theophr. HP.* v. 4. 8, *Virg. Aen.* viii. 315 *gensque virum truncis et duro robore nata, Com. adesp.* iii. p. 413 K. (not in *Mein.*) δρυαχαρνεῦ· δρύινε Ἀχαρνεῦ, ἀναλσθητε· ἐκωμωδοῦντο γὰρ οἱ Ἀχαρνεῖς ὡς ἄγριοι καὶ σκληροί (*Et. M.* 288. 17). But a different explanation is suggested by *Ran.* 859 σὺ δ' εὐθὺς ὡσπερ πρίνος ἐμπρησθεῖς βοῆς, 'like thorns under a pot,' viz. 'irascible,' and such is the meaning in *Vesp.* 877 παῖσόν τ'

for you; but they got scent of them—some Acharnians, close-grained old fellows, stubborn, heart of oak or—maple, ancients of Marathon. Forthwith they bellowed all, ‘O whoreson wretch, dost samples bring, maugre the spoiled vines?’ Then they began to gather stones in their gaberdines, and I ran off; and they gave chase, and shrieked.

DIC. (*Contemptuously*) Well, let them shriek. Have you brought the samples?

DIVINE. (*Eagerly*) Yes, yes, I have—here are three sample vintages. This brand is five years’ growth. Take it and taste.

DIC. (*Taking a mouthful out of the first sack*) Faugh!

DIVINE. Eh?

DIC. (*Tragically*) ‘It likes me not’; it has a smatch of pitch and—naval construction.

αὐτοῦ τοῦτο τὸ λίαν στρυφνὸν καὶ πρίνινον ἦθος. See, further, *Vesp.* 436 n.

181. ἀτεράμονες: cp. *Vesp.* 730 n.

μαραθωνομάχαι: cp. *Nub.* 986 and R. W. Macan, *Herod. IV-VI*, vol. ii. pp. 183 sq.; probably none of these were now left, and the name had become proverbial, cp. *Waterloomänner*. For the form cp. ἐγρεμάχας (*Soph. OC.* 1054), ἐνδομάχας (*Pind. O.* xii. 14), εὐθυμάχας (*ib.* vii. 15).

σφενδάμνιοι: probably a jest κατὰ συνωνυμίαν (see *Introd.* p. xlvi) on the analogy of πρίνιοι, which was taken seriously by Synes. *Ep.* lxxvi. καὶ τοῦ λοιποῦ σφενδαμίνῳ μοι καὶ ἀκλινεστέρῳ συνέσεσθε. There is a similar jest in *Sh. Wives* II. iii. 30 ‘My heart of elder’ (i.e. weak, faint).

A schol. in R has a strange note, ἀντὶ τοῦ σφενδονῆται. It is not easy to decide whether this explains a *var. lect.*, or whether there is anything in the statement of Su., viz. ἔστι δὲ καὶ εἶδος καννάβεως ἢ σφένδαμνος· ἢ γὰρ σφενδὸν ἀπὸ καννάβεως γίνεταί.

182. Very similar is *Eq.* 670 sqq.

183. ἀμπέλων: viz. you propose peace-libations, when the vines have been cut down, and there is no wine; for which fact cp. *Thuc.* ii. 21.

184. τρίβωνας: cp. 343, *Vesp.* 33 n.

λίθων: as a schol. says, σχῆμα Ἀττικόν, which is also a French idiom, cp. 805, 870, 961.

186. δ’ οὖν, ‘well, let them scream,’ cp. *Vesp.* 6 n., *Nub.* 39. Generally used of unwilling assent; here it is contemptuous.

187. ἔγωγε, φημί: both words mean

‘yes’ (*Eq.* 33, *Plut.* 395). They are here united for emphasis, cp. *Av.* 1446 φήμ’ ἐγώ, which is different. See *crit. n.*

γε: for the doubled γε cp. 93 *crit. n.*, 176 n. Here also it expresses eagerness.

γέυματα, ‘samples’; for this manner of sampling wine cp. *Eur. Cycl.* 149–50 ΟΔ. βούλῃ σε γεύσω πρῶτον ἄκρατον μέθυ; Σ. δίκαιον. ἢ γὰρ γεῦμα τὴν ὠνὴν καλεῖ. In *Diph.* ii. p. 541 K. (*iv.* p. 376 M.) the οἰνοπώλης carries about ὑπὸ μάλης a flask from which he supplies samples to proposing purchasers.

188. πεντέτεῖς: viz. a peace on the conditions of the five years’ truce of 450–1 B.C. can only be provisional, as the Spartans will never consent to surrender Nisaea, Pegae, etc., permanently, and without the possession of these places the Athenians will not be satisfied (*Gilbert, Beitr.* p. 171).

189. αἰβοῖ: an expression of disgust at the bitter taste of the new wine, cp. *Vesp.* 37 n.

με: cp. *Vesp.* 776 n.

190. ὄξουσι: for the constr. of this verb cp. *Vesp.* 1059 n.

πίττης: schol. R κοινὸν ἐπὶ οἴνου καὶ νεὼς τὸ πίσης ὄξειν. For the Retzinato, so familiar to modern travellers in Greece, cp. *Plut. Qu. Mod.* v. 3. 10 sq. τῆ τε γὰρ πίττη πάντες ἐξαλείφουσι τὰ ἀγγεῖα καὶ τῆς ῥητίνης ὑπομιγνύουσι πολλοὶ τῷ οἴνῳ . . . οὐ γὰρ μόνον εὐωδῖαν τινὰ τὰ τοιαῦτα προσδίδωσιν, ἀλλὰ καὶ τὸν οἶνον εὐποτον παρίστησι ταχέως ἐξάιροντα τῇ θερμότητι τοῦ οἴνου τὸ νεαρὸν καὶ ὑδατῶδες.

παρασκευῆς νεῶν, ‘naval construction’; Clark’s idea, that this also means ‘doctoring of new wines,’ is not attractive.

ΑΜΦ. σὺ δ' ἀλλὰ τασδὶ τὰς δεκέτεις γεῦσαι λαβών.

ΔΙΚ. ὀξύτατον αὐται πρέσβεων εἰς τὰς πόλεις
ὄξουσι χῶσπερ διατριβῆς τῶν ξυμμάχων.

ΑΜΦ. ἀλλ' αὐταί τοί σοι τριακοντούτιδες
κατὰ γῆν τε καὶ θάλατταν.

ΔΙΚ.

ὦ Διονύσια,

195

αὐται μὲν ὄξουσ' ἀμβροσίας καὶ νέκταρος,
καὶ μὴ ἐπιτηρεῖν "σιτί' ἡμερῶν τριῶν,"
κὰν τῷ στόματι λέγουσι· "βαῖν' ὅποι ἐθέλεις."
ταύτας δέχομαι καὶ σπένδομαι κάκπιομαι,
χαίρειν κελεύων πολλὰ τοὺς Ἀχαρνέας·
ἐγὼ δὲ πολέμου καὶ κακῶν ἀπαλλαγεῖς

200

192-3 Omitted in R (supplied by a late hand on margin) 193 τῶν
ξυμμάχων] v. Herwerden καὶ ξυλλόγων: id. ὡς ἀποστάσεως τῶν ξυμμάχων
(an un-Aristophanic use of ὡς for ὥσπερ). See comm. 194 ἀλλ' αὐταί
σοι σπονδαί R: ἀλλ' αὐταί σπονδαί cett.: Bothe αὐτ. τοί σοι (σπ. being
treated as a gloss): Elmsley αὐτ. γάρ σοι or δὴ σοι. 195 καὶ κατὰ
θάλατταν R 197-8 Transposed by Reisig; but the order in the codd.
is more humorous, as ἐπιτ. is a surprise 197 Burges ἐπιτῆρει: Bergk
μὴ ἐπαγείρειν: v. Leeuwen κοῦ μὴ ἐπιταχθῆς: v. Herwerden μηκέτ' αἴρου
(portanda suscipe). All these alterations only corrupt the text, which is
quite sound. See comm. 198 ὅπη R: ὅποι AB: ὅπη CVp2 Ald.:

191. σὺ δ' ἀλλά: cp. *Vesp.* 1154 n.
δεκέτεις: viz. a ten years' truce is a compromise. A proposal may have been made to enter into a ten years' truce, on the conditions of the thirty years' truce of 446 B.C., in order to prepare for another struggle. This would mean the dispatching of envoys to attract fresh allies, while the old allies would suffer a slow 'attrition' in expectation of the coming war (Gilbert, *ib.* p. 171).
192. ὀξύτατον: an allusion to wine, which is not yet mature (ὄξος). The neut. sing., which has been questioned, is established by *Pax* 525 sq. οἶον δὲ πνεῖς; ὡς ἡδὺ κατὰ τῆς καρδίας, | γλυκύτατον, ὥσπερ ἀστρατείας καὶ μύρου. Indeed, with ὄξεν, the neut. of the adj., not of the adv., is idiomatic, cp. 852, *Ran.* 338, *Thesm.* 254, *Plut.* 1020; an exception is *Alex.* ii. p. 392 K. (iii. p. 502 M.) ὑπερηφάνως ὄξουσα τῶν Ὀρῶν λοπάς. See further *Vesp.* 38 n.

πόλεις, 'the allied states'; mostly islands, cp. *Vesp.* 1098 n.

193. διατριβῆς: a jest καθ' ὁμωνυμίαν (see *Introd.* p. xli), viz. 'attrition' instead of 'delay,' a sense for which ὥσπερ

apologizes; cp. Herod. vii. 120 κάκιστα πάντων ἀνθρώπων διατριβῆναι, which is glossed by ἀπολέσθαι in Hesych. So schol. R, viz. ἀντὶ τοῦ ἀπωλείας καὶ συντριβῆς; so, conversely, in *Lys.* 943 εἰ μὴ διατριπτικόν γε κοῦκ ὄξον γάμων, the sense is 'dilatatory,' and not 'fit to be pounded,' as δ. would naturally mean. The usual interpretation is 'procrastination on the part of the allies,' which is supposed to mean that the allies are now prepared for war, but will be annoyed at the waste of time, if they are dismissed, only to be reassembled after a short time, in view of a fresh struggle.

In my opinion, this is pointless; and if δ. means 'delay,' τῶν ξυμμάχων must be corrupt; see crit. n. For ὥσπερ cp. *Vesp.* 395 n., *Pax* 234, 526, *Nub.* 1276.

194. ἀλλὰ . . . τοί: see crit. n. and cp. 655, 752, *Ran.* 1046, *Av.* 356, *Aesch. Pers.* 795.

195. ὦ Διονύσια: schol. R θαναμάζων ταῦτα λέγει, προσδοκῶν εἰρήνης οὐσης τῆν τῶν Διονυσίων πανήγυριν ἔσσεσθαι.

This festival had not been celebrated since the beginning of the war.

DIVINE. (*Persuasively*) Well then, just sample this brand of ten years' growth.

DIC. (*Tasting the second sack*) No, no! This too has a most acrid twang—of envoys to the confederate States; it smacks, as it were, of 'attrition'—of the allies.

DIVINE. But see! here's a sample fully matured—labelled 'Peace for thirty years by land and sea.'

DIC. (*Tasting it, in an ecstasy of delight*) O feast of Dionysus! This sample breathes ambrosia and nectar and never-looking-out-for-'three-days-rations'! The taste is on my palate, and—cries aloud, 'go where thou wouldst.' I accept it, and make libation, and will drain it to the dregs. But to these Acharnians a long farewell from me. And now, from war and

ὄπου schol. 201–2 Omitted by Hamak., who substituted here 277–9, changing ἐὰν μεθ' into σὺ δ' ἦν μεθ'—a very arbitrary proposal: Elmsley placed 203 before 201–2, which is attractive, since it brings the two lines, with similar endings, together; this can also be effected by placing 200 after 202 (v. Leeuwen) 201 ἐγὼ] Dobree ἦδη: Dind. οὕτω; but ἐγὼ may be defended by *Plut.* 768–70 ΓΥ. φέρε νυν ἰοῦσ' εἴσω κομίσω καταχύσματα | ὥσπερ νεωνήτοισιν ὀφθαλμοῖς ἐγώ. ΚΑΡ. ἐγὼ δ' ἀπαντήσαί γ' ἐκείνοις βούλομαι, where the pron. is displaced in order to lead up to ἐγὼ δέ || καὶ] τε καὶ R, whence Halbertsma reads πολέμου δέ καὶ κακ. ἀπ. ἐγὼ

196. ὄζουσι: cp. *Lys.* 943 μύρον . . ὄζον γάμου.

ἀμβροσίας: cp. Hom. *Od.* ix. 359 ἀλλὰ τόδ' ἀμβροσίας καὶ νέκταρός ἐστιν ἀπορρώξ.

197. ἐπιτηρεῖν: schol. σκώπτει . . . τὸ στρατηγικὸν παράγγελμα. The sense probably is 'never look out for the order "three days' rations"': cp. *Rac* 1181 sqq., where a bitter complaint is made that a man does not know that he is summoned until he sees his name on the statue of one of the eponymous heroes; then he runs ἀπορῶν . . τῷ κακῷ βλέπων ὀπὸν, *Plut. de glor. Ath.* 6 οἱ μὲν στρατηγοὶ πολλάκις παραγγείλαντες ἄπυρα στία κομίζεω ἐξήγον ἐπὶ τὰς μάχας τοὺς ἄνδρας. Both the constr. and meaning of ἐπιτηρεῖν have been questioned; as to the former, the infin. is a surprise for a gen. after ὄζουσι; as to the latter, it is certain that the meaning 'to watch for,' 'to wait for,' is required, cp. ἐπ. νύκτα (Hom. *H. Dem.* 245), βορέαν (*Ach.* 922), <τοὺς Ἀθηναίους> ἀπίοντας (*Thuc.* v. 37. 2), τὸ βλάβος (*Ran.* 1151), Eubul. ii. p. 192 K. (iii. p. 245 M.) ἐνταῦθ' ἐπετήρουεν τὴν τροφὸν τῆς παρθένου | κεράσαι κελεύσας τὴν κάπηλόν μοι χοᾶ

ὀβολοῦ. These parallels show that the word cannot mean πορίζειν, nor (as Schömann holds) 'to keep an eye on the rations' (so that they may not fail).

ἡμερῶν τριῶν: cp. *Eq.* 1079, *Vesp.* 243 n., *Rac* 312, 716, Gilbert, *Beitr.* p. 54 n. 21.

198. ἐν τῷ στόματι: two explanations are given in the scholia, of which the second is correct: (1) ὡς γυναῖκας εἰδωλοποιεῖ τὰς σπονδάς· στόμα γοῶν αὐταῖς προστίθησι, a stupid supposition, which is due to the similar personification of Σπονδαί in *Eq.* ad fin.; so schol. R. (2) ἐν τῷ ἡμετέρῳ στόματι, γευσταμένων ἡμῶν, μόνον οὐχὶ φωνῆν ἀφιάσιν, cp. Schömann, *ib.* p. 10, Sobol. *Praep.* p. 15.

ἐθέλει: cp. *Vesp.* 493 crit. app. ἴθ' ὅποι βούλεσθε, which is found in *Vesp.* 1009, is more prosaic. Both formulae recall those in use *in titulis manumissoriis*, and in this fact lies the humour here.

200. χαίρειν κελύων: less politely κλαίειν, κωκύνειν, ὀτοσύζειν or οἰμώζειν, cp. *Vesp.* 584 n., *Eur. Hipp.* 113 τὴν σὴν δὲ Κύπριν πόλλ' ἐγὼ χαίρειν λέγω. Cp. Kühner-Gerth, *ib.* § 475 (c) A 2.

ἄξω τὰ κατ' ἀγροὺς εἰσιῶν Διονύσια.
ΑΜΦ. ἐγὼ δὲ φευξοῦμαί γε τοὺς Ἀχαρνεάς.

Σ

ΠΑΡΟΔΟΣ

ἐπίρρημα

ΚΟΡ. τῆδε πᾶς ἔπου, δῖωκε, καὶ τὸν ἄνδρα πυνθάνου
τῶν ὁδοιπόρων ἀπάντων· τῇ πόλει γὰρ ἄξιον 205
ξυλλαβεῖν τὸν ἄνδρα τοῦτον. ἀλλὰ μοι μνηύσατε,
εἴ τις οἶδ' ὅποι τέτραπται γῆς ὁ τὰς σπονδὰς φέρων.—

ὦδή

ΗΜΙ. Α. ἐκπέφευγ', οἴχεται φρούδος. οἴμοι τάλας τῶν ἐτῶν
τῶν ἐμῶν. 208—10

202 ἄξω RE² schol.: αὐξω ABCΓVp2 Ald.; a curious consensus between
codd. of different families || εἰσιῶν] Gentz ἐστιῶν: Reiske ἐξ ἐτῶν: Bachm.
(*Conj.* p. 134) εἰς ἰῶν—all bad suggestions; see comm. 203 φευξοῦμαι R:
φεύξομαι cett., cp. *Vesp.* 157 n. 206 μνηύσατε R: μνηύετε cett.,
Elmsley 210 Divided into three dimeter cretics in R

τοὺς Ἀχαρνεάς: an anaphoric use of
the article, which is contemptuous here;
'those Acharnians.'

202. τὰ κατ' ἀγρούς: with the plur.
of ἀγρός the article is rarely omitted,
except in this formal phrase, cp. 32 n.,
Bachm. *Conj.* p. 41.

εἰσιῶν: the main idea is in the
present particip., as is very often the
case; 'I will return home in order to
celebrate the feast,' cp. *Nub.* 1212 ἀλλ'
εἰσάγων σε βούλομαι πρῶτον ἐστίασαι,
Rax 288 ἐγὼ δὲ δοῖδ' εἰσιῶν ποιήσομαι,
Vesp. 577 n., *Plut.* 162 σκντοτομεῖ καθ-
ήμενος 'sits cobbling all day'; in this
idiom the particip. is always pres. or
perf. with a present signification.

For the meaning of εἰσιέναι cp. *Vesp.*
107 n.; here the 'house' is the house
represented on the proscenium which
has to do duty for Dic.'s town and
country houses. See Excursus IV.

Διονύσια, 'the rustic *Liberalia*,' cele-
brated in Posideon (Dec.-Jan.); cp.
Bekk. *An.* 235. 6 ἤγετο τὰ μὲν κατ'
ἀγροὺς μῆνός Ποσειδεῶνος, τὰ δὲ Ληναῖα
Γαμηλιῶνος, τὰ δὲ ἐν ἄστει Ἐλαφη-
βολιῶνος. This festival was celebrated
by the 'Demes,' and not by the State.
The first plays were exhibited on this
occasion, but only as private under-
takings, cp. Oehmichen, I. Müller, ib.
v. iii. p. 192.

203. δὲ . . γε: cp. *Vesp.* 94 n.

φευξοῦμαι: for the form cp. 1129,
where it is required by the metre.

PARODUS (204-346), broken by the
entr'acte 241-79.

204-232. Schol. κορωνίς. εἰσέρχεται
γὰρ ὁ χορὸς διώκων τὸν Ἀμφίθεον καὶ
ἔστι μεταβολικὸν μέλος ἐκ δύο μονάδων
μονοστροφικόν, ἰδ' κῶλων ἔχον τὰς περι-
όδους, ὧν δ' μὲν ἐν ἐκθέσει εἰσι τροχαῖκοι
καταληκτικοὶ τετράμετροι, εἴτα ἐν εἰσθέσει
κῶλα παιωνικά ἕνδεκα κρητικοῖς ἐπιμεμιγ-
μένα, καὶ τὸ σ' καὶ τὸ ὕγδοον καὶ δεκατὸν
τρίρρυθμα, τὰ δ' ἄλλα δίρρυθμα. Cp. Thie-
mann, ib. p. 17. The lines are mostly
divided into κῶλα, as described here,
in the *Ravennas*. (See crit. nn.) On
the meaning of εἰσθεσις and ἐκθεσις
(viz. 'indentings,' directions to copyists
as to the positions of lines on a page)
cp. Thiemann, ib. pp. 98 sqq.; on the
κορωνίς cp. id. p. 106.

The pursuit of Amphitheus by the
Acharnians may have been suggested
by the *Eumenides* of Aeschylus, where
the Furies, on the trail of Orestes,
strongly resemble the Acharnians. Even
the details are not unlike. The Achar-
nians are black, as if from Vulcan's
stithy, and the Furies are μέλαιναί ἐς
τὸ πᾶν βδελύκτροποι (*Eum.* 52). The
reflexions upon the escape of their
victim are also similar (cp. οἴχεται,
Eum. 147, *Ach.* 210). In 206 sqq.
Aristophanes humorously corrects the

troubles freed at length, I'll go within, and celebrate the rustic feast.

DIVINE. (*Starting to run again*) But to these Acharnians a clean pair of heels from me.

PARODUS OF THE CHORUS

(*The first Semichorus troop into the Orchestra through the left entrance. They are travel-stained and weary, and are covered with coal-dust, the sign of their profession as charcoal-burners. While they station themselves in the Orchestra, the FIRST LEADER recites the first Epirrheme.*)

EPIRRHEME

(*Recited 'melodramatically,' to the accompaniment of a flute*)

FIRST LEADER. (*Breathless from his unwonted exertions, but exhibiting more haste than speed*) This way, follow him and hunt him—every one; and make quest of every 'passenger.' (*Magniloquently*) The common weal demands that we attach the varlet. (*Turning to the audience*) Come, tell me, if any of you is in the secret, where on earth the fellow's turned, with the samples that he brought.

ODE (*recitative, sung unisono*)

SEMICHORUS I. (*In short hurried sentences; they seem pleased to have an opportunity of recovering their breath, and they employ it in senile reminiscences. The ode is accompanied by a dance of the Chorus*) He's escaped: he's vanished: out upon my load of

verse of Aeschylus *ἔπου δὲ μνηστῆρος ἀφθέγκτου φραδαῖς* (ib. 245). The Acharnians prefer to follow 'the voiceful direction' of a spectator (cp. Mazon, ib. p. 17 n.).

204. *πᾶς*: this use of *πᾶς* with the second person is almost peculiar to Aristoph., though not unknown in the dialogues of Eurip., cp. 282, *Vesp.* 422, *Pax* 301, *Av.* 1190 (Brinkmann, *de anacol.* p. 61).

πυνθάνου, 'inquire about the man from all the wayfarers'; a rare use, cp. *Thesm.* 619 *τὸν ἐμὸν ἄνδρα πυνθάνη*, *Alex.* ii. p. 391 K. (iii. p. 501 M.) *κἂν ἴδῃ μισθοῦμενον | εἰς ἐστίασιν, τοῦ μαγείρου πυνθόμενος | τὸν ἐστιῶντα . . . πρῶτος εἰσ-ελήλυθεν*. Schol. *ἀντὶ τοῦ περὶ τοῦ ἀνδρός, ὁμοίον γὰρ ἐστὶ τῷ "ἄνδρα μοι ἔννεπε,*

Μοῦσα" (*Od.* i. 1). Cp. Kühner-Gerth, ib. § 417 (4) A 9 (a).

205. *ὄδοιπόρων*: a tragic and Ionic word, used in comedy only here, where the tone is tragic: in Attic prose only in Xen., cp. Hope, ib. s.v.

ἄξιον: cp. 8 n.

206. *μηνύσατε*: addressed to the spectators, cp. *Pax* 20.

207. *τέτραπται*: cp. Eur. *Cycl.* 309 *ποῖ τρέψεται τις;*

208. *ἐκπέφευγε*: cp. Cic. *Cat.* ii. 1 *evasit, excessit, erupit.*

209. *φρούδος*: for *ἐκποδών*, a tragic use, cp. 470 n., *Num.* 718 sq., *Pax* 197; in comedy mostly in parodies, cp. Hope, ib. s.v.

210. *ἐτῶν*: for the gen. cp. 1199, *Plut.* 1126.

οὐκ ἂν ἐπ' ἐμῆς γε νεότητος, ὅτ' ἐγὼ φέρων ἀνθράκων
φορτίον
ἠκολούθουν Φαῦλλω τρέχων, ὧδε φαύλως ἂν ὁ 214-5
σπονδοφόρος οὗτος ὑπ' ἐμοῦ τότε διωκόμενος
ἐξέφυγεν οὐδ' ἂν ἐλαφρῶς ἂν ἀπεπλίξατο. <

ΔΝΤΕΠΙΡΡΗΜΑ

ΠΑΡ. νῦν δ', ἐπειδὴ στερρὸν ἤδη τοῦμὸν ἀντικνήμιον
καὶ παλαιῶ Λακρατείδῃ τὸ σκέλος βαρύνεται, 220

211 sqq. Divided into a tetram. and a dimeter in R 214 sq. Divided
into a trimeter, and a dimeter in R 216 sqq. Divided into a trimeter
and a dimeter followed by a trimeter in R. If the antistrophe is complete,
some word or words must be omitted here: ἐλαφρῶς om. Pors.: ἐξέφυγεν

211. νεότητος: for the gen. of an abstract subst. with ἐπί cp. *Vesp.* 1167 n. The note of schol. R on this line is unusually intelligent, viz. πάντ' ἐμμελῶς καὶ μετὰ πάσης ἀρετῆς ὁ ποιητὴς ἐμιμήσατο γερόντων τρόπους καὶ λόγους· τρόπους γὰρ ἐκ τῆς ἀκροχολίας, λόγους δὲ ἐκ τῆς τῶν παλαιῶν ἔργων ὑπομνήσεως· τοιοῦτος ἡμῖν καὶ ὁ Νέστωρ δοκεῖ λέγων <“ἠβῶμ' ὡς ὅτ' ἐπ' ὠκυρόω”> (*Il.* vii. 133) καὶ <πάλιν, “εἶθ' ὡς ἠβῶοιμι . . . τῷ κε τάχ' ἀντήσειε μάχης κορυθαίολος “Ἐκτωρ”> (*ib.* 157). ὁ μὲν οὖν “Ὀμηρος ἠρωϊκὸς ὡν ἠρωϊκῶν πράξεων μέμνηται, Ἀριστοφάνης δὲ μετρίοις ἀνδράσι καὶ βαναύσοις περιέηκεν ἀνθρακας καὶ φορτία βασταζόμενα.

In fact, the meanness recalls the exploits of Robert Shallow, Esquire, ‘the same Sir John, the very same. I see him break Skogan’s head at the court-gate, when a’ was a crack not thus high: and the very same day did I fight with one Sampson Stockfish, a fruiterer, behind Gray’s Inn. Jesu, Jesu, the mad days that I have spent!’ (*2 Henry IV* III. ii. 32). Even these achievements were imaginary, according to Sir John (‘Lord, Lord, how subject we old men are to this vice of lying!’), and so too, perhaps, were those of the Acharnians. For a converse boast by an Olympian victor cp. an epigram (said to be by Simonides) in *Arist. Rhét.* i. 7 = 1365 a 26. πρόσθε μὲν ἀμφ’ ὠμοῖσιν ἔχων τραχεῖαν ἀσιλλαν (‘a porter’s knot’) | ἰχθῦς ἐξ Ἀργεῶν εἰς Τεγέαν ἔφερον (quoted by v. Leeuwen). There are similar senile reminiscences in *Vesp.* 237 sqq.

213. ἀνθράκων: Leake (*Demes*, p. 30) notes that, even still, the inhabitants of Menidhi (on the site of Acharnae) may be seen carrying on their backs to Athens the charcoal they have burnt in the woods of Mount Parnes.

214. ἠκολούθουν, ‘kept up with Phaÿllus,’ not ‘ran a dead heat with Ph.’, as Tyrrell translates it. This would have been a notable exploit, and there would have been no humour in mentioning it here. There is nothing to show that Phaÿllus was not walking; indeed, τρέχων, which is a surprise, implies that the Acharnians could keep up with him, only by running. The surprise here reminds one of Goldsmith’s ballad ‘*Mistress Mary Blaize.*’

According to Cobet, the dat. is usual with ἀ. when the companions are more or less equal in rank; μετὰ c. gen. is required *de servulis dominum pone sequentibus, deque militibus qui signa sequi dicuntur* (*VL.* p. 22). The latter constr. occurs only in the later plays, cp. *Plut.* 504, 823, *Phryn. Ecl.* cccxxi. (with Lobeck’s and Rutherford’s notes).

Φαῦλλω: cp. *Vesp.* 1206 n., E. M. Gardner, *J. Hell. St.*, 1904, pp. 70 sqq. If the schol. is right in calling him Ὀλυμπιονίκης, he must be distinguished from the τρις πυθιονίκης, who commanded a trireme at Salamis (cp. Herod. viii. 47, Paus. x. 9. 2). He was nicknamed δδόμετρος, according to schol. R. The name is a hypocoristic form of Φάων, cp. Δράκυλλος (Δράκων). Notice the *appositionatio* in Φαῦλλω and φαύλως.

years! 'Twould not have been so in my salad days. Once with a load of charcoal on my back I kept pace with Phaÿllus—while I ran. I had not then *failed* (*emphasizing the bitter play on Phaÿllus' name*) to overhaul this 'Herald of the'—samples, nor then would this light-o'-heels have thus skirred away.

(*The second Semichorus troop into the Orchestra like the first, while their leader recites the Antepirrheme.*)

ANTEPIRRHEME

SECOND LEADER. (*With despondency*) But now—for now this ham-string's stiff, and the Aged Man of Thews lumbers with

om. Bentley 218 ἄν οὐδ' ἄν R : οὐδ' ἄν ABCΓ Su. (s.v. Φάυλλος) || ἄν
codd. : ᾄδ' Su. || ἀπεπλήξατο R 220 Λακρατίδη codd., Su. : Bentley
Λακρατείδη; see comm. || σκέλλος R

215. φαύλως, 'lightly,' 'easily,' cp. *Vesp.* 656 n.

ἄν: for the repetition of ἄν, which is often attracted by an adverb, as here, cp. *Vesp.* 171 n.

216. σπονδοφόρος: a jest καθ' ὁμω-
νυμίαν, for which see *Introd.* p. xli.
'This sample-monger' is used con-
temptuously. σπονδοφόρος was a techni-
cal term for the herald who published the
sacred 'truce' of the Olympic and
other games, cp. *Pind. I. ii. 23* and
Thuc. v. 49. In *Dion. H. i. 21* the
word is used to translate Lat. *Fetialis*.

218. ἀπεπλήξατο: a humorous bathos,
'skirred away' (cp. *Sh. Hen. V. iv.*
vii. 54) from πλῆγμα=βῆμα; cp. *Fr.*
i. p. 439 K. (ii. p. 1033 M.) ἦ μὴν
ἴσως σὺ καταπλήγησθαι τῷ χρόνῳ ('will
be tripped up by years,' a word
which the σῶφρων, in this passage of
the *Daitalēs*, describes as παρὰ τῶν
ῥητόρων), *Strattis i. p. 729 K. (ii. p.*
788 M.) τὰ θυγάτρια | περὶ τὴν λεκάνην
ἅπαντα περιπεπλεγμένα ('squatting
round'), *Soph. Fr. 539 N.² δράκοντε*
θαιρὸν ('axle of a chariot') *ἀμφιπλήξ*
εἰληφότε ('in an embrace'); the word
is as old as *Homer (Od. vi. 318 αἰ δ' εὖ*
μὲν τρώων, εὖ δὲ πλίσσοντο πόδεσσιν
'trotted,' schol. *μετέφερον σκέλος παρὰ*
σκέλος) and *Archilochus (58 B.⁴ οὐ φιλέω*
μέγαν στρατηγὸν οὐδὲ διαπεπλεγμένον
'with legs firmly placed apart'). Some
connect the word with the verb 'to
spring,' others with πλέκειν (cp. *Curt.*
Ætym.⁴ p. 165).

According to a schol. πλίξ also means
the "pelvis," or 'the part between the
thumb (*ἀντίχειρ*) and the forefinger' (*τὸ*
λιχανόν)—a very strange note.

220. Λακρατείδη: said by *Philochorus*
(ap. schol.) to have been the archon of
the days of *Darius*, when there were a
great frost and a fall of snow; from
him all cold things were, proverbially,
said to be 'Lacratidae' (so *Suidas*;
schol. 'of *Lacratides*'); so here, an old
man chilled by age is called *Lacratides*.
Such is the inventiveness of an ancient
grammarian when gravelled for lack of
matter; and it is curious to find modern
commentators blindly accepting such
nonsense. A student of *Aristophanes*
should have no difficulty in seeing that
there is a jest καθ' ἐτυμολογίαν here,
since L. is derived from λα (cp. 270 n.,
Vesp. 1206 n.) and κράτος, and is a suit-
able name for an old fellow who boasts
that he was a *Samson* in his youth.
Besides, the name had an antique flavour
which becomes a veteran of *Marathon*,
cp. *Isaeus vii. 9* (where it occurs as a
name in the great house of the *Eumol-*
pidae). The name was not uncommon
at *Athens*, cp. *Plut. Per. 35* (according
to some, the accuser of *Pericles* in 430
B.C. was called *Lacratidas*), and at
Sparta, cp. *Lysand. 30*.

The termination -ίδης marks it as a
patronymic, cp. ὦ πολυχαρίδα (*Lys.* 1098),
Σωκρατείδης, Τηλεκλείδης, Πατροκλείδης
(*Av.* 790), *Θεαγευειδης*. For similar
significant names cp. *Vesp.* 84 n., 185 n.,

οἴχεται. διωκτέος δέ· μῆ γὰρ ἐγγάνοι ποτὲ
μηδέ περ γέροντας ὄντας ἐκφυγῶν Ἀχαρνέας. ==

ΔΝΤΩΔΗ

HMI. B. ὅστις, ὦ Ζεῦ πάτερ καὶ θεοί, τοῖσιν ἐχθροῖσιν
ἐσπείσατο, 223-5
οἷσι παρ' ἐμοῦ πόλεμος ἐχθοδοπὸς αὖξεται τῶν
ἐμῶν χωρίων. 226-8
κοῦκ ἀνήσω πρὶν ἂν σχοῖνος αὐτοῖσιν ἀντεμπαγῶ
ὄξυς, ὀδυνηρός, --- ἐπίκωπος, ἵνα 231-2
μήποτε πατῶσιν ἔτι τὰς ἐμὰς ἀμπέλους. <<

KOP. ἀλλὰ δεῖ ζητεῖν τὸν ἄνδρα καὶ βλέπειν Βαλλήναδε

221 διωκτέως R || ἐγγάνη codd., an error due to etacism: Brunck ἐγγάνοι; the subjunctive would mean 'I fear he may flout us,' but the sense is 'perish the thought of his flouting us' 222 ὄντας om. RAC (haplography); *Plut.* 258 is similar, where read ὡς εἰκὸς ἄνδρας ἀσθενεῖς γέροντας ὄντας ἤδη 225 Bothe ἐσπείσαθ' οἷσιν γε, in order to obviate the hiatus 227 αὖξεται] Blaydes αἶρεται (*Av.* 1189) 230 ἀντεμπαγῶ RI² (?) Su. (s.v. σχοῖνος): ἄτ' (ἄτε B) ἐμπαγῶ ABCΓ¹ etc. 231

401 n., 438 n., *Eg.* 570. For the omission of the article with π. Λ., cp. *Vesp.* 1313 n.

221. ἐγγάνοι: cp. Sh. *Tr.* iv. i. 198 'your fairy has done little better than played the Jack with us' (viz. Jack o' lantern); for the coarse metaphor cp. *Vesp.* 342 n.; for the constr. cp. ib. 1007 n.

222. μηδέ περ: cp. Aesch. *Suppl.* 399 οὐδέ περ κρατῶν, Kühner-Gerth, ib. § 486 (4) A 8: an use found only here in comedy, and rare in tragedy.

γέροντας ὄντας: for the "pathetic parechesis" cp. *Vesp.* 277 n. This *anponinatio*, which Aristophanes affects, has an effect similar to that which is now produced by rhyme, cp. Peppler, ib. p. 15, and, for further instances, 199, 269-70, 546-54, 595-7, 688, 1003-6, *Ran.* 463 σχῆμα καὶ λῆμα, ib. 735, 740. It is also very common in Plautus.

226. παρ' ἐμοῦ: the prep. implies that the war would be carried on with his resources, even if not by his hand (which would require ὑπό); *Rax* 386 is not dissimilar, viz. εἴ τι κεχαρισμένον χοιρίδιον οἶσθα παρ' ἐμοῦ γε κατεδηδοκώς, 'from my house.' Cp. Sobol. *Praep.* p. 191, Kühner-Gerth, ib. § 440 (a) I.

227. ἐχθοδοπός: a tragic (only in Soph.

Aj. 932, *Phil.* 1137) word, which occurs once in Plato (*Legg.* 810 D), and once elsewhere in comedy (Plato C. i. p. 656 K.; ii. p. 685 M. ἀνακογχυλιαστὸν ἐχθοδοπὸν τι σκευάσω, of a medicine). Hence there seems to be paratragedia here; indeed πόλ. ἐχθ. αὖξ. may be a quotation. For the form of the word, which the accent shows to be a lengthened form of ἐχθρός, cp. ἀλλοδαπός.

228. χωρίων: for the gen. cp. *Vesp.* 1424 ἀποτέλσαντ' ἀργύριον τοῦ πράγματος. The constr. is very bold, and may be due to a tragic reminiscence. 'On account of my estates' means 'on account of the devastation of my estates.'

229. σχοῖνος: viz. ὡπερ σχοῖνος, for which constr. in a simile cp. *Vesp.* 144 n. The peculiar weapon may have been suggested by *Batrachomyom.* (164), where the frogs arm themselves so: ἐγγχος δ' ὄξυσχοῖνος ἐκάστω μακρὸν ἀρήρει, ib. 247, 256.

230. ἀντεμπαγῶ, 'planted in (their vitals) out of revenge'; cp. 326 n. This compound occurs only here, and is not above question; see crit. n. For ἐμπαγῆναι cp. 1226, and *Vesp.* 437, where I believe I have restored the correct reading, viz. ἐν τι σοῦμπαγῆσεται.

heavy gait—he's off. (*With sudden but fitful energy*) Yet 'follow' 's the word; struck in years though we be, never may he play the Jack with the Acharnians, by giving them the slip.

ANTODE

SEMICHORUS II. (*Singing while they dance. So far as words go, they are more determined than the other Semichorus*) A' has dared, Father Zeus, and ye Gods, to make a truce with our foes; though 'grim visag'd war,' fed fat by me, waxes high between us for our ruined vineyards. But I will not rest until I shall be plunged in them vengefully, like a reed, sharp and painful, up to the handle. So they shall learn never again to trample on my vines.

FIRST LEADER. (*Seeking to inspirit his followers, who seem to bear killing tongues but quiet swords*) Come, let 'the hunt be up.'

In order to make the line correspond with 217 Blaydes inserts *ἀνιαρδς*, which is plausible: Bergk *ἐπίω θ' ἄμ'* on account of schol. (for which see comm.), but this does not imply any such reading: Herm. *καὶ σκόλοψ* (after *ἀντ.*) from Su. (s.v. *σκόλοψ*, viz. *σκόλοψ αὐτοῖς καὶ σχ. ἀντ.*), in which, however, *σκ.* is probably a gloss on *σχοῖνος* 233 *ἔτι* om. R: *ἐπὶ* Vp2: Blaydes *μὴ καταπατῶσιν ἔτι* 234 *παλλήναδε* RAC: *βαλλ.* BF Ald.

232. *ἐπίκωπος*: a jest *καθ' ὁμωνυμίαν* (see *Introd.* p. xli). This word should mean 'sitting at the oar' (cp. *Ran.* 199 *ἔζω πὶ κώπην*, and *πρόσκωπος* in *Thuc.* i. 10. 4), and it is only jestingly that it can mean 'up to the hilt,' although, etymologically, that sign. is possible (schol. *κώπη γὰρ τοῦ ξίφους ἢ λαβή*). The word nonplussed a scholiast in R, who writes *ἀντὶ τοῦ διὰ νεὺς καὶ ναυτικὸς ὦν ἐπίω αὐτοῖς*; but this is nonsense. A great writer would be incapable of jumbling together the metaphorical and the actual in this way. Still another schol. shows ingenuity in connecting *ἐ.* with *κόπτειν* (viz. *κόπτειν δυναμένη*); it is possible that (by a jest *κατ' ἐξαλλαγήν φωνῆ*, cp. *Introd.* p. lvi.) Aristoph. wishes to suggest this word. v. Leeuwen quotes a supposed instance of the word from *Aristias, Fr.* 3 p. 727 N². (*Athen.* 686 A) *σύνδειπνος ἢ πίκωπος*, which is thought to mean 'ready'; but L. Dindorf rightly reads *ἐπίκωμος* there.

233. *μήποτε* κτλ.: the sense of 231-2 is well given in a schol.: *εἰώθασι γὰρ σκόλοπας τινὰς ἐγκρύπτειν ἐν ταῖς ἀμ-*

πέλοις, ἵνα μηδεὶς ἐξ ἐπιδρομῆς καὶ εὐχερῶς κακουργῆ. The *σχοῖνος* seems to have been an *εἶδος φυτοῦ κατὰ τὸ ἄκρον ὀξέος καὶ πληκτικοῦ, προσεοικὸτος βελόνῃ* (schol. R), which was used as a protection for vines, like the prickly pears around modern Arab villages. v. Leeuwen may be right in thinking it was a kind of 'caltrop' used like the *tribulus* or *ferreus mureæ* (cp. *Plut. Mor.* 200 A). On the destruction of the farms at Acharnæ, in the first year of the war, cp. *Thuc.* ii. 18-9, Gilbert, *Beitr.* p. 110.

Archidamus deliberately selected this deme for devastation.

μήποτε . . ἔτι: rather rare, cp. *Pax* 1084, *Av.* 628, *Plut.* 1000.

234. *Βαλλήναδε*: a pun on *Παλλήναδε*, which would be indistinguishable from *Βαλλ.*, if *π* after *ν* was pronounced as *β*, as is the case in modern Greek; thus *τὸν παρακαλῶ* sounds like *tombara-coló* (cp. Foy, *Vulgärsprache*, p. 24). Merry suggests Hurlingham, as an equivalent for the jest; Tyrrell, more successfully, 'Stony Batter' (a district outside Dublin). But such modern

καὶ διώκειν γῆν πρὸ γῆς, ἕως ἂν εὔρεθῆ ποτε · 235
ὡς ἐγὼ βάλλων ἐκείνου οὐκ ἂν ἐμπλήμην λίθοις.

ΔΙΚ. εὐφημεῖτε, εὐφημεῖτε.

ΠΑΡ. σίγα πᾶς. ἠκούσατ', ἄνδρες, ἄρα τῆς εὐφημίας ;
οὗτος αὐτός ἐστιν ὃν ζητοῦμεν. ἀλλὰ δεῦρο πᾶς
ἐκποδῶν· θύσων γὰρ ἀνὴρ, ὡς ἔοικ', ἐξέρχεται. 241

ΔΙΚ. εὐφημεῖτε, εὐφημεῖτε. 241
πρόιθ' εἰς τὸ πρόσθεν ὀλίγον, ἢ κανηφόρος·

236 ἐμπλήμην R (corr.) Γ : ἐμπλείμην R¹ABC etc., Su. (s.v.) 238
σίγαι R : σίγα ABC : σίγα E²M9 || ἄρα] Halbertsma ἄρτι 242 προῖθ'
ὡς τὸ πρόσθεν codd. : hence Wolf read προῖτω εἰς τὸ πρ. (for the synzesis
cp. 860 n.) : Brunek προῖθ' εἰς τὸ πρ., which is probably right, ἢ καν. being

allusions strike a false note in an ancient author. Perhaps one might suggest an ancient equivalent, 'to look to Lycabett.' A schol., who has no sense of humour—very few of them have—thinks that the play is also on βλέπειν Παλληνικόν, τουτέστι γενναῖον, the allusion being to the fight that took place at Pallene between Pisi-stratus and his enemies from Athens (cp. [Arist.] *Ath. Pol.* xv. 3). Pallene, whose name survives in the modern Ballána, lay between Athens and Marathon, on the SW. spurs of Brilessus (Pentelicon), to the N. of Hymettus. For jests on the names of demes cp. *Eq.* 79, *Ran.* 427, *Ecc.* 362 (see *Introd.* p. lviii). For the constr. cp. *Vesp.* 455, 643 nn., *Eq.* 855 βλέπειν ὀστρακινδα.

235. γῆν πρὸ γῆς: a tragic reminiscence of the wanderings of Io, cp. Aesch. *Prom.* 682 μάστιγι θείᾳ γῆν πρὸ γῆς ἐλαύνομαι; the phrase became proverbial, cp. Cic. *Att.* xiv. 10. On πρὸ (=vor) cp. Kühner-Gerth, *ib.* § 420, 2 (1). For the repetition cp. *Ran.* 643 πληγῆν παρὰ πληγῆν 'blow for blow,' [Eur.] *Rhes.* 445 ἀμέραν δ' ἐξ ἀμέρας | ῥίπτεις κυβέων τὸν πρὸς Ἀργεῖους Ἄρην.

236. ἐμπλήμην, 'I could never disedge (cp. Sh. *Cymb.* III. iv. 96) my passion to batter him.' Cp. *Vesp.* 603, Eur. *Ion* 925, *Hipp.* 664; so μεστός in Dem. xlviii. § 28 μ. ἐγένετο ἀγανακτῶν. For the form of the opt. cp. *Lys.* 235, 253, *Plut.* 991, Kühner-Blass, *ib.* ii. p. 518.

237. εὐφημεῖτε, *linguis favete*; cp. *Vesp.* 868, *Nub.* 263.

On the supposed change of scene here cp. *Excursus IV.*

238. σίγα πᾶς: tragic, cp. Eur. *Hec.* 532 σίγα πᾶς ἔστω λεῶς.

ἄρα: for the position of the interrog. cp. *Vesp.* 234 n.

εὐφημίας, 'the order for silence'; cp. Eur. *Herc.* 961 sq. οὐδενὸς ἀκοὴν ὑπειπῶν, an allusion to the herald's cry ἀκούετε, λεῶ.

239. Leo (*Qu. Ar.* p. 2) thinks there is a lacuna in this passage, as it does not appear from the text how the Chorus know that Dicaeopolis is the real culprit. It may be replied that Dic. is not yet visible, and that the Chorus naturally conclude that any one proposing to celebrate the rustic *Liberalia*, which had been discontinued for six years, must have come to terms with Sparta. But Leo's objection is silly. Even if Dicaeopolis was visible, the inference of the Acharnians was natural. His complicity was known to the audience, and this fact was sufficient for Aristophanes. German commentators constantly treat incidents in a drama as if they were events in real life, with consequences disastrous to humour and common-sense.

240. ἐκποδῶν: the Chorus probably retire into the right *Parodus*, from which they emerge again at 280. A. Müller (*Bühnenalt.* p. 135 n. 2) thinks they utilize the high wall of the stage, or, perhaps, the Thymele, and compares *Ecc.* 496, where, however, the τεῖχλον may be the wall of the *Parodus*, or the side of the house of Blepyrus, represented on the *Proscenium* (cp. Helmbold, *A. Pax superst.* p. 26, Kaehler, *de temp. Ecc.* p. 39).

Müller does not explain how twenty-

We must look to—Lycabett, and track him ‘over hill, over dale,’ to his lair; for never shall I disedge my gust to ‘lick an’ beat’ him with stones.

(*They proceed with their search, which leads them some miles from Athens. Although there is no change of scene, the spectators have to imagine that the Pnyx is transformed, in the flash of an eye, into the country parish of DIC. The town-house in the Proscenium becomes DIC.’s farm-house. A loud and solemn voice is heard from within*) DIC. Silence! Silence!

SECOND LEADER. (*After a pause of amazement*) Soft, soft! My friends, do you list to the ritual cry? Yond is the quarry. (*Stealing noiselessly towards the side entrance of the Orchestra*) Come away, every one, and encave you here. The man’s coming out—to sacrifice, I fancy.

DIC. Silence! Silence! (DIC. *appears through the central door in the Proscenium. He carries a large pot in his arms, and is fussily engaged in arranging a procession, which consists of two slaves, struggling to hold erect an enormous pole, surmounted by the Phallic emblem, and a young girl, apparelled in festal robes, and carrying a basket on her head. There is also an old woman, who later on seats herself on the roof of the Proscenium*) The basket-carrier, take a step or two to the front. (*They make pretence of marching for a considerable distance, although there is room only to take a few steps. Then seeing the pole inclining at a dangerous*

used for the voc., cp. *Vesp.* 935 n., *Eccl.* 739 σὺ δὲ δεῦρ’ ἢ καθαρωδὸς ἔξιθι, which is followed, as here, by an address, in third person, 742 ὁ τὴν σκάφην λαβὼν προῖτω; see Bachm. *Conj.* pp. 49 sq., 122, Sobol. *Praep.* p. 48, Mein. *Vind.* p. 61; so in Sh. *Jul. Caes.* v. iii. 99 ‘the last of all the Romans, fare thee well!’

four choristers could conceal themselves behind a tiny altar; and the supposition of a raised stage is simply grotesque in this play. When Dic. produces his hostage, a struggle ensues between the Chorus and himself, which would have been out of the question, if he were raised 12 feet above their level. Such contests between the actors and the Chorus are a feature of these comedies, and their occurrence amply demonstrates what Dörpfeld has argued on archaeological grounds, viz. that the acting at this time took place on the level ground of the orchestra, cp. 176 n.

ἔξέρχεται: cp. 202 n.

241–79. An *entr’acte*, cp. Zieliński, *Glied.* p. 195.

241–62. Schol. κορωνίς, ὅτι εἰσάσιν οἱ ὑποκριταί, καὶ εἰσιν ἱαμβοὶ κα’; cp. Thiemann, *ib.* p. 17.

242. **κανηφόρος**: cp. Theocr. ii. 66, Ov. *Met.* ii. 711 *illa forte die castae de more puellae | vertice supposito festas in Palladis aras | pura coronatis portabant sacra canistris*. The basket contained the knife (σφαγίς), salt-cake, and garlands; and the maiden is now asked to set it down, in order that the knife may be produced. Cp. *Av.* 850, 864, Pherecr. i. p. 185 K. (ii. p. 323 M.), Philem. ii. p. 491 K. (iv. p. 16 M.), Eur. *El.* 810 sqq.

ὁ Ξανθίας τὸν φαλλὸν ὀρθὸν στησάτω.
κατάθου τὸ κανοῦν, ὦ θύγατερ, ἵν' ἀπαρξώμεθα.

ΘΥΓΑΤΗΡ

ὦ μήτηρ, ἀνάδος δεῦρο τὴν ἐτήρησιν, 245
ἵν' ἔτνος καταχέω τοῦλατῆρος τουτουί.

ΔΙΚ. καὶ μὴν καλὸν γ' ἔστ'.—ὦ Διόνυσε δέσποτα,
κεχαρισμένως σοι τήνδε τὴν πομπὴν ἐμὲ
πέμφαντα καὶ θύσαντα μετὰ τῶν οἰκετῶν
ἀγαγεῖν τυχηρῶς τὰ κατ' ἀγροὺς Διονύσια, 250
στρατιᾶς ἀπαλλαχθέντα· τὰς σπονδὰς δέ μοι
καλῶς ξυνενεγκεῖν τὰς τριακοντούτιδας.

ἀγ', ὦ θύγατερ, ὅπως τὸ κανοῦν καλὴ καλῶς
οἴσεις, βλέπουσα θυμβροφάγον. ὡς μακάριος
ὅστις σ' ὀπύσει, κἀκποήσεται γαλᾶς 255

244–52 Placed by Hamak. after 276 : by Bachmann (*Zur Krit.* p. 260) after 279 ; either arrangement is plausible, as one would expect the sacrifice to succeed the procession, and not to precede it ; but the alteration is not necessary 244 Assigned to the mother by Ald., but wrongly, as the γραῦς is a κωφ. πρόσ. (cp. Beer, *ii. d. Zahl d. Schausp.* pp. 54–5) ; schol. 1226 may lead to a different opinion, but see note there. In R there is no break before 247 ; this seems to be a probable arrangement, as there is no reason why the daughter should speak here, and not elsewhere

243. φαλλόν : ὁ ἐπὶ τῶν ξύλων of Hermip. i. p. 227 K. (ii. p. 384 M.), schol. R ξύλον ἐπίμηκες, ἔχον ἐν τῷ ἄκρῳ σκύτινον αἰδοῖον ἐξηρημένον.

For the origin of Phallic worship cp. Herod. ii. 51 ; it was Pelasgic, or, more probably, Egyptian, cp. Plut. *Isis* 18, *Cyp. div.* 8, Gruppe, *Mythol.* p. 1422 n. 8. On the Phallic procession cp. Gruppe, *ib.* p. 854, Lobeck, *Aglaoph.* p. 661, G. Thiele, *Neu-Jahrb.* ix. 1902, pp. 407 sqq., Dittenb. *Syll.*² 19. 13, Pauly-Wissowa, *ib.* v. p. 1042.

244. ἀπαρξώμεθα, 'perform the initiatory rite,' viz. by pouring the porridge over the roll.

245. ἀνάδος : not necessarily 'hand up' (the girl being on the stage, the mother in the orchestra), but simply 'hand,' cp. Xen. *Symp.* 2. 8 ἐκ τοῦτου δὴ ἡλπει μὲν αὐτῇ ἢ ἑτέρα, παρεστηκῶς δέ τις τῇ ὀρχηστρίδι ἀνείδιδου τοὺς τροχοὺς μέχρι δώδεκα, Pind. *I.* v. (vi.) 39 B.⁴

ἀνδωκε δ' αὐτῷ φέρτατος | οἰνοδόκον φιάλαν.

ἐτήρησιν, 'soup-ladle'; cp. 1067 οἰνήρουσις, *Anthol.* vi. 101 ζωμήρησις, *ib.* vi. 305 ἐτνοδόκον τσόννη.

246. τοῦλατῆρος : schol. ἄρτος πλατύς, ἐν ᾧ τὸ ἔτνος ἐτίθεσαν καὶ προσῆγον τῷ βωμῷ ; elsewhere only in *Eq.* 1182, *Callias* i. p. 698 K. (ii. p. 740 M.). The origin of the word, which affords a jest in *Eq.* *l.c.*, is quite unknown, though a schol. says παρὰ τὸ ταῖς χερσὶν ἐλαύνεσθαι εἰς πλάτος. ἐλατῆρ should mean 'a driver'; the termination -ῆρ was obsolete, except in a few words, which survived in special senses ; cp. *Vesp.* 186 n. for such survivals.

On the omission of κατά with the gen., after a verb compounded with κατά, cp. 1040 n., *Vesp.* 7 n., *Eq.* 1091, *Nub.* 74.

247. καλόν : sc. τὸ ἔτνος. It cannot be

angle, DIC. says to the slave) Xanthias must hold the emblem erect. (Stopping the procession, and turning to the maiden) Set down the basket, my daughter. We must begin the sacrifice.

THE DAUGHTER (Setting down the basket, and taking the salt-cake out of it) Mother, hand me the ladle. I want to pour the soup here over the cake.

DIC. (Sotto voce to his daughter, pointing to the soup) Marry, 'tis well. (Turning to the audience, and speaking in a solemn, religious tone) O lord Dionysus! vouchsafe that this procession and sacrifice may be gracious in thy eyes, and that I may, with good hap, celebrate the rustic feast, along with my serving-men, freed at last from military service! Vouchsafe that 'the Peace for Thirty Years' may bring a blessing. (After a devout pause, in a confidential tone) Come, daughter, take heed that you carry the basket prettily, my pretty one, and put on your best—verjuice aspect. (In a mock tragic tone) How blest is the man who is to wed thee, and get upon thee—fitchews, as piquant as

247 ἔστ'] no stop after ἔ. in R 251 ἀπαλλαχθέντα] cp. *Vesp.* 484 n., 1395 n., v. Leeuwen, *Proleg. ad Aristoph.* p. 349 (who alters the tragic form, where it occurs in our MSS., viz. *Ach.* 251, *Vesp.* 484, 504, 1395, *Av.* 940, *Plut.* 66); this form, like *τυχηρῶς* and *ὀπίσει*, may be purposely chosen, as being strange to ordinary prose || καὶ τὰς R 253-8 Assigned to the mother by Ald. 254 οἴσεις R : οἴσει cett. || ὡς] ὦ R 255 σ' om. R

used impersonally, as Blaydes (*Spicileg.* p. 4) takes it, with the infin.

δέσποτα: cp. *Lys.* 940 ὦ Ζεῦ δέσποτα.

248. **κεχαρισμένος**: an old Epic word, which is apt in a sacrificial formula, cp. *Pax* 386; especially used of gifts acceptable to the gods, cp. Plato, *Euthyphro*, 14 B. The adv. seems to be found elsewhere only in Plato, *Phaedr.* 273 E (also in relation to the gods).

250. **ἀγαγεῖν**: for the infin. in a prayer cp. *Vesp.* 386 n.

τυχηρῶς: an old word (*Aesch. Agam.* 464 *τυχηρὸν ὄντ' ἄνευ δίκας*) which survived in a sacrificial formula; cp. also *Thesm.* 305, where it occurs in a prose prayer.

251. **στρατιᾶς**: cp. *Vesp.* 354 n.

253. **ὄπως**: for this 'independent ὄπως sentence' cp. *Vesp.* 289 n.

καλῆ καλῶς: cp. *Eq.* 2 *κακῶς . . κακόν* (an unusual order), *Nub.* 554, *Thesm.* 169, *Ecol.* 730. The alliteration in this line is noticeable.

254. **βλέπουσα**: cp. *Vesp.* 455 n.

θυμβροφάγον: cp. *Sh. Merch.* 1. i. 54 'of vinegar aspect,' Dekker, *Shoemaker's Holiday* II. i. 'Rose. No dove was ever half so mild as he. *Sybil.* Mild? Yes, as a bushel of stamped crabs (=crushed crab-apples). He looked upon me as sour as verjuice'; schol. R *ἀγροικικὸν καὶ ἐλευθέριον* ('frank'), *παρόσον <οἶ> ἐν ἀγρῷ διατρίβοντες ἀφελέστεροι καὶ ἐπιεικέστεροι*, which is simply *banal*. *Hesych.* is more satisfactory, viz. *ἀντὶ τοῦ δριμυφάγος ἢ γὰρ θύμβρα* ('savory') *δριμύ ἐστι βρωμα*.

The advice is the natural one, that in the passage through the crowded streets, 'the maiden' should be prim and demure, so as not to attract attention.

255. **ὀπίσει**, 'blest is he who is destined to wed you'; so the fut. must be translated, as the fut. in such clauses expresses "a present intention or necessity" (*Goodwin, MT.* § 527), and may

σοῦ μηδὲν ἤττους—βδεῖν, ἐπειδὴν ὄρθρος ἦ.
 πρόβαινε, κὰν τῶχλω φυλάττεσθαι σφόδρα
 μή τις λαθῶν σου περιτράγη τὰ χρυσία·

ὦ Ξανθία, σφῶν δ' ἐστὶν ὄρθρος ἐκτέος
 ὁ φαλλὸς ἐξόπισθε τῆς—κανηφόρου. 260
 ἐγὼ δ' ἀκολουθῶν ἄσομαι τὸ φαλλικόν·
 σὺ δ', ὦ γύναι, θεῶ μ' ἀπὸ τοῦ τέγους. πρόβα. >

ΜΟΝΩΙΔΙΑ

Φαλῆς, ἐταῖρε Βακχίου,

256 ἤττον codd. : Elmsley ἤττους 257 τῶχλω R (also in some
 codd. of Su. s.v. περιτράγη) 258 μαθὼν Su. (s.v. περιτράγη) 261
 ἀκολουθῶν R¹ 262 v. Herwerden θεῶ 'πὸ; but prodelision of a is

be compared with the fut. with εἰ, cp. *Vesp.* 190 n. In such cases, however, it is Aristophanes' habit to use ἄν with the subj., but there are the following exceptions:—*Rax* 1267 ἄττ' ἄσεται 'what he intends to sing,' *Eg.* 1107 ἀνύσατέ νυν ὃ τι περ ποιήσετε 'what you propose to do.' *Thesm.* 916 κλαύσεται . . ὅστις σ' ἀπάξει is strange, but it may be justified by the use of the fut. with εἰ, in a warning or threat (cp. *Vesp.* l.c.). ὄπνιεν is an obsolete word, suited to the mock grandeur of the passage, which owes its humour to the formality of the language, and the homeliness of the sentiment; the word was familiar to Athenians from Hom. (e.g. *Il.* viii. 304), and from the ἄξονες of Solon (cp. *Plut. Sol.* 20), and yet it seems to have staggered the σῶφρων in the *Daitalēs* (i. p. 448 K.; ii. p. 1031 M.) τί καλοῦσιν ὄπνιεν; (so Dobree for τὸ εὖ ποιεῖν), where, however, Bergk reads ἀποιῶν, a very unlikely suggestion; *Hesych.* s.v. βινεῖν· παρὰ Σόλωνι τὸ βία μειγνῆσθαι· τὸ δὲ κατὰ νόμον ὄπνιεν.

ἐκποήσεται: as this verb means 'will procreate' (*Rax* 708), γαλαῖς seems to be used, proleptically, of daughters, who, when mature, will act like γαλαῖ. See crit. n.

γαλαῖς: sometimes used of girls, cp. *Theocr.* xv. 28 αἱ γαλαῖαι μαλακῶς χρήζοντι καθεύδειν. The word is a surprise for θυγατέρας.

256. ἤττους: see crit. n., and cp. *Herod.* iii. 105. 3 εἶναι γὰρ ἤσσονας θεῖν

(the male camels) τῶν θηλέων, *Thuc.* ii. 60. 5 δς οὐδενὸς οἴομαι ἤσσων εἶναι γυνῶναι τὰ δέοντα (as Pericles complacently remarks).

βδεῖν: acc. to v. *Leeuwen* (cp. *πέρδεσθαι* in *Nub.* 9) of complete comfort, like μαλακῶς καθεύδειν in *Theocr.* xv. 28.

ὄρθρος: cp. *Lys.* 966, 1089.

257. τῶχλω: the humour lies in his speaking of three or four persons as if they were the crowd usual at this festival, during which pickpockets seem to have driven a roaring trade.

φυλάττεσθαι: for the infin. cp. *Vesp.* 386 n.

258. περιτράγη, 'nibble away,' probably a slang euphemism for 'steal,' cp. *Vesp.* 672 τοὺς ἀργελοφούς περιτρώγων, *Ran.* 367 τοὺς μισθοὺς τῶν ποιητῶν . . ἀποτρώγει.

χρυσία: Athenian maidens (especially the *Canephorai*) wore 'gawds and trinkets' of gold; cp. *Lys.* 1189–93, *Av.* 670, *Ecccl.* 447, *Dem.* xli. § 27 παρὰ τοῦ Λεωκράτους ἔχουσιν τὰ χρυσία καὶ τὰ ἱμάτια τὴν γυναικ' ἔλαβεν.

259. σφῶν: cp. *Av.* 850 παῖ παῖ, τὸ κανοῦν αἰρεσθε, *Plut.* 66 ὦ τῶν, ἀπαλλάχθητον ἀπ' ἐμοῦ (a passage which has been most injuriously 'solicited' by *Rutherford*), *Brinkmann*, *ib.* p. 40, *Warth*, *de plur. mod.* p. 30.

The humour here lies in producing, in such an absurdly small crowd, a pole gigantic 'as the mast of some great ammiral' which requires two men to raise it.

Dicaeopolis consistently exaggerates

thyself, when the dawn is nigh! Forward! and, in the press, beware lest some one may steal up and—nibble away your gold gawds. (*Raising his voice, and addressing the two slaves who are struggling with the pole, like the 'mast of some great admiral'*) Xanthias, you two must hold the emblem upright, behind the back of the basket-carrier, and I will consort you, and sing the Phallic ballad. (*To the old woman*) Old lady, you may watch me from the roof. (*To the daughter*) Forward! (*The wife takes her seat on the roof of the Proscenium. The maiden, the two slaves, and DIC. march solemnly round the Orchestra, while DIC. sings the Phallic hymn.*)

MONODY

DIC. O Phales, mate of Dionysus in the routs and revels:

not permissible; synzesis would be possible, cp. *Lys.* 734 ἀλλ' ἐὼ ἀπ-
 ολέσθαι, but the alteration is not required 263 ἐτέρῃ R; for this
 blunder cp. *Vesp.* p. liii. || βακχείου R cett.

the splendour of the spectacle, and speaks as if the arrangements, usual on such occasions, were all being carried out. The daughter must beware of pickpockets; the wife must watch the procession from the roof, as the streets are inconveniently crowded.

262. **τέγους**: viz. from the roof of the *Proscenium*, for which cp. *Vesp.* p. 93, line 68 n. It was called *διστεγία* in later times (cp. *Poll.* iv. 129-30). In Athenian, as in Elizabethan, times the roof was the favourite spot from which to watch great pageants, cp. Callimach. *Dem.* τὸν κάλαθον κατιόντα χάμαι θάσασθε, βέβαλοι, | μήτ' ἀπὸ τοῦ τέγους μήτ' αὐτόθεν ἀγύσσησθε, *Jul. Caes.* i. i. 41 'many a time and oft | have you climb'd up to walls and battlements, | to towers and windows, yea, to chimney-tops, | your infants in your arms, and there have sat | the livelong day, with patient expectation, | to see great Pompey pass the streets of Rome.'

263-79. The Phallic song is interesting as being a miniature picture of the origin of comedy. Dicaeopolis, the daughter, and the slave are the actors; the mother and the Chorus, who interrupt, are the spectators. Thus, it is a

comedy within a comedy, like the play-scene in *Hamlet*.

In the rural Dionysia, the participants were maidens, domestics, slaves, and citizens. The mothers accompanied their daughters to the festival, and remained as spectators, watching it from some roof, or other eminence. The theatre was for developed comedy what the *τέγους* was for its first beginnings. The origin of comedy was well known to Aristotle (cp. *Poet.* 1449 a 12, where he derives it ἀπὸ τῶν <ἐξαρχόντων> τὰ φαλλικά), and the original actors, who were mainly improvisators, were called *δικηλισταί* (at Sparta), *φαλλοφόροι* (at Sicyon), *αὐτοκάβδαλοι* (at Corinth and Megara), *φλύακες* (at Tarentum), and *ἐθειλονταί* (at Thebes); cp. *Athen.* 621 E, and my edition of *Vesp.* 66, where the character of such *φορτικὴ κωμῳδία* is fully discussed. [See further M. Croiset, *Litt. Gr.* iii. pp. 427 sqq., Zieliński, *Glied.* p. 237, E. Reisch in Dörpfeld, *Gr. Theater*, pp. 312 sqq., A. Couat, *Aristophane*, pp. 17 sqq.] The song may not be complete, as it seems to be interrupted by the appearance of the Chorus; Zieliński *l.c.* thinks two dimeters are missing. The two tristichs

ξύγκωμε, νυκτοπεριπλάνητε, μοιχέ, παιδεραστά, 264—5
 ἔκτω σ' ἔτει προσεῖπον εἰς τὸν δῆμον ἔλθων ἄσμενος,
 σπονδὰς ποησάμενος ἐμαυτῶ, πραγμάτων τε καὶ μαχῶν
 καὶ Λαμάχων ἀπαλλαγείς.

πολλῶ γάρ ἐσθ' ἦδιον, ὦ Φαλῆς Φαλῆς, 271

κλέπτουσαν εὐρόνθ' ὠρικὴν ὑληφόρον,
 τὴν Στρυμοδώρου Θραῖτταν ἐκ τοῦ φελλέως,
 μέσῃν λαβόντ',

ἄραυτα, καταβαλόντα καταγιγαρτίσαι. 275

Φαλῆς Φαλῆς,

εἰάν μεθ' ἡμῶν ξυμπίης, ἐκ κραιπάλης
 ἔωθεν εἰρήνης ῥοφήσῃ τρύβλιον·

272 ὑλοφόρον R Su. (s.v. καταγιγαρτίσαι) 273 τοῦ Στρυμοδώρου
 Su. (s.v. Φελλέα): Στρυμ. om. A 275 ἄραυτα R—a curious error ||
 καταγιγαρτήσαι R: καταγιγαρτᾶν Su. (s.v. ὠρικῶς) 276 ὦ Φαλῆς

remind one of the Epirrhematic (cp. 620 n.) so familiar in comedy; in fact, the Phallic song is the embryo of a complete epirrhematic syzygy, the lyrical parts being sung by the whole chorus, the iambs being recited by a single actor. This popular song may be compared with ἦλθ' ἦλθε χελιδῶν (Bergk, *PLG.*⁴ iii. p. 671), in which the non-lyrical parts seem to have been improvised. The *locus classicus* for the origin of comedy is Athen. 621 F, where Semus of Delos gives a specimen of the song of the Phallophori, viz. σοί, Βάκχε, τάνδε μούσαν ἀγλαΐζομεν, | ἀπλοῦν ῥυθμὸν χέοντες αἰδῶς μέλει, | καινὰν, ἀπαρθέεντον, οὔτι ταῖς πάρος | κεχρημέναν ὠδαῖσιν, ἀλλ' ἀκήρατον | κατάρχομεν τὸν ὕμνον (c. *por.* 8 Bergk, *PLG.*⁴ iii. p. 657).

263—80. Schol. διπλῆ καὶ μέλος, οὗ ἡγεῖται περίοδος <δ' ἰάμβων τριμέτρων>, ἡ περικοπὴ κῶλων ἰζ' τοῦ ὑποκριτοῦ, ἧς πρῶτα μὲν εἰσιν ἡ' ἐν εἰσθέσει ἰαμβικὰ δίμετρα, ἀκατάληκτα μὲν β', τὸ δὲ γ' καταληκτικόν, τὰ δὲ ἄλλα ε' ἀκατάληκτα . . . (274) ἐν εἰσθέσει κῶλα ἰσάριθμα, ὧν τὰ δύο ἰαμβικὰ δίμετρα, τὸ δὲ ἐν μονόμετρον . . . <ὕφ' οὗς διπλῆ>. So the metrical scholion is printed in Thiemann, *ib.* p. 17. For the technical term *pericope* cp. Christ, *Metrik*, § 170.

263. Φαλῆς: the personified *phallus*, and, like Priapus, associated with the worship of Dionysus, with whom he was, at one time, identified, cp. Διώνυσος φαλλῆν at Methymna (Paus. x. 19. 3); perhaps connected with *Pales*, and the Orphic Phanes (cp. Gruppe, *ib.* p.

1422 n. 8, Lobeck's *Aglaoph.* p. 1087). In *Lys.* 771 φαλῆς = φαλλός. A schol. here quotes ὁ δ' αὖ Φάλῆς κατακυπτάζει, but this should probably be ὁ δ' ἀμφ' ἄλῃτα κυπτάζει (cp. Kaibel, *Sophron, Fr.* 39).

264. νυκτοπεριπλάνητε: perhaps a coinage of Aristophanes, cp. Aesch. *Ag.* 330 νυκτίπλαγκτος, *Cho.* 425 πολυπλάνητος, Maneth. 1. 311 νυκτοπλανῆς, Luc. *Alex.* 54 (in a quoted hexam.) νυκτίπλανος.

266. As often, the *Peace* re-echoes this play. Very similar are lines 556 sqq., 582 sqq., cp. Gilbert, *Beitr.* p. 100.

ἔκτω: on the chronological difficulty here cp. Gröbl, *d. ält. Hypoth.* p. 46. The year of the *Acharnēs* might be considered the seventh or sixth of the war, according as we date its commencement from the attempted seizure of Plataea (in the archonship of Pythodorus); or from the invasion of Archidamus, 80 days later (in the archonship of Euthydemus). Perhaps, however, in this passage, the *years* of the war, and not the archonships, are reckoned. In *Eq.* 793, which was produced a year later, ἔτος ὄγδοον occurs, a reference to archonships, not to years. A similar difficulty is raised by τρία καὶ δέκ' ἔτη in *Pax* 990, where the troubles in Coreyra are reckoned as belonging to the war, or where thirteen may mean a 'baker's dozen.'

προσεῖπον: for the aor. cp. *Eq.* 696 ἦσθην ἀπειλαῖς, ἐγέλασα ψολοκομπταῖς, and Goodwin, *MT.* § 60. v. Leeuwen

O night-roamer : O lover of lads and lasses, glad am I to return to my parish, and to greet thee, after six long years : at last I have made peace for myself, and freed me from garboils, ills and—Bobadills. Far sweeter is it, O Phales, Phales, to catch the buxom maid of Strymodorus, of the rocky uplands—pilfering firewood ; and to clasp her by the waist, and lift and tumble her, and then to make boot upon her—vintage. Phales, Phales, come, drink with us, and thou shalt quaff from dawn,

Φαλήης codd. : om. ♂ Elmsley 278 ῥοφήσεις codd. : Elmsley ῥοφήσει (cp. *Vesp.* 814, Rutherford, *New Phryg.* p. 392) || τρύβλιον RBC : τρυβλίον A ; the former is right, as it is not a diminutive

thinks the sense to be ‘it has at length been my good fortune to salute you.’

267. δῆμον : represented by the orchestra, cp. Excursus IV.

269-70. Very similar is *Pax* 292 sqq. For the *anponinatio* cp. 222 n.

270. Λαμάχων : the name is chosen on account of its etymology, cp. 220 n., *Vesp.* 35 n., 145 n., 189 n., *Introd.* p. xlii. The *anponinatio* may be represented by ‘arms and armageddons,’ ‘ills and Bobadills,’ or ‘soldados and foolados’ (Jonson, *Ev. Man in his Humour* iv. i.). For the plur. (= ‘men like Lamachus’) cp. 68 n., *Av.* 1700 βάρβαροι δ’ εἰσὶν γένος, | Γοργαίαι τε καὶ Φίλιπποι. The plural is contemptuous, like ἐρίων κτλ. in *Lys.* 571.

271. πολλῶ κτλ. : very similar is *Pax* 1140 sq.

272. ὠρικὴν, ‘buxom’ ; cp. *Plut.* 963 ὠρικῶς, *Fr.* i. p. 452 K. (ii. p. 1047 M.), *Crates* i. p. 142 K. (ii. p. 248 M.), probably a poetical word, as it is not found in classical prose, cp. Hope, *ib.* s.v.

273. Θραῖτταν : cp. *Vesp.* 433 n.

ἐκ τοῦ φελλέως : the prep. denotes the residence of the person referred to, cp. *Vesp.* 266 n., 526, *Nub.* 1065, *Plut.* 435, *Eupol.* i. p. 322 K. (ii. p. 514 M.) ἔστι δὲ τις θήλεια Φιλόξενος ἐκ Διομείων, *Anaxandrid.* ii. p. 138 K. (iii. p. 164 M.) τὴν ἐκ Κορίνθου Λαῖδ’ οἶσθα. The phrase is placed outside the article here, as another subst. (Στρυμοδ.) intervenes, in accordance with the ordinary rule, which many commentators seem unfamiliar with ; cp. *Eur. Hel.* 457 πρὸς τὰς πάροιθε συμφορὰς εὐδαίμονας, and Kühner-Gerth, *ib.* § 464. This idiom seems to have been neglected by Jebb on *Soph. Phil.* 392 Γᾶ . . ἂ τὸν

μέγαν Πάκτωλον εὐχρυσον νέμεις, where he says that εὐχ. is a second epithet ‘added as if by an afterthought.’ *Sobol.* (*Praep.* p. 68) misunderstands this passage, and so did Aleiphr. iii. 21 τὴν καλλίστην τῶν αἰγῶν ἐκ τοῦ Φελλέως ἀρπάσας οἴχεται.

φελλέως, ‘a light soil with a rocky bottom’ (*Harpoer.*) ; cp. *Nub.* 71, *Cratin.* i. p. 93 K. (ii. p. 169 M.), *Plato, Critias*, 111 c, *Schömann*, *ib.* p. 12, *Wyse* on *Isaeus* viii. 42. 4.

274. μέσην, ‘on the hip’ ; for the metaphor from the palaestra cp. 571, *Lys.* 437. The *locus classicus* for this metaph. in *re amatoria* is [*Lucian*] *Asinus* § 10.

275. καταγιγαρτίσαι : a surprise for καταπαλαῖσαι. There is some doubt as to the meaning of γίγαρτον, which has been understood as (1) ‘the grape-stone’ (cp. *Pax* 634) ; thus καταγιγ. would mean *granum uvae eximere*, and, metaphorically, *devirginare* ; or as (2) ‘a bunch of grapes’ (*Haupt*) ; thus καταγιγ. would mean καταθλῦσαι (a schol.), viz. ‘to press grapes in a wine-press.’ For the *double ent.* cp. ‘peascod’ in *Sh. As* II. iv. 52, *Rom.* II. i. 37 ‘O, that she were | an open et caetera, thou a poperin pear.’ For similarly formed words, cp. *Eq.* 1391 κατατριακοντουτίσαι, *Vesp.* 911 κατεσκέλιζε, where see note. For the metaphor cp. *Pax* 1338 τρυγήσομεν αὐτήν, *Stratt.* i. p. 712 K. (ii. p. 764 M.) τὴν Λαγίσκαν, τὴν Ἰσοκράτους παλλακὴν | εὐρεῖν με σνκάζουσιν. For the force of κατα- cp. *Vesp.* 911 n.

277. ἐκ κραιπάλης, ‘after the debauch’ ; cp. *Vesp.* 1255 n.

278. εἰρήνης : cp. *Eq.* 905 μισθοῦ τρύβλιον ῥοφήσαι. ‘Peace’ is a surprise for φακῆς, cp. *Vesp.* 523 n., 814.

ἡ δ' ἀσπίς ἐν τῷ φεψάλῳ κρεμήσεται. >

ΚΟΜΜΑΤΙΟΝ

ΚΟΡ.	οὔτος αὐτός ἐστιν, οὔτος.	280
	βάλλε βάλλε βάλλε βάλλε,	
ΠΑΡ.	παῖε πᾶς τὸν μιάρων.	
	οὐ βαλεῖς, οὐ βαλεῖς;	>

ὠδή

ΔΙΚ.	Ἡράκλεις, τουτὶ τί ἐστι; τὴν χύτραν ξυντρίψετε.	
HMI. A.	σὲ μὲν οὖν καταλεύσομεν, ὦ μιάρὰ κεφαλῆ.	285-6
ΔΙΚ.	ἀντὶ ποίας αἰτίας, ὦ χαρνέων γεραίτατοι;	
HMI. A.	τουτ' ἐρωτᾶς; ἀναίσχυντος εἶ καὶ βδελυρός, ὦ προδότα τῆς πατρίδος,	289-90

279 κρεμασθήσεται R : recte ABCΓ Su. (s.v. φεψάλῳ) schol.	280
No paragr. in R 282 παῖε παῖε codd. : Bergk παῖε πᾶς	285 No
paragr. in R divided into a trimeter and dimeter in R	289 sqq.
Dimeter cretics in R	

279. φεψάλῳ : schol. ἐν τῷ καπήλῳ (Valck. καπνείῳ) 'in the sparks,' cp. *Vesp.* 227; in *Lys.* 107 φεψάλυξ. A schol. quotes Hes. (*Op.* 45) αἰψά κε πηδάλιον μὲν ὑπὲρ καπνοῦ καταθεῖο, a suitable place for rudders, shields, etc., covered with leather, arms such as Pisthetaerus and Euelpides carried (pots and spits, cp. *Av.* 435 sqq.); but not for iron or bronze weapons, which should be shielded from the smoke, cp. Hom. *Od.* xvi. 290 sqq. ἐκ καπνοῦ κατέθηκ', ἐπεὶ οὐκέτι τοῖσιν ἔψκει, | οἷά ποτε Τροίηνδε κίων κατέλειπεν Ὀδυσσεύς, | ἀλλὰ κατήκισται ὄσσον πυρὸς ἕκετ' αὐτμή.

The sense of the line is well illustrated by Eur. *Fr.* 369 N.² κείσθω δόρυ μοι μίτον ἀμφιπλέκειν ἀράχλαις | μετὰ δ' ἡσυχίας πολιῶ (Nauck λιπαρῶ) γῆρα συνοικίην· | αἰεῖδοιμι δὲ στεφάνοις κᾶρα πολλὸν στεφανώσας | Θρηίκιον πέλταν πρὸς Ἀθάνας | περικίσοισιν ἀγκρεμάσας θαλάμοις, Bacchyl. *Fr.* 3 (Jebb), Theoc. xvi. 96.

280 sqq. For the *commation* introducing an Epirrhematic Syzygy see Zieliński, *Glied.* p. 129.

280. Very similar is [Eur.] *Rhes.* 674 sqq. εἶα εἶα· | βάλλε βάλλε βάλλε βάλλε· | θείνε θείνε· τίς ὀδ' ἀνήρ; | λείσσετε· τουτόν αὐδῶ· | κλώπες οἴτινες κατ' ἔρφηνη | τόνδε κινούσι στρατόν· | δεῦρο δεῦρο δεῦρο

pᾶς. The similarity is striking, but there may not be a parody, as the date of the *Rhesus* may be subsequent to this play. For the repetition of βάλλε cp. Sh. *Lear* iv. vi. 192 'Then, kill, kill, kill, kill, kill, kill, kill!' the cry of soldiers when no quarter was to be given.

The motif of death by stoning is tragic, cp. Eur. *Ion* 1112, *Bacch.* 356, *Or.* 50, 442, 564, etc.

282. παῖε πᾶς : cp. 204 n. There is the same change from dim. trochees to dim. cretics in *Lys.* 1044, in order to express growing excitement.

284-304. Schol. διπλή· εἶτα ἔπεται δὴς μονοστροφικῆ ἀμοιβαία τὰς περιόδους ἔχουσα δεκακώλους ἐκ στίχων δύο τροχαϊκῶν τετραμέτρων καταληκτικῶν, καὶ κώλων ἡ', ὧν τοὺς μὲν στίχους ὁ ὑποκριτῆς λέγει, τὰ δὲ κῶλα ὁ χορός· πρώτης τοίνυν ἐστὶν ἐν εἰσθέσει κατὰ τὸ ἴσον τοῖς χορικοῖς δόχμα β', ἃ ποεῖ συζυγίαν (viz. 285) καὶ [τῆς δευτέρας] παιῶνες τρεῖς καὶ [δύο κατὰ διαίρεσιν] (viz. 295) . . ἔπεται δὲ τοῖς δυσι κώλοις στίχος τροχαῖος ὅδε "ἀντὶ ποίας αἰτίας," καὶ ἐν εἰσθέσει τὰ λοιπὰ κῶλα 5' παιωνικὰ δίρρυθμα, (303) ἔπεται τῇ δὴ δὴ διστίχων, ὃ τοῖς μέλεσιν ἐξ ἔθους ὑπάγοισιν, ὅπερ ἐστὶ τετράμετρον τροχαϊκὸν καταληκτικόν. So printed in Thiemann, *ib.* pp. 17, 18.

when the rouse is over, a cup—of peace; and the shield shall hang idle in the sparks of the fire.

COMMATION

FIRST LEADER. (*In a low voice to the first Semichorus*) Yond's the man—that's he: pelt! pelt! pelt! pelt!

SECOND LEADER. (*In a louder voice. The change of metre represents growing excitement*) Strike home the dunghill every one! pelt away! pelt away! (*The Chorus rushes out pell-mell; they execute a dance-movement towards DIC., while they hurl stones at him, but with indifferent success. The latter does not lose his sang-froid, and seems to think more of the safety of the pot he is carrying than of his own person. Meanwhile the procession is dispersed, the slaves and the girl disappearing through the central door.*)

ODE (*recitative*)

DIC. (*Dodging the stones and holding the pot firmly against his breast*) What the good-year! God-a-mercy, you'll smash the pot.

SEMICHORUS I. (*As in a martial embaterion, advancing towards DIC. with five enormous strides, each of which is accompanied by a single anapaestic foot*) Nay, it's thou we're about to stone to thy tomb, lousy nole!

DIC. (*Quite unmoved, and in an argumentative tone*) Come, your reason, most elderly Acharnians, your reason.

SEMICHORUS I. (*As unwilling as Falstaff was to give a reason 'upon compulsion'*) Dost ask me that? Thou malapert, filthy

284 sqq. Notice that the prosaic tetrameters of Dicaeopolis well represent his comparative coolness, as contrasted with the fiery temperament of the Chorus, who express themselves in passionate anapaests or paeons, until their leader intervenes (302 sqq.).

284. Ἡράκλεις: cp. *Vesp.* 420 n. *τουτὶ τί ἐστὶ*; cp. *Vesp.* 183 n., Sh. 2 *Hen. IV* II. iv. 191 'what the good-year? do you think I would deny her?'

χῦτραν: cp. *Plut.* 1197; used in sacrifices to hold the sacrificial porridge. Schol. is intelligent here: πάνυ κινεῖ γέλωτα, τῆς μὲν κεφαλῆς αὐτοῦ ἀφροντιστῶν, τῆς δὲ χύτρας προνοούμενος ἐν ᾗ τὸ ἔτνος ἦν.

285 sq. The anapaestic pentapody, followed by a paeonic pentapody in 295, is curious, and, indeed, unexampled: Zieliński and Schroeder, *Ar. Cantica*, p. 3, introduce stricter correspondence by scanning the anap. as paeons, cp. *Aves* 456=544. Mazon (ib. p. 19) ingeniously suggests that the abnormal verse involves a *jeu de scène*, e.g. the old man may make five gigantic strides towards Dicaeopolis. The rhythm recurs in 336, which corresponds as antode to ode.

286. κεφαλῆ: an idiom descending from Homer (*Il.* viii. 281 φίλη κεφαλῆ) to Demosth. (xxi. § 117 καὶ ταῦτ' ἔλεγ' ἡ μισὰ καὶ ἀναίδης αὐτῆ κεφαλῆ, ἐξεληλυθὼς τῇ προτεραίᾳ παρ' Ἀριστάρχου).

ὅστις ἡμῶν μόνος σπεισάμενος
εἶτα δύνασαι πρὸς ἔμ' ἀποβλέπειν.

ΔΙΚ. ἀντὶ δ' ὧν ἐσπεισάμην ἀκούσατ'—ἀλλ' ἀκούσατε.

ΗΜΙ. Α. σοῦ γ' ἀκούσωμεν; ἀπολεί· κατὰ σε χῶσομεν τοῖς
λίθοις. 295—6

ΔΙΚ. μηδαμῶς, πρὶν ἂν γ' ἀκούσητ'. ἀλλ' ἀνάσχεσθ',
ὄγαθοί.

ΗΜΙ. Α. οὐκ ἀνασχήσομαι· μηδὲ λέγε μοι σὺ λόγον·

ὡς μεμίσσηκά σε Κλέωνος ἔτι μᾶλλον, ὄν
κατατεμῶ τοῖσιν ἵππεῦσι καττύματα. 300 <

ἐπίρρημα

ΚΟΡ. σοῦ δ' ἐγὼ λόγους λέγοντος οὐκ ἀκούσομαι μακρούς,
ὅστις ἐσπείσω Λάκωσιν, ἀλλὰ τιμωρήσομαι.

292 ἔπειτα RACΓ: εἶτα B (*surgr.* ἔπειτα) Ald. || δύνασαι νῦν RAC etc.:
recte B 294 οὐκ ἴσατ' R: οὐκ ἴστε A: οὐκ ἴστε γ' BC: οὐκ ἴστε
τε Γ: Dobree's οὐκ ἴστε μ' (cp. *Eq.* 871, *Nub.* 95, *Av.* 652, *Eccl.* 998) is
generally accepted, but it is unpleasing on account of the order of the
words: Mein. οὐκ ἴστε μᾶλλ' (a wrong use of μᾶλλά): Hamak. ἀκούσατ',
ἀλλ' ἀκούσατε which seems excellent, and is strongly recommended by the
reading of R 295 Trimeter and dimeter cretics in R || ἀκούσομεν
RACΓ: ἀκούσομ' Ald.: ἀκούσομαι B: Elmsley ἀκούσωμεν 297 πρὶν
γ' R: πρὶν γ' ἂν A: πρὶν ἂν ἀκούσητε γ' B: πρὶν ἂν CΓ Ald.: Bentley
πρὶν ἂν γ' (also Γ², cp. Cary, *ib.* p. 186); cp. *Vesp.* 920 n. 299
σύ μοι R: σὺ ACF: δὴ σὺ B Ald.: Herm. μοι σὺ 300 sq. So given
in R: ὡς . . Κλέωνος ἔτι μᾶλλον· ὄν ἐγὼ | κατατεμῶ τοῖσιν ἵππεῦσιν

291. μόνος, 'alone of us Athenians';
not, as schol. takes it, χωρὶς ἡμῶν,
'without our knowledge.'

292. δύνασαι: for the uncontracted
form cp. *Vesp.* 286 n.

293. ἀποβλέπειν: cp. 32 n.

294. For the line cp. *Vesp.* 415. For
the reading cp. *crit. n.*

296. κατὰ . . χῶσομεν, 'we will hearse
thee' (Sh. *Hamlet*. I. iv. 47); for the
tmesis cp. *Vesp.* 437 *crit. app.* It is
found only once in senarii (*Av.* 1456,
in a parody of lyrical diction; and the
reading is doubtful even there).

297. γε implies that πρὶν κτλ. is an
afterthought: it is, indeed, a surprise,
cp. *Introd.* p. lxxviii.

299. λόγον, 'rigmorole,' more com-
monly λόγους in this sense, cp. Eur.
Med. 321, *Plut.* 177 μύθους λέγει. An
exception is *Lys.* 747 τίνα λόγον λέγεις;
cp. Sh. *LLL.* iv. iii. 370 'now to plain-
dealing; lay these glozes by.'

300. μεμίσσηκα, 'I have a lodged

grudge' (Sh. *Rich.* III. ii. i. 65); per-
fect of settled habit, cp. *Vesp.* 693 n.,
764 n.

301. This is an interesting allusion to
the *Equites* which was exhibited in the
next year, and which was the earliest
play produced in the poet's name. The
First Leader seems to speak in the
person of the author, and many have
held that the part of Dicaeopolis was
taken by him. It is impossible to prove
this; but it must be admitted that many
of the lines, especially 501 sqq., spoken
by Dicaeopolis strike a very personal
note, which is unusual in Aristophanes
outside the Parabasis. There is no scene
in the *Equites* in which Cleon is actually
cut into 'shoe-leathers,' and no reason-
able critic would expect that there
should be. Yet Droysen has a suspicion
that Eupolis' contribution to that play
(the second Parab., and, perhaps, the last
scene) supplanted such a *jeu de scène*. A
scholar, who is in search of a hypothesis,

knave! Thou runagate! Alone amongst us thou 'st made peace; and yet thou darest to bandy looks with me.

DIC. But the respects thereof—come, list to them, list to them.

SEMICHORUS I. (*Almost speechless with indignation. They drive DIC. before them to the left side of the Orchestra, in order to leave room for the counter-movement in the Antode*) List to thee! Thou shalt die! We 'll hearse thee with—stones.

DIC. (*Persuasively endeavouring to substitute a rational discussion for manual violence*) Pray don't do that—until you 've heard me. Nay, good, have sufferance.

SEMICHORUS I. (*The cretic metre shows that his appeal has, as yet, no effect*) Sufferance? Never! Lay these glozes by! (*With infinite bitterness*) I abhor thee more than Cleon, whom some day I 'll shave into—shoe-leather (*bitterly emphasizing the alliteration*) for the knights.

EPIRRHEME (*recited 'melodramatically'*)

FIRST LEADER. I won't listen to thy tedious glozing; thou 'st made peace with the Laconians, and I 'll pay thee home for that.

ποτ' εἰς καττύματα, which cannot be scanned 301 ἐγὼ κατατεμῶ all codd., Su. (s.v. κάττυμα): Bergk omits ἐγὼ (so Su. s.v. κατατεμῶ; pronouns are often wrongly inserted in the codd., cp. Ijzeren, ib. p. 42) || τοῖσιν RAC: τοῖσι C: τοῖς B Su.: omitted by Herm. || ποτ' εἰς RAC Ald.: om. εἰς B: om. ποτ' Su. This line should be read either as κατατεμῶ τοῖσιν ἰ. κ., or ἐγὼ κατατεμῶ ποθ' ἰπ. κ. I prefer the former, as the article is desirable, and Su. does not give ποτε; the words were corrupted by a copyist who did not understand the metre, or the constr.: Elmsley's ὄν ἐγὼ τεμῶ is not satisfactory, as it gets rid of the obvious *annominatio* in κατατ. and καττύματα: still it is accepted by Meineke (*Vind.* p. 6) and V. Coulon (ib. p. 101).

rarely requires evidence; but there is absolutely none for this gratuitous theory. [See Meyer, *de Ar. fab. comm.* p. 9, Lübke, *Qu. Ar.* p. 34.]

302. καττύματα: notice the *annominatio* κατατεμῶ, καττύματα, which justifies the compound verb; see crit. n. For the sense cp. Sh. *Oth.* II. iii. 153 'I 'll beat the knave into a twiggen bottle'; and for the constr. cp. *Eq.* 370 δερῶ σε θύλακον κλοπῆς, ib. 768 ἀπολοίμην καὶ διαπρισθείην κατατμηθείην τε λέπαδνα (a clear allusion to this passage), *Nub.* 442 ἀσκὸν δείρειν, *Ephip.* II. p. 262 K. (iii. p. 338 M.) πότερον ἐγὼ τὴν βατίδα τεμάχῃ

κατατεμῶν ἔψω; *Alex.* II. p. 367 K. (iii. p. 471 M.) τὸ δ' ἄλλο σῶμα (of the cuttlefish) κατατεμῶν πολλοὺς κύβους, *Euphron.* III. p. 323 K. (iv. p. 494 M.) ταύτην (γογγυλίδα) ἔτεμε λεπτὰ καὶ μακρά. *Eur. Fr.* 472. 5 N.² τμηθεῖσα δοκοὺς . . . κυπαρίσσου is sometimes quoted (as by Blaydes), but δοκὸς is the true reading. For a different constr. cp. 320 n. In *Eq.* 368 sqq. Cleon himself draws upon the resources of his trade, in cursing and threatening the sausage-seller, who replies with 'butcher's language.'

304. Δάκωσιν: generally with the article, like Λακωνικοί, while Λακεδαι-

- ΔΙΚ. ὦγαθοί, τοὺς μὲν Λάκωνας ἐκποδῶν ἔασατε, 305
τῶν δ' ἐμῶν σπονδῶν ἀκούσατ' εἰ καλῶς ἐσπεισάμην.
- ΚΟΡ. πῶς δ' ἔτ' ἂν "καλῶς" λέγοις ἂν, εἴπερ ἐσπείσω γ'
ἄπαξ
οἷσιν οὔτε βωμὸς οὔτε πίστις οὔθ' ὄρκος μένει;
- ΔΙΚ. οἶδ' ἐγὼ καὶ τοὺς Λάκωνας, οἷς ἄγαν ἐγκείμεθα,
οὐχ ἀπάντων ὄντας ἡμῖν αἰτίους τῶν πραγμάτων. 310
- ΚΟΡ. οὐχ ἀπάντων, ὦ πανούργε; ταῦτα δὴ τολμᾶς λέγειν
ἐμφανῶς ἤδη πρὸς ἡμᾶς; εἴτ' ἐγὼ σοῦ φείσομαι;
- ΔΙΚ. οὐχ ἀπάντων, οὐχ ἀπάντων· ἀλλ' ἐγὼ λέγων ὀδὶ
πόλλ' ἂν ἀποφῆναιμ' ἐκείνους ἔσθ' ἂ καδικουμένους.
- ΚΟΡ. τοῦτο τοῦπος δεινὸν ἤδη καὶ ταραξικάρδιον, 315
εἰ σὺ τολμήσεις ὑπὲρ τῶν πολεμίων ἡμῖν λέγειν.

307 πῶς δέ γ' codd.: Elmsley πῶς δ' ἔτ' ἂν, cp. *Lys.* 912 || λέγοις ἂν: ἂν om. R: Hamak. δοκοίης: Bergk Λάκωσιν, which v. Leeuwen reads 308 οὔτε R(sic)AC etc.: οὐδὲ B || μένει] F. W. Schmidt μέλει, cp. Plato,

μόνοι never has the article, except in *Pax* 282, where Bachm. reads καῦτοῖς. The departure from usage here may be excused on account of the metre, cp. Bachm. *Conj.* p. 44.

305. τοὺς Λάκωνας: the article may be anaphoric, but see last note; Λ. is a *Kosename*, cp. Fick, *Personennamen*, p. lxiii.

ἐκποδῶν: there may be a comic intention here, as ἐκπ. is found elsewhere, in comedy, only with a verb of motion.

306. σπονδῶν: schol. R λείπει ἢ περί, which may give the right sense, as otherwise the acc. would be expected.

307. ἔτι: see crit. n. For ἔτι and an opt. with ἂν, in a question, cp. *Av.* 829, *Lys.* 912, *Eur. Suppl.* 447, *Tro.* 961.

ἂν: cp. *Vesp.* 171 n.

καλῶς: the sense, which has been questioned, is clear, if κ. is printed as in the text.

εἴπερ . . γε, 'if you have come to terms'; cp. *Vesp.* 1153 n.

308. Schol. R αἱ συνθῆκαι διὰ τριῶν τελοῦνται, λόγων ἔργων χειρῶν (cp. *Eur. Med.* 21)· λόγων μὲν, οἶον δι' ὄρκου· ἔργων δέ, διὰ τῶν ἐν βωμοῖς θυσῶν· χειρῶν δέ, ἐπειδὴ διὰ τῶν δεξιῶν γίνονται.

For the character of the Spartans, from the Athenian standpoint, cp. *Lys.* 629, where the Chorus say there is no trust to be put in a Spartan, εἰ μὴ περ λύκῳ κεκρηότι; the *locus classicus* is *Eur.*

Andr. 446 sqq. Σπάρτης ἔνοικοι, δόλια βουλευτήρια, | ψευδῶν ἄνακτες, μηχανορᾶφοι κακῶν, | ἐλικτὰ κούδεν ὑγιές, ἀλλὰ πᾶν περίξ | φρονοῦντες, ἀδίκως εὐτυχεῖτ' ἂν' Ἑλλάδα. In *Thuc.* v. 105. 4 an Athenian gives an interesting account of their character: the Spartans are eminently honourable in their internal dealings; but international morality is unknown among them, ἐπιφανέστατα ὦν ἴσμεν τὰ μὲν ἡδέα κατὰ νομίζουσι, τὰ δὲ ξυμφέροντα δίκαια, a description abundantly borne out by their conduct during their hegemony.

309. ἐγκείμεθα, 'against whom we are so ruthless'; cp. *Thuc.* i. 69. 3 γρόντες (viz. the Athenians) δὲ εἰδότας (the Lacedaemonians) περιορᾶν ἰσχυρῶς ἐγκείσονται ('will press on with ruthless energy'); generally used of pressing home an attack in battle.

311 sq. δὴ . . ἤδη: there is nothing strange in this combination here, as δὴ goes with ταῦτα, and ἤδη with ἐμφανῶς, 'actually openly' (*sogar*), cp. *Vesp.* 426 n., Kühner-Gerth, ib. § 499 (2); the sense is 'that you were secretly disloyal, we might have known; but open treason is intolerable.' The commentators quote *Xen. Oec.* 9. 6 ἐπεὶ δὲ ταῦτα διήλομεν, ἔφη, οὕτω δὴ ἤδη κατὰ φυλάς διεκρίνομεν τὰ ἐπιπλα, which, in my opinion, is an instance of dittography. For a different

DIC. (*Impatiently*) Nay, good, put the Laconians on one side, and hear about my truce, whether it was well done.

FIRST LEADER. How canst thou say 'well' if thou 'st *once* made peace with a crew who are loyal neither to altar nor handfast nor oath?

DIC. Even the Laconians, I know well—indeed, we are too full of despite towards them—are not the cause of *all* our troubles.

FIRST LEADER. (*Again blazing up*) Not the cause of *all* our troubles, thou miscreant? Hast the face to say this in our very eyes, and am I to spare thee after that?

DIC. (*Trying to bawl down the other*) Not all, not all! I, here (*pointing to his breast*)—this 'tedious glozer'—(*dropping his words slowly one by one with thrilling emphasis*) could show that they—in some respects—have actually been—wronged.

FIRST LEADER. (*Speaking in a lower tone, but with an awe-struck manner*) This is really awful, and it earns my inwards, that thou shouldst be so hardy to speak to *us*, as a champion of our foes.

Legg. 835 E *θυσίαι δὲ καὶ ἑορταὶ καὶ χοροὶ πᾶσι μέλουσι διὰ βίου*; but this is not the sense required here 309 *Λάκωνες R* 312 *ἤδη]*
 Dobree οὔτω. See comm. 314 *ἄν om. RΓ²*

opinion see Reisch, *Conj.* p. 232; for δὴ . . . δὴ (= ἤδη), which is much stranger, cp. 695 n.

312. *εἶτα* in an indignant question, cp. *Vesp.* 52 n., 1133 n., Kühner-Gerth, *ib.* § 486 (4) A 8, § 533 (6).

φείσομαι; not a question of doubt (subj.), but an indignant exclamation, cp. 827. v. Leeuwen (on *Eq.* 1183) points out that this use of the fut. is a survival, in certain locutions, from epic Greek, in which the subj. and fut. were similar in sense; cp. Eur. *El.* 967 *τί δῆτα δρώμεν; μητέρ' ἢ φονεύσομεν; Hipp.* 1066 *ποῖ δὴθ' ὁ τλήμων τρέψομαι*; (Goodwin, *MT.* § 68).

313. *οἶδί*: only here, and in 911, of the 1st pers., though commonly used of the 3rd; so 129 *οὔτοσι πάρα (=πάρεμι)*.

314. *πολλά*: to be taken with *λέγων*, since there is a reference to the complaint in 303; it cannot, as some think, go with *ἀποφῆν*. in the sense 'in many ways.'

ἀδικουμένους: the pres. part. does not imply, as Merry thinks, that the wrongs

were still going on. *ἀδικῶ* means 'I have done wrong,' 'I am a wrong-doer,' and the pres. particip. 'having been wronged'; cp. 914 n.

315. *ἤδη*: cp. *Vesp.* 426 n.

παραξικάρδιον: cp. 'it earns my heart' (Jonson, *Barth. Fair* IV. vi.). As in comic Greek *καρδία* means 'stomach' (cp. 12 n.), this compound probably means 'stomach-turning.' Though tragic in appearance, it is really a comic formation which does not occur elsewhere, though similar words are common, e.g. Aesch. *Ag.* 430 *τλησικάρδιος*, *Orph.* *H.* 18. 8 *κλονοκάρδιος*, Hom. *Il.* x. 41 *θραυσκάρδιος*. For compounds of *παράττειν* cp. *Eq.* 247 *παραξιππόστρατος*, *ib.* 309 *βορβοροτάραξις*, Philo ii. 520 *παραξίπολις*, Paus. vi. 20 *παραξίππος*. *Ran.* 710 *κυκησίτεφρος* is similarly formed. Though *παραξικάρδ.* is comic, *παράσσει καρδίαν* is tragic (cp. Eur. *Bacch.* 1322).

316 sq. *δεινόν . . . εἰ*: cp. *Vesp.* 426 n.

πολήσεις: for the fut. after *εἰ*, in a warning, cp. *Vesp.* 190 n.

ΔΙΚ. *κάν γε μὴ λέγω δίκαια, μηδὲ τῷ πλήθει δοκῶ,—
ὑπὲρ ἐπιξήνου ἐθελήσω τὴν κεφαλὴν ἔχων λέγειν.* —

ἌΝΤΕΠΙΡΡΗΜΑ

ΠΑΡ. *εἶπέ μοι, τί φειδόμεσθα τῶν λίθων, ᾧ δημόται,
μὴ οὐ καταξάλλειν τὸν ἄνδρα τοῦτου εἰς φοινικίδα;* 320

ΔΙΚ. *οἶον αὖ μέλας τις ὑμῖν θυμ—άλωψ ἐπέζεσεν.*

317–8 The order is inverted by Bakhuyzen and Schnee (*de Ar. manuscr.* ii. p. 12), with an aposiopesis after *δοκῶ*; but see comm. 317 λέξω R: λέγω ABCVp2 lemma schol.; either reading is suitable, see comm. || μῆτε R 318 ἐθελήσω] see *Vesp.* 493 crit. app.: Blaydes θέλω ᾧ; but see comm. || κεφαλὴν] cp. *Vesp.* 496 crit. app., where I have shown that this reading is probably right; the commentators have much meddled with the line, e.g. Elmsley τὸν λάρυγγ' ἔχων: Brunck τὴν δέρην (cp. Eur. *Hec.* 549): Bergk τήνδ' ἔχων οὕτως λέγειν (accepted by v. Herw. *Vind.* p. 6): Porson τὸν Κέφαλου 'Mr. Head' (cp. 1002, *Vesp.* 380 n.): Geel τὴν σφάγην: H.

317–8. The 'chopping-block motif' was suggested by a scene in the *Telephus*, of which a fragment survives; cp. *Fr.* 706 N.² Ἀγάμεμνον, οὐδ' εἰ πέλεκυν ἐν χερσὶν ἔχων | μέλλοι τις εἰς τράχηλον ἐμβαλεῖν ἐμόν, | σιγήσομαι, δίκαιά γ' ἀντειπεῖν ἔχων. For the setting of this fragment see Excursus VI. Aristophanes, after the manner of comedy, interprets literally, and represents scenically, what was a mere rhetorical formula (cp. Mazon, *ib.* p. 22). The position which Dicaeopolis offers to take up, is not without parallels in sober history. Demosthenes (xxiv. § 139) mentions a strange custom among the Locrians: ἂν τις βούληται νόμον καιρὸν τιθέναι, ἐν βρόχῳ τὸν τράχηλον ἔχων νομοθετεῖ, καὶ ἂν μὲν δόξη καλὸς καὶ χρήσιμος εἶναι ὁ νόμος, ζῆ ὁ τιθεὶς καὶ ἀπέρχεται· εἰ δὲ μὴ, τέθνηκεν ἐπισπασθέντος τοῦ βρόχου.

317. A schol. (not in R) has a strange note here, viz. τοῦτο δευδὸν καὶ προσκρουστικόν ('offensive'), ἐπειδὴ οἱ στρατηγούντες καὶ δημαγωγούντες κωλυταὶ τῆς εἰρήνης ἐγένοντο, which Schinck (*Qu. Ar.* p. 10) utilizes in order to show that there is a *lacuna* here; but, no doubt, it is a note on 313–4, where it is in place.

κάν γε μὴ κτλ.: there is an aposiopesis, or ellipse, after this line, which supplies the true apodosis; cp. Sh. *Hamlet*. II. ii. 156 'take this from this (viz. head from shoulders), if this be otherwise.' 'If I don't say what is just (you will be allowed to put me to death; and that you may be able to do so more readily),

I would be willing to speak with my head over a block,' viz. with the block in front of my feet (see 487 n.). No doubt, a significant gesture took the place of the missing apodosis, cp. Sobol. *Synt.* pp. 23 sq. For a similar scene cp. *Vesp.* 522 sqq.

Instances of like ellipses are given by v. Leeuwen in an excellent note, e.g. *Eq.* 790 sq., Thuc. iii. 45. 4. Strangely enough, Suidas supplies the true apod., viz. τῆς κεφαλῆς ἀφαιρεθείην (s.v. ἐπί-ξηνος).

καὶ . . γε, *atque adeo*, cp. *Vesp.* 97 n.

318. ὑπὲρ: only here, and in 355, in Aristoph. in a local sense. *Av.* 1338 is from Soph. *Oenomaus* (*Fr.* 435 N.²), cp. Iltz, *Praep.* p. 7.

ἐθελήσω: for the form cp. *Vesp.* 493 crit. app.; for the tense cp. *Plut.* 319, Soph. *Aj.* 681, *OC.* 1289, Eur. *Med.* 726. The fut. may be due to the tense of the verb in the suppressed apodosis; but the fut. of this verb, as of βούλομαι, is often used where the present might seem more natural. It may be translated 'I would wish'; cp. Kühner-Gerth, *ib.* § 387 (4).

τὴν κεφαλὴν: see crit. n.

319 sqq. For the Antepirrheme (319–347) here, corresponding to the Epirrheme (303–318), see Zieliński, *ib.* p. 129. Each consists of one full Perikope (16 verses), cp. *ib.* pp. 352 sq.

319. εἶπέ: *ad plures*, cp. *Vesp.* 403 n.; found even in prose, cp. Plato, *Prot.* 311 D εἶπέ μοι, ᾧ Σώκρατες τε καὶ Ἴππό-

DIC. Aye more, if I don't say what's just, and if the majority don't think so—(he makes a gesture to signify that his head may be struck off)—and so, I would be willing to speak with my head over a block.

ANTEPIRRHEME

SECOND LEADER. (*Refusing to be silenced any longer*) Tell me, my mates, why do we scant the stones? Why not slish and slash this fellow into a scarlet cassock? (*The Semichorus attached to this speaker, having been passive for a while, now fill their cloaks with stones and make a rush at DIC.*)

DIC. How the black cinders of your passion have blazed up

Richards τὸν περὶ ψυχῆς δραμεῖν: I once suggested τὸ σκάφιον: some reject the line, as not being the proper apodosis of 317, but see comm. [On this line see Bakhuyzen, *ib.* p. 2, Schnee, *ib.*, Sobol. *Synt.* p. 24, Wilamowitz, *Isyllus*, p. 8] 319 οἱ δημόται Su. (s.v. φοινικίδα in some codd.) 320 Halbertsma τουτοὶ φοινικίδα (cp. 301 n.), which is attractive, and is accepted by v. Herw. *Vind.* p. 6; but cp. Phot. ἐς φ. καταξάναι, αἱματόρρυτον ποιῆσαι, and Sobol. *Praep.* p. 61 321 οἶον R: οἶος cett. codd., Su. (s.vv. καταξάινειν, φοινικίδα), Ald.; cp. *Vesp.* 1329 || τις] ἐφ' R

κρατες, ὡς τίνι ὄντι τῷ Πρωταγόρα ἐν νῶ ἔχεις χρήματα τελεῖν;

320. μὴ οὐ: cp. Goodwin, *MT.* § 807.

καταξάινειν: a tailor's metaphor, which may be translated 'slish and slash,' cp. Sh. *Shr.* iv. iii. 90 'here's snip and nip and cut and slish and slash'; so schol. R ὡς ἐπὶ ἐρίων ἔθηκε, 'to card,' 'to tear in pieces.' Aristophanes is parodying Soph. *Aj.* 727 τὸ μὴ οὐ πέτροισι πᾶς καταξανθεὶς θανεῖν, a line imitated by Eur. *Phoen.* 1145, *Suppl.* 503. The humour lies in the addition of the literal εἰς φοινικίδα to the tragic metaphor; for similar metaphors cp. *Lys.* 685 πεκτούμενον, and the graphic description of Ardiaeus' punishment in Hades, in Plato, *Rep.* 616 Α συμποδίσαντες χείρας τε καὶ πόδας καὶ κεφαλὴν . . εἰλκον παρὰ τὴν ὁδὸν ἐκτός ἐπ' ἀσπαλάθων κνάπτοντες (also in Soph. *Aj.* 1031).

φοινικίδα, 'a cassock' (a military cloak, cp. Sh. *All's Well* iv. iii. 191); schol. λίθοις αὐτὸν αἰμάσσειν, ὥστε φοινικιῶν αὐτὸν ποιῆσαι τὸ σῶμα. φ. was the celebrated scarlet tunic worn by the Spartans in war, cp. *Lys.* 1140, Xen. *Rep. Lac.* 11. 3; and also by Athenian

taxiarchs, cp. *Pax* 1173, where the jest in 1175 may be compared with the present passage. Possibly, there is a bitter irony, in the Chorus' threatening to turn Dicaeopolis into the tunic of his friends, the Spartans.

321. τις apologizes for the bold metaphor, viz. 'something that looks like a θ.'

θυμάλωψ: a pun on θυμός; ἐπέξεσεν would seem to imply that θυμάλωψ means *funus*, as v. Leeuwen takes it; but, according to schol., and Poll. vii. 110, it is a διακεκαυμένος ἀναβάτης ('an ascending spark when it has gone out' Ruth.), or an ἡμίκαντος ἀνθραξ (*titio*), and such is its meaning in *Thesm.* 729, *Stratt.* i. p. 727 K. (ii. p. 786 M.) θυμαλώπων . . μεστήν ἐσχάραν. Probably ἐπέξεσεν is a piece of tragic burlesque, chosen as suiting θυμός, for which θυμάλωψ is a surprise; cp. *Thesm.* 468 οὐδ' ἐπίσειν τὴν χολήν (paratragoedia), Aesch. *Prom.* 370, Soph. *Trach.* 840, Eur. *Hec.* 1055, *IT.* 987, Herod. vii. 13 ἀκούσαντί μοι τῆς Ἀρταβάνου γνώμης παραντίκα μὲν ἡ νεότης ἐπέξεσε. See Rutherford, *New Phrym.* p. 17. It may be translated 'flared up.' Very similar is the metaphor

- οὐκ ἀκούσεσθ', οὐκ ἀκούσεσθ' ἑτεόν, ὦχαρν—ἠίδαι ;
 ΠΑΡ. οὐκ ἀκουσόμεσθα δῆτα.
 ΔΙΚ. δεινά τᾶρα πείσομαι.
 ΠΑΡ. ἐξολοίμην, ἣν ἀκούσω.
 ΔΙΚ. μηδαμῶς, ὦχαρνικοί.
 ΠΑΡ. ὡς τεθνήξων ἴσθι νυνί.
 ΔΙΚ. δῆξομαι ἄρ' ὑμᾶς ἐγώ. 325
 ἀνταποκτενῶ γὰρ ὑμῶν τῶν φίλων τοὺς φίλτάτους ·
 ὡς ὀμήρους *εἶχον ὑμῶν, οὓς ἀποσφάξω λαβών.
 ΠΑΡ. εἰπέ μοι, τί τοῦτ' ἀπειλεῖ τοῦπος, ἄνδρες δημόται.
 τοῖς Ἀχαρνικοῖσιν ἡμῖν ; μὴν ἔχει του παιδίου
 τῶν παρόντων ἔνδον εἶρξας ; ἢ ἐπὶ τῷ θρασύνεται ; 330
 ΔΙΚ. βάλλετ', εἰ βούλεσθ' · ἐγὼ γὰρ τουτονὶ διαφθερῶ.
 εἴσομαι δ' ὑμῶν τάχ' ὅστις ἀνθράκων τι κήδεται.

322 οὐκ . . οὐκ RA : οὐδ' . . οὐκ BCF : οὐδ' . . οὐδ' Vr2 || ἀκούσασθ' R
 323 γ' ἄρα R cett. : Elmsley τᾶρα, cp. *Ran.* 252 324-7 Given so
 by Hamak. : XOP. ἐξολ. . . ΔΙΚ. δῆξομαι. . . XOP. ὡς τεθ. . . ΔΙΚ.
 μηδ. ; but see comm. 324 ἐξολύμην A ; a good instance of etacism
 325 δῆξομ' ὑμᾶς ἄρ' R : δῆξομαι γὰρ ὑμᾶς cett. : corr. Bentley, cp. *Rox* 532,
Thesm. 248 326 ὑμῶν R cett. : Bergk ὑμῖν || Blaydes τὰ φίλτατα
 327 ὡς ἔχω γ' ὑμῶν ὀμήρους codd., cp. *Lys.* 865 ταχύ νυν πάνν, | ὡς
 οὐδεμίαν ἔχω γε (Cobet ἐγῶδα) τῷ βίῳ χάριν, where, however, γε marks

in Sh. *Ant.* v. ii. 172 'I shall show the cinders of my spirits | through the ashes of my chance.'

322. ἑτεόν : cp. *Vesp.* 8 n. Strange to say, this use is found only in Aristoph.

ὦχαρνηίδαι : a lengthened Epic form, used for comic effect, 'sons of Acharneus,' as if such a person were the hero eponymus of the deme, cp. Peppler, *ib.* p. 47 ; so *Tuscolidae* (Lucil.), *Apulidae* (*ib.*).

323. δῆτα : often so used with a repeated word, where one echoes a previous remark ; cp. *Soph. OC.* 536.

τοῖ=profecto ; often so with δεινά or similar words, cp. *Ran.* 252, *Eccl.* 650.

324. μηδαμῶς : viz. 'Don't say that' ; the humour lies in the implied anxiety that the curse which they imprecate—on themselves, may not be fulfilled, cp. *Eq.* 340 ΚΑ. διαρραγήσομαι. ΑΛΛ. καὶ μὴν ἐγὼ οὐ παρήσω ; for a converse jest cp. 176 n.

ὦχαρνικοί : cp. 180 n.

325. ὡς τεθνήξων ἴσθι, 'be absolute for death' (Sh. *Meas.* III. i. 5), a constr. found in Herod. i. 91 τοῦτο ἐπιστάσθω

Κροῖσος ὡς ὕστερον . . ἀλοὺς τῆς πεπρωμένης, and common in *Soph.*, e.g. *Ant.* 1063 ὡς μὴ 'μπολήσων ἴσθι τὴν ἐμὴν φρένα, *Ph.* 253, *OT.* 848, but not found elsewhere in Aristoph.

Hence it appears there is paratragedia here. ὡς is not required by the sense, but "adds emphasis by marking the point of view at which he (the speaker) is to place himself" (Jebb).

τεθνήξων : cp. *Vesp.* 654 crit. app.

δῆξομαι : cp. 1 n., 'I'll pheeze you, in faith,' Sh. *Shrew* Induct. i. 1.

326. ἀνταποκτενῶ, 'I will slay, out of revenge' ; cp. 230 n. Schol. R has a strange note, which has been followed by Müller, and other commentators, viz. ταῦτα λέγει τινὸς τῶν Ἀχαρνεῶν ἀρπάσας κόφινον γερόντων ἐν ᾧ τοὺς ἀνθρακας φέρουσιν, ὃν βούλεται ξίφει διαχρήσασθαι· σκώπτει δὲ τοὺς Ἀ. ὡς ἀνθρακοκαύστας. This interpretation is quite inconsistent with 330 and 334, from which it is obvious that Dicaeopolis leaves the theatre, and reappears with a basket full of coal. The Acharnians were not likely to have carried coal in their pursuit of Amphitheus, even if they did so when

afresh! Woo't not list to me, woo't not list to me really, sons of—(*desperately jumping at the word*) Acharneus?

SECOND LEADER. No, indeed, we won't listen.

DIC. (*Philosophically, and with deliberate bathos*) That, indeed, will be hard.

SECOND LEADER. Destruction on my head, if I listen!

DIC. (*Sweetly*) Don't say that, my bully Acharnians.

SECOND LEADER. Be absolute for death.

DIC. (*With sudden resolve, and in a high tragic manner*) Good, then, I'll pheeze you for that. My vengeance shall fall upon 'your most best, most dearest joy.' (*Triumphantly*) It occurs to me that I've got hostages of yours, whose weazands I'll slit. (DIC. *flings himself into the house.*)

SECOND LEADER. (*Not quite crediting the threat, but unable to conceal his anxiety*) Resolve me, my mates, what means this threat against us, whom a' clepes the 'bully Acharnians.' Is there a child of any here, mewed up within? or how comes a' by this swashing air?

DIC. (*Reappearing out of the house, with an enormous carving-knife in one hand, and a coal-basket in the other. He takes his stand between the two divisions of the Chorus, and places the basket on the ground: he strikes a theatrical attitude over it, and cries in a triumphant tone*) Pelt away, an't please you! For this is doomed. I'll soon learn which among you is a true philanthr—acist.

the ellipse of the main verb with *ταχύ κτλ.* (cp. *Nub.* 1179 sq.). Elsewhere, after *ὦς*, *γέ* simply emphasizes the preceding word (e.g. 346 n.), but here there is no emphasis on *ἔχω*. I read *ἔλχον*, an idiomatic use of the imperf., for which cp. *Vesp.* 855 n., *Pax* 142 *ἐπίτηδες ἔλχον πηδάλιον* $\hat{\phi}$ *χρήσομαι* 328 Blaydes *ἄνδρες* 329 *ἡμῖν*] *ὑμῶν* Ald. || *τοῦ* codd. 330 *εἶργας* R Su., schol.: *εἶργας* ABC etc.; cp. Eustath. *ad Od.* p. 1387. 3 *τὸ εἶργω ἐπὶ μὲν τοῦ κωλίω ἐψίλουν.*—*ἐπὶ δὲ τοῦ ἐγκλείω ἐδάσυνον*, *Vesp.* 334 n.

contending (?) with Phayllus (cp. 215 n.), nor was Dicaeopolis carrying a sacrificial knife, but he had to fetch one out of his house.

In like manner, in the original, Telephus left the hall in which the Greek heroes sat, and brought back the infant Orestes, who had been placed, ready to his hand, in an adjoining chamber. (See Excursus VI.) In the parallel scene, in the *Thesmophoriazusae*, Euripides' 'kinsman' does seize 'the leather bottle' from a woman bystander,

but the economy of the play made it convenient for Aristophanes to vary the original motif.

327. *ἔλχον*: see crit. n.

328. *εἰπέ μοι*: cp. 319 n.

330. *ἐνδον*, 'in the house,' not as Blaydes, following a schol., takes it, 'in the basket.'

θρασύνεταί, 'is defiant'; cp. *Nub.* 1349, *Ran.* 846. The word is tragic, cp. Aesch. *Suppl.* 772, Soph. *Phil.* 1387.

332. Schol. here is very important: *ψίαθον ἀνθρώπων προσεήνοχεν, ὅν φασι*

ΠΑΡ. ὡς ἀπωλόμεσθ'. ὁ λάρκος δημότης ὄδ' ἔστ' ἐμός.
ἀλλὰ μὴ δράσης ὃ μέλλεις· μηδαμῶς, ὦ μηδαμῶς. ==

ΔΝΤΩΔΗ

ΔΙΚ. ὡς ἀποκτενῶ, κέκραχθ'. ἐγὼ γὰρ οὐκ ἀκούσομαι. 335

HMI. B. ἀπολεῖς ἄρ' ὀμήλικα τόνδε φιλανθρακέα;

ΔΙΚ. οὐδ' ἐμοῦ λέγοντος ὑμεῖς ἀρτίως ἠκούσατε.

HMI. B. ἀλλὰ νυνὶ λέγ', εἴ σοι δοκεῖ,

τόν τε Λακεδαιμόνιον αὐτὸν ὃ τι

τῷ τρόπῳ σοῦ ἔστι φίλον, ὡς τόδε τὸ

λαρκίδιον οὐ προδώσω ποτέ.

340

333 ἀπωλόμεθ' R || ὄδ' om. R 334 ὦ μηδαμῶς, ὦ μηδ. R etc.;
cp. Su. (s.v.): Elmsley μηδ. μὴ μηδ., cp. Pax 385 335 Before κεκ.,
a full stop in R || κέκραθ' R 336 No paragr. in R || ἄρα τὸν | ἠλικά
κτλ. R(sic)ACΓ, Ald., schol.: ἄρα θ' ἠλικά B: Reisig ἄρ' ὀμήλικα:
Elmsley δὲ τὸν ἠλ.: Bergk ἄρ' ἀφήλικα: Meineke (*Vind.* p. 8) ἄρα
τήλικά (*hunc tantulae aetatis carbonarium perditurus es*), which is accepted
by V. Coulon, *ib.* p. 167. The form τῆλιξ would be a jest for τηλίκος
337 ὑμεῖς om. A 338 No paragr. in R || νῦν RACΓ: γὰρ νῦν B:

παῖδα εἶναι τῶν Ἀχαρνέων πᾶν κωμικώ-
τατα· τὰ δὲ μεγάλα πάθη ὑποπαίζει τῆς
τραγωδίας, ἐπεὶ καὶ ὁ Τῆλεφος κατὰ τὸν
τραγωδοποιὸν Αἰσχύλον ἵνα τύχη παρὰ
τοῖς Ἑλλησι σωτηρίας τὸν Ὀρέστην εἶχε
συλλαβῶν. παραπλήσιον δὲ καὶ ἐν ταῖς
Θεσμοφοριαζούσαις ἐποίησεν· ὁ γὰρ Εὐρι-
πίδου κηδεστής [Μνησίλοχος] ἐπιβουλευό-
μενος παρὰ τῶν γυναικῶν ἀσκὸν ἀρπάσας
παρὰ τινος γυναικός, ὡς ἂν παῖδα ἀπο-
κτεῖναι βούλεται.

This schol. is clearly from a good
source, and it is difficult to believe that
the mention of Aeschylus is a blunder
on the part of the author, as Hartung
(*Eur. Res.* i. p. 210) thinks; more
probably, the original scholiasts wrote
κατὰ τὸν τραγ., and the name was sub-
sequently added by some ignorant
copyist, who did not know Euripides'
play (Bakhuizen, *de Parodia*, p. 9).

On the other hand, Wecklein has
tried to prove that the 'Orestes motif'
did not occur in Euripides' *Telephus* at
all, and that Aeschylus' play is parodied
throughout. The only evidence he pro-
duces for this improbable hypothesis is
Aesch. *Fr.* 239 N.² ἀπλῆ γὰρ οἶμος εἰς
Αἰδὸν φέρει, which he believes to be a
fragment of the desired scene! [See
Murray, *On Parody*, p. 13, O. Ribbeck,
Röm. Trag. p. 105, Wecklein, *Sitzungs-*

d. phil.-hist. Cl. d. Mün. Akad. 1878,
ii. pp. 198 sqq., Lessing, *de A. Eur.*
irrisore, p. 42.]

εἶσομαι, 'I shall learn'; cp. *Vesp.*
86 n.

τάχα: cp. *Vesp.* 1223 crit. app.

333. ὡς, 'know that'; cp. *Nub.* 209,
Lys. 32, 499. It is a tragic use, cp.
Eur. Med. 609 ὡς οὐ κρινοῦμαι, *Phoen.*
720.

λάρκος: cp. *Alex.* ii. p. 373 K. (iii.
p. 478 M.), *Eur. Fr.* 283 N.² τοὺς ὄνους |
τοὺς λαρκαγωγούς ἐξ ὄρου οἶσειν ξύλα.

δημότης: so in Epicharm. 125 K. a
σακίς ('servant girl') is said to be
father, mother, and sister of a φόρμος
(v. Leeuwen). The present line does not
show that Dicaeopolis was of Acharnae,
unless it can be proved that charcoal
from Acharnae was not used outside
the limits of that deme. In fact, the
statement 'this basket is my fellow-
parishioner' implies that the Chorus
were not now in Acharnae, but that
they recognized their friend, an exile
in a strange deme.

334. μηδαμῶς: for the pathetic repeti-
tion cp. *Pax* 385, *Vesp.* 1252 n.

335-46. Schol. διπλαῖ δύο, ὅτι ἡ ἑτέρα
ἔπεται δυνάς, ἡ ἀντιστρέφουσα τῇ ἀποδοδο-
μένη (viz. 284 sqq.), ἧς ἡ ἀρχὴ "ὡς ἀπο-
κτενῶ κέκραχθε," τέλος δὲ τῆς πρώτης

SECOND LEADER. (*Completely breaking down and turning to his followers*) Good troth, we're sped! The basket belongs to my parish. (*In tones of earnest entreaty*) Good now! don't do what's in your mind: Pray, don't—Oh pray, don't.

ANTODE

DIC. (*Pitilessly*) Death's the word—so scream away—I don't intend to listen.

SEMICHORUS II. (*With the courage of despair, making five long steps towards DIC. and driving him towards the right of the Orchestra*) You purpose, then, to slay this (*pointing to the basket, which seems as dilapidated as themselves*), my coeval, the philanthr—acist.

DIC. Aye, for you were deaf to my appeals a while ago.

SEMICHORUS II. (*Admitting no argument but force*) Well, speak now—an't like you; aye, and speak of the man of Lacedaemon himself, whatever jumps with your humour; for I'll never desert this dear little basket.

Bentley νυνὶ: v. Leeuwen ἀ. νῦν εἰ δοκεῖ πᾶν τε λέγε, τόν τε Δ. κτλ. The lines are so read and divided in R: ἀ. ν. λέγ' εἴ τί σοι | δ. τὸν Λακεδαιμόνιον αὐτὸν ὅτι τῷ | τρόπῳ σοῦστι (sic) φίλος, which is curious metre || εἴ τί σοι R: εἴ σοι ABΓ lemma schol.: ὦ σοι C: Elmsley ὄ τι σοι || τὸν Λακ. R: τόν τε Λακ. cett. codd. || αὐτὸν] v. Herw. ἀντίπαλον: Kock αἶνεσον 339 φίλος R: φίλον cett.: v. Herw. ᾧ τρόπῳ σοῦστι φίλος: Kock ὅτῳ τρ. σ. φίλον (cp. Pax 1075): Blaydes ὁποῖῳ τρ. σ. φίλον 340 λαρνακίδιον BCVp2

“οὐ προδώσω ποτέ,” τῆς δὲ δευτέρας “τῇ στροφῇ γίνεται.” Cp. Thiemann, ib. p. 18.

335. ὦς: cp. *Vesp.* 416 n. ‘You may shout since I intend to kill him.’

κέκραχθι: addressed to the Second Leader. Blass (with Schol.) thinks the plur. required, and takes the form as a non-thematic plur. κέκραχθε, which, however, is unexampled, and quite unnecessary (cp. Kühner-Blass, ib. ii. p. 465).

336. ὀμῆλκα: cp. Eur. *Hipp.* 1098; the word is not found elsewhere in comedy, but the line is tragic.

τόνδε: referring to the basket, which seems to be as old and rickety as himself, ‘will you slay this (basket) my coeval, the philanthr—acist,’ a jest on φιλάνθρωπον. The basket is a ‘lover of charcoal,’ since it protects it within its sides.

For the metrical effect here cp. 285 n.

338 sq. Two interpretations of this line are given by the scholiasts in R, viz. (1) ἀντὶ τοῦ εἰπεῖ καὶ ὅτῳ τρόπῳ ὁ Δ. ἐστὶ σου φίλος; (2) εἰπέ, τί σοῦ τῷ τρόπῳ φίλον ἐστὶ περὶ Λακεδαιμονίων. (The latter seems Didymean, as it is introduced in some codd. by ἢ οὕτως, on which cp. *Vesp.* p. lxii.). ‘Speak now, —if you please; and say of the L. himself whatever is pleasing to your humour.’ The expression does not seem worthy of Aristophanes, but he may be parodying some one, as the language is tragic. See crit. n.

εἴ σοι δοκεῖ, ‘if you please’; a polite formula, perhaps used here humorously, in an unsuitable context.

340. λαρκίδιον: the diminutive is prompted by paternal affection, which represents that lavished upon the child

ΔΙΚ. τοὺς λίθους νῦν μοι χαμᾶζε πρῶτον ἐξεράσατε.

HMI. B. οὔτοιί σοι χαμαί, καὶ σὺ κατάθου πάλιν τὸ ξίφος.

ΔΙΚ. ἀλλ' ὅπως μὴ ἐν τοῖς τρίβωσιν ἐγκάθηνται που λίθοι.

HMI. B. ἐκσέσεισται χαμᾶζ'. οὐχ ὀρᾶς σειόμενον;
ἀλλὰ μὴ μοι πρόφασιν, ἀλλὰ κατάθου τὸ βέλος· 345
ὡς ὅδε γε σειστὸς ἅμα τῇ στροφῇ γίγνεται. <<

ΣΥΖΥΓΙΑ Α

ἐπίρρημα

ΔΙΚ. ἐμέλλετ' ἄρ' ἅπαντες ἀνασεῖν—βοήν,

341 τοὺς νῦν μοι λίθους R cett. 342 Ḫ prefixed in R || Divided
into dimeter and trimeter in R 343 No paragr. in R || ἐν om. Su. (s.v.
ἐγκάθετος) 346 στροφῆ] στρόφιγγι ΓB(superscr.) v.l. schol., Ald.
347 βοῆς R: βοῆς cett.: Dind. βοήν: Dobree ἄρα πάντως ἀνήσειν τῆς
βοῆς, which has been generally accepted; but πάντως is without force,

Orestes in the *Telephus*; cp. Peppler, ib. p. 18.

341. ἐξεράσατε, 'evacuate'; cp. *Vesp.* 993, Crates i. p. 133 K. (ii. p. 237 M.), Pherecr. i. p. 183 K. (ii. p. 318 M.). Elsewhere a medical term (in Hippocr. 'to evacuate'), except in Demosth. xxxvi. fin. ἐξέρα τὸ ὕδωρ. There is probably a jest here on its medical sense.

342. ξίφος: jestingly, 'your falchion'; in the original, a sword was used; but Dicaeopolis had only a carving-knife (μάχαιρα). The effect of the tragic βέλος (345) is similar.

343. ὅπως μὴ, *vide ne*, 'I have a suspicion that'; this seems to be the only place where ὅ. μὴ are used with the pres. indic. "expressing a suspicion and apprehension concerning a present ground of fear" (Goodwin, *MT.* § 282, Kühner-Gerth, ib. § 553 A 6).

ἐγκάθηνται: cp. *Thesm.* 184, *Eccl.* 23, 92; especially used of stealthy occupation. (Cp. Su. s.v. ἐγκάθετος.)

344. σειόμενον: notice the comic onomatopoeic effect, of fluttering garments, given by the resolution of the last syllable of the cretic, which is contrary to rule (cp. Christ, *Metrik*, § 134). In *Lys.* 665 the same resolution occurs, and is, very strangely, followed by a change of metre, without any such effect being intended.

345. μὴ μοι: cp. *Vesp.* 118 n., 1179 n., Kühner-Gerth, ib. § 412 (1).

βέλος, 'your partisan,' tragic; cp. *Vesp.* 615 n., Hope, ib. s.v.

346. ὅδε: viz. 'my coat.'

γε: here, the particle does not seem to go with ὡς (as in 327, if the codd. are right), but emphasizes ὅδε, as frequently, cp. 976, *Vesp.* 945 n.

σειστός, 'shaken'; as the word does not occur elsewhere, there may be a jest here; as also in the use of στροφή.

στροφή: schol. χορεύουσιν ἅμα καὶ κόρδακα ἐνδείκνυνται, shaking their garments as they pirouette, see *Introd.* p. lxx; for στρ. 'a wheel in the dance' cp. *Plaut. Stich.* v. 7. 2 *si istoc me uorsu uiceris alio me prouocato*: hence it came to be used of the 'reverse motion' from the close of one rhythmic period to the beginning of another (Christ, ib. § 693).

347-92. *First Syzygy.* It may be divided so: Epirrheme 347-57, Ode 358-65, Antepirrheme 366-84, Antode 384-92. [See Zieliński, *Gliederung*, p. 195.]

346-56. Schol. διπλῆ, καὶ ἐν ἐκθέσει στίχοι ιαμβικοί ια'. See Thiemann, ib. p. 18.

347. ἐμέλλετε: I have no doubt that Dicaeopolis' address is to the Chorus. The schol. thinks otherwise, viz. ἠθικώτατα ('most expressively') καὶ ἥδιστα πρὸς τοὺς ἐν λάρκῳ ἀνθρακας διαλέγεται, λέγων ὅτι ἐμέλλετε μετὰ βοῆς ἀνασεῖν, [ὡς τῆς τοῦ λάρκου ῥήξεως μετὰ βοῆς μελλούσης γίγνεσθαι]; the end of his note is unintelligible. In ἀνασεῖν, there is an obvious allusion to σειόμενον, ἐκσέσεισται, and σειστός, which sub-

DIC. (*Resuming his natural attitude, and in a business-like tone*) First of all then, I pray you, evacuate the stones upon the ground.

SEMICHORUS II. (*Letting drop the folds of their gaberdines*) There they are on the ground; and you, lay down your falchion (*pointing to the carving-knife*).

DIC. (*Suspiciously eyeing the Chorus*) But, perhaps, in your gaberdines there may be lurking somewhere a few stones still.

SEMICHORUS II. (*Shaking their cloaks, while they make a pirouette, their cloaks waving in the breeze as they wheel*) My robe has been emptied on the ground. Dost thou not see it fluttering? But away with fetches! Come, drop the partisan; this (*pointing to their robes*) is shaken with the twirl in the dance.

FIRST SYZYGY

EPIRRHEME (*recited 'melodramatically'*)

DIC. (*To the Chorus, triumphantly*) I thought you'd all

and the connexion with 340 is thereby ruined, see comm. For a defence of Dobree's emendation cp. v. Leeuwen, *Prolegom. ad Aristoph.* p. 344. As only the fut. inf. is elsewhere found in this constr. (*Nub.* 1301, *Vesp.* 460, *Plut.* 102, *Soph. Phil.* 1083), it would be easy to read ἀνασειείειν

stantiates the reading of the codd. (see crit. n.). The interpretation also seems to me certain, viz. 'it appears you were all determined to shake at me a—cry,' βοήν being a surprise for λθους. Rutherford (*A Chapter, etc.* p. 149) provides an extraordinary rendering, "and were you all prepared to move them with your cry (he reads τῆς βοῆς)? and did they almost die, my charcoal sticks from P."; but ἀ. τῆς βοῆς cannot bear this meaning; nor can ἀπέθανον be read after ἐμέλλετε, referring to the same subject; furthermore, he mistranslates ἐμέλλ., which means 'you were destined to, and I knew you were,' and not 'you were prepared to' (cp. *Vesp.* 460 n.). For this idiom cp. Cobet, *NL.* p. 240 "ita loquitur qui ex certamine aut contentione multo labore tandem decessit superior," v. Leeuwen, *Prolegom. ad Aristoph.* p. 344. Both Cobet and v. Leeuwen think the idiom is wrongly used here, unless the text is emended in the way they desire; but cp. *Plut.* 102 οὐκ ἠγόρευον ὅτι παρέξειν πράγματα | ἐμελλέτην μοι, which is exactly parallel,

since οὐκ ἠγόρ. (=probe noram) is equivalent to ἀρα.

ἀρα: cp. *Vesp.* 314 n.
ἀνασειείν, 'to shake at me—a cry,' as if it were a weapon, for the purpose of frightening me. The choice of the word is determined by σειόμενον, and σειστός in 344, 346; and the sense by Men. Ἐπιτρέπ. 241 (v. Leeuwen's ed.), [Dem.] xxv. § 47 τὴν κατὰ Δημοκλέους εἰσαγγελίαν ἀνασειείσας ποῖ ἔτρεψεν; 'what has become of the accusation which he brandished as a menace?' *Plut. Tib. Gracch.* 21 δίκαι τῷ Νασικῷ προανασείοντο, *Poll.* i. 151 φόβον ἀνασειόντες μόνον, ix. 155. Similarly used are προσείειν (*Eur. Herc.* 1218, *Thuc.* vi. 86 προσείειν φόβον), ἐπισείειν (*Plut. Them.* 4). See Willems's excellent article, *Bull. d. Acad. roy. d. Belg.* (1903) p. 623. ἀν. β. may be a jest on ἀνήσειν τῆς βοῆς.

The reading of the codd. here has been rejected by all recent commentators, except W. G. Clark, who thinks βοήν (or βοάς) a surprise for χεῖρας ('throw up your—cries for quarter,' cp. *Thuc.* iv. 37. 2 οἱ δὲ [viz. the Spartans

ὀλίγου τ' ἀπέθανον ἄν—θρακες Παρνήσσιοι,
καὶ ταῦτα διὰ τὴν ἀτοπίαν τῶν δημοτῶν.
ὑπὸ τοῦ δέους δὲ τῆς μαρίλης μοι συχνήν
ὁ λάρκος ἐνετίλησεν ὥσπερ σηπία.
δεινὸν γὰρ οὕτως ὀμφακίαν πεφυκέναι
τὸν θυμὸν ἀνδρῶν ὥστε βάλλειν καὶ βοᾶν
ἐθέλειν τ' ἀκοῦσαι μηδὲν ἴσον ἴσῳ φέρον,
ἐμοῦ ἐθέλοντος ὑπὲρ ἐπιξήνου λέγειν
[ὑπὲρ Λακεδαιμονίων ἅπανθ' ὅσ' ἂν λέγω.]
καίτοι φιλῶ γε τὴν ἐμὴν ψυχὴν ἐγώ.

350

355

ὦδή

HMI. A.

τί οὖν οὐ λέγεις

348 τ'] Mein. δ' : Elmsley γ' ; but τε is right, see comm. || Tyrwh. ἀπεθάνετ' || v. Herw. ἄνθρακες οἱ, which is unnecessary. ἄνθρακες is a jest (as in *Nub.* 97) for ἄνδρες, which often takes the place of an article; contrast 107 ἐκ τῶν βαρβάρων with 168 ὑπ' ἀνδρῶν βαρβάρων (where see note). || Παρνάσσιοι R Su. (s.v.), Ald. : Παρνάσιοι ABC etc. : Meisterh. Παρνήσσιοι (*Gram.* p. 75. 12) : Elmsley -ήσιοι : Bentl. -ήθιοι ; cp. *Lys.*

in Sphacteria] ἀκούσαντες παρῆκαν τὰς ἀσπίδας οἱ πλείστοι καὶ τὰς χεῖρας ἀνέσεισαν δηλοῦντες προσίεσθαι τὰ κεκρηγμένα). This is ingenious ; but τὴν βοήν (or τὰς βοάς) would be required. Fritzsche (*Jahn's Ann.*, 1829, p. 29) translates so : 'Ihr solltet alle (aus euren Mänteln) Geschrei aufschütteln ;' it is not improbable that this meaning is also glanced at (see 344, 346). In ἀνα- there is, no doubt, a reference to the compound ἀναβοᾶν.

348. ὀλίγου : cp. *Eq.* 822 πολλοῦ πολὺν, *Ran.* 1046, *Nub.* 915 θρασὺς εἰ πολλοῦ, *Eur. Herc.* 938 ἐξὸν μίας μοι χειρὸς εἶ θέσθαι τόδε 'at one blow.' For similar genitives of which the origin is unknown see Kühner-Gerth, ib. §§ 391. 4, 419. 3.

Παρνήσσιοι : for the charcoal-works on Mt. Parnes cp. 34 n., Euphan. ii. p. 297 K. (iii. p. 111 M., who attributes the line to Aristophanes) ἐς κόρακας ἥζω φέρον τε δεῦρο τὸν Πάρνηθ' ὄλον.

349. ἀτοπίαν, 'eccentricity' ; cp. *Ran.* 1372 τέρας νεοχμῶν, ἀτοπίας πλέων ; it occurs nowhere else in comedy. This line violates a law much overstated by Bachmann (*Conj.* p. 54), even as limited in my note on *Vesp.* 29 ; another exception is 581, where, however, ὑπὸ

δέους would be contrary to usage (see next note).

350. ὑπὸ τοῦ δέους : in this phrase the article is always present, cp. 581, *Eq.* 231, *Av.* 87, *Eccl.* 1062, *Plut.* 693 ; but, in similar phrases, it is often omitted, cp. *Vesp.* 1083 ὑπ' ὀργῆς, ib. 106 ὑπὸ δυσκολίας, *Pax* 25 ὑπὸ φρονήματος, ib. 324 ὑπ' ἡδονῆς, *Eq.* 515 ὑπ' ἀνοίας, *Av.* 475 ὑπ' ἀμηχανίας ; but *Lys.* 505 ὑπὸ τῆς ὀργῆς, *Fr.* i. p. 546 K. (ii. p. 1189 M.) ὑπὸ τοῦ γέλωτος. Cp. Sobol. *Praep.* pp. 217-8, *Vesp.* 106 n.

μαρίλης, 'coal-dust' ; cp. 609 n., *Cratin.* i. p. 90 K. (ii. p. 167 M.), *Com. adesp.* iii. p. 492 K. (iv. p. 697 M.) χαλκεὺς οἶά τις | γέμων καπνοῦ τε καὶ μαρίλης ; nowhere else in comedy, but cp. *Hipponax* 59 B.⁴ πρὸς τὴν μαρίλην τοὺς πῶδας θερμαίνων, *Soph. Fr.* 964 N.² μαριλοκαύτης.

συχνήν : for the constr. cp. *Vesp.* 199 n., *Pax* 167, *Plut.* 694.

351. ἐνετίλησεν : cp. Jonson, *Ev. Man* in his *Hum.* III. ii. 'one of them (takers of 'roguish tobacco') will ne'er scape it : he voided a bushel of soot yesterday, upward, and downward' ; cp. *Ran.* 366 κατατιλᾶν, *Nub.* 411 προστιλᾶν.

σηπία : schol. θηρώμεναι γὰρ αἱ σηπία ἐπαφιάσιν ἐκ τοῦ προσόντος αὐτοῖς μέλανος

shake at me your—cries. The coals of Parnes have almost tasted of death—their mates are such eccentric fellows. (*Pointing to his cloak*) See, the basket was in such a fright that, cuttle-fish-wise, it has voided on me a bushel of coal-dust. (*Reflectively*) 'Tis passing strange that their tempers are so untempered—like sheer must—that they pelt and hoot, and refuse to accept a fairly blended—compromise; while I do *not* refuse to say all that I shall say on behalf of the Lacedaemonians, with my head above a chopping-block. And yet I love my life as well as any man.

ODE (*recitative, sung unisono*)

SEMICHORUS I. (*In a tragic manner and with great eagerness; while dancing, they return to the centre of the Orchestra*) Why

1032 Τρικουρυσία 351 ἐνετίλησεν R etc. : ἐπετίλησεν Su. (s.v. λάρκος, ἐπετίλησεν, μαρίλη) 352 μὲν γὰρ Su. (s.v. δεινόν in some codd.) 354 φέρειν R (Cary reads -ων, but ει is clear) : φέρον B²Γ² Su. (*l.c.*) 356 ὑπὲρ] Mein. περὶ, in order to obviate the repetition: the line is rejected by Wilam. 358 οὐ om. RAΓ lemma schol.

(θόλου Su.), ταράττειν βουλόμεναι τὸν παρ' αὐταῖς τόπον, ἵνα μὴ καταφανεῖς ὡς τοῖς θηρωσίν; hence the Boeotian name ὀπιθοσίλα (cuttlefish) in Strattis i. p. 725 K. (ii. p. 781 M.).

352. ὀμφακίαν, *vin ordinaire* (viz. made out of unripe grapes); hence, metaphorically, 'sour,' 'acid,' cp. Sh. *Tw.* III. iv. 157 'here's the challenge, read it. I warrant there's vinegar and pepper in it.' *Vesp.* 1082 n., Plato C. i. p. 609 K. (ii. p. 626 M.) καὶ τὰς ὀφρὺς σχάσασθε καὶ τὰς ὀμφακας, Theocr. xv. 148 ὠνήρ ὄξος ἄπαν. In Lucian (*Catapl.* 5) Charon employs ὀμφακίαι νεκροί of a boat-load of souls who have been cut off by an *acerba mors*. For the termination -ίας cp. *Vesp.* 151 n.

353. θυμόν: in the sense 'heart,' 'soul,' only poetical (cp. 450, 480, 483); see Hope, *ib.* s.v. There is a parody here.

354. ἴσον ἴσῳ: a phrase which, in English, would be placed within inverted commas; schol. R ἀντὶ τοῦ δίκαιον καὶ ἐξ ἴσου. 'Half and half' was the maximum proportion approved of, and was often thought excessive, cp. *Com. adesp.* iii. p. 423 K. (iv. p. 605 M.) ἀν ἴσον ἴσῳ δὲ προσφέρει, *μανίαν ποεῖ*, Cratin. i. p.

69 K. (ii. p. 118 M.), Sophil. ii. p. 445 K. (iii. p. 581 M.); the favourite blends were 2 (of wine) : 3 (of water) (cp. *Eq.* 1187; this was the best proportion), 1 : 3 (Cratin. i. p. 69 K.; ii. p. 117 M. ἀρ' οἴσει τρία;), 1 : 2 (Diocles i. p. 768 K.; ii. p. 839 M.; but a lady in Pherecr. i. p. 164 K.; ii. p. 282 M. says this is fit only for frogs, viz. βατράχοισιν οἰνοχοεῖν σε δεῖ, even where the proportion was reversed, viz. 2 : 1), 2 : 5 (Hermip. i. p. 230 K.; ii. p. 389 M.), or even 1 : 4 (Alex. ii. p. 380 K.; iii. p. 487 M.); but the latter was thought by many to be ὑδαρές. φέρον, 'admitting'; cp. *Eq.* 1188.

356. ὑπὲρ: see crit. n. For the repetition of the prep. in a different sense cp. *Vesp.* 1040 n., and Bachm. *Conj.* p. 149, *Zur Krit.* p. 252.

358-65. Schol. διπλῆ καὶ εἰσθεσις εἰς περίοδον τοῦ χοροῦ πεντάκωλον δοχμίαν, ὄντων διπλῶν μὲν τῶν δύο πρώτων, ἀπλῶν δὲ τῶν τριῶν λοιπῶν. *ἐν ἐκθέσει δὲ στίχοι ἰαμβικοὶ τρίμετροι ἀκατάληκτοι β'. Cp. Thiemann, *ib.* p. 18. In comedy, dochmiacs are confined to parody, and it is obvious, from the language, that this is the case here. It is not improbable that they are employed to lead up to the parody of the *Telephus*, in

ἐπίξηνον ἔξενεγκῶν θύραζ'
 ὃ τι ποτ', ὦ σχέτλιε, τὸ μέγα τοῦτ' ἔχεις; 360—1
 πάνυ γὰρ ἐμέ γε πόθος ὃ τι φρονεῖς ἔχει.

KOP. ἀλλ' ἤπερ αὐτὸς τὴν δίκην διωρίσω,
 θεῖς δεῦρο τοῦπίξηνου ἐγχαίρει λέγειν. < 365

ΔΝΤΕΠΙΡΡΗΜΑ

ΔΙΚ. ἰδοὺ θεᾶσθε, τὸ μὲν ἐπίξηνον τοδί,
 ὁ δ' ἀνὴρ ὁ λέξων οὐτοσὶ τυννουτοσί.
 ἀμέλει μὰ τὸν Δί' οὐκ ἔνασπιδώσομαι,
 λέξω δ' ὑπὲρ Λακεδαιμονίων ἅ μοι δοκεῖ.
 καίτοι δέδοικα πολλά· τοὺς τε γὰρ τρόπους 370
 τοὺς τῶν ἀγροίκων οἶδα χαίροντας σφόδρα
 εἴαν τις αὐτοὺς εὐλογῇ καὶ τὴν πόλιν
 ἀνὴρ ἀλαζῶν καὶ δίκαια κᾶδिका·
 κᾶνταῦθα λανθάνουσ' ἀπεμπολώμενοι·
 τῶν τ' αὖ γερόντων οἶδα τὰς ψυχὰς ὅτι 375
 οὐδὲν βλέπουσιν ἄλλο πλὴν—ψηφηδακεῖν.

365 θὲς Su. (s.v. ἤπερ) 366 θέασαι R: θεᾶσθε cett. codd., lemma
 schol.; the plur. is preferable, cp. Soph. Tr. 1079, V. Coulon, ib. p. 156
 374 λανθάνωσ' R 376 ψηφοδακεῖν RAC: ψηφηδακεῖν BVp2 lemma
 schol. 3rd cent. (Oxyrh. Pap. vi. p. 157): ψήφω δακεῖν Γ²E² Ald.: v. Herw.

which play this metre would seem to have played a great part (cp. Steurer, *d. Ar. carm. lyr.* p. 37). Thus the Chorus, as it were, sent the *Telephus* from afar. See further Muff, *ib. chor. Part.* p. 81. Mazon (*ib.* p. 21 n.) suggests that there is a reminiscence of a scene in the *Agamemnon*, where Cassandra employs cretics followed, as here, by iambs (1090—2). Perhaps Aristophanes borrowed the *ἐπίξηνον* from *Agam.* 1277 βωμοῦ πατρῶος δ' ἀντ' ἐπίξηνον μένει.

360. ὃ τι κτλ., 'what your strong plea is'; cp. *Lys.* 96 λέγε δῆτα τὸ σπουδαῖον ὃ τι τοῦτ' ἐστὶ σοι.

σχέτλιε, 'audacious,' a poetic use; cp. *Nub.* 485, *Ran.* 116, 1049, 1476, Hope, *ib.* s.v.

362. ἐμέ πόθος ἔχει: a tragic periphrasis for ἐπιθυμῶ ἀκούσαι.

363. ὃ τι φρονεῖς: loosely governed by this periphrasis, a constr. not uncommon in tragedy; cp. *Nub.* 1391 τῶν νεωτέρων τὰς καρδίας πηδᾶν ὃ τι λέξει, Soph. *Aj.* 794 ὥστε μ' ὠδίνειν τί φῆς. Very similar

is Eur. *Ion* 572 τοῦτο κᾶμ' ἔχει πόθος ὅπως κτλ.

365. ἐγχαίρει, 'commence'; cp. *Nub.* 476, *Plut.* 717.

366. ἰδοῦ, *voilà*; cp. Wilamowitz *ad Eur. Herc.* 1131.

367. τυννουτοσί: formed from τύννος (*Call. Fr.* 420, Theocr. xxiv. 137), on the analogy of τοιοῦτος from τοίος; it is not found in the other comic poets or in prose, but it is common in Aristoph., cp. *Nub.* 392, *Eq.* 1220, *Thesm.* 745, *Ran.* 139.

368. ἀμέλει, 'surely'; cp. *Ran.* 532, etc.

ἔνασπιδώσομαι: a mock-heroic comic formation, which may be represented by 'I will not do my sword and buckler on,' cp. Sh. *1 Henry IV* i. iii. 230 'that same sword-and-buckler Prince of Wales' (a term of contempt, as these weapons had gone out of use, in favour of the rapier). The sense is so given by a schol.: οὐ παρασκευάσομαι ἐπιπολύ 'I will go to work in a simple, straight-

dost thou not produce the block out of doors, and state, O face of brass, what on earth this strong plea of thine may be? For a keen desire grips me to learn what is in thy mind.

FIRST LEADER. (*Dictatorially*) Come, you have prescribed the form of trial yourself; so place the chopping-block here, and begin your speech.

ANTEPIRRHEME

DIC. (*He fetches a block out of the house, and places it in the centre of the Orchestra*) Lo and behold! Here is the chopping-block; and here is the speaker—this mannikin. Marry! be sure I will not do a buckler on; but here I am to speak, on behalf of the Lacedaemonians, simply what I do think. And yet I'm much afeard; for I know the ways of the rural fellows: they are in an ecstasy if some cracker bespeak them and the State fair, whether justly or unjustly; and therein they're bought and sold at hoodman-blind. As for our elders too, I read their hearts; they look to nothing but to ply their votes and—teeth.

ψήφῳ δάκνειν: ψηφηδακεῖν, though strangely formed, seems to me most Aristophanic; it may be a surprise for ξιφηφορεῖν, not for ψηφηφορεῖν, as Blaydes says, since this is a late form

forward way, without trying to hide myself behind a shield.' There is humour in the conjunction of the bombastic verb with the homely *τυννουσι* and *ἀμέλει*. *ἐνασιπιδουσθαι* does not occur elsewhere, but such compounds are a part of the stock-in-trade of comedy, cp. 894 *ἐν-τευθλιουσθαι*, *Nub.* 10 *ἐγκορδυλείσθαι*, *Av.* 861 *ἐμφορβειουσθαι*, *Lys.* 664 *ἐνθριουσθαι*. For a similar metaphor cp. Eur. *Med.* 1242 *ἀλλ' εἶ, ὀπλιζον, καρδιά*.

372. A common charge against the Athenian—and every other form of—extreme democracy, cp. 635 sqq., *Eq.* 1115 sqq. Thus, according to Arist. *Pol.* 1292a 17, the demagogue is the flatterer of the commons, viz. ὁ δῆμος ζητεῖ μοναρχεῖν . . . ὥστε οἱ κόλακες ἔντιμοι . . . καὶ ὁ δημαγωγὸς καὶ ὁ κόλαξ οἱ αὐτοὶ καὶ ἀνάλογον. The reason given is that a democracy is governed by *ψεφίσματα* (occasional decrees), which depend on the momentary will of a popular assembly, and not by laws. To this fact Burke has attributed the destruction of all ancient democracies (cp. *Vesp.* 378 n.).

373. ἀνήρ ἀλαζών, 'a cracker' (Sh.

John II. i. 147), viz. a demagogue, cp. 63 n. For ἀνὴρ cp. 168 n.

καὶ δίκαια κἀδίκαια: a common phrase, cp. *Eq.* 256, *Nub.* 99.

374. ἀπεμπολώμενοι, 'bought and sold' (Sh. *Com. Err.* III. i. 72 'it would make a man mad as a buck, to be so bought and sold'); cp. *Pax* 633 *πωλούμενος*. ἀ. does not occur elsewhere in comedy; and the metaphor is mostly tragic, cp. *Soph. Ant.* 1036 *ἐξημπόλημαι κάκπεφόρτισμαι πάλαι*, 1063 *ὡς μὴ'μπολήσαν ἴσθι τὴν ἐμὴν φρένα*, Eur. *Tro.* 973 *ἦ μὲν Ἄργος βαρβαροῖς ἀπημπόλα*.

375. ψυχάς: for the antiptosis cp. 117, 442 n., 642, 649.

376. βλέπουσιν, 'they propose'; for the constr. with the infin. cp. *Vesp.* 455 n., 847 n.

ψηφηδακεῖν: see crit. n.; cp. *Av.* 19 *τῷ δ' οὐκ ἄρ' ἤστην οὐδὲν ἄλλο πλὴν δάκνειν*. The love of litigation among Athenian old men is best illustrated by Philocleon in the *Vespaе*. Indeed, without the 'Triobolon' the aged poor could not support life; see *Vesp.* 304 sqq. W. G. Clark exhibits too great ingenuity

αὐτός τ' ἔμαντόν ὑπὸ Κλέωνος ἄπαθον
 ἐπίσταμαι διὰ τὴν πέρυσι κωμωδίαν.
 εἰσελκύσας γάρ μ' εἰς τὸ βουλευτήριον
 διέβαλλε καὶ ψευδῆ κατεγλώττιζέ μου
 κάκκυκλοβόρει κάπλυνεν, ὥστ' ὀλίγου πάνυ
 ἀπωλόμην μολυνοπραγμονούμενος.
 νῦν *ἄρα πρῶτον πρὶν λέγειν εἴσατε
 ἐνσκευάσασθαι μ' οἶον ἀθλιώτατον.

380

δ'ΝΤΩΔΗ

HMI. B.

τί ταῦτα στρέφη

385

τεχνάζεις τε καὶ πορίζῃ τριβάς ;

λαβὲ δ' ἐμοῦ γ' ἔνεκα παρ' Ἰερωνύμου

380 Bachm. ψευδῆ διέβ. καὶ κ., from *Eq.* 64 (cp. *Zur Krit.* p. 257)
 381 κάπλυνεν RΓ²E²: κάπέπλυνεν cett. 383 οὖν με codd.: v. Leeuwen
 νῦν οὖν—τὸ δεῖνα—: I read νῦν ἄρα, as in *Pax* 372 384 μ' codd.:
 Elmsley γ', which is surplusage: Blaydes ἐνσκευάσ' ἔμαντόν; the line is

in suggesting that in *δακύν* there is an allusion to their toothlessness.

377. Schol. R ὡς ἀπὸ τοῦ προσώπου τοῦ ποιητοῦ ὁ λόγος, showing that, in his opinion at any rate, it is Aristophanes, and not Callistratus, who speaks. It is very remarkable that the actor of the chief part should thus speak as the mouthpiece of the poet, in the manner elsewhere reserved for the Coryphaeus in the Parabasis. This departure from usage is due to the fact that the *Acharnēs* is a *pièce justificative*; and, in my opinion, it also gives colour to the suggestion that the actor of the part of Dicaeopolis was the poet himself, 'the Just Citizen,' who, in writing his attack upon the Athenian executive, was influenced solely by patriotic motives. See Excursus V.

379. εἰσελκύσας: viz. brought an εἰσαγγελία against me, in the senate.

380. διέβαλλε: cp. *Eq.* 64 ψευδῆ διέβαλλε (also of Cleon); see crit. n.

κατεγλώττιζε, 'bastinadoed me with his tongue' (cp. *Sh. John* II. i. 463): a vulgar word, used by Aristophanes in various senses, viz. (1) βλασφημεῖν, as here; (2) ταραττειν (schol. *Eq.* 352), cp. *Eq.* l.c. (τὴν πόλιν) ὑπὸ σοῦ μονωτάτου κατεγλωττισμένην σωπᾶν 'overwhelmed by the exuberance of your verbosity'; (3) *lingua lascive osculari*, cp. *Thesm.* 131 ὡς ἡδὺ τὸ μέλος . . καὶ θηλυδριώδες

καὶ κατεγλωττισμένον (*Nub.* 51 καταγλώττισμα). Hardly used elsewhere until Philostr. *Vit. Ap.* i. 17 λέξις κατεγλωττισμένη 'composed of rare words.'

381. ἐκυκλοβόρει, 'roared like Cycloporus,' a torrent that got its name from the destruction it caused when 'overpeering of his list,' cp. *Vesp.* 1034 n., Neil on *Eq.* 137. Cleon's voice is like that of an ἐμπερημένη ὄς in *Vesp.* 36, see ib. 671 n. The verb seems to have been a coinage of Aristophanes, although, according to schol. R, καταγλωττιζεῖν and κυκλοβορεῖν were χαριεντίσματα κωμωδίας, while πλύνειν and διαβάλλειν were forensic expressions.

ἔπλυνεν, 'puddled' (cp. *Sh. Oth.* III. iv. 143 'some unhatched practice . . hath puddled his clear spirit') or 'bemoiled' (*Shr.* iv. i. 77), here an allusion to the effect of the flood, but also in its proper sense (= 'slanged'); cp. *Plut.* 1061 πλύνον με ποιῶν 'making me a wash-tub,' *Fr.* i. p. 441 K. (ii. p. 1030 M.) τὸν τάρχηον τουτονὶ | πλύνων ἅπασιν ὅσα σῖνοιδ' αὐτῷ κακά, *Diocl.* i. p. 766 K. (ii. p. 838 M.), *Men.* iii. p. 183 K. (iv. p. 254 M.), *Sosip.* iii. p. 314 K. (iv. p. 482 M.) πέπλυται (*Pors.* for πέπανται, 'has become cheap') τὸ πρᾶγμα καὶ πάντες σχεδὸν | εἶναι μάγειρόν φασιν. The word seems slang, but it was not disowned by Demosthenes (*xxxix.* § 11, *lviii.* § 40).

382. μολυνοπραγμονούμενος: an allu-

Take my own case; I know how I was served by Cleon for last year's comedy. A' haled me into the Senate-house, and slandered me, and bethumped me with lies; and roared like a torrent 'peering o'er his bounds'; and puddled me, so that I was well-nigh smothered in a stinking sentine of mischiefs. (*Striking an attitude*) So let me now, before I make my speech, array myself in most piteous wise.

ANTODE

SEMICHORUS II. (*Tragically*) Wherefore these tricks and fetches and delays? Why, sir, for my private part you may

repeated in 436 385 ταῦτα] Elmsley δῆτα || στρέφει RΓAld.: -η A: -εις BVp2; either is possible, see comm. 386 τεχνάξεις RCF: -άξει B Ald.: -αῖη A || πορίζεις codd.: Blaydes, v. Herw. πορίζει (cp. *Ran.* 880)

sion to the 'venom slime' left by the deluge, cp. Sh. *All's Well* v. ii. 22 'here is a purr of fortune's . . . that has fallen into the unclean fishpond of her displeasure, and, as he says, is muddied withal.' μ. is a jocose formation which a schol. explains as *αίσχρως καὶ ὑβριστικῶς μεταχειρισθείς*. For *μολυνο-* cp. *Eq.* 1286, *Plut.* 310, Plato, *Rep.* 535 E (of the soul tolerating τὸ ἀκούσιον ψεύδος) ὥσπερ θηρίον ἕϊον ἐν ἀμαθίᾳ μολύνεσθαι. The word is wrongly formed, as the first part ought to be an adj.; for the combination of two verbs to form a single idea cp. Cratin. i. p. 102 K. (ii. p. 225 M.) *εὐριπιδαριστοφανίζειν* 'to combine the styles of Euripides and Aristophanes,' as our poet did in his comedies. For 'sentine' in the translation cp. Latimer, *Serm. bef. Convoc.* 6 'the devil (is) a stinking sentine of all vices: a foule, filthy chanel of all mischiefes.'

383. *πρῶτον πρίν*: cp. *Eq.* 542, *Thesm.* 380, also *πρότερος πρίν* (*Eq.* 761), *πρότερον πρίν* (*Av.* 700, *Ran.* 673), *πάροιθεν πρίν* (*Soph. El.* 1131).

384. *ἐνσκευάσασθαι*, 'to get myself arrayed'; cp. 1096, *Ran.* 523. For the simple verb cp. 121, 739, *Thesm.* 591; the compound verb is not found, in comedy, outside of Aristophanes.

οἶον: in comedy with a superlat., only here, and in *Eq.* 978 *οἶων ἀργαλεωτάτων* (in lyrics). Hence there seems to be paratragoedia here; the constr. is common in Plato (e.g. *Apol.* 23 A). For the attraction cp. 601 crit. n.

385. *ταῦτα*, 'thus'; cp. Eur. *Hec.* 750 *τί στρέφω τάδε*; Herodas i. 5 *στρέφον τι, δούλη* 'make a move,' *Vesp.* 334 n.

στρέφη, 'turn and twist' (like a wrestler), 'shuffle'; cp. *Ran.* 957, Eur. *Hec. l.c.* Only twice in comedy in this sense, but (in the middle) not uncommon in Platonic prose, cp. *Phaedr.* 236 E, *Rep.* 405 C *πάσας στροφὰς στρέφεσθαι*; rare in act., cp. *Tim.* 43 D *πάσας στρέφαι στροφὰς*; for *στροφαί*, 'subterfuges,' cp. *Eccl.* 1026.

386. *τεχνάξεις*, 'plot'; cp. *Thesm.* 94, *Ran.* 957 (in combination with *στρέφειν*), *Vesp.* 192 *πονηρὸς εἰ πόρρω τέχνης* 'far advanced in scheming'; for the mid. (read here by B Ald.) cp. Dem. xl. § 54.

387. *ἔνεκα*, *sumas per me licet*, cp. 958. It is curious that this common idiom is so rare in comedy. The only instance quoted by the comm. is Alex. ii. p. 335 K. (iii. p. 429 M.) *θαρρεῖν κελεύσας ἔνεκ' ἐμοῦ ταῦτα* (viz. *ιχθύδια*); but 958, *Nub.* 420, *Lys.* 491, *Eccl.* 367 are instances. See Sobol. *Synt.* p. 34, *Soph. El.* 786 sq. *ὦν δ' ἔκηλά που | τῶν τῆσδ' ἀπειλῶν οὐνεχ' ἡμερεῖσομεν*.

388. *Ἰερωνύμου*: schol. *οὗτος ὁ Ἰ. μέλῶν ἐστὶ ποιητῆς καὶ τραγωδοποῖδς ἀνώματος καὶ ἀκουνοῦρητος* ('chaotic'), *διὰ <δὲ add. Su.> τὸ ἀγαν ἐμπαθεῖς γράφειν ὑποθέσεις, καὶ φοβέροις προσωπείοις χρῆσθαι, ἐδόκει (δὲ delet Su.) κροτεῖσθαι. ἐκωμωδεῖτο δὲ ὡς πάννυ κομῶν· διόπερ "Αἶδος κυνὴν ἔφη αὐτόν, παῖξας κωμωδικῶς ὡς κουριῶνα*; in *Nub.* 349, he is called 'the son of Xenophantus,' and *λάσιος*. It is improbable that the general, ironically

σκοτοδοασυπυκνότριχά τιν' Ἄϊδος κυνήν.

389—90

ΠΑΡ. ἀλλ' ἐξάνοιγε μηχανὰς τὰς Σισύφου,
ὡς σκῆψιν ἀγῶν οὗτος οὐκ εἰσδέξεται.

<<

ΠΡΟΑΓΩΝ

ΔΙΚ. ὥρα ἐστὶν ἤδη καρτερὰν ψυχὴν λαβεῖν,
καί μοι βαδιστέ' ἐστὶν ὡς Εὐριπίδην.
παῖ παῖ.

ΘΥΡΩΡΟΣ

τίς οὗτος ;

ΔΙΚ. ἔνδον ἔστ' Εὐριπίδης ; 395

ΘΥΡ. οὐκ ἔνδον ἔνδον τ' ἐστίν,—εἰ γνώμην ἔχεις.

389 -κνότριχον R || τὴν R cett. : Br. τιν' 391 εἴτ' codd. : ἀλλ' Su. (s.v. Σίσυφος) : Dobree εἴτ' || τοῦ Σισύφου lemma schol. 3rd cent. (l.c.) 392 εἰσδέξεται codd. : προσδέξεται Su. l.c. ; this reading suggests παραδέξεται, as the sigla of πρὸς and παρά are often confounded, cp. Hyperid. ὑπὲρ Εὐξεν. Blass³ p. 38 ἡ γὰρ τοιαύτη αἰτία οὐ παραδέχεται σκῆψιν οὐδεμίαν : Cobet οὐχὶ δέξεται, which is more normal ; V. Coulon, ib. p. 102 393 ἄρα μοι R : ἤδη (ἤδη C) cett. codd., Su. (s.v. Σίσυφος) :

called σοφός for his opposition to the peace, in *Eccl.* 201 (thirty-five years later) was the same person. On Hieronymus see Bergk, *Rel. Com. Att.* pp. 63 sqq.

389. σκοτοδοασυπυκνότριχα : not a comic formation, but a compound such as is often found in dithyrambs (e.g. in Pratinas, *PLG.* iii. pp. 557-60 B.⁴). Perhaps Hieronymus had recently been ridiculed for the use of such words. The phraseology of dithyrambists is satirized in *Nub.* 332 sqq.

390. Ἄϊδος κυνήν : Su. ἐπὶ τῶν ἀφανῶν εἶρηται ἢ παροιμία. First mentioned in Hom. *Il.* v. 845, where it was donned by Athena, μή μιν ἴδου ὄβριμος Ἄρης, Hes. *Scut. Her.* 226 ; coupled with the ring of Gyges in Plato, *Rep.* 612 B ; compared by German commentators with 'die Nebel- od. Tarn-Kappe der nordischen Sagen.' According to the legend, it was prepared by the Cyclopes (Apoll. i. 2. 1). For the meaning underlying the tale cp. Eur. *Or.* 467 τίνα σκότον λάβω προσώπῳ, ποῖον ἐπίπροσθεν νέφος θῶμαι γέροντος ὀμμάτων φεύγων κοράς ;

The sense intended by the Chorus is as follows : 'you may shroud yourself in rags, so as to be invisible, as Hierony-

mus is, concealed behind his cloud of hair.'

391. Σισύφου : cp. Hom. *Il.* vi. 153 ἐνθα δὲ Σίσυφος ἔσκεν δ κέρδιστος γένετ' ἀνδρῶν ; the name had been formed, by reduplication, from σοφός, and became a nickname, cp. Soph. *Fr.* 142 N.² ὡς ὁ Σ. πολὺς ἐνδηλος ἐν σοι, Lycophr. 344 τῆς Σισυφείας δ' ἀγκύλης λαμπουρίδος ('fox').

392. σκῆψιν, 'excuse' ; cp. *Thesm.* *Fr.* i. p. 479 K. (ii. p. 1087 M.) ἀγῶν πρόφασιν οὐχὶ δέχεται, Zenob. ii. 45 (who attributes the proverb to Ibycus, *Fr.* 40 B.⁴) ἀγῶν πρόφασιν οὐκ ἐπιδέχεται, οὔτε φίλια, Macar. i. 16 ἀγῶν γὰρ οὐ μέλλοντος ἀθλητοῦ μένει | ἀλκῆν (probably from a tragedy, cp. 'Time and tide,' etc.), Plato, *Cratyl.* 421 D οὐ μέντοι μοι δοκεῖ προφάσεις ἀγῶν δέχεσθαι. For excuses in bar of action cp. *Eccl.* 1027, *Plut.* 904.

On this line see Bachmann, *Conj.* p. 82, Lotz, ib. p. xii.

ἀγῶν : almost a technical term in Aristoph. for the dramatized debate which occurs in this place in most of his comedies, cp. *Vesp.* 532 n., *Introd.* p. xiv. Its use here implies that there

borrow from Hieronymus an invisibility cap, 'enshrouded in its night of shaggy hair.'

SECOND LEADER. (*With savage decision*) Come now, unfold the arts of Sisyphus, since this 'inquest' will not brook any subterfuge.

PROAGON

DIC. (*Tragically*) Now is the hour to assume a sturdy heart. (*With deliberate bathos*) So I must take a stroll to Euripides' house. (*He walks slowly to the side of the Orchestra, making pretence of travelling a long way, viz. from his house in the country to EURIPIDES' house, which was at Athens. He knocks at a side door in the Proscenium, which is supposed to represent the poet's house*) What, boy, ho!

(*The door is opened, and EURIPIDES' servant appears. He borrows his master's manner and style, and apes the fashionable philosophic jargon of the day.*)

SERVANT. Who is that?

DIC. Is Euripides in?

SERVANT. (*Tragically*) He is forth, yet at home—if thou hast wit.

either ἀρα (Elmsley) or ἤδη seems required on account of the tragic tone of the verse 395 The part of the servant is generally assigned to Κηφισόφων (so schol. and most codd.), but R has Θε(ράπων) or : before this speaker || τίς] τί R 396 Cobet οὐκ ἔνδον ὦν ἔστ' ἔνδον : Blaydes ἔστιν τε κοῦκ ἔστ' ἔνδον, which is an improvement—possibly of Aristoph. ; cp. Eur. Alc. 521 (quoted in comm.)

was such a 'debate' in this play, cp. 496 n.

393-571. *Second Syzygy*, according to Zieliński, *Glied.* p. 196 (Epirrhema 393-489, Ode 490-5, Antepirrhema 496-565, Antode 566-71). But it seems better to treat the 'Epirrhema' as a Proagon, and the rest as an Agon, of an abnormal kind, cp. 496 n.

393. Perhaps from *Teleph. Fr.* 718 N.² ὦρα σε θυμοῦ κρείσσονα γνώμην ἔχειν. Schol. R writes μεταβολὴ γέγονεν τύπου ὡς ἐπὶ τὴν οἰκίαν Εὐριπίδου; but there is no change of scene, although Euripides lived at Athens, and the preceding scene took place at Dicaeopolis' farm (cp. Excursus IV.).

395. Schol. R τοῦ Δικαιοπόλιδος κρούσαντος τὴν θύραν Εὐριπίδου Κηφισοφῶν

ὑπακούει; but this is an error, which receives no support in the text of R; see crit. n. The servant is really nameless. See Hiller, "Personenbezeichn. b. d. gr. Dram." *Hermes*, viii. (1874).

396. ἔνδον: schol. R aptly remarks οἰκείως ἐξομοιοῖ τὸν οἰκέτην τῷ δεσπότη; cp. Eur. Alc. 521 ἔστιν τε κοῦκέτ' ἔστιν, *Hipp.* 1034 ἐσωφρόνησεν οὐκ ἔχουσα σωφρονεῖν, *Phoen.* 272 πέποιθα μέντοι μητρὶ κοῦ πέποιθ' ἄμα, *Or.* 904 Ἀργεῖος οὐκ Ἀργεῖος. As a schol. says, σκώπτει πάλιν τὸν Εὐριπίδην διὰ τὸ ἐν τοῖς λόγοις εἶναι συλλογιστικὸν καὶ οὐ ἂν λέγη τὸ ἐναντίον πάλιν κατασκευάζοντα, οἷον "ἢ γλῶσσ' ὁμώμοχ' ἢ δὲ φρήν ἀνώμοτος" (*Hipp.* 612).

εἶ: viz. '(and you will understand), if you have sense,' cp. *Eccl.* 22 κατα-

ΔΙΚ. πῶς ἔνδον, εἶτ' οὐκ ἔνδον ;

ΘΥΡ. ὀρθῶς, ὦ γέρον.

ὁ νοῦς μὲν ἔξω ξυλλέγων ἐπύλλια
οὐκ ἔνδον, αὐτὸς δ' ἔνδον ἀναβάδην ποεῖ
τραγωδίαν.

ΔΙΚ. ὦ τρισμακάρι' Εὐριπίδη,

400

ὅθ' ὁ δοῦλος οὕτως σοφῶς ὑποκρίνεται.
ἐκκάλεσον αὐτόν.

ΘΥΡ. ἀλλ' ἀδύνατον.

ΔΙΚ. ἀλλ' ὅμως.

οὐ γὰρ ἂν ἀπέλθοιμ', ἀλλὰ κόψω τὴν θύραν.

Εὐριπίδης.— Εὐριπίδιον·

ὑπάκουσον, εἴπερ πῶποτ' ἀνθρώπων τινί.

405

Δικαιόπολις καλῶ σ' ὁ Χολλήδης ἐγώ.

399 κούκ R || Bachm. ποιῶν, which is not necessary (cp. *Zur Krit.* p. 360) 401 οὔτωσὶ R || σοφῶς R: σαφῶς cett. codd., Ald.; cp. *Vesp.* 53 n. || ὑποκρίνεται R: ἀπεκρίνατο cett. codd.: Blaydes ἀποκρίνεται 402 ἀλλ' ἐκκάλεσον R 404 Εὐριπίδης] Bentley Εὐριπίδης, Εὐριπίδιον.

λαβεῖν ἡμᾶς ἔδρας | ἄς Φυρβμαχός ποτ' εἶπεν, εἰ μέμνησθ' ἔτι ('I say this), on the chance of your still remembering.'

397. ὀρθῶς, 'logically,' 'by the card' (Sh. *Hamlet*. v. i. 149); cp. *Vesp.* 772 n., *Nub.* 251, 659, 742, *Av.* 690, 692. Prodicus and Protagoras busied themselves with ὀρθοπέπια, the science which taught that words and ideas corresponded; see *Introd.* p. lx.

398. ἔξω: cp. *Eq.* 1119 ὁ νοῦς δὲ σου | παρῶν ἀποδημεῖ, *Eur. Ion* 251 οἴκοι δὲ τὸν νοῦν ἔχουεν ἐνθάδ' οὐσά περ, *Hor. Ep.* i. 12. 13 *dum peregre est animus sine corpore velox*. Very similar is the famous passage in Plato, *Theaet.* 173 E (perhaps based on this line) describing the abstraction of the philosophic mind. The contrast between the ψυχή (here the νοῦς) and the real self, is epic (e.g. *Il.* i. 3), and would have been discredited by the philosophers, whom the servant is aping.

ξυλλέγων: cp. *Pax* 830 ξυνελέγοντ' ἀναβόλας ποτώμεναι (of the disembodied souls of dithyrambists), *Ran.* 849 ξυλλέγων μονωδίας.

ἐπύλλια: always of Eur.'s poetry, cp. *Pax* 532, *Ran.* 942, *Pers.* i. 51 *elegidia*, *Hor. S.* i. 10. 32 *versiculos*.

399. ἀναβάδην: schol. R gives two interpretations, viz. (1) ἄνω τοὺς πόδας ἔχων, (2) ἐπὶ ὑψηλοῦ τόπου καθήμενος.

Linguistically (1) is possible, cp. διαβάδην ('with legs apart'), περιβάδην; and is supported by *Athen.* 528 F (of Sardana-palus) εἰσελθὼν εἶδεν αὐτὸν ὁ Μῆδος ἐψιμυθιωμένον καὶ κεκοσμημένον γυναικιστὶ καὶ μετὰ τῶν παλλακίδων ξαίνοντα πορφύραν ἀναβάδην τε μετ' αὐτῶν καθήμενον, τὰς ὀφρὺς <ὑπογεγραμμένον> κτλ., *Plut. Mor.* περὶ τῆς Ἀλεξάνδρου τύχης, § 3, *Dio Chrys.* 62, p. 323, *Poll.* iii. 90, vi. 175. It is accepted by most commentators; see especially Mazon (*ib.* p. 22), who argues that Euripides spends the day reclining on a couch, like a crippled man; and that, for this reason, his characters are lame, ὁμοια γὰρ ποεῖν ἀνάγκη τῇ φύσει (*Thest.* 167). But (2) receives some colour from 409 and 411; the supporters of this view hold that the lameness of Euripides' heroes is represented to have been caused by their falling down the steep stairs. But this explanation really spoils the reasoning, which is that a poet can create heroes only after his own φύσις. If the poet will not put down his own legs (cp. καταβαίνειν 409, 411, Plato, *Phaedo*, 61 c), it is only natural that his heroes can't use theirs. *Plut.* 1123 νυκτὶ δὲ πεινῶν ἀναβάδην ἀναπαύομαι is also ambiguous, since the sense may be 'I rest at my ease,' or 'I starve in a garret,' contemptuously of heaven, cp. *Plaut. Am.*

DIC. (*Nonplussed*) 'Forth, yet at home.' How can that be?

SERVANT. (*Contemptuously*) 'Tis by the card, aged sir. His reason is abroad, collecting versicles—and so 'is forth'; but his self's at home, on a day-bed—writing tragedy.

DIC. (*Ecstatically*) O thrice blest Euripides! thy serving-man presents thee with such a politic regard. (*To the slave*) Warn him forth.

SERVANT. But that's impossible.

DIC. (*In Euripidean style*) But what though? I won't go away, but I'll knock at the door. (*He knocks*) Euripides, bully Euripides! answer—(*in a mock tragic manner*) if ever thou didst answer mortal man. I, Dicaeopolis, summon thee, I, the Lame—patrian.

EYP. ἀλλ' οὐ σχολή, which v. Leeuwen accepts 405 πόποτ' ΡΑΓ :
 δῆποτ' ΒΥρ2 : (εἴπερ) ποτ' Su. (s.v. εἴπερ) 406 καλεῖ σε codd. :
 Cobet καλῶ σ' ὁ || Χολλίδης codd. : Elmsley Χολλείδης (which should
 be Χολληδης) : v. Leeuwen Χωλίδης

III. i. 3, where Jupiter says *in superiore qui habito cenaculo*. If (2) is right, Euripides is displayed 'sitting aloft' as a kind of 'god in a machine,' like Socrates in the *Nubes*. Doubtless (1) was the recognized meaning of the word, and if (2) was intended, it is an 'etymological joke' (cp. *Vesp.* 589 ἀνακογχυλιάζων) such as are so frequent in Aristophanes.

400. Schol. R aptly writes διὰ τοῦ δοκοῦντος ἐπαίνου διαβάλλει τὸν Εὐριπίδην <ὅτι δείνους εἰσάγει τοὺς δούλους ἐν ταῖς τραγωδαῖς>, cp. *Ran.* 948 sqq. ἐπειτ' ἀπὸ τῶν πρώτων ἐπῶν οὐδὲν παρήκ' ἂν ἀργόν· | ἀλλ' ἔλεγεν ἢ γυνή τέ μοι χῶ δούλος οὐδὲν ἤττον, | χῶ δεσπότης χῆ παρθένος, χῆ γραῦς ἂν.

401. ὅτε: the well-known causal use, the sense being ('I say this, influenced by the consideration that) the slave interprets you so wisely'; cp. *Nub.* 7, *Eq.* 1112, *Vesp.* 1134 n., *Sobol. Synt.* p. 155.

ὑποκρίνεται: see crit. n.; 'interprets you,' as an actor interprets a character, cp. *Vesp.* 53 n.

402. ἀλλ' ὅμως (so in Sh. *Wiv.* I. i. 285 'I keep but three men and a boy yet, till my mother be dead; but what though?'): an Euripidean tag, often occurring at the end of his senarii (sixteen times), and parodied by Aristophanes, cp. 408, 956; this elliptical (constr. does not occur in Aesch. or Soph. (*El.* 450 is not an instance).

403. For the first foot contained in three words cp. 914, Widegren, *de num. et conform. pedum solut. in sen. Ar.* p. 60.

404. Εὐριπίδιον: a schol. writes ἐρωτικὰς μιμείται φωνὰς· οἱ γὰρ ἐρώντες εἰώθασιν τοὺς ἐρωμένους ἐρωτικῶς δι' ὑποκοριστικῶν καλεῖν. Such diminutives are generally used by superiors to their inferiors; so the comic effect is heightened when they are employed *vice versa*, cp. *Nub.* 223 Σωκρατίδιον, *Eq.* 726 Δημίδιον, *Ran.* 382 ὤρμηδιον, Eur. *Oycl.* 266 ὦ Κυκλώπιον (*Introd.* p. liv, Peppler, *ib.* p. 20).

405. ὑπάκουσον: cp. *Vesp.* 273 n.; generally used of an inferior answering the call of a superior: hence the humour here, which is heightened by the tragic form of the address. If Dicaeopolis had not knocked at the door, the word would have been taken as addressed to a god, as indeed the end of the line implies that it is; cp. *Nub.* 274 ὑπακούσατε δεξάμεναι θυσίαν, Athenion iii. p. 370 K. (*iv.* p. 558 M.) καταρχόμεθ' ἡμεῖς οἱ μάγειροι, θύομεν, | σπονδὰς ποιούμεν, τῷ μάλιστα τοὺς θεοὺς | ἡμῖν ὑπακούειν διὰ τὸ τοῦθ' εἰρηκέναι | τὰ μάλιστα συντείνοντα πρὸς τὸ ζῆν καλῶς.

εἴπερ πόποτε: a surprise, expressed tragically, cp. *Ran.* 302 (in trochaics), *Nub.* 356 (in anapaests) εἴπερ τινὶ κάλλω.

406. καλῶ: the verb, and the 1st pers. sing., are in harmony with the

ΕΥΡΙΠΙΔΗΣ

[ἀλλ' οὐ σχολή.

ΔΙΚ. ἀλλ' ἐκκυκλήθητ'.

ΕΥΡ. ἀλλ' ἀδύνατον.

ΔΙΚ. ἀλλ' ὅμως.]

ΕΥΡ. ἀλλ' ἐκκυκλήσομαι· καταβαίνειν δ' οὐ σχολή.

ΔΙΚ. Εὐριπίδῃ.

ΕΥΡ. τί λέλακας;

ΔΙΚ. ἀναβάδην ποεῖς,

410

ἐξὸν καταβάδην; οὐκ ἐτὸς χωλοὺς ποεῖς.

ἀτὰρ τί *εἶχες τὰ ράκι', ἐκ τραγωδίας

407-8 Suspected by Dobree, and rejected by v. Leeuwen (*Prolegom. ad Aristoph.* p. 339), since ἀλλ' οὐ σχ. is repeated from 409 411 κατάβην R || ἐτὸς R || πτοχους μὲν ὄψ R 412 ἀτὰρ τί τὰ ράκι' ἐκ τραγωδίας ἔχεις codd.; a doubtful line. v. Herw. thinks τὰ ράκ. a gloss,

tragic tone of the address, cp. Eur. *Bacch.* 1 ἦκω Διὸς παῖς κτλ.

Χολλήδης: schol. R δῆμος τῆς Αἰγιίδος (according to Harpocr. Leontid) φύλης· || παίζει διὰ τὸ χωλοὺς εἰσάγειν. The second view is correct, as there is no emphasis on the deme; Dicaeopolis wishes to ingratiate himself with Euripides, ὁ χωλοποιός, and says he comes 'of lame people.' Such jests on the names of demes are common, cp. *Eq.* 79 ὁ νοῦς ἐν Κλωπιδῶν, *Av.* 1126 ὁ Κομπασεύς, *Ran.* 427 ἀναφλύστιος, *Ecol.* 362 ἀχραδούσιος. See *Introd.* pp. lvi. sqq. There is a pun on Χωλίδης (which v. Leeuwen reads), 'son of a lame man,' cp. 1131 where Lamachus is called ὁ Γοργάσου, *Vesp.* 185 where Philocleon is ὁ Ἀποδρασσιπίδου. In the translation I have transferred Dic. to the deme Lamptrae for the sake of the jest.

407-489. Schol. ἐν εἰσθέσει μονόμετρον ἰαμβικόν, μεθ' ὃ ἐκθεσις εἰς στίχους ἰαμβικούς ἀκαταλήκτους τριμέτρους (πα').

407. **σχολή**: cp. Plato, *Prot.* 314 D, which is strangely similar. It has been suggested that σχ. is a pun on Χολλήδης, but I fancy the *onomatopoeia* is accidental, and the line is probably spurious.

ἐκκυκλήθητι: cp. *Vesp.* 1475 n., *Thesm.* 96, 265, *Poll.* iv. 128. Aristophanes seems to have found something ridiculous in the use of the eccyclema, as he often uses *κυλινδεῖν* with comic effect, cp. *Eq.* 1249 *κυλινδετ' εἰσω τόνδε τὸν*

δυσδαίμονα, *Thesm.* 651. Perhaps it, and the *Theophania*, were over-employed in Euripides' plays, as in those of Xenocles, the son of Carcinus, who was nicknamed *δωδεκαμήχανος* in Plato *Com.* i. p. 636 K. (ii. p. 661 M.); as he and his brother are called *μηχανοδίφαι* in *Rax* 790. The eccyclema was mainly used, as Clark says, to exhibit gods upon the scene; and doubtless Dicaeopolis is ironically addressing Euripides as a god. On the difficulties connected with the ἐ. (which, at this time, was merely a couch, pushed forward through a door) cp. Reisch in *Dörpfeld*, *Gr. Theater*, pp. 237 sqq., Pauly-Wissowa, *ib.* v. pp. 2202 sqq.; also Exon's excellent article in *Hermath.* xi. 1901, pp. 132 sqq. For *ἐκκυκλήσομαι* cp. *Vesp.* 893 n.

409. **καταβαίνειν**: this word is natural if Euripides was represented seated in a garret, by means of a sort of *Theophania* (cp. 399 n.), as a schol. notes *φαίνεται ἐπὶ τῆς σκηνῆς μετέωρος*; but more probably it means 'to step down' from the couch.

410. **λέλακας**, 'why shrillest thou' (*Sh. Troil.* v. iii. 84); a tragic verb. *λάσκειν* is very commonly used in Euripides of the human voice, but not elsewhere, except in Aristophanes, although the root is the same as that of *loquor* (cp. Kühner-Blass, *ib.* ii. p. 474). In Aristophanes only the following forms occur: *λέλακας* here, *λακήσομαι* *Rax* 381,

EURIPIDES. (*In a dreamy voice*) I have no leisure.

DIC. (*Addressing him, as a deity, with mock reverence*) At least, vouchsafe thy presence—in the machine.

EURIP. (*Repeating his servant's words*) But that's impossible.

DIC. (*In Euripidean style*) But what though?

EURIP. Well, the machine—so be it. I have no leisure to descend. (*The poet is pushed forward by means of the eccyclema, which represents him lying like a cripple on a couch.*)

DIC. Euripides!

EURIP. (*Tragically*) Why shrillest thou?

DIC. (*With impertinent curiosity*) Dost compose on a day-bed, prostrate, and not, as thou might'st, 'uprighteously'? 'Tis no wonder thou sing'st of cripples. But why do I find thee

and reads $\acute{\alpha}$. <σὺ πάντως>: Bergk $\acute{\alpha}$. τί τὰ ῥάκι' ; ἦ 'κ τρ. ἔχ.: as ἔχεις seems out of its proper place, I read $\acute{\alpha}$. τί εἶχες τὰ ῥάκι'—ἐκ τραγ.; for the imperf., which is idiomatic, cp. 327 crit. n. This suggestion places the divided anap. in the 4th foot, where it is allowable (see comm.)

384, λακήσης ib. 382, which is an isolated form, and may be a joke, *ἐλακεν Ran.* 97, *Plut.* 39 (in paratragedia), *λάσκων* 1046 (lyric), *Eg.* 1018 (in some mss.). From the same root is *διαλακήσασα Nub.* 410. In Homer *λάσκειν* means (1) 'to ring' when struck, 'to crackle' of brushwood in a fire (only in 2nd aor.); (2) of animals, 'to scream' (*Il.* xxii. 141). In tragedy, of men, 'to shriek,' *Aesch. Cho.* 35; so of the cry of the distraught priestess at Delphi, *Plut. l.c.*, *Soph. Tr.* 824, *Ant.* 1094 (of Tiresias).

ἀναβάδην: cp. 399 n.

411. **καταβάδην**: whatever view may be held as to *ἀναβάδην*, *καταβάδην* is certainly a jest. As it does not occur elsewhere, it is probably a coinage, and may be translated 'uprighteously' (a jest for 'upright'), cp. *Sh. Meas.* III. i. 205.

οὐκ ἐτός, *non temere*: very common in Aristophanes, cp. *Av.* 915, *Lys.* 138, *Thesm.* 921, *Ecl.* 245, *Plut.* 404, 1166; but rare in the other comic writers, cp. *Philet.* ii. p. 231 K. (iii. p. 293 M.), *Anaxil.* ii. p. 273 K. (iii. p. 353 M.), also in Plato, *Rep.* 414 E, 568 A (cp. *Ruhnken ad Timaeum*, p. 106 n. t).

χωλούς: hence he is called δ *χωλοποιός* (*Ran.* 846). Such 'halting' heroes were Philoctetes, Bellerophon, and Telephus, cp. *Pax* 146 sqq. *ἐκείνο τήρει, μὴ σφαλῆς καταρρυῆς | ἐντεῦθεν, εἶτα χωλὸς ὦν Εὐριπίδῃ | λόγον παρασχῆς, καὶ τραγωδία γένη.*

ποεῖς, 'sing of' (cp. Plato, *Symp.* 174 B), or 'invent' (cp. id. *Euthyphr.* 3 E).

The argument of the passage is given *Thesm.* 148 sqq., esp. 167 ὁμοία γὰρ ποεῖν ἀνάγκη τῇ φύσει ('appearance'). Dicaeopolis explains the lameness of Euripides' heroes from the fact that the poet is lame, or has crippled his characters by allowing them to fall down stairs (cp. 399 n.); he explains their raggedness from the fact that the poet composes dressed in rags. Dicaeopolis asks two questions, and does not wait for the answers, which would have been 'I compose *ἀναβάδην*, because I wish to sing of halting heroes; I compose dressed in rags, because I wish to sing of ragged heroes: no other course is possible, since the driver of fat oxen must himself be fat.'

412. **ῥάκια**: if the codd. are right (see crit. n.), this word is metrically objectionable; the thesis of an anap. is formed by the elision of the last syllable of a trisyllable frequently in the first, second, or fourth ft. (19, 44, 147, 1063, 1177); but such a licence is not allowed in the fifth ft., and is found only twice in the third ft. (here, and in *Pax* 185, where I read *τί σοῦστί τούνομ'*; οὐκ ἐρείς), cp. *Bachm. Conj.* p. 152, *Bernhardi*, ib. pp. 284-5, *Sobol. Praep.* p. 83. The second ft. cannot be a tribrach, as the objection to the shorten-

- ἔσθῃτ' ἔλεινήν; οὐκ ἐτὸς πτωχοὺς ποεῖς.
 ἀλλ' ἀντιβολῶ πρὸς τῶν γονάτων σ', Εὐριπίδη,
 δός μοι ράκιόν τι τοῦ παλαιοῦ δράματος. 415
 δεῖ γάρ με λέξαι τῷ χορῷ ῥῆσιν μακράν·
 αὕτη δὲ θάνατον, ἣν κακῶς λέξω, φέρει.
 ΕΥΡ. τὰ ποῖα τρύχη; μὼν ἐν οἷς Οἰνεὺς ὁδὶ
 ὁ δύσποτμος γεραιὸς ἠγωνίζετο;
 ΔΙΚ. οὐκ Οἰνέως ἦν, ἀλλ' ἔτ' ἀθλιωτέρου. 420
 ΕΥΡ. τὰ τοῦ τυφλοῦ Φοίνικος;
 ΔΙΚ. οὐ Φοίνικος, οὐ,
 ἀλλ' ἕτερος ἦν Φοίνικος ἀθλιώτερος.
 ΕΥΡ. ποίας ποθ' ἀνὴρ λακίδας αἰτεῖται πέπλων;
 ἀλλ' ἦ Φιλοκτῆτου τὰ τοῦ πτωχοῦ λέγεις;
 ΔΙΚ. οὐκ, ἀλλὰ τούτου πολὺ πολὺ πτωχιστέρου. 425

413 ἔλεινήν codd. : Pors. ἔλεινήν, which is the tragic form || πτωχοὺς R] χωλοὺς cett. codd. 415 Mein. τί του, which is wrong; see comm.
 416 τῷ χορῷ] Naber τῆμερον, cp. 440 418 No paragr. in R

ing of τὰ before ῥ is also great, cp. *Vesp.* 1066 n.

ἐκ τραγωδίας: grammatically this goes with ἔσθῃτ' ἔλεινήν (otherwise τὰ ἐκ τ. would be expected; but cp. 636 n.), so that there is a hyperbaton in ἔχεις, if the codd. are right, but see crit. n.

413. ἔσθῃτ' ἔλεινήν: tragic, in apposition to ράκια.

πτωχοῦς: cp. *Ran.* 1063; hence Euripides is called ῥακισυρραπτᾶδης ib. 842. Such 'ragtag-and-bobtail' heroes were Oeneus, Phoenix, Thyestes, Ino, Menelaus, as well as Philoctetes, Bellerophon, and Telephus.

415 sqq. For the amusing contrast between Dicaeopolis' and Euripides' descriptions of the requirements of the former cp. *Plut.* 985, where *ηματίδιον* is used in order to minimize the extortion; cp. *Bekk. An.* 855. 29 ὁ ὑποκορισμὸς . . λαμβάνεται . . ἔνεκεν . . τοῦ χρεϊώδους "ἱππάριον μοι χάρισαι." μείω γὰρ τὸ ζητούμενον, ἵνα ἐτοιμότερον πρὸς τὸ δοῦναι ποιήσω τὸν ἔχοντα. This usage is strikingly illustrated by *Mnesim.* ii. p. 436 K. (iii. p. 568 M.) ἀλλ' ἀντιβολῶ σ', ἐπίταττέ μοι μὴ πόλλ' ἄγαν | μηδ' ἄγρια λῖαν μηδ' ἐπηργυρωμένα, | μέτρια δέ, τῷ θεῷ σεαυτοῦ. B. πῶς ἔτι | μετριώτερ', ὦ δαιμόνι'; A. ὕπως; σύντεμνε καὶ | ἐπεξάπατα με· τοὺς μὲν ἰχθύς μοι κάλει | ἰχθύδι· ὄψον δ' ἂν λέγῃς ἕτερον, κάλει ὀψάριον· ἦδιον γὰρ ἀποδοῦμαι πολὺ; cp. also *Ran.* 172, and *Intro.* p. liv.

415. τοῦ, 'that ancient drama,' whose name he pretends to have forgotten, as it was acted thirteen years before; cp. *Thesm.* 563 ἀχαρμική, 'that A. woman (of evil name).' For some very fanciful reasons why Aristophanes selected the *Telephus* to be the mark of his satire cp. *Bergk, Rell. Com. Att.* pp. 137 sqq.

416. ῥῆσιν: such addresses were a feature of Euripides' plays, cp. *Nub.* 1371, *Vesp.* 580; and μακράν bears out the same reference (schol.). See *Ruhnken ad Timaeum*, p. 119 n. b.

418. τὰ ποῖα: a rare idiom in Aristophanes (elsewhere only in 963, *Nub.* 1233, 1270), cp. τὸ τί *Vesp.* 818 n. The article marks the lively interest felt by the speaker, who asks for further definition.

τρύχη: tragic, cp. *Eur. El.* 184, 501, *Soph. Fr.* 709 N.²; *τρυχηρός Tro.* 496. Not in prose before Aristot., cp. *Hope*, ib. s.v.

Οἰνεὺς: the argument of this play is correctly given in schol. R. Oeneus, the father of Tydeus, was driven from his kingdom by the sons of Agrius, who placed their own father on his throne. Oeneus wandered through Greece, in the garb of a beggar, and supported himself by menial tasks. On Tydeus' death, at the siege of Thebes, his son Diomedes sent Sthenelus to seek out his grandfather. Oeneus was discovered, and was restored to his kingdom, while

wearing these rags—(*tragically*) this ‘tragico-pathetical raiment’? ’Tis no wonder thou sing’st of beggars. (*Tragically*) I entreat thee, by thy knees, Euripides: give me a clout from that old drama. For it charges me to make a long address to the Chorus; (*tragically*) and, if I trip, ’tis fraught with death to me.

EURIP. (*In a high tragic manner*) What rags dost thou mean? Was it the rags in which Oeneus here (*taking up a roll*)—the aged man of sorrows—competed?

DIC. (*Copying EURIPIDES’ manner*) Not Oeneus, but one still more piteous than he.

EURIP. The rags of the blind Phoenix?

DIC. It was not Phoenix—no; but another, more piteous than Phoenix.

EURIP. (*Still more ‘aggravating’ his style*) What ‘windowed raggedness’ would the man fain borrow? Can it be that thou meanest the beggar Philoctetes’ rags?

DIC. (*Impatiently*) No, no! but one far, far ‘beggarlier’ than he.

Agrius was condemned to the former lot of Oeneus. Such was the plot of Euripides’ play which was imitated in the *Diomedes* of Attius (*Scaen. Poes. Fr. i. p. 171 R.²*), and was familiar to Ovid (*cp. Heroid. ix. 153 solio sedet Agrius alto: | Oenea desertum nuda senecta premit*). The play of Euripides was very famous (*cp. Arist. Rhet. 1417 a 15, Plato, Ion, 533 D*). For the moral effect of this, and other, Euripidean dramas the *locus classicus* is Timocl. ii. p. 453 K. (iii. p. 593 M.), esp. 16 γέρων τις ἀνυχεῖ κατέμαθεν τὸν Οἰνέα. It was produced in Ol. 84. 3 (*acc. to Hartung, Eur. Res. i. p. xi.*) along with the *Chrysiptus, Meleager, Syleus* (*cp. id. ib. i. pp. 153–60, Nauck, ib. p. 537*). The play is parodied in 472, *Ran. 72*.

ὄδι: schol. R ὡς προκειμένου τοῦ προσώπου Οἰνέως; or, perhaps, Euripides takes up the roll of the play, or points to the ‘get-up’ of Oeneus.

419. ἡγωνίζετο: *cp. 140, Vesp. 1479.*

421. Φοίνικος: Phoenix, the son of Amyntor, being suspected of having violated his father’s mistress, Phthia, was deprived of his eyes, and driven from his father’s house. He visited Peleus, who took him to Chiron; he was restored to sight by Chiron, and made king of the Dolopes. He was celebrated as having been the tutor of Achilles. The play of Euripides is best known from the famous passage in Dem.

De Fals. L. § 245; it was satirized in Aristophanes’ *Ἀνάγνος* (Kock, *C.A.F. i. p. 402*), translated into Latin by Ennius (Ribbeck, *ib. i. p. 52*), produced, in Ol. 81. 1, along with *Peliades, Sthenoboea, Danaë* (*acc. to Hartung, ib. i. pp. xi., 69 sqq.*).

οὐ . . οὐ: *cp. Ran. 1308, Soph. Aj. 970.*

423. λακίδας: the word is tragic (but not in Eur., who uses λάκισμα, *Tro. 497*), and so is the periphrasis, *cp. Aesch. Cho. 28 λινόφθοροι δ’ ὑφασμάτων λακίδες*. It does not occur elsewhere in comedy.

424. ἀλλ’ ἦ: *cp. Vesp. 8 n.*

Φιλοκτήτου: the hero Philoctetes was a favourite with the writers of tragedy, e.g. Aeschylus, Sophocles, Euripides, Achaeus, Antiphon, Philocles, Theodectes. Euripides’ treatment of the theme was famous in antiquity, as it is referred to by Aristotle, Plato, Plutarch, Cicero, Quintilian; it was imitated by Attius (Ribbeck, *ib. i. p. 206*); its prologue is paraphrased in Dio Chrys. *Orat. lii.*

It was produced in Ol. 87. 1, along with the *Medea, Dictys, Messores* (Hartung, *ib. i. pp. xi., 348 sqq.*). A line of the play is parodied in *Ran. 282* (οὐδὲν γὰρ οὕτω γὰυρὸν ἐσθ’ ὡς Ἡρακλῆς).

425. πτωχιστέρου, ‘more beggarlier’; a comic formation, *cp. Vesp. 923 n., Ran. 91, Thesm. 735, Plut. 27, Eur.*

- ΕΥΡ. ἀλλ' ἢ τὰ δυσπινῆ θέλεις πεπλώματα
ἂ Βελλεροφόντης εἶχ' ὁ χωλὸς οὔτοσί;
- ΔΙΚ. οὐ Βελλεροφόντης· ἀλλὰ κάκείνος μὲν ἦν
χωλός, προσαιτῶν, στωμύλος, δεινὸς λέγειν.
- ΕΥΡ. οἶδ' ἄνδρα, Μυσὸν Τήλεφον.
- ΔΙΚ. ναί, Τήλεφον. 430
- τούτου δός, ἀντιβολῶ σέ, μοι τὰ σπάργανα.
- ΕΥΡ. ὦ παῖ, δός αὐτῷ Τηλέφου ῥακώματα·
κεῖται δ' ἄνωθεν τῶν Θυεστείων ῥακῶν,
μεταξὺ τῶν Ἴνους. ἰδὸν ταυτὶ λαβέ.
- ΔΙΚ. ὦ Ζεῦ διόπτα καὶ κατόπτα πανταχῆ,
[ἐνσκευάσασθαί μ' οἶον ἀθλιώτατον.] 435
Εὐριπίδη, ἐπειδήπερ ἐχαρίσω ταδί,
κάκείνά μοι δός τὰκόλουθα τῶν ῥακῶν,

426 No paragr. in R || θέλεις] tragic: hence 'θέλεις is not necessary
428 ἀλλὰ κάκείνος μὲν ἦν] Bergk ἀλλὰ μὴν κάκείνος ἦν, thinking the
reading of the codd. *plane vitiosum*; but μὲν *solitarium* is possible (cp. *Vesp.*
77 n.); still Bergk's emendation is more elegant, cp. Aesch. *Ag.* 1652, Eur.
Or. 1549 ἀλλὰ μὴν καὶ τόνδε λέυσσω 429 δεινὸς λέγειν om. R 430
οἶδ' ἄνδρα, M. T.] Blaydes οἶδ' ἄνδρα M. T. (sc. λέγεις), on account of
the omission of the article; but see comm. If the line were not tragic,

Cycl. 315 λαλίστατος, Kühner-Blass, ib.
§ 154. 5 (a), *Introd.* p. liii.

426. **δυσπινῆ**: tragic, like πεπλώματα.

427. **Βελλεροφόντης**: schol. R εἰσ-
ήγαγεν καὶ τοῦτον καταβληθέντα ἐκ τοῦ
Πηγάσου [καὶ] ἐρρυπωμένα ἱμάτια ἔχοντα.
This play is chiefly famous on account
of the brilliant parody in the opening
scene of the *Pax*. It is said that, when
Aristotle styled Euripides *τραγικώτατος*,
he was thinking of this play in parti-
cular. (Cp. Hartung, ib. i. pp. 388-
401.)

428. **κάκείνος**: the hero also, to whom
I am alluding.

429. **προσαιτῶν**: cp. 452 n.

στωμύλος, 'a mumble-news' (Sh.
LLL. v. ii. 464), 'a man of circum-
stance' (Sh. *Merch.* i. i. 154), 'of exu-
berant verbosity,' which it is not in the
power of man to stem (λαλεῖν ἄριστος,
but not ἀδυνατώτατος λέγειν, as Phaeax
was, *Eupol.* i. pp. 281 K.; ii. p. 461 M.);
cp. J. H. H. Schmidt, *Sym.* i. p. 162.

430. **οἶδ' ἄνδρα**, 'I ken the wight'
(Sh. *Wiv.* i. iii. 38, Pistol speaks); cp.
Nub. 102, Eur. *Cycl.* 104 οἶδ' ἄνδρα,
κρόταλον, δριμύ Σισύφου γένος. The

words are tragic (from the *Telephus*,
Fr. 704 N.²), as the omission of the
article shows. For a different view of
the construction see H. Weber, ib. p. 7.
On the *Telephus* see Excursus VI.

431. **μοι**: for the enclitic after a
parenthesis cp. *Eg.* 461, *Lys.* 79.

432. **ρακώματα**: as ῥ. occurs only
here, it is probably a jest, the word
being tragic in form (like πεπλώματα),
but comic in meaning.

433. **Θυεστείων**: Thyestes was a cha-
racter in the *Cressae*, a play in the same
tetralogy as the *Telephus*; hence it
may be that the rags are close together
(so Valckenaer, cp. Hartung, ib. i. pp.
170-87), but it is more probable that
the allusion here is to the play *Thyestes*,
cp. Nauck, ib. p. 480, Wilamowitz, *Obs.*
crit. pp. 12 n., 8, id. *Anal. Eur.* p.
138 (l. 16 of marble from Piraeus),
Lessing, *de A. Eur. irrisore* p. 36.

434. **μεταξύ**, 'between (them and the
rags) of Ino,' a well-known brachylogy,
cp. *An.* 187 ἐν μέσῳ δήπουθεν ἀήρ ἐστὶ
γῆς (καὶ οὐρανοῦ), Aesch. *Cho.* 63 ἐν
μetailμῖφ σκότου, Soph. *OC.* 290 τὰ δὲ |
μεταξὺ τούτου, Dem. *Cor.* § 26 Φιλίππῳ

EURIP. Can it be that thou wishest the reechy robes which Bellerophon here (*holding out another roll*), the cripple, once wore?

DIC. 'Twas not Bellerophon: although the man I want was a tardy cripple also, a beggar, a man of circumstance, and a clever speaker.

EURIP. (*Triumphantly*) 'I ken the wight,' the Mysian Telephus.

DIC. (*Much relieved*) Yes, Telephus. Give me, I beg thee, the 'swathling clouts' of Telephus.

EURIP. (*Wearily, to his servant*) Boy, give him the tattered robe of Telephus. They lie above the Thyestean rags—just below Ino's. (*The servant hands him the cloak of Telephus*) Here, take them!

DIC. (*Holding up the cloak of Telephus, so that its 'looped raggedness' becomes visible*) O Zeus, whose all-spying eye pierces every cranny, may I array me in most piteous wise. (*To EURIP.*) Euripides, since you've been so kind, give me the other properties too that go with the rags—the Mysian bonnet

I should prefer Bl.'s punctuation, which is recommended by *Nub.* 102 αἰβοῖ, πονηροί γ' οἶδα τοὺς ἀλαζόνας . . λέγεις 434 ἰδοὺ ταυτί λαβέ] assigned to Cephisoph. in codd. (: R); corr. Beer (ib. p. 147) 435 πανταχῇ] v. Leeuwen πάντ' ἔχω (deleting 436) 436 Repeated from 384 437 ἐχαρίσω μοι codd.; pronouns are often wrongly inserted in MSS., cp. 301 crit. n.

μὲν ἦν συμφέρον ὡς πλείστον τὸν μεταξὺ χρόνον γενέσθαι τῶν ὄρκων, Plato, *Rep.* 498 A τὸ μεταξὺ οἰκονομίας καὶ χρηματισμοῦ, 'in the interval before entering on, etc.' (cp. Richards, *Class. Rev.* ii. p. 324).

'*Ἰνοῦς*: produced in Ol. 88. 2, when it formed a part of the tetralogy *Ino, Erechtheus, Ion, Sciron* (Hartung, ib. i. p. xii.); see *Vesp.* 1414 n., Nauck, ib. p. 482, Hartung, ib. i. pp. 453-64. In *Vesp.* l. c. she is called *θαψίνη* . . κρεμαμένη πρὸς ποδῶν Εὐριπίδου, which is obscure (see note there), but possibly means 'wholly dependent on Euripides,' who had invented this representation of her (Hartung). When she returned to her husband's house, after her long sojourn in the woods, she was pale, and covered with rags, cp. Cic. *Tusc. Disp.* iii. 12. 26 *refugere oculi: corpus macie extabuit: lacrimae peredere humore exsanguis genas.*

ταυτί: viz. the rags, which he had received from the slave.

435. *διόπτα* κτλ.: schol. R ταυτὰ φησιν, ἐπεὶ πολύτρητα ἦν τὰ ῥάκη, viz. there is an 'etymological' jest, as the poet derives the words from *όπαί*. Bergler well translates, *o Iupiter, qui omnia perspicis et specularis, quam perspicuae sunt haec vestes et perforatae!* While saying these words, Dicaeopolis holds up the garments to the light (cp. *Thesm.* 500 οἶον πρὸς ἀγὰς ἐστίν). *διόπτης* and *κατόπτης* are epic and tragic words, not found elsewhere in comedy, cp. Hom. *Herm.* 372, Aesch. *Sept.* 41, [Eur.] *Rhes.* 235 ('a spy'). There is a similar jest in *ὄτηρός Av.* 915.

436. See crit. n. For the infin. cp. *Vesp.* 872 n.

438. *κάκεινα*: the plur. is curious, referring to *πιλίδιον* alone; doubtless, the poet is thinking only of the *genus* of his requirements; cp. *Vesp.* 1143 (ταυτὰ), *Ran.* 1466 εὖ, πλὴν γ' ὁ δικάστης αὐτὰ (viz. τὸν μισθόν) καταπίνει μόνος, Brinkmann, ib. p. 20. See further 1127 n.

- τὸ πιλίδιον περὶ τὴν κεφαλὴν τὸ Μύσιον.
 δεῖ γάρ με δόξαι πτωχὸν εἶναι τήμερον, 440
 εἶναι μὲν ὅσπερ εἰμί, φαίνεσθαι δὲ μή·
 τοὺς μὲν θεατὰς εἰδέναι μ' ὅς εἰμ' ἐγώ,
 τοὺς δ' αὖ χορευτὰς ἡλιθίους παρεστάναι,
 ὅπως ἂν αὐτοὺς—ῥηματίους σκιμαλίσω.
- ΕΥΡ. δώσω, πυκνῆ γὰρ λεπτὰ μηχανᾶ φρενί. 445
 ΔΙΚ. εὐδαιμονοίης, Τηλέφω δ'—ἀγὼ φρονῶ.
 εὖ γ'· οἶον ἤδη ῥηματίων ἐμπίμπλαμαι.
 ἀτὰρ δέομαί γε πτωχικοῦ βακτηρίου.
- ΕΥΡ. τουτὶ λαβὼν ἄπελθε λαΐνων σταθμῶν.
 ΔΙΚ. ὦ θύμ', ὀρᾶς γὰρ ὡς ἀπωθοῦμαι δόμων, 450
 πολλῶν δεόμενος σκευαρίων, νῦν δὴ γενοῦ
 γλίσχρος, προσαιτῶν λιπαρῶν τ'. Εὐριπίδη,

441 ὅσπερ codd.: ὅσπερ Su. (s.v. εἶναι) 442 μ' ὅστις εἰμ' RACΓ:
 μ' ὅς εἰμ' BVP2: Blaydes εἰδέν' ὅστις εἰμ' ἐγώ, which is attractive, as
 pronouns are often wrongly inserted, cp. 301 crit. n.; the reading of BVP2
 may be an Euripidean parody, cp. Eur. *Hel.* 818 (413 B.C.) οὐ γινώσεται μ'
 ὅς εἰμ' ἐγώ (if μ' is right) 444 αὐτοῖς R 445 λεπταῖ R 446
 εὐδαιμονοίης] Athen. 186 C εὖ σοι γένοιτο: v. Leeuwen εὖ σοι μὲν εἴη ||

439. *πιλίδιον*: by means of a diminutive, the poet ridicules the tragic 'get-up' of Telephus.

440-1. From the *Telephus* (cp. Excursus VI.; *Fr.* 698 N.²).

442. For *με* of codd. see crit. n. and cp. 117, 375, *Nub.* 479, *Soph. Tr.* 321 *ξυμφορά τοι μὴ εἰδέναι σέ γ' ἦτις εἰ*, *Sh. Trv. N. I. ii.* 51 'conceal me what I am.'

ἄς: see cr. n.; if this reading is correct, cp. 118 n.

443. *ἡλιθίους*: as, indeed, was customary in Euripides, cp. *Arist. Poet.* 1456 a 26 *καὶ τὸν χορὸν δὲ ἕνα δεῖ ὑπολαβεῖν τῶν ὑποκριτῶν καὶ μῦθον εἶναι τοῦ ὄλου, καὶ συναγωνίζεσθαι, μὴ ὡςπερ Εὐριπίδῃ ἀλλ' ὡςπερ Σοφοκλεῖ* (quoted by v. Leeuwen).

444. *ὅπως ἂν*: usual in official documents. There is a certain formality here, which is humorously out of keeping with the spirit of the rest of the line; cp. *Vesp.* 113 n., 141 n., 862 n.

ῥηματίους, 'quips and quiddities' (*Sh. 1 Hen. IV I. ii.* 51), 'odd old ends' (*Rich. III I. iii.* 337); cp. *Vesp.* 668 n., *Eq.* 216, *Nub.* 943, *Pax* 534: not found in the other comic writers.

σκιμαλίσω, 'clapperclaw' (*Sh. Wiv. II. iii.* 67), or 'give the glee' (viz. 'scoff at,' cp. *Rom.* iv. v. 115); schol.

<κυρίως> τὸ τῷ μικρῷ δακτύλῳ τῶν ὀρνίθων ἀποπειρᾶσθαι εἰ ψοτοκοῦσιν. According to schol. *Pax* 549 *faire la figue* ('to give the figo,' or 'to fig,' cp. *Sh. 2 Hen. IV v. iii.* 124 'when Pistol lies, do this, and fig me like | the bragging Spaniard'), viz. *medium ostendere unguem* (the *infamis digitus*), so as to insinuate that a person is a *cinacledus* (cp. *Juv. x.* 53, *Pers. ii.* 33, *Mart. ii.* 28. 2); a coarse word, which is glossed by *ἐξουθενῆσαι* in schol. R; *Diog. L. viii.* § 17 says *σκιμαλίσειν ποδί*. There is a suggestive passage in *Dio Chrys.* (xxxiii. p. 13 *Dind.*) which throws light on the word, viz. *εἰ τις παρεγένετο εἰς πόλιν ἐν ᾗ πάντες ὅτι ἂν δεικνύουσι τῷ μέσῳ δακτύλῳ δεικνύουσι . . . ποίαν τιὰ ἡγήσεται τὴν πόλιν ταύτην*.

445. The line is from some tragedy—probably the *Telephus*. Notice the contrast between *λεπτά* 'subtile,' and *πυκνῆ* 'thick,' in the sense of 'sagacious.' 'Thou devisest a subtile plan with a mind forced with wit,' cp. *Sh. Troil. v. i.* 64 'malice forced with wit.'

πυκνῆ: a common use in *Hom.*, *Pind.*, and in tragedy; once in *Plato (Rep.* 568 A), but with reference to Euripides, so that it is probable the word was associated with him; cp. *Thesm.* 438,

for my head. (*Striking an attitude, and in tragic rhythm*) The mumping beggar must I play to-day, Be what I am, yet seem to be another; The audience all shall know me, who I am, While hoddy-noddies the choristers stand near: that hereby I may—clapperclaw them with odd old ends.

EURIP. I'll give them. (*Tragically*) Thou devisest a plan of subtle texture, with a mind 'forced with wit.'

DIC. (*Tragically*) Happy man be thy dole, 'but on Telephus—what's in my thoughts.' (*Pleased with the antithesis*) Bravo! already I o'erflow with odd old ends. (*With sudden despondency*) But I can't get on without a beggar's staff.

EURIP. (*Handing him a staff*) Take it, and (*tragically*) 'hie thee from the marble halls.'

DIC. (*Copying EURIPIDES' manner*) My soul, thou see'st how I'm driven from the halls, though I lack much trumpery. Now, now, is the hour to be an implorator of urgent suits. Euripides,

φρονῶ] Athen. νοῶ 447 οἶον R || ἐμπίπλαμαι R etc., Ald., *contra metrum*: ἐμπίμπλαμαι B 448 αὐτὰρ R || γε] καὶ B Ald.: καὶ τοῦ Vp2: om. C || Blaydes πτωχικῆς βακτηρίας; but the irregular dimin. may be comic, cp. comm. 450 ἀποθοῦμαι R 452 λιπαρῶν τ' Εὐριπίδην R¹A: λιπ. τ' Εὐριπίδη R²BC Su. (s.v. γλίσχρος)

Av. 430 πυκνότατον κίναδος, *Ecc.* 571, Critias i. 12 (p. 771 N.²) πυκνός τις καὶ σοφὸς γνώμην ἀνὴρ, Soph. *Phil.* 854.

φρενί: a tragic word; very frequent in comedy, but only in parody or paratragedia (e.g. *Av.* 1238, 1445).

446. Partly from the *Telephus*, probably from the hero's speech before the assembled chieftains; see Excursus VI.

Telephus feigned to invoke a curse (on Telephus), but he really intended a blessing. A schol. quotes the original so: καλῶς ἔχοιμι (Dobree ἔχοι μοι, Nauck ἔχει μοι, in Athen. 186 c εὖ σοι γένοιτο).

Τηλέφω: the humour here may be that Dicaeopolis completes the line, without much regard to the construction or sense, on account of its familiar sound; cp. *Vesp.* 306 n., *Av.* 1247 μέλαθρα μὲν αὐτοῦ καὶ δόμους—'Αμφίονος, where the speaker's tongue ran on to 'A., which is pointless in the context.

φρονῶ: cp. Soph. *El.* 334 δηλώσαιμ' ἂν οἱ αὐτοῖς φρονῶ.

448. ἀτὰρ . . γε: cp. *Vesp.* 15 n.

βακτηρίου: a curious form (now found in Men. *Σαμία*, 232, v. Leeuwen's ed.), which may be a jest. If it is a diminu-

tive (as L. & S. state), it is a comic one, formed from a non-existent βακτηρός, and not from βακτηρία, as ι would then be long, cp. *Vesp.* 803 δικαστηρίδιον.

449. Probably, in part, from the *Telephus*, cp. Excursus VI.; Eur. *Herc.* 1037 λαίνοις . . κίσιον οἶκων, *El.* 1150 λαίνοι θρηγκοὶ δόμων.

450. θυμέ: cp. 353 n., 480, 483, *Vesp.* 756 n. The address to the soul is Euripidean (e.g. *Med.* 1056).

δόμων: probably the end of the line is from the *Telephus*, cp. Excursus VI. δόμος is a tragic word, not used in comedy, except in lyric parts, parody and paratragedia, cp. 460, 543, *Nub.* 303. There is an amusing contrast between the tone of this line and that of the next, which is purely comic.

451. νῦν δὴ: very common in Aristophanes, cp. *Vesp.* 526 n.

452. γλίσχρος, 'importunate' (from γλία, 'glue,' cp. γλίχομαι, see Pax 482 γλίσχρότατα σαρκάζοντες ὡσπερ κνίδια, Euphro iii. p. 322 K. (iv. p. 493 M.) ὡς δὲ καὶ γλίσχρον βλέπει. Common in this sense in later prose (Plato, Aristotle, Demosthenes), e.g. *Rep.* 488 A ὡς γλί-

- δός μοι σπυρίδιον διακεκαυμένον λύχνην.
 ΕΤΡ. τί δ', ὦ τάλας, σε τοῦδ' ἔχει πλέκους χρέος;
 ΔΙΚ. χρέος μὲν οὐδέν, βούλομαι δ' ὅμως λαβεῖν. 455
 ΕΤΡ. λυπηρὸς ἴσθ' ὦν κάποχώρησον δόμων.
 ΔΙΚ. φεῦ.
 εὐδαιμονοίης, ὥσπερ ἡ—μήτηρ ποτέ.
 ΕΤΡ. ἀπελθέ νῦν μοι.
 ΔΙΚ. μή, ἀλλά μοι δὸς ἐν μόνον.
 κοτυλίσκιον τὸ χεῖλος ἀποκεκρουμένον.
 ΕΤΡ. φθείρου λαβῶν τὸδ' ἴσθ' ὄχληρὸς ὦν δόμοις. 460

454 ὦ] αῦ Su. (s.v. πλέκος in some codd.) || τάλας γε R etc., Su. (s.v. πλέκος in some codd.), Ald. : τάλας σε B, om. γε Su. (s.v. διακεκαυμένον in some codd., s.v. χρέος in all) || Scal. ἔχεις. || τοῦ πλέκους Su. (s.v. χρέος) || χρέος] Blaydes ἔρως; but see comm. 458 μὴ ἀλλά codd., which should be retained: edd. μᾶλλά 459 κυλίσκιον codd.: κυλίκιον Su. (s.v.

σχωρῶς εἰκάζω 'how greedily I make parables.'

προσαιῶν: the vox propria of a beggar, cp. 429, *Lys.* 1141, *Vesp.* 496, J. H. H. Schmidt, *Syn.* i. p. 195 (πρὸς expressing "die lästige Annäherung"), cp. προσδίδωμι *Eq.* 1222.

λυπαρῶν: elsewhere in comedy only in *Telecl.* i. p. 218 K. (ii. p. 374 M., where the reading is questionable); a tragic word (*Aesch. Prom.* 520, *Soph. OT.* 1435, *OC.* 776, 1201), but not in Euripides; also in Plato (*Cratyl.* 391 c, etc.).

453. It is narrated that Crates became a Cynic, on seeing Telephus' 'get-up' on the stage, cp. *Diog. L.* vi. 5 § 87 θεασάμενον ἐν τινι τραγωδίᾳ Τηλέφον σπυρίδιον ἔχοντα καὶ τάλλα λυπρὸν ἀτῆαι ἐπὶ τὴν κυνικὴν φιλοσοφίαν.

σπυρίδιον: a σπυρίς was bad enough; its diminutive was still more contemptible; but 'a little basket' which has been burnt, in shielding the flame of a lamp from the wind, formed a very sorry substitute for a wallet, to contain the "scraps and greasy remnants" which the beggar Telephus should collect, at Agamemnon's palace.

454. Said by a schol. to be from the *Telephus* (*Fr.* 717 N.²) τί δ', ὦ τάλας, σὺ τῷδε πείθεσθαι μέλλεις (Nauck με λῆς); but the resemblance is confined within narrow limits. For the setting of the line cp. *Excursus VI.*

πλέκους: cp. *Sh. Oth.* II. iii. 152 'twiggen bottle.' Perhaps a comic formation, like βλέπος (*Nub.* 1176), as it occurs elsewhere only in *Pax* 528 ἀπέπτυσ' ἐχθροῦ φωτὸς ἔχθιστον πλέκος (which is also from the *Telephus*, cp. *Excursus VI.*); it may be a substitute for τέκος. In this case, the original of the line is not *Fr.* 717 N.², but another line, with which the schol. confounded that quoted. Notice the omission of the article in a tragic parody, cp. *Vesp.* 1132 n.

χρέος: in tragedy, χρέος means an 'affair'; in comedy proper, only the plur. occurs, in the sense of 'debts.' Here it means 'need,' and is probably a jesting substitute for χρεία, which I translate by 'owe' (= 'own,' cp. *Sh. Tr.* I. ii. 406 etc.). In the reply, it seems to mean 'a debt,' which is also a jest, to be paralleled by *Nub.* 30 ἀτὰρ "τί χρέος ἔβα με" μετὰ τὸν Πασίαν;

455. Schol. R μιμῆται τὸν Εὐριπίδου χαρακτήρα τῷ λόγῳ, viz. his nicely balanced antitheses, which, according to his enemies, were often devoid of sense.

456. Probably from the *Telephus*, cp. *Excursus VI.* Very similar is *Hel.* 452 ὄχληρὸς ἴσθ' ὦν· καὶ τάχ' ὠσθήσῃ βίβλα.

457. φεῦ: cp. *Thesm.* 245 φεῦ, ἰοῦ τῆς ἀσβόλου; it represents the sound made in blowing away the dust which rose from the basket.

give me a tiny basket through which the rush-light has burnt a hole.

EURIP. (*Tragically*) What need, poor wretch, to owe that 'twiggen work'?

DIC. To owe it, none; but my heart longs to own it.

EURIP. (*Handing him the basket*) Thou'rt troublesome: begone from out these halls!

DIC. (*Shaking the dust from the basket*) Faugh! (*To EURIP.*) Fair befall thee, as once thy—mother.

EURIP. Begone!

DIC. Nay, nay, give me first one thing—a tiny pipkin, with a broken lip.

EURIP. (*Handing him the cup*) Take it, with a pox upon thee! (*Tragically*) Know, thou'rt troublesome unto my halls.

κύλιξ): κοτυλίσκιον Athen. 479 B; the dim. of κύλιξ is κυλίχινιον (*Eq.* 906): Blaydes κυλιχινίδιον || ἀποκεκρουσμένον codd. (exc. Γ), Su., Athen.: Blaydes (with Γ) -κεκρουμένον 460 No paragr. in R || φθείρου R: φέρου cett. codd., Ald.; a remarkable instance of the superiority of R || τόδ' R: ταῦτ' cett. codd. || ἴσθι δ' R: ἴσθ' cett. codd. (om. A)

εὐδαιμονίης, 'happy man be your dole' (*Sh. Shr.* i. i. 144); an expression of thanks, cp. *Ran.* 1417. Common in Euripides, cp. *Alc.* 1137, *Hipp.* 105, *Phoen.* 1086; so *ὄναιο IA.* 1008.

μήτηρ: schol. R σκώπτει αὐτὸν ὡς λαχανόπωλιν <ἔχοντα μητέρα τὴν Κλειτώ>. Such was the gossip at Athens, to which there are constant allusions in Aristophanes, e.g. 478, *Ran.* 840 ἄληθες, ὦ παῖ τῆς ἀρουραίας θεοῦ, *Thesm.* 387, 456; but the lineage seems to have been a jest, perhaps due to the source of income of his parents, which may have been farm-property (*Haigh, Gr. Dram.* p. 205).

From Athen. 424 E, it would appear that Eur.'s lineage was noble; Suidas also denies the charge of low birth on the authority of Philochorus. On the other side, there are Alexander Aetolus (schol. *Ran.* l.c.) and Theopompus, whose authorities, however, seem to have been the comic poets. On 6 (where see note) there is a similar extravagance of comic humour elevated by Theopompus to the sphere of history. Wilamowitz seeks to show that the name Clito is a comic fiction, like the name of his wife Choerila, which simply means *Vulvula*;

see Lessing, *de A. Eur. irrisore* p. 12, Wilam. *Anal. Eur.* p. 148, n. 3.

458. μή, ἀλλά, 'nay rather'; cp. *Ran.* 103, Plato, *Euthyd.* 294 c μηδαμῶς . . . ἀλλά. For μάλλά, which may be a different phrase if Blass is to be believed, cp. Kühner-Blass, *ib.* i. p. 219. Other phrases for 'nay rather' are οὐ γὰρ μὰ Δι' ἀλλά (*Lys.* 55), οὐ μὰ Δι' ἄ. (*ib.* 1090), οὐ γὰρ ἄ. (*Eccl.* 386), μὲν οὖν (*Vesp.* 515 n.), μὰ Δι' ἀλλά (*Vesp.* 297 n.).

μοι δός: δός μοι is usual, when the object succeeds, cp. *Vesp.* 166 n., Bachm. *Zur Krit.* p. 246.

459. κοτυλίσκιον: a jesting double diminutive, which occurs only here; it is the ψυκτῆρ of the original, cp. Excursus VI., and *Fr.* 726 N.²

460. φθείρου: cp. *Plut.* 598, 610 (in parody); an Euripidean imprecation, cp. *Heracl.* 284, *Andr.* 715 φθείρεσθε τῆσδε 'unhand her'; also in Herodas vi. 16 φθείρεσθε, νάβυστρα, ὦτα μόνον καὶ γλάσσαι; often followed by a prep., cp. *Andr.* 708 εἰ μὴ φθερεῖ τῆσδ' ὡς τάχιστ' ἀπὸ στέγης; even in prose, cp. Dem. xxi. § 139 φθείρεσθαι πρὸς τοὺς πλουσίους 'to be their *àme damnée*' (*Weil*).

ΔΙΚ. [οὐπω μὰ Δί' οἶσθ' οἷ' αὐτὸς ἐργάζη κακά.—]
 ἄλλ', ὦ γλυκύτατ' Εὐριπίδη, τουτὶ μόνου,
 δὸς μοι χυτρίδιον σφογγίῳ βεβυσμένον.

ΕΥΡ. ἄνθρωπ', ἀφαιρήσῃ με τὴν τραγωδίαν.
 ἄπελθε ταυτηνὶ λαβῶν.

ΔΙΚ. ἀπέρχομαι. 465

καίτοι τί δράσω; δεῖ γὰρ ἑνός, οὐ μὴ τυχῶν
 ἀπόλωλ'. ἄκουσον, ὦ γλυκύτατ' Εὐριπίδη·
 τουτὶ λαβῶν ἄπειμι κοῦ πρόσεμ' ἔτι·
 εἰς τὸ σφυρίδιον ἰσχνά μοι φυλλεῖα δός.

ΕΥΡ. ἀπολείς μ'. ἰδοῦ σοι.—φροῦδά μοι τὰ δράματα. 470

ΔΙΚ. ἄλλ' οὐκέτ', ἀλλ' ἄπειμι. καὶ γάρ εἰμ' ἄγαν
 ὀχληρὸς, οὐ δοκῶν με κοιράνους στυγεῖν.
 οἴμοι κακοδαίμων, ὡς ἀπόλωλ'. ἐπελαθόμην
 ἐν ᾧπέρ ἐστι πάντα μοι τὰ πράγματα.
 Εὐριπίδιον ὦ φιλτάτιον, ὦ γλυκύτατον, 475

461 No paragr. in R || Bothe, Mein. punctuate after Δί' : Bachm. (*Zur Krit.* p. 240) accepts this and places a note of interrog. after κακά. Neither of these proposals improves matters: the line may be an "aside," see comm., but it should probably be deleted || v. Leeuwen Δί'· οἶδ' which is no gain 462 μόνον τουτὶ RA: in codd. there is a ὑποστ. after these words (not in R) 463 σπογγίῳ R Su. (s.v. βεβυσμένα): σπογγιᾶ Su. (s.v.): σφογγίῳ cett. codd., Ald.: for the form cp. *Vesp.* 600 crit. n.; Zacher (*Aristophanesstud.* p. 141) follows R 464 Blaydes ὠνθροπ'; but

461. Probably an aside, though not a very satisfactory one. The end of the line may be from Euripides. The sense seems to be 'you are unaware how deeply the leaven of your corrupting influence has sunk into the State.' The scholiasts, in general, are very far to seek on this line: (1) ὅπως βαρὺς εἰ ἐν τοῖς δράμασιν, καὶ ἀποκναίεις τοὺς θεατάς, (2) ἐργάζη κακῶς αὐτὸς σεαυτὸν, χαριζόμενός μοι ταῦτα, δι' ὧν σε κακῶς λέγω. Schol. R simply says λέπτει μὴ δούς.

463. χυτρίδιον: cp. Jonson, *Ev. Man* in his *Humour*, iv. i. 'you must have your poets, and your potlings.'

σφογγίῳ: viz. which Telephus carried for the purpose of cleansing his wound. The scholl. are quite at sea as to the meaning, viz. ὅτι οἱ πένητες τὰ τρήματα τῆς χύτρας σφηνουσι τοῖς σπόγγοις, a very eccentric way of stopping a leak.

464. ἄνθρωπε: notice that ὦ is not necessary or desirable, as it is omitted, according to rule, in affectionate addresses, or "bei Ermahnungen, Dro-

hungen, bei Äusserungen des Unwillens" (Kühner-Gerth, ib. § 357. 4).

τὴν τραγωδίαν: not 'my tragic art' (Tyrrell), but 'the tragedy,' viz. the *Telephus*, cp. 470 n.

465. ταυτηνί: sc. τὴν χύτραν. Euripides takes no notice of the contemptuous dimin. (which may be a coinage of Aristophanes). Nauck thinks the line is modelled on one in the *Telephus*, as it recurs in *Av.* 948 (cp. *Mélanges* iii. p. 55).

469. φυλλεῖα: the food of the very poor, cp. *Plut.* 544 ἀντὶ δὲ μάξης φυλλεῖ' ἰσχνῶν ραφανίδων. A still more despicable food was σκάνδιξ (478).

470. ἀπολείς με: the pron. is often omitted in this phrase, cp. *Nub.* 1499, *Eccl.* 775, *Plut.* 390 (cp. Ijzeren, ib. p. 39), but that is no reason for deleting it here, as Ijzeren does.

φροῦδα: cp. 210 n.: probably in a physical sense ('my dramas you have glibbed,' cp. Sh. *Wint.* II. i. 149), best illustrated by *Ran.* 94 sq. & φροῦδα

DIC. (*In a tragic aside*) [Marry, thou know'st not yet thyself the mischief that *thou*'rt working.] (*To* EURIP.) But, darling Euripides, just one thing more—give me a potling, plugged with a sponge.

EURIP. (*Tragically*) Fellow, thou'lt rob me of the tragedy. (*Giving him the pitcher*) Take this, and go.

DIC. (*Beginning to go*) I shall forth. (*Stopping to think*) Yet, what can I do? There's one thing I lack, and, failing it, I'm sped. (*Turning again to* EURIP.) Listen, my darling Euripides, give me this, and I'll go, never to return—give me just a few withered leaves, to fill my little basket.

EURIP. You'll be my death. (*Giving him a handful of potherbs*) There! (*With despairing pathos*) My dramas you have gibbled.

DIC. No more: I'll go. Indeed, I am too troublesome (*striking an attitude*), though little I thought the Signory misliked me. (*He turns his back upon* EURIP., *and walks away for a few steps, then stops*) Out upon it, I'm ruined. I've forgotten the one thing on which everything depends. (*Returning to* EURIP.) O bully Euripides! O sweetest, incony Euripides!

see comm. || ἀφαιρήσεις A 470 μοι om. R 472 με] γε R: μὲν lemma schol. || κοιράνους] τυράννους R (an error due to etacism; cp. Elmsley *ad* Eur. *Med.* 70, 845, 1266, v. Leeuwen, *Prolegom. ad Aristoph.* p. 294) 473-4 given to Eurip. by R 475 Εὐριπίδιον γλυκύτατον καὶ φιλάτιον R: Εὐ. ὦ φιλάτιον καὶ γλυκύτατον ABC: ὦ Εὐ. γλυκ., ὦ (om. cod. Ox.) φιλάτιον Su. (s.v. φιλάτιον): Elmsley Εὐ. ὦ γλυκ. καὶ φίλτατον; but the curious form φιλάτιον should not be ejected: the best reading seems to be Εὐ. ὦ φιλάτιον καὶ (or ὦ) γλυκύτατον

θᾶπτον, ἦν μόνον χορὸν λάβη, | ἀπαξ προσουρήσαντα τῇ τραγωδίᾳ, Eur. *Med.* 722 ἐς τοῦτο γὰρ δὴ φροῦδός εἰμι πᾶς ἐγώ, Or. 390 τὸ σῶμα φροῦδον. Euripides' plays will be no longer γόνιμα, now that the properties are gone.

471. οὐκέτι: for the ellipse of the verb in conversational style cp. *Vesp.* 118 n., *Pax* 328, *Thesm.* 846, Eur. *Hel.* 1231 ἀλλ' οὐκέτ', ἥδη δ' ἄρχε τῶν ἐμῶν γάμων.

472. Schol. τοῦτο πεπαρώδηται ἀσήμεν ἐξ Οἰνέως Εὐριπίδου· ὁ δὲ Σύμμαχος καὶ ἐκ Τηλέφου φησὶν αὐτό. Schmidt (*Didym.* p. 296) follows Schneider (*De vet. in A.* etc. p. 64) in attributing to Didymus all scholia adduced by Symmachus, for the purpose of criticism. If this is so, it is curious that here Symmachus has

more authentic information than Didymus, who wrote a commentary on Euripides; but perhaps he means that the line occurred *also* (καὶ) in the *Telephus*. (See Schauenburg, *de Symm. in Ar. interpret. subsidiis*, p. 28).

με: the usual position of the object (viz. before the subject), cp. *Vesp.* 429. The 'Signory' (Sh. *Oth.* i. ii. 18) were Agamemnon, and the other Greek heroes, assembled in the palace; cp. *Excursus* VI.

474. ἐν ᾧπερ: cp. Eur. *Med.* 228 ἐν ᾧ γὰρ ἦν μοι πάντα, γιγνώσκειν καλῶς (Sh. *Oth.* iv. ii. 56 'where I have garner'd up my heart'), to which there seems to be an allusion here.

475. ὦ: for the position of ὦ cp. *Eq.* 726, *Pax* 1198, *Eccl.* 1129. For the

κάκιστ' ἀπολοίμην, εἴ τί σ' αἰτήσαιμ' ἔτι,
πλήν ἐν μόνον, τουτὶ μόνον, τουτὶ μόνον,
σκάνδικά μοι δός, μητρόθεν δεδεγμένος.

ΕΥΡ.
ΔΙΚ.

ἄνῆρ ὑβρίζει· κλῆε πηκτὰ δωμάτων.
ὦ θυμέ· ἄνευ σκάνδικος ἔμπορευτέα.
ἀρ' οἴσθ' ὅσον τὸν ἀγῶν' ἀγωνιῆ τάχα,
μέλλων ὑπὲρ Λακεδαιμονίων ἀνδρῶν λέγειν;
πρόβαινε νῦν, ὦ θυμέ· γραμμῆ δ' αὐτηί.
ἔστηκας; οὐκ εἶ—καταπιὼν Εὐριπίδην;
ἐπήνεσ'· ἄγε νυν, ὦ τάλαινα καρδία,
ἄπελθ' ἐκεῖσε, κᾶτα τὴν κεφαλὴν ἐκεῖ
παράσχεις εἰποῦσ' ἄττ' ἂν αὐτῇ σοι δοκῆ.
τόλμησον—ἴθι—χώρησον.—ἄγαμαι καρδίας.

480

485

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479 ὑβρίζει R || πηκτὰ] Scal. πακτὰ (from Poll. x. 27); but cp. Eur. *Phoen.* 489; perhaps Aristoph. used the Doric form to increase the tragic effect 480 ἔμπορευτέα A 486 ἄπελθ'] Hamak. παρέλθ': Mein.

dimin. cp. Plato Com. *Fr.* Ζεὺς Κακῶν. (*Lex. Sabbait.*) οἶμοι τάλας· ἀπολείς, Ἀφροδιταρίδιον | γλυκύτατον, ἰκετεύω σε, μὴ με περιῶδης (cp. Kock, *Rhein. Mus.* xlviii. 1893, p. 584, *Introd.* p. lvi).

φιλάτιον: an unexampled comic diminutive of a superlative, which is in keeping with the rest of the passage; see *crit. n.* The sense may be given by Costard's word 'incony,' cp. Sh. *LLL.* III. i. 136 'my incony Jew.'

476. αἰτήσαιμι: for the opt., which is due to attraction, cp. *Vesp.* 1431 n., *Eq.* 694, Eur. *Or.* 1086 sqq.

478. σκάνδικα: schol. R ἄγριον λάχανον εὐτελές, cp. *Eq.* 19 μὴ διασκανδικόσης, generally translated 'chervil' (viz. 'cerfeuil' from χαιρέφυλλον, cp. *New English Dict.* s.v.); it was a wild herb, like κόκκορος (*Vesp.* 239 n.), ἀτράφαξ (*Eq.* 630), cp. Pliny, *H. Nat.* xxii. 80 *Aristophanes Euripidī proctae obicit ioculariter, matrem eius ne olus quidem legitimum venditasse, sed scandicem.* In Suidas s.v. there is an interesting fragment of Andocides (*Fr.* 4), μὴ γὰρ ἰδοιμέν ποτε ἐκ τῶν ὀρέων τοὺς ἀνθρακευτὰς ἤκοντας καὶ πρόβατα καὶ βοῦς καὶ τὰς ἀμάξας εἰς τὸ ἄστυ, καὶ γυναῖκα καὶ πρεσβυτέρους ἀνδρας, καὶ ἐργάτας ἐξοπλιζομένους· μηδὲ ἄγρια λάχανα καὶ σκάνδικας ἔτι φάγοιμεν.

μητρόθεν κτλ.: the same words occur in Aesch. *Cho.* 750.

479. κλῆε: in the original λῦε (*Fr.* 1003 N.²).

πηκτὰ: cp. Hom. *Il.* ix. 475 θύρας πυκνῶς ἀραρυίας. The affectation might be translated from Sh. *Meas.* iv. i. 32 'a planced gate.'

δωμάτων: used, in comedy, only in parodies, cp. 1072, *Nub.* 1159, *Pax* 115, *Thest.* 871.

480 sqq. An excellent parody of epic addresses to one's soul, cp. *Od.* v. 298 ὀχθήσας ἄρα εἶπε πρὸς δὴν μεγαλήτορα θυμόν. The humour lies in the fact, as Voltaire said of similar addresses in Corneille, that 'nous ne sommes plus dans un temps où l'on parle à son bras et à son âme'; but Euripides affected them (cp. 450 n., *Vesp.* 756 n.), and they are not unknown even in Shakespeare, cp. *Lear* II. iv. 200 'O sides! you are too tough; | will you yet hold?' The absence of the article with σκ. shows there is paratragoedia here.

480. ἔμπορευτέα: from the *Telephus*, as, in prose, ἔμπορευέσθαι means 'to travel for profit,' cp. 754 n.

481. ἀρ' οἴσθα, 'are you not aware?'

cp. 76 n., *Vesp.* 4 n.

482. ἀνδρῶν: cp. 168 n.

483. πρόβαινε: viz. to the chopping-block.

γραμμῆ, 'scratch'; cp. *Fr.* i. p.

Death and torments be mine if I ask another boon—bating this one—this one—this one alone: give me some chervil (*tragically*) 'from thy mother's store.'

EURIP. (*In a loud solemn voice*) The man is insolent. (*To the stage 'supers'*) Ho! sperr up the planced ports. (EURIP. *is removed from sight, by means of the Eecyclema.*)

DIC. (*Striking his breast, and soliloquizing in Euripidean style*) My soul, we must path it without chervil! art unaware what a race thou'rt about to run, in pleading for the Spartans? Via, my soul! the scratch lies here before thee. Dost hesitate? wilt thou not start? for thou hast swallowed a posset of—Euripides. (*He walks a few steps towards the centre of the orchestra*) Well said! Come now, my fluttering heart, traverse to that place (*pointing to the chopping-block*), and submit thy head there, having said whatever jumps with thy humour. Coragio! trudge—pack—begone—I applaud my heart.

ἀγ' ἔλθ' 487 εἰποῦσ'] Blaydes εἰπέ θ': Mein. εὐροῦσ'; but see comm. || αὐτῇ] Mein. εἰπεῖν 488 Porson ἄγαμαι, καρδία

547 K. (ii. p. 1190 M.) χῶρει 'πὶ γράμμην λορῶδς ὡς εἰς ἐμβολήν, Eur. *El.* 955 πρὶν ἀν πέλας | γράμμης ἴκηται, καὶ τέλος κάμψη βίου. Also called βαλβίς, ἀφεισίς, ὑπληγξ, cp. *Vesp.* 548 n., Neil on *Eq.* 1159.

484. εἶ: schol. R οὐκ εἶ, ὡς περ Εὐριπίδην ὄλον μετασχηματισάμενος ('having taken the form of') καὶ ἀναλαβὼν ἐν σεαυτῷ.

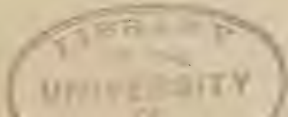
485. ἐπήνεσα, 'bravo!' 'well said' (viz. 'essayed,' Sh. *As II.* vi. 14, etc.). Dicaeopolis feels his soul responding gallantly to his appeal, cp. Eur. *Alc.* 1095 ἐπήνεσ' ἀλόχῳ πιστὸς οὐνεκ' εἶ φίλος. Paley (followed by Tyrrell) translates 'my soul declines' (cp. *Ran.* 508); but this is very forced.

καρδία: cp. Kipling, *Back to the Army again*, "An' I say to my fluttering heart-strings, I say to 'em, 'Peace, be still.'" The original of the present passage is Eur. *Med.* 1242 sq. ἀλλ' εἶ' ὀπλίζου, καρδία . . ἀγ', ὦ τάλαινα χεῖρ ἐμή, λαβὲ ξίφος· | λάβ', ἔρπε πρὸς βαλβίδα λυπηρὰν βίου, a passage which was long believed to be based on Neophro 2. (*FTG.* p. 730 N.²); it is, however, certainly a forgery; see Wilam. *Herm.* xv. p. 487.

487. εἰποῦσα: this line makes it clear that Dicaeopolis intended to lay his head on the block only after his speech; not to speak with his head there, which would have been very uncomfortable for an orator. In 318 he had promised only to speak 'over the block,' viz. with the ἐπίζηνον in front of his feet. This is not a case where the aor. particip. indicates the same point of time as the principal verb, as in *Nub.* 1062 καὶ μ' ἐξέλεγξον εἰπῶν, on which cp. *Vesp.* 535 crit. app.

488. ἄγαμαι καρδίας: the article is omitted in such coaxing addresses, as of a nurse to a child. The Scythian shows a curious knowledge of a rare idiom in *Thesm.* 1213 οὐκ ἐπαῖνῳ γράδιῳ. Cp. further 833 n.

καρδίας: for the gen. cp. Ruhnken, *ad Timaeum*, p. 15 n. c., *Av.* 1744, *Eupol.* i. p. 356 K. (ii. p. 573 M.), *Phryn.* i. p. 372 K. (ii. p. 584 M.), [*Eur.*] *Rhes.* 245 ἄ. λήματος. *Cephisod.* i. p. 800 K. (ii. p. 883 M.) ἄγαμαι Ξανθία (which Fritzsche, *Thesm.* p. 556 wrongly holds to be a Doric gen.), inclines one to read, with Porson, ἄγαμαι (= *amabo*), καρδία, cp. v. Herwerden, *Collect. Crit.* p. 73.



ΑΓΩΝ

ὦδή

HMI. A. τί δράσεις ; τί φήσεις ; ἀλλ' ἴσθι νυν 490
 ἀναίσχυντος ὢν σιδηροῦς τ' ἀνὴρ,
 ὅστις παρασχὼν τῇ πόλει τὸν αὐχένα
 ἅπασι μέλλεις εἰς λέγειν τὰναντία.
 ἀνὴρ οὐ τρέμει τὸ πρᾶγμ'.

ΚΑΤΑΚΕΛΕΥΣΜΟΣ

KOP. εἰά νυν,
 ἐπειδήπερ αὐτὸς αἰρήῃ, λέγε. < 495

ἐπίρρημα

ΔΙΚ. μή μοι φθονήσητ', ἄνδρες οἱ θεώμενοι,
 εἰ πτωχὸς ὢν ἔπειτ' ἐν Ἀθηναίοις λέγειν
 μέλλω περὶ τῆς πόλεως, τρυγωδίαν ποιῶν.
 τὸ γὰρ δίκαιον οἶδε καὶ τρυγωδία. 500

490 ἴσθι codd. : Mein. εἶ ἴ. : Herm. ἀλλ' ἴ. 493 ἅπασιν R, cp. 529
 crit. n. 495 λέγε R : λέγειν cett. codd., Su. (s.v. αἰρήῃ) 496
 οἶ] ὦ R 499 τρυγωδίαν R etc., schol. : τραγωδίαν A || ποῶν R
 500 Br. χῆ τρυγωδία ; but see comm.

490-495. Schol. διπλῆ καὶ τριάς μεσω-
 δική, ἧς αἱ μὲν ἑκατέρωθεν <περίοδοι> εἰσι
 δίκωλοι διπλῶν δοχμίων, ἡ δὲ μέση δι-
 στιχος ἑαμβος τρίμετρος ἀκατάληκτος.

491. σιδηροῦς : the metaphor comes
 from Hom. *Il.* xxii. 357, but is not un-
 common in tragedy ; cp. Eur. *Med.* 1279
 τάλαιν', ὡς ἄρ' ἦσθα πέτρος ἢ σίδαρος,
 Aesch. *Prom.* 242 σιδηρόφρων, Sh. *Lear*
 I. iv. 283 'marble-hearted,' *Tim.* III. iv.
 85 'an iron heart,' *Merch.* iv. i. 31
 'brassy bosoms and rough hearts of
 flint.'

494. ἀνὴρ : this word is equivalent to
 a pronoun in such cases, cp. *Vesp.* 269 n.

πρᾶγμα : in *Eq.* 265 the ἀμνοκῶν is
 μὴ πονηρὸς καὶ τρέμων τὰ πράγματα ;
 but there the sense of the plur. is
 different.

496 sqq. For this speech, and *Thesm.*
 466-519, which is based on the same
 original, see Excursus VI. ; very similar
 also is *Pax* 603 sqq. Although not in the
 strict form of an Agon, this μακρὰ ῥῆσις
 may be said to take its place. Zieliński,
 and those who seek to reduce every
 Aristophanic comedy to the form which

is normal in the majority of the earlier
 plays, have had much ado to explain
 why the 'dramatized debate' is not a
 feature of the *Acharnēs*. Zieliński
 holds the surviving work to be a second
 edition of the play, which was produced
 at the Magna Dionysia. Müller-Strübing
 argues that the play had to be re-
 modelled, in consequence of the recent
 elections for generalships. Mazon alone
 (ib. pp. 23 sqq.) has plucked out the
 heart of the mystery. There is no
 doubt that the Agon is the 'spinal
 cord' of early comedy, which was mainly
 political ; but there were some crises
 when politics had to be touched on with
 a delicate hand. Such a time was during
 the revolt of Samos in 440 B.C., when
 the comedy of invective was silenced
 for some years ; another such crisis was
 the present. For six years Attica had
 been ravaged by the Spartans ; the
 plague had swept away almost a whole
 generation ; the success at Sphacteria
 was not yet. The spirits of the Athenians
 were not such that they could listen to
 a reasoned debate (like that on the jury-

AGON

ODE (*recitative, sung unisono*)

SEMICHORUS I. (*In a metre expressive of great excitement, and in tragic phrase*) What wilt thou do, what wilt thou say? Verily, thou'st a brassy bosom, a steeled heart, to submit thy neck to the State, and to contrary us—one against all. The man does not tremble at his task.

CATACELEUSMUS

FIRST LEADER. Heigh now! my man, since thou makest the choice thyself, speak!

EPIRRHEME (*delivered 'melodramatically'*)

DIC. (*Standing over the chopping-block*) Fair beholders, be not aggrieved with me, if, though a beggarman—in this presence—I yet design to treat of high politics, in a comedy. For 'justice' is within the ken even of comedy. Now, 'justice' shall in-

system in the *Wasps*) on the comparative advantages and disadvantages of the present situation. To attempt this would have been to court defeat. And yet the aim of Aristophanes is to show that Athens is waging a war, not in her own interest, but in that of a crew of self-seekers who have feathered their own nests, while the true workers are unrewarded. The method adopted by Aristophanes is to convey his lesson by means of a parody, which contains the truth he wishes to impress upon the minds of his audience, but in a form which cannot offend. One Semichorus is convinced by the parody; the other remains obdurate, and appeals to their Bombastes Furioso, Lamachus; but he is soon unmasked, and shown to be merely a 'creature of bombast,' who collapses as soon as he is faced. Zieliński complains that it is not shown how the second Semichorus was converted. No verbal argument is required; their hero turns out to be a mere *soldat fanfaron*, whose futility chills their sympathies. In this way, it may be seen that in the *Acharnēs* the essence of the Agon is preserved, though the form is abandoned. The scene of battle (the Parodus) has

been succeeded by the scene of debate (the Agon), the aim of which was to convince the Chorus. When this end is attained, the Agon concludes with an Epirrhematic of the normal type (cp. notes on 620 sqq.). See Excursus VIII.

497. *πτωχός*: the changes are rung upon this word so often, that it would appear that there is a reference to some incident in the recent attacks of Cleon upon Aristophanes; cp. 558, 578, 580, 593, 594. Apparently he was reproached with *πτωχεία* as well as *lèse-majesté*. For the present line cp. Enn. i. p. 56 R.² *palam mutire plebeio piaculum est*, which seems to have been taken from this line.

ἔπειτα: cp. 24 n.

ἐν = *coram*, after a verb of speaking; cp. 630, *Nub.* 892, *Vesp.* 1185 n., *Thesm.* 471 (Sobol. *Praep.* p. 21).

500. *δίκαιον*: the harping on 'justice' in this scene (500-1, 645, 655, 661), and the etymology of the speaker's name, are significant in view of the charge of *ἀδικία* which had been brought against Aristophanes in the preceding year. (See Leo, *Quaest. Ar.* pp. 28-33). The idea is taken from *Fr. Teleph.* 706 N.² <ὄν> *σιγήσομαι δίκαιά γ' ἀντειπεῖν ἔχων*.

ἐγὼ δὲ λέξω δεινὰ μὲν, δίκαια δέ.
οὐ γάρ με νῦν γε διαβαλεῖ Κλέων ὅτι
ξένων παρόντων τὴν πόλιν κακῶς λέγω.
αὐτοὶ γάρ ἐσμεν οὐπὶ Ληναίῳ τ' ἄγῶν,
κοῦπω ξένοι πάρεσιν· οὔτε γὰρ φόροι
ἤκουσιν οὔτ' ἐκ τῶν πόλεων οἱ ξύμμαχοι·
ἀλλ' ἐσμὲν αὐτοὶ νῦν γε περιεπτισμένοι·
τοὺς γὰρ μετοίκους ἄχυρα τῶν ἀστῶν λέγω.
ἐγὼ δὲ μισῶ μὲν Λακεδαιμονίους σφόδρα,
καυτοῖς ὁ Ποσειδῶν, οὐπὶ Ταινάρῳ θεός,
σείσας ἅπασιν ἐμβάλοι τὰς οἰκίας·
κάμοι γάρ ἐστι τὰμπέλια κεκομμένα.

505

510

502 νῦν γε RΓ : νῦν AC : καὶ νῦν BVp2, which Bamberg (*Plut.* 1885 p. 16) prefers, cp. *Pax* 316 503 κακῶς λέγω] Nauck (*Eur. Fr.* 712) κακοροθῶ 504 v. Leeuwen καπὶ Ληναίῳ ἐστὶ νῦν, which is both unpleasing and unnecessary. He now (in *Prolegom.* p. 335) abandons this in favour of οὐπερ ἄγῶν ἐστὶ νῦν, a very rash alteration 508 Spurious

For the educational effect of comedy the *locus class.* is *Ran.* 685 τὸν ἱερὸν χορὸν δίκαιόν ἐστι χρηστὰ τῇ πόλει | ξυμπαραινεῖν καὶ διδάσκειν.

τρυγφῆα : the article is rightly omitted, as in the case of many arts, cp. *Eq.* 516, *Av.* 1444 ; so with ἵππική, μουσική.

501. Schol. ὡς ἐκ ποιητοῦ τοῦτο ; see Excursus V. (on 378). There is no ancient testimony that the poet took the part of Dicaeopolis, but it would add much to the force of this speech if he did (cp. 377 n.). In earlier days, poets regularly acted in their own pieces ; and Aristophanes is supposed to have represented Cleon in the *Knights*.

502. διαβαλεῖ : note the repetition of this word, 380, 630, in allusion to Cleon's attacks.

503. ξένων : this word often means 'allies' (cp. *Lys.* 580, *Ran.* 458, *Av.* 1431, etc.), but here the reference is more general, cp. 505 n. There was no law forbidding strangers to be present at the Lenaea ; during the winter months the sea was closed, and there were few strangers sojourning at Athens.

504. αὐτοί : cp. *Vesp.* 258 crit. app. This peculiar idiom seems to have been parodied from the *Telephus*, since it occurs again in *Thesm.* 472, which is from the same play.

It was common enough in later days, cp. Plato, *Legg.* 836 B, *Parm.* 137 A,

Lucian, *Dial. Deor.* x. 2, Herodas vi. 70.

Ληναίῳ : the article is rightly omitted after a local prep. (cp. *Vesp.* 492 n.), though there are exceptions. (Cp. *Eq.* 1312 εἰς τὸ Θησεῖον πλεούσας, *Fr.* i. p. 536 K. ; ii. p. 1172 M. εἰς τὸ Θησεῖον δραμεῖν.)

The construction of the end of the line has caused difficulty (see crit. n.) ; it seems to be <καὶ οὗτός ἐστιν> ὁ ἐπὶ Λ. ἄγῶν.

The Lenaea were celebrated in Gamelion, probably ἐν Λίμναις (there is a controversy as to this, for which cp. Frazer's *Pausanias*, ii. p. 213 sqq.), in the originally swampy ground between the Pnyx and the Acropolis, where Dörpfeld believes he has found 'the Nine Spouts,' and the Lenaeum itself. Here dramatic exhibitions were held, before the theatre was built. (See Jane Harrison, *Prim. Athens*, p. 86, Dörpfeld, *Ath. Mitt.* xx. 1895, pp. 368-70, *Gr. Theater* pp. 7 sqq.)

505. ξένοι : cp. *Pax* 297 ὦ δημιουργοὶ καὶ μέτοικοι καὶ ξένοι καὶ νησιῶται, ἰν-*quilini, peregrini, socii.*

φόροι : the πόκος ἤρηνός (*Adesp.* iii. p. 403 K. ; iv. p. 637 M.), cp. *Vesp.* Excursus V.

506. πόλεων, 'cities (of the allies),' cp. 192, 636, 642, *Vesp.* 657, 670. In the same sense, αἱ νῆσοι *Eq.* 1319, *Pax* 760. There is a slight hyperbaton, since the constr. is ἤκ. ἐκ τῶν π. οὔτε οἱ φ.

spire my words, though bold and free. Cleon cannot belie me now that I defame the State to alien ears. For we are alone; this is the spring pageant, and the aliens are not yet here; nor the tribute from the federated States, nor our allies; but we are alone now—bolted and winnowed (the ‘denizens’ I count not, since they are but the bran mixed with the corn). Now, I detest the Spartans heartily, and may Posidon, the god of Taenarus, shake their houses, and all-to topple them upon their heads; for I too am not scathless: my poor vines have been cut

acc. to Mein., Dobree, etc.; but see comm. Some read τοὺς ξυμμάχους γάρ, which gives good sense, but cuts the knot 509 μὲν τοὺς RVp2 510 καὶ τοῖς RΓ²: αὐτοῖς Su. (s.v. Ταίναρον): καὶ τὸς AB Ald. || Ταίναρον Su. (but -ρω in Par. A) 512 ἐστὶν ἀμπέλια codd.: Mein. ἐστὶ τὰμπέλια || διακεκομμένα R (a dittography): παρακεκομμένα Su. (from 517)

οὔτε οἱ ξ., as the φ. also came from ‘the cities.’

507 sq. περιεπτισμένοι, ‘bolted and winnowed’; schol. <οἶον ξένων ἀπηλλαγμένοι καὶ καθαροὶ ἀστοί. R> μέρος γάρ ἐστὶ τῶν πολιτῶν οἱ μέτοικοι εὐτελές ὡς τὰ ἄχυρα τῶν κριθῶν. Müller follows this, and thinks 508 an afterthought, ‘the metics I don’t count, as they are mere chaff’; but the bolting should have got rid of them, however negligible they were. If 508 is to be retained, the meaning ‘chaff’ must be abandoned. ἄχυρα had three meanings: (1) ‘straw,’ cp. Xen. Oec. 18. 2 ἂν μὲν βραχὺς ἦ ὁ κάλαμος τοῦ σίτου, ἔγωγ’, ἔφην, κάτωθεν ἂν τέμνομι ἵνα ἰκανὰ τὰ ἄχυρα μᾶλλον γίγνηται, (2) ‘chaff,’ (3) ‘bran.’ Again there were three kinds of bread: (α) ὁ καθαρὸς ἄρτος (Alex. ii. p. 378 K.; iii. p. 483 M.), (β) πτυρίαις (Poll. vi. 72), πτυρίτης ἄρτος (Ath. 114 E) ‘coarse bread made of bran,’ (γ) ἄρτος αὐτόπυρος (Alex. ii. p. 340 K.; iii. p. 436 M.), αὐτοπυρίτης (Phryn. i. p. 380 K.; ii. p. 595 M.) ‘bread made of flour, with a slight admixture of bran’; cp. Polioch. iii. p. 390 K. (iv. p. 590 M.) μεμαγμένην | μικρὰν μελαγχρῆ, μᾶζαν ἠχυρωμένην, Antiphan. ii. p. 111 K. (iii. p. 133 M.) τὸ δειπνόν ἐστὶ μᾶζα κεχαρακωμένη | ἀχύροις, πρὸς εὐτέλειαν ἐξωπλισμένη. Thus 508 would mean ‘I don’t count the metics, since they are the bran, which is mixed with flour to make the bread which is usually eaten.’ This is Müller-Strübing’s explanation (*Hist. Krit.* pp. 613-5); but it must be admitted that ἄχυρα is an unfortunate word (for πτυρα), and a thorough bolting

ought to have got rid of the ‘bran’ as well as the ‘chaff’—so at least Shakespeare thought; cp. *Cor.* III. i. 319 (Coriolanus) ‘is ill school’d | in bolted language; meal and bran together | he throws without distinction.’

509. δέ, ‘now’; the particle takes up the main subject (as δ’ οὖν usually does), after a digression, cp. Eur. *Or.* 518 ἐγὼ δὲ μισῶ μὲν γυναῖκας ἀνοσίους. This line, and *Thesm.* 469 καὶ τῆ γὰρ ἔγωγ’ . . μισῶ τὸν ἀνδρ’ ἐκείνον, εἰ μὴ μαινομαι, seem to be from the *Telephus*, cp. Excursus VI.

510. Ταίναρον: an allusion to the pollution which the Spartans incurred in the Messenian war (466 B.C.), and to the earthquake which followed it, through the anger of Posidon, ‘the earthshaker’; cp. *Lys.* 1142, *Thuc.* i. 101. 2, 128. 1, Paus. vii. 25 §1 ὥστε οἰκταν μηδεμίαν τῶν ἐν Λακεδαίμονι ἀντίσχειν. Cp. G. F. Hill, *Sources of Grk. Hist.* p. 302. For the worship of Posidon Ἀσφάλειος at T. cp. 682 n., Gruppe, ib. pp. 167 n. 17, 247 n. 5.

511. ἐμβάλοι: cp. *Nub.* 1489.

512. κάμοι: viz. ‘(for I too have suffered, as well as the Acharnians, since) my poor vines have been cut down.’ In the original *Telephus* may have argued that he had suffered as well as the Greeks. In somewhat similar strain, ‘the relative’ in *Thesm.* 476 exclaims ἐγὼ γὰρ αὐτῆ πρῶτον, ἵνα μὴ ἄλλην λέγω, ξύνοιδ’ ἐμαντῆ πολλὰ δεινά; but the humour there lies in the speaker’s claiming as his own not sufferings but crimes. ἀμπέλια, ‘poor vines’; a pathetic diminutive.

ἀτάρ, φίλοι γὰρ οἱ παρόντες ἐν λόγῳ,
 τί ταῦτα τοὺς Λάκωνας αἰτιώμεθα;
 ἡμῶν γὰρ ἄνδρες,—οὐχὶ τὴν πόλιν λέγω·
 μέμνησθε τοῦθ', ὅτι οὐχὶ τὴν πόλιν λέγω,—
 ἀλλ' ἀνδράρια μοχθηρά, παρακεκομμένα,
 ἄτιμα καὶ παράσημα καὶ παράξενα,
 ἐσυκοφάντει Μεγαρέων τὰ χλανίσκια·
 κεῖ που σίκουον ἴδοιεν ἢ λαγῶδιον
 ἢ χοιρίδιον ἢ σκόροδον ἢ χόνδρους ἄλας,
 ταῦτ' ἦν Μεγαρικὰ κάπέπρατ' αὐθήμερον.
 καὶ ταῦτα μὲν δὴ σμικρὰ κάπιχώρια,
 πόρνην δὲ Σιμαίθαν ἰόντες Μεγαράδε

515

520

515 κοῦχὶ R 516 ὅτι om. A 518 ἄτιμα] Rutherford. παράτυπα
 (from schol.), an unclassical word: Hamak. ἄσημα 521 χονδρὰς
 ἄλας R: which leads to χονδρούς ἄλας (Elmsley's em.): χονδρούς ἀλὸς cett.
 codd.: lemma schol. 522 κάπέπρατ' E²: cett. codd. κάπέπραχθ', καὶ
 πέπραθ', κάπέπραθ' 524 σιμαίθαν RB: σημαίθαν AC

513. ἀτάρ: answering μὲν in 509.
 παρόντες ἐν λόγῳ: *Av.* 30, [Eur.]
Rhes. 149 (if λόγῳ, and not λόχῳ, is
 right).

514. From the *Telephus*, as also
Thesm. 473 τί ταῦτ' ἔχουσαι κείνον
 αἰτιώμεθα; For Λάκωνας cp. 305 n.

515. ἄνδρες: the subj. of ἴδοιεν, while
 ἀνδράρια is the subj. of ἐσυκοφάντει; cp.
 Brinkmann, *ib.* p. 49.

τὴν πόλιν: for the reasons why Aristo-
 phanes emphasizes 'the State' cp. Ex-
 cursus II. Aristophanes did not always
 refrain from attacking 'the State.' But,
 no doubt, he carefully studied the pre-
 vailing temper of the populace. At this
 time, their sufferings had made them
 irritable. In 424 B.C., the year of the
Knights, they were masters of Sphacteria,
 and were able to bear with equanimity
 the savagery that pervades that play.

516. ὅτι οὐχί: for the hiatus cp. 4
 crit. n.

517. ἀνδράρια, 'some hilding fellows.'
 Diminutives ending in -άριον were vulgar,
 but common in later comedy; cp. κυ-
 νάριον Alcaeus *Com.* i. p. 763 K. (ii.
 p. 833 M.), γυναικάριον Diocles i. p. 768
 K. (ii. p. 840 M.), βιβλιδάριον *Fr.* i.
 p. 572 K. (ii. p. 1207 M.), κλινάριον i. p.
 452 K. (ii. p. 1046 M.), σηπιδάριον Philyll.
 i. p. 785 K. (ii. p. 861 M.), ζευγάριον
Fr. i. p. 419 K. (ii. p. 987 M.), πελτάριον
Men. *Περικειρ.* 202 (v. Leeuwen's ed.).
 For Aristophanic instances cp. *Introd.* p.

1vi (3). Aristophanes satirized such for-
 mations in the *Babyloniæ*, cp. *Aristot.*
Rhet. iii. 2=1405 b 29, e.g. χρυσιδάριον,
 ἱματιδάριον, λοιδορημάτιον, νοσημάτιον;
 as Aristotle says, εὐλαβεῖσθαι δεῖ καὶ
 παρατρεῖν ἐν ἀμφοῖν τὸ μέτριον. (Cp.
 Bergk, *Rel. com. Att.* p. 411.)

παρακεκομμένα: the *locus class.* for
 this metaphor is *Ran.* 718-25, where
 the opposite of ἄνδρ. παρακ. is ἄνδρες
 ὀρθῶς κοπέντες καὶ κεκωδωνισμένοι; cp.
 Sh. *All's Well* III. vi. 39 (of Parolles)
 'this counterfeit lump of ore,' *Caes.*
 IV. iii. 80 'to lock such rascal counters
 from his friends,' *Oth.* II. i. 312 'this
 poor trash (dross) of Venice,' *Rich.* III
 I. i. 16 'I that am rudely stamped.'
 For a different sense of παρακόπτεσθαι,
 viz. 'to be mad,' cp. Eur. *Hipp.* 238.

518. ἄτιμα, 'disallowed,' cp. *Eccl.*
 816-22, 'uncurrent' (Sh. *Hamlet* II. ii.
 448 'pray God, your voice, like a piece
 of uncurrent gold, be not cracked within
 the ring'); but there is also a political
 allusion to ἀτιμία.

παράσημα, 'counterfeit'; cp. Aesch.
Agam. 780 δύναμις παράσημος αἰνῶ,
Dem. xviii. § 242 (of Aeschines) παρά-
 σημος ῥήτωρ, *ib.* xxiv. § 213 παράσημον
 εἰσφέρειν <νόμισμα>; so παραχαράσσειν
Luc. Demon. 5, *Plut.* 332 v.

παράξενα, 'half-foreign,' viz. issued
 from the Athenian mint, but really im-
 ported from abroad; a political allusion
 to the charge of ξενία to which Aristo-

down; and yet (*striking an attitude*)—for only friends are present at my speech—why do we blame the Spartans for all this? For certain of us—I do not say the State; remember that, I do not say the State, but some fustian rascals, rudely stamped lumps of ore, uncurrent slips, bastard counters, mongrel trash, laid information against the Megarians' little cloaks; and if they saw anywhere a pumpkin, or a rabbit-sucker, or a pig, or a raze of garlic, or rock salt, these were Megarian wares, and were promptly confiscate the self-same day. Now, these things were paltry, I admit, of merely local interest. Next some rake-hells—flustered with the Cottabus—went to Megara, and stole

phanes, like many other well-known Athenians, was subjected, e.g. Cephisodemus 705, Execestides *Av.* 11, 764, Acestor ib. 31, Spintharus ib. 762. This line implies that Aristophanes had not yet been called to meet this charge (cp. 378 n.), otherwise the allusion would not be happy.

519. **χλανίσκια**; schol. R *τὴν οὐσίαν*; another schol. has the strange note, *οἰοεὶ ἐξετίνασσαν αὐτοὺς παραγενόμενοι*, as if the hares, etc., were concealed in the cloaks of the Megarians! The manufacture of doublets was a chief industry at Megara; cp. *Pax* 1002 *δούλοισι χλανισκιδίων μικρῶν* (reading 'κ Μεγάρων in 1000), *Xen. Mem.* ii. 7. 6 *Μεγαρέων δὲ οἱ πλείστοι ἀπὸ ἐξωμιδοποιίας διατρέφονται*. The allusion here is to the first decree against Megara, of 433 B.C., for which cp. Excursus VII.

520 sqq. The insignificance of the wares which it was life and death for the Megarians to dispose of, is intentional; cp. *Isocr. De Pace* § 117 *καὶ διὰ τίνος αἰτίας Θετταλοὶ μὲν μεγίστους πλούτους παραλαβόντες καὶ χώραν ἀρίστην καὶ πλείστην ἔχοντες εἰς ἀπορίαν καθεστήκασι; Μεγαρήs δὲ μικρῶν αὐτοῖs καὶ φαύλων τῶν ἐξ ἀρχῆs ὑπαρξάντων, καὶ γῆν μὲν οὐκ ἔχοντες οὐδὲ λιμένας οὐδ' ἀργυρεῖα, πέτραs δὲ γεωργοῦντες μεγίστους οἴκους τῶν Ἑλλήνων κέκτηνται*: the cause of this contrast Isocrates finds in the *σωφροσύνη* of the latter.

520. **κέῖ που**: viz. whenever they saw a pumpkin (*Sh. Wives* III. iii. 43), or a hare, they jumped to the conclusion that it was Megarian, even if produced on Attic soil.

σίκυον: very plentiful in Megara, cp. *Pax* 1001.

λαγῶδιον: cp. *Vesp.* 709 n.; for the

dimin. cp. *Sh. 1 Hen. IV* II. iv. 486 'rabbit-sucker' (=sucking-rabbit).

521. **σκόροδον**: for which Megara was famous, cp. *Vesp.* 57 n., *Pax* 1000: hence 'crocodile tears' were called *Μεγαρέων δάκρυα* (cp. *Sh. Ant.* iv. ii. 35 'onion-eyed').

χόνδρους: cp. *Phoenix, Anth. L.* p. 217 Bergk (*Ath.* 359 E) *χάλα λήψεται χόνδρον*, *Aristot. Meteor.* ii. 3. 41 = 359 a 32 *ἅλεs οὐ χόνδροι ἀλλὰ χαῦνοι καὶ λεπτοὶ ὥσπερ χιῶν*. From this word distinguish *χόνδρος* 'a lump,' especially of salt, cp. *Herod.* iv. 181.

The Megarian salt-mines are mentioned in *Pliny, NH.* xxxi. 7, 41.

522. **ἦν**: usually, in comedy, after an opt. of indefinite frequency the main verb is accompanied by *ἄν*, cp. *Vesp.* 269 n. For another exception cp. *Av.* 510.

ἐπέπρατο, 'were sold in a trice'; such is the force of the tense.

523. **καὶ . . μὲν δή**: used in summing up, so as to pass on to another subject; cp. *Vesp.* 771 crit. app.

ἐπιχώρια, 'of local interest'; cp. *Vesp.* 859 n.

524 sqq. It is well known that Aristophanes was a student of the history of Herodotus (cp. 70, 74, 86 nn.), and it is possible that he has parodied here the commencement of Book I. The similarity of the two passages is remarkable; but I am not convinced that it is intentional. Cratinus had already suggested such a genesis of the Trojan war (*Koek, CAF.* i. p. 23, and the hypoth. of the play in *Oxyrh. Pap.* iv. p. 71) in the *Dionysalexandros*, which is said to have been directed against Pericles as originator of the Peloponnesian war, *κωμωδεῖται δ' ἐν τῷ δράματι Περικλήs δ'*

νεαῖαι κλέπτουσι μεθυσκοτόταβοι·
 καὶ οἱ Μεγαρήs ὀδύνας πεφυσιγγωμένοι
 ἀντεξέκλεψαν Ἀσπασίας πόρνas δύο·
 κἀντεῦθεν ἀρχὴ τοῦ πολέμου κατερράγη
 Ἕλλησι πᾶσιν ἐκ τριῶν λαικαστριῶν.
 ἐντεῦθεν ὄργῃ Περικλῆs οὐλύμπιος
 ἤστραπτ', ἐβρόντα, ξυνεκύκα τὴν Ἑλλάδα,

525

530

525 κλέπτουσι] H. Richards, *Class. Rev.* xvii. (1903) p. 7 'κκλέπτουσι, cp. 527 || μεθυσσο- R 527 πορνas R Athen. 570 A: πόρνα cett. codd., Su. (s.v. πεφυσιγγωμένοι), schol., also lemma schol. 3rd cent. (l.c.), cp. 65 crit. n., *Eq.* 1001, *Nub.* 1182, *Vesp.* 709 crit. app. 528 κἀκείθεν Athen.

ἐμφάσεως ὡς ἐπαγειοχῶs τοῖs Ἀθηναίοis τὸν πόλεμον (hypoth. l.c.). Indeed, he may have been satirized in Dionysus, who took the part of Paris in Cratinus' play. (Date of play 430–29 B.C.) But it is shown in Excursus VI. that the present passage is based upon Telephus' address to the Greek heroes, in the palace at Argos. Speaking in defence of Telephus, the disguised hero seems to have thrown contempt upon the motives which had induced the Greeks to undertake a campaign against Troy (see Attius i. p. 215 R.²). In *Pax* 605 sqq. the cause of the war is found to be in the desire of Pericles to escape from the consequences of the charge against Phidias; hence the conflagration caused by the Megarian decree. In that passage, Trygaeus says that he had never before heard of the connexion between Phidias and the origin of the war. It may be that the spectators, on the present occasion, were before unaware that Aspasia, and her *bona-robas*, had induced the decree of Charinus. Müller-Strübing thinks there must have been some malignant rumour, to give point to the tale. The humour seems to me to lie in the parody of Euripides; and the kernel of truth in the fact that the war may have been begun on insufficient reasons, though perhaps not the reasons alleged by the poet.

It is curious how this *chronique scandaleuse* has been treated as sober history by later writers; cp. *Plut. Per.* 24, 2, 30, G. F. Hill, *ib.* pp. 282 sq. Fourteen years before this, Pericles had been accused of causing the Samian war, in order to please Aspasia, who had been born at Miletus (cp. *Duris of Samos*, F. H. G. Müller ii. p. 482, *fr.* 58). Theopompus, *more suo*, adopted these

fables into his history, and he has been followed by many German historians, whose *wissenschaftliche Verwirrung* Müller-Strübing chastises, although he is constantly guilty of this fault himself. Such writers have too often forgotten that comedy exists γέλωτος ἔνεκα. [See the excellent work of Vischer, *über d. Benutzung d. alten Komödie als geschichtliche Quelle* (*Kleine Schriften*, i. pp. 480 sqq.), Müller-Strübing, *ib.* pp. 2, 41 sqq., Cobet, *Prosopogr. Xen.* p. 80, *Obs. crit.* p. 8, Holm, *ib.* ii. p. 327 n. 4, who shows that this story is a version of similar old stories, composed for the amusement of the Athenian mob, v. Rohden in *Pauly-Wissowa*, *ib.* ii. p. 1720 ll. 2 sqq., *Introd.* p. lxx.]

524. Σμαίθαν: a schol. here connects Alcibiades with this outrage; the date of his birth is unknown, but he was probably too young for such work in 433–2 B.C. The courtesans of Megara were notorious, and were nicknamed Μεγαρικάι σφίγγες (*Callias* i. p. 698 K.; v. p. cxiii. M.).

525. μεθυσκοτόταβοι, 'hell-scrapers' (North's *Plutarch*); for the compound, of which the second part is equivalent to a dat., cp. *Eupol.* i. p. 360 K. (ii. p. 576 M.) ἀναχιππεῖν *necessitate equitare*, *Crates* i. p. 143 K. (ii. p. 249 M.) ἀναγκόσιτος 'a parasite' ('one who eats what he can'); similar are *Av.* 1390 *περοδόνητος*, *Nub.* 270 *χιονόβλητος*. For the sense cp. *Com. adesp.* iii. p. 587 K. (iv. p. 666 M.) μεθυσοχάρυβδιs, of a drunken woman; for the connexion of the Cottabus with drinking cp. *Com. adesp.* iii. p. 514 K. (iv. p. 623 M.) *συνεπινομέν τε καὶ συνεκοτταβίζομεν*.

526. οἱ Μεγαρήs: the article is anaphoric.

the callet Simaetha; and then, in reprisal, the Megarians, garlic-stung with passion, ravished two flirtgills from Aspasia: hence a hurricane of war was set abroad for all the Greeks in lieu of a leash of giglot wenches: hence Pericles, 'the Olympian,' in his wrath lightened, and thundered, and set

l.c.; but there is force in the repetition of ἐντεῦθεν || ἀρχὴ codd.; but, in such matters, their testimony is of no value; e.g. in 530 R has Οὐλύμπιος 529 Ἑλλῆσιν R, a constant blunder in this MS., cp. 492 crit. n. 531 ἥστραπτεν R cett.: recte Pliny, *Ep.* i. 20

πεφυσιγγαμένοι, 'garlic-stung' (in reference to the chief Megarian product); for the metaphor cp. Sh. *I Hen. IV* i. iii. 236 'wasp-stung and impatient fool' (of Hotspur). φύσιγξ was τὸ ἐκτὸς λέπισμα τῶν σκορόδων; another schol. thinks it was 'a bladder,' the particip. here meaning 'blown up,' like πεφυσημένοι, on which, indeed, the word is a pun (cp. *Pax* 610). For the exciting effects of garlic cp. *Eq.* 494, 946; it was thought to be productive of Dutch courage, and so was chewed in going into battle, cp. Xen. *Synpr.* 4. 9.

527. Ἀσπασίας, 'from Aspasia,' cp. *Vesp.* 1369 n.

πόρνας: schol. R τῇ μιᾷ τούτων ἐέχρητο ὁ Περικλῆς· δι' ἣν ὀργισθεὶς ἔγραψε τὸ κατὰ Μεγαρέων ψήφισμα (also in Su., s.v. Ἀσπασία, cp. G. F. Hill, ib. p. 281). From this line seems to have been derived the slander that Aspasia supported herself by means of a house of ill-fame; cp. Athen. 569 F, 570, Plut. *Per.* 24, Harpoor. s.v. Aspasia. The only grain of truth in the tale seems to have been that one of the causes of the war, according to Thuc. i. 139. 2, was the ἀνδραπόδων ὑποδοχὴ τῶν ἀφισταμένων by the Megarians from Athens. v. Leeuwen thinks the girls' names were Cynno and Salabaccho (*Eq.* 765).

528. ἀρχή: if the omission of the article (as in codd.) is right, cp. *Vesp.* 29 n., 77 crit. n., Bachm. *Conj.* p. 148, Sobol. *Praep.* p. 85. But Bachmann's law is questionable; and, if observed at all, it is so only after a prep. On the causes of the Peloponnesian war see Excursus VII.

κατερράγη: cp. *Eq.* 644; properly used of a storm 'breaking from above,' cp. J. H. H. Schmidt, *Syn.* iii. p. 306.

529. Ἑλλῆσι: the article is generally omitted with Ἑλληνες when πάντες is

present, cp. *Eq.* 797, *Pax* 93, 105, 436, 611. *Plut.* 878 is an exception, ib. 584 is another, unless the reading of V is correct; cp. Uckermann, ib. p. 17. The same rule applies to other names of peoples which usually are accompanied by the article, cp. 620, 624, 721, *Av.* 484, *Lys.* 35.

Λαικαστριῶν: cp. Hor. *S.* i. 3. 107 *nam fuit ante Helenam cunnus taeter-rima belli | causa*, Sh. *Troil.* II. iii. 22 'those that war for a placket.'

530. οὐλύμπιος: as Pericles was nicknamed Zeus (cp. Cratin. i. p. 35 K.; ii. p. 61 M. ὁ σχινοκέφαλος Ζεὺς, also ib. p. 86 K.; ii. p. 148 M. κεφαλληγέρτα Ζεὺς), so Aspasia was called Hera (id. i. p. 86 K.; ii. p. 148 M.). They were also called Heracles and Omphale (or Deianeira) respectively; cp. Plut. *Per.* 8, ib. *Cons. Apoll.* 33. 10, Müller-Strübing, ib. p. 368 n., Gilbert, *Beitr.* p. 114.

531 sqq. The present passage became very famous, as it is quoted by Cicero, *Orator* 29, where he instances Pericles as an example of the grand style, viz. (*Pericles*) *si tenui genere uteretur, nunquam ab Aristophane poeta fulgere, tonare, permiscere Graeciam dictus esset*, Pliny, *Ep.* i. 20, Quint. *Inst.* x. 11. 10, Julian, *Ep.* 373 D, Suidas, s.v. Σαλμωνεύς; originally ascribed to Eupolis by Cic. *Orat. l.c.* (corrected in *Att.* xii. 6. 3), as also by Diodorus Sic. (xii. 4. 1), a curious coincidence, which was probably due to the fact that both were led astray by the same authority (cp. F. Vogel, *Rhein. Mus.* xlv., 1889, p. 533).

531. ἥστραπτε: a schol. quotes Eupol. i. p. 281 K. (ii. p. 458 M.) Α. κρᾶτιστος οὗτος (Pericles) ἐγένετ' ἀνθρώπων λέγειν. | ὅποτε παρέλθοι δ', ὥσπερ ἀγαθοὶ δρομῆς, | ἐκ δέκα ποδῶν ἤρει λέγων τοὺς ῥήτορας. | Β. ταχὺν λέγεις μὲν. Α. πρὸς δέ γ' αὐτοῦ τῷ τάχει | πειθῶ τις ἐπεκάθιζεν ἐπὶ τοῖς

ἐτίθει νόμους ὡσπερ σκόλια γεγραμμένους,
 ὡς χρῆ Μεγαρέας μήτε γῆ μήτ' ἐν ἀγορᾷ
 μήτ' ἐν θαλάττῃ μήτ' ἐν οὐρανῷ μένειν.
 ἐντεῦθεν οἱ Μεγαρήs, ὅτε δὴ ἐπείνων βάδην, 535
 Λακεδαιμονίων ἐδέοντο τὸ ψήφισμ' ὅπως—
 μεταστραφείη τὸ διὰ τὰς λαικαστρίας·
 οὐκ ἠθέλομεν δ' ἡμεῖς δεομένων πολλάκις.
 κἀντεῦθεν ἤδη πάταγος ἦν τῶν ἀσπίδων.
 ἐρεῖ τις· “οὐ χρῆν.” ἀλλὰ τί ἐχρῆν, εἶπατε. 540
 φέρ', εἰ Λακεδαιμονίων τις ἐκπλεύσας σκάφει
 ἀπέδοτο φήνας κυνίδιον Σεριφίων,

532 νόμους ἐτίθει Su. (s.v. σκόλιον) 533 ἐν γῆ codd. 534
 ἠπιέρω codd.: Schneidewin οὐρανῷ (cp. *Vesp.* 22) 535 μεγαρήs RΓ²:
 μεγαρεῖs cett. codd., Su. (s.v. βάδην); cp. Bachm. *Conj.* p. 131, Meisterh.
Gram. p. 110. 7 (a) || ὅτ' ἐπείνων (om. δῆ) Su. 538 οὐκ (sic) ἠθέλομεν
 δ' R: κοῦκ ἠθ. ABC, etc. 540 ἐρεῖ τίς οὐ χρῆν R || ἐχρῆν RΓ²:
 Nauck τί χρῆν (with some codd.); but this is *contra metrum* 541
 εἰ καὶ R etc., schol.: εἰ B || Blaydes reads εἰσπλεύσαν ‘imported’ (cp.

χείλεσιν. | οὕτως ἐκῆλει· καὶ μόνος τῶν
 ῥητόρων | τὸ κέντρον ἐγκατέλειπε τοῖς
 ἀκρωμένοις.

ἐβρόντα: cp. *Com. adesp.* iii. p. 399 K.
 (iv. p. 677 M.) δεινὸν κεραυνὸν ἐν γλώττῃ
 φέρει. *Vesp.* 671 n. βροντήsας may be
 an allusion to his policy, continued by
 Cleon, long after his death. Herodas
 vii. 65 ἀλλὰ μὴ βροντέων | αὐτὸς σὺ
 τρέψης μέσον εἰς φυγὴν ἡμέας, where ‘the
 thunderer’ is a shoemaker.

ἔννεκκα: in this, as in many other
 respects, the mantle of Pericles descended
 on Cleon; so at least Aristophanes
 thought, cp. *Pax* 270 ὁ βυρσοπώλης δὲ
 ἐκύκα τὴν Ἑλλάδα. Pericles, like Cleon
 (*Pax* 654) was a κύκηθρον καὶ τάρακτρον,
 cp. A. Couat, *Aristophanes*, p. 155.

τὴν Ἑλλάδα: cp. 8 n.

532. **σκόλια**: the scolion of Timocreon
 of Rhodes is so printed by Bergk (*PLG.*
 iii. p. 540): ὠφελὲν σ', ὦ τυφλὲ Πλοῦτε,
 μήτε γῆ μήτ' ἐν θαλάττῃ μήτ' ἐν ἠπιέρω
 φανῆμεν, | ἀλλὰ Τάρταρον τε ναεῖν κάχε-
 ροντα· διὰ σὲ γὰρ σύμπαντ' ἐν ἀνθρώποις
 κακά. Cp. Zacher, *Aristophanesstud.* p. 99.

533. **γῆ**: for the omission of the prep.
 cp. *Eq.* 610, *An.* 740, Sobol. *Praep.* p. 3,
 Kühner-Gerth, ib. § 451 (3).

535. **ὅτε δῆ**: cp. *Vesp.* 121 crit. n.

536. Notice that this line commences
 with three anapaests: there is but one
 other such line in Aristophanes, viz.

Lys. 864 (*An.* 108 is open to question).
 Cp. *Vesp.* 979 n.

Aristophanes here reproduces the
 actual course of events, cp. Thuc. i.
 67, 139.

ὅπως: cp. Goodwin, *MT.* § 355.

537. **μεταστραφείη**: not ‘revealed’
 (ἀναιρεθείη, or καθαιρεθείη), but ‘re-
 versed, face to the wall,’ as is shown
 by Plut. *Per.* 30 λέγουσι δὲ πρεσβείας
 Ἀθήναζε περὶ τούτων ἐκ Λακεδαίμονος
 ἀφιγμένης καὶ τοῦ Περικλέους νόμον τινὰ
 προβαλομένου κωλύοντα καθελὼν τὸ πι-
 νάκιον ἐν ᾧ τὸ ψήφισμα γεγραμμένον
 ἐτύγγανεν, εἰπεῖν Πολυακῆ τῶν πρεσβέων
 τινά· “σὺ δὲ μὴ καθέλης, ἀλλὰ στρέψον
 εἶσω τὸ πινάκιον· οὐ γὰρ ἐστὶ νόμος
 ὁ ταῦτα κωλύων” (Schömann, ib. p.
 12). This characteristically casuistical
 suggestion of the Lacedaemonians seems
 to have become famous, and its revival
 by Aristophanes would doubtless raise
 a laugh.

538. **οὐκ ἠθέλομεν**: cp. Thuc. i. 139
 οἱ δ' Ἀθηναῖοι οὔτε τᾶλλα ὑπήκουον, οὔτε
 τὸ ψήφισμα καθήρου.

δεομένων: for the omission of the
 subj. with a gen. absol. cp. *Vesp.* 882 n.,
Eq. 29, 298 κάποιρκῶ γε βλεπόντων
 (si qui viderunt), Vahlen, *Opusc. Acad.*
 ii. p. 514.

539. Probably the line is from the
Telephus. The beginning of the war,

Greece by the ears; he drew up statutes, worded like drinking-songs,

‘From the Attic mart and sea
The Megarian banished be:
Refuge shall he seek in vain
In the sky and on the main.’

Hence the Megarians, starving inchmeal, made suit to the Spartans that we might reverse—face to the wall—the edict touching the stales. And so they begged us many times, but we refused, and hence there was a jowling of the shields. (*Tragically*) But it shall be said, ‘They should not.’ Nay, tell me, what they *should* have done. Suppose a Spartan went out ‘in a bauble boat,’ and laid an information, and sold a Seriphian

Thuc. iii. 51. 3, Dem. xx. § 31). This suggestion, which I had made independently, is attractive, but the text may be sound; see comm. 542 ἀπέδοτο] v. Leeuwen συνέλαβε or ἔκλεψε || φήνας] Müller κλέψας (from schol.): Hamak. δήσας: v. Leeuwen χῆν’ ἦ (cp. v. Herw. *Hermes*, xxiv. p. 605): Hamak. Κίθνιον ἢ Σερίφιον; but the text seems to me perfectly sound, see comm.

as described in *Pax* 605 sqq., should be compared.

πάταγος, ‘noise’ of shield dashed against shield, cp. Sh. *As you like it* i. iii. 59 ‘they may jowl horns together’; cp. J. H. H. Schmidt, *Syn.* iii. p. 340.

540. From the *Telephus*, but the end is altered (Gompertz ὄ τι δὲ χρῆν, οὐκ εἶπατε); for the setting of the line cp. Excursus VI.

ἐρεῖ τις: equivalent to ἀλλὰ νῆ Δία (‘but I may be told’) in the orators. This use of the fut., in a sense not differing much from an opt., is epic; but it is common enough in Herodas (iv. 28 οὐκ ἐρεῖς αὐτήν | ἦν μὴ λάβῃ τὸ μῆλον ἐκ τάχα ψύξειν, v. 56 μᾶ, δόξει τις οὐχὶ σύνδουλον | αὐτὸν σπαράττειν), and in Theocritus (i. 150, vii. 36, xv. 79, xxii. 64).

541. **φέρε**: only here *ad plures*, cp. Brinkmann, *ib.* p. 38. It is often used with an interrogation, cp. 898, *Nub.* 769, *Thesm.* 768, *Plut.* 94, Vahlen, *Opusc. Acad.* ii. p. 442.

ἐκπλεύσας: according to J. S. Reid (ap. Merry) ‘leaving the quay in a small boat’ to visit a foreign ship which had come into port, with merchandise. The Lacedaemonian customs-officer would

thus correspond to the Athenian (517), and the Seriphian puppy-dog to the Megarian cloaks. This gives a satisfactory sense, but ἐκπλ. σκ. cannot mean ‘leaving the quay’: it implies a voyage. A further objection to Reid’s explanation is urged by Willems (*Bull. d. Acad. roy. de Belg.* 1903, p. 625), viz. that Sparta was not, like Athens, a mercantile state, and, further, that sycophants were unknown outside of Athens; they were an Athenian monopoly (cp. 904). He thinks the picture intended was this: a Spartan, being owed a debt by a Seriphian, laid information (φήνας), and set sail, and seized a puppy-dog belonging to the debtor. But Aristophanes cared little whether a strict analogy held between Athens and Sparta; and φήνας has little meaning unless it refers to some illicit import. In my opinion a strong case can be made for εἰσπλεύσαν (see crit. n.).

σκάφει: a tragic word, used in comedy only in parodies, cp. *Vesp.* 29 n. The end of the line is probably from the *Telephus*.

542. **φήνας**: a schol. glosses by σκυφοαντήσας, cp. 824, J. H. H. Schmidt, *Syn.* iii. p. 413. At Athens, cases of φάσις, in its strict sense, fell within the jurisdiction of the ten ἐπιμεληταὶ ἐμπο-

καθῆσθ' ἂν ἐν δόμοισιν; ἢ πολλοῦ γε δεῖ·
καὶ κάρτα μέντ' ἀν εὐθέως καθείλκετε
τριακοσίας ναῦς, ἦν δ' ἂν ἡ πόλις πλέα 545
θορύβου στρατιωτῶν, περὶ τριηράρχους βοῆς,
μισθοῦ διδομένου, παλλαδίων χρυσομένων,
στοᾶς στεναχούσης, σιτίων μετρούμενων,
ἀσκῶν, τροπωτήρων, κάδους ὠνουμένων,
σκοροδῶν, ἐλαῶν, κρομμύων ἐν δικτύοις, 550
στεφάνων, τριχίδων, αὐλητρίδων, ὑπωπίων,
τὸ νεώριον δ' αὖ κωπέων πλατουμένων,
τύλων ψοφούντων, θαλαμιῶν τροπουμένων,
αὐλῶν, κελευστῶν, νιγλάρων, συριγμάτων.

546 τριηράρχου codd.: v. Herw. τριηράρχους (cp. *Hermes*, l.c.): Bergk περιτριηράρχου (an unlikely adj.) 548 Elmsley στοιαῖς, a form which is used only when required by the metre, but never in senarii, cp. *Eccl.* 676, 684, χροιά *Nub.* 718, ροιά *Pax* 1001, πνοιᾶς *Eq.* 606 549 τρο-

ριου, for whom cp. Gilbert, *Const. Ant.* p. 261 (ET.).

Schol. R misunderstands the passage, viz. εἴ τις τῶν Λακεδαιμονίων πλεύσας εἰς Σέριφον καὶ τὸ τυχὸν αὐτοῦς ἀδικήσας καὶ λαβὼν παρ' αὐτῶν < > τοῦτο ἀπέδοτο, apparently reading κλέσας for φήσας.

Σεριφίων: schol. R ἡ Σέριφος νῆσός ἐστιν εὐτελεστάτη πρὸς τὴν Θράκην, now Serpho; acc. to *Tac. Ann.* iv. 21. 5 'a mere rock'; used as a place of exile in Roman imperial times (ib. ii. 85. 4, *Juv.* x. 170 ut *Gyari clausus scopulis parvaque Seripho*). Its insignificance is well illustrated by the retort of a Seriphian to an Athenian (*Stob. Fl.* xxxix. 29) 'my country is a disgrace to me, you to your country': the retort of Themistocles in *Rep.* 329 E is too famous to require quoting.

543. From the *Telephus*; see *Excursus VI.*

καθῆσθε, 'sat down patiently'; cp. *Eur. Andr.* 668 εἰ σὺ παῖδα σὴν | δούς τῶ πολιτῶν, εἴτ' ἐπασχε τοιάδε, | σιγῇ κάθησ' ἂν; οὐ δοκῶ: see 338 n.

δόμοισι: tragic, cp. 450 n.

ἢ πολλοῦ: cp. *Dem.* lvii. § 61 πολλοῦ γ' ἔδεόν τινας ἐγκαταλιπεῖν.

544. καὶ κάρτα: tragic (for σφόδρα or πάνυ); in prose only in Plato, *Tim.* 25 D. Solitary instances in comedy are *Av.* 342 τοῦτο μὲν ληρεῖς ἔχων κάρτα, which does not seem to be a parody, and *Amips.* (i. p. 676 K.; ii. p. 710 M.) σὺ δὲ κάρτα

φείδη, which is part of a drinking-song; cp. *Rutherford, New Phryn.* p. 9.

μέντοι, 'nay.'

καθείλκετε: cp. *Eq.* 1315, *Eccl.* 197, *Dem.* xviii. § 184.

545. τριακοσίας: the number is suggested by the war-ships available at the beginning of the war; cp. *Thuc.* ii. 13. 8.

546. περὶ τριηράρχους: see *crit. n.* Schol. R θορύβου βοῶντων περὶ τοῦ δεῖν τριηράρχους <παρ>εῖναι, which recommends the reading τριηράρχους: cp. *Thuc.* viii. 84. 2 θόρυβος περὶ τὸν Ἀστύοχον, Astyochoch being pestered by the sailors for payment. Merry translates the gen. so, 'of shouting after the captain,' but the Greek cannot bear this. For the constr. here cp. 550 κρομμύων ἐν δικτύοις.

547. παλλαδίων: on the sterns of the vessels, not on the prows, as schol. R states.

548. στοᾶς: viz. the 'long colonnade' (στ. ἀλφειτόπωλις) in the Piraens, erected by Pericles; cp. *Frazer's Paus.* ii. pp. 24 sqq., *Eccl.* 686. Other στοᾶι were 'Macra,' 'Deigma,' and all the νεώσοικοι, cp. *Daremb. et Saglio*, ib. iv. p. 585.

549. As Merry says, the words are intended to form a hubbub by themselves.

τροπωτήρων: schol. R τῶν ἱμάντων τῶν συνδεόντων πρὸς . . τὸν σκαλμὸν τὴν κωπήν.

κάδους: an Ionic word (*Herod.* iii. 20) found in prose only in *Dem.* xxi.

puppy-dog, would you have sat down patiently in your halls? Not so; far from it. Verily, upon the gad you would have launched three hundred ships, and the city would have been filled with shouting soldiery, with din around the captains, with paying wages, with gilding of figure-heads, with echoing bazaars, with measuring of sizes, with wallets, with oarloops, with purchasers of cades, with garlic, with olives, with onions in nets, with chaplets, with anchovies, with flute-girls, with black eyes and bloody noses: the arsenal would have been filled with the shaping of spars for oars, with the thud of pegs, with the strapping of portholes, with flutes, with boatswains, with whistles, with catcalls. So would

πωτήρων] Hamak. ποτηρίων || v. Herw. κάδων, ὠνωμένων: Bergk κάδων δονουμένων: Kock κάδων πιπτουμένων: H. Richards ἀσκούς, τροπωτήρας, κάδους ὠνουμένων; but the incongruities in the line constitute its humour 554 B rightly punctuates after αὐλῶν; see comm.

§ 133, Plato, *Rep.* 614 D, cp. Hope, ib. p. 28.

550. The articles imply that these are the usual rations of sailors, cp. *Eq.* 600, Plut. *De glor. Ath.* 6 οἱ τριήραρχοι τοῖς ἐλαύνουσιν ἄλφιστα παρασκευάσαντες, ὄψον δὲ κρέμνα καὶ τυρὸν ἐνεβίβαζον εἰς τὰς τριήρεις. The δίκτυα were used for packing all the aforesaid rations.

551. The words describe the final carouse before sailing, ending in a scrimmage, which was not unusual in such circumstances; cp. Epicharm. (Athen. ii. 36, Kaibel, ib. *Fr.* 148) ἐκ δὲ θυσίας θοῖνα <δῆ>, | ἐκ δὲ θοῖνας πόσις ἐγένετο . . | ἐκ δὲ πόσιος μῶκος, ἐκ μώκου δ' ἐγένεθ' ὑανία, | ἐκ δ' ὑανίας <δίκαι μάλ'>, ἐκ δίκαι δὲ καταδίκαι, | ἐκ δὲ καταδίκαι πέδαι τε καὶ σφαλὸς καὶ ζαμία. According to Eubul. ii. p. 196 K. (iii. p. 249 M.) the seventh cup led to ὑπώπια.

552. νεώριον: on the arsenals in the Piraeus see Frazer's *Paus.* ii. pp. 14 sqq. The sing. νεώριον is used collectively, cp. 918 crit. n. In the fourth century, 372 ships were repaired in these arsenals, of which remains are visible even still in the harbours of Munychia and Zea. They were burnt by Sulla in 86 B.C. (Daremberg et Saglio, ib. iv. p. 597).

κωπέων: schol. τῶν εἰς κώπην ξύλων ἐπιτηδεῖων, cp. Herod. i. 194 νομεύς 'the rib of a ship.' Such timber was imported from Thrace, cp. Herod. v. 23 ἵνα ἴδῃ τε ναυπηγησίμος ἐστὶ ἀφθονος καὶ πολλοὶ κωπέες: hence the value to the Athenians

of Amphipolis ξύλων τε ναυπηγησίμων πομπῇ καὶ χρημάτων προσόδῳ (Thuc. iv. 108). Pine spars were a valuable commodity, on account of the dearth of firs in Greece; in Andoc. ii. § 11, the orator takes credit for having sent (from the kingdom of Archelaos) κωπέας to the fleet at Samos; see also Theophr. *HP.* i. 176.

πλατουμένων, 'shaped into oar-blades'; the word occurs only here, which is curious.

553. τύλων: schol. τῶν ξυλίων ἤλων. θαλαμιῶν, 'oar-holes' in the side of the ships, as in *Ran.* 1232, Herod. v. 33 (where a man is tied with his head διὰ θαλαμῆς). According to others, 'oars of the lowest tier' (Hesych., cp. Thuc. iv. 32).

τροπουμένων, 'fitted with straps'; mid. in Aesch. *Pers.* 375 ναβάτης τ' ἀνὴρ | τροποῦτο κώπην σκαλὸν ἀμφ' εὐήρετμον. Merry curiously renders 'being bored,' an impossible meaning.

554. αὐλῶν: viz. of the τριηραύλης who set the time with a flute, as, in *Ran.* 207 sqq., the frogs set the time for Dionysus. Merry wrongly takes the word with κελυστῶν.

κελυστῶν, 'the boatswains' who gave the signal to begin and stop rowing. The distinction between the τριηραύλης and the κελυστής is well given in Plut. *Alc.* 32 αὐλεῖν μὲν εἰρεσίαν τοῖς ἐλαύνουσι Χρυσόγονον τὸν Πυθιονίκην, κελεῖν δὲ Καλλιππίδην.

νιγλάρων: boatswains' 'whistles.'

- ταῦτ' οἶδ' ὅτι ἂν ἔδρατε· τὸν δὲ Τήλεφον 555
οὐκ οἴομεσθα; νοῦς ἄρ' ὑμῖν οὐκ ἔνι.
- ΠΑΡ. ἄληθες, ὀπίτριπτε καὶ μιαρῶτατε;
ταυτὶ σὺ τολμᾶς πτωχὸς ὢν ἡμᾶς λέγειν;
καὶ συκοφάντης εἴ τις ἦν, ὠνείδισας;
- ΚΟΡ. νῆ τὸν Ποσειδῶ, καὶ λέγει γ' ἅπερ λέγει 560
δίκαια πάντα κούδεν αὐτῶν ψεύδεται.
- ΠΑΡ. εἶτ' εἰ δίκαια, τοῦτον εἰπεῖν αὐτ' ἐχρῆν;
ἄλλ' οὔτι χαίρων ταῦτα τολμήσει λέγειν.
- ΚΟΡ. οὔτος σὺ ποῖ θεῖς; οὐ μενεῖς; ὡς εἰ θενεῖς 564
τὸν ἄνδρα τοῦτον, αὐτὸς ἀρθήσῃ τάχα. —>

ΔΝΤΩΔΗ

ΗΜΙ. Β. α. ἰὼ Λάμαχ', ὦ βλέπων ἀστραπάς,

556 ἡμῖν RACΓ: ὑμῖν BVp2. If the words are from Eur., he probably wrote οὐχ ὑμῖν ἔνι; see comm. 557-59 X̄ R 559 Rejected by v. Leeuwen || ὠνείδισας] ὠνειδῆσας R: ὄνειδίσας ABC 560 ΗΜΙ X̄ R

Bergk (*Rel. Com. Att.* pp. 375-6) collects the passages in which the word occurs; cp. Pherecr. i. p. 189 K. (ii. p. 334 M.), Eupol. i. p. 287 K. (ii. p. 472 M.) νιγλαρεῦω.

555. ταῦτ' οἶδα κτλ.: Euripides may have written ταῦτ' ἂν, σάφ' οἶδ', ἐδράτε (Wecklein).

Τήλεφον κτλ.: the sense is better given in the parody of the same passage in *Thesm.* 517 sqq. ταῦτ' οὖν ποιοῦμεν τὰ κακά; νῆ τὴν Ἀρτεμιν, | ἡμεῖς γε· κἄτ' Εὐριπίδῃ θυμούμεθα | οὐδὲν παθοῦσαι μεῖζον ἢ δεδράκαμεν;

556. νοῦς ἄρα κτλ.: if from the *Telephus*, the original must have been οὐχ ὑμῖν ἔνι, as Euripides does not shorten the final syllable of ὑμῖν and ἔνι.

ἔνι: after this verb the preposition is not repeated with the dat. in *Lys.* 1124, *Eccl.* 856; it is repeated in *Nub.* 414 sq., *Vesp.* 446 sq., *Lys.* 256. At this time in Attic Greek, the repetition of the prep. after compound verbs was becoming the rule, cp. *Vesp.* 6 n.

557-71. These lines have been thought to be preparatory to an Agon between Dicaeopolis and Lamachus, which was supplanted by 593-619, as an Agon was no longer à propos; but see 496 n.

557. ἀληθες: cp. *Vesp.* 1223 n.

558. Cp. 578, 593: a part of the line may be from the *Telephus*.

πτωχός: cp. 497 n.

559. Schol. καὶ εἰ ἐτύγχανέν τις ἡμῶν συκοφάντης ὢν, τοῦτον ἔσκωψας καὶ οὐκ ἀπεκρύψω· τοῦτο οὖν μετὰ ἠθικῆς ἐρωτησέως: on ἠθικῶς cp. Rutherford, *A Character*, pp. 146 sqq. The rhythm being tragic, the line may be from the *Telephus*.

560. Ποσειδῶ: the more conservative leader invokes Posidon 'the Tory god' (Neil on *Eq.* 144).

καὶ . . γε, atque adeo; cp. *Vesp.* 97 n.

561. δίκαια: cp. 500 n. Dicaeopolis, 'the just politician,' has attained his aim, so far as the first leader is concerned.

562-3. The tragic tone and rhythm are due to the fact that the representative of the chorus is the speaker, whose senarii always conform to the rhythm of tragedy; cp. Zieliński, *Glied.* p. 293. Possibly the lines are from the *Telephus*.

563. οὔτι: cp. *Vesp.* 186 n.

564-5. Possibly from the *Telephus*.

564. οὔτος: cp. *Vesp.* 1 n.

θενεῖς: for the fut. in a minatory clause cp. *Vesp.* 190 n. For the tragic verb θείνω cp. ib. 1384 n. Elsewhere in Aristoph. (it is not found in the other comic poets, only in 2nd aor. (*Av.* 54). In tragedy it is common.

you have acted, I know well; and 'are we to think that Telephus would not'? Then there is in you not a jot of sense. (*He lays his head upon the chopping-block and awaits events.*)

SECOND LEADER (*Moving towards the chopping-block, and speaking with intense feeling*) Indeed! Inexcrable cullionly knave, 'beggar' as thou art, dost dare to speak thus of us? And supposing there *was* an informer or two, dost cast it in our teeth?

FIRST LEADER (*Facing the other leader, and equally passionately*) Aye, and, by old Posidon, all that a' says is 'just': in nothing does a' lie.

SECOND LEADER (*Slightly taken aback at the opposition of his friend*) And, pray, even if 'just,' was it for *him* to say it? But a' shall aby dear his braggart speech. (*He runs towards DIC. with uplifted arm.*)

FIRST LEADER. Hallo, where are you running? Stop, I say! (*Threateningly*) If you strike this man, you will be soon hoised yourself. (*There is a struggle between the two Leaders, ending in the victory of the FIRST LEADER, who seizes the other by the waist.*)

ANTODE

SEMICHORUS II. (*In a frightened scream, and in tragic style*) Ho, Lamachus, in whose eyes the lightning plays, listen and

562 HMI^x R || ταύτ' R: αὐτ' AB etc.: v. Leeuwen αὐτὰ χρῆν 563
 οὐδὲ codd. (οὐδὲν ABI²): Benti. οὐτι, cp. *Vesp.* 186 n. 564 Paragr. R
 566 Paragr. R || ἰὼ βλέπων codd.: Herm. ᾧ; in 568 R has ᾧ Λάμαχε

565. ἀρθήση, 'hoisted' in order to be flogged; cp. *Nub.* 870, Herodas iii. 2 (of the miching schoolboy) τοῦτον κατ' ὤμου δεῖρον ἄχρις ἢ ψυχῇ | αὐτοῦ ἐπὶ χειλέων μόνον ἢ κακῇ λειψθῆ: so *cato-midiare* (Petron. 132) 'to lay a boy on the shoulders of another, so as to flog him' (as in the wall-painting from Herculaneum, in Nairn's *Herodas*, p. 41); cp. Plaut. *Amph.* i. i. 206 *auferere, non abibis, si ego fustem sumptsero. sublimis* is common in this sense.

566-571. Schol. (as emended by Thiemann, *ib.* p. 18, but see 569 n.) διπλῆ καὶ εἰσθεσις εἰς περίοδον ἐπτάκλων, ἥς τὰ μὲν ἄλλα ἐστὶ δόχμια <διπλοῦν τὸ πρῶτον καὶ δεῦτερον>, ἀπλοῦν [δὲ] τὸ <τρίτον καὶ> τέταρτον, διπλοῦν [δὲ] τὸ

ἕκτον <καὶ ἑβδομον>, τὸ δὲ πέμπτον λαμβικὸν τρίμετρον ἀκατάληκτον.

566 sqq. Perhaps from the *Telephus*, when the heroes saw Orestes with Telephus' dagger at his throat; cp. Excursus VI.

There has been a long controversy as to the motive of the poet in selecting Lamachus to represent the Achilles of the original; the simple reason seems to have been that his name means 'the mighty fighter,' a good title for a Bom-bomachides, of the Ancient Pistol type. v. Leeuwen suggests that Lamachus is dressed in the uniform of a taxiarch, viz. a triple crest, and scarlet mantle (*Pax* 1173 φοινικὶς ὀξεία), and is summoned by the Chorus, as he belonged to

βοήθησον, ὦ γοργολόφα, φανείς,
 ἰὼ Λάμαχ', ὦ φίλ', ὦ φυλέτα.
 Β. εἴτ' ἔστι ταξίαρχος ἢ στρατηγὸς ἢ
 τειχομάχας ἀνὴρ, βοηθησάτω
 τις ἀνύσας, ἐγὼ γὰρ ἔχομαι μέσος.

570

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ἈΝΤΕΠΙΡΡΗΜΑ

ΛΑΜΑΧΟΣ

πόθεν βοῆς ἤκουσα πολεμιστηρίας;
 ποῖ χρὴ βοηθεῖν; ποῖ κυδοιμὸν ἐμβαλεῖν;
 τίς Γοργόν' ἐξήγειρεν ἐκ τοῦ—σάγματος;

569 εἴτε τις ἔστι ταξίαρχός (sic R) | αρχος ἢ στρατηγὸς ἢ ΡΑΓΓ :
 εἴτ' ἔστι τις ταξίαρχος BVp2. This line is variously emended according
 as it is held to be an iambic or a dochmiac:—(1) Fritzsche εἴτ' ἔστι κτλ.,
 accepted by v. Leeuwen; see comm.: (2) Elmsley εἴτε τις ἔστι τις ἢ, which
 repeats τις in an objectionable way: (3) Wilamowitz (*Aus Kydathen*, p. 82)
 doubtfully proposes ὅστις τε κτλ. Many edd. think that the line should
 be iambic, as it seems to correspond to iambics in 490–5, but, possibly,
 correspondence was not intended between these verses, e.g. J. H. H. Schmidt
 (*Compositionslehre*, p. cxiii) does not treat them as ode and antode; nor did
 Heliodorus (viz. διπλῆ καὶ εἰσθεσις εἰς περίοδον ἐπτάκωλον, ἧς τὰ μὲν
 ἄλλα ἐστὶ δόχμια <δίμετρα>, ἀπλοῦν δὲ τὸ τέταρτον, τὸ δὲ πεμπτὸν

the Oeneid tribe, in which Acharnae lay; but see 569 n. The objections to considering Lamachus as a general are very great: (1) it would have shown little tact, and might have been dangerous, to travesty a prominent member of the administration, at a time when the poet was seeking to excuse his *lèse-majesté* of the preceding year; (2) the generals of 426 are known by name, and Lamachus is not among them; and there is no evidence for Busolt's theory that he was selected, earlier in the year, to take the place of Procles. Müller-Strübing argues that he had just been elected. But it is now known from the *Athen. Pol.* that the elections took place between the middle of March and the end of April (in the 7th Prytany). Zieliński argues that the *Acharnēs* is a second edition of the play, in which Lamachus' position is ambiguous; in this scene he is a general; at the end of the play he is an officer subordinate to the Board of Generals. But there

is no external evidence that the play was remodelled; and, if it was, it is curious that a great writer made no attempt to remove the glaring inconsistencies which Zieliński fancies he has discovered. The mention of *στρατηγός* in 593 is unfortunate (and there may be a corruption there; see crit. n.), since Lamachus was elected general two months subsequently; but, at the time, the line was probably recognized as a parody of one in the *Telephus*, and it could not have caused any misconception, as Lamachus was not yet a general. Beloch (*Ath. Pol.* pp. 337–8) thinks that Lamachus had been a general in some previous year; but this is without proof, and he is not treated as a general at the end of the play.

566. ἰώ: a tragic exclamation, in comedy only in paratrag.; cp. Hope, *ib.* p. 28.

βλέπων: cp. *Vesp.* 455 n., 643 n., *Plut.* 328 βλ. "Αρη. The metaphor is epic (πῦρ ὀφθαλμοῖσι δεδορκώς).

save! hero of the fierce plume: ho, Lamachus, friend and tribesman! Any captain, or colonel, or knight in arms that is here, help, oh! for they have me on the hip. (LAMACHUS stalks in through one of the doors in the Proscenium. He is dressed in the uniform of a taxiarch, viz. in a helmet with an enormous triple-crest, and a mantle of scarlet cloth.)

ANTEPIRRHEME

LAMACHUS (*In a loud pompous voice, and in a style recalling that of Ancient Pistol*) Whence came the martial 'larum on my ear? Whither must I carry aid? Whither throw the hurly-burly? Who has roused the Gorgon from her—case?

ιαμβικὸν δίμετρον ἀκατάληκτον, if Wilamowitz' alteration is correct; but see 566 n.). On this question cp. Zieliński, *Glied.* p. 57 n. 1, Keck, *ib.* p. 14. v. Leeuwen attempts to complete the correspondence so: ἰὼ Λάμαχ', ὦ φίλ', ὦ φυλέτα, | βοήθησον, ὦ γοργολόφα, φανείς· | δεῦρ' ἔλθέ, δεῦρο Λάμαχ', ἀστραπὰς βλέπων· | εἴτ' ἔστι κτλ. This, or something like it, is very plausible 570 τειχομάχος codd.: Dobree -μάχας: v. Herw. (*Vind.* p. 8) thinks some word meaning *gregarius miles* is required, and suggests τειχομάχας (cp. [Eur.] *Rhes.* 3, already proposed by Mein.); but see comm. 571 Elmsley τι ἀνύσας, which does not occur (in this order) || γὰρ codd.: δ' Su. (s.v. μέσος)

567. γοργολόφα: Lamachus is addressed as a divine personage; thus *Eq.* 1181 Athena is called ἡ γοργολόφα 'fierce-plumed.' For the form cp. *Lys.* 344 χρυσολόφας, Eur. *Phoen.* 119 λευκολόφας. For γοργός cp. 1124 n., Eur. *Suppl.* 322 γοργὸν ἀναβλέπειν, *Ion* 210, *El.* 1257 γοργῶψ, Soph. *Aj.* 450 γοργῶπις.

568. φυλέτα: see 566 n.

569. εἴτ' ἔστι κτλ.: if *τις* is read (see crit. n.), it is possible to translate, 'or if there is any other taxiarch'; so *aliquis* often means *alivus quis*. But it is more probable that there is an asyndeton, and no reference to Lamachus: 'komme endlich einer zur Hilfe, mag er ein Taxiarch oder Stratege oder ein Mauerkämpfer sein' (Wilamowitz). There may be an ascent in the line, 'captain or colonel, or knight in arms,' τειχομάχας being an heroic epithet. Wilamowitz (*Aus Kydath.* p. 82) thinks τ. means 'a common soldier,' in which case τειχομάχας should be read. With-

out *τις*, it is implied that Lamachus was not a taxiarch.

570. τειχομάχας: probably a coinage, on the analogy of γοργολόφας; cp. Soph. *OC.* 1054 ἐγρεμάχας, *Anth. P.* x. 155 ῥιγομάχης, *ib.* ix. 285 φαλαγγομάχης, Pind. *Ol.* xii. 14 ἐνδομάχας, Plato, *Euthyd.* 299 c ὄπλομάχης. τειχομαχεῖν is found in *Nub.* 481, Herod. ix. 70, Thuc. i. 102. 2.

571. *τις*: for such a command in the 3rd pers. cp. 243 n., *Nub.* 1490.

μέσος: cp. 274 n., *Eq.* 388, *Nub.* 1047, *Ran.* 469.

572 sq. These lines, in 'Ercles' vein,' are worthy of Achilleio-Lamachus; cp. *Pax* 234 sqq.

573. Note the omission of the article with κυδοιμόν in paratragedia (cp. *Vesp.* 1132 n.).

574. Γοργόνα: viz. the emblem on the shield, cp. *Lys.* 560.

σάγματος, 'shield-case'; cp. *Vesp.* 1142 (of Morychus' cloak), Eur. *Andr.* 617 κάλλιστα τεύχη ἐν καλοῖσι σάγμασι.

- ΔΙΚ. ὦ Λάμαχ', ἦρως τῶν λόφων καὶ τῶν λόχων. 575
 ΠΑΡ. ὦ Λάμαχ', οὐ γὰρ οὗτος ἄνθρωπος πάλαι
 ἄπασαν ἡμῶν τὴν πόλιν κακορροθεῖ;
 ΛΑΜ. [οὗτος σύ, τολμᾶς πτωχὸς ὢν λέγειν τάδε;]
 ΔΙΚ. ὦ Λάμαχ' ἦρως, ἀλλὰ συγγνώμη ἔχει,
 εἰ πτωχὸς ὢν εἶπόν τι κάστωμυλάμην.
 ΛΑΜ. τί δ' εἶπας ἡμᾶς; οὐκ ἐρεῖς;
 ΔΙΚ. οὐκ οἶδά πω. 580
 ὑπὸ τοῦ δέους γὰρ τῶν ὄπλων εἰλιγγιῶ.
 ἀλλ' ἀντιβολῶ σ', ἀπένευγέ μου τὴν μορμόνα.
 ΛΑΜ. ἰδοῦ.
 ΔΙΚ. παράθες νυν ὑπτίαν αὐτὴν ἐμοί.
 ΛΑΜ. κεῖται.
 ΔΙΚ. φέρε νυν ἀπὸ τοῦ κράνουσ μοι τὸ πτερόν.

575 X R || [λόφων] φίλων R: Thiersch πτίλων (v. Leeuwen): Schneider φάλων: the line is rejected by Hamak., as being made up out of 578 and 1074: πτίλων is a bad emendation, as it would spoil the jest in 585. Unless Müller-Strübing's explanation is correct (see comm.), it is difficult to understand the plur. λόχων 576 No paragr. in R 577 a No paragr. in R || Held by many edd. to be spurious, as being, in the main, a repetition of 558, 593; and Lamachus has not yet heard any abuse, nor does he know that Dic. is a πτωχός (see Wilamowitz, *Aus Kydathen*, p. 82) ||

575. ἦρως: ironical here, but seriously of a dead 'hero' in *Ran.* 1039 ὢν ἦν καὶ Λάμαχος ἦρως. Normally, ἦρως is not used in Greek as in English, but only of the ancient deified heroes, such as Lycus (*Vesp.* 392); cp. *Timocl.* ii. p. 455 K. (iii. p. 595 M.) τίς ἦρως ἢ θεὸς | ἀποδοκιμάζει τὴν τοιαύτην διατριβήν;

The irony is due to Lamachus' recent (summer 426 B.C., cp. *Thuc.* iii. 97) experiences in the Aetolian defeat of Demosthenes' army, in which it is suggested that he had served as lochagus.

τῶν λόφων κτλ., 'hero of the bushy crests and—ambushes!' This reading is recommended by the *παρήρησις* (*anpominatio*), and by 1074, where the words recur. The allusion seems to be to the 'heights' in Aetolia which played a great part in Demosthenes' campaign, and to the ambushes which are mentioned in *Thuc.* λόχων is a surprise, suggested by λόφων, since the 'crests' and 'ambushes' had perhaps been connected together in Demosthenes' dispatches, and had been much talked about at Athens. This is Müller-Strübing's

ingenious explanation. As to his translation 'Held der Bergkappen und der Hinterhalte,' it has been objected that in Greek ἦρως cannot govern the genitive, which is really due to the exclamation (cp. *Vesp.* 161 n.). Müller-Strübing's rendering is adopted by Wilamowitz, *Aus Kydathen*, p. 82, and I see no other way of making sense out of the passage. Zieliński (*Glied.* p. 53 n.) thinks Lamachus was attended by a battalion of 'supers'; in this case, why the plur. λόχων?

576-7. From the *Telephus*; see *Excursus VI.*

576. οὐ γάρ: usual in an indignant question, cp. *Vesp.* 682 n.

577. κακορροθεῖ: cp. *Thesm.* 896. A tragic word (*Eur. Hipp.* 340, *Alc.* 707), of loud, blustering language (cp. *ρόθιον*); see J. H. H. Schmidt, *Syn.* i. p. 143.

578. τάδε: probably from the *Telephus*, as the use of τάδε, meaning 'the foregoing,' is tragic.

581. ὑπὸ τοῦ δέους: cp. 350 n.

εἰλιγγιῶ: cp. *Sh. 1 Hen. VI* i. v. 19

DIC. (*With a pretence of fright*) O Lamachus, hero of the bushy crests and—ambushes! (LAM. looks towards the SECOND LEADER for an explanation of the call.)

SECOND LEADER (*Indignantly*) Why, Lamachus, hath he not, with curst speech, been scandalling our city—a full hour past?

LAM. (*Turning angrily to DIC.*) Hallo! Dost dare, 'beggar' as thou art, to speak so?

DIC. (*With mock humility*) Nay, O hero Lamachus, have mercy, if, though a 'beggar,' I discoursed, and spoke parrot.

LAM. (*Insistently*) What didst thou say of us? Come, tell me.

DIC. (*Ironically*) I'm not quite certain yet, for I am dizzy-eyed from the terror of your arms. Pray, take away (*pointing to the device on the shield*) that—hobgoblin.

LAM. (*Turning away the shield*) There!

DIC. Now turn it upside down and set it before me.

LAM. (*Turning up the concave side of his shield*) There it lies.

DIC. (*Pretending to be sick in his stomach from terror*) Hand me that feather (*pointing to one of the feathers on the cheek-pieces of LAMACHUS' helmet*) from your helm.

For τάδε, which many question, see comm. 580 οἶδά πω] Blaydes οἶδ' ἔτι: v. Leeuwen οἶδ' ἔγώ; perhaps πω is ironical, viz. 'I don't know yet' (but I shall probably be able to tell you when I have recovered) 581 ἡλιγγιῶ R (but εἰλ. in 1218): εἰλιγγιῶ Su. (s.v.): ἡλιγ. cett. codd. 582 μοι Γ²E² 583 ἐμοί] Mein. ΔΑΜ. ἰδοῦ 584 μοι τὸ πτερόν] Bachm. (*Conj.* p. 38) ἐμοί πτερόν, which is answered by τουτί πτίλον. Mein. (*Vind.* p. 11) reads μοι δὸς; but this is wrong, as the imperat. should precede the pron. when the object succeeds (cp. Bachm. *Zur Krit.* p. 246)

'my thoughts are whirled like a potter's wheel'; borrowed by Plato, cp. *Theaet.* 175 D, *Cratyl.* 411 B, *Gorg.* 486 B, *Phaedo* 29 C, etc. (not in Aristotle). Connected with the Syracusan εἰλεός, for which cp. Kaibel, *Poet. Gr. Fr.* p. 199. For such verbs in -iān cp. 1219, *Vesp.* 8 n.

582. μορμόνα: a pun on Γοργόνα, perhaps from the *Telephus* (cp. *Excursus VI.*), where it may have been used of the arms of Achilles. For μ. = 'hobgoblin' cp. *Vesp.* 1037 n., Ruhnken, *Tim.* p. 97 n. i., *Pax* 474, *Thest.* 417 μορμολυκεία, *Av.* 1245 μορμολύττεσθαι (cp. Sh. *Shrew* i. ii. 213 'fear boys with bugs'), *Eq.* 693 μορμῶ τοῦ θράσου (an exclamation), *Theocr.* xv. 40, *Xen. Hell.* iv. 4. 17 καταφρονούντες δὲ οἱ Λακεδαιμόνιοι τῶν

πελταστῶν . . . καὶ ἐπισκώπτειν ἐτόλμων, ὡς οἱ σύμμαχοι φοβοῖντο τοὺς πελταστάς, ὥσπερ μορμόνας παιδάρια.

584. φέρε, 'hand me,' cp. 1097, *Ran.* 498, like αἶρε (*Pax* 1): οἶσε means 'fetch me,' cp. 1099, *Pherecr.* i. p. 185 K. (ii. p. 323 M.) πρόσαιρε τὸ κανοῦν, εἰ δὲ βούλη, πρόσφερε.

τὸ πτερόν: see *crit. n.* Dicaeopolis points to one of the two feathers which decorated either side of Lamachus' helmet.

For the use to which the feather is put cp. *Cratin.* i. p. 89 K. (ii. p. 165 M.) μῶν βδελυγμία σ' ἔχει; | πτερόν ταχέως τις καὶ λεκάνην ἐνεγκάτω, *Theopomp.* i. p. 744 K. (ii. p. 808 M.).

ΛΑΜ. τουτὶ πτίλον σοι.

ΔΙΚ. τῆς κεφαλῆς νῦν μου λαβοῦ, 585
ἴν' ἐξεμέσω· βδελύττομαι γὰρ τοὺς λόφους.

ΛΑΜ. οὗτος, τί δράσεις; τῷ πτίλῳ μέλλεις ἐμείν;

ΔΙΚ. πτίλον γὰρ ἐστίν; [εἰπέ μοι, τίνος ποτὲ
ὄρνιθός ἐστιν;] ἄρα—κομπολακύθου;

ΛΑΜ. οἴμ' ὡς τεθνήξεις.

ΔΙΚ. μηδαμῶς, ὦ Λάμαχε· 590
οὐ γὰρ κατ' ἰσχύν ἐστίν· εἰ δ' ἰσχυρὸς εἶ,
τί μ' οὐκ ἀπεψώλησας; εὖοπλος γὰρ εἶ.

ΛΑΜ. ταυτὶ λέγεις σὺ τὸν στρατηγὸν πτωχὸς ὢν;

588 So written in R: πτίλον γὰρ ἐστίν εἰπέ μοι; τίνος ποτε.—(change of speaker) ὄρνιθός ἐστιν: (change of speaker) ἄρα κομπολ.; Elmsley π. γ. ἐστίν; εἰπ. μ. τίν. π. ὄρν. ἐστίν; ἄρα κτλ.: Bothe ΛΑΜ. π. γὰρ ἐστίν—ΔΙΚ. εἰπ. μ. κτλ.: Wilam. rejects from εἰπέ to ἐστίν. See comm.

590 τεθνήσει RCF(-η) Su.: τεθνήξη A: τεθνήξει B: Dawes τεθνήξει; cp. *Vesp.* 654 crit. app. This may have been the reading of R, viz. τεθνήξει for τεθνήξεις, which was read as τεθνήσει (schol. R Ἄττικοὶ διὰ τὸ ᾤ φασί,

585. πτίλον, 'a dowle,' cp. Sh. *Tr.* III. iii. 65 'diminish one dowle that's in my plume'; prop. not a feather, but the down under the true feathers (Hesych., Suidas, etc.). Apparently Lamachus is unwilling to spoil his ostrich plume by plucking it out of his helmet; but gives him a 'dowle' out of it. The word is not used in tragedy (Soph. *Fr.* 1026 N.² πτίλον κύκνειον is spurious). Even in comedy it is rare, cp. 1182 (spurious), Plato C. i. p. 627 K. (ii. p. 650 M.) ὡσπερ κνεφάλων ἢ πτίλων σεσαγμένους (viz. 'stuffing' of cushions), Eubul. ii. p. 165 K. (iii. p. 204 M.); Pollux (vi. 10) speaks of περωτὰ καὶ πτίλωτὰ προσκεφάλαια. These passages show that there is a jest here in the use of the word. Probably Lamachus hands Dicaeopolis 'some enormous burlesque on a feather' (Merry); see J. H. H. Schmidt (*Syn.* ii. p. 452), who thinks that π. means 'a tuft of feathers' such as cocks sometimes have on their heads; they are called πτίλα, as being weaker than the feathers used for flight (πτερά).

κεφαλῆς: cp. Plaut. *Rud.* II. vi. 26 *perit, animo male fit: contine, quae so, carui.*

586. βδελύττομαι, 'my stomach turns at your crests'; cp. Sh. *Oth.* II. i. 236 'her delicate tenderness will . . . begin to

heave the gorge, disrelish and abhor the Moor'; for the acc. cp. *Vesp.* 627 κάγκεχόδασίν μ' οἱ πάνυ σεμνοί, *Lys.* 354 τί βδύλλεθ' ἡμᾶς;

βδελύττεσθαι was originally a medical word ('to feel a loathing for food,' cp. Xen. *Mem.* III. xi. 13, Poll. vi. 44), and then was adopted in comic Greek, but transitively. The physical sense is always prominent; e.g. *Eq.* 252 καὶ βδελύττου implies a gesture of disgust (cp. *conspuer*), *Vesp.* 791, *Av.* 1501, *Plut.* 700.

588. πτίλον: see crit. n.

γὰρ in a question of surprise, cp. *Vesp.* 334, 682, 836, etc.

εἰπέ μοι: cp. *Vesp.* 293 n.

589. κομπολακύθου, 'the bragging Jack(daw),' cp. Sh. *Merch.* III. iv. 77 'a thousand raw tricks of these bragging Jacks'; 'the puffin-strutter' (Tyrrell), 'cock-lorrel' (Frere), 'boast-ard' (Merry); cp. *Ran.* 961 ἀλλ' οὐκ ἐκομπολάκουν | ἀπὸ τοῦ φρονεῖν ἀποσπάσας. A schol. connects the second part of the word with λήκυθος; cp. Cic. *Att.* i. 14. 3 *nosti illas ληκύθους*, Hor. *AP.* 97 *proicit ampullas et sesquipedalia verba*, Poll. iv. 114 ληκυθίζειν 'to brag,' and Tzetzes used a verb κομποληκυθεῖν. The bird is as strange as the Libyan ὑποδεδιῶς (*Av.* 65) which, however,

LAM. (*Taking off his helmet, and plucking out something which he calls a 'dowle,' and which is a mere burlesque on a feather. He drops his martial tone, and mitigates his style*) Here's a dowle for you.

DIC. (*Staggering, and in a faint voice*) Please, hold my head; I want to heave the gorge, for I disrelish your crests.

LAM. (*At length understanding why DIC. has borrowed one of his plumes*) Hallo! What's your purpose? Are you going to use the dowle for a vomit?

DIC. Do you call that a 'dowle'? Tell me, what bird owes it? Is it the 'bragging Jack'—daw?

LAM. Zounds! you'll die the death.

DIC. (*With perfect sang-froid*) Don't say that, Lamachus; there is no question here of strength; but if you have a giant's thews, why don't you promptly ingle me (*pulling aside the folds of LAMACHUS' cloak, and laying bare the usual stage-property*), for you carry a stout weapon?

LAM. (*Reduced to impotence and, in his confusion, repeating himself*) Do you speak so of The Emperor, 'beggar' as you are?

τεθνήξεις, see Ruth.) || μηδ., ᾧ Λ. continued to preceding speaker in R 591 γάρ] Bergk σὴν || ἔστιν] Mein. σοῦστιν: v. Leeuwen κατά σε τοῦτ' ἔστιν 592 ἀπεψώλησας] Mein. κατεψώλ., viz. τῇ ψωλῇ κατήλασας (which Wilamowitz accepts, ib. p. 82): Hamak. κατεσπόδησας: Bergk ἀπεψίλωσας; but see Willems in comm. 593 Omitted by Keck, on account of the difficulty connected with στρατ., but see comm.: Wilamowitz (ib. p. 82) substitutes 578 here. This certainly would relieve the passage

Thompson (*Gloss. s.v.*) takes to be the name of a real bird.

590. οἴμοι: an exclamation of anger or fear, cp. *Vesp.* 1449 n.

τεθνήξεις: cp. *Vesp.* 654 crit. app.

μηδαμῶς: γε is usually omitted with μηδ. (but required with οὐδαμῶς), although there is an ellipse of the verb; cp. *Vesp.* 88 n.

591. κατ' ἰσχύον, non enim vi ('physical strength') haec res agitur, κατά implying convenientia, cp. Sobol. *Praep.* p. 127.

The sense is 'you have a giant's strength, and I am a weak old man, but the question is one for argument, not for brute force.' The phrase is tragic; cp. Aesch. *Prom.* 212 ὡς οὐ κατ' ἰσχύον, οὐδὲ πρὸς τὸ καρτερὸν ('not by strength, nor by its exercise') | χρεῖη, δόλω δὲ τοὺς ὑπερσχόντας κρατεῖν, Eur. *Fr.* 1048 N.², Soph. *Phil.* 594 πρὸς ἰσχύος κράτος.

592. τί οὐκ with an aor., cp. *Vesp.* 213 n.

ἀπεψώλησας: Willems (*Bull. de l'Acad. roy. d. Belg.*, 1903, p. 13) translates 'Que ne fais-tu de moi ton giton? car tu es équipé à souhait,' viz. 'ingle,' see *New English Dict. s.v.*; cp. *Eq.* 964, *Vesp.* 450-1 (ἐκδέρειν in this passage corresponds to ἀποψωλεῖν here). This is the kind of work for which Lamachus' 'giant's strength' is adapted.

εὖοπλος: a double entente, since ὅπλον also means αἰδοῖον (Hesych., a reference to Nicander, Athen. 683 E). Cp. Sh. *Hen. VIII* v. iv. 35.

593-619. See Excursus VIII.

593. στρατηγόν: this word seems to have come from the *Telephus*, in which it may have meant 'the chieftain' (Agamemnon), cp. Soph. *Ant.* 8 (of King Creon) καὶ νῦν τί τοῦτ' αὐ φασι πανδήμω πόλει | κήρυγμα θείναι τὸν

ΔΙΚ. ἐγὼ γάρ εἰμι πτωχός ;

ΛΑΜ. ἀλλὰ τίς γὰρ εἶ ;

ΔΙΚ. ὅστις ; πολίτης χρηστός, οὐ σπουδαρχίδης, 595
ἀλλ' ἐξ ὅτου περ ὁ πόλεμος στρατωνίδης,
σύ δ' ἐξ ὅτου περ ὁ πόλεμος μισθαρχίδης.

ΛΑΜ. ἐχειροτόνησαν γάρ με—

ΔΙΚ. κόκκυγές γε τρεῖς.

ταῦτ' οὖν ἐγὼ βδελυττόμενος ἐσπεισάμην,
ὀρῶν πολιοὺς μὲν ἄνδρας ἐν ταῖς τάξεσιν, 600

597 μισθαρχίδης codd., lemma schol. 3rd cent. (l.c.): Mein. μισθαρινίδης

598 No paragr. in R || τε codd.: om. R: Reiske γε || No mark of change of speaker at κόκ. in R

στρατηγὸν ἀρίως ; so στρατός often means δῆμος in poetry, cp. Pind. ii. 87, Aesch. *Eum.* 566. The original may have been οὐ τὸν στρατηγὸν πτωχὸς ὢν λέγεις τάδε ; (v. Leeuwen). The application of the word to Lamachus is curiously apt, as he was elected general in the 7th Prytany of this year.

594. γάρ : cp. 588 n.

ἀλλὰ . . γάρ : rare in a question ; cp. *Lys.* 463. The sense seems to be 'but (to conclude the discussion) who are you?' γάρ being expressive of surprise, as in 588 ; for the more usual use of these particles cp. 40 n., *Vesp.* 318 n.

595 sqq. In the following series of substantives ending in -ης, Aristophanes has been held to be parodying the bombastic style of Gorgias ; cp. Bergk, *Recl. Com. Att.* p. 9. It is possible that he is parodying some one ; but such forms are a part of the stock-in-trade of comedy, especially among the Romans ; cp. Eust. 211 ἀρχογλυπτάδης, Hesyeh. φθειροκομίδης ('lousy'), *Anth. P.* viii. 169 φιλογαστροίδης ('glutton'), ib. ix. 348 σταφυλοκλοπίδης, Athen. 162 A ὄφρωνασπασίδα . . λοπαδαργίδα . . ζηταρητησιάδαι (epithets of the Cynics), id. 157 B γενειοσυλλεκτάδαι, Plaut. *Aul.* II. vii. 8 rapacidae, *Capt.* III. i. 12 plagipatidae, *Trin.* IV. iii. 14 oculicrepididae, cruricrepididae, *Pers.* IV. vi. 20 (Sagaristio's name for himself, which is worthy of a Spanish nobleman) *Vaniloquidorus Virginesuendonides, Nugiepi-loquides Argentumextenebronides Tedigniloquides Nugides Palponides Quodsemelari-pides Nunquameripides.*

595. χρηστός : like the epic ἐσθλός,

χρ. implied respectable birth, as well as good education. The word had a political sense, as opposed to *πονηρός* 'a radical' ; cp. [*Xen.*] *Ath. Pol.* i. 1. 9 in a well-ordered state *κολάσουσιν οἱ χρηστοὶ τοὺς πονηροὺς*. Here, however, the word is used by a rustic of himself, in a moral sense (cp. *Vesp.* 80 n., *Eccl.* 178), doubtless ironically.

σπουδαρχίδης : like *σπουδαρχίας* (*Xen. Symp.* I. 4) 'a place-hunter,' with an implication of flattery, cp. Hesyeh. ἀρχαιρεσιάζειν· τὸ πρὸς χάριν τοῖς πολλοῖς ζῆν, since a personal canvass was generally requisite. Cp. Plut. *Phoc.* 8 ἐστρατήγησε (Phocion) δὲ πλείστας οὐ μόνον τῶν καθ' ἑαυτὸν ἀλλὰ καὶ τῶν πρὸ αὐτοῦ στρατηγίας, οὐ παραγγέλλων (*profiteri*) οὐδὲ μειῶν (*ambire*), ἀλλ' οὐδὲ φεύγων οὐδὲ ἀποδιδράσκων τῆς πόλεως καλούσης, *Eupol.* i. p. 321 K. (ii. p. 518 M.) ἄσπουδος δ' ἀνήρ σπουδαρχίδου κακίων.

596. στρατωνίδης : cp. Sh. *All's Well*, IV. iii. 162 'Parolles, the gallant militarist—that was his own phrase.'

597. μισθαρχίδης : a comic formation, not found elsewhere ; see crit. n.

598. κόκκυγες : the meaning is doubtful. Wilamowitz (*Isyllus*, p. 132 n.) translates 'Gelbschnäbel,' cp. Anacr. 29 B.⁴ Plato C. i. p. 618 K. (ii. p. 636 M.) <ἀβελτερο>κόκκυξ ἡλίθιος : so 'cuckoo' is equivalent to 'a fool,' Sh. *1 Hen.* IV IV. ii. 387 ; but I fancy Aristophanes means that little interest was taken in the election ; hence Aeschines was elected, according to Dem. xviii. § 149 οὐδενὸς προειδῶτος, οἶμαι, τὸ πρᾶγμα· οὐδὲ φυλάττοντος, ὥσπερ εἶωθε τὰ τοιαῦτα

DIC. What, am I a 'beggar'?

LAM. If not, what are you?

DIC. What! I write patriot, well-given, no place-jobbing popularist; but, ever since the war began, a gallant militarist; but you, ever since the war began, a fat-salaried sinecurist.

LAM. (*With Radical pride*) Yes, for I was elected——

DIC. (*Contemptuously*) Aye, by a leash of cuckoos. Oh, this it is that makes me sick! Oh, this it is that makes me strike a truce! I see grizzled men in the ranks, and such tall fellows as

παρ' ὑμῖν γίγνεσθαι, προβληθεὶς πύλα-
γορος οὗτος καὶ τριῶν ἢ τεττάρων χειρο-
τονησάντων αὐτὸν ἀνηρρήθη: so Hesych.
κόκκυγες· ἐπὶ ὑπονοηθέντων πλειόνων εἶναι
καὶ ὀλίγων ὄντων (cp. Keck, *Quaest. hist.*
p. 21), viz. when a cuckoo repeats its
cry, the whole place seems to be full
of cuckoos (L. & S.).

γε marks an interruption, cp. 92 n.

600 sqq. The *locus classicus* for the ways of the old as contrasted with those of the young is [Andoc.] iv. 22 τοιγάρτοι τῶν νέων αἱ διατριβαὶ οὐκ ἐν τοῖς γυμνασίοις, ἀλλ' ἐν τοῖς δικαστηρίοις εἰσὶ, καὶ στρατεύονται μὲν οἱ πρεσβύτεροι, δημηγοροῦσι δὲ οἱ νεώτεροι. But the orator is in error, as indeed this passage shows. At Athens the useless old men served on juries. The young men, it is true, were often demagogues, or prosecutors (Synegori, cp. 685 sqq.); but, quite as often, generals and ambassadors, provided that the pickings were considerable. Like young men of all ages, they were anxious to see the world; cp. Sh. *Gentl.* i. iii. 4 'He wonder'd that your Lordship | would suffer him to spend his youth at home, | while other men of slender reputation, | put forth their sons to seek preferment out: | some to the wars, to try their fortune there; | some to discover islands far away; | some to the studious universities.' In Aristophanes the real question is, in what lies the contrast he wishes to establish between the old and young? The old serve in the ranks for a pittance; the young draw fat salaries—but in what rôle? v. Leeuwen and others say as ambassadors; Müller-Strübing, Gilbert, and others say as generals. Both views are open to objections. If the young are ambassadors, why is Lamachus, the supposed lochagus or taxiarch, mentioned? If they are

generals, why is Marilades asked whether he has served on an embassy? On the whole, as the contrast lies between ill-paid service in the field, and the inactivity of salaried officials, the allusion must be to remunerative posts in foreign countries, to which no active service was attached, viz. ambassadorships, commissionerships, state-messengerships (H. Weber, *ib.* p. 63), etc. If Lamachus had occupied a military post, of which no evidence exists in the historians, there is no question of it here (see Wilamowitz, *Aus Kydathen*, p. 81). Müller-Strübing and Gilbert have sought to identify the persons alluded to in 603-6, but it is impossible to know, with any certainty, whether they are successful or not, as the persons mentioned were probably not generals, of whom we know much, but commissioners or other State officials, of whom we know little. The generals of the present year (426-5 B.C.) are known by name, viz. Nicias, Eurymedon, Aristoteles (Thuc. iii. 105), Hierophon (*ib.*), Procles (*ib.* 91; he fell in Aetolia, *ib.* 98. 5), Pythodorus (*ib.* 115), Sophocles (*ib.*), Hippocrates (*Inscr. Att.* 273), Hipponicus (Thuc. *ib.* 91), Demosthenes (*ib.*). These men mostly belonged to the war-party, which almost monopolized the office after the death of Pericles, with whom the old gang almost disappeared for a time. After great energy had been shown in different parts of the world, ill-success began to dog the footsteps of 'the war-party,' so that, in this year, 'the peace-party' had its opportunity, which it utilized at the next elections, so as to oust many of the other side. Aristophanes may have availed himself of this opening in order to ridicule his political opponents, whether they were generals, ambassadors, or State officials of any other kind (see *Introd.* p. xxvii).

νεανίας δ', οἴους σύ, διαδεδρακότας,
 τοὺς μὲν ἐπὶ Θράκης μισθοφοροῦντας τρεῖς δραχμάς,
 Τισαμενοφαινίππους πανουργιππαρχίδας·
 ἑτέρους δὲ παρὰ Χάρητι, τοὺς δ' ἐν Χαόσιν,
 Γερητοθεοδώρους διομειαλαζόνας,
 τοὺς δ' ἐν Καμαρίνῃ κὰν Γέλα κὰν—Καταγέλα.

605

ΛΑΜ. ἔχειροτονήθησαν γάρ.

ΔΙΚ.

αἴτιον δὲ τί

ὑμᾶς μὲν αἰὲ μισθοφορεῖν ἀμηγέπη,

601 οἴους σὺ R cett., Ald. : οἶος σὺ Γ²; the same question arises in Dem. xxii. § 64 μισεῖν τοὺς οἴουσπερ (SFY: οἰοσπερ cett.), ib. 77 οὐδ' οἰοσπερ σὺ (Reiske οἰοσπερ) χρώμενοι συμβούλοις, xix. § 254 Σόλων ἐμίσει τοὺς οἴους (Cobet for οἶος) οὗτος ἀνθρώπους: οἴους σε would also be possible, cp. *Ecccl.* 465 τοῖσιν ἡλίκοισι νῶν, *Hermip.* i. p. 248 (ii. p. 415 M.) τὴν κεφαλὴν ἔχει. | ὄσσην κολοκύντην, *Thuc.* vii. 21 ἀνδρας

601. οἴους: cp. crit. n. and 384 n.

διαδεδρακότας: an obscure word which has received various interpretations, viz. (1) 'who have shirked their obligations (at home),' cp. *Ran.* 1014 διαδρασι-πολίται, Bekk. *An.* 34. 20 δ. ὁ διαδιδράσκων τὰς τῆς πόλεως ὑπουργίας καὶ μὴ βουλόμενος ἐν τοῖς ἀναγκαίοις καιροῖς παρεῖναι τῇ πατρίδι (so Keek, ib. p. 19); (2) 'who have run away from their debts' (so Busolt, ib. p. 1058 n. 2); (3) 'who have run away in different directions,' an allusion to the rout in Aetolia, in which Lamachus is held to have taken part, cp. *Thuc.* iii. 98 (so Müller-Strübing): cp. *Introd.* p. xxvi.

It has been objected to (3), that it would require, in Attic, ἀποδεδρ., but this is not so; cp. *Thuc.* vii. 85. 4 οὐ δὲ (the Athenian prisoners at Syracuse) καὶ δουλεύσαντες καὶ διαδιδράσκοντες ὕστερον, and J. H. H. Schmidt, *Syn.* i. p. 534.

602. ἐπὶ Θράκης: cp. *Vesp.* 288 n.

τρεῖς δραχμάς: cp. 66 n.; this line shows there is no allusion to the office of general here, since the generals received no salary, cp. [*Xen.*] *Ath. Pol.* 1. 3.

603. Τισαμενοφαινίππους, 'men like the Scythian son of Phaenippus'; for the plur. cp. 68 n., *Vesp.* 1267 n. In this prodigious word Gilbert sees an allusion to Hipponicus, who invaded Tanagra, and παρῆ have been sent to Thrace, as money was voted for an important expedition in the 2nd Prytany of this year (see next note).

Phaenippus was the well-known ancestor of the family of Callias and

Hipponicus (*Herod.* vi. 121). If this identification is correct, 'Tisameno' may mean 'Scythian,' the nickname of Hipponicus, on account of his red face (cp. *Σκυθικὸν ξύλον*, a dye). Tisameno, the father of Acestor, had the same nickname (cp. *Vesp.* 1221 n., *Av.* 31).

πανουργιππαρχίδας: perhaps only an epithet, meaning 'facinerious Hipparchs' (*Sh. All's Well* II. iii. 35 Parolles' word). Gilbert thinks the allusion is to Hippocrates, the nephew of Pericles, who appears, from *Inscr. Att.* 273, to have received twenty talents in the 2nd Prytany of this year, it is said for an expedition to Thrace; but this is improbable, as Thracian interests were neglected by the Athenians since Sitalces' expedition until Brasidas' appearance in 424 B.C. (cp. H. Weber, ib. p. 65). This identification seems to me even more doubtful than the last.

604. Χάρητι: possibly one of the two colleagues of Cleippides (*Thuc.* iii. 3. 2, called Cleinippides in *Diod. Sic.* xii. 55), who was sent out to Lesbos in May 428 B.C.; he is mentioned in schol. *Eq.* 831 as having commanded the Athenians at the siege of Mytilene. It has been suggested that the officials here are 'dispatch-bearers' to Chares (H. Weber, ib. p. 63) who may have remained in Lesbos, after the capitulation, to superintend the carrying out of the terms of peace. This Chares is not mentioned in Pauly-Wissowa, ib. s.v., and, indeed, he may be a figment, as Χάρητος in schol. *Eq.* may be a blunder for Πάχητος. Droysen suggests

you arrant shirkers : some Thraceward, drawing three drachmas pay — Tartar- Phaenippuses — facinerious-bravos ; others with General Spree ; others in the—Silly Isles—bald-headed Theodoruses — Hell - fire - club bragging - knaves ; others again in Camarina, and in Gela and in—Gullia.

LAM. (*Helplessly falling back upon the Radical palladium*)
Aye, for they were elected.

DIC. (*Paying no attention to his interruption*) Now, what's the reason that, by hook or by crook, you always draw pay, and

ποληροὺς οἴους καὶ Ἀθηναίους. Kühner-Gerth (ib. § 555. 3. A. 11) state that this attraction is legitimate only when the subjects agree in no., but *Ecccl. Lc.* proves them to be in error 607 No change of speaker at αἴτιον in R 608 αἰὲ R Su. : ἦδη BC Ald. : om. ΑΓ || μισθοφοροῦντας R ||

ἀμηγέπου RC lemma schol., Ald. : ἀμηγεπov^η ΒΓ : ἀμηγέπη Α

that Chares was a Thracian dynast. It seems probable that the name is selected as being formed from χαίρειν, implying that they were going to have a good time ; cp. *Vesp.* 687 Χαίρεας, the name of a luxurious popinjay.

ἐν Χαόσιν, 'in the land of the Chaones' ; cp. Sobol. *Praep.* p. 19. As in the case of Χάρης, there is an etymological reference here, the implication being that the expedition was sheer folly ; cp. *Eg.* 78 ὁ πρωκτός ἐστιν αὐτόχρημ' ἐν Χαόσι ; where, however, the allusion is to a different use of χάσκω, ib. 1262 Κεχηναίων πόλει. For the Χαόνες cp. Thuc. ii. 68, 80-1.

605. Γερηποθεδώρους : Gilbert identifies this person with Procles (Thuc. iii. 98), son of Theodorus, who fell in the rout in Aetolia. γέρης means φαλακρός, cp. *Ecccl.* 932 where it is a type of an old man. Some see an obscene allusion in Θεόδωρος, for which cp. Mein. *FCG.* iv. p. 637.

διομειαλαζόνας : according to Gilbert, an allusion to Demosthenes, viz. 'gascinating heroes after the manner of the Diomeans,' who had a name for boasting (perhaps from this passage) ; cp. *Vesp.* 233 n., and for the site of the deme, about which there is a controversy, cp. Pauly-Wissowa, ib. v. pp. 830 sq., *Annual of the British School at Athens*, 1896-7, p. 89. Perhaps there is an allusion to the well-known social club ('the Sixty') which met in the temple of Heracles at Kynosarges (cp. Jane Harrison, *Prim. Ath.* pp. 145, 151) in this deme. Their fertility in witticisms became so famous that, in the next century, Philip gave

them a talent to send him a selection of their jokes (Athen. 260 A, B, 276 A, 614 D, E). But possibly the Club was not in existence at this time (see Schömann, ib. p. 13, Gilbert, *Beitr.* p. 161, Keek, *Quaest. hist.* p. 18, E. Saglio in Daremberg et Saglio, ib. ii. p. 228). Müller-Strübing (ib. pp. 516 sqq.) is misled by his theory as to the time of the elections, and seeks to identify these persons with the generals of 425-4 B.C., e.g. in πανουργιπαρχίδας he finds his old enemy, Thucydides the historian !

606. The allusion here is less obscure, as doubtless the expedition of Sophocles and Eurymedon is intended. The reference is to the great display in Sicily, which the successful war-party in 426 B.C. projected, with a view to conquer the whole of Sicily. The scheme did end in κατάγελωσ, and its promoters suffered a check at the next elections, in March-April 425 B.C. (See Beloch, *Att. Pol.* p. 37, also p. 391, Busolt, ib. III. ii. p. 1058 n. 2, *Introd.* p. xxvii.)

Καταγέλα : Droysen translates 'nach Gela und in's Gelach hinein' ; cp. *Fr.* i. p. 546. K. (ii. p. 1189 M.) ὑπὸ τοῦ γέλωτος εἰς Γέλαν ἀφίξομαι, Athen. 314 F τίς οὕτως κριτῆς ὄψων ὡς ὁ ἐκ Γέλας, μᾶλλον δὲ Καταγέλας οὗτος ποιητής ; Plaut. *Stich.* iv. ii. 52 nunc ego nolo ex Gelasimo mi fieri te Catagelasimum.

Καταγέλα seems a surprise for Καράνη. 607. Cp. 598. Lamachus' belief in the efficacy of popular election is worthy of a modern Radical.

608. ἀμηγέπη : cp. *Eg.* 800 εὔ καὶ μιαρῶσ. Not found elsewhere in comic

τωνδὶ δὲ μηδέν' ; ἔτεόν, ὦ Μαριλάδη,
 ἤδη πεπρέσβευκας, — πολλὸς ὢν *καὶ πένης ; 610
 ἀνένευσε· καίτοι ἐστὶν γε σῶφρων κάργιάτης.
 τί δ' Ἀνθράκυλλος ἢ Εὐφορίδης ἢ Πρινίδης ;
 εἶδέν τις ὑμῶν τὰκβάταν' ἢ τοὺς Χαόνας ;
 οὐ φασιν. ἀλλ' ὁ Κοισύρας καὶ Λάμαχος,
 οἷς ὑπ' ἐράνων τε καὶ χρεῶν πρῶην ποτέ, 615

610 σὺ post πεπρέσβευκας om. ed. || καὶ πένης] ἐνη R (written as if over an erasure, a little above the line in the late hand, which has supplied omitted lines and words throughout): ἐν ἢ ABCΓ: ἐνη Su. (ὢν ἐν ἢ Su. in codd. AV Med.), schol.: Elmsley ὢν ἐνη; Fritzsche (*ad Ran.* 48) reads ὢν; ἐνη, | ἀνένευσε, suggesting that ἐνη was a strong denial (like *übermorgen*): some edd. read ἐνί (= ecce), which is without authority: others think ἐνη = "long since"; but there is no evidence for this signification. The word is almost certainly corrupt: v. Leeuwen reads πάλαι: Blaydes ἀνὴρ, but why should this simple word have been corrupted? The scholiasts were completely gravelled by the passage: οὕτως ἐν τοῖς ἀκριβεστάτοις ἐνη, ἵνα λέγη ἐκ πολλοῦ. || Ἀπτικοὶ τὸ ἐνη περιττὸν ἐτίθεσαν, ὡς τὸ ἔχων, ληρέεις ἔχων. || οἱ δὲ λείπειν φασι τὸ δύο· ἵνα ἐρωτῶν λέγη ἐν ἢ δύο; but to say it is 'redundant,' simply means they do not understand it; and they do not explain what 'one or two' could possibly mean—conceivably they thought 'once or twice,' as V. Coulon (*ib.* p. 103) suggests. In *Hermath.* 1908, I have doubtfully proposed ἐνης (in the sense of ὀλίγου), but I now see that what is written in R is Ϝϝ; the first letter is, in my opinion, simply an alteration of the symbol Ϛ (= καί). The text which the copyist of R originally wrote, was probably, as I suggest, καὶ πένης;

Greek; mentioned, in Lucian, *Præc. rhet.* 16, as an extreme Atticism, but, strange to say, not extant elsewhere outside of Plato (*Rep.* 474 c, *Prot.* 331 d). Similar formations are more common, e.g. ἀμοῦ γέ που (*Lysias* xxiv. 20), ἀμωσ-γέπως (*Thesm.* 429, Plato, *Legg.* 641 E), ἀμόθεν γέ ποθεν (*id.* *Gorg.* 492 d). ἀμός = τις is Doric, but is not found except in compounds (cp. Kühner-Blass, *ib.* § 176, n. 5, Ruhnken, *ad Timæum*, p. 24 n. 1.).

609. ἔτεόν: cp. *Vesp.* 8 n.

Μαριλάδη: cp. 350 n. For such significant names cp. 36 n., *Vesp.* 401 n.

610. καὶ πένης: see crit. n.

612. Ἀνθράκυλλος: see crit. n.; a dimin. of Ἀνθρακοκλήs, as Ἀριστυλλος (*Eccl.* 647) of Ἀριστοκλήs.

Εὐφορίδης, 'Mr. Coal-carrier'; cp. 211, Pepler, *ib.* p. 50.

Πρινίδης: cp. 180 n.

613. τὰκβάτανα: the article (as with Χαόνας) is anaphoric, showing that 'E.

is used proverbially, as a representative of the Golden East; cp. 653 n., *Vesp.* 715 n., Uekermann, *ib.* p. 11. (In *Eq.* 1089 the article is omitted after a local preposition [cp. *Vesp.* 492 n.], although 'E. is similarly used.) The division of the anap. is permissible after an elision, cp. *Vesp.* p. xxxviii. II., Bernhardt, *ib.* p. 277. The commentators have had much ado in determining the date of the embassy, or expedition, to Ecbatana, and 'the Chaonians,' but they have wasted their ink, through missing the meaning of the articles.

614. ὁ Κοισύρας, 'the Vere de Vere,' without reference to any person in particular; cp. *Nub.* 46 where Strepsiadēs' wife is ἀδελφιδῆ Μεγακλέους τοῦ Μεγακλέους, and ἐγκεκοισυρωμένη. The allusion is to the family of the Alcmaeonidae, who are selected as being representatives of the bluest blood at Athens. They were connected with Coesyra, a half-

none of these? (*Turning to one of the Chorus*) Really and truly, Goodman Collier, have you ever been on an embassy, grizzled as you are, and out at elbows? A' shakes his head, and yet he's a sober, active fellow. (*Turning to other members of the Chorus*) What of Signors Cole, and Porter, and Oak? has one of you seen Ecbatana, or the—Silly Isles? No! But 'the son of Coesyra' and Lamachus, who, but the other day, were so involved

the pron. σὺ is not required, and is often wrongly inserted in codd. (cp. 301 crit. n.). [Those who are loath to omit it may prefer a proceleusmat. in 4th foot, which is not without example, cp. 78 crit. n.] The natural place for the tribrach πολὺς (contained in one word) is the 4th foot (cp. *Vesp.* p. xxxii). The absence of a caesura is usual in a comic senarius, and is natural here, on account of the pause after πεπρέσβ. 611 καίτοι γ' ἔστι codd.: Elmsley καίτουστίν γε (cp. *Vesp.* 599 n.), both Porson and he agreeing in objecting to γε so placed after καίτοι; their rule is generally followed, but there are exceptions, e.g. *Nub.* 876 (in VR; but read κ. τ. γ' ἔμαθε τοῦθ' 'Υ.), *Eur. Tro.* 1015, *IT.* 720, the former of which has been readily corrected, but the latter resists amendment (viz. καίτοι γ' ἔγγυς ἔστηκας φόνου: Weil's καίπερ ἔγγυς ἔστῶτος φόνου is a rash alteration); for exceptions in prose see Adam on Plato, *Rep.* 331 E 37. I abandon the codd. here, since καίτοι γε was so common in later Greek as to mislead the copyists, in dealing with more classical styles 612 τί δαὶ Δράκυλλος codd. (a dimin. of Δράκης, *Lys.* 254, *Eccl.* 293): Reiske δ' Ἀνθράκυλλος, which is very attractive || καὶ Εὐφορίδης codd.: Elmsley ἢ Εὐφ. (for the synzesis cp. 860 n., *Nub.* 1084; the sigla of ἢ and καὶ are often confounded) 613 οἶδεν R etc.: εἶδεν B || τίς R 615 ὑπὲρ codd.: Bentl. ὑπ' || ἔράνων codd.: Reiske ἔράνων

mythical personage, whose son, Megacles, was father of Clisthenes. For other views see Müller-Strübing, *ib.* p. 525 n., Gilbert, *Beitr.* p. 166. The former believes 'the son of Coesyra' to have been Hippocrates (for whom see 603 n., *Thuc.* iv. 66). Bergk (ap. Mein. *FCG.* ii. p. 971) suggests that he went to Persia with Morychus, on the embassy mentioned in 65; but it is improbable that there was any such embassy. Schol. R thinks the allusion is to Megacles, for whom see *Nub.* 800, 815, where Phidippides is said to be ἐκ γυναικῶν εὐπτέρων τῶν Κοισύρας. There is a satirical point here in the addition of Lamachus, who was a man of no family, and belonged to the new school of commanders; cp. *Eupol.* i. p. 289 K. (ii. p. 466 M.) ἀλλ' ἦσαν ἡμῶν τῇ πόλει πρῶτον μὲν οἱ στρατηγοὶ | ἐκ τῶν μεγίστων οἰκιῶν, πλούτῳ γένει τε πρῶτοι, | οἷς ὡσπερ εἰ θεοῖσιν ἠχόμεσθα . . νυνὶ δ' ὅταν τύχωμεν | στρατεύμεσθ' αἰρούμενοι

καθάρματα στρατηγούς, *ib.* i. p. 314 K. (ii. p. 510 M.) οὐς δ' οὐκ ἂν εἴλεσθ' οὐδ' ἂν οἰνόπτας πρὸ τοῦ | νυνὶ στρατηγούς ἔχομεν. The poverty of Lamachus, which is alluded to in the next lines, was notorious; cp. *Plut. Alc.* 21 ὁ γὰρ Λ. ἦν μὲν πολεμικὸς καὶ ἀνδρώδης, ἀξίωμα δ' οὐ προσῆν οὐδ' ὄγκος αὐτῷ διὰ πενίαν, which was so excessive that, when on service, he was forced to borrow from the Athenians μικρὸν ἀργύριον εἰς κρηπίδας καὶ ἐσθῆτα (*id. Nic.* 15). In later times he was classed as πενέστατος with the best Athenians—Aristides, Phocion, Socrates, and Ephialtes (*Aelian, VH.* ii. 43). See *Intro.* pp. xvii sq.

615. ἔράνων: such ἔρανοι were either (1) club-debts, or (2) contributions made to friends in want of assistance; the latter had to be refunded, but without interest (see Bekk.-Göll, *Char.* i. p. 58, *Dict. Ant.* i. p. 758 a, Th. Reinach in *Daremberg et Saglio, ib.* s.v.). For

ὥσπερ ἀπόνιπτρον ἐκχέοντες ἐσπέρας,
ἅπαντες “ἐξίστω” παρήνουν οἱ φίλοι.

ΛΑΜ. ὦ δημοκρατία, ταῦτα δῆτ’ ἀνασχετά;

ΔΙΚ. οὐ δῆτ’, ἐὰν μὴ μισθοφορῇ γε Λάμαχος. == >

ΕΠΙΡΡΗΜΑΤΙΟΝ

ΛΑΜ. ἀλλ’ οὖν ἐγὼ μὲν πᾶσι Πελοποννησίοις

620

ἀεὶ πολεμήσω, καὶ ταραῶ πανταχῆ,
καὶ ναυσὶ καὶ—πεζοῖσι, κατὰ τὸ κρατερόν.

ΔΙΚ. ἐγὼ δὲ κηρύττω γε Πελοποννησίοις

624

ἅπανσι καὶ Μεγαρεῦσι καὶ Βοιωτίοις
πωλεῖν ἀγοράζειν πρὸς ἐμέ—Λαμάχῳ δὲ μή. Ξ

616 ἐκχέοντες] v. Herw. οὐκχέοντες or ἐκχεῶν τις 620 No paragr.
in R 622 πεζοῖσι] Blaydes πεζός (or πεζῆ) γε; a better emendation is
πεζῆ τε καὶ ταῖς ναυσί, but the dat. may be a jest, see comm. || κρατερόν R:

(1) cp. Dem. xxvii. § 25 (Aphobus)
ἐράνους τε λέλοιπε πλείστους καὶ ὑπέρ-
χρως γέγονε: for (2) cp. Philem. ii. p.
534 K. (iv. p. 31 M.) “ἀλλ’ ἐταῖροι καὶ
φίλοι σοι καὶ συνήθεις, νῆ Δία, | ἔρανον
εἰσίσουσιν.” εὔχου μὴ λαβεῖν πείραν
φίλων, | εἰ δὲ μή, γνώση σεαυτὸν ἄλλο
μηδὲν πλὴν σκιάν.

616. ἀπόνιπτρον: cp. *Vesp.* 1216 n.

ἐκχέοντες: for this method of getting
rid of slops (from which v. Herwerden
says he was a sufferer in Spain, in com-
paratively recent days), cp. *Vesp.* 259 n.,
Fr. i. p. 471 K. (ii. p. 1071 M.) μήτε
ποδάνιπτρον θύραξ’ ἐκχείτε μήτε λούτριον.

617. ἐξίστω: an ambiguity, viz. *gurdy-*
loo, and *cede bonis*. For the latter cp.
schol. ἐξίστασθαι τῆς οὐσίας (Dem. xxxvi.
§ 50 οἶ, ἐπεὶ διαλύειν ἐδέησεν οἷς ὠφείλον,
ἐξέστησαν ἀπάντων τῶν ὄντων), ὡς μὴ
δυνάμενοι ἀποδοῦναι. τοῦτο λέγει, a
schol. continues, διασύρων Μεγακλέα καὶ
Λάμαχον, ὡς πρότερον μὲν πένητας ὄντας,
εἶτα ἐξάλφνης πλουτήσαντας ἀπὸ τῆς
πόλεως: but it was difficult to become
rich on 3 drachmas a day, and Lamachus
was always a pauper. The legal jest
can be represented by ‘to avoid’ = ‘to
withdraw’ (Sh. *Tr.* iv. i. 142), and, in
pleading, ‘to evade’ a charge (cp. *Meas.*
III. i. 201, *As you like it* v. iv. 102).

618. The end of the line, which is
tragic (cp. Soph. *Phil.* 987), may be
from the *Telephus*; the beginning recurs

in *Av.* 1570, but in a protest of the
‘Tory god’ Posidon against democratic
principles. The exclamation here is
made by a radical appealing to the
Democracy.

619. γε marks an ellipse of the main
verb, cp. *Vesp.* 88 n.

620–25. According to Zieliński (*Glied.*
p. 59) these lines formed the Epirrhema-
tion of the Agon, which he supposes to
have been left out in the second edition
of the play. Though there is no proof
that the play was ever remodelled, I
agree with Zieliński that the present
passage is an Epirrhematic, to be com-
pared with *Lys.* 608–13, where, after
the Agon, the Probulus, like Lamachus,
is unconvinced, and stalks away to refer
his grievances to his colleagues. It has
been shown, on 496 n., that in the
Acharnēs, as it is, there is an Agon,
though not of the normal type, which
concludes here in the conversion of the
spectators, though not of Lamachus.
Before Zieliński, Müller-Strübing (ib.
p. 507) held that the late insertion
(593–619) ended here, and that 620–625
belonged to the original passage.

620. ἀλλ’ οὖν, ‘at any rate’; cp.
Vesp. 1129 n.

πᾶσι: cp. 529 n.

621. ταραῶ: this word is generally
associated with Cleon, the κύκητρον καὶ
τάρακτρον (*Pax* 654). The idea is ‘I

in club-dues and debts that their friends cried 'avoid,' just as people do when emptying slops a-nights.

LAM. (*In desperation, and almost speechless*) O spirit of democracy, wilt thou pocket up this?

DIC. Surely not, unless Lamachus—draws pay.

EPIRRHEMATION

LAM. (*Turning away from DIC. and resuming his shield and helmet*) Well, at any rate, my cue is always to be at war with all the Peloponnesians, and to make them skip in every part of the world—on ship-board, and on land, with all my force.

DIC. Aye, but mine is to make proclamation to all the Peloponnesians and Megarians and Boeotians, to deal and traffic with me, but not with Lamachus. (*The actors leave the Orchestra: the members of the Chorus lay down their cloaks and resume the dress of ordinary Athenians. They go through elaborate evolutions, changing their positions so as to face the audience.*)

καρτερὸν cett. codd., Su. 623 No paragr. in R || γε καὶ RACVp2Γ : γε B : καὶ Ald. ; a curious consensus of different classes of codd. in an obvious blunder

will go in for a raging, tearing propaganda in favour of war,' such as the Radicals, under Cleon, were now carrying on, in view of the approaching elections, at which, as here, the war-party was defeated.

622. **πεξοῖσι** : the dat. may be a jest, being due to parallelism with *νασι*, and so it is dangerous to change it (see crit. n.).

κατὰ τὸ καρτερόν : cp. 591 n.

623. **δὲ . . γε**, 'aye, but,' in a repartee ; cp. *Vesp.* 94 n.

κηρύττω : Müller-Strübing (ib. p. 508) objects that the proclamation is abrupt, 'wie aus der Pistole geschossen,' since this was not one of the inducements to peace which Dicaeopolis had held out earlier in the play. But he has not observed that it is a repartee : Lamachus proclaims an universal war with all the Peloponnesians ; Dicaeopolis

proclaims universal peace, with its attendant advantage, 'Marktverkehr.' The real proclamation comes later, in almost identical language (719).

625. **πωλεῖν ἀγοράζειν** : apparently a technical phrase ('Marktverkehr treiben'); for the asyndeton in such phrases cp. *Vesp.* 485 n. **ἀγοράζειν** should mean, in Attic, 'to stroll about in the market-place'; the post-classical meaning 'to buy' seems to be confined to this phrase, except in 720 (where see note) and *Vesp.* 557, where, however, it may be a surprise, 'for my messmates—lounging in the market-place.' In Dem. l. § 26, the mid. means 'to buy for one's self.'

πρὸς ἐμέ—Δαμάχω δὲ μή : for the change of constr. cp. *Eccl.* 446 sqq., where, after *συμβάλλειν πρὸς ἀλλήλας*, we have *μόνας μόνας* (on which cp. *Vesp.* 1272 n.), Eur. *IT.* 525 ὦ μῖσος εἰς Ἑλληνας, οὐκ ἐμοὶ μόνῃ.

ΠΑΡΑΒΑΣΙΣ ΧΟΡΟΥ Α

ΚΟΜΜΑΤΙΟΝ

ΚΟΡ. ἀνὴρ νικᾷ τοῖσι λόγοισιν, καὶ τὸν δῆμον μεταπέθει
περὶ τῶν σπονδῶν. ἀλλ' ἀποδύντες τοῖς ἀναπαίστοις
ἐπίωμεν.

ἄπλοῦν

ἐξ οὗ γε χοροῖσιν ἐφέστηκεν τρυγικοῖς ὁ διδάσκαλος
ἡμῶν,
οὐπω παρέβη πρὸς τὸ θέατρον λέξων ὡς δεξιός ἐστιν·
διαβαλλόμενος δ' ὑπὸ τῶν ἐχθρῶν ἐν Ἀθηναίοις ταχυ-
βούλοις,

630

627 τοῖς ἀναπαίστοις RAB²CF Su. (s.v. ἀποδύντες): τοὺς ἀναπαίστους B¹Vp² Ald.; for the latter cp. Eur. *Hel.* 165, *Tro.* 119 (if, as is questionable, Musgrave's ἐπιούσ' is right: Wilam. πρὸς τοὺς) 628 ἐξ οὗ γε R etc.: ἐξ οὗ γὰρ C: Blaydes ἐξ οὗ δὲ or οὗ τε; cp. Aesch. *Eum.* 25, <Eur.>

PARABASIS. 626 sqq. Schol. <κορωνίς>, ἐξιόντων τῶν ὑποκριτῶν ὁ χορὸς λέγει τὴν τελείαν παράβασιν, τῆς δὲ παραβάσεως τὸ μὲν κομμάτιον ἐστὶ δύο ἀναπαίστων τετραμέτρων καταληκτικῶν, αὐτὴ δὲ ἡ παράβασις ἐξ ὁμοίων στίχων λβ'. As in *Thesm.* 655 sqq., the Commation is composed of long verses, distinct in sense, though not in metre, from the anapaests of the Parabasis proper. As the name of C. is derived from κόμμα, 'a short verse,' the innovation here is curious, and the reason for it is not obvious.

Omitting the Pnige of the Epirrhematic Syzygy (which are seldom present), the Parabasis of the *Acharnēs* is complete in its parts, like those of the *Equites*, *Nubes*, and *Vespae*.

The substance of the 'anapaests' deals, as frequently elsewhere, with the circumstances of the poet's life, and with his relations to the public; the epirrhematic portion is devoted to political observations and personal satire; the ode is an address to the muse of Acharnae, in harmony with its origin, which is to be looked for in the hymns sung during the Phallic processions; but the antode is an appeal to the public conscience.

The Coryphaeus no longer speaks as an Acharnian, but as the representative of the poet. At the beginning of the Parabasis the Chorus doff their cloaks,

and resume their usual garb as private citizens; so far as they are concerned, the play is at an end: the Parabasis is their Epilogue, as it really was the Epilogue of early comedy. But the audience demanded something more. As, in the old pantomimes, the clown and the columbine exhibited their improvisations 'to make children laugh,' so, in Attic comedy, the spectators had to be diverted by the accompaniments of the old *Possenspiel*. Scenes of wild merriment, loosely connected with the texture of the plays, are prominent in the early plays of Aristophanes, and have often been 'a stone of stumbling' to critics. In later days, it was the aim of the poet to give a greater artistic unity to his work. How far he succeeded may be seen from an examination of the *Aves*, and his later comedies. (See *Vesp.* pp. xix. sqq.).

627. ἀποδύντες: schol. ἀποδύνονται τὴν ἔξωθεν στολὴν ἵνα εὐτόνως χορεύωσι καὶ εὐστροφώτεροι ᾧσι: this is the case in *Vesp.* 408 (see note there), but not here, since the Chorus did not dance during the Parabasis.

ἀναπαίστοις: the technical name, in Aristoph., for the Parabasis proper; cp. *Pax* 735, *Agthe*, *Parab. u. d. Zwischenakte d. alt. att. Kom.* p. 43.

ἐπίωμεν, 'attack,' 'have a fling at' (Tyrrell).

FIRST PARABASIS OF THE CHORUS

COMMATION

FIRST LEADER (*Announcing the decision to the house in a loud voice*) The man is victorious in the debate, and the populace is converted. (*Turning to his comrades*) But come, let us doff our cloaks and essay 'the anapaests.' (*Turning again to the audience, and delivering his speech 'melodramatically,' while an accompaniment is played on a flute.*)

THE ANAPAESTS

Never yet, since our master first directed choruses 'smeared with wine-lees,' has he come forward to tell the house how clever he is; but now he has been so slandered by his enemies before the Athenians, quick to take offence, of scandalizing our city, and outra-

Fr. 1109. 7 N.² (where N. reads ἐξ οὗ γ' : ἐξοτ' BC : ἐξ ὧτ' A) || ἐφέστηκε R cett. (except Γ) : perhaps ἐξ οὗ γὰρ ἐφέστηκε χοροῖσιν should be read (γὰρ introducing a narrative) 629 λέξον R

628. ἐξ οὗ γε, *ex quo quidem tempore*: perhaps the particle γε, like γὰρ, introduces a narrative; see crit. n.

ἐφέστηκεν: viz. as διδάσκαλος, but not as the ὑποδιδάσκαλος, who was Callistratus.

τρυγικοῖς: not elsewhere in comedy, though τρυγῶδες is common; cp. *Nub.* 296 τρυγοδαίμονες. No doubt the word is used γέλωτος ἔνεκα.

διδάσκαλος: as to the identity of the διδάσκαλος there has been a prolonged controversy. Usually 'the teacher' was the poet himself, who, when he had received permission from the Archon to exhibit a play, was sent to a choregus, who gave him a chorus and a διδασκαλεῖον. Recently discovered inscriptions have almost demonstrated that 'the teacher' here was Aristophanes himself. By ill luck the poet's name does not occur in the extant Victors' Lists (*IG.* ii. 971), but the formula usual in the Didascaliae is known; and there is no doubt that, in the case of the *Acharnēs*, it ran so: Ἀριστοφάνης ἐδίδαξε διὰ Καλλιστράτου (see Capps, *ib.* p. 132). Thus, in the case of the *Babyloniū* and *Daetalēs*, though a ὑποδιδάσκαλος was responsible for the production, Aristophanes' name was published, and he was held personally responsible for the views therein expressed. The earlier theories as to the meaning of this passage it is no longer necessary to discuss; but I may refer the curious to Gunning, *ib.* pp. 72 sqq., Müller-Strübing, *ib.* p. 607, C. F. Hermann, *ib.* p. viii., Briel, *de Philon.* p. 35, Meyer, *de Comm.* p. 23, Schrader, *Philol.* xxxvi. pp. 385 sqq., Kock, *de Philon. et Call.* pp. 21 sqq., Bergk ap. Mein. *FCG.* ii. pp. 934 sqq. The most recent writer, Römer (*Stud. Ar.* p. 125), is still unconverted in his attachment to the belief that 'the teacher' and 'poet' is Callistratus. See further Excursus V.

629. παρέβη: cp. *Eq.* 508, *Vesp.* 267 n., *Pax* 735 αὐτὸν ἐπήγει πρὸς τὸ θέατρον παραβὰς ἐν τοῖς ἀναπαίστοις.

θέατρον, 'the house'; cp. *Eq.* 233, *Pax* l.c.

δεξιός: cp. *Vesp.* 65 n., 'picked man of countries' (*Sh. John* i. 193), 'fastidious,' 'clever' (as here).

630. διαβαλλόμενος: cp. 380 n. ταχυβούλοις) (μεταβούλοις: both epithets mark characteristics of the Athenian intellect, lately exemplified in their treatment of the Mytileneans (*Thuc.* iii.

ὡς κωμωδεῖ τὴν πόλιν ἡμῶν καὶ τὸν δῆμον καθυβρίζει,
ἀποκρίνασθαι δεῖται νυνὶ πρὸς Ἀθηναίους μεταβούλους.
φησὶν δ' εἶναι πολλῶν ἀγαθῶν ἄξιος ὑμῖν ὁ ποητής,
παύσας ὑμᾶς ξενικοῖσι λόγοις μὴ λίαν ἔξαπατᾶσθαι,
μηδ' ἤδεσθαι θωπευομένους μηδ' εἶναι χαννοπολίτας. 635
πρότερον δ' ὑμᾶς ἀπὸ τῶν πόλεων οἱ πρέσβεις ἔξα-
πατῶντες
πρῶτον μὲν “ἰοστεφάνους” ἐκάλουν· κάπειδὴ τοῦτό
τις εἴποι,

631 Fritzsche ὑμῶν, cp. 678; but ἡμῶν is unobjectionable, as Athenian citizens are speaking 632 ἀποκρίνασθαι] ἀποκρίνεσθαι Ald. 633 ἄξιος] Bentley αἴτιος; these words are often confounded, e.g. Men. iii. p. 124 K. (iv. p. 198 M.) ἀρ' ἐστὶν ἀγαθῶν πᾶσι πλείστων ἀξία (Cobet αἰτία) | ἢ σύνεσις; Here, however, ἄξιος seems right, cp. Pax 738, 918 || ὑμῖν R: ἡμῖν cett. 634 παύσας codd.: Reiske πείσας; see comm. ||

36-50). The comic poets never weary of assailing the ill-judgment and vacillating councils of the democracy; cp. *Nub.* 587 φασὶ γὰρ δυσβουλῶν | τῆδε τῆ πόλει προσεῖναι, *Eccl.* 797 sq. ἐγῶδα τούτους χειροτονοῦντας μὲν ταχύ, | ἄπ' ἂν δὲ δόξη, ταῦτα πάλιν ἀρνομένους, *Eupol.* i. p. 314 K. (ii. p. 510 M.) ὦ πόλις, πόλις, | ὡς εὐτυχὴς εἰ μάλλον ἢ καλῶς φρονεῖς, though the benevolence of heaven converts their follies into blessings (*Nub.* l.c.). ταχ. and μετ. are ἀπαξ εἰρημένα, and may be intended, like *τρυγικοῖς*, to raise a laugh.

632. ἀποκρίνασθαι, 'to defend one's self'; cp. *Vesp.* 951 ὑπεραποκρίνεσθαι κυνός, *Thesm.* 186, *Fr.* i. p. 318 K. (ii. p. 510 M.).

633. ἄξιος: see crit. n., and cp. Pax 918, *Plut.* 877, *Eur. Hec.* 309, *Alc.* 433. For Aristophanes' naïve eulogies of himself (which he deprecates in Pax 734 sqq.) cp. *Vesp.* 1017 sqq., 1043 sqq., Pax 736 sqq. (Bergk, *Rel. Com. Att.* p. 416).

ποητής: cp. 628 n.

634. ξενικοῖσι: cp. Sh. *LLL.* v. i. 15 'Holofernes. He is too picked, too spruce, too affected, too odd, as it were, too peregrinate, as I may call it. *Nathaniel.* A most singular and choice epithet.' For examples of ξενικά ῥήματα cp. *Daet.* i. p. 439 K. (ii. p. 1033 M.) and H. Weber, *ib.* pp. 85 sq. A schol. gives two explanations: (1) ἀντὶ τοῦ ἀλλοτριῶν καὶ μὴ προσήκουσιν ('irrelevant'), (2) τοῖς ἀπὸ τῶν ξένων πρέσβεων λεγομένοις. It is generally assumed that

there is an allusion here to the embassy from Leontini, which introduced Gorgias to Athens. This may be so; and colour is given to the suggestion by *Diod.* xii. 53 (from Timaeus) καὶ τῷ ξενίζοντι τῆς λέξεως ἐξέπληξε τοὺς Ἀθηναίους ὄντας εὐφνεῖς καὶ φιλολόγους, as 'his words are a very fantastical banquet, just so many strange dishes' (Sh. *Ado* II. iii. 22). τὸ ξενίζον seems to mean 'strangeness,' 'affectation' of style, for examples of which see Blass, *Bereds.* i. p. 64, and especially *Aristot. Poet.* 22=1458 a 21, *Rhet.* iii. 3=1406 a 15 (strange epithets are in place in poetry, but unseasonable in prose), ἐξαλλάττει γὰρ τὸ εἰωθὸς καὶ ξενικὴν ποεῖ τὴν λέξιν. [See Bergk ap. Mein. *FCG.* ii. p. 969, Ranke, *Vit.* p. 340, A. Müller, v. *Leeuwen ad loc.*, Gilbert, *Beitr.* p. 150, W. Rhys Roberts, *Class. Rev.* xviii. (1904) p. 20, who all agree in seeing an allusion to Gorgias. Indeed, Gilbert holds that the *Babylonii* was partly directed against Gorgias, and the soaring ambitions excited by his visit, which resulted in the dispatch of Athenian ships to Sicily. H. Weber, *ib.* pp. 73 sqq. argues that 634-41 refer to the *Daetalēs* (*ib.* pp. 97 sqq.), and that there is no allusion to the *Babylonii* until 642.]

μη: a rare, but natural, constr. after παύω, cp. *Aesch. Prom.* 248; more commonly the negative is omitted, cp. *Herod.* v. 67, Goodwin, *ib.* §§ 807 (c), 903. 5, H. Weber, *ib.* p. 87, Kühner-Gerth, *ib.* § 484 (28).

635. θωπευομένους: cp. *Eq.* 1115 sqq.

ging the populace, that he asks to defend himself, to the Athenians, equally quick to be turned from their wrath. He says he has earned a rich guerdon at your hands, since he has taught you not to be gulled over-much by peregrinate eloquence; nor to find your pleasure in ducking observants, nor to be of a vain and skipping spirit. In old days, the envoys from the federated States were wont to tickle you with their addition 'violet-wreathed.' Whenever

ἡμᾶς R etc., Su. (s.v. ξενικοῖς): ἡμᾶς BVp2 635 μηδ' R(sic)Vp2: μήθ' cett. 636 οἱ πρέσβεις ἀπὸ τῶν πόλεων codd.: corr. Bentley; even the correction is objectionable, as the constr. is οἱ ἀπὸ τῶν π. πρέσβ., cp. Sobol. *Praep.* p. 96; but see comm. Perhaps οὐκ τῶν π. is possible (cp. 643 crit. n.), as ἐκ would have been expected; cp. *Vesp.* 670 n. 637 sq. εἶ γάρ τις εἴποι ἰοστεφάνους, εὐθὺς ἐπ' ἄ. π. κάθησθε Su. (s.v. πυγιδίων)

(of Demus) ἀλλ' εὐπαράγωγος εἶ, | θωπευόμενός τε χαίρεις κάξαπατώμενος, | πρὸς τὸν τε λέγοντ' αἰεὶ | κέχρησας· ὁ νοῦς δέ σου | παρῶν ἀποδημεῖ: the flattery of the demagogue being the chief danger of a democracy, according to Aristotle.

χαυνοπολίτας, *gobenoiches*, lit. 'citizens of Χαύνη πόλις,' cp. *Eq.* 1262 Κεχρηναίων πόλει. For the form cp. *Eq.* 817 μικροπολίτης (like 'Little-Englander'), *Rian.* 1014 διαδρασιπολίτης. For χαύνος of 'gaping' folly cp. Solon, *Fr.* 34 B.⁴ Pind. *P.* ii. 61 B.⁴, Plato, *Theaet.* 175 B (χαυνότης). χ. originally meant 'spongy,' of tissue, bones, etc., cp. H. Weber, *ib.* pp. 90 sqq.

636. ἀπὸ τῶν πόλεων: said to be an allusion to Gorgias' embassy; but πόλεις should mean 'allied (maritime) cities,' of which Leontini was not one. 642-3 show that the allusion is to the dependent allies, who heard Aristophanes' defence of 'justice' last year, and 'will return' to Athens to see him again (cp. Gunning, *ib.* pp. 31 sqq.). For the unusual position of the prepositional phrase outside the article (=οἱ ἀπὸ τῶν π. πρ.) cp. 642, *Nub.* 1055 ἐν ἀγορᾷ τὴν διατριβήν, Thuc. ii. 18 κατὰ τὴν ἄλλην πορείαν ἢ σχολαιότης, *ib.* 38 καθ' ἡμέραν ἢ τέρψις, Kühner-Gerth, *ib.* § 464 (1).

637. ἰοστεφάνους . . λιπαράς: there is some allusion here which escapes us. Most commentators assume that Gorgias had employed these epithets in one of his speeches to the Athenians; but there is no real evidence that the poet was thinking of Gorgias at all. The coiner of these expressions was Pindar (cp. *Fr.* 76 B.⁴), in his celebrated address to Athens,

on account of which he became Athenian Proxenus (Isocr. *Περὶ ἀντιδ.* 166), but was fined 1000 drachmas at Thebes, viz. ὦ ται λιπαραὶ καὶ ἰοστέφανοι καὶ αἰδιδμοί, Ἑλλάδος ἔρεισμα, κλειναὶ Ἀθῆναι, δαμόνιον προλιεθρον. Pindar intended *i.* to imply that Athens was semi-divine, and to be associated with Aphrodite, the Muses, or the Graces, who were *ισστ. par excellence.* (There is an excellent article by A. B. Cook on *i.* in *J. Hell. St.* 1900, pp. 1 sqq., see also Neil on *Eq.* 1323).

The epithets sounded ridiculous to Athenian ears. Perhaps *ισστ.* was treated as a pun on Ἴωνες (derived from Ἴον, cp. Schoemann, *Ant. Gr.* i. p. 313), and λιπ., at this time, meant (1) 'oily,'—a cook's word, cp. *Av.* 535; or (2) 'in good case,' of the limbs, cp. *Eq.* 536, *Nub.* 1011, *Plut.* 616. Its application to Athens is often ridiculed; cp. *Eq.* 1329, *Nub.* 300 (in more exalted style), *Av.* 826 λ. τὸ χρῆμα τῆς πόλεως. The word does not occur in Soph.; in Aesch. *Suppl.* 1029 λιπαροῖς χεῦμασι, it means 'rich.' Euripides, as in many other cases, revived the word, in its old sense; cp. *IT.* 1130 λιπαρὰν Ἀθηναίων γᾶν, *Alc.* 452 λιπαραῖσιν ἐν Ἀθήναις. Perhaps even Pindar showed 'happy valiancy' in transferring to the city the epithet ('radiant') appropriate to the citizens in festal attire, as v. Leeuwen suggests.

As there were two kinds of ἀφῆαι, a lighter and a darker, it is possible that λ. was confined to the former, and referred to their colour (Willems), cp. *Anth. P.* ix. 412 μάλινη ζαγλαγεῦσα.

εὐθὺς διὰ τοὺς “στεφάνους” ἐπ’ ἄκρων τῶν πυγιδίων
ἐκάθησθε.

εἰ δέ τις ὑμᾶς ὑποθωπεύσας “λιπαράς” καλέσειεν
Ἀθήνας,

ἤυρετο πᾶν ἂν διὰ τὰς “λιπαράς,” ἀφύων τιμὴν
περιάψας. 640

ταῦτα ποιήσας πολλῶν ἀγαθῶν ἄξιος ὑμῖν γεγένηται,
καὶ τοὺς δήμους ἐν ταῖς πόλεσιν δείξας ὡς δημο-
κρατοῦνται.

τοιγάρτοι νῦν οὐκ τῶν πόλεων τὸν φόρον ὑμῖν
ἀπάγοντες

ἤξουσιν, ἰδεῖν ἐπιθυμοῦντες τὸν ποιητὴν τὸν ἄριστον,
ὅστις παρεκινδύνευσ’ εἰπεῖν ἐν Ἀθηναίοις τὰ δίκαια. 645
οὕτω δ’ αὐτοῦ περὶ τῆς τόλμης ἤδη πόρρω κλέος
ἤκει,

639 ὑποθωπεύσας τί R 640 εἶυρετο R: εἶυρε τὸ cett. codd., Su.
(s.v. λιπαρά), schol. || ἀφύων codd., Su., Hesych.: Elmsley ἀφύων (which is
the gen. of ἀφύης), cp. *Nub.* 240 χρῆστων (from χρήστης). Such is the
doctrine of the old grammarians, which is not always followed by modern
scholars 641 ταῦτα ποιήσας] Halbertsma ταῦτ’ οὖν δράσας || αἴτιος
codd., cp. 633 crit. n.: as the line is resumptive, ἄξιος seems necessary
642 τοὺς δήμους] Richards (*Class. Rev.* xvii. 1903, p. 7) τοῖς δήμοις

638. διὰ τοὺς “στεφάνους,” ‘on ac-
count of the word “wreaths.”’ For this
use of the article in a quotation cp. 10
n., *Eq.* 124 πολλῶ γ’ ὁ Βάκις ἐχρήτο τῷ
ποτηρίῳ (the word ‘cup’), *Nub.* 554
ἐκστρέψας τοὺς ἡμετέρους Ἰππέας, *Vesp.*
98 n.

πυγιδίων: a vulgar perversion of a
common tragic metaphor; cp. *Soph. Aj.*
1230 ὑψήλ’ ἐκόμπεις, κάπ’ ἄκρων ὤδοι-
πόρεις, *Eur. Ion* 1166, *El.* 840, *Cycl.*
159: so ὀρθοπυγιᾶν in *Com. adesp.* iii.
p. 589 K. (iv. p. 646 M.) of a woman
trying to make herself look taller. The
same idea is expressed in *Eq.* 720 ποεῖν
τὸν δῆμον εὐρὸν καὶ στενόν, 1347 τὰ δ’
ᾠτά γ’ ἂν σου νῆ Δ’ ἐξεπετάνυτο ὡσπερ
σκιάδειον, and, more politely, in *Vesp.* 638
ὡστ’ ἔγωγ’ | ἠῦξανόμην ἀκούων, | κᾶν μα-
κάρων δικάζειν | αὐτὸς ἔδοξα νήσοις, ἠδὲ
μενος λέγοντι.

ἐκάθησθε: for the omission of ἂν cp.
522 n.

639. ὑποθωπεύσας: cp. *Vesp.* 610.

640. ἤυρετο, ‘gained,’ *Aesch. Prom.*
267.

ἂν: cp. *Vesp.* 269 n.

ἀφύων: cp. *Vesp.* 496 n. Said to be
the mackerel-midge (*Motella glauca*);
according to Willems, *menuailla*, *fretin*,
poissonaille. Much oil was used in
cooking them; cp. *Fr.* i. p. 522 K.
(ii. p. 1151 M.) ἄλις ἀφύης μοι· παρα-
τέταμαι γὰρ τὰ λιπαρὰ κάπτων. See
Willems, *Bull. d. Acad. roy. d. Belg.*
1903, pp. 629 sqq., and 637 n.

περιάψας: only used in a bad sense,
of dishonour, etc. First found in *Simon.*
97 B.⁴ Πέρσαις δὲ περὶ φρεσὶ πῆματα
πάντα | ἤψαμεν, cp. *Plut.* 590, *δνειδος*
π. *Lysias* xxi. § 24, *αἰσχύνην* (common
in *Plato*, e.g. *Apol.* 35 A, *Rep.* 495 c,
Euthyd. 272 c), ἀντὶ καλῆς (δόξης) αἰσχρὰν
τῇ πόλει π. *Dem.* xx. § 10. Similar
words are *ἐναπομόργνησθαι* 843, *προστρίβε-*
σθαι Eq. 5, *ἐπισμῆν Thesm.* 389, *ἀνάπτειν*
Hom. Od. ii. 86; see 843 n.

a speaker said *that*, you promptly sat up on the point of your buttocks, because of the 'wreaths'; and, if any one delicately smoothed you, and cleped Athens 'white and glistering,' he was denied nothing, because of the 'white and glistering'—attaching to you the property of—sardines. The poet has earned a guerdon at your hands by doing that, and by showing what your republican rule means for the populace in the subject States. Wherefore, their envoys will return, to pay their tribute, since they hunger to see the admirable poet, who has ventured to say among the Athenians the thing that is 'just.' The fame of his courage has already spread far and wide, in such sort that even the Sophy

643 ἐκ codd. : v. Herw. οὐκ || Blaydes προσάγοντες 645 ὅστις παρεκιδύενευσεν Ἀθηναίοις codd. : Herm. ὁ. παρ. εἰπεῖν ἐν Ἀθην. : Porson ὁ. γ' εἰπεῖν π. ἐν Ἀ. 646 οὕτω δ'] Elmsley οὕτως, in order to obviate the difficulty of ὅτε καὶ being used in the sense of ὥστε καί, but see comm. : H. Richards (*Class. Rev.* xv. 1901, p. 352) ὄντως δέ, cp. Xen. *Hipparch.* 5. 9 ὄντως γὰρ οὐδὲν κερδαλεώτερον ἐν πολέμῳ ἀπάτης, ὅποτε γε καὶ οἱ παῖδες ὅταν παίξωσι ποσίνδα δύνανται ἀπατᾶν κτλ.

641. ἄξιος : see crit. n.

642. τοὺς δήμους : for the antiptosis cp. 442 n.

ἐν ταῖς πόλεσιν : cp. 636 n.

δημοκρατοῦνται : for the constr. cp. *Ecccl.* 945, Plato, *Rep.* 338 D, [Xen.] *Ath. Pol.* ii. 20, iii. 1. The sense is 'how (badly) they were faring under a democracy.' The main charge against Aristophanes, in respect of the *Babylonii*, was that he had slandered the administration in the presence of strangers; and it is interesting to observe how lightly he touches upon this part of his play, *suppressa voce, obiter et festinans* (Gunning), while he expatiates upon his general services to Athens. Little of the *Babylonii* survives; but it is known that the poet attacked the republican form of government, and, in doing so, depicted the hard condition of the allies under a Radical constitution; he also attacked Cleon, who may have been Senator (see *Introd.* p. xxiii) or Hellenotamias in 427–6 B.C. (Busolt), and who had been responsible, six months previously, for the harsh decree against Mytilene. The offence was *lèse-majesté*, as the allies were in the theatre. For a different view of the administration of the empire see Phrynichus in *Thuc.* viii. 48. 6; on the other hand,

Cleon himself (*id.* iii. 37), if it is Cleon and not Thucydides, describes the Athenian empire as a mere tyrannis, resting on the principle that 'might is right,' thus developing Pericles' idea (*ib.* ii. 63, *Plut. Per.* 12). In accordance with this view, Aristophanes sought, in the *Babylonii*, to show that the subject allies were mere slaves, 'Babylonians working in an Athenian mill' (*Gilbert, Beitr.* p. 152). Cleon's admissions should not, however, be quoted in favour of Aristophanes. Cleon was addressing an Assembly of Athenian citizens; Aristophanes, a public largely composed of foreigners, who were only too anxious to revolt if they got any encouragement. Mytilene had recently shown how assailable Athens was "from the circumference" (*cp. Introd.* p. xxv, H. Weber, *ib.* pp. 75 sqq., Wilamowitz, *Aus Kydath.* p. 14, n. 18, Kaibel in *Pauly-Wissowa*, *ib.* ii. p. 975).

643. ἀπάγοντες : the *vox propria* of paying tribute (so ἀποδοῦναι, *reddere*, 'to pay' what one owes); cp. *Vesp.* 671 n., 707 n.

645. παρεκιδύενευσε : cp. *Vesp.* 6 n.

δίκαία : cp. 561 n.

646. αὐτοῦ : for the position of the pron. cp. *Vesp.* 6 n.

ὄτε καὶ βασιλεύς, Λακεδαιμονίων τὴν πρεσβείαν βασι-
νίζων,

ἠρώτησεν πρῶτα μὲν αὐτοὺς πότεροι ταῖς ναυσὶ
κρατοῦσιν·

εἶτα δὲ τοῦτον τὸν ποιητὴν ποτέρους εἴποι κακὰ πολλά·
τούτους γὰρ ἔφη τοὺς ἀνθρώπους πολὺ βελτίους γεγε-
νήσθαι 650

κὰν τῷ πολέμῳ πολὺ νικήσειν, τοῦτον ξύμβουλον ἔχοντας.
διὰ ταῦθ' ὑμᾶς Λακεδαιμόνιοι τὴν εἰρήνην προκαλοῦνται,
καὶ τὴν Αἴγιαν ἀπαιτοῦσιν· καὶ τῆς νήσου μὲν ἐκείνης
οὐ φροντίζουσ', ἀλλ' ἵνα τοῦτον τὸν ποιητὴν ἀφ-
έλωνται.

647 τὴν RA : om. BCVP2 Ald. 649 πολλά] Bergk πλείω 650
γεγενῆσθαι] Mein. τε γενέσθαι : Müller τε γενέσθαι ἄν : Kock τε φανεί-
σθαι ; but see comm. 651 καὶ codd. : Bergk κὰν 652 ταῦθ' R :
τοῦθ' cett. codd., lemma schol., Ald.

κλέος : the exaggeration is increased by this epic word, which occurs in comedy only in epic parodies ; cp. *Nub.* 459, *Ran.* 1035, *Fr.* i. p. 577 K. (ii. p. 1212 M.), *Posidip.* iii. p. 345 K. (iv. p. 525 M.).

647. ὄτε : apparently loosely used for ὥστε καὶ after οὕτω ; it has not here a causal sense, as in 401 n., cp. Herod. iv. 28 *δυσχείμερος αὕτη ἦ . . χῶρη οὕτω δὴ τί ἐστι, ἔνθα τοὺς μὲν ὀκτῶ τῶν μηνῶν ἀφόρητος ὁλος γίνεταί κρυμός*, ib. iii. 120. 16 ; the construction is not unknown in Shakespeare, e.g. *Troil.* III. iii. 154 'for honour travels in a strait so narrow, [where one but goes abreast] ; see crit. n. and 736 n.

πρεσβείαν : a Spartan mission to Persia is mentioned in Thuc. ii. 7, but its members were arrested by Sadocus, and never reached their destination, as they were put to death at Athens (ib. 67). There is no doubt, however, that other Spartan embassies reached Susa, as the Lacedaemonians were compelled, by their want of a fleet, to appeal to Persia (Busolt, ib. III. ii. p. 959). On the fiction touching the great king cp. Briel, ib. p. 28. Marvellous to relate, it was taken seriously by *Anon. vit. Ar.* (xii. 9 Bergk) ; and, in recent times, by Stocker (*De Soph. et Ar. inter. Graec.*).

648. πρῶτα μὲν . . εἶτα δέ : rather

rare, cp. *Av.* 709-14 *πρῶτα . . εἶτα δὲ . . εἶτα, Eq.* 24 sq. *πρῶτα μὲν . . εἶτα* is the commonest form, cp. *Nub.* 609 sq., *Vesp.* 115 n.

649. ποιητὴν : for the antiptosis cp. 442 n.

650. γεγενῆσθαι : the tense used by the king is quoted : 'these men,' he said, 'have surely become paramount, and will prove victorious in the war' ; it is unnecessary to alter the text, cp. crit. n.

652. τὴν εἰρήνην : the article with this word is normal in Thuc., but is not found in Aristoph., except in a few passages ; cp. *Eq.* 795, *Pax* 1079, *Lys.* 144, 502. So it occurs with *διαλλαγῆ* ; cp. *Lys.* 932, 984.

προκαλοῦνται : for the double acc. cp. *Eq.* 796, a strange constr. ; in Dem. xl. § 44 the second acc. is cognate, viz. ἦν (*πρόκλησιν*) ἐγὼ κατὰ τοὺς νόμους προ-καλοῦμην αὐτόν. In Plato, *Euthyphr.* 5 A, *Charm.* 169 c, Thuc. iv. 22. 3 the second acc. is a neut. pron., but cp. id. v. 37. 5 (*τὰ εἰρημένα πρ.*).

653. τὴν Αἴγιαν : the article is anaphoric, as the demand was constantly made ; so *Vesp.* 715 τὴν Εὐβοίαν, *Lys.* 1163 τὰν Πύλον : cp. Thuc. i. 139 ὕστερον δὲ φοιτῶντες παρ' Ἀθηναίους Πιστιδαίας τε ἀπανίστασθαι ἐκέλευον καὶ Αἴγιαν αὐτόνομον ἀφίεναι, which was a

himself, in questioning the Spartan mission, asked first—who commanded the sea; and then, which side was lashed by the poet's tongue. 'With this poet as their adviser,' he said, 'these men have surely become paramount, and decisive victory will attend them.'

Hence the offer of peace from Sparta, and the demand for the restitution of Aegina—not that they care for that island: their purpose is to appropriate this poet. But, I warn you, you

more modest demand than the present. The Aeginetans were bound by the Thirty Years' truce (of 446 B.C.) to pay a certain *φόρος*, but in every other respect they were autonomous. How their privileges came to be violated is not known; perhaps the Athenians had adopted some measures which were indirectly inconsistent with them. In the first year of the war the Athenians removed the inhabitants from the island, which they planted with cleruchs. Athenian interests required this violent measure, as Aegina was within twenty miles of the Piræus, and a point of vantage for Peloponnesian attacks on that harbour, of which it was called the *λήμη* (by Pericles, ap. Arist. *Rhet.* iii. 10=1411 a 14). Many years later, during the Corinthian and Boeotian wars, it was used against Athenian commerce (Xen. *Hell.* v. 1. 1, Busolt, *ib.* iii. ii. p. 936 n. 4). It is possible that the negotiations alluded to here took place in 431 (Thuc. *l.c.*) or 438 B.C.; but more probably they were recent, e.g. after the unlucky Amphilocheian expedition in the winter of 426–5 B.C. (Busolt, *ib.* p. 1079, n. 5). At any rate, they came to nothing. The Athenians, on their side, expected the restitution of Nisæa, Pegæe, Troezen, Achaia (Cobet 'Αλιὰς, cp. Thuc. iv. 21); while the Lacedæmonians, instead of restoring anything, 'demanded back Aegina.' (See Gunning, *ib.* p. 80, Müller-Strübing, *ib.* p. 574 n., Beloch, *Ath. Pol.* p. 34, Hirschfeld in Pauly-Wissowa, *ib.* i. p. 967).

654. *ἴνα*: cp. Kühner-Gerth, *ib.* § 552 A 8, who strangely take *ἴνα* for *ὄπως*, after *φροντίζουσιν*: of course *τοῦτο ποιοῦσιν* should be supplied.

ποιητήν: schol. gives two views of the meaning: (1) *ἐγγυὸς αὐτῶν λάβωσιν*: so schol. R, who wrote, on 653, that Aristophanes had *χωρία* in Aegina; (2)

οὐδεὶς ἰστόρηκεν ὡς ἐν Αἰγίνῃ κέκτηται τι 'Αριστοφάνης'· ἀλλ' ἔοικε ταῦτα περὶ Καλλιστράτου λέγεσθαι, ὃς κεκληρούχηκεν ἐν Αἰγίνῃ μετὰ τὴν ἀνάστασιν Αἰγυνητῶν ὑπὸ 'Αθηναίων.

Briel (*ib.* pp. 28 sqq.) thinks the latter schol. may be quoted from a sound ancient authority; but it seems more probable that it is an inference from the text by some one who was conversant with the controversy as to the authorship of the play. There is no evidence that Callistratus had anything to do with Aegina, but there is evidence that Aristophanes had an estate there; cp. schol. Plat. 331 Bekk. (*Vita* xii. 4 Bergk), who states that a certain Theogenes wrote a work on Aegina, in which it was alleged that Aristophanes *κατεκλήρωσε* (Bergk *κατεκληρούχησε*) *καὶ τὴν Αἰγίναν*. This is conclusive enough as to his residence there; but it spoils the humour to suppose that he was a cleruch. Aristophanes must have had an estate in Aegina before the expulsion of the inhabitants, and, for some reason, was allowed to retain it. If he were a mere cleruch, he would lose his farm, on the restitution of Aegina to the Peloponnesians, and the Lacedæmonians would not be able to 'appropriate' the poet. If Aristophanes were, by birth, an Aeginetan, it would be easy to understand the charges of *ξενία* which were brought against him, by both Cleon and the comic poets. It is a curious coincidence that an Aristocles of Aegina, son of Aristophanes, is celebrated by Pindar (*Nem.* iii.); and the epithet *δικαίπολις* is applied, in *P.* viii. 22, to the island. It is possible, as v. Leeuwen suggests, that Teleclides alludes to Aristophanes in the line *ὄδ' ἀπ' Αἰγίνης νήσου χωρεῖ δοθιῆνος ἔχων τὸ πρόσωπον* (i. p. 220 K.; ii. p. 373 M.). [See on this passage v. Leeuwen,

ἀλλ' ὑμεῖς τοι μή ποτ' ἀφήθ', ὡς κωμωδήσει τὰ
 δίκαια. 655
 φησὶν δ' ὑμᾶς πόλλ' ἔτι δράσειν ἀγάθ', ὥστ' εὐδαίμονας
 εἶναι,
 οὐ θωπεύων, οὐδ' ὑποτείνων μισθούς, οὐδ' ἔξαπατύλλων,
 οὐδὲ πανουργῶν, οὐδὲ κατάρδων, ἀλλὰ τὰ βέλτιστα
 διδάσκων. —>

ΠΝΪΓΟΣ

πρὸς ταῦτα Κλέων καὶ παλαμάσθω
 καὶ πᾶν ἐπ' ἐμοὶ τεκταινέσθω. 660
 τὸ γὰρ εὖ μετ' ἐμοῦ καὶ τὸ δίκαιον
 ξύμμαχον ἔσται, κοῦ μή ποθ' ἄλῶ
 περὶ τὴν πόλιν ὦν ὥσπερ ἐκείνος
 δειλὸς καὶ—λακαταπύγων. —>

655 H. Richards (*l.c.*) ἀλλ' ὑ. οὔτοι μή ποτ' ἀφήθ', ὡς κωμωδεῖ, on the ground that τοι should not be separated from μή (cp. Soph. *OC.* 1407, 1439, Aesch. *Prom.* 625) || ἀφήσετε R: ἀφήσηθ' A² Ald.: ἀφήσεθ' BG: δείσηθ' C: Bergk ἀφήσηθ': Tyrwh. ἀφήθ' || ὡς] Reiske ὄς 656 πολλὰ διδάξειν codd.: Hamak. πόλλ' ἔτι δράσειν, to obviate the repetition

Prolegom. ad Aristoph. pp. 40 sqq., Briel, *ib.* pp. 28 sqq., Meyer, *de Ar. fab. commissionibus* p. 17, Müller-Strübing, *ib.* pp. 604 sqq., Gunning, *ib.* pp. 78 sqq., Römer, *Ar. Stud.* pp. 121 sqq. Most of these err in holding that Callistratus is here alluded to.]

ἀφέλωνται, 'take away and appropriate'; cp. Müller-Strübing, *ib.* p. 606.

655. ἀλλὰ . . τοι: τοι is rather rare in an imperat. clause; cp. Crates i. p. 134 K, (ii. p. 238 M.) ἀλλ' ἀντίθεσ τοι, Soph. *Ant.* 473, 1064, *El.* 298, *Tr.* 1107 (in a threat). It preserves here its confidential (cp. *Vesp.* 1192 n.) tone, in a piece of friendly advice.

κωμωδήσει, in *comœdia de iusto dicet*; cp. *Eq.* 64 ψευδῆ διαβάλλει (= διαβάλλων ψ. λέγει), Xen. *Mem.* ii. 6. 25 τοῖς φίλοις τὰ δίκαια βοηθεῖν. In sense it is equivalent to διδάξει (cp. 656-8), though it literally means 'he will be a comic poet.'

δίκαια: cp. 500 n.

657. ὑποτείνων: the idea in ὑπο- is

best illustrated by *Pax* 908 ἀλλ' ἠῦρον ἂν σ' ὑπέχοντα τὴν ἐκεχειρίαν, which is a pun on ὑ. τὴν χεῖρα, the bribe being offered in a ὑπὲρ χεῖρ in the *Pax*, and received, in the *Acharnæes*, ὑποτείνειν being used in its possible etymological sense, which Aristophanes loves to play on (cp. *Vesp.* 589 n.). Elsewhere it means 'to offer,' 'to promise'; cp. Herod. vii. 158 (c. inf.), Isocr. *de Pace*, § 6, Thuc. viii. 48. 1 (c. inf.), Dem. xiii. § 19 τὰς ἐλπίδας ὑμῶν ὑποτείνων, Eur. *Or.* 915 ὑ. λόγους 'to suggest reasons.' Not used elsewhere in comedy in these senses (in *Pax* 458 ὑπότεινε means 'bend yourself' under the pull).

ἔξαπατύλλων, 'chousing,' a vulgar diminutive, also in *Eq.* 1144; cp. βδύλλειν 'to be in a funk,' *ib.* 224, *Lys.* 354, ἠβυλλίαν *Ran.* 516, and perhaps κοκύλλειν *Thesm.* 852, μοιούλλειν 'to compress the lips' Hipponax 80 B.⁴, σκουθύλλειν 'to murmur' (Phot.), βδελύττεσθαι 'to feel nausea' 586 n.: see *Introd.* p. lvi.

658. κατάρδων, 'douching' (with

were best not let him go, since 'justice' will be the theme of his plays. He tells me, he will do you many another good turn, so that you will be happy; but he will not flatter you, nor grease your itching palms, nor colt you, nor play the villain, nor moisten you with court holy-water, but he will teach you 'the best.'

PNIGOS (*with rapid 'melodramatic' delivery*)

Wherefore, let Cleon scheme his schemes, and hammer his plots; for righteousness is mine, and 'justice' will be my ally; nor shall it be ever proved that I am a poltroon in my country's cause, or a bardash like that man.

(658) 657 οὔθ' . . οὐδ' R: οὔθ' . . οὔθ' cett. codd., lemma schol.: οὐδ' . . οὐδ' Su. (s.v. ὑποτείνων) || ὑποτίνων R etc.: -τείνων B Su. (s.v.) 664 καταπύγων RVp2: λακαταπ. AC: λακαταπ. B: λακκοκαταπ. Γ²Ε²: λακκοκαταπ. Ald.

flattery); cp. Pind. *Ol.* v. (vi.) 54 πάτραν Χαρίτων ἄρδοντι καλλίστα δρόσφ (viz. ὕμνοις), ib. xi. 99 μέλιτι εὐάναρα πόλιν καταβρέχων, Sh. *Cor.* v. v. 23 'he water'd his new plants with dews of flattery,' *Meb.* III. ii. 33 'that we must lave our honours in these flattering streams.' Aristophanes here converts into slang a bold lyrical metaphor: so *Lear* III. ii. 10 'O nuncle, court holy-water in a dry house is better than this rain-water out o' door' (viz. *eau bénite de la cour*).

659 sqq. Parodied from Euripides, possibly from the *Telephus* (as Bergk suggests, cp. *Reil. Com. Att.* pp. 135-6). The lines became famous, and were quoted by Suidas (s.v. παλαμᾶσθαι), Clem. *Strom.* 670 B, and partly by Cic. *Att.* vi. 1. 8, viii. 8. 2 (cp. Lessing, *de A. Eur. irrisore* p. 43, Täuber, *de usu parod.* p. 8). On the *captatio benevolentiae*, usual in the Pnigos of the 'anapaests,' cp. *Eq.* 547-64, *Vesp.* 1051-9, *Pax* 771-81 (Gunning, ib. p. 79). In the original (*Fr.* 918 N.²) ὁ τι χρῆ (Nauck *χρη*) is read for Κλέων, and κακά πρᾶσων for everything after ἀλῶ.

659-64. Schol. διπλή καὶ εἰσθεσις εἰς τὸ καλούμενον πνίγος καὶ τὸ μακρὸν καὶ αὐτὸ ἀναπαιστικόν, [ὥσπερ καὶ ἡ κατακλεις ἐκ διμέτρου μὲν ἐνὸς τοῦ τελευταίου καταληκτικοῦ, ἀκαταλήκτων δὲ ε', ἐπὶ τῷ τέλει τῆς παραβάσεως παράγραφος, ὁμοίως δὲ καὶ τῷ τοῦ πνίγους].

659. πρὸς ταῦτα: in a defiant sense, cp. *Vesp.* 648 n.

παλαμᾶσθω: a tragic word, perhaps coined by Euripides, as it occurs elsewhere (outside of Aristoph.) only once in Xen. (*Cyr.* iv. 3. 17); used ridiculously by Aristophanes in *Nub.* 176 πρὸς τᾶλφιτ' ἐπαλαμῆσατο, *Pax* 94 (in an Euripidean parody). παλαμῆ 'device' is more common in tragedy; cp. Eur. *Or.* 820, *Andr.* 1027, also in Aesch. and Soph.

660. τεκταινέσθω: a word ἐξ ἀμαξουργοῦ (*Eq.* 467); cp. *Eq.* 462, *Plut.* 163. The word is tragic (Eur. *Fr.* 918 N.²). In prose it occurs in a transferred sense in Plato, *Soph.* 224 D, Dem. xxxiv. § 48: cp. Sh. 2 *Hen.* VI I. ii. 47 'hammering treachery.'

661. τὸ . . εὔ: cp. Aesch. *Agam.* 159 τὸ δ' εὔ νικάτω.

663. περὶ τὴν πόλιν: cp. 696, *Plut.* 568 (= *erga*, cp. Sobol. *Præp.* p. 206).

664. λακαταπύγων: cp. 270 n., λακατάρατος (Phot.), λαίσπαις (= βούπαις, a Leucadian word, Hesych.). βου- and ιππο- have the same signification in compounds, cp. *Vesp.* 1206 n.; and λακκο- in Alciphr. i. 9 λακκόπλουτος; so has *dog* in English (originally not the animal but the Swed. dial. *dog* = 'very'), cp. 'dog-cheap,' 'dog-weary' (Sh. *Shr.* iv. ii. 60). Notice the intentional bathos in the vulgar words that close the lyric.

ΕΠΙΡΡΗΜΑΤΙΚΗ ΣΥΖΥΓΙΑ

ὦδή

ΗΜΙ. Α. δεῦρο Μοῦσ' ἐλθὲ φλεγυρὰ πυρὸς ἔχουσα μένος,
 ἔντονος Ἀχαρνική. 665-6
 οἶον ἐξ ἀνθράκων πρινίνων φέψαλος ἀνήλατ',
 ἐρεθιζόμενος οὐρία ριπίδι,
 ἦνικ' ἂν ἐπανθρακίδες ὡσι παρακείμεναι, 670
 οἱ δὲ Θασίαν ἀνακνωῶσι λιπαράμπυκα,
 οἱ δὲ μάπτωσιν, οὕτω σοβαρὸν ἐλθὲ μέλος εὔτονον,
 ἀγροικότερον,
 ὡς ἐμέ λαβοῦσα τὸν δημότην. < 675

ἐπίρρημα

οἱ γέροντες οἱ παλαιοὶ μεμφόμεσθα τῇ πόλει.
 οὐ γὰρ ἀξίως ἐκείνων ὦν ἐναυμαχίσαμεν

665 X prefixed in R; cp. 623 || φλεγυρὰ] φλεγυρὸν Ald. || Divided into tripodies in R 667 οἶον RA: οἶον BC || πρινίνων RBC schol.: πρινίνων A: οὐρία ριπίδι ἀνήλ. φ. ἐρεθ. Su. (s.v. οὐρία ριπίδι) 668 ἐνήλατ' R 669 Wrongly divided in R, viz. φέψ. . . ἐρεθ. . . ριπίδι 670 v. Herw. (ὡσιν ἐπικείμεναι (viz. τῷ πυρὶ); but see comm. 671 ἀνακνωῶσι R (this reading is quite clear in the cod.): ἀνακνωῶσι cett.: κνωῶσι Su. (s.v. Θασίαν, an haplography). The reading of R has generally been attributed to Bergler 672 μάπτωσιν] Hamak. βάπτωσιν, cp.

665-718. Schol. διπλῆ καὶ ἐπιρρηματικὴ συζυγία, ἧς αἱ μὲν μελικαὶ <περίοδοι> εἰσι κώλων ἰά παιωνικῶν, ὦν τὰ μὲν πρῶτα δ' τρίρρυθμα, τὸ δὲ ἐ' δίρρυθμον, εἶτα ἐν ἐκθέσει τετράρρυθμα δύο, καὶ ἐν εἰσθέσει τρία μὲν δίρρυθμα, ἐν δὲ τρίρρυθμον.

665 sqq. The charcoal-burners borrow their afflatus from their trade; they invoke the Muse to breathe the flame of inspiration into their hearts, even as the bellows excite a flame in the dying embers. So far the metaphor is simple; but the poet is minded to parody the amplitude of an epic simile, and fills in all the details of the picture, which, in epic poetry, are perhaps sometimes slightly irrelevant.

665. δεῦρο . . ἐλθέ κτλ.; the original which Aristophanes is parodying is unknown; for addresses to the Muse cp. *Lys.* 1296 sqq., *Ran.* 675, *Cratin.* i. p. 80 K. (ii. p. 144 M.).

666. μένος, 'might,' an epic and tragic use, cp. *Vesp.* 424 n.

ἐντονος, 'virile,' of rhythm and metre,

not 'effeminate' (ἀνειμένος); the word is tragic, cp. *Soph. Fr.* 881 N.² ὅταν τις ἄδη τὸν Βοιωτικὸν νόμον, | τὰ πρῶτα μὲν σχολαῖον, εἶτα δ' ἔντονον (εὔτονον codd., and so Nauck reads), *ib.* 758, *Eur. Fr.* 291 N.², *Hipp.* 118 σπλάγχχον ἐντονον φέρων.

667. οἶον: taken up by οὕτω σοβαρὸν (673).

πρινίνων: cp. 180 n.

668. ἀνήλατο: empiric aor., cp. *Vesp.* 582 n.

669. οὐρία, 'favouring,' of a wind; jestingly applied to ριπίς, cp. *Eubul.* ii. p. 191 K. (iii. p. 242 M.) ριπίς δ' ἐγείρει φύλακας Ἡφαίστου κύνας (in an Euphuistic passage).

670. ἐπανθρακίδες, 'small fry'; cp. *Vesp.* 1127 n.

παρακείμεναι: see crit. n. The word is unobjectionable, as the 'fry' are on a plate close to the fire, until the flame is hot enough to cook them. Herwerden, in suggesting ὡσιν ἐπικείμεναι, shows that he is unfamiliar with cooks' ways;

ΕΠΙΡΡΗΜΑΤΙΚΗ ΣΥΖΥΓΙΑ

ODE (*recitative, sung unisono*)

SEMICHORUS I. Come away, Muse of Acharnae, glowing and robust; even as the spark leaps aloft from the oaken embers, sped by the favouring fan, what time the small fry stand ready for the flame; and some are mixing the Thasian sauce, 'with its snood of glistening' oil; and others are kneading the dough: in such wise, come away, to me thy own mate, bringing with thee a breezy melodious rustic strain.

ΕΠΙΡΡΗΜΗ (*delivered 'melodramatically'*)

We, the ancients, old and sere, have a crow to pick with our country. You distain the famous victories we won at sea by

Athen. 329 В τὸς γὰρ εἰς τὸ ἀπανθρακίζειν ἐπιτηδείους ἰχθῦς εἰς ἄλμην ἀπέβαπτον, ἣν καὶ Θασίαν ἐκάλουν ἄλμην; but the text is right, see comm., and Willems, *ib.* pp. 20 sqq. 674 εὔτονον RBCΓ: ἔντονον A ||

ἀγροικότονον RBCΓ²Vp2 lemma schol.: ἀγροικότερον ΑΕΙ(?): Hamak. ἀγροικότορον || Divided into dipodies in R 675 λαβοῦσα] Reiske

δραμοῦσα; λ. is certainly very inelegant 676 ἐπιρρη, with paragr. in R || Deleted by Hamak.

it is not usual to blow the bellows when a pan is on the fire.

671. **Θασίαν**: viz. ἄλμην (see *Vesp.* 106 n.); cp. Cratin. i. p. 13 K. (ii. p. 17 M.) εἶδες τὴν Θασίαν ἄλμην, οἷ ἄττα βαῦζει (an allusion to Archilochus), *id.* i. p. 58 K. (ii. p. 95 M.). Odysseus' companions, after being cooked, are dipped εἰς ἄλμην τε καὶ ὀξάλμην κᾶτ' εἰς σκοροδάλμην χλιαρόν; so πρὶν τοὺς ἰχθῦς ἐλεῖν σὺ τὴν ἄλμην κυκᾶς (Phot.) means 'you count your chickens before they're hatched.' See further *Vesp.* 1518 n.

λιπαράμπυκα: a dithyrambic epithet, perhaps coined by Pind. (*Nem.* vii. 15 Μναμοσύνας ἕκατι λιπαράμπυκος), after the analogy of χρυσάμπυξ (cp. Hom. *Ηγημν.* v. 5, 12 χρυσάμπυκες ὦραι, Bacchyl. v. 13, Pind. *P.* iii. 89), ἱμεράμπυξ (cp. Bacchyl. xvi. 9, an epithet of Cyprus), comically applied to oil, of which λιπαρός is the proper epithet, cp. 639 sq. v. Leeuwen quotes a similar joke from Matron (Athen. 135 A) ἡ δὲ Φαληρικὴ ἦλθ' ἀφύη, Τρίτωνος ἑταίρη, | ἄντα παρειῶν σχομένη λιπαρὰ (v. Leeuwen for ῥυπαρὰ of codd.) κρήδεμνα.

672. **μάττωσιν**: viz. 'knead dough'

for the thin home-made cakes which are to form a portion of the feast. Such cakes (μάζαι), which are familiar to all travellers among the Arabs, must be distinguished from ἄρτος, made by bakers. For the composition of μάζα ('galette' Willems) see Thuc. iii. 49. 3, viz. barley dough mixed with oil ('water,' according to Hesych.) and wine; see Willems, *Bull. d. Acad. roy. d. Belg.* 1903, pp. 636 sqq.

673. **σοβαρόν**, 'rapid,' 'violent,' of a wind; cp. *Nub.* 406, *Pax* 83, 943, *Plut.* 872. The word is 'bathetic' here, as in *Plut. l.c.*, since it does not occur in tragedy; it is common in Dem., Xen., and especially in late Greek. In Aristophan. ii. p. 280 K. (iii. p. 361 M.) it is an epithet of Love.

674. **εὔτονον**: see crit. n.

675. **λαβοῦσα**: the constr. is awkward, being μέλος λαβοῦσα ἐλθὲ πρὸς ἐμέ τὸν δημότην.

676. **μεμφόμεσθα**: for similar complaints cp. *Nub.* 576, *Vesp.* 1016.

677. **ἀξίως**: cp. *Eq.* 1334. Aristophanes promises the aged very different treatment, if the politician were honest,

γηροβοσκοῦμεσθ' ὑφ' ὑμῶν, ἀλλὰ δεινὰ πάσχομεν·
οἵτινες γέροντας ἀνδρας ἐμβαλόντες εἰς γραφὰς
ὑπὸ νεανίσκων ἔατε καταγελάσθαι ῥητόρων, 680
οὐδὲν ὄντας ἀλλὰ κωφούς καὶ παρεξηγημένους,
οἷς Ποσειδῶν Ἀσφάλειός ἐστιν ἡ βακτηρία·
τονθορούζοντες δὲ γήρα τῷ λίθῳ προσέσταμεν,
οὐχ ὀρώντες οὐδὲν εἰ μὴ τῆς δίκης τὴν ἡλύγην.
ὁ δὲ νεανίας ἐπ' αὐτῷ σπουδάσας ξυνηγορεῖν 685

678 γηροβοσκοῦμεθ' R || ἡμῶν R 682 ὁ Ποσειδῶν R etc. : Ποσ. B
684 οὐδὲν ὀρώντες Su. (s.v. ἡλύγην in codd. AVRE Med.) || εἰ μὴ] Dobree
ἀλλ' ἡ || τὴν] Dobree τιν' 685 νεανίας codd., Su. (s.v. πάειν) : Elmsley
νεανίαν || ἐαυτῷ σπουδάσας ξυνηγορεῖν codd. : the simplest em. is Kock's,

in *Vesp.* 710, viz. πάντα λαγῶα, στέφανοι, πύδος καὶ πυριάτης, ἄξια τῆς γῆς ἀπολαύοντες καὶ τοῦ Μαραθῶνι τροπαίου, while now ὡσπερ ἐλαολόγοι χωροῦσ' ἅμα τῷ τὸν μισθὸν ἔχοντι.

678. γηροβοσκοῦμεσθα : cp. Kühner-Gerth, ib. § 409 (8); elsewhere in Attic, γηροβοσκός, -οσκεῖν, -οσκία occur only in tragic verse, and generally of the maintenance of parents; in prose γηροτροφεῖν etc. are universal; hence βόσκειν may have its usual depreciatory sense here, implying that the helpless old men are treated as mere chattels (cp. *Vesp.* 313 n.), viz. 'we are propertied' (Sh. *John* v. ii. 79 'I am too high-born to be propertied, | to be a secondary at control'). The allusion here seems to be to the law of Pisistratus (for which see Plut. *Solon* 31) that a 'wound-allowance' should be made to those who had been severely wounded in an action (viz. two obols *per diem*, if their property was less than three obols).

679. οἵτινες : the antecedent is ὑμῶν, ἀλλὰ δ. π. being a parenthesis.

ἐμβαλόντες : cp. *Nub.* 1460.

γραφάς : the allusion must be to some recent trial, in which the weakness and helplessness of an old man, who had served the state in his prime, had made a deep impression on the public. That the allusion is to an individual is made clear if ἐπ' αὐτῷ is the correct reading in 685. See Müller-Strübing, ib. pp. 323 sqq. for a very fanciful discussion of this passage.

680. νεανίσκων : for such a luxurious stripling cp. *Vesp.* 687-91. Some think the allusion here is to the pupils of Gorgias; but it was too early, in 425 B.C., to observe the influence of his

teaching, as he did not settle in Athens until 424 B.C., when Thucydides, Polus, Isocrates, Alcibiades, Critias, and Antisthenes were among his disciples (cp. Blass, *Beredts.* 2 i. pp. 50 sqq.).

681. οὐδὲν ὄντας : a tragic phrase, often parodied in comedy; cp. *Vesp.* 997 n., 1504 n., *Eccl.* 144.

κωφούς, 'speechless'; cp. Hom. *Il.* xiv. 16 κύματι κωφῷ ('unbroken,' as opposed to κύματα καχλάζοντα). Literally 'blunted'; cp. *Eq.* 312 ἐκκωφοῦν.

παρεξηγημένους may be translated by 'overscutched' (cp. Sh. *2 Hen.* IV III. ii. 340 'overscutched huswives'), or 'embossed' (a hunting term, cp. *Ant.* iv. xi. 3) : 'played out' is too hackneyed, and may be a different metaphor. Properly used of αὐλοὶ οἱ τὰς γλωσσίδας διερρηγμένοι (schol. R). The best commentary on the metaphor is *Eq.* 531 sqq. (of Cratinus in his old age) οὐκ ἐλεεῖτε | ἐκπιπτουσῶν τῶν ἡλέκτρων, καὶ τοῦ τόνου οὐκ ἔπ' ἐνότος, | τῶν θ' ἀρμονιῶν διαχασκουσῶν, Sh. *Hamlet*, III. i. 166 'now see the noble and most sovereign reason | like sweet bells jangled, out of tune and harsh,' Aeschin. in *Ctes.* § 229 οὐ τὴν γλώτταν ὡσπερ τῶν αὐλῶν ἐάν τις ἀφέλη, τὸ λοιπὸν οὐδὲν ἐστι. The word is apparently a coinage of Aristophanes.

682. Ποσειδῶν Ἀσφάλειος : an 'etymological jest,' Posidon, 'the lord of the trembling earth,' being derived from πούς (cp. *Vesp.* 589 n.). Their stick is Posidon, 'the Supporter' which prevents the old men from σφάλεσθαι ('to stumble,' the original meaning of the word, cp. *Vesp.* 1324), *Anth. P.* xi. 25 λάβρος δ' εἰς Βάκχον ὀλισθῶν | ἔχρισ ἐπὶ σφαλεροῦ ζωροπότει γόνατος. In the translation, 'earth' also means 'body,' as in

propertying us in our old age; and we suffer dreadfully, since you cast us into law-suits, and beteem us to be the stale of beardless praters—poor old dotards, things of naught, voiceless, like flutes outworn, and o'erscutched; whose sole Lord of this trembling earth, the seat of understanding, is our staff. There we stand at the bar, mumbling from age, seeing nothing but the vaporous fog profound of the law. Meanwhile the princox, who has practised to plead against the prisoner, buckles with him

viz. ἐπ' αὐτῶ (*Verisim.* p. 204): Contos ἐάν τῷ σπουδ. ξυνηγορῆ: Müller ἐταίρω: Hamak. ἐσάπτει . . κὰς τάχος, but this form of the verb is impossible in comedy (cp. *Vesp.* 16 crit. app.); see comm.

Sh. *Sonn.* 146. 1 'poor soul, the centre of my sinful earth': and for the jest in 'understanding,' cp. *Gent.* II. v. 25 sqq. 'Speed. What an ass art thou! I understand thee not. *Launce.* What a block art thou, that thou canst not! My staff understands me. *Speed.* What thou sayest? *Launce.* Aye, and what I do too: look thee, I'll but lean, and my staff understands me.' (See *Intro.* p. lvi.)

Schol. R writes τιμάται II. 'A. παρ' αὐτοῖς (viz. τοῖς Ἀθηναίοις) ἵνα ἀσφαλῶς πλέωσι: in reality Posidon got this euphemistic title as the god of earthquakes, γαίφοχος, θεμελιοῦχος, δωματίτης, since ἀμφοτέρα εἴληχε, κινεῖν τε καὶ σῶζειν (*Aristid.* i. p. 437 *Dind.*). The title Ἀσφάλειος appears as Ἀσφαλίων in *Macrob. S.* i. 17. 22, as Ἀσφαλῆς in an inscription of Patara, for which see *Journ. Hell. Stud.* x. 1889, p. 81. Schol. R is also in error in implying that P. A.'s worship was confined to Athens; he was worshipped at Taenarus, in the market-place at Sparta (*Paus.* iii. 11. 9), at Megalopolis, at Rhodes, and in many other places. (See *Stengel*, *ib.* p. 13, *Culte*, *ib.* p. 1157 nn. 7, 8, *Farnell, Cults of Grk. States*, iv. pp. 7 sqq., *F. Durrbach* in *Daremberg et Saglio*, *ib.* iv. p. 61.)

βακτηρία: not the dicasts' wand (*Vesp.* 33 n.), symbolizing the 'three-obol piece,' but the ordinary walking-stick carried by Athenian citizens.

683. **πονηροῦζοντες**: cp. *Vesp.* 614 n.

λίθῳ: cp. *Vesp.* 332 n. The plaintiff and defendant sat on either side of the table on which the votes were counted. In later days a βῆμα was provided for each; cp. *Eccl.* 677, *Plut.* 382, *Aeschin. Ctes.* § 207 φάσκων τοὺς μὲν ὀλιγαρχικοὺς ὑπ' αὐτῆς τῆς ἀληθείας διηριθμημένους ἔκειν πρὸς τὸ τοῦ κατηγοροῦ βῆμα. τοὺς

δὲ δημοτικούς πρὸς τὸ τοῦ φεύγοντος (*Gilbert, Const.* p. 403 n. 4).

684. **εἰ μή**: in comedy ἀλλ' ἢ in this sense is more common; cp. *Vesp.* 984 n., *Eq.* 780, *Lys.* 427, 749: in tragedy εἰ μή is usual; cp. *Aesch. Agam.* 1139.

ἠλύγην, 'the vaporous fog profound' (cp. Sh. *Mcob.* III. v. 24); an ἀπ. εἰρ., but ἤλυξ, ἠλυγος (σημαίνει δὲ τὴν σκιάν) is a note in *Bekk. An.* p. 1199. ἐπηλυγάζεσθαι (some write -ίξεσθαι) 'to cloak' is more common, e.g. *Thuc.* vi. 36. 2, *Plato, Lys.* 207 B; also in *Aristotle*. The old men are nearly blind, and see nothing but (according to the Greek idiom) 'the shadow—of justice,' which is a malicious variation of the tragic phrase σκότον βλέπειν (cp. *Soph. OT.* 419 βλέποντα νῦν μὲν ὄρθ', ἔπειτα δὲ σκότον); 'the shadow of justice' is also a surprise for φάος δικης, for which cp. *Eur. Suppl.* 564.

685. **ὁ νεανίας**: the sing. shows that, since 680, the Coryphaeus has been thinking of a single stripling, and of a single Tithonus, whom he calls αὐτῶ here, if the reading is right. The change from the plur. to the sing. is common in *Aristoph.*; cp. *Thesm.* 789 sqq., *Vesp.* 553-5, 564-8. The accuser is really unknown; but it has generally been inferred from 710 that he was Evathlus (where see note).

αὐτῶ: see crit. n. 'Told off to deal with him'; cp. *Aesch. Theb.* 447, 620, *Thuc.* ii. 70. 1, iii. 13. 3 (*H. Richards, Class. Rev.* xv. 1901, p. 353). For ἐπί c. dat. cp. W. Headlam, *On Editing Aeschylus*, pp. 46 sqq.

σπουδάσας, 'having by favour (κατὰ σπουδὰς *Pax* 1370) secured the part of accuser against the old man,' 'having

εἰς τάχος παίει ξυνάπτων στρογγύλοις τοῖς ῥήμασιν·
 κᾶτ' ἀνεγκύσας ἐρωτᾶ, σκανδάληθρ' ἰστὰς ἐπῶν,
 ἄνδρα Τιθωνὸν σπαράττων καὶ ταράττων καὶ κυκῶν.
 ὁ δ' ὑπὸ γήρωσ μασταρύζει, κᾶτ' ὀφλῶν ἀπέρχεται, 689
 εἶτα λύζει καὶ δακρύνει, καὶ λέγει πρὸς τοὺς φίλους·
 "οὐ μ' ἐχρῆν σορὸν πρίασθαι, τοῦτ' ὀφλῶν ἀπ-
 ἔρχομαι."

ΔΝΤΩΔΗ

HMI. B. ταῦτα πῶς εἰκότα, γέροντ' ἀπολέσαι, πολὺν ἄνδρα,
 περὶ κλέψυδραν,
 πολλὰ δὲ ξυμπονήσαντα, καὶ θερμὸν ἀπομορξάμενον
 ἀνδρικὸν ἰδρῶτα δὲ καὶ πολύν, 694-6

687 σκανδαλιθρίστας R: recte ABCΓ Su. (s.v.), schol. 689
 μασταρίζει A Hesych. 690 ἀλλύει v.l. ap. schol. 691 με χρῆν
 Γ²: μ' ἐχρῆν cett. codd. || ἀπέρχομαι] H. Richards ἀπόλεσα 692
 Paragr. in R 693 περὶ] Dobree παρὰ (cp. παρ' ἀσπίδα)

practised (=intrigued) to be counsel,'
 cp. Sh. *Gent.* iv. i. 48 'for practising to
 steal away a lady.'

ξυνηγορεῖν: cp. *Vesp.* Excursus VII.,
 where I was in error in speaking, with
 Müller-Strübing, of a pair of accusers
 here, viz. the Scribe, Cephisodemus,
 and the Synegorus, Evathlus. There is
 mention only of a single accuser, whose
 identity is not certain; cp. 705 n.

686. εἰς τάχος, 'quickly'; cp. *Av.*
 805 εἰς εὐτέλειαν 'cheaply,' *Eur. Bacch.*
 457 λευκὴν τε χροῖαν ἐς παρασκευὴν ἔχεις
 ('artificially'). According to a schol.,
 εἰς κάλλος γράφειν was a school phrase
 for 'to write a fair copy.' Other comic
 phrases for 'quickly' are ἐν τάχει (*Vesp.*
 1439), ὅσον τάχος (*Thesm.* 727), κατὰ
 τάχος (only in *Thesm.* 1226, where read,
 with Bachm., τρέχε νυν κατὰ τάχος ἐς
 κόρακας). ὡς τάχος (*Lys.* 1187 and per-
 haps *Pax* 1), διὰ τάχους, and ἧ τάχος
 are not comic.

ξυνάπτων: sc. τὰς χεῖρας, 'buckling
 with him,' cp. Sh. *I Hen.* VI i. ii. 95;
 the object is often omitted with such
 verbs when it is a part of the body;
 cp. *Vesp.* 1161 n. ἐνθεῖς (sc. τὸν πόδα),
Eq. 1130 ἄρας (sc. τὴν χεῖρα).

στρογγύλοις, 'compact' as a ball; cp.
 Plato, *Phaedr.* 234 E σαφῆ καὶ στρογγύλα
 καὶ ἀκριβῶς ἔκαστα τὰ ὀνομάτων ἀπο-
 τετόρνενται, properly applied to the

periodic style, which is composed of
 sentences returning into themselves;
 cp. Dionysius, *de Lys. iud.* 6 (of Lysias'
 style) ἢ συστρέφουσα τὰ νοήματα ('con-
 densing') καὶ στρογγύλως ἐκφέρουσα λέξιν,
 id. *de vi Demosth.* 19, opposed to τοῖς
 πλατέσιν καὶ μακροῖς. Such a style is
 called *pressa* by Cic. *Or.* ii. 23 § 96,
rotunda id. *Brutus* 78 § 272. Euripides'
 style is termed *στρογγύλη* by Aristo-
 phanes; cp. *Fr.* i. p. 513 K. (ii. p.
 1142 M.) χρῶμαι γὰρ αὐτοῦ (Euripides)
 τοῦ στόματος τῷ στρογγύλῳ. Thus, when
 Horace (*A.P.* 323) says *Gravis dedit ore
 rotundo Musa loqui* he does not mean
 'grandiosely' but 'smoothly,' 'in well-
 rounded periods,' such as Dionysius
 ascribes to Lysias, whose style is Addi-
 sonian in its simplicity. The meaning
 here is that the advocate is a practised
 orator, who has carefully prepared his
 speech, so that it is a model of grace;
 while the defendant can only mumble
 and drivel.

687. ἀνεγκύσας: viz. to the *rostrum*;
 cp. *Vesp.* 568. A less invidious word
 is ἀναβιβασάμενος Isaeus xi. § 4, where
 see Wyse. In general, these cross-
 examinations were not very formidable;
 cp. *Lys.* xii. § 24, xxii. § 5.

σκανδάληθρα, *decipulae*. Properly,
 according to schol. R, τὰ ἐν ταῖς παγίσω
 (or ἐν ταῖς μνάγραις Poll. x. 156) ἐπι-

and smites him in a trice, with roted phrases, rounded and compact. Then he drags him up, and questions him, and besets his feet with gins and pitfalls, worrying and flurrying and mauling old Tithonus. But the other is so old that he can only move his lips and mumble; and he is cast and leaves the court sobbing and weeping. And he says to his friends, 'I leave the court mulcted in the sum which should have gone to buy me a coffin.'

ANTODE

SEMICHORUS II. How *can* this be fair, to ruin a grizzled ancient, in the clutches of the law, who has often been joint labourer with you, and has wiped away warm streams of manly

καμπή ξύλα, viz. the bar which keeps open the trap, and to which the bait is attached; cp. Cratin. i. p. 129 K. (ii. p. 206 M.), ῥόπτρα in Archil. 90 B.⁴, σκανδάλη (perhaps -ον, as in *Nov. Test.*) in Aleiphr. iii. 22.

ιστάς: cp. *Av.* 527.

688. ἄνδρα: an Aristophanic use, strengthening an adj. (168 n., *Eq.* 178), or a subst. (as here; cp. *Vesp.* 269 n., 360 n., 923 n.).

Τιθωνόν: there was a proverb Τιθωνοῦ γῆρας (Zenob. 6. 18).

σπαράττων καὶ ταράττων, 'worrying and flurrying,' an Aristophanic παρηχρησις; cp. 575 n., 1071, *Ran.* 463 σχῆμα καὶ λῆμα. For the metaphor in σπαράττων cp. *Pax* 641, to which Plato may allude in *Rep.* 539 B οἱ μειρακίσκοι ὅταν τὸ πρῶτον λόγων γεύωνται, ὡς παιδιᾶ αὐτοῖς καταχρῶνται, αἰεὶ εἰς ἀντιλογίαν χρώμενοι, καὶ μιμούμενοι τοὺς ἐξελέγχοντας αὐτοὶ ἄλλους ἐλέγχουσι, χαίροντες ὥσπερ σκυλάκια τῷ ἔλκειν τε καὶ σπαράττειν τῷ λόγῳ τοὺς πλησίον αἰεί.

ταράττων καὶ κυκῶν: cp. *Eq.* 251, 692, *Pax* 320, 654, Cratin. Jun. ii. p. 291 K. (iii. p. 376 M.) ταράττειν καὶ κυκᾶν τοῖς ἀντιθέτοις. Like Cleon, the accuser is a κύκηθρον καὶ τάρακτρον (*Pax* 654).

689. ὑπὸ γήρως: cp. 350 n., Sobol. *Praep.* p. 216.

μασταρῦζει: a vulgar word, which is not found elsewhere, and which was imported from Cyrene, if Photius is right. It seems to express the motion of the lips observable in toothless old men;

cp. Hesych. μαστιχᾶσθαι καὶ τρέμειν. ἢ σφοδρῶς ἢ κακῶς μασᾶσθαι, schol. R συνέλκει καὶ συνάγει τὰ χεῖλη· ἀπὸ μεταφορᾶς τῶν ὑποπιθίων παιδίων, ἃ τὸν μαστὸν ἔλκοντα τῷ στόματι συνάγει τὰ χεῖλη. This gives the sense, but it is to be feared that the schol. derived the word from μαστός and ἐρύειν (Rutherford).

690. λύζει: an onomatopoeic word, which meant 'to have the hiccup' (Galen xv. 846 has ἐλυγξα); it is used here in a merely physical sense, cp. Soph. *OC.* 1621 λύγηδην ἐκκλιον πάντες, J. H. H. Schmidt, *Syn.* iii. p. 387.

691. σορόν: cp. *Vesp.* 1365 n., *Lys.* 600.

693. περὶ κλεψύδραν: cp. *Vesp.* 93 n. Perhaps there is a play on these words in 696 περὶ τὴν πόλιν. Having been a good man and true περὶ τ. π., he must die περὶ κλ.: it is a poor thing, if intended. The article is omitted with κ., as the passage is tragic (cp. 573 n.), or perhaps because κ. denotes a locality, in which case the article may be omitted after a local prep.; cp. *Vesp.* 492 n.

696. δῆ: equivalent to ἤδη. I know of no other instance in Aristophanes of δῆ being twice used in the same sentence in different senses; the latter sense is unexampled in comedy (cp. δῆ . . ἤδη, 311 sq. n.), but nothing turns on that, as there is a parody of lyric verse here. For δῆ after πολλά cp. 988 n.

καὶ πολύν: καὶ emphasizes πολύν, as in 906, if the reading of the codd. is correct (see crit. n.).

ἄνδρ' ἀγαθὸν ὄντα Μαραθῶνι περὶ τὴν πόλιν ;
 εἶτα Μαραθῶνι μὲν ὄτ' ἤμεν, ἐδιώκομεν,
 νῦν δ' ὑπ' ἀνδρῶν πονηρῶν σφόδρα διωκόμεθα, κᾶτα
 πρὸς ἀλίσκόμεθα. 699-701
 πρὸς τὰδὲ τίς ἀντερεῖ Μάρψιας ; <<

ἄΝΤΕΠΙΡΡΗΜΑ

τῷ γὰρ εἰκὸς ἄνδρα κυφόν, ἡλίκον Θουκυδίδην,
 ἐξολέσθαι ξυμπλακέντα τῇ Σκυθῶν ἐρημία,
 τῷδε τῷ Κηφισοδήμῳ, τῷ λάλῳ ξυνηγόρῳ ; 705
 ὥστ' ἐγὼ μὲν ἠλέησα κάπεμορξάμην ἰδὼν
 ἄνδρα πρεσβύτην ὑπ' ἀνδρὸς τοξότου κυκώμενον,
 ὁς μὰ τὴν Δήμητρ', ἐκείνος ἠνίκ' ἦν Θουκυδίδης,

701 κᾶτα πρὸς codd. : προσαλισκόμεθα Su. (s.v.) : Elmsley καὶ προσέθ' (cp. 983) 702 τίς codd., Su. (s.v. Μαρψίας) : Elmsley τί : al. τις
 703 No change of speakers in R || τῷ] Blaydes πῶς, which cuts the knot ; see comm. 704 τῇ] v. Leeuwen ἐν τῇ : H. Weber τῆς Σκ. ἐρημίας

697. Μαραθῶνι : cp. *Vesp.* 711 n.

698. ἤμεν : probably 'when we were at Marathon,' not *cum vigebamus* (Br.), as in *Lys.* 665 ὄτ' ἤμες ἔτι, since the omission of ἔτι makes a difficulty, which, however, is not insurmountable ; cp. *Eur. Fr.* 311 N.² (ὦ θυμέ) ἦσθ' ἐς θεοῦς μὲν εὐσεβής, ὄτ' ἦσθ', ἀελ. For the general sense cp. *Vesp.* 1060.

ἐδιώκομεν, 'pursued,' in a double sense ; cp. *Vesp.* 902, 1207 nn.

701. πρὸς : cp. *Vesp.* 1420 n.

ἀλίσκόμεθα : in a double sense, 'captured' and 'convicted,' which may be rendered by 'erraught' ; cp. *Sh. Haml.* III. i. 16 'certain players we o'er-raught on the way' (viz. 'overtook').

702. πρὸς τὰδε, 'what Sir Hawk (cp. *Sh. Merch.* I. i. 93 'I am Sir Oracle,' *Troil.* I. iii. 176 'at this sport | Sir Valour dies') can reply to that?' v. Leeuwen strangely translates *quae cum ita sint*, a signification which is possible only in an exhortation when an imperative or a similar idea follows ; cp. *Vesp.* 648 n., *Eq.* 622.

ἀντερεῖ : for this use of the fut. in a question of indignation etc. cp. 540 n.

τίς Μαρψίας : there is an 'etymological jest' (cp. *Vesp.* 380 n.) here ; cp. *Aesch. Eum.* 597 ἀλλ' εἰ σε μάρψει ψήφος. Such names for legal bloodsuckers are frequent in Dickens (e.g. Dodson and Fogg) and Thackeray. Whether any

person in particular is intended is unknown ; cp. 839 *Κησίας*, whose name has a similar signification, and with whom M. is identified by Müller-Strübing, *ib.* pp. 326 sqq. The name Marpsias in *Eupol.* I. p. 304 K. (ii. p. 490 M.) may refer to the same person.

703. τῷ ; sc. *τεκμηρίῳ*, a curious use, which seems to be established by *Nub.* 385 φέρε, *ταυτί τῷ χρῆ πιστεύειν* ; *Plut.* 48 τῷ τοῦτο κρίνεις ; *Ran.* 1484 παρὰ δὲ πολλοῖσιν ('by means of many indications') μαθεῖν, *Av.* 704 πολλοῖς δῆλον, *Thesm.* 839 τῷ γὰρ εἰκός ; and perhaps *Aesch. Prom.* 51 ἔγνωκα τοῖσδε (a line which has caused difficulty).

Schömann, however, supplies ἀνδρὶ 'in the opinion of whom' ; cp. *Aesch. Eum.* 632 (a doubtful instance), *Soph. Ant.* 904, *Eur. Phoen.* 495.

ἡλίκον : for the attraction cp. 601 *crit. n.*, Kühner-Gerth, *ib.* § 555. 3.

Θουκυδίδην : cp. *Vesp.* 947 n., Müller-Strübing, *ib.* p. 330, Bergk, *Roll. Com. Att.* p. 61. Thucydides (the son of Melesias) was the celebrated aristocrat who was Cimon's successor, and was very powerful until his ostracism in 444 B.C. As this penalty was only for ten years, he may have returned to Athens in 434 B.C., and may have been recently subjected to a trial which caused a scandal. There is no hint in Aristoph. of the words of Idomeneus (schol. *Vesp.*

sweat—a good man and true at Marathon in the clutches of his country's foes? When we were at Marathon we charged the foe; but now certain hilding fellows charge *us*, aye, and they o'erreach us too. What Sir Hawk can say nay to this?

ANTEPIRRHEME

How *can* it be fair that a man, bow-backed like Thucydides, should perish in the grip of that 'Steppe of Tartary,' that 'Cephisodemus,' that prating advocate?

Verily, I was full of pity, and wiped away a tear, when I saw an aged hero mauled by a scurvy bowman-runner. Marry, by Demeter, the Thucydides whom we knew of old would not

(‘descended from the steppe of T.’) 705 Hamak. τῷ Κηφισοδήμῳ
(viz. Evathlus) 706 ὄστ’] Elmsley ὄν γ’ || κάπεμορξάμην RCF Su.
(s.v.): κάπομ. AB Ald.

941, *FHG.* ii. p. 491 § 6) οἱ μέντοι Ἀθηναῖοι αὐτοῦ καὶ γένους ἀειφυγίαν κατέγνωσαν προδιδόντος τὴν Ἑλλάδα, καὶ αὐτοῦ ἡ οὐσία ἐδημεύθη. But this may be an error of Thucydides for Themistocles (Clinton).

704. **Ξυμπλακέντα**: an allusion to Thucydides' prowess as a wrestler; cp. Plut. *Per.* 11, who makes the same allusion, *περὶ τὸ βῆμα τῷ Περικλεῖ συμπελεκόμενος*. Thucydides made a famous reply to Archidamus, who asked him *πότερον αὐτὸς ἢ Περικλῆς παλαιεὶ βέλτιον*, “ὄταν,” εἶπεν, “ἐγὼ καταβάλω παλαιῶν, ἐκείνος ἀντιλέγων ὡς οὐ πέπτωκε νικᾷ καὶ μεταπίθει τοὺς ὀρῶντας (Plut. *Per.* 8).

Σκυθῶν ἐρημία, ‘the steppe of Tartary’ (cp. Hippocr. *Περὶ ἀέρ. ὕ. τόπ.* c. 18 = ii. p. 68 Littré, Aesch. *Prom.* 2, Luc. *Amor.* 36), strangely applied to an individual who was suspected of alien birth, like the *τοξόται*, the Scythian archers who policed Athens (cp. 54 n.). Such charges were very frequent, cp. H. Weber, *ib.* pp. 111 sq., O. Müller, *Jahrb.* xxv., Suppl. pp. 812 sq.

705. **Κηφισοδήμῳ**: the reading (see crit. n.) and the sense are doubtful. If the dat. is right, ‘this Cephisodemus’ may be the prosecutor who is called ‘the steppe of Tartary, or it may mean ‘this (second) Cephisodemus,’ ‘this man as bad as the notorious sycophant C.’; the demonstr. pron. favours the second view. If the gen. is right, Cephisodemus was the father of the accuser, or perhaps

‘the son of C.’ is a nickname, like ὁ Γοργάσου (1131 n.), ὁ Ψακάδος (1150, a doubtful instance, see crit. n.), ὁ Κοισύρας (614 n.), ὁ Σιβυρτίου (118 n.). Nothing is known about this man, who seems to have been a ‘sycophant.’ Müller-Strübing identifies him with Cephisophon, the secretary of the ‘Treasurers of the Goddess’ in 425 B.C. A sycophant Cephisus is mentioned in Lys. vi. § 42; and, in later orators, Cephisophon, Cephisodotus, Cephisodorus appear as accusers. Hence Müller-Strübing infers that there was a family of ‘sycophants,’ whose names were variations of the ‘Cephisus-theme,’ forming a sort of ‘Cephisus-deme’ (cp. *Vesp.* Excursus VII., Müller-Strübing, *ib.* pp. 334 sq.).

Ξυνηγόρω: cp. *Vesp.* Excursus VII.

706. **ἀπεμορξάμην**: for *μόργνημι* (= *όμοργ.*, see 843 n.) cp. Q. Smyr. iv. 270, 374 *μόρξαντο, μορξάμενος*.

707. **ἄνδρα . . ἀνδρός**: the repetition here is curiously emphatic; the first *ἀνὴρ* is complimentary, ‘a real man (though old),’ and the second is the more normal use, with a subst. of abusive meaning, increasing the unfavourable sense, cp. 168 n. In this double use lies the humour of the line.

τοξότου: cp. 54 n.

κυκώμενον: cp. 688 n.

708. **ἐκείνος**: for this pathetic use cp. *Vesp.* 236 n.

οὐδ' ἂν αὐτὴν τὴν Ἀχαιῖαν ῥαδίως ἠνέσχετο, 709
 ἀλλὰ κατεπάλαισε μὲν γ' ἂν πρῶτον Εὐάθλους δέκα,
 κατεβόησε δ' ἂν κεκραγῶς τοξότας τρισχιλίους,
 ὑπερετόξευσεν δ' ἂν αὐτοῦ τοῦ πατρὸς τοὺς ξυγγενεῖς.
 ἀλλ' ἐπειδὴ τοὺς γέροντας οὐκ ἔᾶθ' ὕπνου τυχεῖν,
 ψηφίσασθε χωρὶς εἶναι τὰς γραφάς, ὅπως ἂν ᾗ
 τῷ γέροντι μὲν γέρων καὶ νωδὸς ὁ ξυνήγορος, 715
 τοῖς νέοισι δ' εὐρύπρωκτος καὶ λάλος χῶ Κλεινίου.
 κάξελαύνειν χρὴ τὸ λοιπὸν κῆν φύγη τις ζημιοῦν

709 Ἀχαιῖαν RBF schol.: Ἀχαιῖαν A Hesych. Su. (s.v.; quoted so—
 οὐδ' ἂν τὴν Ἀ. κατεδέξατο): Ἀχαιρὰν C: v. Herw. Ἀνταῖος παλαιῶν (π.
 being due to Hamak.), cp. *Mnem.* xxx. pp. 38 sqq.; an ingenious suggestion,
 which, however, cannot be said to be probable: C. E. S. Headlam (*Class.*
Rev. xii. 1898) τὴν Ἀγραῖαν (viz. Artemis ἐλαφιβόλος, cp. schol. Plato,
Phaedo 229 c, Eustath. 361. 16). I am unable to explain the text 710
 μὲν RAG: μὲν ἂν B Ald.: Reiske μέντ' ἂν: Bentley μὲν γ' ἂν, cp. *Vesp.*

709. ἂν: for the repeated ἂν cp. *Vesp.* 508 n.

'**Ἀχαιῖαν**': the allusion here has never been explained, but it is dangerous to change the text, as Herwerden proposes to do (see crit. n.). The only thing certain about 'A. is that it was a title of Demeter. The ancients and moderns are divided as to the etymology. According to the former, its origin was either (1) ἄχος, which Demeter felt at the loss of her daughter, so that 'A. would mean *mater dolorosa*, the *Ceres deserta* of Virg. *Aen.* ii. 714 (cp. Plut. *De Is.* 69, *Dict. Ant.* ii. p. 830 a, Lobeck, *Aglaoph.* p. 1225 n. x.); or (2) ἦχος, as a schol. says, either (a) ἀπὸ τοῦ κτύπου τῶν κυμβάλων καὶ τυμπάνων τοῦ γενομένου κατὰ ζήτησιν τῆς Κόρης, or (b) ἀπὸ τοῦ ἤχου, ὃν παρέιχε τοῖς περὶ τὴν Γέφυραν εἰς Ἀθήνας ἀπιούσιν: Gephyra being Tanagra, and the Tanagraeans having been ordered to follow the sound of the ἦχος, and to build a city where it should no longer be heard (cp. Kern in Pauly-Wissowa, ib. iv. pp. 2719 sq.). It may be noted that the latter etymology disregards the quantity of 'A. So much for the ancients. Modern scholars are also divided. (1) According to Farnell (*Cults of Grk. States* iii. pp. 70 sq., 323 n. 60), and Lenormant (in Daremberg et Saglio, ib. i. p. 1021), the original name was Ἀχέα 'the sorrowing one.' (2) Gruppe (ib. pp. 71, 1177 n. 1) identifies it with Ἀχε-λωῖα; thus 'die Sorgende' would be equivalent to 'die

Sorgen-bessernde'; her *πάρεδρος* was Achilles (originally Ἀχε-λώϊος) 'the healer of cares.' (3) Wilamowitz (*Hermes* i. p. 2, *Aus Kydath.* 151 A 71; so Kern, *l.c.*, Lenormant, *l.c.*, but the latter thinks Ἀχαιῖα was a perversion of an original Ἀχέα) argues that 'A. was understood to be the 'Achaean Goddess'; but perhaps the converse is true, since the Achaei may have derived their name from her.

According to a schol., the sense of the line is as follows: ἠνίκα ᾗν Θουκυδίδης, οὐχ ὅπως τοξότην ἠνέσχετο ἂν καταβοᾶν αὐτοῦ, ἀλλ' οὐδὲ τὴν Ἀχαιῖαν αὐτὴν. In that case, a proverb, hitherto unknown, is concealed here. Merry suggests that the sense is 'he would have outshouted the frenzied mother's shrieks,' but ἠνέσχετο cannot bear such a meaning.

710. κατεπάλαισε: cp. 704 n.

Εὐάθλους: Evathlus was the accuser of Protagoras in 411 B.C. (Diog. L. ix. § 54, on the authority of Aristotle); cp. *Vesp.* 592 n., Bergk, *Reil. Com. Att.* pp. 97 sqq. In κατεπάλαισε there is an allusion to the etymology of Evathlus (cp. *Vesp.* 380 n.), viz. 'the good fighter.' It is possible that the name is used generically, and that the accuser throughout is nameless. For δέκα cp. *πέντε* ('a half-dozen') *Nub.* 10.

711. κατεβόησε: cp. *Eq.* 286.

τοξότας: cp. 54 n.

712. ὑπερετόξευσεν: see crit. n. The sense is that Thucydides would have beaten the Scythian bowmen at their own game, viz. violence and brutality.

lightly have brooked even 'the dolorous mother' herself; but, *imprimis*, he would have cross-buttocked a dozen court-wrestlers, and his roar would have out-bawled a cohort of bowman-runners, and he would have out-bowed the archer cater-cousins of the man's sire.

But since the old may not be suffered to sleep at peace, at least decree that their cases should be separate. Let the old man's prosecutor be old and toothless, like himself; let the young confront a fleshmonger, and a prater, and—the son of Clinias.

Thus, in future, you should banish, or mulct, if they've been

564 n. 712 περιετόξευσεν codd.: Mein. ὑπερετόξευσεν, which seems necessary || αὐτοῦ] Blaydes αὐτοῦς 715 γέρον R 717-18 Rejected by Hamak. || κάξελαύνειν] Seager κάξομοιοῦν || φυγῆ τις] Blaydes ὄφλη τι: v. Leeuwen κῆν σφαλῆ τι (in a political sense, 'slip,' cp. *Ran.* 689 κεί τις ἡμαρτε σφαλείς τι Φρυνίχου παλαισμοσιν—a good suggestion, but see comm.): H. Richards κᾶν φυγῆ τις ζημιοῖ (cp. schol. κᾶν ἐξελαύνειν χρῆ κᾶν φυγῆ ζημιοῦν, ὑπὸ γέροντος τοῦτο πάσχειν τὸν γέροντα)

αὐτοῦ τοῦ πατρός: not, as Merry takes it, 'the very father of the stock,' viz. the First Progenitor of the Scythian hordes, a sense which the Greek hardly bears: αὐτοῦ depends on τοῦ πατρός (= 'his father'). As the accuser is unknown, it is impossible to understand the point of 'the kinsmen of his father'; perhaps the latter had been accused of *ξενία*.

714. χωρίς, 'separate'; cp. 894 n., *Thesm.* 11.

716. εὐρύπρωκτος: on the morals of these young statesmen cp. *Nub.* 1089 sqq., *Eupol.* i. p. 283 K. (ii. p. 464 M.) καὶ μηκέτ', ὦναξ Μιλτιάδῃ καὶ Περικλέες, | ἔασατ' ἄρχειν μειράκια κινούμενα, | ἐν τοῖν σφυροῖν ἔλκοντα τὴν στρατηγίαν, *Plato C.* i. p. 653 K. (ii. p. 681 M.) κεκολλόπτευκας· τοιγαροῦν ῥήτωρ ἔσση. (See Gilbert, *Beitr.* p. 222.)

ὁ Κλεινίου: the climax of immorality and loquacity. The style of oratory affected by 'the son of Clinias' (Alcibiades) is ridiculed in *Fr.* i. p. 439 K. (ii. p. 1033 M.). Alcibiades seems to have been a *συνήγορος* at this time; he was rising rapidly to notoriety, if not to fame, as he has here become a type. Possibly it might be inferred from the present attack upon his character that he was an extreme democrat in 425 B.C. (Houssaye). It is not improbable that

in this year he became a *τάκτης*, and was consequently held to be partly responsible for the doubling of the *Φόρος* in 425-4 B.C. [See *Vesp.* Excursus V., H. Houssaye, *Histoire d'A.* i. pp. 213 sqq., Gilbert, *Beitr.* p. 217, Süvern, *Nubes*, pp. 33-7, Beloch, *Att. Pol.* pp. 50 sqq., Müller-Strübing, *ib.* p. 346. On the family of Alcibiades cp. W. Dittenberger, *Hermes* xxxvii. (1902) p. 189, Toepffer in *Pauly-Wissowa*, *ib.* i. p. 1517.]

717. ἐξελαύνειν: it seems to me impossible to deny the obvious sense, 'to exile,' to ἐξελαύνειν, since the whole passage has been dealing with the prosecution of Thucydides, and the present line is a moral deduced therefrom; but 718 serves to convey the further idea of the extirpation of a disease by means of a similar affection; cp. *Com. adesp.* iii. p. 500 K. ἦλω τὸν ἦλον, παττάλω τὸν πάτταλον (*Poll.* ix. 120, not in M.), *Antiphan.* ii. p. 129 K. (iii. p. 139 M.) οἶνω <δὲ δέει> τὸν οἶνον ἐξελαύνειν, | σάλπιγγι τὴν σάλπιγγα, τῷ κήρυκι τὸν βοῶντα, | κόπῳ κόπον, ψόφῳ ψόφον, τριωβόλῳ δὲ πόρρην, | ἀθαδίαν ἀθαδία, *Καλλίστρατον μαγείρω*, | στάσιν στάσει, *μάχῃ μάχην*, ὑποπίσι δὲ πύκτην, | πόνω πόνον, *δίκη δίκην*, *γυναικὶ τὴν γυναῖκα* *Sh. Cor.* iv. vii. 54 'one fire drives out one fire: one nail, one nail: | rights by rights falter; strengths by strengths do fail.'

τὸν γέροντα τῷ γέροντι, τὸν νέον δὲ τῷ νέῳ. = ζ

ΕΠΕΙΣΟΔΙΟΝ Α

ΔΙΚ. ὄροι μὲν ἀγορᾶς εἰσιν οἶδε τῆς ἐμῆς.
 ἐνταῦθ' ἀγοράζειν πᾶσι Πελοποννησίοις 720
 ἕξεστι καὶ Μεγαρεῦσι καὶ Βοιωτίοις
 ἐφ' ᾧ τε πωλεῖν πρὸς ἐμέ, Λαμάχῳ δὲ μῆ.
 ἀγορανόμους δὲ τῆς ἀγορᾶς καθίσταμαι
 τρεῖς τοὺς λαχόντας τούσδ' ἰμάντας ἐκ—Λεπρῶν.
 ἐνταῦθα μήτε συκοφάντης εἰσίτω 725
 μήτ' ἄλλος ὅστις—φασιανός ἐστ' ἀνὴρ.
 ἐγὼ δὲ τὴν στήλην καθ' ἣν ἐσπείσάμην

718 Acc. to Porson, usage requires that the datives should not have articles; cp. comm. on 717. He proposes τὸν γ. μὲν γ., τὸν νέον δ' ἔστω νέῳ 722 Deleted by Elmsley, as having come from 625

φύγη κτλ.: possibly a parenthesis, 'aye, and, if one has been put on his trial, to mulct him,' which might seem to imply that the exiling was done (as in the case of ostracism), without trial; but more probably ἦν φύγη goes with both clauses, as ἐκ τῶν πόλεων in 506 (where see note) goes with φόροι as well as ξύμμαχοι. (On this constr. see Conway, *Class. Rev.* xiv. 1900, p. 359.) Merry thinks φύγη means 'shall shirk the sentence' (cp. Dem. xx. § 138 εἰ δὲ τοῦτο φεύξονται, καὶ μὴ θελήσουσι ποιεῖν), and ζημιῶν 'to distraint' his goods for this offence; but this is very unsatisfactory. For a similar expression cp. Aeschin. i. § 184 <Σόλων> τοὺς προαγωγούς γράφεσθαι κελεύει, κὰν ἀλώσι, θανάτω ζημιῶν. Some (e.g. Paley) have denied the forensic sense to the aor. of φεύγειν, but wrongly, cp. Lys. xii. § 4 οὐδενὶ πώποτε οὔτε ἡμεῖς οὔτε ἐκεῖνος δίκην οὔτε ἐδικασάμεθα οὔτε ἐφύγομεν.

718. τῷ γέροντι: the sense is obvious, the old nail being used to drive out the old nail; but it has been strangely perverted by Schömann (ib. p. 8), who explains so: 'you ought to exile in future—and, if one is accused, to find him guilty—an old man in the interest of an old man, and a young man in the interest of a young,' since, otherwise, the accuser would be open τῷ ἐν χιλίαις κινδύνῳ (cp. Dem. xxiv. § 3).

719–970. With the Parabasis ends the

more serious part of the comedy. The purpose of Dicaeopolis has been attained. The Chorus of Acharnians, and, through them, the populace of Athens, have been convinced of the evils of war. It only remains to give the spectators burlesque illustrations of the blessings of peace. 'Il reste à faire voir d'une manière sensible les heureuses conséquences de l'acte hardi de Dicaeopolis' (Denis, *Com. Grec.* i. p. 321). This is done in a couple of symmetrical scenes. In the first, a Megarian produces his most precious possessions, which are purchased by Dicaeopolis for a bundle of garlic and a peck of salt—wares which, in happier days, were the staple product of Megarian soil. In the second, a Boeotian arrives with an extraordinary assortment of uneatable viands, which he exchanges for that famous product of Athenian industry, the informer. These scenes are strictly parallel: in each an informer appears, who denounces the wares as contraband. The scenes are separated by a satirical ode, loosely connected with the plot, in which certain notorious public characters are assailed. This portion of the play is a good specimen of what Zieliński calls 'Doric Comedy' (cp. *Glied.* p. 196, Mazon, ib. p. 28).

719–835. First Episodion.

720. ἀγοράζειν: cp. 625 n. I have no doubt ἄ. is a surprise here, as in

attained in the court, age by means of age, and youth by means of youth.

(DIC. *re-enters the theatre, and erects some posts which are supposed to mark the limits of his market-place. A stand for exposing the wares is placed in the centre of the Orchestra. DIC. carries in his hands three formidable leather straps, which he appoints as clerks of the market. After going through much dumb show, he turns to the spectators.*)

EPISODION A

DIC. There (*pointing to the posts*) are the boundaries of my market-place. Here all the Peloponnesians and the Megarians and the Boeotians may—market, provided they traffic with me and not with Lamachus. These 'paritors next I institute, duly appointed by lot—to wit, these straps of Thrash-ia; and let no nut-hawk here intrude, or any other of the 'pheeasant' kind. (*Turning towards his house*) Next I must fetch the pillar graven

Attic it should mean 'to stroll in the market-place.'

722. ἐφ' ᾧ τε: cp. *Thesm.* 1162, *Plut.* 1000, 1141.

For the proclamation cp. 622-5 n.

πωλεῖν, 'to offer for sale.' Cp. *Vesp.* 169 n.

723. ἀγορανόμους, 'aediles'; cp. *Vesp.* 1407 n., Bergk, *Rel. Com. Att.* p. 17, Daremberg et Saglio, ib. iii. p. 1760 b.

724. Δεπρῶν: contracted from Δεπρέων. Probably there was a place called Δεπρεῖς, whose name may have been from λέπας (v. Leeuwen), but which the poet derives from λέπειν 'to flay'; it would not add to the humour to hold, with a schol., that there were tanneries there. The jest is κατ' ἐτυμολογίαν, for which cp. *Vesp.* 589 n. In English it may be represented by Phlyasian (an anagrammatism for Phlyasian) or by 'Thrash—ia.' Merry suggests 'from Skinner Street,' Tyrrell 'from Flayborough.' The scholiasts and editors have had much ado in explaining the line. (1) Some suggest a jest on λεπρός; (2) an allusion to Λέπρεον, for which cp. *Av.* 149, Strabo viii. 3; (3) Elmsley supplies δερμάτων or κυνῶν (cp. *Vesp.* 231 n.). For ἐκ, which is usual in the case of a deme from which a man comes, cp. *Vesp.* 266 n., Sobol. *Praep.* p. 81.

726. φασιανός: a jest like the last, as the poet derives 'pheasant' from φαίνειν (cp. 542 n., *Eq.* 300), and not from the river Phasis. Sycophants are called φάσακες in Hesych. (cp. Peppler, ib. p. 43). 'Pheasants,' like 'peacocks' (cp. 68 n.), were a rarity at this time (cp. *Nub.* 109), and gave rise to many jokes; cp. *Av.* 68 Ἐπικεχοδῶς ἔγωγε Φασιανικός. Merry suggests as an equivalent 'Water-tell-tale,' which is not a natural jest. Perhaps we may render so: 'and let no nut-hawk (a jest on nut-hook) here intrude, or any other wild-fowl of the pheeasant tribe,' a joke suggested by 'Thou 'rt an emperor, Caesar, Keisar, and Pheezar' (*Wives* i. iii. 10: from 'to pheeze' = 'to worry,' cp. 325 n.). 'Nut-hook' (= 'constable,' cp. Sh. 2 *Hen.* IV v. iv. 8) may serve as an equivalent for 'sycophant' (orig. 'fig-shower,' if we are to believe L. & S.) since it first meant 'a hooked stick used by persons when nutting, in order to pull down the branches of the trees' (*New English Dict.* s.v.).

727. στήλην: for the pillars on which treaties were inscribed cp. *Lys.* 513, *Av.* 1051, Thuc. v. 18. 10, 56. 3. A number of these have been recovered on the Acropolis, and elsewhere (see Dittenberger, *Sylloge*).

μέτειμι, ἵνα στήσω φανεράν ἐν τὰγορά.

ΜΕΓΑΡΕΥΣ

ἀγορά ἐν Ἀθήναις χαίρει, Μεγαρεῦσιν φίλα.
ἐπόθουν τυ ναὶ τὸν φίλιον ἄπερ ματέρα.
ἀλλ', ὦ πονηρὰ *κούρι' ἀθλίου πατρός,
ἄμβατε ποττὰν μᾶδδαν,—αἶ χ' εὔρητέ πα.
ἀκούετ' οὖν, ποτέχετ' ἐμὶν τὰν—γαστέρα·
πότερα πεπρᾶσθαι χρήδδεται ἢ πεινήν κακῶς;

730

ΚΟΡΑ

πεπρᾶσθαι, πεπρᾶσθαι.

735

ΜΕΓ. ἐγώνγα καυτός φαμι. τίς δ' οὕτως ἄνους
δὲς ὑμέ κα πρίαίτο, φανεράν ζαμίαν;

728 φανερώς R 730 Bentley ἐπόθεν: but Megarian inscrr. show
-ουν || τοι R (same error in *Eq.* 1225): τυ cett. codd., lemma schol.:
Elmsley τε; but τυ is good Doric (= σε), cp. Theocr. i. 78 731
κόριχ' R: κόρι' ACF: κόριά γ' BVp2 Ald. I read κούρι', a comic
diminutive of a tragic form. Elmsley κώρι', which is condemned by
Ahrens: Blaydes χοίρι' (but the line is tragic): Mein. κόρια κάθλιώ (also
Elmsley) || ἀθλίου codd.; the forms in ω which are given in 790, 798,
834, should not be restored, as ου is invariable in Megarian inscriptions; cp.
Collitz, *Samml. d. gr. dial. Inscr.* iii. pp. 1 sqq. 732 ἀμβάτε codd.: Dind.
ἄμβατε || πο τὰν R || αἶ χ' εὔρητε] Sobolewski reads αἶ κα εὔ.; see comm.
733 ἀκούετον RAB etc.: ἀκούετε C || ποτέχετ' ἐμὶν codd., an unexampled

728. μέτειμι, 'I will fetch'; cp. *Eq.* 605, *Pax* 274, 279.

730. φίλιον, 'guardian of friendship,' or 'the god of good fellowship'; cp. Jane Harrison, *Proleg.* pp. 356 sqq., *Pherecr.* i. p. 172 K. (ii. p. 293 M.). The *locus class.* for this aspect of Zeus is Diodor. ii. p. 420 K. (iii. p. 543 M.), where a parasite attributes to Ζ. Φ. the origin of his profession, viz. τὸ γὰρ παρασιτεῖν ἦδρεν ὁ Ζεὺς ὁ φίλιος | ὁ τῶν θεῶν μέγιστος ὁμολογουμένως, Plato, *Gorg.* 519 E εἰπὲ πρὸς φιλοῦ (‘an you love me’), id. *Euthyphro* 6 v. It may be translated by the Shakespearian adjuration ‘of all loves’ (*Wives* II. ii. 119).

731. A tragic line, for which cp. Eur. *Phoen.* 1701 ὦ φίλα πεσήματ' ἄθλι' ἀθλίου πατρός.

732. ἄμβατε: either ‘come hither,’ ἀνά having the same force as in 245 ἀνάδος (where see n.), or ‘come up,’ as the children may be asked to jump

on to a table (= κύκλος, τράπεζα, cp. Poll. vii. 11; for such a τ. cp. Daremberg et Saglio, *ib.* iii. p. 1735 fig. 4919), which was in the orchestra, for the purpose of exposing the wares for sale; or, possibly, because the Megarian raises the children in his arms (see Dörpfeld-Reisch, *ib.* p. 189). This word here, and in *Eq.* 149 (where it means ‘ascend’ from the market-place to the Pnyx), does not show that there was a raised stage at this time. (*Vesp.* 1342 causes some difficulty; but see note there.)

μᾶδδαν, ‘in order that you may procure your living’ (v. Leeuwen); μ. being ‘the staff of life,’ like ἀλφίτα (cp. *Vesp.* 301 n.).

αἶ κα: cp. ἦν τί πως *Vesp.* 271 n. In comedy, που or πως are invariably present, in this sense; see Kühner-Gerth, *ib.* § 589. 14 A 16. As κα should be long (cp. Sobol. *Synt.* p. 87), there may be synizesis here; cp. 762

with my truce, so that I may erect it in the market-place, before all eyes. (DICAEOPOLIS goes within. At the same moment a Megarian enters from the left. He is accompanied by two small boys dressed to represent young girls. From their hungry and emaciated look, it is obvious that they are in the last stages of starvation. The father speaks with the accent of his home, and with a few of its peculiarities; but his grammar and language are Attic in their purity. Though a farmer, he is not a boor, but a scholar who has read his Euripides, and can parody him with the best.)

MEGARIAN. A greeting to this market-place, so dear to us Megarians! Of all loves, how I've sighed for you—as for my mother. (To the girls) Come here, my tristful barnes of a tristful sire (pointing to the stand for exposing the wares), come here, to earn the bread of life—if you can find it. Listen: lend me your—bellies. D'you wish to be sold or to be clemmed?

GIRLS. To be sold, to be sold!

MEG. That's my wish too. But who's such a ninny as to buy you—a transparent loss? (Speaking in a low confidential

instance of a dactyl preceding an anapaest, for which cp. *Vesp.* p. xxxvii., n. 1 (i.): Bentley ἀκούετε δὴ ποτ. κτλ. (a wrong division of the anap.): Cobet ἀκουε δὴ πότεχέ τ' κτλ. (cp. *Eq.* 1014), holding that Doric avoided the dual; but Aristoph. would not be influenced by that fact: Fritzsche (*Thesm.* 730, p. 264) ἀκούετ' ὄν (better οὖν), which is good, though it cuts the knot. As to the reading of codd., duals and plurals are sometimes combined in the codd. of Aristoph. (cp. *Nub.* 1506, *Plut.* 73); but all such instances (where there is no metrical necessity, as in *Pax* 414–5, which is also questionable) are open to suspicion; see Naber, *Mnem.* NS. xi. p. 43, Brinkmann, *de Anacol.* p. 44 736 No paragr. in R 737 πρίατο RΓ

(possibly syniz.), 798 (elision, but the reading is doubtful), *Lys.* 105 (elision, but codd. have κᾶν), 173 (elision, but codd. have γ'), 180 (a doubtful reading), 1005 (where πρίν κα πάντες is possible), 1098. Ahrens (*de dial. Dor.* p. 382) held that the elision of ā was possible in Doric (as in *Epich.* 35. 13, 265 K.), and, in my opinion, this is more probable than that there was a harsh synizesis.

733. γαστέρα: a surprise for γούν; cp. *Nub.* 575, *Av.* 688. For a similar jest cp. *Eq.* 1208 ἀνὴρ ἀμείνων περὶ σέ καὶ τήν—γαστέρα.

734. χρῆδδετε: cp. *Nub.* 359, 349, 891 (par. of *Eur. Fr.* 722 M.²), *Thesm.* 751; in prose, cp. *Thuc.* iii. 109. 2; also in *Herod.* and *Xen.*, cp. *Hope*, *ib.* s. v.

735. For the dimeter bacch. cp. *Thesm.* 1143–4 (in lyric verse).

736. οὕτως . . ὅς: a tragic constr. (in comedy ὅστις, cp. *Thesm.* 592); cp. *Soph. Ant.* 220 οὐκ ἔστιν οὕτω μᾶρος ὃς θανεῖν ἐρᾶ. Generally, in a negative, or, as here, a quasi-negative sentence; but cp. *Eur. Andr.* 170 εἰς τοῦτο δ' ἤκει ἀμαθίας . . ἢ . . τολμᾶς. In 646 οὕτω is followed by ὅτε καὶ (cp. *Vesp.* 1536 n., *Sobol. Synt.* p. 172).

737. φανεράν ζαμίαν: cp. *Lys.* 260 γυναικας ἄς ἐβόσκομεν | κατ' οἶκον ἐμφανές κακόν, *Antiphan.* ii. p. 122 K. (iii. p. 150 M.) τὸ προῖκ' ἀποθανεῖν ἐστι φανερά ζημία, *Alciphro* iii. 38. 1 λαμπρά ζημία, *ib.* 21 καθάρᾳ ζ.

ἀλλ' ἔστι γάρ μοι Μεγαρικά τις μηχανά.
 χοίρους γὰρ ὑμὲ σκευάσας φασὼ φέρειν.
 περιθέσθε τάσδε τὰς ὀπλάς τῶν χοιρίων. 740
 ὁπῶς δὲ δοξεῖτ' εἶμεν ἐξ ἀγαθᾶς ὑός·
 ὡς ναὶ τὸν Ἑρμᾶν, αἴπερ εἰξεῖτ' οἰκάδης
 ἄπρατα, πειρασεῖσθε τὰς λιμοῦ κακῶς.
 ἀλλ' ἀμφίθεσθε καὶ ταδὶ τὰ ῥυγχία,
 κῆπειτεν εἰς τὸν σάκκον ᾧδ' εἰσβαίνετε. 745
 ὁπῶς δὲ γρυλλιξεῖτε καὶ κοῖξετε
 χῆσεῖτε φωνὰν χοιρίων μυστηρικῶν.
 ἐγὼν δὲ καρυξῶ Δικαιοπόλιν ὅπα.—
 Δικαιοπόλι, ἧ λῆς πρίασθαι χοιρία ;

738 γάρ μοι codd.: ἡμῖν Su. (s.v. Μεγαρικάι σφίγγες): Brambach. ἐμίν
 γα || μηχανά R 739 χοίρους (corrected from -ως or -ας) R || ὑμὲ RΓ
 schol.: ὑμὲ A: ὕμμε B: ὑμμέ C || Porson ὕμ' ἐνσκευάσας (cp. 436) || φέρειν
 codd., as in Megarian inserr. 740 ὀπλάς] Mein. σπολάς; but see comm.
 || τῶν χοιρίων] Hamak. τὼς χοιρία 741 δόξητ' Su. (s.v. σῶς): Nauck
 δεδοξεῖτ' (cp. his *Ar. Byzant.* p. 59) || ἡμεν RA Su. (s.v. σῶς): ἡμὲν Su. (s.v.
 ὄς), Ald.: ἡμες B: ἡ μὲν Γ: εἰμὲν C: Dind. εἶμεν (as ἡμεν is not found
 in inserr.); it is probable that Aristoph. did not write ἡμεν, which belongs
 to more severe Doric, cp. Collitz, *l.c.* no. 3003 || ἀγαθὰ σύος Su. (om. ἐξ)
 742 εἴπερ codd. || ἰξεῖτ' R: ἡξετ' A: ἴξετ' BCG: Elmsley ἰξεῖτ': I read
 εἰξεῖτ', cp. εἴκω (= ἡκω) Epicharm. 35. 13 K., 750 crit. n. 743 τὰ
 πρῶτα most codd.: τὰ πρᾶτα B Ald.: Ahrens ἄπρατα, a good em.
 (cp. v. Leeuwen, *Prolegom. ad Aristoph.* p. 344): τὰ πρᾶτα was read by
 schol., ἀντὶ τοῦ ἄκρας λιμοῦ πειραθήσεσθε, and it must be admitted
 that, as they were already suffering from hunger, a climax is desirable;

738. ἀλλὰ . . γάρ, 'but (I need say
 no more) since I have a device'; cp.
Vesp. 318 n.

Μεγαρικά: cp. *Vesp.* 57 n. There
 may be a suggestion here that 'the
 Megarian artifice' is worthy of the
 Megarian *Possenspiel*, which the poet
 satirizes in *Vesp. l.c.* (cp. Bergk, *Roll.*
Com. Att. pp. 273, 286, 359). The two
 succeeding scenes are certainly a σκῶμυ'
 ἀσελγὲς καὶ Μεγαρικόν, if not καὶ σφόδρα
 ψυχρόν (cp. *Eupol.* i. p. 323 K., ii. p.
 521 M.).

739. σκευάσας, 'having dressed'; cp.
 121 n., 384 n.

740. περιθέσθε: this word has caused
 difficulty (see crit. n.); but there should
 be none. The skin of the forelegs had
 been removed along with the ὀπλαί, and

it was the skin, not the 'hoofs,' that
 was περιθετός.

ὀπλάς: καταχρηστικῶς for χηλάς. A
 schol. quotes Semon. 28 B.⁴ ὀπλάς ἐκλινε
 τῶν ὀπισθίων ποδῶν (of swine); generally
 of horses (*Eq.* 605). Contrariwise, Hesiod
 (*Scut.* 62) has νύσσοντες χηλήσι, of horses.

741. ὁπῶς: cp. *Vesp.* 289 n.

742. Ἑρμᾶν: viz. τὸν ἐμπολαῖον; cp.
 816 n., *Plut.* 1156 'E. παλιγκάπηλον,
 Legrand in Daremberg et Saglio, *ib.*
 iii. p. 1813 b. The Engl. equivalent was
 'St. Nicholas,' cp. *Sh. 1 Hen. IV* ii. i.
 68 'if they meet not with St. Nicholas'
 clerks' (=highwaymen).

τὰς λιμοῦ: the gender is epic (cp. *H.*
to Dem. 312) and Doric (Phrynichus p.
 188 Lob., p. 274 Ruth.); cp. Herodas ii.
 17 κῆστησα τὴν κακὴν λιμόν. In the
 temple of Apollo at Sparta Λιμός was

voice) But hush! I've got a 'cute Megarian device: I'll dress you up, and say I'm bringing pigs. (*Handing them skins, with the hoofs attached*) Come, put on these pettitoes, and play the part of being a well-bred sow's farrow. (*Threateningly*) I swear by Hermes, if you come home unsold, I'll learn you what it is to be clemmed with hunger. Put on these snouts too, and creep into the sack here (*holding open the mouth of the sack*); and mind you grunt, and squeal with the voice of the pigs at the Mysteries; and I'll send round the crier to find Dicaeopolis. (*Shouting in the manner of a huckster*) Dicaeopolis! Do you want to buy some pigs?

if the adverbial acc. is correct, cp. *Ran.* 421 κάστιν τὰ πρῶτα τῆς ἐκεῖ μοχθηρίας, and the adverbial ἐς τὰ πρῶτα in *Thuc.* iii. 39. 2 τιμώμενοι ἐς τὰ π. ὑφ' ἡμῶν, but the prep. there makes all the difference. The acc. cannot depend on *πειρασ.* || λιμῶ B (solus), cp. 731 crit. n. 744 ταδὶ] a suspicious form in Megarian, but perhaps due to Aristophan.: schol. τὰ δὴ: ταδὶ Ald., for which cp. *Epicharm.* 170. 16 (where Ahrens reads κα τοδῆ, but see Kaibel *ad loc.*): v. Herw. τάδε δὴ or καὶ τὰδ' ἐμὶν (a wrong division of the anap.) 745 κάπειτ' R (sic): read κῆπειτεν, a Doric and Pindaric form || σάκκον] σάκον A; see comm. 746 ὅπως codd. || κοῖξεῖτε would be expected, if the metre permitted 748 ἐγὼ R Pap. || καρυξῶ R: κ. δὲ A: κ. γε BCVp2 Ald.; but neither δέ nor γε can be the first syllable of an anap. (cp. *Vesp.* p. xxxviii. III.) || ὅπαι R: ὅπα cett.: Hamak. Δικαιοπόλις δὲ πᾶ, which is accepted by v. Herw. (*Mnem.* xxx. 1902, p. 39), who argues that ὅπα should be ὅπαδῆποτ' ἐστίν 749 Δικαιοπόλι R: cett. -ολις

represented as a woman; see the interesting story in *Athen.* 452 v.

745. σάκκον: a bag of coarse hair-cloth; in *Ecc.* 502 a hairy beard; a Phoenician word, cp. *Phrynich.* p. 257 Lob., p. 323 Ruth. The Attic form is σάκος, cp. 822.

ᾧδε, 'hither,' cp. 24 crit. n.; an un-Doric form for τᾶδε (or τᾶδε).

746. γρυλλιξεῖτε: cp. *Plut.* 307 sq.

κοῖξετε: an un-Doric form.

747. μυστηρικῶν: lustrations were performed with the blood of pigs, especially at Eleusis, cp. *Pax* 374, *Ran.* 338. In Lat. *porci sacres sinceri*, *Plaut. Men.* II. ii. 17; cp. *Aesch. Eum.* 282 sq. ποταίνιον γὰρ ὄν (τὸ μίασμα) πρὸς ἐστία θεοῦ | Φοίβου καθαρμοῖς ἠλάθη χοιροκτόνοις, Bouché-Leclercq in *Daremberg et Saglio*, ib. iii. p. 1411 a.

748. καρυξῶ: see crit. n. 'I will send a herald round (to find out) Dicaeopolis, where he is'; cp. *Ecc.* 1125 φράσατέ μοι τὸν δεσπότην | τὸν ἄνδρ' ὅπου 'στί, *Soph. Aj.* 103, *OT.* 926, *OC.* 1218, *Ant.* 318. With Hamak's reading, κ. means 'I will offer for sale'; cp. *Herod.* vi. 121 τὰ χρήματα αὐτοῦ κηρυσσόμενα ὑπὸ τοῦ δημοσίου ὠνέεσθαι, *Plut. Mor.* 207 A ἐκήρυττε (Augustus Caesar) τὰ πατρῶα καὶ ἐπίπρασκε. It may be observed that the Megarian does not send round a herald; but καρυξῶ may be his grandiloquent method of describing the use of his own voice.

749. λῆς: cp. *Lys.* 981, 1162, *Thuc.* v. 77 (in a foreign treaty, but the reading is doubtful; see Classen); connected with *lascivus*, and, perhaps, the epic λελιγμένος (cp. Kühner-Blass, ib. ii. p. 474).

- ΔΙΚ. τί ;
 ἀνὴρ Μεγαρικός ;
- ΜΕΓ. ἀγορασούντες εἴκομες. 750
- ΔΙΚ. πῶς ἔχετε ;
- ΜΕΓ. διαπεινᾶμες ἀεὶ ποττὸ πῦρ.
- ΔΙΚ. ἀλλ' ἠδύ τοι νῆ τὸν Δί', ἣν αὐλὸς παρῆ.
 τί δ' ἄλλο πράττεθ' οἱ Μεγαρήης νῦν ;
- ΜΕΓ. οἶα δῆ·
 ὄκα μὲν ἐγὼν τηνῶθεν ἐμπορευόμεν,
 ἄνδρες πρόβουλοι τοῦτ' ἔπρασσον τᾶ πόλι,
 ὁπῶς τάχιστα καὶ κάκιστ' ἀπολοίμεθα. 755
- ΔΙΚ. αὐτίκ' ἄρ' ἀπαλλάξεσθε πραγμάτων.
- ΜΕΓ. σά μάν ;

750 τί ἀνὴρ Μεγαρικός codd.: as this seems questionable Greek (but cp. Eur. *IT.* 533 τί γὰρ ὁ Λαέρτου γόνος; ib. 576, which are not so remarkable as the present), Bernhardt (ib. p. 268) proposes Δικαιοπόλι· | ἧ λῆς πρίασθαι χοιρίδια; ΔΙΚ. τίς οὔτοσί; | ἀνὴρ Μεγαρικός; Br. τί; ἀνὴρ M.; τί is not found alone in an interrog. elsewhere in Aristoph., except when followed by a voc. with ὦ (e.g. *Nub.* 80 τί, ὦ πάτερ;). The sense also is unsatisfactory: Dic. had not seen a Megarian for seven years, and it seems absurd to address his expected visitor with "how fares the Megarian?" esp. as he asks this question in 751. I believe τί is *extra metrum*, to express extreme surprise, cp. Soph. *OC.* 315, where Oedipus' exclamation at the sight of his daughters (τί φῶ;) is also *extra metrum* || ἀγοράσοντες codd. ||

750. τί; see crit. n.

ἀγορασούντες: the ambiguity may be represented by 'we have come to market' (viz. to the place, or 'to traffic'). The Megarian means 'to sell,' but Dicaeopolis pretends not to understand him, cp. 720 n.; hence his question πῶς ἔχετε;

751. διαπεινᾶμες: an excellent pun on διαπίνομεν (cp. *Paax* 1131), which Tyrrell expresses by 'fast' and 'feast.' According to Plato (*Rep.* 420 E) 'to drink by the fire' is a very debauching life for members of the working-classes, like this Megarian, viz. τοὺς γεωργοὺς ξυστίδας ἀμφιέσαντες καὶ χρυσὸν περιθέντες πρὸς ἡδονὴν ἐργάζεσθαι κελεύειν τὴν γῆν, καὶ τοὺς κεραμέας κατακλινάτες ἐπὶ δεξιᾷ πρὸς τὸ πῦρ διαπίνοντας τε καὶ εὐωχουμένους, τὸν τροχὸν παραθεμένους ὅσον ἂν ἐπιθυμῶσι κεραμεύειν.

The sufferings of the Megarians at this time were remembered, even in the days of Pausanias; cp. i. 40. 3 τὸ δὲ ἀγαλμα οὐκ ἐξεργάσθη τοῦ Διὸς ἐπιλαβόντος τοῦ Πελοποννησίων πολέμου πρὸς

Ἀθηναίους, ἐν ᾧ . . . Ἀθηναῖοι τὴν χώραν τὰ τε κοινὰ ἐκάκωσαν, καὶ ἰδίᾳ τοὺς οἴκους ἤγαγον εἰς τὸ ἔσχατον ἀσθενείας. Hence μεγαρίζειν came to mean λιμώσσειν (*Com. adesp.* iii. p. 586 K.; not in Meineke; cp. 822 n.).

ποττὸ πῦρ: cp. *Vesp.* 772 n.

752. ἀλλὰ . . . τοι: confidential, cp. 194 crit. n., 655 n.

αὐλός: a flute-player was the ordinary accompaniment of a banquet; cp. 1091, where they are abusively called αἱ πορναί, Theocr. vii. 65 sq. οἶνον ἀπὸ κρητῆρος ἀφυξῶ | πᾶρ πυρὶ κεκλιμένος . . . αὐλησεῦντι δέ μοι δύο ποιμένες.

753. οἱ Μεγαρήης: for the article (= 'you Megarians') cp. 167 n., *Paax* 466 οἰμώξεσθ' οἱ Βοιωτοί: it is in apposition to ἡμεῖς implied in πράττετε (Uckermann, ib. p. 9).

οἶα δῆ: generally translated 'so so'; but this is not the sense, which is rather 'the least said, soonest mended.' It is an euphemism like ὄλωλεν ὡς ὄλωλεν (*Eur. Tro.* 626), so here supply πράττο-

DIC. (*Who can hardly believe his eyes, when he sees a visitor from Megara*) What! a Megarian!

MEG. (*Insinuatingly*) We've come to market.

DIC. (*Pretending not to understand him, and bowing to him politely*) What cheer?

MEG. We sit all day by the fire, and drink dry—toasts to one another.

DIC. (*Smiling*) Well, drinking, you know, is jolly, if there's a piper there. But, besides, what's the coil at Megara?

MEG. (*Shrugging his shoulders*) We fare as—we fare. When I was setting out from home, the Committee had old coil to find the next way for us to—perdition.

DIC. Then you'll soon shuffle off your coil.

MEG. What else?

ἴκομεν R: ἦκομεν cett.: Elmsley ἴκομες: εἴκομες Pap. 751 Br. αἰῆς, a form which perhaps occurs only before vowels; cp. *Lys.* 1267: atticized in Su. (s.v. διαπεινώμεν), διαπεινώμεν αἰεὶ πρὸς τὸ πῦρ 752 τοι om. Pap. 753 μεγαρεῖς R etc. || νῦν om. Pap. || No change of speakers at οἶα δὴ in R 754 ἐγὼ R Pap.: ἐγὼν ΑΓΕ: ἀλλὰ γὰρ ὄκα μὲν γὰ ΒΥρ2 (supr. ἐγὼν) || τηνώθεν R: τήνοθεν cett. || ἐμπορευόμεναι codd.: v. Leeuwen ἐνεπορευόμεναι, cp. Plato, *Er.* ii. 313 E ἐνεπορευοσάμην 755 ταῦτ' R || ἔπραττον codd. || πόλει codd. 756 ὅπως codd. 757 No paragr. in R at beginning of line, or at σά || ἀπαλλάξεσθε codd. Pap.: Cobet ἀπηλλάξεσθε || σὰ μὰν RA schol.: σὰ μὲν C: τί μὰν (γρ. σάμαν) B: Blaydes σί μὰν (a Cyprian form); τί μὰν is found in Epicharm. 149. 1 K.

μεν: cp. id. *Heracl.* 632 πάρεσμεν οἶα δὴ γ' ἐμοῦ παρουσία. Ter. *Phorm.* i. ii. 95 D. *Quid rei gerit?* G. *Sic tenuiter* is often quoted, but it is not parallel.

754. τηνώθεν: cp. Theoc. iii. 10, 25 τηνώ (*illinc*), iv. 48 τουτώθεν (remains of an abl. form).

ἐμπορευόμεναι, 'travelled,' a tragic use, cp. 394 n.; but cp. Epicharm. 53 K. (of crabs) περὶ δ' ἐμπορεύονται μόνοι. In prose the verb comes from ἔμπορος (cp. Kühner-Blass, ib. ii. p. 526), and means 'to travel for traffic' (which may be the sense here); cp. Plato, *Legg.* 952 E χρηματισμοῦ χάριν ἐμπορευόμενοι (esp. by sea, cp. Cagnat in Daremberg et Saglio, ib. iii. p. 1733 a), or 'to be a merchant' (Thuc. vii. 13). The omission of the augment in ἐ. is noticeable; see crit. n.

755. ἄνδρες πρόβουλοι: for ἀνήρ equivalent to an article cp. *Vesp.* 269 n. πρόβουλοι, 'the standing committee'

whose duty it was to examine measures before presenting them to the popular Assembly; they belong to an oligarchical form of government, and correspond to the νομοφύλακες in an aristocracy, and to the Senate in a democracy (see Aristot. *Pol.* 1298 b 29, 1323 a 8, 9).

ἔπρασσον, 'were negotiating'; cp. *Av.* 1028 ἔστιν γὰρ ἃ δι' ἐμοῦ πέπρακται Φαρνάκη: often followed by ὅπως, as here, in Thuc. (e.g. i. 56. 2). There is a play between πράττετε 753, ἔπραττον 755, and πραγμάτων 757, which may be represented by 'coil' in English.

756. ἀπολοίμεθα: for a similar surprise cp. *Pax* 370.

757. ἀπαλλάξεσθε: an ironical consolation, 'you will shuffle off your coil.'

σὰ μὰν: equivalent to 'what else?' in 2 *Hen.* VI i. iv. 5; cp. Kühner-Blass, ib. § 176 A 2, Pind. *O.* i. 82 τὰ κέ τις . . γήρας . . ἔψοι μάταν (so Schroeder with best codd.), where Wackernagel reads σά.

- ΔΙΚ. τί δ' ἄλλο Μεγαροῖ; πῶς ὁ σῖτος ὄνιος;
 ΜΕΓ. παρ' ἀμὲ πολυτίματος ἄπερ τοῖ θεοί.
 ΔΙΚ. ἄλας οὖν φέρεις;
 ΜΕΓ. οὐχ ὑμὲς αὐτῶν ἄρχετε; 760
 ΔΙΚ. οὐδὲ σκόροδα;
 ΜΕΓ. ποῖα σκόροδ'; ὑμὲς τῶν αἰεί,
 ὄκκ' εἰσβάλητε, τῶς ἀρουραῖοι μύες,
 πάσσακι τὰς ἀγλιθας ἐξορύσσετε.
 ΔΙΚ. τί δαὶ φέρεις;
 ΜΕΓ. χοίρους ἐγώνγα μυστικάς.
 ΔΙΚ. καλῶς λέγεις· ἐπίδειξον.
 ΜΕΓ. ἀλλὰ μὰν καλαί. 765
 ἄντεινον, αἰ λῆς· ὡς παχεῖα καὶ καλά.
 ΔΙΚ. τουτὶ τί ἦν τὸ πρᾶγμα;
 ΜΕΓ. χοῖρος ναὶ Δία.
 ΔΙΚ. τί λέγεις σύ; ποδαπῆ χοῖρος ἦδε;
 ΜΕΓ. Μεγαρικά.
 ἦ οὐ χοῖρός ἐσθ' ἄδ';
 ΔΙΚ. οὐκ ἔμοιγε φαίνεται.

759 ἀμὲ] Elmsley ἀμί, but see comm. 760 ἄλλας R || No change
 of speaker before οὐχ in R 761 ὑμὲς] Mein. (σκόροδ') ἀμὲς; ||
 τῶν R: ὄν cett.: Reiske ὄν: Ahrens γῶν 762 οὐκ εἰσβαλεῖτε Su.
 (s.v.) || ὡς Su. (s.v. ἀγλιθες) 763 γλίθας R: ὀρύσσετε πασσάλφ
 τὰς ἀγλιθας Su. (s.v. ἀγλιθες): ἀγλίδας schol. R (see Ruth.) 764 No

758. πῶς: cp. *Eq.* 480 πῶς οὖν ὁ τυρὸς ἐν Βοιωτοῖς ὄνιος;

759. παρ' ἀμὲ: perhaps a dialectal constr. (for ἀμῖν); in Attic unusual except after a verb of motion, e.g. *Thesm.* 488 εἴτ' ἐρείδομαι | παρὰ τὸν Ἀγνιά (if ἐ. is a verb of motion here): but the grammarians quote some exceptions, which are, perhaps, of dubious authority: *Fr.* i. 507 K. (ii. p. 1132 M.) ἦν φασιν εἶναι παρὰ σε, *Alex.* ii. p. 388 K. (iii. p. 498 M.) παρ' ἡμᾶς οἰκεῖ. Priscian (xviii. 264) quotes the first as an Attic constr., which is certainly "Priscian a little scratched." *Thesm.* 1193 τί οὐ κατεύδει παρ' ἐμέ; is Scythian Greek, which shows that the constr. was commonly heard in the streets of Athens (cp. Sobol. *Praep.* p. 194).

πολυτίματος: for the word-play cp. *Vesp.* 1001 n.

760. ἄλας οὖν: for the division of the anap. cp. *Vesp.* p. xxxviii. iii., Bernhardt, *ib.* p. 281; in the middle of

the verse such disyllables, except in the case of prepositions and formulae of oaths, should follow a mark of punctuation. For the salt-works at Megara cp. 521 n. Although Nisaea was not occupied until 424 B.C., the Megarians were much harassed by the presence of the Athenian forces in the island of Minoa, which was occupied in 427 B.C. (*Thuc.* iii. 51, iv. 69).

761. σκόροδα: for the division of the anap. cp. *Vesp.* p. xxxviii. ii. The garlic of Megara, which originated the proverb Μεγαρικά δάκρυα ('crocodile tears,' cp. *Vesp.* 57 n.), was famous; cp. *Pax* 248, 1000.

αἰεί: the first syllable is long 751; cp. *Vesp.* 390 crit. app.

762. ὄκκ' εἰσβάλητε: for the elision of the long vowel cp. 732 n., Theocr. i. 87.

εἰσβάλητε: in Attic the verb should be ἐμβάλητε, cp. *Vesp.* 1056 n. For the annual raids of the Athenians cp.

DIC. What more 's to-do at Megara? (*Maliciously*) What's a strike of corn?

MEG. With us 'tis dear—dear as the blessed gods.

DIC. (*Pointing to the sack*) What have you got? Salt, eh?

MEG. (*Shaking his head*) Don't you command the salt-mines?

DIC. Well, garlic?

MEG. (*With intense bitterness*) Garlic, in good hour! Why, whenever you've made a raid, you're like a plague of field-mice, and grub up the cloves with a dibble.

DIC. Then, what *have* you got?

MEG. Pigs, for the Mysteries.

DIC. Good! Let's see them.

MEG. (*Taking the translated girls out of the sack*) Aren't they grand? (*To DIC.*) Put out your hand, please. Bain't she a plump darling?

DIC. (*Surprised at feeling a girl*) Why, what the good-year is this?

MEG. (*Taking the question literally*) I' faith, 'a pig.'

DIC. Oh, I say! Of what breed?

MEG. Megarian. (*Putting his hand on one of the girls*) Isn't this a 'pig'?

DIC. At any rate, I don't think so.

paragr. at beginning of line in R 765 ἐπέδειξον R 766 παχείαι
καὶ καλαὶ BVp2 Ald. || ἀλλὰ μὲν κ. continued to Dic. by codd., given
to the Megarian by Fritzsche 767 νῆ Δία R: ναὶ Δία B: ναὶ μὰ Δία
ACI' 768 χοῖρος ἦδε R: om. ἦδε ACI': δὴ 'στι B Ald.

Excursus VII., Plut. *Per.* 30, Gilbert, *Beitr.* p. 26.

τάς: cp. *Lys.* 1250 (in Spartan).

ἀρουραῖοι: cp. J. H. H. Schmidt, *Syn.* iii. p. 75.

763. πάσσακι: a vulgar 'magnificative' (Neil) of πάσσαλος, such as are common in comedy; cp. *Eg.* 823 & Δημακίδιον (which is a comic dimin. of a magnificative form), θαλάμαξ *Ran.* 1074, σύρφαξ *Vesp.* 673, στόμφαξ *Nub.* 1367, σόππαξ 'hemp-maker' *Fr.* i. p. 562 K. (ii. p. 1197 M.), a nickname of Eucrates, ψίλαξ 'bald' ib. p. 589 K. (ii. p. 1223 M.), πλούταξ 'rich churl' *Eupol.* i. p. 301 K. (ii. p. 484 M.), νέαξ 'a younker' *Nicophro* i. p. 776 K. (ii. p. 850 M.), μύμαξ 'a fault-finder' *Com. adesp.* iii. p. 403 K. (iv. p. 688 M.), ἀποπάρδαξ ib. p. 415 K. (iv. p. 631 M.), φόρταξ 'a porter' ib. p. 418 K. (iv. p.

683 M.), βώμαξ 'a buffoon' ib. p. 573 K. (not in M.), φάσαξ 'an informer' ib. p. 602 K. (not in M.), χλεύαξ ib. p. 603 K. (not in M.), στρατύλλαξ 'a charlatan soldier' (used of Antony by *Cic. Att.* xvi. 15. 3), ib. p. 598 K. (not in M.). (See *Peppler*, ib. p. 43.)

ἄγλιθας: cp. *Vesp.* 680.

764. μυστικός: cp. 747 n.

766. ἀντεινον: viz. τὴν χεῖρα; for the omission of which cp. 686 n.

767. ἦν: cp. 157 n., *Vesp.* 183 n. Dicaeopolis perceives that they are not really pigs, and utters an exclamation of surprise, which the Megarian replies to, in its literal sense. In this misapprehension lies the jest.

768. τί λέγεις σὺ; in a remonstrance, cp. *Vesp.* 216 n. So in *Plaut. quid ais?* meaning 'I say'; cp. *Amph.* i. i. 213 *quid ais? quid nomen tibi est?*

- ΜΕΓ. οὐ δεινά; θᾶσθε τόνδε· τᾶς ἀπιστίας· 770
οὐ φατι τάνδε χοῖρον εἶμεν. ἀλλὰ μάν,
αἱ λῆς, περιίδου μοι περὶ θυμιτίδων ἀλῶν,
αἱ μὴ ἔστιν οὗτος χοῖρος Ἑλλάνων νόμφ.
ΔΙΚ. ἀλλ' ἔστιν ἀνθρώπου γε.
ΜΕΓ. ναὶ τὸν Διοκλέα,
ἐμά γα. τὸ δέ νιν εἶμεναι τίνος δοκεῖς; 775
ἦ λῆς ἀκούσαι φθεγγομένας;
ΔΙΚ. νῆ τοὺς θεοὺς
ἔγωγε.
ΜΕΓ. φώνει δὴ τὸ ταχέως, χοιρίον.
οὐ χρῆσθα; σιγῆς, ὦ κάκιστ' ἀπολουμένα;
πάλιν τυ ἀποισῶ ναὶ τὸν Ἑρμᾶν οἴκαδιν.

ΚΟΡΗ

- κοὶ κοὶ κοῖ. 780
ΜΕΓ. αὐτα ἐστὶ χοῖρος;
ΔΙΚ. νῦν γε χοῖρος φαίνεται·
ἀτὰρ ἐκτραφεῖς γε κύσθος ἔσται πέντ' ἐτῶν,
ΜΕΓ. σάφ' ἴσθι, ποττὰν ματέρ' εἰκασθήσεται.

770 θᾶσθαι B: θάσθε (the accent marking the form as Doric)
Pap. || τοῦδε τὰς R etc.: Elmsley τόνδε· τᾶς ᾶ.; see comm. 771 οὐ
^{εἶναι (late hand)}
φασὶ R || τάνδε R: τόνδε cett. || ἦμεν R: ἦμεν cett.: Dind. εἶμεν, cp. 741
crit. n. 772 περιίδου R Su. (s.v. θυμιτίδων): περιδοῦ cett. codd. ||
θυμητίδαν R: θυματιδᾶν ABCVp2: θυμητιδᾶν Γ²E²: θυμιτίδων Su. (s.v.):
θυμητίδων id. (s.v. περιίδου): θυμητιδᾶν lemma schol.: θυμιταν, altered to
θυμιτιναν (=ων) Pap.: Ahrens θυμιτίδων, thinking ἄλλες might have been
fem. in Doric: Blaydes θυμιτάων. The line is atticized in Su. (s.v. περιίδου),
εἰ βούλει, περιίδου μοι περὶ θυμητίδων ἀλῶν 774 No change of
speakers at ναὶ in R, but paragr. before next line || νῆ R 775 σὺ codd.:

770. οὐ δεινά; cp. *Vesp.* 1368.

θᾶσθε: a Doric form, which is correct here; but θέασαι is right in *Pax* 906, *Thesm.* 280 (synizesis).

ἀπιστίας: see crit. n. The plur. of the codd. is very strange, and hardly paralleled by *μανίαι Thesm.* 680.

772. περιίδου: in this sense, only in fut. and 2nd aor. mid.; an epic use (*Il.* xxiii. 485 δεῦρό νυν, ἦ τρίποδος περιδώμεθον ἠὲ λέβητος), for which cp. 1115, *Eq.* 791, *Nub.* 644; and for the constr. with αἱ μὴ cp. *Plaut. Epid.* v. ii. 34 *ni ergo matris filia est, | in meum nummum,*

in tuom talentum, pignus da; Persa II. ii. 4 *da hercle pignus ni omnia meminī et scio.*

περὶ: cp. *Sobol. Praep.* p. 203; the gen. may be compared with that in 25 (acc. to the reading of codd.; see note).

θυμιτίδων: formed from *θύμον*, as *ἀμαθίτις* from *ἀμαθος*; cp. *Epicharm.* 42 K. *κόγχοι τε κάμαθιτιδες*. For the condiment cp. *Pliny, NH.* xxxi. 41 *conditum etiam (sal) odoribus additis, et pulmentariū vicem implet, excitans aviditatem, invitansque in omnibus cibis.*

773. Ἑλλάνων νόμφ: a tragic phrase,

MEG. Monstrous! (*To the spectators*) Just observe him. What a heretic a' is! A' says this is not a pig. (*Turning to DIC.*) An it please you, bet me a bushel of salt, perfumed with thyme, that this is not 'a pig,' (*striking an attitude*) 'after the Greekish guise.'

DIC. This 'pig' belongs to human kind.

MEG. Yes, by Diocles, 'tis mine. Whose do you think it is? Should you like to hear them talk?

DIC. Marry, I should.

MEG. (*Aside, in a thrilling whisper*) Quick—speak, my bully pig. Woo't not? (*Shaking the girl*) A pox on thee, art dumb? By Hermes, I'll carry thee home again. (*The daughter squeaks energetically.*) (*To DIC.*) This is a pig, isn't it?

DIC. I think so, now; but, when mature—in five years or so—'twill be called by another name.

MEG. No doubt, 'twill grow to its mother's bulk.

τὸν Pap. || εἶμεναι RABCF: ἦμεναι Γ²E² Ald., a strange form: Ahrens εἶμεν αὐ̄ 776 Paragr. before line in R 777 No change of speakers at φώνει in R || σὺν codd.: ται Pap. (σὺν superscr.) || τὸ χοιρίον R: χοιρίδιον cett.: χοιριδ(ιον) Pap.: Wilam. φ. δὴ τ. τι, χοιρίον 778 οὐ χρῆσθα σιγῆς most codd.: οὐ χρῆσθα σιγᾶς Γ²E² lemma schol. (in note σιγᾶν): Ahrens οὐ χρῆσθα; σιγᾶς—. 779 τ' R: τύ γ' ABCF schol., cp. 730: for τε cp. Theocr. i. 5 ἐς τὸ καταρρεῖ, ib. v. 14: Blaydes τυ, cp. Theocr. i. 60 780 κοῦ eight times in Pap. 781 No change of speakers at αὐτα or νῦν in R, but paragr. before next line 782 No change of speakers in R until 784: 782–3 are given to the same speaker

as is shown by the absence of the articles. While the article is generally omitted in the case of peoples, it is usually present with Ἕλληνες, Λάκωνες, Λακωνικοί: cp. *Vesp.* 800 n., 1446 n. Exceptions are *Eq.* 838 (in a choric tetram.), *Lys.* 1134 (where ἄνδρας takes the place of the article, cp. 168 n., *Lys.* 628). The only real exception is *Pax* 204 Ἕλλησιν ὀργισθέντες, which I cannot explain (cp. Uckermann, ib. p. 7).

774. Διοκλέα: an Athenian who fled to Megara, and was made a hero after dying in battle in defence of a friend (schol. Amb. Theocr. xii. 27). Such was the Alexandrian tradition, but according to Megarian historians he was a Megarian ruler of Eleusis, when Theseus took the place after slaying Sciron (Plut. *Thes.* x.). The games called Διόκλεια were celebrated in his honour; cp. Theocr. *l.c.* Νισαῖοι Μεγαρήες, ἀριστεύοντες ἐρετμοῖς, | ὄλβιοι οἰκείοιτε, τὸν

Ἄττικὸν ὡς περίλλα | ξείνον ἐπιμήσασθε Διόκλεια τὸν φιλόπαιδα (cp. Pauly-Wissowa, ib. s.v.).

775. εἶμεναι: an unexampled form; see crit. n.

778. χρῆσθα: a rare verb which has often been corrupted by copyists; it is now read in the following tragic passages: Soph. *Aj.* 1373, *Ant.* 887, *El.* 606, Eur. *Fr.* 918 N.² (parodied in 660). In comedy it is very rare; cp. Cratin. i. p. 53 K. (ii. p. 87 M.), and, perhaps, Eupol. i. p. 259 K. (ii. p. 431 M.). In the present passage alone is the word supported by the codd., as well as by Hesych. and Suidas (cp. Bergk, *Rel. Com. Att.* pp. 135, 333, Rutherford, *New Phryn.* p. 134).

782. πέντ' ἐτών: cp. 83 n.

783. ποττᾶν ματέρα: a brachylogy of comparison; cp. *Vesp.* 1032 n., 1064. The dat. is more usual with εἰκ., cp. Sobol. *Praep.* p. 173.

- ΔΙΚ. ἀλλ' οὐχὶ θύσιμός ἐστιν αὐτηγί. ·
 ΜΕΓ. σά μάν ;
 πᾶ δ' οὐχὶ θύσιμός ἐστι ;
- ΔΙΚ. κέρκον οὐκ ἔχει. 785
 ΜΕΓ. νέα γάρ ἐστιν· ἀλλὰ δελφακουμένα
 ἔξει μεγάλην τε καὶ παχείαν κήρυθραν.
 ἀλλ' αἱ τράφειν λῆς, ἄδε τοι χοῖρος καλά.
- ΔΙΚ. ὡς ξυγγενῆς ὁ χοῖρος οὗτος θατέρω.
 ΜΕΓ. ὁμοματρία γάρ ἐστι κῆκ ταύτου πατρός. 790
 αἱ δ' ἀμπαχυνθῆ κἀναχνοϊανθῆ τριχί,
 κάλλιστος ἔσται χοῖρος Ἀφροδίτα θύειν.
- ΔΙΚ. ἀλλ' οὐχὶ χοῖρος τὰφροδίτη θύεται.
 ΜΕΓ. οὐ χοῖρος Ἀφροδίτα ; μόνα γὰρ δαιμόνων.
 καὶ γίνεται γὰρ τᾶνδε τᾶν χοίρων τὸ κρῆς 795
 ἄδιστον ἂν τὸν ὀδελὸν ἀμπεπαρμένον.
- ΔΙΚ. ἤδη δ' ἄνευ τῆς μητρὸς ἐσθίουεν ἂν ;
 ΜΕΓ. ναὶ τὸν Ποτειδᾶν, καὶ κ' ἄνις γὰρ τοῦ πατρός.

784 ἀλλ' οὐ R: ἀλλ' οὐδὲ cett. codd., Su. (s.v. κολουρα): Dindl. ἀλλ' οὐχί, cp. 793, 1213 || αὐτηγί R: αὐτηγί cett. (cp. Av. 821): αὐτήν Su. (s.v. κολουρα) 786 No change of speaker in R || νέα] νεαρά schol. 739 787 ἔξει μεγάλην τε καὶ παχείαν κέρκον (a gloss) Su. (s.v. δέλφακας) 788 τράφειν RAG Ald., Ath. 374 E: al. τρέφειν or τρέφειν: Müller τράφειν 789 No paragr. in R || θατέρα R: Hamak. χοῖρος οὗτος θατέρω 790 τωυτῶ RABΓ: ταύτου Vp2; cp. 731 crit. n. 791 ἀλλ' ἂν R: αἱ δ' ἂν cett., also Pap.: Ahrens ἀλλ' αἱ: Wilam. αἱ δ' ἀμπ. || κἀναχνοϊανθῆ codd.: Bothe κἀναχνοϊανθῆ: Elmsley -ωνθῆ; ἀνα- for ἀγ- is strange in

784. **θύσιμος**: only here in comedy; cp. Herod. i. 50.

785. **πᾶ**: cp. 895 crit. n. and *Lys.* 171. **κέρκον**: viz. it is imperfect (κόλουρος Suidas, *κολοβός* Athen. 674 F, *ἐμπηρος* Poll. i. 29, *ἀφελής* Solon), and only perfect (*τέλεια*, *ὑγιᾶ*, *ἄλα*, *ἄρτια*, *ἄτομα*, *ὀλόκληρα*, *ἄπηρα*, *παμμελῆ*, *ἄρτιμελῆ*) victims were sacrificed; cp. Athen. *l.c.*, Lucian, *de Sacrif.* 12. On the importance of the κ. in a victim cp. *Pax* 1054, Legrand in Daremberg et Saglio, ib. iv. p. 969 a.

786. **δελφακουμένα**, 'coming to pighood,' probably a coinage of Aristophanes, as it is ἄπ. *ειρ.*; the *locus class.* on the stages of 'pighood' is Athen. 375 A. A *δέλφαξ* (properly a sow) came between a *χοῖριον* (here *χοῖρος*) and a full-grown pig (in Hom. *σίαλος*); cp. Cratin. i. p. 12 K. (ii. p. 20 M.) <έμοι μὲν> ἤδη δέλφακες, χοῖροι δὲ τοῖσιν ἄλλοις,

Thesm. 237, *Lys.* 1060, Aristoph. Byzant. p. 102 Nauck (Ath. *l.c.*) τῶν δὲ συῶν τὰ μὲν ἤδη συμπεπηγῶτα δέλφακες· τὸ δ' ἀπαλὰ καὶ ἐνικμα χοῖροι (as here).

787. **ἔξει**: viz. *κέρκον*, *caudam salacem* (Hor. *S.* i. 2. 45); cp. *Thesm.* 239: so οὐρά Photius (Germ. *Schwanz*).

μεγάλαν κτλ.: cp. *Nub.* 539, *Pax* 1349, *Ecc.* 1048.

788. **τράφειν**: viz. 'to fatten,' if not to sacrifice.

789. **θατέρω**: see crit. n. and 783 n.

790. A tragic line; cp. Soph. *Ant.* 513 *ἄμαιμος ἐκ μῆς τε καὶ ταύτου πατρός*, Eur. *IT.* 800 *ὦ συγκασιγῆτη τε κάκ ταύτου πατρός*.

791. **αἱ**: c. subj., cp. Kühner-Gerth, ib. § 575 A 1, Zacher, *Aristophanesstud.* pp. 106 sqq. This constr. is common in Homer, Herod., tragic poets, but rare in prose until the Silver Age; in Aristoph., it is given by all the codd. in *Eq.* 68,

DIC. Aye, but this 'pig' is not suitable for sacrificing.

MEG. What else? How isn't it suitable?

DIC. It hasn't got a tail.

MEG. Aye, 'tis young; but when it grows to pighood, 'twill have a tail, long, thick, and rubious. (*Pushing forward the second girl*) If you want a pig for fattening, here 's a treasure for you.

DIC. Why, 'tis just the tally of the other.

MEG. (*Striking an attitude*) 'Tis of the self mother—aye, and of the self father too. If it fattens and gets covered with down, 'twill be a prime 'pig' to sacrifice to—Aphrodite.

DIC. Nay, a pig is not sacrificed to Aphrodite.

MEG. Not to Aphrodite? To her alone of deities. Nay, more, the flesh of these tender sucklings is the best of sapor—when impaled on the spit.

DIC. Would they yet eat without their mother?

MEG. (*Smiling*) Aye, by old Posidon, and without their—sire too.

Doric, but is not unsupported by inscriptions: Blaydes *κἀναχνοιάδδῃ*; *χνοαίνειν* is not found elsewhere. The strange termination may be due to assimilation to *παχυνθῆ* 792 ἔσται R: ἔστι cett. codd., lemma schol.: Elmsley prefers the latter, comparing *Eq.* 1359, where, however, the apod. precedes || *θύειν* codd., 739 crit. n. 794 γε codd. 795 γε codd. || τῶνδε ΒΓ²Ε² || τῶν R ΒΓ²Ε² 796 ἄν RAC, om. Γ²Ε²: ἐς ΒΓ: Bergk ἄν || ὀβελὸν R: ὀδελὸν cett. || ἐμπεπαρμένον RAB: ἀμπεπαρμένον Γ(?); cp. 1007 n. 798 Ποσειδῶ R: Ποτείδα AB: Ποτείδαν Γ: Ποτιδα Pap. (!): Ahrens Ποτιδάν: Blaydes reads Ποτειδᾶ: Bergk Ποτειδᾶν, cp. Ποτιδᾶν Epich. 81 K. || κᾶνευ RACΓ¹ Pap.: κᾶν ἄνευ Γ: Mein. καί κ' ἄνις, cp. 732 n. || τῶ R, cp. 731 crit. n. This, 790 and 834 are the only cases where R gives the forms in ω, which are not Megarian

Nub. 1482, *Pax* 450, and is affirmed by Bekk. *An.* 129. 9 sqq.

ἀναχνοιανθῆ: a strange form for *ἀναχνοιάδδῃ*; see crit. n. Cp. Aristag. i. p. 710 K. (ii. p. 761 M.) νῦν δ' οὐχ ὑμῖν ἀγορεύω | ἄρτι χροαζούσας ἀλητρῖδας, *Soph. OT.* 742. For *χνοῦς* 'down' cp. *Nub.* 978.

792. **θύειν**: in Attic, *υ* is long except in Eur. *El.* 1141 *θύσεις γὰρ οἶα χρή σε δαίμοσιν θύειν* (Nauck *θύη*), and Strato iii. p. 362 K. (iv. p. 545 M.) "οὐδ' ἄρα θύεις (Bothe *θύεις ἄρ' οὐδ' κτλ.*) ἐρυσίχθον;" οὐκ ἔφην ἐγώ. | "βοῦν δ' ἐρυνμέτωπον;" οὐ θύω βοῦν, ἄθλιε.

793. For the objection to swine, in connexion with Aphrodite, cp. Pausan. ii. 10. 5 (with Frazer's note). In some places, however, they were offered to her:

Antiphan. ii. p. 61 K. (iii. p. 68 M.) ἔπειτα κάκροκῶλιον | ὕειον Ἀφροδίτῃ; γέλοιον. B. ἀγνοεῖς; ἐν τῇ Κύπρῳ δ' οὕτω φιληθεῖ ταῖς ὑσίν; also in Argos, at the Ἰσσηρία: see Athen. 95 F sq., Eustath. on *Il.* p. 853. 34, Legrand in Daremberg et Saglio, ib. iv. p. 959 a. v. Leeuwen refers to Collitz, ib. n. 293 (a Lesbian inser.).

796. **ἄν**: an epic use, cp. *Od.* xxii. 176 κίον' ἄν ὑψηλὴν ἐρύσαι (cp. Sobol. *Praep.* p. 65).

ὀδελόν: cp. Epicharm. 79 K.

797. **μητρὸς**: Dicaeopolis means 'are they weaned,' but the Megarian affects to misunderstand him. For *ἄνευ* in the reply cp. *Soph. OT.* 1463 sq. οἶν οὐποθ' ἡμῇ χωρὶς ἐστάθη βορᾶς | τράπεζ' ἄνευ

ΔΙΚ. τί δ' ἐσθίει μάλιστα;

ΜΕΓ. πάνθ' ἅ κα διδῶς.
αὐτὸς δ' ἐρώτη.

ΔΙΚ. χοῖρε χοῖρε.

ΚΟΡΑ. κοῦ κοῦ.

800

ΔΙΚ. τρώγετ' ἐρεβίνθους; εἰπέ μοι.

ΚΟΡΑ. κοῦ κοῦ.

ΔΙΚ. τί δαί; φιβάλεως ἰσχάδας;

ΚΟΡΑ. κοῦ κοῦ.

[ΔΙΚ. τί δαί σύ; τρώγοις ἄν;

ΚΟΡΑ. κοῦ κοῦ κοῦ.]

ΔΙΚ. ὡς ὄξυ πρὸς τὰς ἰσχάδας κεκράγετε.

ἐνεγκάτω τις ἔνδοθεν τῶν ἰσχάδων

805

τοῖς χοιριδίοισιν. ἄρα τρώξονται; βαβαί,

οἶον ῥοθιάζουσ'· ὦ πολυτίμηθ' Ἡράκλεις.

ποδαπὰ τὰ χοιρί'; ὡς Τραγασαῖα φαίνεται.

ΜΕΓ. ἀλλ' οὐκὶ πάσας κατέτραγον τὰς ἰσχάδας,

ἐγὼν γὰρ αὐτᾶν τάνδε μίαν ἀνειλόμαν.

810

799 καὶ codd., Pap.: Porson κα 800 ἐρώτα R, giving, as usual, the Attic form || χοῖρε] Elmsley χοιρίον, to obviate the objectionable caesura; but see comm. Bergk χύρρε (cp. Eustath. 1752. 32, a sound of swine) || No change of speakers at κοῦ in R, but paragr. before next line 801 Blaydes τρώγοιτ' || κοῦ bis R 802 φιβάλεως R: φορβάλεως ABC: recte Γ Su. (s.v. φίβαλις), schol. 803 τί δαί σύκα τρώγοις (R σύ κατρ.) ἄν αὐτὰς (αὐτός R): Elmsley τί δαί σύ; τρώγοις ἄν—: the line is deleted by

τοῦδ' ἀνδρός: but the Megarian means *in iussu patris*, cp. Soph. *OC.* 926 *ἀνευ γε τοῦ κραινοντος* (an epic use, cp. *Il.* xv. 213). 'Without' is similarly used in Sh. *Tr.* v. i. 271 'and deal in her (the moon's) command without her power.'

799. ἐσθίει: the sing., as if χοιρίδια had preceded; for the converse irregularity cp. 806.

μάλιστα, 'what in particular'; cp. *Plut.* 966 ἀλλ' ὅ τι μάλιστ' ἐλήλυθας λέγειν σ' ἐχρῆν.

800. κοῦ: for the irregular division of the anap. (in the 3rd or 5th foot) cp. *Vesp.* xxxvii. i., Bernhardt, ib. p. 247, *Bamb. de Rav.* p. 27, *Pax* 195 (in the 4th foot). The present instance is not serious, as the quantity of an interjection is sometimes doubtful, and ι here may be short.

801. ἐρεβίνθους: a poor food, suitable for starving Megarians; cp. *Pherecr.* i.

p. 195 K. (ii. p. 341 M.) τρώγων ἐρεβίνθους ἀπεπνήγη πεφρυγμένους. For the *double entente* cp. *Ran.* 545; 'peascod' is similarly used in Sh. *As you like it* II. iv. 52.

802. φιβάλεως: figs were rare at this time, on account of the war; cp. *Vesp.* 297, 302 nn. For φιβ. cp. *Athen.* 75 B. Phibalis was a place either in Attica or Megaris (schol.). For the *double entente* cp. *Pax* 1350, *Eccl.* 708. The form in -ws is like κορώνεως (*Pax* 628), κοράκεις (Hermip. i. p. 239 K.; ii. p. 406 M.), *δαμαρίπτεως* (Eupol. i. p. 362 K.; ii. p. 572 M.), *χελιδόνεως* (Epigen. ii. p. 417 K.; iii. p. 537 M.)—all varieties of figs.

804. ἰσχάδας, 'at the word "figs"; cp. 638 n.

805. τισ: in a command; cp. *Vesp.* 529 n.

ἰσχάδων: for the gen. cp. *Vesp.* 199 n.

806. βαβαί: cp. 64 n. Possibly, by a sudden turn, the χοιρίδια intended are

DIC. What's their favourite weakness?

MEG. Anything you give them. Ask them yourself.

DIC. Pig, pig!

DAUGHTERS. Wee, wee!

DIC. Woo't eat peascods? Tell me.

DAUGHTERS. Wee, wee, wee!

DIC. What say'st to Phibalian figs?

DAUGHTERS. Wee, wee, wee!

DIC. How keenly they squeak at the word 'figs'! (*Raising his voice*) Ho, there! fetch from within some figs for the bully pigs. Will they eat them? (*He throws some figs among the spectators*) Gogswouns (*slyly looking at the spectators*), how tumultuously they eat! O alderliefest Heracles! where do the pigs come from?—how Hungarian they seem!

MEG. (*In a complacent aside, while he munches a fig*) Well, they haven't devoured *all* the figs, for here's *one* I've picked up.

many edd., and is not recognized by Su. It may have been made up out of adscripts; (1) *φιβ. ἰσχ. λείπει τρώγοις ἄν*; (2) *ἰσχ. σῦκα αἶδα* (Rutherford): Bergk *τί δαί; σὺ καὶ τρώγοις ἄν αὐτάς*;—*κοῖ κοῖ*, but *κοῖ* is questionable: Schneider *τί δέ; σῦκα τρώγοις αὐτὸς ἄν*;—*κοῖ κοῖ*. There is little doubt that the line is spurious 804 *κεκράγατε* codd., Su. (s.v. *φίβαλις*): Br. *κεκράγατον*: Cobet *κεκράγατε* 806 *τρύξονται* R 808 *φαίνεται*] τὰ χοιρία Su. (s.v. *ροθιάζουσιν*) 809 Given to Dic. by codd.: to the Megarian by Hirschig || *οὔτι* R: *οὐχὶ* cett.: read *οὐκὶ*; cp. Sobol. *Synt.* p. 37, *Vesp.* 186 n. 810 *ἐγὼ* codd. || *αὐτῶν* codd. || *ἀνελόμαν* R: *ἀνειλόμην* cett. codd., schol.: Blaydes *ὑφειλόμην*

the audience, among whom some of the figs are thrown. This was a favourite method of exciting laughter, although Aristophanes elsewhere (*Vesp.* 59 n.) protests against it, as a feature of *Μεγαρικὴ κωμῳδία*: cp. *Plut.* 796 sqq.

807. *ροθιάζουσι*, 'eat with tumult' (Tennyson); literally 'make a splash in rowing'; cp. *Fr.* i. p. 413 K. (ii. p. 975 M.), *Cratin.* i. p. 113 K. (ii. p. 176 M.) *ροθιάζε κανάπιπτε* ('throw yourself back, and make a splash'), *Hermip.* i. p. 240 K. (ii. p. 404 M.); in *Ar. Fr.* i. p. 413 K. (ii. p. 975 M.) of the ship itself, *ναῦς ὅταν ἐκ πιτύλων ροθιάζη σῶφρονι κόσμῳ*, in *Eupol.* i. p. 345 K. (ii. p. 559 M.) of the sound of waves. For *ροθεῖν* cp. *Soph. Ant.* 259, *ρόθιον* (of applause) *Eq.* 546, *κώπη ροθιάς* *Aesch. Pers.* 396, *ρόθος* 'a confused jargon,' *ib.* 406 *Περσίδος γλώσσης ρόθος* (see Gunning, *ib.* p. 18).

πολυτίμητε: cp. *Vesp.* 1001 n.

Ἡράκλεις: cp. 94 n.

808. *Τραγασαία*, 'of Eatanswill'; 'of Munchester' (Tyrrell). For the 'etymological jest' cp. *Vesp.* 589 n. There is a similar jest in 853. *Tragasae* was in the Troad. The 'etymological jest' is also Shakespearian, e.g. *Wives* i. iii. 21 'O base Hungarian wight! wilt thou the spigot wield?' (viz. hungry).

810. *ἀνειλόμαν*, 'helped myself to,' cp. *Nub.* 981: a proof of his starvation, as such food was usually despised, and he actually prides himself on stealing a single fig. v. Leeuwen quotes an amusing *Συβαρικὸς λόγος* (*Vesp.* 1256 n.) from *Aelian, VH.* xiv. 20 *Συβαρίτης ἀνὴρ παιδαγωγὸς . . . τοῦ παιδὸς ὃν ἤγε διὰ τῆς ὁδοῦ ἰσχάδι περιτυχόντος καὶ ἀνελομένου ἐπέπληξεν αὐτῷ ἰσχυρότατα. γελοῖότατα δὲ αὐτὸς τὸ εὔρημα παρὰ τοῦ παιδὸς ἀρπάσας κατέτραγεν.*

- ΔΙΚ. νῆ τὸν Δί' ἀστείω γε τὼ βοσκήματε.
πόσον πρίωμαί σοι τὰ χοιρίδια; λέγε.
- ΜΕΓ. τὸ μὲν ἄτερον τούτων σκοροδῶν τροπαλίδος,
τὸ δ' ἄτερον, αἱ λῆς, χοίνικος μόνας ἀλῶν.
- ΔΙΚ. ὠνήσομαί σοι· περίμεν' αὐτοῦ.
- ΜΕΓ. ταῦτα δῆ. 815
- Ἐρμᾶ ἐμπολαίε, τὰν γυναῖκα τὰν ἐμὰν
οὔτω μ' ἀποδόσθαι τάν τ' ἐμωντοῦ ματέρα.

ΣΥΚΟΦΑΝΤΗΣ

- ἄνθρωπε, ποδαπός;
- ΜΕΓ. χοιροπώλας Μεγαρικός.
- ΣΥΚ. τὰ χοιρίδια τοίνυν ἐγὼ φαίνω ταδι
πολέμια καὶ σέ.
- ΜΕΓ. τοῦτ' ἐκεῖν', εἶκει πάλιν 820
ὄθενπερ ἀρχὰ τῶν κακῶν ἀμῖν ἔφν.
- ΣΥΚ. κλάων μεγαριεῖς. οὐκ ἀφήσεις τὸν σάκον;
- ΜΕΓ. Δικαιόπολι Δικαιόπολι, φαντάδδομαι.

812 πρίωμαι RB Su.: πρίομαι A: πράομαι C 813 ἕτερον codd.,
Su. (s.v. πόσου) || τούτων] Elmsley τούτο, cp. 117 || τροπαλλίδος RABC
Ald.: τροφαλλίδος Su. (s.v. πόσου, cp. *Vesp.* 838 n.): τροπαλίδος ΓΕ²Vp²
814 δ^o] θ' Pap. || αἱ λῆς om. Su. (s.v. πόσου in codd. AVBE) || χοίνικας R ||
μόνας] Blaydes μιᾶς 816 A paragr. before the line in R || Ἐρμ'
ἐμπολαίε RAC schol.: [E]ρμαμπολαίε Pap.: Ερμῆ'μπολαίε B: corr. Scal.
(schol. R τὸ πλήρες Ἐρμᾶ) 818 ἄνθρωπε R: ἄνθρωπε cett. 819
φανῶ codd.: Blaydes φαίνω, cp. 912 820 τοῦτ' ἐκεῖν'] an Attic idiom,

811. ἀστείω, 'nice,' 'jolly,' a general
word of praise; cp. Antiphan. ii. p.
14 K. (iii. p. 5 M.) *κραμβιδιον ἐφθὸν*
χάριεν ἀστείον πάνυ ('a dainty dish'
would be *ἀστεία παροψίς*). Often used
ironically, cp. *Nub.* 1064 *ἀστείον τὸ*
κέρδος, *Diph.* ii. p. 565 K. (iv. p. 411 M.)
ἀστεῖος εἰ.

γε: cp. *Vesp.* 146 n.
βοσκήματε, 'a pair of beasts'; cp.
Vesp. 378 n. The dual, without *δύο*,
implies that pigs were generally sold,
as now, in pairs.

812. σοι, 'from you,' an epic (cp.
Il. ii. 186 *δέξατό οἱ σκήπτρον*) and Attic
constr.; cp. *Pax* 1261, *Ran.* 1229 *ἐγὼ*
πρίωμαι τῷδε. *πρίασθαι παρά τινος* in
Herod. ix. 94.

813. σκοροδῶν: notice the pathos.

The Megarian wishes to buy garlic and
salt, the staple products of Megaris in
more prosperous times; cp. 761.

τροπαλίδος, 'a bunch,' 'a raze'
(1 *Hep.* IV II. i. 27). Sometimes
confounded with *τροφᾶλις*; cp. *Vesp.*
838 n.

815. σοι: cp. 812 n.

ταῦτα δῆ: cp. *Vesp.* 142 n.

816. ἐμπολαίε: cp. 742 n., *Plut.* 1155,
ἀγοραῖος Eq. 297. His statue stood in
the centre of the market-place at Athens
(cp. Paus. i. 15. 1), near the *Στοὰ*
Ποικίλη.

817. ἀποδόσθαι: for the infin. cp.
Vesp. 386 n., 872, Goodwin, *MT.*
§ 785.

818. χοιροπώλας: said by Blaydes
to be an allusion to the *Μεγαρικαί*

DIC. (*Not marking him*) Marry, they're certainly a pair of jolly little beasts. (*To the MEG.*) How much am I to pay you for the pigs? Tell me.

MEG. (*After some cogitation, with a knowing air*) I'll let you have one of them for a raze of—garlic; the other, an't please you, for a peck of—salt—no more.

DIC. (*Magnanimously*) Done! Just wait a moment here. (*He hurries into his house.*)

MEG. Aye, aye, sir! (*Triumphantly, at the success of his exchange, and in tragic style*) O Hermes, god of chaffering, on such terms be it mine to sell my wife, and my own mother too!

(*Enter an Informer, who addresses the MEG. in the peremptory tone of a State official.*)

INFORMER. Fellow, thy country?

MEG. (*Standing at attention, and replying mechanically*) From Megara—a pig-dealer.

INFORMER. I denounce these pigs as contraband, and thee as well.

MEG. (*Throwing up his hands*) The old story! (*Tragically*) Again appears 'the first head and spring' of all our misfortunes.

INFORMER (*Seizing the sack*) That brogue of thine shall make thee rue it. Come, let go the sack!

MEG. (*Clinging to the other end of the sack*) Dicaeopolis, Dicaeopolis, I'm being denounced!

and so unchanged || ἦκει RBF Ald.: ἔκει A: ἰκει Pap.: read εἶκει, cp. 750 crit. n. 821 After ἀρχά, R has τὸ ἔμῳ, a curious reminiscence of 528 822 μεγαρηεις Pap. || σάκκον R 823 φαντάζομαι codd., Pap.

σφίγγες (*Vesp.* 57 n.) who were said χοιροπωλεῖν, *sensu obs.*

820. τοῦτ' ἐκείνο, 'this is the old story'; cp. 41 n.

821. A tragic line, as is shown by the rhythm, and by ἐφν.

ἀρχά: an allusion to the narrative in 514 sqq. especially to ἀρχή in 528.

ἐφν: rare in comedy (cp. 981 lyric, *Nub.* 1414, *Ran.* 1247), except in paratragoedia.

822. κλάων, 'to your cost,' equivalent to κλανόμενος. So χαίρων = χαρήσων, οἰμώζων = οἰμωξόμενος; cp. 827, *Eccl.* 1027, κλαύσεται *Vesp.* 1327, *Nub.* 58,

δεῦρ' ἔλθ' ἵνα κλάης *Nub.* 58, κλάειν ἔγωγε σοὶ λέγω *Plut.* 62. κλάων is tragic, cp. *Soph. OT.* 401, *Ant.* 754, *Eur. Heracl.* 270.

μεγαρηεις, 'speak Megarian,' or 'act (roguishly) like a Megarian'; cp. 738 n., *Vesp.* 57 n. For the formation cp. *Pax* 1072 βακίζων 'speaking of Bacis,' *Thesm.* 617 καρδαμίζειν 'to speak of cress,' *Vesp.* 609 παππίζειν 'to say "papa, darling."' These verbs are collected in my note on the latter passage.

σάκον: cp. 745 n.

823. φαντάδομαι: in Attic φαίνομαι, cp. 542 n.

- ΔΙΚ. ὑπὸ τοῦ; τίς ὁ φαίνων σ' ἐστίν; ἀγορανόμοι,
 τοὺς συκοφάντας οὐ θύραζ' ἐξείργετε; 825
 τί δὴ μαθῶν φαίνεις ἄνευ θρυαλλίδος;
 ΣΤΚ. οὐ γὰρ φανῶ τοὺς πολεμίους;
 ΔΙΚ. κλάων γε σύ,
 εἰ μὴ ἐτέρωσε συκοφαντήσεις τρέχων.
 ΜΕΓ. οἶον τὸ κακὸν ἐν ταῖς Ἀθάναις τοῦτ' ἐνι.
 ΔΙΚ. θάρρει, Μεγαρική· ἀλλ' ἦς ἀπέδου τὰ χοιρία 830
 τιμῆς, λαβὲ ταυτὶ τὰ σκόροδα καὶ τοὺς ἄλας,
 καὶ χαίρε πόλλ'.
 ΜΕΓ. ἀλλ' ἄμιν οὐκ ἐπιχώριον.
 ΔΙΚ. πολυπραγμοσύνη ἐστίν· εἰς κεφαλὴν τράποιτ' ἐμοί.

824 ὑπὸ τοῦ RCF assigning the words to the Megarian: no paragr. in Pap.: Br. ὑπό του· ΔΙΚ. τίς ὁ φ. I prefer ΔΙΚ. ὑπὸ τοῦ; τίς ὁ φ. σ' || om. σ' Pap. || ἀγορανόμοι RACF: οἱ δ' ἀγ. Vp2 Ald.: ᾧ ἀγ. B: corr. Elmsley; cp. 54 n., 167 825 ἐξείργετε ΒΓ 826 τῆ codd.: Br. τί δὴ || μαθῶν] Br. παθῶν, cp. *Vesp.* 251 n., v. Leeuwen (who reads παθῶν), *Prolegom. ad Aristoph.* p. 351 828 μῆτ' ἐτέρωσε R || τρέχων R: ἰὼν cett.; here, again, R alone has preserved the right word, cp. *Av.* 991, 1162, *Plut.* 1103 829 οἶον codd.: v. Herw. ὅσον || τοῦτ'] τῆν' would be more correct 830 χοιρίδι' ἀπέδου codd.: Elmsley ἀπέδου τὰ χοιρία; as here, so in 777 χοιρία became χοιρίδια; for a similar faulty division of the tribrach cp. *Av.* 1523, *Ran.* 488. Such divisions should be confined to the first half of the line (cp. Bachm. *Zur Krit.* p. 250, *Vesp.* p. xli.). Elmsley points out that a senarius should not end with a trisyllable scanned as an

824. ἀγορανόμοι: for the nom. for voc. cp. 242 crit. n. For the 'paritors' cp. 723 n.

825. Perhaps a formula used in the ξενηλασία at Sparta. It has a formal, legal sound; cp. *Av.* 1013.

826. μαθῶν: cp. *Vesp.* 251 n.

φαίνεις: for a similar word-play cp. 917; it can be translated from Sh. *As you like it* III. i. 5 'find out thy brother, whereso'er he is; | seek him with candle; bring him dead or living' (a reference to the parable of the lost piece of silver).

827. οὐ γάρ: cp. *Vesp.* 1159 n.

φανῶ: for the indignant fut. cp. 312 n.

κλάων γε: for γε cp. *Vesp.* 88 n., *Ecc.* 1027.

828. The line may be translated from Sh. *Wives* I. i. 171 '*Nym.* I will say "marry trap" with you, if you run the nuthook's humour on me; that is the very note of it.'

μὴ ἐτέρωσε: for the synizesis, in the case of an aspirated vowel, cp. *Pax* 253

οἶτος, παραινῶ σοι μέλιτι χρῆσθαι ἐτέρω, *Ran.* 64, *Lys.* 736. For the form of expression cp. *Av.* 991, 1260.

τρέχων: the emphasis is on the particip., which, so used, must be present; cp. 202 n.

829. ταῖς Ἀθάναις: the article is anaphoric; cp. 729, where it is omitted (Uckermann, ib. p. 15).

ἐν . . ἐνι: cp. 556 n.

830. Μεγαρική: an hypocoristic form; cp. 180 n., *Nub.* 186 Λακωνικοί, *Pax* 215 ἀπτικωνικοί, ib. 214 ἀπτικίων. Cp. Fick, *Personennamen*, p. xlii.

832. χαίρε: for the play on the conventional and literal meaning of such addresses cp. Eur. *Hec.* 426 ΠΟΛ. χαίρ', ᾧ τεκοῦσα, χαίρε Κασάνδρα τέ μοι. 'ΕΚ. χαίρουσιν ἄλλοι, μητρὶ δ' οὐκ ἔστιν τόδε, *Plaut. Asin.* III. iii. 2 sq. A. vale, <vale>. P. aliquanto amplius valerem, si hic maneres. A. salve. P. salvere me iubes, quoi tu abiens offers morbum? Here, as elsewhere, the Megarian shows a strange acquaintance with the style

DIC. (*Reappearing*) By whom? Who's exposing you? (*Raising his voice, and addressing the straps*) 'Paritors, turn all nut-hooks out of doors! (*Flogging the Informer*) What a plague do you mean by 'seeking—without a candle'?

INFORMER. What! Am I not to expose the foe?

DIC. (*Chasing him*) Aye, to your cost, unless you pack, and carry your nut-hook humours elsewhere. (*The Informer is flogged out of the Orchestra.*)

MEG. What a curse they are at Athens, these informers!

DIC. Take heart, my chuck! (*Handing him the garlic and the salt*) But here's the price o' the pigs—the garlic and the salt. (*Waving his hand*) And now—rest you happy.

MEG. (*Shaking his head*) Nay, happiness is foreign to my country.

DIC. (*Striking an attitude*) Officious prayer, let it light upon my own head!

anap., unless preceded by a short monosyllable, cp. 533, *Eq.* 1245, 1373, etc 832 ἀλλὰ μὲν R (sic) AB(in ras.)CVp2: ἀ. μὴν Γ lemma schol.: corr. Elmsley 833 No paragr. in R || πολυπραγμοσύνη νῦν ἐς R: -ης cett. codd.: πολυπραγμοσύνησιν lemma schol. (but -ης in note, λείπει τὸ ἔνεκα ἵνα ἡ ἔνεκα τῆς π.): Heind. πολυπραγμοσύνης· νῦν ἐς κτλ. (but this should be τῆς π., except after interjections like ἰώ, ὦ μοι, οἴμοι, κτλ.; see comm.): v. Herw. πολυπραγμοσύνη, v. εἰς κ. τράποι' ἐμοί (π. being voc.): Vürtheim πολυπραγμονεῖς σύ γ' (which gives the wrong sense, since Dic. criticizes his own π.): Willems (*Bull. d. Acad. roy. d. Belg.* 1903, p. 639) πολυπραγμοσύνη 'στιν· 'It is an indiscretion'; this is favoured by the lemma schol. || τράποιτο R: τρέποιτ' cett.; but the aor. is more usual in an imprecation, cp. 92: v. Herw. τράποι'. Pace Fritzsche (*ad Thesm.* 1109), and V. Coulou (*ib.* p. 184) πολυπραγμοσύνη cannot be the subject of τράποιτ', since the article would be required || μοι R: ἐμοί cett.

of Euripides. He is no boor, but a scholar.

ἀμίν: the final syllable of this pronoun is not shortened in ordinary comic Greek. For the Doric shortening cp. *Lys.* 1081; see 556 n.

ἐπιχώριον, 'it is not the way in our country'; cp. *Plut.* 47, 342.

833. πολυπραγμοσύνη: if the reading of most codices is right (see crit. n.), the article is strangely omitted, since an exclamation, such as οἴμοι, does not precede; for the ordinary constr. cp. *Vesp.* 161, *Nub.* 153. After exclamations of grief the article may be omitted; cp. 1205, 1210 (after ἰώ and τάλας), *Nub.* 925, 1476 (after ὦμοι), *Plut.* 1126-32 (after οἴμοι); and, perhaps, after an

exclamation of approval, 488 ἄγαμαι καρδίας, where, however, ἀ. may govern the gen. (see note). The last instance may explain the omission of the article in *Eq.* 696 ἦσθην ἀπειλαῖς, ἐγέλασα ψολοκομπίαις, *Nub.* 174 ἦσθην γαλεώτῃ καταχέσαντι Σωκράτους, 1240 θαυμασίως ἦσθην θεοῖς, *Pax* 1066, *Av.* 880. πολυπράγμαων means 'a Paul Pry,' 'un fureteur' (*Av.* 471), 'un inquisiteur,' 'un indiscret' (Willems); cp. Menand. *Mon.* 583 (*Mein.* iv. p. 356) πολυπραγμονεῖν ἀλλότρια μὴ βούλου κακά.

εἰς κεφαλῆν: an usual imprecation; cp. *Nub.* 40, *Pax* 1063, *Plut.* 651, *Dem.* xix. § 130 οὐκοῦν ταῦτα συνηύχεθ' οὗτος καὶ κατηράτο τῇ πατρίδι, ἀ νῦν εἰς κεφαλῆν ὑμᾶς αὐτῷ δεῖ τρέψαι: so *Lys.* 915 εἰς

ΜΕΓ. ὦ χοιρίδια, πειρήσθε κᾶνις τοῦ πατρὸς
παίειν ἐφ' ἀλί τὰν μᾶδδαν,—αἴ κά τις διδῶ.

834

Σ

ΣΤΑΣΙΜΟΝ Α

ΧΟΡ. α. εὐδαιμονεῖ γ' ἄνθρωπος. οὐκ ἤκουσας οἱ προβαίνει
τὸ πρᾶγμα τοῦ βουλευμάτος; καρπώσεται γὰρ ἀνήρ
ἐν τὰγορᾷ καθήμενος·
κᾶν εἰσίῃ τις Κτησίας
ἢ συκοφάντης ἄλλος, οἰ-
μώζων καθεδεῖται.

840

β. οὐδ' ἄλλος ἀνθρώπων ὑποψωνῶν σε πημανεῖ τι·

834 πειρασθε R || τῷ RBC : τοῦ A etc. ; cp. 731 n. 835 παίειν om. R : Hamak. παίειν, but cp. 792 crit. n. || ἐφ' ἀλί] ἐφῶλι A : Hamak. ἐφ' ἄλεσι : Mein. ἐφ' ἄλατι (a late form) ; it is dangerous to alter the word, as there may be a *double entente* ; see comm. || μᾶζαν codd. : v. Herw. κάπτειν ἔθ' ἄλις τὴν μ., viz. *visci etiam (quod hucusque non licuit) affatim polenta* ; but

ἐμὲ τράποιτο. The omission of a connecting particle is usual in an imprecation ; cp. *Pax* 1063, *Lys.* 915.

835. παίειν, 'to devour' ; cp. Epicharm. 35. 12 K. οὐ λῶντι παίειν, ἀλλὰ μαστιγοῦντί με (where, however, Ahrens reads πλείον). Similar words are κόπτειν (*Eupol.* i. p. 326 K. ; ii. p. 525 M.), φλᾶν (*Pax* 1306), ἐρείδειν (ib. 25), βρύκειν (*Av.* 26), σποδεῖν (*Pax* 1306), ἔλκειν (ib. 328), κατασπᾶν (*Ran.* 576), σμάχειν (*Pax* 1308). Elmsley connects the word with πατεῖσθαι.

ἐφ' ἀλί : cp. 967 n. ἐπί means 'in addition to,' and is joined to the less important article of diet, which was generally the ὄψον, except in the case of fish ; cp. Antiphan. ii. p. 20 K. (iii. p. 12 M.) κατεσθίει γοῦν ἐπὶ μιᾷ (viz. the harlot Τρίγλη, which was also a kind of fish) τὴν οὔσιαν, where the ὄψον is in the dat. although it is a fish, *Eg.* 707 ἐπὶ τῷ φάγοις ἡδιστ' ἄν—ἐπὶ βαλλαντιῷ ('purse-sauce'), *Pax* 123 κολλύραν μεγάλην καὶ κόνδυλον ὄψον ἐπ' αὐτῇ ('knuckle-sauce,' which is treated as more important than the loaf), *Vesp.* 498 εἰπέ μοι γήτειον αἰτεῖς—πότερον ἐπὶ τυραννίδι ; (where the ὄψον is in the acc., since ἐπὶ τ. is also intended to mean 'for the purpose of setting up a tyranny'), *Plut.* 627 ὦ πλείστα Θησεῖος μεμυστιλημένοι | γέροντες ἄνδρες ἐπ' ὀλιγίστοις ἀλφίτοις (here also the ὄψον is in the acc.) ; see Sobol. *Praep.* p. 157.

ἀλί : the sing. is very strange, as it

means 'a lump of salt' ; cp. Herod. iv. 184–5, except in Hom. *Il.* ix. 214, *Od.* xvii. 455, Philyll. i. p. 788 K. (ii. p. 866 M., where see note), Axionic. ii. p. 415 K. (iii. p. 535 M.) ἔντερ' ἀλί καὶ σιλφίω | σφενδοῦνῶν ('powdering'). Perhaps ἀλί means 'a lump of rock salt,' which would not be a palatable diet for these girls. There seems little point, however, in the 'scone *au sel*,' and as the line is the last of the scene, there should be humour in it. The double sense of παίειν (cp. *Pax* 874 ἐπαλομεν Βραυρωνάδε), and the constant obscene plays upon eatables (e.g. ἐρεβινθους, cp. 801 n.), make it probable that there is a *double entente* in μᾶδδαν. I am not aware of ἄλις being used *sensu obs.* elsewhere ; but cp. Sh. *Ant.* ii. i. 21 'salt Cleopatra,' *Tim.* iv. iii. 85 'make use of thy salt hours : season the slaves | for tubs and baths,' Platt's *Jewell House* (quoted by Dowden, *Hamlet*. ii. ii. 174) 'and some hold opinion that the females . . . do conceive only by the licking of salt—and this maketh the fishmongers' wives so wanton and beautiful.' At any rate, the 'grains' of salt resemble κριθή and κόκκος, which are used ambiguously in *Pax* 965 and *Anth. P.* xii. 222.

διδῶ : the present of repetition, although each act (which would require δῶ) precedes the action of the principal verb ; cp. *Vesp.* 916 n.

836–859. FIRST STASIMON. A satirical description of the happy state of Dicaeo-

MEG. (*Moving towards the left entrance of the Orchestra, and, as he departs, pathetically to his daughters*) My child pigs, even without your sire, you must essay to—munch your cake *au sel*—if any one give you one. (*The MEG. leaves the theatre, and DIC. re-enters his house. Four members of the Chorus, one in each στοῖχος, sing the following strophes, a single strophe being assigned to each.*)

STASIMON A

FIRST CHORISTER (*To the FIRST LEADER*) The man is Fortune's minion. Did you mark the success of his novel speculation? He'll reap a harvest, taking his ease in his market-place. And should a Sir Grab intrude, or any other nut-hook, a' shall of his rump cry woe.

SECOND CHORISTER (*To DIC.*) No, nor shall any other regrater

the division of the anap. is inelegant (cp. *Vesp.* p. xxxviii. III.), and there is no humour in the remark; see comm. 839 τίς R 842 ὑποφωνῶν R ||

πημανεῖται codd.: πημανεῖ Su. (s.v., quoted so: οὐδὲ Κτησίας ὁ συκοφάντης πημανεῖ): L. Dind. πημανεῖ τι: Elmsley π. τις

polis, which gives the poet an opportunity to wipe off old scores. There are four strophes, each of which corresponds to a different class of possible intruders. Each of the four choristers, who sing the strophes, takes up the enumeration in his turn, as if he feared that the other had left it incomplete (cp. Mazon, *ib.* p. 29). Hence the repetition of οὐδέ at the commencement of each fresh start. The metrical note in the schol. is so given by Thiemann, *ib.* p. 19: <κορωνίς>, ἐξελθόντων τῶν ὑποκριτῶν καὶ μένοντος τοῦ χοροῦ μονοστροφικῆ περιόδων ἐξακῶλων τετράς, ὧν ἡγοῦνται στίχοι ἰαμβικοί τετράμετροι καταληκτικοὶ δύο, μεθ' οὓς <ἐν εἰσθέσει> κῶλα δίμετρα ἀκατάληκτα. [τὸ δ' αὐτὸ καὶ ἐπὶ τῶν ἐξῆς τριῶν περιόδων, καὶ αἱ μὲν πρῶται παραγράφω, ἡ δὲ τελευταία κορωνίδι σημειοῦνται.] See Zieliński, *Glied.* p. 196. In this edition I have assigned the strophes to four members of the Chorus, one from each στοῖχος (cp. Müller, *Bühnenalt.* p. 205).

836. ἄνθρωπος: cp. 494 n.

ἡκουσας: cp. 1015, 1042. The sing. seems to be addressed to the Coryphaeus.

837. τὸ πρᾶγμα, 'the novel purpose'; cp. *Vesp.* 933 n., Alex. ii. p. 364 K. (iii. p. 468 M.) πρᾶγμα δ' ἐστὶ μοι μέγα | φρέατος. καρπώσεται, 'will make a harvest.'

Perhaps an allusion to the destruction

of the crops in Megaris; but the metaphor is common, cp. *Vesp.* 520 n.

838. καθήμενος, 'sitting at ease'; cp. 543 n., Pherecr. i. p. 162 K. (ii. p. 276 M.) καθήμενον ὑψήλως ὑπὸ σκιαδείῳ.

839. τις Κτησίας: probably a coinage from κτήσασθαι (cp. 701 n.); at any rate, τις marks him as a type. A similar coinage is Χρήμων (*Vesp.* 401). Müller-Strübing refers to Rhangabé (*Ant. Hell.* ii. p. 574 n. 881 sq.) Ἐπίγονος ἔμπορος ἐμ Πειραιεῖ οἰκῶν ἀποφυγῶν Κτησίαν Κτήσωνος Θορκίον, φιάλη στάθμον Η (in 380-77 B.C.), and thinks the present person may have been his grandfather, since professions were hereditary (cp. *ib.* pp. 326 sqq.). For ἦν cp. *Vesp.* 190 n.

841. οἰμῶζον: cp. 822 n.

καθεδεῖται: perhaps slang, like our 'will take a back seat'; cp. *Fr.* i. p. 547 K. (ii. p. 1190 M.) οἰμῶζον κάθου, Cratin. i. p. 95 K. (ii. p. 231 M.) τὴν χεῖρα μὴ πίβαλλε μὴ κλάων κάθη, or more probably, the emphasis is on the particip. (cp. 202 n.) 'he shall of his rump cry woe' (when he sits down), cp. Sh. *Lear* III. ii. 33 '(he) shall of a corn cry woe.'

842. ὑποφωνῶν, 'forestalling'; cp. *Ecc.* 226 παροφωνοῦσιν, Alex. ii. p. 318 K. (iii. p. 409 M.) παραγοράζειν (cp.

οὐδ' ἐναπομόρξεται Πρέπις τὴν εὐρυπρωκτίαν σοι,
οὐδ' ὥστιῃ Κλεωνύμω·
χλαῖναν δ' ἔχων φανὴν δίει·
κοὺ ξυντυχῶν σ' Ὑπέρβολος
δικῶν ἀναπλήσει.

845

γ. οὐδ' ἐντυχῶν ἐν τὰγορᾷ πρόσεισί σοι βαδίζων
Κρατίνος εὖ κεκαρμένος μοιχὸν μιᾷ μαχαίρα,
ὁ περιπόνηρος Ἀρτέμων,

850

843 ἐξομόρξεται codd. : ἐναπομόρξεται Su. (s.v.), which seems to have been read by schol. (ἐναποψήσεται, ἐναπομάξει, viz. *irrumabit*, cp. V. Coulon, *ib.* p. 103) || Πρέμις Su. (l.c.) || σου RA : σοι BCF Su. (l.c.) 846 σ' R Su. (s.v. Ὑπέρβολον): om. cett. : Blaydes inserts it after δικῶν (as in B); see comm. 847 σε καταπλήσει B 848 ἐντυχὸν R ||

Athen. 171 B). ὑπό may have the notion of *impeding* action; cp. Pind. *P.* ii. 84 φίλον εἴη φιλεῖν· ποτὶ δ' ἐχθρὸν ἄτ' ἐχθρὸς ἔων λύκοιο δίκαν ὑποθεύσομαι, ἄλλ' ἄλλοτε πατέων ὁδοῖς σκολιαῖς, Dio Chrys. *Or.* xl. 38 (of the moon 'blocking the way' in an eclipse), *Ach.* 38 ὑποκροῦειν, *Eg.* 676 ὑποτρέχειν, 1161 ὑποθεῖν δ' οὐκ ἔω ('to run in front' so as to block the way); *Thest.* 1168 ὑποκουρεῖτε, Theophr. *Char.* xxx. 12 ὑποπρίασθαι (in a doubtful passage: see the excellent note here in the ed. published by the Phil. Gesellsch. zu Leipzig).

πημανεῖ: a poetical word (= βλάψει); in prose only in Herod. and Plato (esp. in the *Legg.*), cp. Hope, *ib.* s.v.

τι: cp. Herodas iii. 54 οὐδ' ὕπνος νιν αἰρεῖ τι (which I read for αἰρεῖται), *Vesp.* 140 n., *Ran.* 361 (where read καταδωροδοκεῖ τι), Soph. *Aj.* 1314 ὥστ' εἰ με πημανεῖς τι, *OC.* 837 εἰ τι πημανεῖς ἐμέ.

843. ἐναπομόρξεται: cp. crit. n., and 640 n. ἀπομ. is mostly epic: not in classical prose, and only once in tragedy (Eur. *Fr.* 694 N.²); in Ar., only in 695, 706, *Vesp.* 560. ἐξομ. is a tragic word; cp. Eur. *Bacch.* 344 μηδ' ἐξομόρξῃ μωρίαν τὴν σὴν ἐμοί, *Herc.* 1399 ἀλλ' αἶμα μὴ σοῖς ἐξομόρξωμαι πέπλοισ. Plato, *Gorg.* 525 A is similar: ἄ ἐκάστω ἢ πράξις αὐτοῦ ἐξωμόρξατο εἰς τὴν ψυχὴν 'the foul traces left upon the soul of each man by his past conduct' (W. H. Thompson). The first passage is very similar to the present, but the *Bacchae* is later than the *Acharnēs*.

Πρέπις: unknown.

844. ὥστιῃ: cp. 24 n.

Κλεωνύμω: cp. *Vesp.* 19 n.

845. φανὴν, 'brilliant': his cloak

will remain clean, as the market-place is empty; cp. *Eccl.* 347, J. H. H. Schmidt, *Syn.* i. p. 590.

δίει, 'walk through' (the market-place): not 'strut,' 'jet'; cp. διαβάς *Vesp.* 688 n.

846. σε: governed by the finite verb, although it would be more idiomatic for the particip. to govern it; cp. *Vesp.* 1007 n.

Ὑπέρβολος: hardly known to fame until the death of Cleon; cp. *Vesp.* 1007 n., Mein. *Hist. Crit. C. Gr.* i. pp. 188-95.

847. ἀναπλήσει, 'contaminate,' 'infect with tokens' (viz. plague-spots, cp. Sh. *LLL.* v. ii. 423); cp. *Nub.* 995 ὁ τι τῆς αἰδοῦς μέλλει τὰγαλμ' ἀναπλήσειν ('to stain the ideal of chastity'), 1023 καταπυγμοσύνης ἀναπλήσει, *Eccl.* 1072 πίθηκος ἀνάπλεως ψιμυθίου, Plato, *Apol.* 32 C βουλόμενοι ὡς πλειστοὺς ἀναπλήσαι αἰτιῶν, Thuc. ii. 51 (of the plague) ἕτερος ἀφ' ἐτέρου θεραπείας ἀναπιμπλάμενοι.

848. σοι: governed by the particip. (cp. 846 n.); πρὸς σε would be required with πρόσεισι.

βαδίζων, 'strolling,' since he has nothing better to do.

849. Κρατίνος: schol. R <οὔτος> μελῶν ποιητής, which is an obvious inference from the text. Many edd. think the comic poet is meant. Cratinus' devotion to Bacchus is well known, but there is no evidence of his general immorality, and this passage is hardly sufficient to prove it. However, Bergk, *Reli. Com. Att.* p. 202, and Lübke, *ib.* p. 26 refer the lines to the comic poet, while Halbertsma, *Prosop. Ar.* p. 64 argues that he was an unknown musician of

oust you from your gains; nor shall Prepis meal you with his —bawdiness; nor shall you have to tug and scramble with Cleonymus, but you will saunter with your mantle glossy and bright; nor shall Hyperbolus, cheek by jowl, leave upon you the tokens of his—suits.

THIRD CHORISTER (*To DIC.*) No, nor shall Cratinus, strolling idly in your market-place, approach you and accost you—the finical rogue barbered with the razor *à l'adultère*; the 'carted'

βαδίζων] Blaydes κυχλίζων; but see comm. 849 ἀεὶ codd., Su. (s.v. μοιχός): Fritzsche εἶδ': Reisig ἀποκεκαρμένος: Elmsley αὐδ 850 οὐδ' ὁ περιπόνηρος codd.: οὐδ' ὡσπερ ὁ πονηρὸς Su. (s.v. ὄζων): corr. Bentley; cp. V. Coulon, ib. p. 104

the school of Phrynis, cp. 851; indeed, μοιχὸν κεκ. would be more natural of a young man than of the sturdy veteran of the old comic drama.

εἶδ': see crit n.; cp. Ephip. ii. p. 257 K. (iii. p. 332 M.) εἶ μὲν μαχαίρα ξύστ' ἔχων τριχώματα, | εἶ δ' ὑποκαθεῖς ἄτομα πώγωνος βάθη, | εἶ δ' ἐν πεδίλῳ πόδα τιθεῖς ὑποξύλω (Dobree for ὑπὸ ξυρόν: Casaub. ὕ. σφυρόν).

μοιχόν, 'shaved *à la* Romeo,' 'knot-pated' (Sh. *1 Hen. IV* ii. iv. 78). Merry compares the French cut '*à la malcontent*'; the style is described in schol. Eur. *Tro.* 1175 κατελίμπανον τὰς ἔξω τῆς κεφαλῆς περὶ τὰ ἀκρὰ τρίχας. Similar was the κῆπος (Hesych.). The *locus class.* for the fashions of cutting hair is Poll. ii. 29 κουρᾶς δὲ εἶδη κῆπος, σκάφιον, πρόκοττα ('thick in front, and shaved behind'), περιτροχάλα (=σκάφιον). For the idiomatic acc. cp. *Lys.* 151 δέλτα παρατετιλμένα (a certain kind of depilation), *Eccl.* 724 κατωνάκην, *An.* 806 σκάφιον, *Hermip.* i. p. 228 K. (ii. p. 385 M.) σύμβολον κεκαρμένον ('half the head shaved'), *Soph. Fr.* 432 N.² σκυθιστὶ χειρόμακτρον ἐκεκαρμένος. Cp. *Darembert et Saglio*, ib. i. p. 1360 a.

μιᾷ μαχαίρα, 'a razor' (ξυράφιον schol.); 'a pair of scissors' is διπλῆ μάχαιρα.

850. περιπόνηρος: a pun on περιφόρητος, which may be represented by 'the litter-ate Artemo' (*litteratus homo* being a man *trium litterarum*, viz. *fur*, cp. *Plaut. Cas.* ii. vi. 49); or, as Mr. Deighton suggests, by 'the carted A.', cp. Sh. *Shrew* i. i. 55, Butler, *Hud.* ii. i. 81 'Democritus ne'er laugh'd so loud, | to see bawds carted through the crowd.' Cp. 854 n., *Vesp.* 604 περίσεμος.

'Αρτέμων: an allusion to the old proverb of a rake, viz. ὁ περιφόρητος 'Αρτέμων (*App. Prov.* iv. 32), on which cp. Athen. 533 E, who quotes some lines of Chamaeleon, from his poem on Anacreon (*Fr.* 11 Koep.) ξανθῇ δ' Εὐρυπύλῃ μέλει | ὁ περιφόρητος 'Αρτέμων. The name may have been given to him because he was notorious (Crusius translates ὁ π. 'der Berüchtigte'), or, according to ancient authorities, from his habit of going about in a litter, a Persian custom which at that time was strange to the Greeks; his character is well described in Anacreon (21 B.⁴), who narrates his rise from poverty to wealth, viz. πρὶν μὲν ἔχων βερβέριον, καλύμματ' ἔσφηκωμένα, | καὶ ξυλίνους ἀστραγάλους ἐν ὧσὶ καὶ ψιλὸν περὶ | πλευρῆσι <δέρμ' ἦει> βοός, | νῆπλυτον εἴλυμα κακῆς ἀσπίδος, ἀρτοπώλισιν | κάθειλοπόρνοισιν ὀμιλέων ὁ πονηρὸς 'Αρτέμων, | κίβδηλον εὐρίσκων βίον· | πολλὰ μὲν ἐν δουρὶ δεθείς αὐχένα, πολλὰ δ' ἐν τροχῶ, | πολλὰ δὲ νῶτον σκυτὴν μάστιγι θωμιχθείς, κόμην | πώγωνά τ' ἐντετιλμένος. | νῦν δ' ἐπιβαίνει σατινέων, χρυσέα φορέων καθέρματα | παῖς Κύκης, καὶ σκιαδίσκην ἐλεφαντίνην φορεῖ | γυναιξὶν αὐτῶς. There was another and more celebrated Artemo, who was Pericles' engineer in the Samian war; he also got the nickname 'carted' (cp. *Plut. Per.* 27 = *Ephor. Fr.* 117) by a malicious jest of his contemporaries, or perhaps of the comic poets. Schol. here, being misled by Plutarch, confounds the two, and so does Hesychius, who derived his information from the same source, viz. Didymus (cp. *Meiners*, ib. p. 17, *Blass, Rh. Mus.* xxix. 1874, p. 154, *Crusius* in *Pauly-Wissowa*, ib. ii. p. 1446, *Toepffer*, ib. p. 1445).

ὁ ταχύς ἄγαν τὴν μουσικὴν,
 ὄζων κακὸν τῶν μασχαλῶν
 πατρὸς Τραγασαίου.

δ. οὐδ' αὖθις αὖ σε σκώψεται Παύσων ὁ παμπόνηρος,
 Λυσίστρατός τ' ἐν τάγορᾷ, Χολαργέων ὄνειδος, 855
 ὁ περιαιουργὸς τοῖς κακοῖς,
 ῥιγῶν τε καὶ πεινῶν ἀεὶ
 πλείν ἢ τριάκονθ' ἡμέρας
 τοῦ μηνὸς ἐκάστου.

ΕΠΕΙΣΟΔΙΟΝ Β

ΒΟΙΩΤΟΣ

ἴττω Ἑρακλεῖς, ἔκαμόν γα τὰν τύλαν κακῶς. 860

851 ταχύς] Bentley παχύς (cp. *Nub.* 842) 852 κακὸν] κάκ Su.
 (l.c.) 854 αὖτις R 855 τ' om. R 858 πλὴν Su. (s.v.
 περιαιουργός) 860 For the form Ἑ(not Εἰ)ρακλεῖς cp. Meister,
Gr. Dialekte, i. p. 220: ἴττω γ' Ἑρακλῆς, ἔκαμον τὰν τύλαν κακῶς Su.
 (s.v. τύλα)

851. ταχύς: cp. Sh. *LLL.* i. ii. 189
 'some extemporal god of rhyme.' Schol.
 R has a curious note, ὡς ἐπὶ τροχοῦ
 ποιῶντος αὐτοῦ ποιήματα, which may
 be an inopportune reminiscence of Ana-
 creon l.c.

μουσικὴν: perhaps Cratinus was of
 the school of Phrynus, whose καμπαὶ
 δυσκολόκαμπτοι are frequently ridiculed
 in comedy; cp. *Nub.* 969 sqq., Pherecr.
 i. p. 188 K. (ii. p. 326 M.). If he was
 the comic poet, μ. must mean 'comedy,'
 as it sometimes does; cp. *Eupol.* i. p.
 353 K. (ii. p. 546 M.) μὴ φθονεῖθ' ὅταν
 τις ἡμῶν μουσικῇ χαίρη νέων (Cobet, *Obs.*
crit. p. 26).

852. ὄζων: cp. *Vesp.* 38 n.

853. Τραγασαίου, 'the capricious son
 of a Gothic sire'; cp. Sh. *As you like*
it III. iii. 7 'Touchst. I am here with
 thee and thy goats, as the most capricious
 poet, honest Ovid, was among the Goths.'
 There is a similar jest in 808; cp. *Pax*
 814 τραγομάσχαλοι, *Hor. Epod.* 12. 5.

854. Παύσων: schol. R οὗτος ὁ
 Παύσων ζωγράφος πένης: cp. *Thesm.* 949
 where he worships the *carême* of the
 Thesmophori, *Plut.* 602 where he is
 ξύσσιτος Πενίας. There was a proverb
 Παύσωνος πτωχότερος (*Apost.* xiv. 2). In
 σκώψεται there is an allusion to the fact
 that he was a caricaturist; cp. *Aristot.*

Poet. ii. 1=1448 a 5 ὡσπερ οἱ γραφεῖς
 Πολύγνωτος μὲν γὰρ κρείττους, Παύσων
 δὲ χείρους, Διονύσιος δὲ ὁμοίους ἤκαζεν.
 There is a good story told of him in
 Aelian, *VH.* xiv. 15 (also in [Lucian], *Enc.*
Dem. 24) Παύσωνα τὸν ζωγράφον <φασίν>
 ἐκλαβόντα παρά τινος γράψαι ἵππον
 καλινδούμενον, τὸν δὲ γράψαι τρέχοντα·
 ἀγανακτοῦντος οὖν τοῦ τὸ πινάκιον ἐκδόντος
 ὡς παρά τὰς ὁμολογίας γράψαντος, ἀπο-
 κρίνασθαι τὸν ζωγράφον ὅτι "στρέψον τὸ
 πινάκιον καὶ καλινδούμενος ἔσται σοὶ ὁ
 τρέχων."

παμπόνηρος: especially of 'the social
 or intellectual upstart' (see Neil on *Eq.*
 415 sq.).

855. Λυσίστρατος: cp. *Eq.* 1265,
Vesp. 787 sq. (where he is called ὁ
 σκωπτῶλης 'the naughty wit'), *Fr.* i.
 p. 439 K. (ii. p. 1033 M.), which shows
 that he was a ῥήτωρ.

τε: strangely used for οὐδέ (cp. *Nub.*
 994 ἄλλο τε μηδέν), unless the stop after
 παμπ. is removed, in which case Π. and
 Λ. are the subjects of σκώψεται, which,
 as coming before the subjects, is idiomatic-
 ally in the sing.; cp. *Vesp.* 1301 n.

Χολαργέων: a village of the Acaman-
 tid tribe, to which Pericles belonged,
 cp. Pauly-Wissowa, *ib.* v. p. 115;
 probably situated NE. of Athens, near

whoreson Artemo; the extemporal lord of rhyme; the capricious son of a gothic sire.

FOURTH CHORISTER (*To DIC.*) No, nor, in fine, shall Pauson, that arch-rogue, caricature you in your market-place; nor Lysistratus, the scandal of Cholargeis, incarnadined with villany, the shivering starveling *sans intermission*, for more than thirty days in every—month. (*A Boeotian enters, accompanied by a slave carrying certain wares; and by a procession of 'supers,' playing bagpipes with very wheezy notes.*)

EPISODION B

BOEOTIAN (*Puffing, and rubbing his shoulder*) 'Fore Heracles, my shoulder is shrewdly galled. (*To the slave*) Ismenias, gently

Sepolia or Levi (Milchhoefer, *ib.* iii. p. 2367).

856. **περιαλουργός**, 'incarnadined with sin'; cp. Sh. *John* iv. ii. 221 'a fellow by the hand of nature marked, | quoted and signed to do a deed of shame,' schol. R *ὁ κακοῖς βεβαμμένος, ἢ ὁ βαθὺς τοῖς κακοῖς*, Isaiah i. 18 'though your sins be as scarlet, they shall be as white as snow: though they be red like crimson, they shall be as wool.'

858. **τριάκοντα**: for a similar 'three-piled hyperbole' cp. *Eccl.* 808.

860–970. SECOND EPISODION, broken by the Stasimon, which has the character of an intermezzo (929–51); cp. Zieliński, *Glied.* p. 197.

860 sqq. On the Boeotian dialect, as reproduced by Aristophanes, cp. Meister, *Gr. Dialekte* i. p. 212, who remarks that, as was natural, the poet did not endeavour to reproduce Boeotian grammatically, or with pedantic accuracy. Un-Boeotian forms creep in at times (cp. 861, 905, 906). Again, long *e* is represented mainly by *η*, rarely by *ει*; long *o*, in the acc. plur. of the 2nd decl., is generally (874, 875, 876, 880) transformed into Attic *ου*, 884 Boeotian dat. *τοῖ ξένοι* becomes Attic *τῶ ξένω*. The codd. show no traces of later Boeotian orthography, e.g. *η* for *αι*, *ου* for *υ*, *υ* for *ου*; and it is probable that such forms were avoided by the poet as being too severe. So far Meister. As, however, some of the best codd. give *ει* for *η* in 862, 863, 867, 868, 905, 911, 914, and *ω* for *ου* in 879, it seems to

be probable that *ει* for *η*, and *ω* for *ου* should be written throughout.

860. **ἔπτω**: for the form *επ*. Plato, *Phaedo* 62 A. For the remarkable synizesis *επ*. *Eq.* 1373 *ἀγοράσει ἀγένειος* (Dind's em.), *Nub.* 901 *ἐγὼ αὐτά*, 1084 *μὴ εὐρύπρωκτος*, *Pax* 532 *κλαύσει ἄρα*, *Vesp.* 827 *ἐν τῇ οἰκίᾳ* (see note on this passage, where numerous instances from Herodas are quoted), 1224 *ἐγὼ εἶσομαι* (if this reading is right), *Lys.* 734 *ἔω ἀπολέσθαι*, 945 *ἔα αὐτό*, *Thesm.* 248 *οἰμώξεται ἄρα*, 269 *Ἄπόλλω, οὐκ*, 536 *μὴ, ἡμεῖς*, *Ran.* 169 *μὴ εὔρω*, 508 *Ἄπόλλω, οὐ μὴ* (where *οὐ* should be deleted), 509 *περιψομαι ἀπελθόντα*, 971 *μέντοι ἐγὼ*, *Eccl.* 131 *τύχη ἀγαθῇ*, 550 *ἐγὼ ὀχόμην*. It may be observed that this licence was becoming increasingly frequent in the later plays.

γα: cp. *Vesp.* 146 n.

τύλαν: in Ionic and Aeolic (and consequently in Boeotian) this should mean 'a cushion' (for which *τυλεῖον* or *κνέφαλλον* was the Attic word, acc. to Phrynichus p. 173 Lob., p. 256 Ruth.); cp. Sappho 50 B, Poll. x. 39. In vulgar Attic it meant 'a hump,' especially when hardened by carrying burdens; cp. Poll. vii. 133, Teleclid. i. p. 222 K. (ii. p. 377 M.) *τραχήλου τύλαν (= callum)*, Theocr. xvi. 32 *τετυλωμένος ἐνδοθι χείρας*. According to Aristot. (*Fr.* 52, p. 1484 l. 42 Berlin ed.) *τ*. was a 'porter's knot,' with the invention of which Protagoras was credited; perhaps connected with *tumeo*. Rutherford (on Phryn. *l.c.*) compares *torus*, which has similar meanings, and may have the same origin.

κατάθου τὸ τὰν γλάχων' ἀτρέμας, Ἴσμεινία.
 ὕμῆς δ', ὅσοι Θείβαθεν αὐλειταὶ πάρα,
 τοῖς ὀστίνουις φυσεῖτε τὸν προκτὸν κυνός.

ΔΙΚ. παῦ' ἐς κόρακας, οἱ σφήκες οὐκ ἀπὸ τῶν θυρῶν ;
 πόθεν προσέπτουθ' οἱ κακῶς ἀπολούμενοι 865

ΒΟΙ. ἐπὶ τὴν θύραν μοι Χαιριδῆς βομβαύλιοι ;
 νεὶ τὸν Ἰόλαον, ἐπιχαρίπτως γ', ᾧ ξένε.
 Θείβαθε γὰρ φυσάντες ἐξόπισθέ μου
 τᾶνθεια τᾶς γλάχωνος ἀπέκιξαν χαμαί.
 ἀλλ' εἴ τι βούλει, πρίασο τῶν ἰῶν φέρω, 870
 τῶν ὀρταλίχων ἢ τῶν τετραπ—τερυλλίδων.

861 κατάθου] the correct form would be *κάθθιο* (cp. Meister, ib. i. pp. 248, 281) || *τοι* R: τὸ cett.; in Boeotian spelling *του* (as in Corinna, *Berl. Klassikertexte*, v. ii. pp. 32 sqq.), but *τυ* is probably sufficient (cp. Meister, ib. p. 273) || γλάχων'] Meister (ib. p. 270) γλαχὼν || Ἴσθμηνία R: cett. Ἴσμηνία: read Ἴσμεινία (cp. Meister, ib. p. 221) 862 ὕμῆς] in Boeotian spelling οὐμῆς (Meister, ib. p. 273) || ὅσοι] in Boeotian spelling ὄσου (Meister, ib. p. 237), or ὄττυ (Meister, ib. p. 264) || Θήβαθεν RBVp2: Θείαθεν A: Θείβαθεν CG (Meister, ib. pp. 221, 272 sq.) || αὐληταὶ codd. 863 ὀστίνουις] Blaydes ὀστινίουις (for ὀστεινίουις, since Boeotian changes ε to ι before a vowel, cp. Meister, ib. p. 243) or ὀστίσις (= ὀστέσις, in Boeotian spelling -νυς (Meister, ib. p. 237) || φυσεῖτε R: φυσῆτε cett. codd., lemma schol., Su. (s.v. ὀστίνουις): φυσαῖτε Su. (s.v. προκτός): in Boeotian spelling φουσεῖτε (Meister, ib. pp. 222, 279) || κυνός] in Boeotian spelling κουνός 864 παῦ'] Blaydes παῦ' ἐς κόρακας which Sobolewski (*Praep.* p. 54) prefers; cp. *Av.* 889 865 προσέπτουθ' RC: -αν cett.; cp. *Vesp.*

861. γλάχωνα, *puleium*, used in flavoured foods. The Boeotian speaks of 'the pennyroyal' as if it were glass, or some valuable article, to be treated with great care. As in the case of the Megarian, his stock-in-trade is a burlesque.

Ἴσμεινία: -ias is an usual termination in the case of Boeotian proper names. It is a *Koseform* which became very common in Attic, cp. Fick, *Personennamen* p. xxxii.

862. αὐλειταί: on account of the reeds in lake Copais, the piper flourished in Boeotia; cp. Max. Tyr. *Diss.* xxiii. 2. 440, v. Jan in Pauly-Wissowa, ib. ii. pp. 2416 sqq., especially Howard, *Harvard Stud. in Cl. Phil.* iv. To give dignity to his wares, the Boeotian had provided himself with pipers, to lead the procession, like the 'whiffers' in medieval times; cp. *Hen. V* v. *Chor.* 11 'the deep-mouth'd sea, | which like a

mighty whiffler 'fore the king | seems to prepare his way.'

πάρα: in Aesch. *Eum.* 31 = *πάρεισι*: cp. *Vesp.* 1301 n.

863. ὀστίνουις, 'drone on the pipes.' Schol. *λείπει τὸ αὐλοῖς*: ὅστ. δὲ ἔφη, ἐπεὶ τὸ παλαιὸν ἀπὸ τῶν ἐλαφείων ὀσῶν κατασκευάζον τοὺς αὐλοῦς: but v. Leeuwen thinks ὀ. means the 'mouthpieces,' which seems more natural.

τὸν προκτὸν κυνός: schol. R *κομμάτιον* ('a catch' Rutherford) *ἔστι*: cp. *Sh. Tw.* ii. iii. 99 'ye squeak out your coziers' catches.' Perhaps ὁ "πρωκτός κυνός" was a well-known vulgar ditty, which was known by its first words, as 'the Harmodius' was; cp. 980 *Ἀρμόδιος*, and the note on 13: for the use of the article cp. 10 n. Blaydes and v. Leeuwen think that the skin of a dog formed the bagpipe, and that the mouthpiece of bone was inserted in its *πρωκτός*. In this case the omission of the article with

set down the—pennyroyal. (*To the pipers*) And as for you whiffers, who have followed me from Thebes, take up your bones and squeak out the catch, ‘the dog’s catastrophe.’

DIC. (*Appearing from his house, and putting his hands to his ears*) To the crows with you! Stop! Shog off from the door, you hornets! Whence have they winged their way to my door, these crack-hemp droning whelps of Chaeris?

BOEOT. (*Complaisantly*) ‘Fore Iolaus, my friend, ‘to the crows’ with all my heart. They’ve been wawling behind me all the way from Thebes, and have jowled to the ground the blossoms of the pennyroyal. But, an’t please you, buy some of the things I’ve here—the birds or the quadrup-ters.

16 crit. app. 866 *χαιριδεῖς* codd. 867 *νῆ* codd.: *νεῖ* ΑΓ (εἰ) || ‘Ιόλαον R: ‘Ιόλαον cett.: Kidd. *Φιόλεον*, but cp. Meister, ib. p. 246: ‘Ιόλαν would be a possible form || *ἐπιχαρίττω* R (which possibly means ‘I thank you’): *ἐπιχαρίτως* cett.: Elmsley *ἐπιχαρίττως γ’*: Blaydes *ἐπεχαρίττα*: v. Leeuwen *ἐπεχαρίττω* (but the imperf. is unsatisfactory); cp. Meister, ib. p. 265, who reads the adv. (for the “regressive assimilation” cp. 860 *ἴττω*) 868 *Θείβαθι* R(sic)ΑΓ: *Θήβαθι* ΒΥρ2 || *φύσαντες* R: *φυσῶντες* (or *-άντες*) cett.: Müller *φυσάντες* (from *φύσαμι*), cp. Corinna 6 *βροντὰς* (from *βρόνταμι*). Meister (ib. p. 279) keeps *φυσάντες*: in Boeotian spelling *φουσάντες* || *μου*] perhaps an error of the poet (Meister, ib. pp. 248, 273): Blaydes *ἐξῦπισθ’ ἐμοῦς*, which is more severe Boeotian 869 *τάνθεια* R(sic)ΑΓ: *τάνθεια* B: *καί τ’ ἄνθεια* Ald.: in more severe Boeotian *τάνθια*, but *ι* would be short || *χαμαί*] in Boeotian spelling *χαμή* 870 *εἰ* codd.: in Boeotian perhaps *ῆ*, though *εἰ* occurs || *βούλει*] in Boeotian *βείλει* (*βώ.*), cp. Meister, ib. p. 281 || *ἐγὼ* codd.

κυνός creates a difficulty; but cp. *Thesm.* 868 *τῶν κοράκων πονηρία*, Eur. *Bacch.* 29 *τὴν ἀμαρτίαν λέχους* (where the latter words form one idea). A schol. writes *ἀπὸ παροιμίας, ἦν τοῖς ὀφθαλμιώσιν ἔλεγον, εἰς πρωκτὸν κυνός βλέπειν* (cp. *Eccl.* 255 *τούτω μὲν εἶπον, εἰς κυνός πυγὴν ὀρᾶν*); but it is not easy to see how this is apposite.

864. *παῦ’ ἐς κόρακας*: cp. *Vesp.* 37 n.

866. *μοι*: cp. Bachmann, *Com.* p. 93.

Χαιριδῆς: cp. 16 n. A schol. here stupidly infers from this passage that Chaeris was a Theban. For the termination *-εύς* cp. *λυκιδεύς, ἀηδονιδεύς, πελαργιδεύς, ἵππων*. 16 B.⁴ *Μαιαδεῦ* (‘Hermes, whelp of Maia’), *Anacreontea* 25. 13 B.⁴ *Ἐρωτιδεῖς* (‘nestlings of Eros’), Pherecr. i. p. 204 K. (ii. p. 357 M.) *κλεπτιδεῦς* (Cobet for *-ης*); see Cobet, *NL.* p. 151, Nauck, *Arist. Byzant.* p. 114, Eustath. 753. 55, Fick, ib. p. xli., Introd. p. lvi. (12).

βομβαῦλιοι, ‘bumble-pipers’ (as if

βομβοῦντες αὐλοῖς), a jest on *βομβυλίοι*: cp. *Thesm.* 1176 (in Scythian Greek) *τί τὸ βόμβο τοῦτο*; The jest can be exactly represented by Sh. ‘drone’ (viz. the largest tube of the bagpipe); cp. *1 Hen. IV* i. ii. 85 ‘the drone of a Lincolnshire bagpipe.’

867. *Ἰόλαον*: the friend of Heracles, highly honoured at Thebes; cp. 1231 n.

ἐπιχαρίττως: see crit. n. For the adv. cp. Xen. *Apol.* 4 *ἐπιχαρίτως εἰπόντας ἀπέλυσαν*.

869. *ἀπέκιξαν*, ‘jowled to the ground’ (cp. Sh. *Hamlet*. v. i. 83); a curious word (vouched for by Hesych.), in which there may be a jest—especially in this context. √*κι*, of *κινέω*, may be cognate. He speaks of the ‘pennyroyal’ as if it were valuable pottery.

870. *πρίασο*: the uncontracted form is dialectal, cp. *Vesp.* 286 n.

871. *ὄρταλίχων*, ‘birds’ in general, as opposed to ‘quadrupeds,’ *τετραπόδων*

ΔΙΚ. ὦ χαῖρε, κολλικοφάγε Βοιωτίδιον.
τί φέρεις ;

ΒΟΙ. ὅσ' ἐστὶν ἀγαθὰ Βοιωτοῖς ἀπλῶς,
ὀρίγανον, γλαχώ, ψιάθως, θρυαλλίδας,
νάσσας, κολοιῶς, ἀτταγᾶς, φαλαρίδας, 875
τροχίλως, κολύμβως.

ΔΙΚ. ὥσπερὲι χεῖμῶν ἄρα
ὀρυνθίας εἰς τὴν ἀγορὰν ἐλήλυθας.

ΒΟΙ. καὶ μὰν φέρω χᾶνας, λαγῶς, ἀλώπεκας,
σκάλοπας, ἐχίνως, αἰελῶρως, πικτίδας,
ἰκτίδας, ἐνύδριαις,—ἐγχέλιας Κωπαίδαις. 880

ΔΙΚ. ὦ τερπνότατον σὺ τέμαχος ἀνθρώποις φέρων,
δός μοι προσειπεῖν, εἰ φέρεις, τὰς ἐγχέλειαις.

873 ὄσα] in Boeotian ὄττα (Meister, *ib.* p. 264) || Βοιωτοῖς] in Boeotian spelling Βοιωτῦς || No change of speaker here in R 874 γλαχώ] for the accent cp. Kühner-Blass, *ib.* i. p. 497. 2: Meister (*ib.* p. 270) γλαχῶν || ψιάθους R cett. 875 ἀτταγ. φαλαρ. om. R., and also ὥσπερὲι . . . ἐλήλυθας || In Boeotian νάττας (Meister, *ib.* p. 264) κολυῶς 878 No paragr. in R || καὶ] Blaydes κῆ. In Corinna (*Berl. Klassikertexte, l.c.*) forms like πῆδων are invariable, but the codd. give no indication that Aristophanes carried phonetic spelling of Boeotian so far 879 Codd.

for which τετραπτερυλλίδων ('quadrupters') is a surprise; cp. Aesch. *Agam.* 53 sq. δεμιοστήρη | πόννον ὀρταλίχων ὀλέσαντες (of the young of vultures), Soph. *Fr.* 725. 3 N.² ψακαλοῦχοι ('having young') μητέρες αἰγές τ' ἐπιμαστίδιον γόνον ὀρταλίχων ἀναφαίνουσιν (of the young of goats). In Boeotian, however, the word meant 'cocks'; cp. Strattis i. p. 725 K. (ii. p. 781 M.) ξυνλετ', οὐδὲν πᾶσα Θηβαίων πόλις · οὐδὲν ποτ' ἄλλ' οἱ πρῶτα μὲν τὴν σηπίαν | ὀπιθοσίλαν, ὡς λέγουσ', ὀνομάζετε, | τὸν ἀλεκτρούνα δ' ὀρτάλιχον, ἰατρὸν δὲ δῆ | σάκταν, βέφυραν τὴν γέφυραν, τύκα δὲ | τὰ σόκα, κωτιλάδας δὲ τὰς χελιδόνας, | τὴν ἐνθεσιν δ' ἄκολον, τὸ γελᾶν δὲ κριδδέμεν, | νεασπάτωτον δ' ἦν τι νεοκάττυτον ἦ. In this ambiguity may lie the humour here.

τετραπτερυλλίδων: a surprise for τετραπόδων 'quadrupters,' viz. 'locusts'; a poor substitute even for the poor Megarian's four-legged daughters. The diminutive may be compared with 'little deeshy grasshoppers,' of Father Keegan (*John Bull* ii. p. 31).

872. κολλικοφάγε: this σχῆμα πρὸς τὸ σημαίνον does not occur elsewhere in Aristophanes (cp. *Nub.* 746 ὦ

Σωκρατίδιον φίλτατον); it is an epic (*Il.* xxii. 84 ὦ φίλε τέκνον) or tragic constr. (Aesch. *Cho.* 893 φίλτατ' Αἰγίσθου βία). For the epithet κ. (which is contemptuous, like *μυτίφραγος*, Plaut. *Most.* iii. ii. 140) cp. Erhippus ii. p. 250 K. (iii. p. 322 M.) Θεσσαλία κολλικοφάγος 'gormandizing,' a vice for which the Thessalians and Boeotians were notorious; cp. *Vesp.* 1271 n., Eubul. ii. p. 169 K. (iii. p. 208 M.) πῶνει μὲν ἀμὲς καὶ φαγῆν μέγ' ἀνδρικοί. For the κόλλιξ (schol. εἶδος ἄρτου περιφεροῦς) cp. Nicopho i. p. 778 K. (ii. p. 852 M.), and especially Athen. 109 c sqq.

Βοιωτίδιον: from Βοιωτι-ίδιον; see *Introd.* p. lv.

873. ἀπλῶς, 'in a word'; cp. *Vesp.* 537. The ἀγαθὰ produced by the Boeotian plain were famous; cp. Dicæarch. 143 Fahr (quoted by v. Leeuwen) κάθ' υδροῦς πᾶσα, χλωρὰ τε καὶ γεώλοφος, κηπεύματα ἔχουσα πλείστα τῶν ἐν τῇ Ἑλλάδι πόδεων. They are still more famous now, since the Copaic swamp has been reclaimed (cp. Frazer's *Pausanias* ix. 24 sqq.). The list of ἀγαθὰ here is a burlesque; but cp. *Pax* 1003 sqq.

875. ἀτταγᾶς: cp. *Vesp.* 257 n.

DIC. (*Changing his manner*) Give you good morning, my bannock-fed Boeotian bully! What have you got?

BOEOT. (*Complaisantly and expansively*) In very brief, everything there is in Boeotia—marjoram, pennyroyal, rush-mats, wicks, ducks, choughs, francolins, coots, wrens, divers—

DIC. (*Interrupting the torrent*) Wheugh! you've come to the market like the autumn gale that brings the birds.

BOEOT. (*Not yet out of breath*) Aye, more! I bring geese, hares, foxes, moles, hedgehogs, weasels, brocks, martens, otters—Copaic eels.

DIC. (*Raising his arms in worship, and 'aggravating' his style*) O harbinger to men of their sweetest—*bonne-bouche*, permit me to pay my respects to the eels—if you've got them!

(even R) here preserve ἐχίνως, and αἰελούρως (Boeotian ἡελώρως), which makes it probable that, originally, -ως was written throughout || πικτίδας R etc.: πικτίδας BE Ald. 880 ἰκτίδας R (sic) AB: ἰκτίδας Γ: Br. ἰκτίδας || ἐνύδρους codd.: Elmsley ἐνύδριας, cp. Herod. ii. 72 || ἐγγέλιος] Blaydes ἐγγέλιος (=εας); cp. Meister, ib. p. 269 882 εἰ φέρεις] Blaydes ἄς φέρεις: v. Herw. εὐπρεπῶς

876. χειμῶν . . ὄρνιθίας: a wind from the north which drove the birds of passage south to warmer climes; cp. Aristot. *Meteor.* ii. 5 = 362 a 23 μετὰ τὰς χειμερινὰς τροπὰς πνέουσιν οἱ ὄρνιθιαί, and the rest of the passage. For the form in -ίας cp. Φοινικίας, ἀπαρκτίας, Ὀλυμπίας, *Eq.* 437 ὡς οὗτος ἦδη καικίας ἤ—συκοφαντίας πνεῖ, Aesch. *Cho.* 1067 γονίας. As in Aristophanes χ. ὁ. means 'a tempest consisting of birds,' there is a jest of the etymological type (cp. *Vesp.* 589 n.) on adjectives such as λημματίας (*Ran.* 494), φρονηματίας, στυγματίας. The ancient explanations of the phrase are unsatisfactory, viz. (1) Bekk. *An.* 55. 25 δν οἱ ὄρνιθες προσημῖνοισι, γέρανοί τε καὶ κορώναι καὶ εἴ τι ἄλλο τοιοῦτον· ἐτίθεσαν δὲ τὸ ὄνομα ἐπὶ τῶν ἀηδῶν καὶ μισητῶν καὶ προσημῖνοντων ἀηδῶν πραγμάτων· καὶ γὰρ οἱ τὸν χειμῶνα προδηλοῦντες ὄρνιθες μισοῦνται. (2) Schol. (a) οὕτως ὁ σφοδρὸς χειμῶν, ἐν ᾧ καὶ τὰ ὄρνεα διαφθείρεται: (b) οὕτω δὲ καὶ ἄνεμος ὄρνιθίας ὁ ἐπὶ τὴν γῆν τὰ ὄρνεα στορεννὺς ὑπὸ τῆς τοῦ ψύχους πνοῆς: (c) ὁ δὲ Σύμμαχος χειμ. ὄρν. ἀποδίδωσι διὰ τὸ χειμῶνος τὰ ὄρνεα ταῦτα ἐπιφαλεσθαὶ ὡς παρὰ Ἀράτω (*Diosem.* 963). For the same jest cp. Sh. *Tempest* II. i. 141 sq. 'Gonz. It is foul weather in us all, good sir, When you are cloudy.

Seb. (*looking at the sky*) Foul (=fowl) weather?'

879. σκάλοπας, 'moles' (from σκάλλειν: cp. Sh. *I Hen.* IV III. i. 148 'mold-warp' = a mole, from *werfen* 'to throw'); also σπάλαξ and ἀσπάλαξ (cp. Pliny, *NH.* viii. 58).

πικτίδας: perhaps 'badgers'; but the word is otherwise unknown.

880. ἰκτίδας: also obscure; perhaps 'yellow-breasted martens' (L. & S.), 'ferrets' (Elmsley); see crit. n.

ἐνύδριας, 'otters'; see crit. n.

ἐγγέλιος: cp. *Ran.* 1000. The *locus class.* for eels is Athen. 297 c sq. On Copaic eels see Frazer's Paus. ix. 24. 2; the largest of these eels were sacrificed by the Boeotians to the gods, being crowned with garlands, and sprinkled with meal, like regular sacrificial victims. They continued to be a famous product of Boeotia until the lake was drained by the French, cp. *Vesp.* 510 n., Oder in Pauly-Wissowa, ib. s.v. *Aal.*

881 sqq. Tragic in tone.

881. τέμαχος, 'slice' (of fish; τόμος is used of meat, etc.); cp. *Eq.* 283, *Nub.* 339, *Ran.* 517, etc.

ἀνθρώποις: the line is tragic, and so *ἀ.* is without an article.

882. προσειπεῖν: cp. 266 n.

- ΒΟΙ. πρέσβειρα πεντήκοντα Κωπάδων κοράν,
ἔκβαθι τῶδε κήπιχάριτται τῷ ξένῳ.
- ΔΙΚ. ὦ φιλτάτη σὺ καὶ πάλαι ποθουμένη, 885
ἦλθες ποθεινὴ μὲν—τρυγφδικοῖς χοροῖς,
φίλη δὲ—Μορύχω. δμῶες, ἐξενέγκατε
τὴν ἐσχάραν μοι δεῦρο καὶ τὴν ῥιπίδα.
σκέψασθε, παῖδες, τὴν ἀρίστην ἐγχελυν,
ἦκουσαν ἔκτω μόλις ἔτει ποθουμένην. 890
προσείπατ' αὐτήν, ὦ τέκν'· ἄνθρακας δ' ἐγὼ
ὑμῖν παρέξω τῆσδε τῆς ξένης χάριν.
ἀλλ' ἔκφερ' αὐτήν· μηδὲ γὰρ θανῶν ποτε
σοῦ χωρὶς εἶην ἐντετευτλιωμένης.
- ΒΟΙ. ἐμοὶ δὲ τιμὰ τᾶσδε πᾶ γενείσεται; 895
- ΔΙΚ. ἀγορᾶς τέλος ταύτην γέ που δώσεις ἐμοί.

883 πρέσβειρα] in Boeotian *πρισγεῖρα* || πεντήκοντα codd., which may stand in a tragic quotation || Κωπαίδων codd. || κοράν, a tragic form, which, in Boeotian, should be κοράων, since the contracted form is admitted only in τᾶν, cp. Meister, *ib.* p. 247 884 τῶδε R: τῶνδε A: Ahrens took τῶδε as 'hence' (an abl. form, cp. *τηνῶθεν* (753 n., Meister, *ib.* p. 273): Mein. *τυῖδε* || κήπιχάριτται R (sic), with which Meister (*ib.* p. 264) compares Inscr. Orchom. 19. 112, 113 ἐπεισαφίττατο: -ίττα cett.: Blaydes κήπιχάριττη (= καὶ ἐπιχάρισαι, cp. 878 *crit. n.*): v. Eldik ἐπιχαρίττεν: Bergk

883. πρέσβειρα, 'chief,' cp. *Lys.* 86; a Boeotian word (in the form *πρισγεῖρα*, cp. Meister, *ib.* p. 259), but found in tragedy (Eur. *IT.* 963). The line is a parody of Aesch. *Fr.* 174 N.² δέσποινα πεντήκοντα Νηρήδων κοράων, where some one summons Thetis to emerge from the sea; hence ἔκβαθι may belong to the parody. Aristophanes substitutes πρέσβειρα and κοράν, in order to make the line more grandiloquent, and so more ridiculous as applied to a homely subject (cp. Lessing, *de A. Eur. irrisore* p. 22).

κοράν: for the inflation cp. such euphuistic passages as *Lys.* 702 παῖδα χρηστὴν κάγαπητὴν ἐκ Βοιωτῶν ἐγχελυν, *Eubul.* ii. p. 191 K. (iii. p. 242 M.) μεμαγμένη Δήμητρος κόρη ('corn'), *τευθῆς* καὶ Φαληρικὴ κόρη ('sprats'), *ib.* p. 186 K. (iii. p. 236 M.) τευτλ' ἀμπεχομένης παρθένου Βοιωτίας | Κωπᾶδος· ὀνομάζειν γὰρ αἰδοῦμαι θεόν.

884. τῶδε: see *crit. n.* For *τυῖδε*, which some read here, an Aeolic form, cp. *Sappho* 1 B.⁴ ἀλλὰ τυῖδ' ἐλθέ, *Theocr.* xxviii. 5 τυῖδε γὰρ πλόον εὐάνεμον αἰτήμεθα παρ Διός (so Ahrens): strangely

used (= 'here') in the non-Aeolic idyll of *Theocr.* v. 30 τυῖδ' ὁ πράγος οἶτος. Similar forms are πῶς (= ποῖ, *Sophon* 5. 75 K.), ὄπυι (*Gortyn*), υῖ (*Čauer, Del.*² 118); cp. Kühner-Blass, *ib.* § 336 A. 3 (ε).

ἐπιχάριτται (= ἐπιχάρισαι): a common word in *re amatoria*; cp. *Eq.* 517.

885-6. For the tragic exclamations of delight cp. *Pax* 520 sq. Such scenes recall strongly the recognition-scenes in tragedy, e.g. Aesch. *Cho.* 235 sq., *Soph. El.* 1223 sq., *Eur. El.* 578, *Hel.* 623 sq. (parodied in *Thesm.* 912 sqq.), *Ion* 1437, *IT.* 795 sq. (cp. Murray, *On Parody*, p. 29).

886. ποθεινός: a tragic word; cp. *Pax* 556 (tragic trochaics), *Av.* 696 (cp. *Soph. OT.* 156), *Ran.* 84 ποθεινὸς τοῖς φίλοις (cp. *Eur. Phoen.* 320). In prose, in *Thuc.* ii. 42. 4, [*Lysias*] ii. 73, *Plato, Legg.* 93 A; cp. *Hope, ib.* s.v.

χοροῖς: schol. R ἐσιτοῦντο γὰρ οἱ χορευταὶ δημοσίᾳ, viz. by the Choregus, cp. 1150 n.

887. Μορύχω: the gourmand; cp. *Vesp.* 506 n.

δμῶες: a tragic word common in *Eur.*,

BOEOT. (*Opening his basket, and imitating DICAEOPOLIS'S manner*) O chiefest of the fifty Copaic nymphs, come forth, and grant thy—favours to the stranger.

DIC. (*In tragic phrase*) O dearest and long-desired, thou 'st come, the heart's desire of the—comic choruses, and the love of Morychus. (*Raising his voice*) What ho, my meiny, fetch forth the brazier and the bellows here. Peruse, my children, the paragon of—eels, the long-desired, returned at length, after six long years: address her, my children! To trick this stranger, you shall have a good store of—coals. (*To the Boeotian*) Come, hand her out. (*Addressing the eel*) May death itself ne'er divorce me from thee, mobled in—beet!

BOEOT. (*Resenting the circumlocution of DICAEOPOLIS, and in a business-like voice*) But how am I to get the payment for this?

DIC. (*Slyly*) For bord-halfpenny, this eel, methinks, would

ἐπιχάριτε (for this act. form cp. R's reading ἐπιχαρίττω 867 crit. n.)
 887 Μωρύχῳ R 888 μοι om. R 893 ἔκφερ' R: ἔσφερ' cett.;
 the former is right, cp. 884 894 ἐντετευτλανωμένης codd. (a wrongly
 formed word): Blaydes ἐντετευτλιωμένης; cp. Rutherford, *New Phryg.*
 p. 128 895 ἐμοί] in Boeotian spelt ἐμὸν, cp. Meister, *ib.* p. 273 ||
 τιμαὶ ταῖσδε R || πᾶ codd.: Meister πᾶ (*ib.* p. 273): Blaydes πῶ (= πόθει):
 Br. πεί (*quomodo*) || γενήσεται codd., cp. Meister, *ib.* p. 281

who is probably parodied here, 'my meiny' (Sh. *Lear* II. iv. 35); cp. 1174.

888. ἔσχαραν, 'brazier'; cp. *Vesp.* 938 n.

ῥιπίδα: cp. 669 n.

889-90. From Eur. *Alc.* 609 sq. ὑμεῖς δὲ τὴν θανοῦσαν, ὡς νομίζεται, | προσ-εἶπατ' ἐξιοῦσαν ὑστάτην ὁδόν.

890. ἔκτω; cp. 266 n.

891. προσεῖπατε: cp. 266 n.

ἄνθρακας: Dicaeopolis' gift seems, at first sight, to be an anticlimax; but it was not really so, as firing was very scarce at this time (v. Leeuwen).

893 sq. From Eur. *Alc.* 367 sq., where the end of the second line is τῆς μόνης πιστῆς ἐμοί. On this parody cp. Wilamowitz, *Anal. Eur.* p. 179, Lessing, *de A. Eur. irrisore* p. 22, Täuber, *de usu parod.* p. 12.

893. ἔκφερε: see crit. n.; the word seems to be a repetition of the idea in ἔκβαθι 884. If εἶσφερε is right, the sense is: although Dicaeopolis had asked for a brazier to be brought out, he now changes his mind, as he fears that, if the eel were cooked outside, others might

claim a portion of it. For a similar economy cp. 1102 n., and *Pax* 1022, where see schol.: διὰ τὸ μὴ θύεσθαι ἐν τῷ θεάτρῳ, ἀλλὰ τὸν χορηγὸν τῷ δοκεῖν θύειν ἀποκερδαίνειν τὸ θῆμα.

894. χωρίς: so used in tragedy with a gen.: adverbial in comedy and prose, cp. 714 n.

ἐντετευτλιωμένης: tragic in sound, but comic in sense, 'mobled in—beet'; cp. *Pax* 1014 ἐν τεύτλοισι λοχεύεσθαι, Pherecr. i. p. 175 K. (ii. p. 300 M.) τεύτλοισι δ' ἐγχείλεια συγκεκαλυμμένα, Pauly-Wissowa, *ib.* i. p. 3. 47. For the formation cp. *Nub.* 48 ἐγκεκοισυρωμένην, Philox. *Cyth. Fr.* iii. p. 644 M. (iii. p. 604 B.⁴) σιλφιοῦν.

896. ἀγορᾶς τέλος, 'bord-halfpenny,' see *New Engl. Dict.* s.v. Dicaeopolis takes the only real dainty as a toll on the other—mostly uneatable—wares. For such tolls, which were levied by the Agoranomi, cp. Aristot. *Oec.* ii. p. 1346 a 2, Xen. *de reddito* 4. 49, Daremberg et Saglio, *ib.* iii. p. 1762 b.

δώσεις: equivalent to an imperat.; cp. 901 n., *Vesp.* 671 n.

- ἀλλ' εἴ τι πωλεῖς τῶνδε τῶν ἄλλων λέγε.
 ΒΟΙ. ἰώνγα ταῦτα πάντα.
 ΔΙΚ. φέρε, πόσου λέγεις ;
 ἢ φορτί' ἕτερ' ἐνθένδ' ἐκεῖσ' ἄξεις ;
 ΒΟΙ. ἰών,
 ὅ τι γ' ἔστ' Ἀθάνας, ἐν Βοιωτοῖσιν δὲ μεί. 900
 ΔΙΚ. ἀφύας ἄρ' ἄξεις πριάμενος Φαληρικὰς
 ἢ κέραμον.
 ΒΟΙ. ἀφύας εἰ κέραμον ; ἀλλ' ἔντ' ἐκεῖ.
 ἀλλ' ὅ τι παρ' ἀμὶν μεί ἐστι, τὰδε δ' αὖ πολὺ.
 ΔΙΚ. ἐγὼδα τοίνυν· συκοφάντην ἔξαγε
 ὥσπερ κέραμον ἐνδησάμενος.
 ΒΟΙ. νεὶ τὸ σιώ, 905
 λάβοιμι μένταν κέρδος ἀγαθῶν κα πολὺ,
 ἅπερ πίθακον ἀλιτρίας πολλᾶς πλέων.
 ΔΙΚ. καὶ μὴν ὀδὶ Νίκαρχος ἔρχεται φανῶν.
 ΒΟΙ. μικκός γα μᾶκος οὔτος.
 ΔΙΚ. ἀλλ' ἅπαν κακόν.

ΝΙΚΑΡΧΟΣ

- ταυτὶ τίνος τὰ φορτί' ἐστί ;
 ΒΟΙ. τῶδ' ἐμὰ 910

898 ἰώγα codd., cp. Meister, ib. p. 273 || ταῦτα] in Boeotian probably οὔτα, cp. Meister, ib. p. 274 || Blaydes φέρε, πόσου· λέγε || there is no change of speaker at φέρε in R 899 ἐνθένδ] ἐντεῦθεν R || ἄξεις ἰὼν codd., but schol. Ald. writes γράφεται καὶ ἰὼ ἀντὶ τοῦ ἐγὼ καὶ δύο στιγμαὶ (viz. :) ἐν τῷ ἄξεις 900 ὅττι γ' R || ἔντ' B || ἐν Ἀθήναις R : ἐν om. cett. : Ἀθάνας Γ lemma schol. : Elmsley Ἀθάνας, which Meister (ib. p. 273) reads. Aristoph. never uses Ἀθήνησι, which, however, is found in the other comic poets (cp. Bachm. *Zur Krit.* p. 252) 902 No change of speaker at ἀφ. in R || ἢ codd. || ἔντ' ἐκεῖ] v. Herw. ἐντὶ δεῖ (= δῆ), as ἐκεῖ is not Boeotian, but this is to correct the poet 903 παρ'] περ R || μί codd. ; cp. Meister, ib. p. 221 || τᾶδε codd. : Meister (ib. p. 273) τὰδε (locative) : Ahrens τᾶδε || πολύν R 905 Deleted by Dobree, with whom

901. ἀφύας : the Φαληρικαὶ κοραὶ : cp. 883 n., *Vesp.* 496 n., *Av.* 76.

ἄξεις : cp. 896 n., *Nub.* 633 ἔξει, τὸν ἀσκάντην λαβῶν : it is so used generally in a negative sentence.

905. σιώ : Amphion and Zethus ; cp. *Vesp.* 1396 n.

906. μέντοι, *profecto* ; cp. *Nub.* 1269, 1342, 1361.

κα πολὺ : see crit. n. For the repetition of the conditional particle cp. *Vesp.* 171 n.

907. ἀλιτρίας, 'malignity' ; elsewhere, in tragedy and comedy, only in *Soph. Fr.* 45. N.² (in *OC.* 371 Dind. reads καὶ ἀλιτρίας φρενός), cp. *Hesych.*, *Bekk. An.* 377. 6, and *Su.* For cognate words cp. *Aesch. Prom.* 531 ἀλιτεῖν, ἀλιτήριος (an old legal and religious word), *Eq.* 445, *Plato, Epist.* vii. 336 B, *Aeschin. Ctes.* § 157, *Lucian, Iuv. Trag.* 36, ἀλιτηριώδης, frequent in *Plato*, ἀλειτής 'sinner' *Hom. Il.* iii. 28, ἀλοιτός *Lycophr.* 529.

πλέων : cp. *Ran.* 1372 ἀτοπίας πλέων,

meetly serve. But if you've any of the rest for sale, you need only speak.

BOEOT. (*Pouring out the contents of his basket*) Everything here.

DIC. Come, name your price. Or woo't take back from here an equivalent freight?

BOEOT. Well said! Whatever's found in Athens, but not in Boeotia.

DIC. Then you were best purchase some Phaleric sprats, or crockery.

BOEOT. (*Contemptuously*) 'Sprats or crockery'; nay, there's no lack of them in Thebes; rather what's not in our land, but abounds at Athens.

DIC. I have it: pack up like crockery, and export an—informer.

BOEOT. (*Satirically*) By the Twain, surely my profit would be immense if I exported him, this jack-an-ape lump of mischief.

(*Another Informer enters the Orchestra. He is the boy who represented the daughter of DICAEOPOLIS in an earlier scene.*)

DIC. See, in good time, here comes Nicarchus, to expose us.

BOEOT. (*Surprised at the diminutive size of NICARCHUS*) Why, he's but a slip.

DIC. Aye, a slip—base metal even to his inches.

NICARCHUS (*In a loud, insistent voice*) Whose wares are these?

BOEOT. I' fecks, they're mine, from Thebes.

Rutherford agrees; see his fanciful note here || *νει* A: *νῆ* cett.: *νι* Pap. || *σιὼ* codd.: Mein. *θιὼ* as Boeotians do not change *θ* to *σ*: but cp. Blass *ap.* Collitz, *ib.* i. p. 315 (quoted by v. Leeuwen) 906 *λάβοι* R ||

μέντᾶν] an Attic crasis: Blaydes *τοί κα*, so as to correct the poet || *καὶ* codd.: *γαν* Pap., which seems a substitution for *κα*: Wilam. thinks a new speech began here, viz. ΔΙΚ. *κᾶν πολὺν* . . BOI. *ᾄπερ κτλ.* 907 *ᾄπερ* codd.: Meister (*ib.* p. 237) *ᾄπερ* (locative), cp. 903 *crit. n.* 908 *ἐξ-*

έρχεται R 909 No change of speakers in the line in R || *μικός* A: *μικρός γε* R (sic) Su. (s.v. *μικρός γε*) || *μῆκος* Su. 910 No parag. in the

line in R || *τῶδ' ἐμὰ*] Br. *τῶδ' ἐμοῦς*, which Elmsley is inclined to accept

Cratin. i. p. 14 K. (ii. p. 20 M.) *ἀτιμίας πλέως*.

908. *ὀδί*: cp. *Vesp.* 1324 n.

Νικάρχος: not known elsewhere. There is a ridiculous suggestion in Keek (*ib.* pp. 70 sq.) that the allusion is to Nicias!

φανῶν: cp. 542 n.

909. *ἅπαν κακόν*: cp. *Av.* 430 *παί- πάλημ' ἔλον*. Common in tragedy; cp.

Soph. Phil. 622 *ἡ πᾶσα βλάβη*, 927 *ᾧ πῶρ σὺ καὶ πᾶν δεῖμα* ('utter monster'), *Theocr.* xv. 20 *ἅπαν ῥύπον*, 148 *χώνηρ ὄξος ἅπαν*, *Plaut. Truc.* II. ii. 14 *rus merum hoc quidemst*, *Lucr.* iv. 1162 *tota merum sal.* *Thesm.* 787 *ὡς πᾶν ἔσμεν κακόν*, however, means 'every kind of ill.'

910. *τῶδ' ἐμὰ*: cp. 93, *Nub.* 1202 *ἡμέτερα κέρδη τῶν σοφῶν*.

Θείβαθεν, ἴττω Δεύς.

ΝΙΚ.

ἐγὼ τοίνυν ὀδὶ

φαίνω πολέμια ταῦτα.

ΒΟΙ.

τί δὲ κακὸν παθῶν

ὄρναπετίοισι πόλεμον ἦρα καὶ μάχαν;

ΝΙΚ.

καὶ σέ γε φανῶ πρὸς τοῖσδε.

ΒΟΙ.

τί ἀδικείμενος;

ΝΙΚ.

ἐγὼ φράσω σοι—τῶν περιεστώτων χάριν.

915

ἐκ τῶν πολεμίων εἰσάγεις—θρυαλλίδα.

ΔΙΚ.

ἔπειτα φαίνεις δῆτα διὰ θρυαλλίδα;

ΝΙΚ.

αὕτη γὰρ ἐμπρήσειεν ἂν τὸ νεώριον.

ΔΙΚ.

νεώριον θρυαλλίς;

ΝΙΚ.

οἶμαι.

ΔΙΚ.

τίνι τρόπῳ;

ΝΙΚ.

ἐνθεὶς ἂν εἰς τίφην ἀνήρ Βοιώτιος

920

ἄψας ἂν εἰσπέμφειεν εἰς τὸ νεώριον

911 Θείβαθεν RAG: Θήβαθεν BCVP₂ || δεὺς RΓ²E² lemma schol.; cp. Meister, ib. p. 262 912 δαὶ codd.: Bentley δὲ (now found in Pap.) 913 Paragr. before line in R || ἦρω R: ἦρα AΓ¹E(?) : ἦρω (so Pap.) or ἦρω cett.: Blaydes ἄρα, which should be ἄραο (cp. Meister, ib. p. 281) || μάχην R 914 No paragr. before line in R || γε om. R || τοῖσι R || ἀδικημένος RB (supr.): ἀδικημένος CVP₂: ἀδικείμενος AΓ: the latter is accepted by Elmsley; see comm. 916 γε add. RACT post πολεμ.; it has no sense || θρυαλλίδας codd.: θρυαλλίδα Su, Pap., which Dind., Mein., Elmsley, V. Coulon read 917 Om. R (on account of the homoeotel.) || διὰ] Elmsley καὶ: om. AC || θρυαλλίδα codd., Pap.: Bentley θρυαλλίδος. It is impossible to decide which should be read, as both are intended. So far as φαίνεις means 'inform,' the acc. is intended; so far as it means

911. ἴττω Δεύς: cp. Plato, *Phaedo* 62 A, Kühner-Blass, ib. § 20 A.

912. τί κακὸν παθῶν; κακόν, to which Elmsley objected, is right, since this question requires an answer, and should not be compared with the normal τί παθῶν; which merely expresses astonishment, cp. Kühner-Gerth, ib. § 588. 2 A. 6; so τί παθῶν; in *Pax* 701.

913. ὄρναπετίοισι, 'dickybirds'; a dimin. found only here, where it is in humorous contrast with the grandiloquent πῶλ. ἦ. καὶ μ., 'you cried havoc, and unloosed the dogs of war on—dickybirds.'

ἦρα: cp. *An.* 1189, Plato *Com.* i. p. 630 K. (ii. p. 653 M.) ὅς πρῶτα μὲν Κλέωνι πόλεμον ἠράμην, *Dem.* xii. § 9 πόλεμον αἰρεῖσθαι (Schaefer αἰρεσθαι) πρὸς ἡμᾶς.

914. ἀδικείμενος: present particip., formed as if from a verb in -μι. Not found elsewhere in Boeotian; but it is common in Aeolic, e.g. *ποιέμενος* Collitz, ib. 305⁸ (v. Leeuwen). It cannot be for ἠδικημένος, as this would produce a wrong division of the anap.

915. περιεστώτων, 'the bystanders.' Schol. R οὐκ εἰς σὴν χάριν, ἀλλὰ τῶν παρόντων, ὡς φιλόπολις.

This kind of remark is a commonplace in the orators, e.g. *Dem.* xviii. § 196 ἔστι δὲ ταυτὶ πάντα μοι, τὰ πολλὰ, πρὸς ὑμᾶς, ἄνδρες δικασταί, καὶ τοὺς περιεστηκότας ἔξωθεν καὶ ἀκρωμένους· ἐπεὶ πρὸς γε τοῦτον τὸν κατάπτυστον βραχῦς καὶ σαφὴς ἐξήρκει λόγος.

917. ἔπειτα: cp. *Vesp.* 52 n., 665 n.

918. νεώριον: such danger to the dockyards was much feared at Athens,

NIC. Well, I expose them, and proclaim them contraband.

BOEOT. ('*Aggravating*' his style) Why, wherein hast thou miscarried that thou criest havock against—a lot of dicky-birds?

NIC. Aye, and I'll expose you to boot.

BOEOT. In what have I wronged thee?

NIC. (*Rudely*) I'll tell you, just to oblige—the audience. (*In the voice of a court-crier*) From hostile soil you are importing—a wick.

DIC. (*Indignantly*) And, pray, is thy 'exposition' of us 'long of a—wick?

NIC. Yes, for a wick might burn the Arsenals.

DIC. A wick the Arsenals!

NIC. I guess so.

DIC. Thy reason?

NIC. The Boeotian might insert the wick in a chafer, and send it lighting into the Arsenals, through a water-course—

'throw light,' the gen. is required (viz. 'by means of a wick'). Hence whether *θρυαλλίδα* or *θρυαλλίδος* is read, the final syllable is a surprise 918 No paragr. before line in R || Blaydes τὰ νεώρια, but the sing. may be collective; cp. 552 n. 919 νεώριον θρυαλλίς; NIK. οἶμαι. ΔΙΚ. τίνι τρ. codd. (R has no change of speaker or break of any kind after οἶμαι): Elmsley gives the whole line to Dic., and reads οἶμοι for οἶμαι, the interjection being a sign of indignation (cp. *Vesp.* 1449 n., *Eq.* 183). This has been accepted by Blaydes, etc., but it does not seem to me to be necessary or desirable: οἶμαι is ironical, as often, 'I guess so' 920 τίφην] σίλφην Su. (s.v. θρυαλλίς in some codd.; but τίφην s.v. νεώρια); see comm.: Hamak. εἰς σκάφην: v. Leeuwen εἰς στίλβην, neither being as humorous as the text

in the days of her naval supremacy; cp. *Dem.* xviii. § 132, where a certain Antiphon is said to have been bribed by Philip to burn the arsenals, and was caught by Demosthenes, when concealed in the Piraeus, Dinarch. in *Dem.* 95, Plato, *Gorg.* 469 E, Alciphro 1. 32 ὄψη σεαυτὴν ἢ τὰ νεώρια ἐμπερηκυῖαν, ἢ τοὺς νόμους καταλύουσαν (viz. these two charges are specimens of the extraordinary accusations, on no evidence, which were commonly vamped up by sycophants at Athens). There is a similar charge of burning the Acropolis in Lucian, *Tim.* § 52.

920. τίφην, usually interpreted as 'a hollow stalk' in which the wick might be inserted, and thus conveyed into the arsenals; cp. Pliny, *NH.* xviii. 10. 93

tiphe, ex qua fit in nostro orbe oryza, Theophr. *HP.* viii. 1. 1, Anna Comnena, *Alex.* (a description of Greek fire) τοῦτο μετὰ θείου τριβόμενον ἐμβάλλεται εἰς αὐλίσκου κάλαμον καὶ ἐμφυσᾶται παρὰ τοῦ παίζοντος λάβρω καὶ συνεχεῖ πνεύματι. Another interpretation has been suggested by schol. R, viz. τίφην οἱ Ἀθηναῖοι καλοῦσι τὴν καλουμένην σίλφην· ἔστι δὲ ζῶον καθαρῶδες: this is very plausible and has been accepted by Grasberger, see Excursus IX. Elmsley refers to Suidas (s.v. σίλφη), ὄνομα ζωῦφιου. καὶ σίλφας λέγουσιν εἶδη ἀκατίων (also in schol. *Pax* 142), a barbarous form for τίφας, according to Phrynichus, p. 300 Lob. (p. 359 Ruth.).

921. ἄν: for the repetition of ἄν cp. *Vesp.* 171 n.

δι' ὑδρορρόας, βορέαν ἐπιτηρήσας μέγαν·
 κείπερ λάβοιτο τῶν νεῶν τὸ πῦρ ἅπαξ,
 σελαγοῖντ' ἂν <*ούτως>.

ΔΙΚ.

ὦ κάκιστ' ἀπολούμενε,
 σελαγοῖντ' ἂν ὑπὸ τίφης τε καὶ θρυαλλίδος;

925

ΝΙΚ.

μαρτύρομαι.

ΔΙΚ.

ξυλλάμβαν' αὐτοῦ τὸ στόμα.

ΒΟΙ.

δός μοι φορυτόν, ἵν' αὐτὸν ἐνδείσας φέρω
 ὥσπερ κέραμον, ἵνα μεὶ καταγεῖ φερόμενος.

>

ΣΤΑΣΙΜΟΝ Β

στροφή

ΚΟΡ.

ἐνδησον, ὦ βέλτιστε, τῶ
 ξένῳ καλῶς τὴν ἐμπολήν

930

922 βορρέαν R

924 αἱ νῆες RVp2: αἱ νῆες AB: αἱ νῆς CF:

Pierson εὐθύς: αἴφνης is an obvious emendation, but it is un-Attic (only in pseudo-Eur. *IA*. 1581 <Weil ὄρᾶν ἄφνω>, and late writers); αἱ νῆες is beyond doubt a gloss, as a schol. indicates: σελαγοῖντ' ἂν· αἱ ναὺς δηλονότι: another schol. read εὐθύς, or something like it (perhaps οὕτως is right, cp. *Vesp.* 255 crit. app.), viz. ἐὰν ἀψηται, φησί, μόνον, εὐθύς καίονται 925 Deleted by Hamak.

927 In R and Pap. there is a paragr. at the beginning of the line, which should be assigned to the Boeotian (as in B¹ and Pap.) || ἐνδήσας φέρω codd., Su. (s.v. φορυτός), cp. Meister, *ib.* p. 281: Elmsley ἐνδήσω φέρειν: Bergk ἐνδήσας φέρης: Dind. ἐνδήσω

922. ὑδρορρόας, 'water-course'; cp. *Vesp.* 126 n., Polyb. iv. 57. 8, who tells of a night surprise of Aegina by twenty men who got into the town through a water-course; also Polyaen. i. 37, where there is a pleasant story of a certain Cleon's capture of Sestos (in 360 B.C.; cp. Dem. xxiii. § 158), viz. Κλέων Ἀβυδηνοῖς Σηστόν παρέδωκεν οὐ φανερᾶ μάχῃ, ἀλλ' ἀφανεῖ τέχνῃ. Θεόδωρος φρουρῶν Σηστόν, ἑταῖρος Κλέωνος, μοιχεύων γυναῖον ἐν προαστείῳ, τῆς ὑδρορρόης διὰ τοῦ τεύχους στενῆς φερομένης, ἕνα λίθον ἐξαιρῶν, διὰ νυκτὸς ἐξίων καὶ εἰσίων τὸν λίθον ἐναρμόττων καὶ τοῦτο λαθάνων τῷ Κλέωνι τὸ πραττόμενον ὡμολόγησεν ὡς παίγριον· ὁ δὲ τοῖς Ἀβυδηνοῖς τὸ ἀπόρητον ἐξαγορεύσας ἀσέληνον νύκτα παρατηρήσας κατὰ τὴν ὑδρορρόην, τοῦ Θεοδώρου τὸν λίθον ἐξηρηκότος καὶ περὶ τὴν μοιχείαν ἀσχολουμένου, τοὺς στρατιώτας ὑπεισήγαγεν, οἱ τοὺς φύλακας ἀνελόντες τὰς πύλας ἐνδοθεν ἀνοίξαντες πᾶσαν δεξιμένοι τὴν δύναμιν τῆς Σηστοῦ ραδίως ἐκράτησαν.

ἐπιτηρήσας: cp. 197 n.

924. σελαγοῖντο, 'would gleam with fire' (cp. J. H. H. Schmidt, *Syn.* i. p. 578); a rare verb, cp. *Nub.* 285, 604, Eur. *El.* 714: nowhere else in tragedy or comedy. The strangeness of the word is intended to describe the magnificence of the bonfire.

926. μαρτύρομαι: equivalent to our 'I protest,' cp. *Vesp.* 1436 n. The appeal is instinctive, but meaningless here, as there was no one to appeal to.

ξυλλάμβανε, 'close his mouth.' Perhaps used ambiguously (by a jest καθ' ὁμωνυμίαν), since ξ. means 'to arrest,' cp. Sh. *L.* II i. iii. 166 'within my mouth you have engao'd my tongue.' Dicaeopolis employs, in a new sense, a word familiar to the informer in the practice of his profession.

927. φορυτόν: cp. 72 n.

φέρω: see crit. n. If the line is assigned to Dic., φ. must mean 'pay him over,' as an equivalent for the wares he has bought from the Boeotian. For φ.,

waiting for a strong north wind. And if the fire once caught the ships, they would be flash with fire in a twink.

DIC. (*Striking him with the 'paritors'*) O halter-sack, would they 'flash' by means of a straw, and a wick?

NIC. (*Screaming and addressing no one in particular*) I call you to witness.

DIC. (*To his slave*) Engaol — his tongue. (NICARCHUS is seized and gagged).

BOEOT. Give me some litter; I want to take him packed like crockery, so that a' may not get broken in transit. (DIC. pays no attention to the request, but sets about tying up the Informer himself.)

STASIMON B

STROPHE (*sung recitative*)

FIRST LEADER (*In a rapid, excited voice to DIC. The change of metre evidences his emotion, and may represent some violent action, e.g. they may throw the swathed NIC. like a ball from one to another*) An you love me, tie up the parcel

φέρων: Mein. ἐνδήσω· φέρε: v. Leeuwen ἐνδήσω σφόδρα, which should be ἰσχυρῶς (v. Herw.). There is little difficulty in the line, if it is not spoken by Dic.

928 Deleted by many edd. as made up out of 905, 931 || ἵνα μὴ καταγῆ φορούμενος codd., cp. Meister, ib. p. 278: Elmsley μὴ καὶ κατὰγῆ φερόμενος (φ. is now found in Pap.). φορεῖν means *gestare*, not *portare*, cp. 931 φέρων (not φορῶν) κατὰξῆ. The metre (viz. a tribrach before an anap., but in different dipodies) is inelegant, though found elsewhere, cp. 47 n. For the quantity of α in κατὰγῆ cp. 944 crit. n. 929 ὦ βέλτιστε] ὦ λῶστε lemma schol.

which usually means 'to receive' (see 66 n.), cp. Thuc. iv. 57. 4 φόρον τέσσαρα τάλαντα φέρειν, id. i. 19 χρήματα τοῖς πᾶσι τάξαντες φέρειν, Lys. Fr. 2. 2 φέρειν ἐννέα ὀβολοὺς τῆς μνᾶς τόκους, Antiphan. (in a riddle) ii. p. 60 K. (iii. p. 67 M.) ὄ τι φέρων τις μὴ φέρει, ib. φέρομεν ἄνθρωποι δέκα | ἔρανόν τινα, Alex. ii. p. 348 K. (iii. p. 446 M.) ἐράνους φέροντες οὐ φέρομεν ἀλλ' ἢ κακῶς: but this interpretation is very forced. See Willems, *Bull. d. Acad. roy. d. Belg.* 1903, p. 640.

928. See crit. n.

929-51. Schol. διπλῆ καὶ μετάβασις εἰς μονοστροφικὴν δυάδα (929-34), διστίχους ἔχουσαν τὰς περιόδους <ύφ' δ> (935-46) <διπλῆ> . . . <ύφ' δ> (947-48) <δύο> διπλαῖ καὶ ἔπεται ὁμοία ἐκ τῶν ἐφθημιμερῶν τῇ

πρώτῃ <ύφ' δ> (949-51) διπλῆ καὶ ἄλλη περίοδος τοῦ χοροῦ, ἰαμβικὴ καὶ αὐτῇ, ἐκ τριῶν μὲν διμέτρων ἀκαταλήκτων καὶ τετάρτου καταληκτικοῦ (Thiemann, ib. pp. 19-20). For 'monostrophic' lyrics cp. Christ, *Metrik* § 721. The change of metre marks the excitement of Dicaeopolis and the Leaders, who apparently throw the informer, like a ball, from one to another (Mazon, ib. p. 28); see Zieliński, *Glied.* p. 197.

According to v. Leeuwen, a lay figure is substituted for Nicarchus, who, as he holds, reappears as the servant of Lamachus; but it is not certain that the same actor acted in these two rôles, see p. 5. However, the substitution is very probable if the Chorus play football with their victim.

οὕτως ὅπως

ἂν μὴ φέρων κατάξῃ.

ΔΙΚ.

ἔμοι μέλῃσει ταῦτ', ἐπεὶ
 τοι καὶ ψοφεῖ λάλον τι καὶ
 πυροραγές

κἄλλως θεοῖσιν ἐχθρόν.

ΚΟΡ.

τί χρήσεται ποτ' αὐτῶ ;

935

ΔΙΚ.

πάγχρηστον ἄγγος ἔσται,
 κρατὴρ κακῶν, τριπτῆρ δικῶν,
 φαίνειν ὑπευθύνους λυχνοῦ-
 χος, καὶ κύλιξ
 τὰ πράγματ' ἐγκυκᾶσθαι.

<

ἀντιτροφή

ΠΑΡ.

πῶς δ' ἂν πεποιθοίη τις ἀγ-
 γείῳ τοιούτῳ χρώμενος
 κατ' οἰκίαν

940

ΔΙΚ.

τοσόνδ' αἰεὶ ψοφοῦντι ;
 ἰσχυρόν ἐστιν, ὦγάθ', ὥστ'
 οὐκ ἂν καταγείῃ ποτ', εἴ-
 περ ἐκ ποδῶν

945

ΠΑΡ.

κάτω κᾶρα κρέμαιτο.
 ἦδη καλῶς ἔχει σοι.

931 ὅπως ἂν κτλ.] thought solecistic by Elmsley, who reads οὕτω δ' ὅπως μὴ καὶ (with two MSS. of Moeris) φέρων κατάξει, cp. *Ran.* 905 οὕτω δ' ὅπως ἐρείτον ἀστεία, *Soph. El.* 1296 οὕτω δ' ὅπως μήτηρ σε μὴ 'πιγνώσεται, but cp. *Vesp.* 141 n. || in R Pap., the four lines are written as two, viz. ἐνδ. . . καλῶς | τὴν . . κατάξῃ; so with the next strophe 933 λάλον] Blaydes σαθρόν, which is not humorous 936 No change of speaker in R 939 Mein. suspects the loss of a dipody after κύλιξ, but it

932. ἐπεὶ τοι, 'for you must know that'; cp. *Pax* 628, *Ran.* 509, *Eur. Med.* 677, *Suppl.* 879, *Trag. adesp.* 293 N.² οὐκ οἶσθ' ἐπεὶ τοι κἂν ἐκώκυες μέγα.

933. ψοφεῖ: viz. Nicarchus is compared with a cracked pot; cp. 553, *Vesp.* 143.

λάλον: cp. J. H. H. Schmidt, *Syn.* i. p. 163. The surprise for σαθρόν would be more successful in Shakespearian English than in Greek, e.g. 'he rings of crack-ers' ('blusterers'; cp. *John* II. i. 147 'what cracker is this same that deafs our ears?').

πυροραγές: schol. R πυροραγῆ κε-

ράμια καλεῖται ὅσα ἐν τῷ πυρὶ ῥήγνυνται εἰς τὸ ὀπταῖσθαι (Su. ἐν τῷ δ.). Suidas adds Κρατῖνος ἐν Ὀραῖς "ἴσως πυροραγές κακῶς τ' ὀπτημένον" (i. p. 89 K.; ii. p. 167 M.); cp. *Pers.* iii. 21 sonat vitium percussa, maligne | respondet viridi non cocta fidelia limo, Plato, *Theaet.* 179 D σκεπτέον τὴν φερομένην ταύτην οὐσίαν διακρούοντα ('tapping it') εἴτε ὑγιές εἴτε σαθρόν φθέγγεται.

934. θεοῖσιν ἐχθρόν: cp. *Vesp.* 418 n.

936. ἄγγος: a poetical word (= ἄγγειον 940), not found in classical prose, cp. *Ruth. New Phryn.* p. 23, Hope, ib. s.v.

securely for the stranger, so that a' may not break it on the journey.

DIC. (*Busily engaged in swathing the Informer*) I'll look to that myself; for, you know (*confidentially*), a' reverbs plain bounce, fire-shotten that a' is, and a shame to nature.

FIRST LEADER (*Inspecting the Informer, who is packed up in straw, like pottery*) I wonder what he'll do with him?

DIC. He'll be an all-serviceable vessel—a mixing-bowl of troubles, a mortar for suits, a cresset to expose defaulting officials, a chalice of blending for—vexations.

ANTISTROPHE

SECOND LEADER. But who would be ass enough to use this vessel of clatter, this household din?

DIC. Good sir, 'tis a vessel of proof; you'll never break it, though you hang it—head downwards, by the heels.

SECOND LEADER (*To the BOEOT., congratulating him on his purchase*) You're in luck now.

is more probable that some words are redundant in 948–51 || ἐγκυκᾶσθε R¹ 940 πεποιθοίη] v. Herw. γεγηθοίη, cp. Soph. OT. 840 943 Paragr. in R 944 καταγείη] cp. Fr. i. p. 544 K. (ii. p. 1182 M.) ἵνα μὴ κατὰ γῆς τὸ σκάφιον πληγείς ξύλω, and Kühner-Blass, ib. ii. p. 346 (s.v. ἄγνυμι): Cobet καταγοίη: Müller κατάξειας 946 No change of speaker in R

937. **τριπτῆρ**: usually a vat into which the wine, or oil, runs after the pressing (Poll. vii. 151); hence δικῶν would be a surprise for οἶνον or ἐλαῶν. A schol. writes ὁ δὲ εἶπε δικῶν διὰ τὸ ἐπιτρίβειν αὐτὸν τὰ πάντα δικάζοντα καὶ συκοφαντοῦντα. This secondary meaning is probable, since Aristophanes affects the 'etymological jest' (cp. *Vesp.* 589 n.), and here he may be thinking of ἐπιτρίβειν ταῖς δίκαις, as well as of the technical meaning of τριπτῆρ: cp. *Nub.* 260 τρίμμα, 447 περίτριμμα δικῶν, 869 τρίβω, Soph. *Ant.* 177 νόμοισιν ἐντριβής, *Phil.* 448 καὶ πῶς τὰ μὲν πανοῦργα καὶ παλιτριβῆ | χείρουσ' ἀναστρέφοντες ἐξ Αἰδοῦ (= 'versed in knavery'). These passages show that τριπτῆρ may mean 'a knavish fomentor of suits,' like 'breed-bate,' Sh. *Wives* i. iv. 12. The epic termination -τήρ is rare in Attic, and should be active in sense. In like manner, Cleon is called δαίδυξ καὶ τορόνη

(*Eq.* 984), κύκηθρον καὶ τάρακτρον (*Pax* 654).

938. **φαίνειν**: cp. 542 n.

ὑπευθύνους: cp. *Vesp.* 102.

λυχνούχος: cp. *Vesp.* 249 n., Poll. x. 116.

939. **πράγματα**, 'troubles,' especially law-suits, cp. 382 μολυνοπραγμονούμενος: a surprise for φάρμακα.

ἐγκυκᾶσθαι: middle.

941. **κατ' οἰκίαν**: in lyrics the article may be omitted, especially after a local prep.; cp. 974, *Vesp.* 492 n., 827 n., *Thesm.* 402 κατὰ τὴν οἰκίαν.

944. **καταγείη**: see crit. n.

945. **κάτω κάρα**: viz. he was to be 'baffled' (cp. Sh. *1 Hen.* IV i. ii. 113). In prose ἐπὶ κεφαλῆν: cp. *Pax* 153, Pind. *Fr.* 161 B.⁴ οἱ μὲν κάτω κάρα δεσμῶσι δέδενται, Soph. *Fr.* 398 N.² <καὶ> κάτω | <κάρα> κρέμανται σπίζ' ὅπως ἐν ἔρκεσιν. The grammarians hold that κ. κ. should be written as one word.

946. Schol. ἤδη καλῶς ἐδεσμεύθη.

ΒΟΙ.
ΠΑΡ.

μέλλω γέ τοι θερίδδειν.
ἀλλ', ὦ ξένων βέλτιστε, συν-
θέριζε καὶ πρόβαλλ' ὅποι
βούλη φέρων

950

πρὸς πάντα συκοφάντην.

<<

ΔΙΚ.

μόλις γ' ἐνέδησα τὸν κακῶς ἀπολούμενον.
αἴρου λαβὼν τὸν κέραμον, ὦ Βοιωτίε·

ΒΟΙ.

ὑπόκυπτε τὰν τύλαν ἰών, Ἴσμείνιχε.
χῶπως κατοίσεις αὐτὸν εὐλαβούμενος.
πάντως μὲν οἴσεις οὐδὲν ὑγιές, ἀλλ' ὅμως·
*κεὶ τοῦτο κερδάνεις ἄγων τὸ φορτίον—

955

ΔΙΚ.

εὐδαιμονήσεις συκοφαντῶν γ' οὐνεκα.

ΘΕΡΑΠΙΩΝ ΛΑΜΑΧΟΥ

Δικαιόπολι.

ΔΙΚ.

τί ἔστι; τί με βωστρεῖς;

ΘΕΡ.

ὅ τι;

ἐκέλευε Λάμαχος τε ταυτησὶ δραχμῆς

960

947 θερίδδειν codd., Su. (s.v.); in Boeotian θεριδδέμεν: θερίδδεν, read by many edd., is un-Boeotian; cp. Meister, *ib.* p. 279 948 No paragr. in R || συνθέριζε καὶ τοῦτον codd., Pap.: Elmsley omits συνθ.: Willems omits καὶ τοῦτον (as a gloss) 950 πρόσβαλλε codd.: πρόσβαλλε Ald.; see comm. || ὅπου codd.: Fritzsche ὅποι; for this corruption cp. *Vesp.* 1188 crit. app. 951 πρὸς] v. Leeuwen καὶ, wrongly; see comm. || πάντα] v. Herw. τᾶλλα (viz. τᾶλ. πάντα) 954 No change of speaker in R || ἰών R: ὦ ACVp2Γ Ald.: om. ὦ B: Blaydes λαβῶν 955 No change of speaker in Pap.; the line is placed by Hamak. after 953 || κατοίσεις]

947. γέ τοι, 'at any rate'; cp. *Vesp.* 27, 934.

θερίδδειν: schol. R ὡς γέωργός φησι· μέλλω θερίζειν καὶ μέλλω κερδαίνειν πολλὰ καὶ καρποῦσθαι. As another schol. in R says, διότι πολλοῦ <οὔκ> ἐθέριζον διὰ τὸν πόλεμον: perhaps there is also a suggestion that the informer, in his wrapping, resembles a sheaf of corn.

950. πρόσβαλλε: see crit. n. If πρόσβαλλε is right, cp. Eur. *Suppl.* 498 κλίμακας προσβαλὼν πύλαισιν: for πρὸς cp. *Nub.* 63 ἢ μὲν γὰρ ἵππον προσετίθει πρὸς τούνομα.

φέρων: for the present particip. used in the sense of a fut. cp. Kühner-Gerth, *Gram.* § 382. 7 b.

951. A difficult line. A schol. writes ἀντὶ τοῦ εἰπεῖν σωρόν, which, if an inter-

pretation of πάντα, is nearly right, viz. *lève cussi et jette par dessus le reste, pour l'exporter où bon te semble, un sycophante* (Willems, *Bull. d. Acad. roy. d. Belg.* 1903, p. 642): συκοφ. is placed at the end, for the sake of the climax. Tyrrell thinks the note of the schol. referred to συκ., and translates 'throw him on any—sycophant,' a surprise for 'dung-heap,' as being much fouler; but this interpretation seems very forced.

Other edd. think συκ. is a surprise for χρήσιμον: but ὄντα could not be omitted, if this is the sense.

954. ὑπόκυπτε: not elsewhere trans. For the usual meaning cp. *Vesp.* 555 n.

τύλαν: cp. 860 n.

ἰών: cp. 202 n.

BOEOT. At any rate, I'm going to reap a harvest.

SECOND LEADER (*To the BOEOT.*) Come, stranger dear, add this to your garnered sheaves (*throwing him the gagged and swathed Informer*), and take it where you will, slighting it on top of the rest—the action-taking knave.

DIC. (*Mopping his forehead*) 'Twas hard work to rope the whoreson. (*Lifting the Informer on to the back of the BOEOT.*) Take, and lift the crockery, my Boeotian friend.

BOEOT. (*Declining the burthen, and throwing it to his slave*) Come here, my bawcock, and duck thy shoulder, and see thou tak'st him home 'this side down—with care.' Good sooth, he's a sorry burthen, but what though? If thrift may follow from this gear——

DIC. (*interrupting*) Fortune's thy friend,—so far as nut-hooks go. (*The BOEOT. and his attendant leave the Orchestra by the left entrance; DIC. enters his house; a servant of LAM. hurries in from the right.*)

SERVANT (*shouting excitedly*) Dicaeopolis!

DIC. (*Reappearing*) Whose mare's dead? Why this bawling?

SERVANT. Do you ask why? (*Holding out a coin to DIC.*) Lamachus sends this drachma and asks you to give him a share

v. Herw. ἀποισεις: Blaydes ἀπάξεις || Blaydes εὐλαβουμένως 956
 ὄμως] Halbertsma ὄμως | ἐν τούτο κερδανείς 957 κἂν codd.; in
 Boeotian κῆ (or κεῖ) κα; for the subj. cp. 791 n. || κερδάνης R; in
 Boeotian spelling κερδάνεις || ἄγαν R: ἄγων cett. codd.: Mein. ἀγαγῶν,
 which is not necessary; cp. Sobol. *Synt.* p. 26 958 Paragr. in Pap.,

and Δι^κ 959 No change of speaker before Δικ. in R || τίς ἔστι codd.:
 Elmsley τί || ὅ τι codd.: Reiske ὅτι; 960 ἐκέλευσε codd.: in Pap. only
 room for ἐκέλευε, which Elmsley reads || ταυτησὶ τῆς R: ταύτης τῆς cett.

'Ισμείνιχε: a hypocoristic form of
 'Ισμηνίας: cp. 'Αθάνιχος, Σάμιχος, 'Ασώ-
 πιχος, 'Αμύντιχος (Theocr. vii. 132),
 Βοσπόριχος (Dem. xviii. § 90), Σωτήριχος
 (*Anth. Pal.* xi. 331), 'Ολύμπιχος (Dem.
 lvii. § 38), *Veraniolus* (Catull. xii. 17).

955. ὄπως: cp. *Vesp.* 289 n., Good-
 win, *MT.* § 273.

κατοίσεις: see crit. n. κατά prob-
 ably means 'home'; cp. Thuc. iii. 69
 πρὸς τὴν Πελοπόννησον κατηνέχθησαν
 'returned (from Crete) to the Pelo-
 ponnesus,' *Pax* 458 κάταγε τοῖσιν κάλως
 (in a doubtful passage).

956. πάντως: cp. *Vesp.* 603 n., 770 n.

ὑγιές: cp. *Thesm.* 394, 636, *Eccl.* 325.

Especially common in Eur., cp. *Andr.*
 448, 952, etc.

ἄλλ' ὄμως: cp. 402 n.

958. οὐνεκα: cp. 387 n. The sense
 is, 'there are plenty of "sycophants" at
 Athens, so that you can be prosperous
 as far as they are concerned.'

959. βωστρεῖς: cp. *Pax* 1146, *Av.*
 274, *Lys.* 685.

960. ἐκέλευε: see crit. n. The imperf.
 is usual, in the case of a request con-
 veyed through a servant, cp. Hor. *Sat.*
 ii. 6. 35 *Roscius orabat sibi adesses ad*
Puteal cras, Kühner-Gerth, ib. § 383.
 (3) A. 1. According to Blass (*Rh. Mus.*

εἰς τοὺς Χοᾶς αὐτῷ μεταδοῦναι τῶν κιχλῶν,
τριῶν δραχμῶν δ' ἐκέλευε Κωπαῖδ' ἔγχελνν.

ΔΙΚ.

ὁ ποῖος οὔτος Λάμαχος τὴν ἔγχελνν;

ΘΕΡ.

ὁ δεινός, ὁ ταλαύρινος, ὃς τὴν Γοργόνα
πάλλει, κραδαίνων τρεῖς κατασκίους λόφους. 965

ΔΙΚ.

οὐκ ἂν μὰ Δί', εἰ δοίη γέ μοι τὴν ἀσπίδα·
ἀλλ' ἐπὶ ταρίχει τοὺς—λόφους κραδαινέτω·
ἦν δ' ἀπολιγαίνη, τοὺς ἀγορανόμους καλῶ.
ἐγὼ δ' ἔμαυτῷ τόδε λαβὼν τὸ φορτίον 969
εἴσειμ' ὑπαὶ πτερύγων—κιχλῶν καὶ κοψίχων. Ξ

961 αὐτῶ codd. (αὐτῷ R): Mein. αὐτῷ 963 ὁποῖος codd.: Porson
ὁ ποῖος; cp. 418 n. 964 Assigned to Κη. in R || ὃς γε R || Γοργορα
Pap. 965 τρεῖς κατασκίους λόφους HVp2 (cp. Cary, ib. p. 174):
τρεῖς κατασκίους λόφους R(sic)A: . . . λόφους Pap.: τρισὶ κ. λ. ΒΓ²Ε²
lemma schol.: Blaydes τρισὶ κατάσκιος λόφοις, but the acc. is required.
R is gen. quoted as having τρισὶ, but the acc. is clear. For the confusion

xliv.) the imperf. is regular when the answer to the request is doubtful.

ταυτησί: for the omission of the article cp. 130, *Vesp.* 1132 n.

961. **Χοᾶς:** from a supposed form *Χοεύς*. The following forms from *Χοῦς* occur: *Χοῦς Thesm.* 347 (according to some), *Χοῖ* Anaxandrid. ii. p. 152 K. (iii. p. 183 M.), *Χόες* Plato, *Theaet.* 173 D, *Χοῦσι Ach.* 1211. On the other hand, the following forms from *Χοεύς* occur in Galen, Hippocrates, and Aristotle, viz. *Χοέως* (*Χοῶς Pax* 537, *Thesm.* 347—according to some), *Χοεί*, *Χοέα* (*Χοᾶ Eq.* 95), *Χοεῦσι*, *Χοέας* (*Χοῶς Ach.* 961, 1076, *Nub.* 1238, *Eccl.* 44 etc.). The common distinction between *Χοᾶ*, *Χοᾶς*, the festival, and *χοᾶ*, *χοᾶς*, the measure (Ammon. 148) does not hold, as is shown by the present passage, and perhaps by Dem. xxxix. § 16 *τοὺς Χοᾶς ἄγων*, where a short syllable offends against one of Blass' laws (see Kühner-Blass, ib. i. p. 498, Zacher, *Aristophanesstud.* p. 20). The 'Choes' was the second day of the Anthesteria, but, being the climax, gave its name to the whole festival; cp. 1076 n., Pauly-Wissowa, ib. i. p. 2372. 33.

κιχλῶν: for the gen. cp. 184 n.

962. Oder (in Pauly-Wissowa, ib. i. p. 3. 14) ridiculously supposes that this line proves that an eel cost 3 drachmas at Athens during the Peloponnesian War.

963. **ὁ ποῖος:** cp. 418 n. Schol. R *διασύρει ὡς ἄσημον τὸν Λάμαχον*, and his ignorance is obviously assumed; though Müller-Strübing strangely thinks the present line goes to show that Lamachus was not general at this time. That he was not, is true; but the present line has no bearing on the question (see Excursus VIII., Müller-Strübing, ib. p. 511). For this line and the next cp. Timocl. ii. p. 457 K. (iii. p. 598 M.) B. *καὶ πρῶτα μὲν σοι παύσεται Δημοσθένης | ὀργιζόμενος. Α. ὁ ποῖος; Β. ὁποῖος; ὁ Βριάρεως, | ὁ τοὺς καταπέλτας τὰς τε λόγχας ἐσθίων.*

τὴν ἔγχελνν: the omission of the governing verb is conversational; cp. *Vesp.* 118 n.

964. **δεινός, . . . ταλαύρινος:** these epithets (along with ὁ κατὰ τῶν σκελῶν) are given to Polemus in *Pax* 241, and so well describe the 'swashing and martial outside' of Lamachus. For *ταλαύρι*. cp. Hom. *Il.* v. 289. Its original meaning was 'made of stout leather'; hence it became an epithet of a shield, and finally *ὑπομνητικὸς ἐν τῇ μάχῃ* (Aristarch.).

Γοργόνα: cp. 574 n.

965. **κραδαίνων:** poetic; in comedy, only in parody.

τρεῖς . . . λόφους: cp. 575 n., *Pax* 1173 *τρεῖς λόφους ἔχοντα καὶ φοινικίδ' ὀξείαν πάνυ* (viz. the uniform of a taxiarch).

of the fieldfares for the 'Feast of Flasks'; and a' bids three drachmas for a Copaic eel.

DIC. (*Indifferently*) Who is this Lamachus o' the eel?

SERVANT (*Imitating the style of his master*) The awful arm-gaunt knight who wields the Gorgon, shaking three shadowy plumes.

DIC. By my fay, not I—not if a' were to make me a present of his shield. Over his salt-fish let him shake—his plumes; but if a' sets cock-a-hoop, I'll call 'the 'paritors.' (*The servant retires chapfallen*) But I'll take up this gear for myself and go within, 'sped by the wings' of—fieldfares and blackbirds. (*The actors march in state out of the Orchestra into the house.*)

of -οις and -οις cp. 627 crit. n., v. Leeuwen, *Prolegom. ad Aristoph.* p. 298 966 οὐκ ἂν μὰ Δι' οὐ δοίην lemma schol. (οὐ δοίην being a gloss; cp. V. Coulon, *ib.* p. 198) 967 τὰρίχη R etc.: τὰρίχει Γ² 968 v. Leeuwen ἦν δ' ἀπολιχαίνη. See comm. || τοὺς] τὰς R 970 ὑπαί] Porson ὑπὸ, unnecessarily, cp. Sobol. *Praep.* p. 208 || κίχλων R: κίχλων cett.

κατασκίους: tragic; in comedy, only in parody, cp. Aesch. *Sept.* 384 τρεῖς κατασκίους λόφους σελεῖ. In general κ. is passive in sense; cp. Aesch. *Agam.* 493, *Suppl.* 345, 354.

966. οὐκ ἂν: viz. μεταδοίην.

γε: elliptical, cp. *Vesp.* 298 n. Schol. R has a curious note: ὅτι ἐπὶ ὄψαριων μόνον τέμαχος, ἐπὶ δὲ τῶν ἄλλων τῶμος, οἶον τυροῦ. Hence Rutherford suggests a v.l. here, τεμάχη τῆς ἀσπίδος, which is highly improbable. More plausible is his alternative view that this note was really on 1100, whence schol. took it, intending to take that attached to 1101, as a note on 967.

967. τοὺς—λόφους κραδαινέτω: a surprise for φαγέτω, 'over his salt-fish let him shake—his plumes'; cp. 835 n., *Fr.* i. p. 549 K. (ii. p. 1193 M.) ἐπὶ τῷ τὰρίχει τὸν γέλωτα κατέδομαι: viz. while he waves his crest, he may enjoy his salt-fish, as far as I am concerned, λόφους μὲν ἔχων, δὲψη δ' ἀπολωλώς, as v. Leeuwen says (who, however, refuses to see a surprise). For τ., the food of soldiers, cp. *Vesp.* 491 n.

968. ἀπολιγαίνη, 'ruffle and bluster,' 'rant and mouth,' 'tear passion to tatters,' or the like. As the word is obscure, it may be translated by a similarly obscure word in Shakespeare:

Rom. i. v. 85 'you will set cock-a-hoop! you'll be the man,' viz. 'will play the bully'; 'to set (the) cock on (the) hoop' being 'to turn on the tap,' 'give loose to all disorder' (*New Eng. Dict.*). Cp. Hom. *Il.* xi. 685 κήρυκες δ' ἐλίγαινον ἄμ' ἠοὶ φαινομένηφι | τοὺς ἕμεν. The use of the word, which is mock-heroic, is strange, and the force of ἀπό is obscure; but it is vouched for by Suidas, Hesychius, and *Etym. M.*, whose explanations are, however, very curious, viz. ὀξέως βοῶ· θορυβεῖ· ἀφῆδύνει· ὀξέως ἀποτρέχειν· λιγαίνει· τέρπει· μαστιγοῖ. v. Leeuwen connects the word with λείχειν, λιχανόν, or reads ἀπολιχαίνη: but this does not suit the context. For ἦν, in a threat, cp. *Vesp.* 190 n.

ἀγορανόμους: viz. the straps, cp. 724.

970. εἴσοεμι: cp. 202 n.

ὑπαί, *coopertus, instructus alis*; cp. 1001, Sobol. *Praep.* p. 210. The line seems to be parodied from some popular song (schol. μιμῆται δὲ τὸ μέλος), which is also referred to in *An.* 1426 ὑπὸ πτερύγων τι προσκαλεῖ σοφώτερον. Probably κίχλων καὶ κοψίχων is a surprise, and ὕ. π. alone belong to the original. Tyrrell and others translate 'to the music of my poultry's fluttering wings'; but there is no question of 'music' here.

ΠΑΡΑΒΑΣΙΣ ΧΟΡΟΥ Β

ὦδή

ΗΜΙ. Α. εἶδες ὦ εἶδες ὦ πᾶσα πόλι τὸν φρόνιμον ἄνδρα, τὸν
 ὑπέρσοφον,
 οἷ' ἔχει σπεισάμενος ἐμπορικὰ χρήματα διεμπολᾶν,
 ὦν τὰ μὲν ἐν οἰκίᾳ χρήσιμα, τὰ δ' αὖ πρέπει χλιαρὰ
 κατεσθίειν. 974-6

ἐπίρρημα

αὐτόματα πάντ' ἀγαθὰ τῷδέ γε πορίζεται.
 οὐδέποτε' ἐγὼ Πόλεμον οἶκαδ' ὑποδέξομαι,
 οὐδὲ παρ' ἐμοί ποτε τὸν Ἀρμόδιον ἄσεται
 ξυγκατακλιναίς, ὅτι πάροις ἀνὴρ ἔφν, 980
 ὅστις' ἐπὶ πάντ' ἀγάθ' ἔχοντας ἐπικωμάσας
 ἠργάσατο πάντα κακά, κἀνέτρεπε κἀξέχει

971 εἶδες ὦ bis codd. (in a separate line, in R; see 988): *semel* lemma schol., Su. (s.v. ἀνθηρά), who is followed by V. Coulon, *ib.* p. 104 || πόλις R 973 σπεισάμενος οἷ' ἔχει R: οἷ' (οἶον Su.) ἔχ. σπ. ΒΓ²Ε Su. (s.v. ἀνθηρά), Pap. (which has room for οἷ' ἔ. in a separate line): om.

971-999. SECOND PARABASIS. The metrical schol. is as follows: κορωνίς, ὑποχωρησάντων τῶν ὑποκριτῶν καὶ ἔστι συζυγία κατὰ περικοπὴν ἀνομοιομερῆς, φαντασίαν παρέχουσα ἐπιρρήματος, ὅτι τὰς στιχικὰς περιόδους οὐκ ἔχει ἐκ τοῦ αὐτοῦ στίχου, ἀλλ' οὐδ' εἰσι παρεμβαστικαὶ πρὸς τὸ θέατρον, αἱ μὲν προηγητικαὶ αὐταὶ περίοδοι εἰσιν ἐπτάκωλοι παιωνικαὶ ἐκ μονομέτρου καὶ τετραρρῦθμων δύο καὶ τεσσάρων διρρῦθμων (977), αἱ δὲ ἀκολουθητικαὶ περίοδοι εἰσι δεκάκωλοι ἐξ ἐννέα παιωνικῶν τετραρρῦθμων, καὶ ἐνὸς τετραμέτρου τροχαϊκοῦ καταληκτικοῦ (Thiemann, *ib.* p. 20). The ἀπλᾶ are absent, also the Pnige, unless 987, 999 represent them. Very similar is the Second Parabasis of the *Vespae* 1265-91, where, while the ode and antode are trochaic, the epirrheme, etc., are paeonic, and are terminated by a trochaic line, as here. The Pnige should, possibly, be written as two dimeters; see Zieliński, *Glied.* p. 177.

972. πᾶσα: viz. congregated in the theatre.

πόλι: this voc. is confined to comedy, and there to cretics, cp. Neil on *Eg.* 273.

973. διεμπολᾶν: a tragic word, cp. Soph. *Fr.* 524. 7 N.² As Dicaeopolis

was the only purchaser, he has succeeded in establishing 'a corner,' in accordance with his original intention; cp. 625.

974. τὰ μὲν: viz. the ψιαθοὶ and the θρυαλλίδες: but schol. R thinks differently: τῶν ὀρνέων τὰ μὲν χρήσιμα καὶ ἀνθηρά κατὰ τοὺς οἴκους ἀνατρέφομεν, τὰ δὲ μὴ ἀνθηρά κατεσθλομεν. According to Rutherford, the χρ. means 'elegant birds brought up as pets'; but the Greek does not seem to allow this meaning. In 788 one of the pigs is said to be good for fattening: surely not as a pet.

ἐν οἰκίᾳ: cp. 941 n. In *Vesp.* 827 ἐν τῇ οἰκίᾳ.

976. χλιαρὰ: according to R παρὰ προσδοκίαν: a strange remark which I don't understand. The first syllable of this word is long in Attic (even in hexameters, cp. Cratin. i. p. 58 K.; ii. p. 95 M.), short in Epicharm. 290 K. καὶ πιεῖν ὕδωρ διπλάσιον χλιαρὸν, ἡμίνας δύο. It is a cook's word, which, though common in comedy, is not found in serious poetry, and is rare in prose (Herod. iv. 181; twice in Aristotle, as an epithet of νάματα and ἀπυλῆς).

977. πάντ' ἀγαθὰ: a normal phrase; cp. *Ran.* 302, *Amphis* ii. p. 244 K. (iii.

SECOND PARABASIS

ODE (*recitative, sung unisono*)

SEMICHORUS I. Dost see, O teeming city, dost see what rich store of merchandise our paragon of wit and wisdom, thanks to his new-sworn truce, has to mart, things dear in use about the house, things dear to the palate when served piping hot?

EPIRRHEME (*delivered 'melodramatically'*)

Of one accord all bounties accrue to him. Never shall the War-God find welcome at my board; never by my side shall he chant his Harmodius strain, for he is a ruffler in his cups; one who, when all things bore a fair face, thrust in reeling ripe, and wrought hurly-burly and topsy-turvy; squandered the liquor,

CVp2 974 sqq. Written in R as three dimeters 980 ξυγκατακατακλι⁵
 R (viz. εἰς) || παροίνιος codd., Su. (s.v. οὐδέποτ' ἐγὼ): Elmsley παροινικός:
 Cobet (from Su., s.v. πάροιος) πάροιος ἀνήρ 982 κἀνέτραπε (an un-
 Attic form, cp. Kühner-Blass, ib. § 263. 1) codd.: corr. Elmsley

p. 312 M.), Mnesim. ii. p. 438 K. (iii. p. 570 M.), Anacr. *Fr.* 121 B.⁴

τῶδέ γε: cp. 346, *Vesp.* 945 n.

978. According to v. Leeuwen, there is an allusion here to Pericles' famous words, preserved in Plut. *Per.* 8, τὸν Πόλεμον ἤδη καθορᾶν ἀπὸ Πελοποννήσου προσφερόμενον: but the resemblance is very slight.

ὑποδέξομαι, 'welcome'; an epic use, cp. *Il.* ix. 480 ὁ δέ μοι πρόφρων ὑπέδεκτο. For the mode of expression cp. *Eg.* 1288 sq., Soph. *Ant.* 372 sq., Hor. *Od.* iii. 2. 26 sqq.

979. παρ' ἐμοί, *chez moi*.

τὸν Ἀρμόδιον: cp. Bergk, *PLG.* iii. pp. 646-7, id. *Reil. Com. Att.* p. 368, Fritzsche, *Qu. Arist.* i. pp. 50 sqq. The scolion was called 'the Harmodius,' or simply 'Harmodius,' from its first words, cp. Athen. 503 E, 692 F: so the nursery-ditty ξέεχ' ὦ φίλ' ἦλιε ('Rain, rain, go to Spain,' Athen. 619 B, *Carm. Pop.* 22 A, B.⁴) was known as ῶδὴ φιλιηλιάς.

980. πάροιος: see crit. n. This is the right word, since παροίνιος means 'suited to wine' (cp. Praxilla's παροίνια schol. *Vesp.* 1232, Athen. 629 E), πάροιος (and παροινικός *Vesp.* 1300 n.) 'quarrels some over cups'; cp. Pratin.

1, line 8 B.⁴, Antiphan. ii. p. 70 K. (iii. p. 80 M.), Lysias iv. § 8.

ἀνήρ: cp. *Vesp.* 269 n.

ἔφθ: cp. 821 n.

981. ἐπικωμάσις: the κῶμος was usually only a serenade (Theocr. iii. 1); but sometimes it was much worse. For a representation of a κ., on an Attic χούς, cp. Daremberg et Saglio, ib. ii. p. 237 a, fig. 2426. It was a strange Athenian custom for revellers from one symposium to visit another, to which they had not been invited. The picture here described recalls Falstaff's exploits (*Wives* i. i. 115 sqq.) 'Shal. Knight, you have beaten my men, killed my deer, and broke open my lodge. Fal. But not kissed your keeper's daughter'; and still more, the misdeeds of the Aetolian soldier in Lucian (*Dial. Mer.* 15. 1). ὁ στρατιώτης ὁ Αἰτωλὸς ὁ μέγας ὁ Κροκάλης ἐρώων ἐρράπισέ με αὐλοῦσαν εὐρών παρά τῇ Κροκάλῃ ὑπὸ τοῦ ἀντεραστοῦ αὐτοῦ Γόργου μεμισθωμένην καὶ τοὺς τε αὐλοῦς μου συνέτριψε καὶ τὴν τράπεζαν μεταξὺ δειπνοῦντων ἀνέτρεψε καὶ τὸν κρατῆρα ἐξέχεεν ἐπεισπάσας: a passage imitated from the present.

982. πάντα κακά: contrasted with πάντ' ἀγαθά.

κάμάχετο, καὶ προσέτι πολλὰ προκαλουμένον
 “πῖνε, κατάκεισο, λαβὲ τήνδε φιλοτησίαν”

τὰς χάρακας ἦπτε πολὺ μᾶλλον ἔτι τῷ πυρί, 985
 ἐξέχει θ' ἡμῶν βία τὸν οἶνον ἐκ τῶν ἀμπέλων. —

ΔΝΤΩΔΗ

HMI. B. οὐτοσὶ δ' ἐπτέρωταί τ' ἐπὶ τὸ δεῖπνον ἅμα καὶ
 μεγάλα δὴ φρονεῖ,

τοῦ βίου δ' ἐξέβαλε δεῖγμα τάδε τὰ πτερὰ πρὸ
 τῶν θυρῶν.

ὦ Κύπριδι τῇ καλῇ καὶ Χάρισι ταῖς φίλαις ξύντροφε
 Διαλλαγῇ, << 989

ΔΝΤΕΠΙΡΡΗΜΑ

ὡς καλὸν ἔχουσα τὸ πρόσωπον ἄρ' ἐλάνθανες.
 πῶς ἂν ἐμὲ καὶ σέ τις Ἔρωσ ξυναγάγοι λαβῶν,
 ὥσπερ ὁ γεγραμμένος, ἔχων στέφανον ἀνθέμων;

983 προκαλουμένον R schol., Ald.: προσκαλουμένους AB (-ου C):
 προσκαλουμένα Γ 985 ἐν codd.: Herm. ἔτι, in order to restore the
 correspondence (cp. 998): v. Herw. ἂν 987 R begins the line with
 -ταί τ'; before this a late hand has written ἐπτέρ (so Γ², cp. Cary, ib.
 p. 186): as in 971, the two cretics were written in a separate line; but
 the copyist's eye wandered: τὰ δ' lemma schol.: ταί δ' Γ: τῷ δ' A, τάδ'

ἀνέτρεπε, 'overtured (the table)';
 cp. 982 n.

ἐξέχει: cp. Rutherford, *New Phryg.*
 p. 300.

983. προκαλουμένον, 'inviting'; apart
 from the allegory 'offering terms of
 peace,' as the Athenians had often done;
 see 653 n. For the gen. absol., without
 ἐμοῦ, cp. *Vesp.* 882 n.

984. τήνδε: the article may be omitted
 in the higher style; cp. *Vesp.* 1132 n.

φιλοτησίαν: viz. κύλικα; for the
 ellipse cp. *Vesp.* 106 n. For the 'loving-
 cup' cp. *Lys.* 203, *Theognis* 489 B.⁴
 (φιλοτήσιος), *Alex.* ii. p. 402 K. (iii. p.
 515 M.), *Theopomp.* i. p. 741 K. (ii.
 p. 804 M.).

985. χάρακας: cp. *Vesp.* 1201 n.
 They were of considerable value, as
 wood was scarce in Attica, especially
 at this time; cp. *Pax* 1263, *Thuc.*
 iii. 70.

ἔτι: see crit. n.

986. ἡμῶν: with τὸν οἶνον, cp. *Vesp.*
 6 n. βία c. gen. is a poetical constr.

ἀμπέλων: a humorous surprise (for
 πίθων) suggested by χάρακας: in fact,
 the picture of the symposium is dropped
 for a moment, in order to point the
 reference to real life, at the very end
 of the period; cp. *Sh. Tim.* ii. ii. 169
 'our vaults have wept with the drunken
 spilth of wine.'

987. ἐπτέρωται: see crit. n. Schol.
 R ἐπέγει· σπεύδει· ὁ δὲ λόγος, Δικαιό-
 πολις σπουδάζει περὶ τὸ δεῖπνον: cp. *Sh.*
Tim. ii. v. 36 'how he jets under his
 advanced plumes.' There is a literal refer-
 ence to ὑπαί πτερίγων, as is shown by
 the next line. For the sense of 'elation'
 cp. *Av.* 1446. ἀναπτεροῦσθαι is more
 common; cp. *Av.* 1449, *Eur. Or.* 876,
Herod. ii. 115 (of Paris and Helen)
 ἀναπτερώσας αὐτὴν οἴχεται ἔχων ἐκκλέψας.

μεγάλα: cp. *Ran.* 835 μὴ μεγάλα λιαν
 λέγε, where μέγα would be expected.

ramped and wrestled: and the more, to boot, in good fellowship, I urged 'quaff, and recline at ease, and handsel the loving-cup,' the more he persisted in firing our vine-props, and shedding the spilth of the clustered grape.

ANTODE

SEMICHORUS II. See, Dicaeopolis jets under his advanced plumes for the feast, and his pride waxes high. See these feathers before the door with which he flaunts his brave feasting within: O foster-child of fair Cypris, and of the beloved Graces,

ANTEPIRRHEME

Little we knew, O peace, how fair thy favour was! Oh that Dan Cupid—after the old painting, crowned with a crants of rose-buds—might bring thee to my arms! Peradventure, thou

BC: Mein.'s οὐτοσι δ' will serve for the first cretic, as well as anything else || δειπνόν θ' ἄμα R || δῆ] γε Vp2: om. C: Blaydes μέγα τι δῆ; see comm. 988 ἐξέβαλλε R²A Su. (s.v. δείγμα) || δείγματα R² || τάδε add. Brunck; the line was omitted by R¹ (a space being left), and was written in, in the usual late hand: δείγμα π. τ. θ. πτερά Su. (*l.c.*) 991 ἐμέ τε R etc.: ἐμέ Vp2H (probably a metrical correction) Su. (s.v. ἀνθέμων)

The plur. is epic (*Il.* i. 450, iv. 425) and questionable in tragedy; cp. *Soph. Aj.* 1120 ὁ τοξότης ἔοικεν οὐ σμικρὰ φρονεῖν (so L²A: μικρὸν Γ), *Eur. Heracl.* 933 μείζω τῆς δίκης φρονῶν πολὺ (Cobet μείζον).

δῆ: very rare, in Aristophanes, with an adj. (except πολλά, cp. 695 n.); see *Vesp.* 980 n., 1064 n. (where this line has not been noticed). But there may be a parody here.

988. βλον, 'luxury'; an Euripidean use; cp. *Med.* 194 (with Verrall's note). Schol. R οἶον τῆς παρ' αὐτῷ ἔνδον τρυφῆς σημεῖον καὶ ἀπόδειξις πρόκειται τῶν θυρῶν αὐτοῦ τὰ τῶν ὀρνίθων πτερὰ τυθέντων καὶ τιλθέντων πρὸς εὐωχίαν αὐτοῦ.

δείγμα: such 'specimens' were often exhibited in front of a house in which an entertainment was taking place, mainly out of vanity; cp. *Theophr.* xxi. 7 (a trait of the 'man of petty ambition') καὶ βοῦν θύσας τὸ προμετωπίδιον ἀπαντικρὺ τῆς εἰσόδου προσπατταλῶσαι, στέμμασι μεγάλοις περιδήσας, ὅπως οἱ εἰσίνοντες ἴδωσιν, ὅτι βοῦν ἔθυσσε.

989. Κυπρίδι: schol. R καλῶς ἢ εἰρήμη

τῇ Ἀφροδίτῃ καὶ ταῖς Χάρισι φίλην, ὅτι οἱ γάμοι καὶ ἑορταὶ ἐν καιρῷ τῆς εἰρήνης ἄγονται ἢ (so Suidas for καὶ) ὅτι ἡδίστη καὶ ἐπίχαρις ἐστίν. The personifications of 'War' and 'Peace' here led to the bold personifications of 'War' in *Pax* 205 sqq., and of *Opora*, ib. 706 sqq. 'Peace' is introduced as a 'silent character' in *Lys.* 1114, and Elmsley thinks she was so presented here; but that is improbable.

990. ὡς . . ἄρα: cp. *Eq.* 1170, *Pax* 819, *Nub.* 1476. For ἄρα cp. *Vesp.* 314 n.

991. πῶς ἄν, *utinam*; cp. *Eq.* 16, *Eccl.* 881.

992. γεγραμμένος: schol. R Ζεῦξις ὁ ζωγράφος ἐν τῷ ναφῷ τῆς Ἀφροδίτης ἐν ταῖς Ἀθήναις ἔγραψεν "Ἐρωτα ὠραιότατον, ἐστεμμένον ῥόδοις, cp. Girard in *Daremberg et Saglio*, ib. iv. p. 460 a. For pictures of Love cp. *Eubul.* ii. p. 178 K. (iii. p. 226 M.), *Alex.* ii. p. 305 K. (iii. p. 392 M.), and especially *Athen.* 562 A sqq.

ἀνθέμων: a lyric word; cp. *Pind.* *N.* vii. 79, *Sappho* 85 B.⁴

ἢ πάνυ γερόντιον ἴσως νενόμικας με σύ ;
 ἀλλά σε λαβὼν τρία δοκῶ γ' ἂν ἔτι προσβα-
 λειν . 994

πρῶτα μὲν ἂν ἀμπελίδος ὄρχον ἐλάσαι μακρόν,
 εἶτα παρὰ τόνδε νέα μοςχίδια συκίδων,
 καὶ τὸ τρίτον ἡμερίδος <ὄζον>,—ὁ γέρων ὀδί,
 καὶ περὶ τὸ χωρίον ἐλᾶδας ἅπαν ἐν κύκλω,
 ὥστ' ἀλείφεσθαί σ' ἀπ' αὐτῶν καμὲ ταῖς νου-
 μηνίαις. = ζ

ΣΥΖΥΓΙΑ Β

ΠΡΟΟΪΜΙΟΝ

ΚΗΡΤΞ

ἀκούετε λεφ'· κατὰ τὰ πάτρια τοὺς χοῶς 1000
 πίνειν ὑπὸ τῆς σάλπιγγος· ὃς δ' ἂν ἐκπίῃ
 πρῶτιστος, ἄσκον—Κτησιφῶντος λήφεται.

993 ἦ] Kuster ἦ 994 τρία δοκῶ γ' ἂν ἔτι προσβ. RCF²: τρία
 ἂν ἔτι δοκῶ προσβ. A (δ. γ' προσβ. Γ¹). The text seems doubtful, as
 γε is unusual after a verb ; but see comm. 995 πρῶτον A : πρῶτον
 μὲν B || ἂν om. R 996 συκίδων R 997 κλάδον RABCF² lemma
 schol. : κἀδον Γ¹: ὄρχον HVp² Ald. : Blaydes ἄλλον, on which both ὁ.

993. γερόντιον : the dimin. means 'a poor, infirm, weak, and despised old man' (Sh. *Lear* III. ii. 20).

νενόμικας, *persuasum habes* : the perf. of settled condition ; cp. *Vesp.* 693 n., 764 n., 1049.

994. τρία : an allusion to *τριέμβολον*, *Av.* 1256 (*Eq.* 1391 *κατατριακοντουτίσαι*), so that the metaphor may be nautical ; cp. Sh. *Tw.* I. iii. 59 '*Sir Tob.* You mistake, knight : "accost" is front her, board her, woo her, assail her,' Jonson, *Barth. Fair* III. i. 'now were a fine time for thee . . . to lay aboard thy widow.'

δοκῶ ἂν c. inf. : cp. *Eq.* 620, *Vesp.* 1198, 1405 n., *Pax* 306, 710, *Av.* 355, *Lys.* 115, *Plut.* 380. μοι is present, except here and in *Lys.* l.c.

γε : viz. 'I think I could, etc.,' 'I guess' ; the particle emphasizes the ironical moderation of the statement. So μὲν is used with οἶμαι, ἡγοῦμαι, δοκῶ, etc., cp. Kühner-Gerth, *ib.* § 530. 3.

προσβαλεῖν, 'add three things,' which are specified in the next line ; but also *sensu obs.* Hesych. προσβαλῶν· προσελθῶν, which is quoted by Blaydes,

proves nothing, as this may refer to such passages as *Thuc.* viii. 100. 3, where π. is used of a ship putting in to land ; a better parallel would be *Eur. Med.* 1074 ὦ γλυκεῖα προσβολή ('embrace').

995 sqq. Viz. the result of the union of Peace and Dicaeopolis will be that the gardens in Attica will begin to smile again ; the vine and the fig will be re-planted : but there is a double sense in every word.

995. ἀμπελίδος, 'young vine-plant' ; only here in this sense (in *Av.* 304 a bird, perhaps the 'beccafico,' which the modern Greeks call ἀμπελοπούλιον).

ὄρχον, 'a row' ; an epic word, found in *Xen. Oec.* 20. 3, *Theophr. HP.* iv. 4. 8), the allusion being to *τριόρχος*, cp. *Av.* 568, 1206, *Lys.* 409.

996. μοςχίδια, 'young suckers' ; only here. In *μόσχοισι λύγοισι* (*Il.* xi. 105) μ. may mean 'tender,' being a different word from *μόσχος* 'a calf.'

συκίδων, 'young fig-trees' ; elsewhere only in *Fr.* i. p. 490 K. (ii. p. 1103 M.), *Eupol.* i. p. 265 K. (ii. p. 439 M.), *Poll.*

think'st me a poor infirm old man. But I *fancy* I could still front and board thee thrice. First should I plant a long row of tender vine-plants; and then, beside them, fresh shoots of the fig; and, thirdly, a tendril of the hot-house vine—old as I am; and here and there over the whole farm, olive-trees, all round; so that thou and I should have oil in plenty on the festivals.

SECOND SYZYGY

PREFACE

(*A Herald enters*)

HERALD. O yes, O yes! According to primeval wont, drink to the sennet; and whoever shall first quaff the carouse, shall receive a bombard of—Ctesiphon.

and κ. may have been glosses; the text seems faulty, as the repetition of ὄρχον is very objectionable: Bergk ὄζον: Br. ὄσχον, which does not suit ἐλάσαι; but another verb might be supplied by zeugma 1000 τὰ om. R 1002 Κτησίφοντος R

vii. 152. For the other meaning cp. *Pax* 1349, *Eccl.* 708.

997. ἡμερίδος, 'cultivated vine' (*vitis arbutiva*), as distinguished from the ἀγριάς. Aristophanes here distinguishes it also from the ἀμπελὶς.

998. χωρίον, 'farm.' ἐλάδας, 'olive-trees,' only here; an allusion to ἐλάαι στοιχάδες (*Poll.* v. 36, from Solon), which were not sacred, like the μύρται: cp. *Dem.* liii. § 15 τὰς ἀναδεδράδας ἐξέκοψε καὶ φυτευτήρια ('nurseries') ἐλαῶν περιστοίχων κατέκλασεν.

ἄπαν: notice the poetical shortening of the final syllable, in accordance with epic practice (cp. *Plut.* 493). For the Attic scansion cp. *Eur. Fr.* 893. 3 N.², *Trag. adesp.* 538 N.² (*Kühner-Blass*, ib. i. p. 481).

999. ἀπό: cp. *Vesp.* 670, *Lys.* 584, *Sobol. Praep.* p. 97.

νομηνίαις: cp. *Vesp.* 96 n.; a time of festivity. There was a society at Athens called νομηνιασταί (*Athen.* 551 F), also called κακοδαιμονισταί 'Hell-fire-club men,' cp. *Roscher, Philol.* 1898, p. 218.

THIRD SYZYGY (1000–1142). Two symmetrical *scènes de cuisine*, consisting of almost the same number of verses. These are followed by a scene which brings back the action to Lamachus. Two messengers enter, one

summoning Lamachus to frontier-duty, the other inviting Dicaeopolis to dinner. The rest of the scene is taken up with their preparations; and then Lamachus, accompanied by a slave carrying his shield, leaves the orchestra by the left entrance. Dicaeopolis, accompanied by a slave carrying a luncheon-basket, departs by the right entrance. In these scenes Aristophanes achieves what is called in rhetoric '*la démonstration par les contraires*' (*Deschanel, Aristophane*, p. 25).

1000. For the proclamation on this occasion cp. *Daremberg et Saglio*, ib. ii. p. 237 b.

ἀκούετε λεῷ: the plur. λεῷ survives in comedy only in formal phrases; cp. *Av.* 448, 1275 οἱ πάντες λεῷ, 1276, *Pax* 298 δεῦρ' ἴτ', ὦ πάντες λεῷ, 551, *Vesp.* 1015 νῦν αὐτε λεῷ προσέχετε τὸν νοῦν (in solemn anap. tetram.), 1276: so ὦ πάντες ἀστοί *Lys.* 638, *Eccl.* 834.

κατὰ τὰ πάτρια: common in proclamations, cp. *Thuc.* ii. 2. 4.

1001. πίνειν: perhaps a surprise for ἀγειν. For the infin. cp. *Vesp.* 386 n.

ὑπό: only here in Aristophanes, in this sense, which is so common elsewhere, e.g. *Herod.* i. 17 ἐστρατεύετο δὲ ὑπὸ συρίγγων τε καὶ πηκτίδων καὶ αὐλοῦ: cp. also 970 n.

1002. πρώτιστος: cp. 28 n. ἀσκὸν Κτησιφῶντος: schol. R ὡς

ΔΙΚ. ὦ παῖδες, ὦ γυναῖκες, οὐκ ἤκούσατε ;
 τί δρᾶτε ; τοῦ κήρυκος οὐκ ἀκούετε ;
 ἀναβράττετ', ἐξοπτᾶτε, τρέπετ', ἀφέλκετε 1005
 τὰ λαγῶα ταχέως, τοὺς στεφάνους ἀνείρετε.
 φέρε τοὺς ὀβελίσκους, ἴν' ἀναπείρω τὰς κίχλας. >

ωδή

HMI. A. ζηλῶ σε τῆς εὐβουλίας,
 μᾶλλον δὲ τῆς εὐωχίας,
 ἄνθρωπε, τῆς παρούσης. 1010

ΔΙΚ. τί δῆτ', ἐπειδὴν τὰς κίχλας
 ὀπτωμένας ἴδητε ;

KOP. οἶμαί σε καὶ τοῦτ' εὖ λέγειν.

ΔΙΚ. τὸ πῦρ ὑποσκάλευε.

KOP. ἤκουσας ὡς μαγειρικῶς 1015
 κομφῶς τε καὶ δειπνητικῶς
 αὐτῶ διακονεῖται ; <

1003 οὐκ ἤκούσατε] Dobree οὐκοῦν ἀνύσετε (cp. *Ran.* 649) 1005
 τρέπετ' R || ἐφέλκετε R 1006 Elmsley places a full stop after ταχέως
 1007 ἀναπείρω] Blaydes ἀναπήξω (from *Poll.* x. 95 ἵνα πήξω); but see
 comm. 1009 sq. form one line in R 1010 Elmsley ὠνθρωπε

παχὺς καὶ προγᾶστωρ ὁ Κτησιφῶν σκώ-
 πτεται. Men of Falstaffian build and
 tastes were nicknamed ἀσκοί (*Sh.* 1 *Hen.*
IV II. iv. 499 'a tun of man is thy
 companion'); cp. Antiphan. ii. p. 17 K.
 (iii. p. 8 M.) τοῦτον οὖν | δι' οἰνοφλυγίαν
 καὶ πάχος τοῦ σώματος | ἀσκὸν καλοῦσι
 πάντες οὐπιχώριοι, *Alex.* ii. p. 324 K.
 (iii. p. 417 M.) κατὰ τε τὴν παροιμίαν,
 αἰεὶ ποτ' εὖ μὲν ἀσκός, εὖ δὲ θύλακος
 ἄνθρωπός ἐστι: so Diotimus was called
 Χώνη 'a funnel' in Aelian, *VH.* ii. 41.
 Ctesiphon, who is unknown, is a sur-
 prise for οἶνος.

What the prize for rapid drinking
 was, cannot be decided, as it may have
 varied at different times. Schol. here
 says a φύλλινος στέφανος, and an ἀσκός
 of wine; according to Aelian (*VH.* ii.
 41) a στέφανος χρυσοῦς, cp. Pauly-
 Wissowa, *ib.* i. p. 2373. 18, Darem-
 berg et Saglio, *l.c.*: according to Athe-
 naeus (437 c) a cake. The drinking
 was commenced to the sound of a
 trumpet. For a possible explanation of
 this custom cp. Jane Harrison, *Proleg.*
 pp. 33 sqq.

1003 sqq.: cp. *An.* 1706 sqq., where
 ecstatic delight is similarly expressed.

1005. τρέπετε: a cook's word; cp.
Lys. 839 στρέφειν, *Hor. S.* i. 5. 72
macros cum turdos versat in igni.

ἀφέλκετε, 'remove' from the spits.

1006. λαγῶα: a great rarity at this
 time; cp. *Vesp.* 709 n. For the ellipse
 cp. *Vesp.* *l.c.*

ἀνείρετε, 'string'; cp. Herod. iii. 118
 (Intaphrenes) σπασάμενος τὸν ἀκινάκεια
 ἀποτάμνει αὐτῶν τὰ τε ὄτα καὶ τὰς ῥίνας,
 καὶ ἀνείρας περὶ τὸν χαλινὸν τοῦ ἵππου
 περὶ τοὺς ἀνχένας σφέων ἔδησε καὶ ἀπήκε.

1007. φέρε: cp. 584 n.

ἀναπείρω, 'impale'; cp. Herod. iv.
 103, Eur. *Phoen.* 26 διαπείρειν, Macho
 ap. Athen. 349 c δέδοικα . . μὴ ποτ'
 ἐπιβάς κήρυκι τὸν πόδ' ἀναπαρῶ. The
 word is jestingly used for ἀναπήξω
 (which Blaydes reads), since the mean-
 ing 'to fix on a spit' is unknown in
 Attic comedy, except in dialect (796 is
 Megarian), and rare elsewhere; cp. *Il.*
 ii. 426, Aristot. *de mirab. ausc.* 63=835
 a 18 ἀναπαρῆναι ἐπὶ τὸν ὀβελίσκον.

DIC. (*Running towards his house, and shouting ecstatically, in tragic style*) O slaves, and women-folk, have ye not heard? What do ye? Has the summons not reached your ears? Braise, roast, turn, remove the slices of hare in a twink from the spit; string the garlands; hand me the skewers to impale the fieldfares! (*The 'supers' bring out a brazier, and much dumb-show follows, while DIC. superintends the cooking of some birds.*)

ODE (*recitative*)

SEMICHORUS I. (*To DIC., smacking their lips*) I envy you for your policy, or rather for the wassail, dear sir, now here before us.

DIC. (*Holding out some fieldfares, which he is preparing for cooking*) What will you say, when you see the fieldfares roasting?

FIRST LEADER (*Rubbing the region of his stomach*) Well said again, I guess!

DIC. (*To the slaves*) Rake out the fire.

FIRST LEADER (*To his neighbour*) Do you hear how, to the manner born, and with the delicate skill of a *chef*, a' acts as his own minister?

(*A boor enters from the left. He is beating his breast, sobbing, and in every way displaying signs of affliction. He is dressed in the usual sleeveless tunic of a rustic, made of a homespun material, originally white, but now a dull grey from neglect.*)

1013 sq. form two lines in R, before which there are no paragraphs
 1015 No paragr. in R 1016 sq. form one line in R 1017 αὐτὰ
 R: αὐτῷ cett.

1008. ζηλω κτλ.: cp. *Eq.* 837 (with Neil's note), *Vesp.* 1450, *Thesm.* 175.

1011. τί δῆτα; used elliptically in Aristophanes (1) absolutely, with ὅταν or ἐπειδάν, cp. *Pax* 859, 863; (2) with ἄν, followed by εἰ c. opt., cp. *Nub.* 154, 769, *Lys.* 399 (so τί δ' ἄν; *Thesm.* 773). A similar sense is conveyed by φήσεις γ' ἐπειδάν or ὅταν, cp. *Pax* 916, 1350.

1014. ὑποσκάλευε: cp. *Pax* 440.

1015. μαγειρικῶς, 'according to the terms of the art'; cp. *Eq.* 216 ὑπογλυκαίνων ῥηματίοις μαγειρικοῖς, 376, *Pax* 1017.

1016. δειπνητικῶς: coined for the sake of the παρήχησις, cp. 1221 n.

Similar adverbs are τριβωνικῶς *Vesp.* 1132, κομφευρικῶς *Eq.* 18, ἐρισπωλικῶς *Ran.* 1386, *Introd.* p. liii. The forms here are doubtless borrowed from a chef's répertoire; but adj. and adv. in -kós (κῶς) were affected by the *jeunesse dorée* at Athens: the *locus classicus* is *Eq.* 1378-80. For δειπνητικῶς cp. Anaxipp. iii. p. 297 K. (iv. p. 460 M.), ἀριστητικῶς (from ἀριστᾶν), cp. *Eupol.* i. p. 292 K. (ii. p. 480 M.).

1017. διακονεῖται: cp. *Soph. Phil.* 237, *Plato, Legg.* 763 A διακονοῦντές τε καὶ διακονοῦμενοι ἐαντοῖς. The act. in *Crates* i. p. 133 K. (ii. p. 237 M.) ἀλλ' αὐτὸς αὐτῷ δῆτ' ἀνήρ γέρων διακονήσει, in exactly the same sense.

ἐπίρρημα
ΓΕΩΡΓΟΣ

οἶμοι τάλας.

ΔΙΚ. ὦ Ἡράκλεις, τίς οὐτοσί;

ΓΕΩ. ἀνὴρ κακοδαίμων.

ΔΙΚ. κατὰ σεαυτόν νυν τρέπου.

ΓΕΩ. ὦ φίλτατε, σπονδαὶ γάρ εἰσι σοὶ μόνῳ, 1020
μέτρησον εἰρήνης τί μοι,—κἂν πέντ' ἔτη.

ΔΙΚ. τί δ' ἔπαθες;

ΓΕΩ. ἐπετρίβην ἀπολέσας τὸ βόε.

ΔΙΚ. πόθεν δ' ;

ΓΕΩ. ἀπὸ Φυλῆς ἔλαβον οἱ Βοιωῖτιοι.

ΔΙΚ. ὦ τρισκακὸδαίμων, εἶτα λευκὸν ἀμπέχῃ;

ΓΕΩ. καὶ ταῦτα μέντοι νῆ Δί' ὥπερ μ' ἔτρεφέτην 1025
ἐν πᾶσι βολίτοις.

ΔΙΚ. εἶτα νυνὶ τοῦ δέῃ;

ΓΕΩ. ἀπόλωλα τὼφθαλμῶν δακρῦων τὸ βόε.

ἀλλ' εἴ τι κήδη Δερκέτου Φυλασίου,

1018 No change of speaker before ὦ 'H. in R 1019 No paragr.
before line in R || *σαντόν* RC 1021 *κἂν*] Scal., Elmsley *κἂς* 1022
δ' om. Ald. || *ἐπετριβόμεν* R 1023 *πόθεν* codd.: Elmsley *πόθεν δ'*,
which seems right; cp. *Fr.* i. p. 550 (ii. p. 1194 M.) *πόθεν δ' ἐγὼ σοὶ*
συγγενίης, ὦ φαρμακέ; || *ἀπὸ*] Bamberg (*Exerc. cr. Plut. nov.*, 1885, p.
7 n. 3) *ἀπὸ*, which is accepted by Bachm. (*Zur Krit.* p. 243), but is
impossible, since it implies that, at this time, Phyle was in the possession
of the Boeotians—a fact not elsewhere recorded, and really incredible; the

1019. *κατὰ σεαυτόν* κτλ., 'keep your
misfortune to yourself'; cp. *Nub.* 1263,
Vesp. 1493 n., *Av.* 12, *Plaut. Rud.* iv.
iii. 95 *tu abi tacitus tuam viam*.

1021. *μέτρησον*: cp. Herodas vi. 5
ἀλλὰ τάλφιτ' ἦν μετρή, | τὰ κρίμν' ἀμι-
θρείς. According to schol. = 'lend,' as
in Hes. *Op.* 349 *εὖ μὲν μετρεῖσθαι*
('borrow') *παρὰ γείτονος, εὖ δ' ἀποδοῦναι*,
Theopomp. i. p. 740 K. (ii. p. 801 M.)
ἢ μετᾶδος ἢ μέτρησον ἢ τιμὴν λαβέ: but
this unusual sense is questionable, and
not required here.

κἂν: supply *μετρήσης*. Cp. *Vesp.* 92 n.,
Goodwin, *MT.* § 228, Kühner-Gerth, ib.
§ 398. 4 A. 2.

πέντε: his expectations were slight,
as the 'five years' truce' 'smacked of
pitch and naval construction,' cp. 190.

1022. *ἐπετρίβην*, 'was ruined'; cp.

Nub. 243, *Vesp.* 846. More usually
'was pounded'; cp. *Nub.* 972, 1407.

τὸ βόε, 'my pair of oxen'; cp. *Vesp.*
378 n.

1023. *πόθεν*: see crit. n. Blaydes
and v. Leeuwen translate 'how,' as in
Lys. 502; but this sense is unusual,
and (if intended) is misunderstood by
the Boeotian. If the reading of the
codd. is right, the scansion is difficult,
as there is a wrong division of the
tribrach (cp. *Vesp.* p. xli.) unless the
final syllable of *πόθεν* is lengthened at
the change of speakers (as Sobolewski
holds, *Praep.* p. 92).

Φυλῆς: a village of the Oeneid tribe,
about twelve miles from Athens. It
was a strongly fortified spot.

οἱ Βοιωῖτιοι: the article is right here,
since B. is really an adj.; it is absent

EPIRRHEME

BOOR. Alas! Oh misery!

DIC. (*Raising his hands with amazement*) Gogswouns, who's this?

BOOR. A man of sorrows.

DIC. Then, keep them to thyself.

BOOR. Dear mounsier, you've got the truce, all to yourself; so measure me out a dram—if only five years.

DIC. What's the ado with thee?

BOOR. I'm ruined; I've lost my pair of beeves.

DIC. Where was that?

BOOR. At Phyle. The Boeotians took them——

DIC. (*Interrupting him*) O man of tripled sorrows! (*Pointing ironically to his sordid tunic*) And art dressed in white?

BOOR (*Taking no notice of DIC.'s irony*) And that too, i' faith, beeves that kept me flourishing in a beatitude (*bitterly emphasizing the alliteration*) of—muck.

DIC. So now, what dost thou want?

BOOR. I've abused my eyes, blubbering for my pair of beeves. (*Tragically*) But an you've aught of pity for 'Bright

place was the chief frontier fortress, the loss of which would have been as disastrous to Athens as the occupation of Decelea was in later years; besides, Dic. does not wish to learn where the raiders came from, but where they captured the oxen; see comm. 1024 Elmsley *τρίς κακός*. 1025

νή Δί] Wilamowitz *βοίδι*, on which see Vahlen, *ib.* p. 17, where he shows that the asseveration *νή Δία* (*μὰ Δία*) is very common with *μέντοι*, e.g. *Vesp.* 426, 665, *Paw* 1290, *Av.* 661, 1651 (cp. Bachm. *Zur Krit.* p. 233) || *ὅπερ* R: *ὡσπερ* AE Ald. || *ἐτραφέτην* A, cp. 983 crit. n.

in 624, 721, in accordance with the rule given in 529 n. There is a word-play between *βέε* and *Βοιώτιοι*, cp. 14 n.

1024. *εἶτα*: cp. *Vesp.* 52 n.

λευκόν: schol. R *οἱ γὰρ Φυλάσιοι λευκὰ ἱμάτια ἐφόρουν*. Probably all rustics wore home-spun flannel, and the humour here may be in the unexpected question. The rustic expected practical assistance, not a futile question which would be applicable only in the case of town-folk. There may also be irony: the question with reference to the sordid, discoloured tunic of the boor would raise a laugh.

1025. *καὶ ταῦτα*: cp. 168 n.

1026. *ἐν πᾶσι βολίτοις*: similar is the proverb 'wie ein Ochs auf der Weide,' 'in clover'; the boor seems to have

waxed like *φακοί* planted in dung (cp. Theophr. *HP.* ii. 4. 2, J. J. H. Schmidt, *Syn.* ii. p. 203). The ordinary phrase is *ἐν πᾶσιν ἀγαθοῖς*, which is similarly varied in *ἐν πᾶσι λαγύοις* (*Vesp.* 709). v. Leeuwen compares *βολίτου δίκη* (*App. Prov.* i. 58), which is like 'dissension of a doit' (Sh. *Cor.* iv. iv. 17), *rixari de lana caprina* (Hor. *Ep.* i. 18. 15).

εἶτα νυνί: cp. *Plut.* 827 *ἐπειτα τοῦ δέη*;

1028. *ἀλλ' εἴ τι κτλ.*: the form of the sentence is tragic; cp. *Nub.* 106, *Soph. OT.* 1061. An Euripidean parody, although *κήδεσθαι* does not occur in Eur.

Δερκέτου: formed from *δέρκομαι*, being a jesting allusion to the loss of his eyes, as if he had called himself 'Argus.'

- ὑπάλειψον εἰρήνη με τῶφθαλμῶ ταχύ.
 ΔΙΚ. ἄλλ', ὦ πονήρ', οὐ δημοσιεύων τυγχάνω. 1030
 ΓΕΩ. ἴθ' ἀντιβολῶ σ',—ἦν πως κομίσωμαι τὸ βόε.
 ΔΙΚ. οὐκ ἔστιν, ἀλλὰ κλᾶε πρὸς τοὺς Πιττάλου.
 ΓΕΩ. σὺ δ' ἀλλά μοι σταλαγμὸν εἰρήνης ἕνα
 εἰς τὸν καλαμίσκον ἐνστάλαξον τουτουί.
 ΔΙΚ. οὐδ' ἂν στριβιλικίγξ· ἀλλ' ἀπιὼν οἴμωζέ ποι. 1035
 ΓΕΩ. οἶμοι κακοδαίμων τοῖν γεωργοῖν βοιδίῳ. —

ΔΝΤΩΔΗ

- ΗΜΙ. Β. ἀνὴρ ἐνηύρηκέν τι ταῖς
 σπουδαῖσιν ἠδύ, κοῦκ ἔοι-
 κεν οὐδενὶ μεταδώσειν.
 ΔΙΚ. κατάχει σὺ τῆς χορδῆς τὸ μέλι· 1040
 τὰς σηπίας στάθευε.
 ΠΑΡ. ἤκουσας ὀρθιασμάτων;
 ΔΙΚ. ὀπτᾶτε τὰ γχέλεια.
 ΠΑΡ. ἀποκτενεῖς λιμῶ ἐμὲ καὶ

1032 κλᾶε] ἄπελθε Su. (s.v. Σπίτταλος) || τοῦ Πιττάλου RΓ²E²: τοὺς Πιτ. ABCΓ¹Vγ²: τοῦ Σπιττάλου Su.: Fritzsche τὰ Πιτ., which is wrong, as πρὸς was not used with this elliptical expression: τοὺς Πιτ. (viz. μαθητάς, as supplied by schol.) is satisfactory; in R σ is easily lost before π,

1030. δημοσιεύων: cp. *Av.* 584, *Ecc.* 363, *Plut.* 407, *Plato, Gorg.* 455 B (with Thompson's note). A certain number of doctors were elected every year, who received a salary from the State, and attended the poor without a fee. As Suidas annotates, Dicaeopolis means καὶ ἀμισθὶ οὐ μεταδίδωμί σοι. 'To have a private practice' was ιδιωτεύειν, cp. Daremberg et Saglio, *ib.* iii. p. 1691 a.

1031. ἦν πως: cp. *Vesp.* 271 n., Sobol. *Synt.* p. 49. δός must be supplied here: so an imperat. follows ἀντιβολῶ in *Nub.* 110, *Vesp.* 162.

1032. τοὺς Πιττάλου: schol. R λείπει τὸ μαθητάς. For such apprentices cp. *Xen. Mem.* iv. 2. 5 (an interesting chapter), and see Daremberg et Saglio, *ib.* iii. p. 1692 a, who think they were assistants, probably public slaves.

Πιττάλου: cp. *Vesp.* 1432 n. There is an interesting chapter in Herod. (iii. 131) which shows what competition there was for the possession of a really expert physician. A certain Democedes

was enticed to Athens from Aegina for 100 minae; cp. also Collitz, *Inscr. Cypr.* No. 60, Daremberg et Saglio, *ib.* iii. p. 1689 b. κλᾶε is a curse (cp. 822 n.), but also a play on δακρύων 1027.

1033. σὺ δ' ἀλλά: cp. *Vesp.* 1154 n.

1034. καλαμίσκον, 'a reed' used as a tube or phial, for receiving medicines, like the νάρθηξ, cp. Aesch. *Prom.* 109. Schol. R writes—perhaps incorrectly—τὸν χαλκοῦν ἢ ἀργυροῦν, οἷους ἔχουσιν οἱ ἱατροί.

1035. στριβιλικίγξ, 'not a whit—tuwhoo,' if schol. R's explanation is correct, viz. στρίβος καλεῖται <ἡ λεπτή> καὶ ὀξεῖα βοή· λικιγξ δὲ ἡ ἐλαχίστη βοή τοῦ ὄρνέου: cp. *Vesp.* 91 n., where a full list of such expressions is given.

οἴμωζε: cp. 840 n., *Vesp.* 1033 n. There is the same play on δακρύων 1027.

1040. χορδῆς: cp. *Ran.* 338. κατὰ might have been expected with the gen., cp. *Vesp.* 7 n.

μέλι: used to sweeten food, cp. 1130.

1041. στάθευε, 'grill,' a cook's word

eyes' of Phyle, anoint my orbs presently with a drop of—peace.

DIC. (*politely*) But, my poor fool, I don't happen to be the parish doctor.

BOOR (*In a wheedling tone*) Come, prithee—in the hope that I may get back my cows.

DIC. Impossible! Away! go packing—with thy tears to Pittalus' school.

BOOR (*Tragically*) At least squeeze one drop of peace into this reed here (*holding out the stalk of a fennel*).

DIC. Not a whit—tuwhoo of it! Avaunt, and cry woe elsewhere.

BOOR. Oh dear, oh dear, my pair of toiling oxen! (*He departs through the left entrance, beating his breast and wailing.*)

ANTODE

SEMICHORUS II. He's found some precious balm in the truce-libations; nor (*sinking in style*) will a' let any one cry 'halves' with him.

DIC. (*Busily engaged in his cooking and addressing a slave*) Pour the honey over the sausages; grill the cuttle-fish.

SECOND LEADER (*To a neighbour, tragically*) Do you list to his loud alarums?

DIC. Broil the eels.

SECOND LEADER. You'll clem us—me and my mates—with

as σπ is always so written, ω; cp. *Vesp.* 1432 n., Sobol. *Praep.* pp. 45, 174
 1033 No paragr. in R 1034 ἔνσταξον Su. (s.v. Σπίτταλος) 1035
 τριβικιγξ R || μου R¹: που R²B: ποι cett. 1037 ἀνεύρηκέν τι R:
 -ηκέ τι cett.: Dind. ἐνηύρηκέν τι || ταῖ R

(cp. *Lys.* 376, *Eccl.* 127); used with tragic irony in Aesch. *Prom.* 22 σταθευ- τὸς ἡλίου φοίβη φλογί.

1042. ὀρθιασμάτων, 'peals,' a tragic word, not found elsewhere, but formed from the trag. ὀρθιάζειν 'to shrill'; cp. Aesch. *Cho.* 271 ἐξορθιάζειν, *Ag.* 29 ἐπορθιάζειν: similarly formed is *Prom.* 1005 ὑπτιάσματος χερῶν, *manibus supinis*. It may be translated from Sh. *Shrew* I. i. 130 'to endure her loud alarums' (viz. loud noise).

1044. ἀποκτενεῖς λιμῶ form one idea,

'starve to death.' v. Leeuwen compares *Com. adesp.* iii. p. 517 K. (iv. p. 687 M.) τὸ κνίσος ὀπτῶν ὀλλύεις τοὺς γείτονας, and Hegesippus iii. p. 312 K. (iv. p. 479 M.), where a cook says ὅπερ ἐπὶ τῶν ἔμπροσθε Σειρήνων, Σύρε, | ἐγένετο, καὶ νῦν ταῦτ' οὗτ' ὄψη πάλιν· | ὑπὸ τῆς γὰρ ὀσμῆς οὐδὲ εἰς δυνήσεται | ἀπλῶς διελθεῖν τὸν στενωπὸν τουτοῦ, | ὁ δὲ παριῶν πᾶς εὐθέως πρὸς τὴν θύραν | ἐσπήξετ' ἀχανῆς, προσπεπαταλευμένος, | ἄφωνος, ἄχρι ἂν τῶν φίλων βεβυσμένος | τὴν ῥῖν' ἕτερός τις προσδραμῶν ἀποσπάσῃ.

τοὺς γείτονας κνίσῃ τε καὶ
φωνῇ τοιαῦτα λάσκων.

1045

<<

ἄντεπίρρημα

ΔΙΚ. ὀπτᾶτε ταυτὶ καὶ καλῶς ξανθίζετε.

ΠΑΡΑΝΤΜΦΟΣ

Δικαιοπόλι.

ΔΙΚ. τίς οὐτοσί; τίς οὐτοσί;

ΠΑΡ. ἔπεμψέ τίς σοι νύμφιος ταυτὶ κρέα
ἐκ τῶν γάμων.

ΔΙΚ. καλῶς γε ποιῶν, ὅστις ἦν.

1050

ΠΑΡ. ἐκέλευε δ' ἐγχείαι σε, τῶν κρεῶν χάριν,
ἵνα μὴ στρατεύοιτ', ἀλλὰ κινοίῃ μένων,
εἰς τὸν ἀλάβαστον κύαθον εἰρήνης ἕνα.

ΔΙΚ. ἀπόφερ' ἀπόφερε τὰ κρέα καὶ μὴ μοι δίδου,
ὡς οὐκ ἂν ἐγχείαιμι χιλιῶν δραχμῶν.
ἀλλ' αὐτῇ τίς ἔστιν;

1055

ΠΑΡ. ἡ νυμφεύτρια

δεῖται παρὰ τῆς νύμφης τι σοὶ λέξαι μόνω.

ΔΙΚ. φέρε δῆ, τί σὺ λέγεις; ὡς γελοῖον, ὦ θεοί,
τὸ δέημα τῆς νύμφης, ὃ δεῖται μου σφόδρα,
ὅπως ἂν οἰκουρῇ τὸ πέος τοῦ νυμφίου.

1060

φέρε δεῦρο τὰς σπονδάς, ἵν' αὐτῇ δῶ μόνῃ,

1048 Δικαιοπόλι. ΔΙΚ. τίς οὐτοσί, τίς οὐτοσί;] Dobree Δικαιοπόλι (bis). ΔΙΚ. τίς οὐτοσί; an unnecessary proposal. Dic. is fussy, and repeats his question: in R there is no change of speaker after Δικ. 1049 ταυτὶ κρέα RC: τ. τὰ κρέα cett.; the article is not necessary (cp. *Vesp.* 1132 n.) with οὐτοσί, etc., used deictically 1052 κινοίῃ R: βινοίῃ

1045. κνίσῃ: an epic word, used in comedy only when sacrifices are being offered, cp. *Pax* 1050, *Av.* 193, 1517; in tragedy only in Aesch. *Prom.* 496. Plato employs it in exalted passages, *Legg.* 906 E, *Rep.* 364 E (from Hom.), cp. Hope, *ib.* s.v.

1046. λάσκων: tragic, cp. 410 n.

1047. ξανθίζετε: cp. 1106, Pherecr. i. p. 175 K. (ii. p. 300 M.).

1049. κρέα ἐκ τῶν γάμων go together, 'wedding-rissoles,' 'Hochzeitsbraten'; cp. 146 n., *Thesm.* 558. For the wedding-feast cp. Daremberg et Saglio, *ib.* p. 1651 b.

1050. καλῶς γε ποιῶν, 'I'm much obliged to him'; cp. *Pax* 271, 285, *Plut.* 863 νῆ Δία καλῶς τοίνυν ποιῶν ἀπόλλυται ('it is very kind of him to die'). For the converse constr. cp. *Pax* 1311 εἶ ποεῖς δὲ καὶ σὺ φράζων. γε is due to the ellipse of the main verb, cp. *Vesp.* 88 n.

1052. μένων, 'remaining at home'; cp. *Vesp.* 1116 n.

1053. ἀλάβαστον, 'casket,' like ἐξ-ἀλειπτρον 1063, κυλίχρινον *Eq.* 906, πνξίς [Luc.] *Asin.* 14.

εἰρήνης: a surprise for such unguents as were used by men at marriages, but

your savoury odours, and your voice, an you blazon forth such things!

ANTEPIRRHEME

DIC. (*Taking no notice of the Chorus*) Cook these, and delicately brown them. (*A 'bridesman' enters from the right.*)

BRIDESMAN. Dicaeopolis!

DIC. (*Turning round, pettishly*) Who's this, who's this?

BRIDESMAN (*Insinuatingly*) The bridegroom sends you these wedding—cutlets.

DIC. (*Taking them*) 'Twas handsome of him—whoever he was.

BRIDESMAN. And, in lieu of the cutlets—as a' doesn't want to march, but to fight his battles in his—bed at home—a' requests you to pour into this casket a single gill of—peace.

DIC. (*Thrusting back the plate of meat, and motioning to the BRIDESMAN to go away*) Take, oh take these chops away: don't offer them to me. I won't give you a drop—for a thousand drachmas. (*Seeing a woman entering the Orchestra*) But who is this?

BRIDESMAN. The bridesmaid. She brings you a message from the bride, for your private ear.

DIC. (*To the BRIDESMAID*) Come, what have you to say? (*They whisper*) Gods! What a laughable request the bride urges so earnestly!—to wit, that her kicky-wicky may bide cosily at home. (*To a slave*) Hand me here the flagon that I may

cett.: in R, κ and β can hardly be distinguished (viz. *u* and *υ*): but *κινεῖν* is above suspicion, in this sense; cp. Herodas v. 2 τὰμά σοι σκέλεα κινεῖν 1055 *μυρίων* (sic) R: *χλίων* cett.: *χιλιών* Su. (cp. schol. V *Eq.* 660 on the accent, a doctrine of Herodian)

not at other times; cp. *Lys.* 943, *Plut.* 529, *Xen. Symp.* 2. 3 (no man uses unguents on account of a man,) *αἱ μέντοι γυναῖκες, ἄλλως τε καὶ ἦν νύμφαι τύχῳσιν οὔσαι, μύρον μὲν τι καὶ προσδέοντ' ἄν.* An amusing etymology of *ἄ.* is given by a schol. here, viz. *ἔστι λήκυθος ἣ ὄτα μὴ ἔχουσα ἧς οὐκ ἔστι λαβέσθαι.*

1056. *νυμφεύτρια*: cp. *Poll.* iii. 41, *Daremberg et Saglio*, ib. iii. p. 1650.

1060. *ὄπως ἄν*: cp. 444 n., *Vesp.* 862 n., *Goodwin, MT.* § 348. Here also there is point in the use of the formal particles in an absurd context. This use of *ὄπως ἄν*, where *ὄπως* c. fut.

might have been expected, is most common in Aristophanes, Plato, and Xenophon.

οἰκουρῆ: a dignified word, used ridiculously here, as if, like the snake in the Erechtheum (*Lys.* 759), the *πέος* were to be the *οἰκουρός* ('watch-dog,' 'house-keeper,' *Sh. Macb.* III. i. 97) of the house; cp. *Vesp.* 970 n. The sense is exactly paralleled by *Parolles'* words (*All's Well* II. iii. 296) 'he wears his honour in a box unseen, | that hugs his kicky-wicky here at home.'

1061. *σπονδάς*: viz. the jar, cp. 178 sqq.

ὅτι ἡ γυνή ἐστὶ τοῦ πολέμου τ' οὐκ αἰτία.
 ὑπεχ' ὦδε δεῦρο τοῦξάλειπτρον, ὦ γύναι.
 οἶσθ' ὡς ποιεῖται τοῦτο; τῇ νύμφῃ φράσον,
 ὅταν στρατιώτας καταλέγωσι, τουτῶι
 νύκτωρ ἀλειφέτω τὸ πέος τοῦ νυμφίου.
 ἀπόφερε τὰς σπονδάς. φέρε τὴν οἰνήρυσιν,
 ἵν' οἶνον ἐγγέω λαβὼν εἰς τοὺς χοᾶς. =

1065

ΕΠΕΙΣΟΔΙΟΝ Γ

- ΚΟΡ. καὶ μὴν ὀδί τις τὰς ὀφρῦς ἀνεσπακῶς
 ὥσπερ τι δεινὸν ἀγγελῶν ἐπέιγεται. 1070
- ΚΗΡ. ἰὼ πόνοι τε καὶ μάχαι καὶ Λάμαχοι.
- ΛΑΜ. τίς ἀμφὶ χαλκοφάλαρα δώματα κτυπεῖ;
- ΚΗΡ. ἰέναι σ' ἐκέλευον οἱ στρατηγοὶ τήμερον
 ταχέως λαβόντα τοὺς λόχους καὶ τοὺς λόφους.
 κᾶπειτα τηρεῖν νειφόμενον τὰς εἰσβολάς. 1075
 ὑπὸ τοὺς Χοᾶς γὰρ καὶ Χύτρος αὐτοῖσί τις

1062 ἀξία codd. : Blaydes αἰτία, cp. 633, 644 crit. nn. 1063 ὦδε
 δεῦρο] δεῦρο om. v. Herw. (who reads τουτῶι), thinking it a gloss on ὦδε :
 Blaydes θάττον 1064 ἴσθ' Α || ποιεῖται R(sic)ACVp2Γ : ποιεῖτε B :
 Elmsley ποιείσθω : Blaydes ποιήσει : v. Leeuwen ποιητέ ἐστὶ τῇ ν. φράσον,

1063. ἐξάλειπτρον : cp. 1053 n.

1064. ποιεῖται, 'do you know how
 this is usually managed? tell the bride,
 etc.' If ποεῖτε, the reading of B, is
 right, cp. *Eq.* 1158, *Ran* 1061, *Av.* 54,
 80, *Hermipp.* i. p. 236 K. (ii. p. 400 M.),
Menand. iii. p. 238 K. (iv. p. 297 M.).
 Also tragic, cp. *Soph. OT.* 543; but
 see crit. n.

1065. καταλέγωσι : cp. *Eq.* 1369-71,
Lys. 394.

1067. οἰνήρυσιν, 'ladle'; cp. 245
ἐπνήρυσσι, *Antiphan.* ii. p. 119 K. (iii.
 p. 146 M.) *ζωμήρυσσι*. Similar words
 are ἀρύστιχοι (*Vesp.* 855), ἀρύταιναι,
 ἀρυστήρες, ἀρύβαλλοι, κότυλαι, κύαθοι
 (from *Athen.* 424 B sq.). οἶν. may have
 been like an οἶνοχόρη, *simpulum*, for
 which cp. *Daremberg et Saglio*, ib. iv.
 p. 160.

1068. εἰς τοὺς χοᾶς, *in congios*, not
 'for the festival,' as Blaydes takes it;
 cp. *Sobol. Praep.* p. 46.

1069. καὶ μὴν : cp. *Vesp.* 899 n.

ὀδί τις : cp. 179, *Eq.* 1196, *Soph. OT.*
 107 τοὺς αὐτοέντας χεῖρὶ τιμωρεῖν τινὰς
 ('whoever they are'). For ὀδί = 'hither,'
 'yonder,' cp. *Vesp.* 1324 n.

τὰς ὀφρῦς κτλ. : tragic, 'with bristled
 crest'; cp. *Sh. John* iv. iii. 149 'doth
 dogged war bristle his angry crest,'
2 Hen. IV i. i. 61 'this man's brow,
 like to a tittle-leaf, | foretells the nature
 of a tragic volume,' *Vesp.* 655 n., *Dem.*
 xix. § 314, *Hegesand.* ap. *Athen.* 162 A
 (of certain philosophers) ὀφρυνασπασίδαι.
 The introduction of an ἄγγελος is, of
 course, a tragic device (cp. *Eur. Phoen.*
 1337 sqq., *Hipp.* 1151 sqq.) often adopted
 by Aristophanes (cp. *Eq.* 624 sqq., *Vesp.*
 1292 sqq., *Av.* 1122 sqq., 1170 sqq.,
 1706 sqq., *Thesm.* 571 sqq., *Eccl.* 1112
 sqq., *Plut.* 627 sqq.).

1071. ἰὼ πόνοι : tragic, cp. *Aesch.*
Sept. 995. ἰὼ is found in comedy only
 in parody, cp. 566, 568, *Eq.* 1218 etc.
 For the word-play cp. 269.

1072. ἀμφί : tragic. In Aristophanes
 only in elevated passages, *Nub.* 595
 (lyric), *Lys.* 1257 (Laced.), *Ran.* 215
 (lyric), *Thesm.* 995 (id.); twice in
Thuc., in the phrase οἱ (or τὰ) ἀμφί
 τινα, vii. 40. 2, viii. 65. 1; frequent
 in *Xen.*, but not in the orators.

χαλκοφάλαρα : cp. *Ran.* 963 κωδωνο-
 φαλαρόπωλος. Perhaps an allusion to

give her some privately, since she is a woman, and had no hand or part in the war. (*To the BRIDESMAID*) Hold out your flask here, my girl! Do you know how this is administered? Tell the bride, when they are drawing up the lists, to latch the bridegroom's limbs with this—late at night. (*To the slave*) Take away the flagon. (*The BRIDESMAN and BRIDESMAID depart, and DIC. returns to his cooking: after a pause, he says to a slave*) Hand me the ladle, that I may fill the flasks.

THIRD EPISODION

(*Another Messenger enters the Orchestra from the right.*)

FIRST LEADER (*In tragic phrase*) See, here speeds another; his bristling front foretells the nature of a tragic volume.

MESSENGER. O tribulations, and war's ills and Bobadills! (*He knocks vigorously at the door of LAM.'s house. LAM. reappears. As usual, his language and manner are in 'Ercles' vein.'*)

LAM. Who batters at my armoured halls?

MESSENGER (*Mitigating his style, his tragic tone turning to an official matter-of-fact drone*) The generals bid you presently to take your burgher-files and burg-onet, and to march to-day; and then to guard the passes, in the snow; for they are

taking φράσον with the question. I see no objection to ποιείται, which R, in common with nearly all the codd., reads: in R there is a stop after τοῦτο 1066 ἄλειφε RC: ἄλειψε A: ἄλειφέ γε Vp2: ἄλειφέτω BΓ²E² Ald. 1069 No paragr. in R 1073 ἴενε R (αι superscr.); cp. 262 crit. n.

the brazen knobs which decorated doors in heroic times (for which cp. Helbig, *Hom. Ep.* p. 215 n. 5); perhaps to the "bruised arms hung up as monuments," for which cp. the celebrated passage of Alcaeus (*Fr.* 15 B.⁴) quoted in Athen. 627 A. Eur. *Tro.* 520 χρυσοφάλαρων cannot be parodied here (as Brinkmann thinks), since that play is later than the *Acharnēs*.

1073. ἐκέλευον: cp. 960 n. For the subordinate position of Lamachus, which these words evidence, cp. Müller-Strübing, *ib.* p. 510, Keek, *ib.* p. 17, Zieliński, *ib.* pp. 55 sqq. It would appear from this passage that the generals exercised their authority *kollegialisch*, and not individually, as in later times, cp. Gilbert, *Beitr.* p. 32.

1074. λόχους . . λόφους: cp. 269, 575 nn. If, in these passages, there is

an allusion to the ambushes and mountain-crests of the Aetolian defeat, there must be a jest here; since this disaster, λόχοι and λόφοι have been associated with Lamachus.

1075. νειφόμενον: a rare use of the passive; cp. Herod. iv. 31, Xen. *Hell.* ii. 4. 3.

εἰσβολάς: e.g. Phyle and Decelea; cp. Xen. *Mem.* iii. 5. 25-8 (a striking passage on these εἰσοδοὶ στεναί τε καὶ προσάντρεις).

1076. ὑπό, 'about the time of'; cp. 139 n., Damox. iii. p. 349 K. (iv. p. 530 M.) ὑπὸ τροπᾶς 'about the time of the solstice.' Bachmann (*Conj.* p. 26) strangely denies this use to Aristophanes; cp. A. Palmer on Hor. *S.* i. 1. 10 *sub galli cantum* (*Addenda*, p. 380).

Χοᾶς: cp. 961 n. On the Anthesteria

- ἤγγειλε ληστὰς ἐμβαλεῖν Βοιωτίους.
 ΔΙΚ. ἰὼ στρατηγοὶ πλείονες ἢ βελτίονες.
 ΛΑΜ. οὐ δεινὰ μὴ ἐξεῖναί με μηδ' ἑορτάσαι ;
 ΔΙΚ. ἰὼ στράτευμα πολεμολαμαχαϊκόν. 1080
 ΛΑΜ. οἴμοι κακοδαίμων, καταγελαῶς ἤδη σύ μου ;
 ΔΙΚ. βούλη μάχεσθαι Γηρυόνη—τετραπτίλω ;
 ΛΑΜ. αἰαῖ,
 οἴαν ὁ κήρυξ ἀγγελίαν ἤγγειλέ μοι.
 ΔΙΚ. αἰαῖ, τίν' αὖ μοι προστρέχει τις ἀγγελῶν ;

ΑΓΓΕΛΟΣ

Δικαιόπολι.

1078-9 Paragraphi before lines in R || ΛΑΜ. ἰὼ . . ΔΙΚ. οὐ δεινὰ . . cett. codd., schol.: Elmsley gives both lines to Lamachus: Blaydes (v. Leeuwen) ΔΙΚ. ἰὼ . . ΛΑΜ. οὐ δεινὰ . . 1078 Bentley πλείονες ; but see comm. 1081 καταγελαῖ R || ἤδη] Elmsley ἀεὶ 1082 διαμάχεσθαι Su. (s.vv. βούλει, Γηρυόνης) || v. Leeuwen Γηρυόνη τετράπτιλε,

see Pauly-Wissowa, *ib.* i. p. 2371, and Jane Harrison, *Proleg.* pp. 32 sqq. If, as the latter scholar tries to show, 'Ανθεστήρια (from θέσσασθαι 'to pray') = inferiae (θεσ=fes), Πιθογία, the first day of the festival, would be the 'opening of the grave-jars' to let out the ghosts (Κῆρες, cp. θύραζε, Κῆρες· οὐκέτ' Ανθεστήρια), Χόες (confounded with χοαί) 'libations to the dead,' Χύτροι 'holes in the ground,' 'graves' (as distinguished from χύτραι 'artificial pots'), the day of the return of the ghosts to their dwellings. (See also Frazer, *Golden Bough*, iii. p. 88, E. Rohde, *Psyche*, pp. 216 sqq.) This feast was sacred to Dionysus, and was the real origin of tragedy (Jane Harrison, *Prim. Athens*, pp. 88, 99).

1077. ἐμβαλεῖν: future. The raiders had already made an incursion into the district near Phyle (1023), and their success on that occasion may have led to an anticipation of a continuance of the raids. For ἐμβάλλειν 'to make a raid' cp. *Vesp.* 1056 n.

1078. Cf. Sh. *Rom.* i. ii. 32 'which on more view, of many mine being one | may stand in number, though in reckoning none,' *Meas.* ii. iv. 57 'our compell'd sins | stand more for number than for accompt.' Why Lamachus sneers at the generals is not known; perhaps because of their ill success in defending the passes on former occasions

(v. Leeuwen); perhaps because this board of generals, which was largely composed of the representatives of the war-party, was unpopular with Aristophanes (cp. Excursus VIII., Beloch, *Att. Pol.* p. 34). Probably the line belongs to Dicaeopolis, not to Lamachus (see crit. n.), as Lamachus was a member of the war-party himself, and should not sneer at it.

πλείονες: the division of the anap. is allowable in the 4th foot when there is a strong penth. caesura (cp. *Vesp.* p. xxxviii. ii.), and the words composing the anap. are closely connected. If, as Elmsley suggests, the line is from the *Telephus*, Bentley's πλείονες must be accepted, although the form is questionable, since πλείονος (Soph. *OC.* 1211), πλέονι (Eur. *Phoen.* 539) are alone found.

1079. δεινὰ: cp. 770, *Fr. adesp.* iii. p. 512 K. (iv. p. 661 M.) ἀνὴτά γ', εἰ τοῦτ' ἦλθες ἐπιτάξων ἐμοί.

1080. πολεμολαμαχαϊκόν, 'Achaean-Lamachean-embattled-host'; a Gargantuan word, which has not much meaning.

1081. οἴμοι: expressing anger, cp. *Vesp.* 1449 n.

ἤδη, 'do you go so far as to jeer?' (cp. *Vesp.* 426 n.), or, perhaps, ἤδη emphasizes σύ. "Now the tables are turned. In 593 Lamachus said scornfully to Dicaeopolis ταυτὶ λέγεις σύ τὸν

advertised that some Boeotian freebooters will make a raid about the time of the feast of 'Flasks and Holes.'

DIC. O generals, who stand in numbers, though in reckoning none.

LAM. Isn't it monstrous that I may not even keep holiday ?

DIC. (*Mocking him, and imitating his language*) What ho ! Achaean-Lamachean fighting host !

LAM. Out, and alas ! dost *thou* gleek and gall at me *now* ?

DIC. (*Holding out one of the locusts*) Woo't square with the shrilling four-dowled—Geryon ?

LAM. (*Taking no notice*) Alack ! What foul shrewd news the herald has brought to me ! (*Another Messenger enters from the right.*)

DIC. (*To the Messenger, imitating LAM.'s manner*) Alack ! what second message bringeth he that speedeth here ?

SECOND MESSENGER. Dicaeopolis !

but cp. v. Herw. *Hermes*, xxiv. p. 606, and comm. : R has Γηρυόνη, but nothing turns on that, as the dat. is often so written in this MS. 1084

προστρέχεις R : in order to make the correspondence complete, Bachm. (*Zur Krit.* p. 260) suggests αἰαί· | τίνα δ' αὖ τίν' αὖ μοι πρ. τ. ἀ. || τις om. R

στρατηγὸν πτωχὸς ὦν. Now Dicaeopolis has all the laughter on his side" (Merry).

1082. Γηρυόνη—τετραπύλω: an 'etymological jest' (cp. *Vesp.* 589 n.), Γ. 'the shriller' (viz. one of the τετραπτερυλλίδες (871) which Dicaeopolis holds out towards Lamachus) being derived from γηρύειν. The phrase has been much 'solicited' (see crit. n.), but the meaning seems to me certain. Of course there is also an allusion to the winged Geryon, who was τρικέφαλος (Her. *Theog.* 287), τρισώματος (Aesch. *Ag.* 870, Paus. v. 19), and, according to Stesichorus, ὑπόπτερος. The allusion to the locusts, but not the jest, was recognized by a schol. here, viz. δέινουσιν αὐτῷ τι τῶν τετραπτερυλλίδων ἅμα τοῦτο λέγων. Another schol. implies that the Geryon is Lamachus, and that a member of the Chorus is addressing Dicaeopolis, viz. ἀντὶ τοῦ τετρακεφάλου· αἰνίττεται δὲ εἰς τὴν τοῦ Λαμάχου περικεφαλαίαν, τρεῖς λόφους ἔχουσαν ἀπὸ τῶν <δ'> περικειμένων αὐτῇ πύλων. δ δὲ θέλει εἰπεῖν, τοῦτ' ἐστίν, βούλει πρὸς ἀκαταμάχητόν τινα μάχεσθαι. A new interpretation is suggested by Drexler (Roscher, *Lex. Myth.* i. p. 1632), viz. Lamachus is Heracles who fought with Geryon in the fable, and Dicaeopolis

is Geryon. (For this contest see the Chalcidian vase reproduced in Daremberg et Saglio, ib. iii. p. 93, Roscher, ib. p. 1631 figg. 105-6); thus Dic. probably placed a pair of wings at both sides of his head, so as to form a *Gegenstück* to Lam.'s plumed helmet. Willems (*Bull. d. Acad. roy. d. Belg.* 1903, p. 1643) suggests that there may be a further point in the identification, as Geryon may have been (like Keraon and Matton at Sparta, Athen. 39 c) the patron of cooks; cp. Plaut. *Aul.* III. vi. 18. So a king of Macedonia, notorious as a gourmand, was nicknamed Geryon by Ephipp. ii. p. 251 K. (iii. p. 323 M.).

This interpretation is fanciful, since Plaut. *Aul.* l.c. does not prove that Geryon was the patron of the kitchen, but only that cooks had, like Geryon, six (*furtificae*) hands.

τετραπύλω: a coined word (cp. 585 n.), to be compared with the epic τετραφάληρος, and τετράπτερος, Soph. *Fr.* 26 N.², Hope, ib. s.v.

1083. αἰαί: tragic, cp. *Lys.* 961, *Thesm.* 885 (Eur.), 1042, 1128.

1085 sqq. For similar scenes cp. *Ran.* 503 sqq. *Eccl.* 834 sqq.

ΔΙΚ.

τί ἔστιν ;

ΑΓΓ.

ἐπὶ δεῖπνον ταχῦ

1085

βάδιζε, τὴν κίστην λαβὼν καὶ τὸν χοᾶ.

ὁ τοῦ Διονύσου γάρ σ' ἱερεὺς μεταπέμπεται.

ἄλλ' ἐγκόνει· δειπνεῖν κατακωλύεις πάλαι.

τὰ δ' ἄλλα πάντ' ἔστιν παρεσκευασμένα,

κλῖναι, τράπεζαι, προσκεφάλαια, στρώματα,

1090

στέφανοι, μύρον, τραγήμαθ',—αἱ πόρνοι πάρα,—

ἄμυλοι, πλακοῦντες, σησαμοῦντες, ἴτρια,

ὄρχηστρίδες *δ' αἱ “φίлтаθ' Ἀρμόδι' οὐ,” καλαί.

ἄλλ' ὡς τάχιστα σπεῦδε.

ΛΑΜ.

κακοδαίμων ἐγώ.

ΔΙΚ. καὶ γὰρ σὺ μεγάλην ἐπεγράφου τὴν Γοργόνα.

1095

1085 No change of speaker after Δικ. and ἔστιν in R 1086 κίστιν lemma schol., Su. (s.v. χοᾶ) 1088 sqq. v. Herw. (*Mnem.* xxiv. p. 303) arranges the lines so: 1088, 1090, 1091, 1089, 1093, deleting 1092
 1088 δειπνεῖν R etc.: δειπνεῖν γὰρ B 1089–94 Very incorrectly quoted in Su. (s.v. ἴτρια), viz. πάντ' om.; κλῖναι om.; στέφος; σησαμ. om.; τ' . . καλαί om.; τάχα 1091 αἱ πόρνοι πάρα] R has a full stop before αἱ π.: too much weight must not be given to the punctuation-marks in this MS., but here it may indicate that αἱ π. is not a part of the enumeration, but a remark *sotto voce*, as I have taken it in the commentary: in *Hermathena*, 1898, I suggested ὀρνίθων γάλα, which Blaydes (*Spicilegium Arist.* p. 12) terms *ingeniosa conjectura et fortasse vera*
 1093 ὄρχηστρίδες, τὰ φίлтаθ' Ἀρμοδίου καλαί codd., a notorious crux; in *Hermathena l.c.* I suggested ὄρχηστρίδες δ' αἱ “φίлтаθ' Ἀρμόδι' οὐ,”

1086. κίστην, ‘luncheon-basket’; cp. *Eg.* 1211, and, for a representation of one, *Daremberg et Saglio*, ib. i. p. 1272 b. In a δεῖπνον ἀπὸ σπυρίδος (*Vesp.* 1251 n.), such as this, the host was not put to much expense, as he supplied only the room, and *bellaria*, unguents, etc., while the guests brought the food and the wine; hence it was thought selfish for a guest to bring an elaborate cuisine, which he enjoyed alone. Cp. *Xen. Mem.* iii. 14. 1, *Daremberg et Saglio*, ib. i. p. 1272 a, *Pauly-Wissowa*, ib. i. p. 2373. 14.

1087. ἱερεὺς: on the day of “the Flasks” Athenians were in the habit of inviting their friends to dinner, cp. *Athen.* 437 D. For feasts given by the priests of Dionysus cp. edd. on *Eg.* 536, *Ran.* 297. For an explanation of the banquet on the occasion of the *Choes* cp. *Daremberg et Saglio*, ib. ii. p. 237 b.

1088. ἐγκόνειν: an epic and tragic word (*Eur. Hec.* 507, *Herc.* 521) used in *Aristophanes* only where the style is ‘aggravated’ (*Vesp.* 240, *Av.* 1324, *Eccl.* 489, *Plut.* 255).

1090 sqq. For the enumeration cp. *Pax* 868 sqq., *Amphis* ii. p. 238 K. (iii. p. 303 M.), *Ephipp.* ii. p. 255 K. (iii. p. 327 M.), *Alciphro* i. 39. 3.

1091. αἱ πόρνοι κτλ.: πάρα shows that these words are in parenthesis; in fact, in a confidential whisper. The article implies that these ‘bona-robas’ were a recognized feature of dinner-parties; cp. *Plato, Rep.* 373 A, 3 ταῦτα γὰρ δὴ τισιν, ὡς δοκεῖ, οὐκ ἐξαρκέσει, οὐδ’ αὐτὴ ἡ διαίτα, ἀλλὰ κλῖναι τε προσέσονται, καὶ τράπεζαι, καὶ τᾶλλα σκεύη, καὶ ὄψα δὴ καὶ μύρα καὶ θυμιάματα καὶ ἐταῖραι καὶ πέμματα (a passage exactly parallel to the present; see *Adams’ note*), *Xen. Mem.* i. 5. 4 ἐν συνοσίᾳ δὲ τίς ἂν ἡσθελή τῷ τοιοῦτῳ, ὃν εἶδελή τῷ ὄψω τε καὶ

DIC. What's to do?

SECOND MESSENGER. Quick, quick—to dinner, and bring your luncheon-basket and the flask. The priest of Dionysus invites you: away, dispatch; you've been delaying the feast. The rest is ready at ample point—(with a rapid, breathless delivery) couches, tables, cushions, coverlets, chaplets, perfumes, cates; (in a confidential whisper) the bona-robas are there—baked meats, junkets, muffins, wafer-cakes,—fair dancing-girls, too, who are dogs at the 'dearest Harmodius' catch. Yare, yare, bestir!

LAM. Out, and alas!

DIC. (To LAM., pointing unsympathetically to the device on the shield) Just so! Blame the great patron I see you've chosen

καλαί, and I still think this to be a probable correction. That the dancing-girls took part in the singing is clear from Plato Com. i. p. 620 K. (ii. p. 638 M.) σπονδῆ μὲν ἤδη γέγονε, καὶ πίνοντές εἰσι πόρρω· | καὶ σκόλιον ἦσται, κότταβος δ' ἐξοίχεται θύραζε, αὐλοὺς δ' ἔχουσά τις κορίσκη Καρικὸν μέλος τι | μελίξεται τοῖς συμπόταις, κάλλην τρίγωνον εἶδον | ἔχουσαν, εἶπ' ἦδεν πρὸς αὐτὸ μέλος Ἴωνικόν τι. They probably danced to the *scolia*. For the article with a quotation cp. *Vesp.* 666 τοὺς "οὐχὶ προδώσω τὸν Ἀθηναίων κολοσυρτόν" "those who have always on their lips "I will never forsake the Athenian *canaille*." So Sh. *Tw.* ii. iii. 84 'Malvolio is a Peg-a-Ramsay' (from an old song), *Meas.* iv. iii. 20 'all great doers in our trade, and are now "for the Lord's sake"' (viz. the cry of prisoners at the window for alms). The quotation from the scolion was first detected by Tyrrell. v. Leeuwen places 1091 after 1092, as there is no difference between πόρραι and ὄρχηστρίδες 1095 No paragr. in R

τῷ σὺνῷ χαίρουσι μᾶλλον ἢ τοῖς φίλοις καὶ τὰς πόρρας ἀγαπῶντα μᾶλλον ἢ τοὺς ἐταίρους, where πόρρας justifies αἰ π. here, although the mention of ὄρχηστρίδες 1093 is curious, since the latter were the πόρραι, Hor. *Ep.* i. 14. 25 *meretrix tibicina cuius | ad strepitum salias terrae gravis*. Dancers of this class were generally slaves, cp. Darenberg et Saglio, *ib.* iv. p. 1048 b.

1092. ἄμυλοι, 'cakes of fine meal' (literally 'not ground in the mill'); cp. *Pax* 1195, and Poll. vi. 72, for a list of such cakes, and see Darenberg et Saglio, *ib.* iv. p. 1275 b.

σησαμοῦντες, 'flat-cakes,' distinguished by schol. R from σησαμίς and σησαμη (the wedding-cake).

ἴτρια, 'wafer-cakes'; cp. Anacr. 17 B., Athen. 646 D, Herodas iii. 44 ἀλλ' ὁ κέραμος πᾶς ὡσπερ ἴτρια θλήται (a line which might translate Pistol's poetry in Sh. *Hen. V* ii. iii. 54 'men's faiths are wafer-cakes').

1093. ὄρχηστρίδες: cp. *Ran.* 514.

αἰ "φίλιτατε κτλ.: see crit. n. As the 'Harmodius' was sung at the end of dinner, some think the 'dancing-girls' are called 'the darlings of the toasts,' as, perhaps, accompanying them with the dance; see Willems, *Bull. d. Acad. roy. d. Belg.* 1903, p. 644. In this case 'Harmodius' is the scolion, as in 980. If the line is corrupt, the corruption is an old one, as schol. R has the same text, viz. ὑπερβατόν ἐστιν ὄρχηστρίδες πάρεισιν καλαί· || τουτέστιν, τὰ εἰς Ἀρμόδιον σκόλια <καὶ> ἄσματα 'the loved ditties to Harmodius.' If there is an hyperbaton, doubtless the reading should be τὸ "φιλ. Ἀρμόδι' οὐ"; but the position of καλαί is very harsh, and it is not easy to see how the 'Harmodius' can be said to be ready, as the banquet has not yet begun, and the song was not sung until late in the carouse.

1095. ἐπεγράφου: see crit. n. The reasoning is: You are justly *κακοδαίμων*,

σύγκληε, καὶ δεῖπνόν τις ἐνσκευαζέτω.

ΛΑΜ. παῖ παῖ, φέρ' ἔξω δεῦρο τὸν γύλιον ἐμοί.

ΔΙΚ. παῖ παῖ, φέρ' ἔξω δεῦρο τὴν κίστην ἐμοί.

ΛΑΜ. ἄλας θυμίτας οἶσε, παῖ, καὶ κρόμμυα.

ΔΙΚ. ἐμοὶ δὲ τεμάχη· κρομμύοις γὰρ ἄχθομαι.

1100

ΛΑΜ. θρίον ταρίχους οἶσε δεῦρο, παῖ, σαπροῦ.

ΔΙΚ. κάμοι σὺ δὴ, παῖ, θρίον· ὀπτήσω δ' ἐκεῖ.

ΛΑΜ. ἔνεγκε δεῦρο τὸ πτερὼ τὸ ἐκ τοῦ κράνους.

ΔΙΚ. ἐμοὶ δὲ τὰς φάττας γε φέρε καὶ τὰς κίχλας.

ΛΑΜ. καλόν γε καὶ λευκὸν τὸ τῆς στρούθου πτερόν.

1105

ΔΙΚ. καλόν γε καὶ ξανθὸν τὸ τῆς φάττης κρέας.

ΛΑΜ. ὠνθρωπε, παῦσαι καταγελῶν μου τῶν ὄπλων.

ΔΙΚ. ὠνθρωπε, βούλη μὴ βλέπειν εἰς τὰς κίχλας;

1096 Blaydes συγκληῆε, παῖ, δεῖπνόν τε συσκευαζέ μοι (cp. *Vesp.* 1251 n.): v. Herw. σὺ κλά'· ἐμοὶ δεῖπνόν τις εἶ σκευαζέτω, cp. Pherecr. i. p. 159 K. (ii. p. 274 M.) συσκευασάμενος δεῖπνον εἰς τὸ σπυρίδιον 1097 Om. codd. (except B; also Ald., schol.) 1098 No paragr. in R 1099 No paragr. in R || θυμίτας RC schol. (on 772), Su. (s.vv. περιδόν, ἄλας): θυμητίδας Su. (s.v. περιδόν in codd. E Med.): θυμοίτας BΓ: θυμοίτας A || οἶσε, παῖ] δὸς ἐμοὶ Su.: Ribbeck οἶσέ μοι (from schol. δὸς ἐμοί) || κρόμμυα R (a late spelling); so 1100 κρομμύοις 1102 καί μοι R || σὺ δὴ παῖ RAG etc.: δὲ δὴ σὺ παῖ Vp2 Ald.: δὴ σύ, παῖ,

since you have registered yourself under such a δαίμων. The position of μεγάλην outside the article is curious, but it may be justified by the ambiguity in the line, which means (1) 'great is the Gorgon you have been getting painted as a device on your shield'; and (2) 'you inscribed your name under a great patroness, the Gorgon.' If the latter were the sole meaning, we should have had to read ἐπιγέγραψαι Γοργόνα: cp. *Pax* 684, *Soph. OT.* 411. The imperfect is used in the sense of the imperf. with ἄρα (cp. *Vesp.* 314 n.).

1096. σύγκληε, 'bar the door'; cp. *Thuc.* iv. 67. 4 ξ. τὰς πύλας. According to v. Leeuwen 'pack the basket,' like συσκευάζειν *Vesp.* 1251; but ἐνσκ. means 'prepare,' which should come before the 'packing.' Apparently the *scène de cuisine* was represented by means of the eceyclema, which is now rolled back, and the house-door is closed: cp. J. W. White, *The 'Stage' of Ar.*, p. 195.

τις: cp. 571 n., 805.

ἐνσκευαζέτω, 'prepare,' an unexampled use; generally it means 'to dress,' cp. *Ran.* 523. The normal word is σκενά-

ζειν, or συσκευάζειν (-εσθαι); cp. *Athen.* 365 A τοῦτο δὲ σαφῶς δηλοῖ τὸ ἀπὸ σπυρίδος δεῖπνον, ὅταν τις αὐτὸς αὐτῷ σκενάσας δεῖπνον καὶ συνθεῖς εἰς σπυρίδα παρὰ τινα δειπνήσων ἦη.

1097. γύλιον: cp. *Pax* 527.

1099. θυμίτας: cp. 772 n., *Ath.* 366 B, *Poll.* vi. 71, *Daremberg et Saglio*, ib. iv. p. 1275 b.

οἶσε, 'fetch,' an epic form which survived in Attic; cp. 1101, 1122, *Vesp.* 671 (according to some), 1251 (v. Leeuwen's emendation), *Ran.* 482, Kühner-Blass, ib. § 226. 2 A. 2. For the distinction from φέρε 'hand me' cp. 584 n.

1100. τεμάχη: cp. 881 n.

ἄχθομαι, 'I'm sick of' (like βδεύτομαι, cp. 586 n.); see J. H. H. Schmidt, *Syn.* ii. p. 592.

1101. θρίον ταρίχους: simply 'a fig-leaf full of salt-fish': so a schol. ἐπεὶ ἐπὶ φύλλων τὰ τεμάχη βαλλόμενα βαστάζονται.

σαπροῦ, 'ancient,' not necessarily 'rotten'; cp. *Eupol.* i. p. 318 K. (ii. p. 517 M.) οὐδὲν ἔσμεν οἱ σαπροὶ 'fly-blown.'

—the Gorgon. (*To the slave*) Shut up shop, and let the dinner be packed up.

LAM. (*To his servant*) What ho! Boy, boy, hand me out my wallet here.

DIC. (*To his servant*) What ho! Boy, boy, hand me out my luncheon-hamper here.

LAM. (*Beginning to pack his wallet—to his servant*) Boy, fetch me some thyme-flavoured salt, and garlic.

DIC. (*Beginning to pack his basket—to his servant*) And me some fish-slices, for garlic turns my stomach.

LAM. Boy, fetch me my fillet here, of Poor John—not of the newest kind.

DIC. Boy, fetch me, too, a savoury fillet; and I will cook it—over there.

LAM. Hand hither the pair of plumes from my helm.

DIC. For me, too, fetch the wood-pigeons, and the fieldfares.

LAM. (*Stroking the plumes of his helmet*) How fair and white is the ostrich plume!

DIC. (*Examining a plate of roasted pigeons*) How fair and golden is the pigeon's flesh!

LAM. (*To DICAEOPOLIS, losing patience*) Fellow, leave your mockery of my armour.

DIC. Fellow, will you be so kind as not to look at my fieldfares?

C: Elmsley σὺ δημοῦ, an em. which is usually accepted, but it is not really necessary nor desirable; see comm. δημοῦ θρίων in *Eq.* 954 is a jest, and does not imply that there was such a dish known in Athens 1103 τὸ ἐκ τοῦ] τὸ τοῦ R 1107–8 Placed by Boissonade after 1112: Dobree interchanges 1108 and 1114: v. Herw. thinks 1107 is out of place, as there is no κατάγελας τῶν ὀπλων until 1119–25: the change does not seem to me necessary, as there is plenty of implied ridicule in Dic.'s words; and Lam.'s λόφοι might be considered as forming a part of his "armour" 1107 Om. A

1102. θρίων: the 'fig-leaf' *par excellence* was at this time a compound of brains, cheese, and brine sauce, wrapped in a fig-leaf and roasted, cp. *Ran.* 134. In later days it was a more exquisite dish, and was boiled, not roasted. For its composition see schol. here and on *Eq.* 954, also Poll. vi. 57 (Willems, *Bull. d. Acad. roy. d. Belg.* 1903, p. 645).

ἐκεῖ: for the vague use of ἐ. (= 'over

there') cp. *Vesp.* 92 n., 767, 770, 1091 n., ἐκεῖσε *Vesp.* 1093.

1103. πτερῶ: cp. 584 n.

1104. δὲ . . γε in a repartee, cp. *Vesp.* 94 n.

1106. ξανθόν: cp. 1047 n.

1108. βούλη: equivalent to a command (in Lat. *vis tu c. inf.*, see Hor. *S.* ii. 6. 92); cp. *Eq.* 439, *Av.* 1025, 1405, *Thesm.* 234, *Ran.* 172, *Plut.* 1055.

- ΛΑΜ. τὸ λοφεῖον ἐξένεγκε τῶν τριῶν λόφων.
 ΔΙΚ. κάμοι λεκάνιον τῶν λαγῶων δὸς κρεῶν. 1110
 ΛΑΜ. ἀλλ' ἢ τριχόβρωτες τοὺς λόφους μου κατέφαγον ;
 ΔΙΚ. ἀλλ' ἢ πρὸ δείπνου τὴν μίμαρκυν κατέδομαι ;
 ΛΑΜ. ὠνθρωπε, βούλη μὴ προσαγορεύειν ἐμέ ;
 ΔΙΚ. οὐκ, ἀλλ' ἐγὼ χῶ παῖς ἐρίζομεν πάλαι.
 βούλη περιδόσθαι, κάπιτρέψαι Λαμάχῳ, 1115
 πότερον ἀκρίδες ἢδιὸν ἐστὶν ἢ κίχλαι ;
 ΛΑΜ. οἴμ' ὡς ὑβρίζεις.
 ΔΙΚ. τὰς ἀκρίδας κρίνει πολὺ.
 ΛΑΜ. παῖ παῖ, καθελῶν μοι τὸ δόρυ δεῦρ' ἔξω φέρε.
 ΔΙΚ. παῖ παῖ, σὺ δ' ἀφελῶν δεῦρο τὴν χορδὴν φέρε.
 ΛΑΜ. φέρε, τοῦ δόρατος ἀφελκύσωμαι τοῦλυτρον. 1120
 ἔχ', ἀντέχου, παῖ.
 ΔΙΚ. καὶ σύ, παῖ, τοῦδ' ἀντέχου.
 ΛΑΜ. τοὺς κιλλίβαντας οἶσε, παῖ, τῆς ἀσπίδος.
 ΔΙΚ. καὶ τῆς ἐμῆς τοὺς κριβανίτας ἔκφερε.

1110 καὶ μοι R Su. (s.v. λεκάνια) : κάμοι ABCΓ, cp. 512, 1102, 1125, 1133
 1111 ἀλλ' ἢ codd. : Bachmann (*Spec. lex.* s.v. ἀλλά) takes ἀλλ' ἢ as *profecto*
 1112 ἀλλ' ἢ codd. || μίμαρκυν R : μίμαρκον ACVp2 : μίμαριν Su. (s.v.) : μίμαρκυν B : μίμαρκιν schol. 1114-6 So arranged by Wilam., viz. : 1114, 1116, 1115 1115 κάπιτρέψαι RB schol. :

1109. λοφεῖον, 'crest-case,' cp. *Nub.* 751 ; so κυλικεῖον 'cupboard,' 'sideboard,' cp. *Fr.* i. p. 418 K. (ii. p. 989 M.).

1111. ἀλλ' ἢ : cp. *Vesp.* 8 n.

τριχόβρωτες : ἀπ. εἶρ.

1112. μίμαρκυν : a savoury of hare or pork. Jestingly of ὄνος in *Pherocr.* i. p. 205 K. (ii. p. 350 M.) ; cp. also *Diph.* ii. p. 541 K. (iv. p. 375 M.).

1113. προσαγορεύειν : as Dicaeopolis had not addressed Lamachus, but ignored him throughout, we must suppose that Lamachus understood that he was talking at him, as indeed is obvious. But possibly, the order of the lines should be altered ; see *crit.* n.

1114. οὐκ, κτλ. : the sense is, 'you are mistaken ; I have not been alluding to you, but I have had a discussion with my slave here.' οὐκ, ἀλλά generally introduces a denial, which almost assents ; cp. *Vesp.* 9, 77 n., 946 n.

1115. περιδόσθαι : cp. 772 n.

ἐπιτρέψαι : cp. *Vesp.* 521 n.

1116. ἀκρίδες : cp. 871. A very cheap food (cp. *Nicopho* i. p. 775 K. ; ii. p.

848 M.), which, Dicaeopolis hints, was the staple food of soldiers.

ἢδιον : cp. *Vesp.* 27 n.

ἐστὶν : cp. *Nub.* 248 πρῶτον γὰρ θεοὶ | ἡμῖν νόμισμ' οὐκ ἐστὶ, where, however, there is an attraction by the predic., *Thesm.* 21 οἶδν γέ ποῦ ἐστὶν αἱ σοφαὶ ξυνοῦσαι (where, however, the reading is open to question). The sing. is used here for the same reason as the neut. predic., viz. because the 'locusts' are looked upon as representing a class of food.

1117. οἴμ' ὡς : cp. 1081 n.

κρίνει, 'prefers' ; cp. *Eccl.* 1155, *Aesch. Agam.* 471 κρίνω δ' ἄφθονον ἔλβον. Dicaeopolis seems to mean that Lamachus' exclamation indicates that there is really no question between ἀκρίδες and κίχλαι, since it is obvious the former are far superior.

1118. καθελῶν : viz. down from the peg.

1119. ἀφελῶν : viz. away from the fire ; cp. 1005 n., *Ran.* 518, *Alex.* ii.

LAM. (*To his slave*) Fetch the plume-case of my triple-plume.

DIC. (*To his slave*) Hand me, too, the dish—of the hare-savoury.

LAM. (*Examining his plumes carefully*) Can it be that the moths have eaten my plumes?

DIC. (*Examining a dish of hare, and putting some in his mouth*) Can it be that I shall eat hare-savoury before dinner?

LAM. (*To DIC.*) Fellow, will you be so kind as not to address your remarks to me?

DIC. (*To LAM.*) You mistake; the slave and I have been wrangling. (*To the slave*) Woo't wager, and make Lamachus umpire, which are more tasty—locusts or fieldfares?

LAM. (*Impatiently*) Out on it! how you flout me!

DIC. (*Triumphantly*) Locusts a' prefers—by far.

LAM. (*To his slave*) What ho! Boy, boy, take down my spear from the peg, and hand it out here.

DIC. (*To his slave*) And you, boy, boy—the sausages from off the gridiron and hand them here.

LAM. (*Removing the cover from the point of the spear*) Come, let me take off the case of the spear. (*Handing the spear to the slave*) Here, boy, catch hold!

DIC. (*Removing the sausages from the spit, and handing the latter to his slave*) And you, boy, catch hold of this!

LAM. Boy, fetch me the staves, to support my shield.

DIC. Boy, hand out the staff of life to support mine (*rubbing his stomach*).

κάπιστρέψαι A: κάπιστέψαι C 1119 Om. A 1120 ἀφελκύ-
σομαι R 1121 To complete the parallelism, Müller-Strübing reads
καὶ σύ, παῖ, τοῦδ' ἀντέχον, | ἴν' ἀφελκύσωμαι τοῦ βελίσκου τὰς κίχλας
1122 σκιλίβαντας R: τοὺς κυλλίβαντας A: κιλλίβαντας B Su. (s.v.):
τοὺς κίτας C

p. 366 K. (iii. p. 470 M.) ἀφείλον
(τέμαχος) ἐπιγανώσας σιλφίω.

1120. ἔλυτρον, 'the cover' of the
spear.

1121. ἔχε, *tenex*; cp. *Vesp.* 1149.

τοῦδε: the spit which he had removed
from the meat.

1122. κιλλίβαντας, 'trestles,' 'easels'
(which is the same metaphor, since
κίλλος = *Esel*) in Poll. vii. 129; also
called ὄνοι, ὀκρίβαντες. It was usual to
polish one's shield before battle; cp.
Xen. *Hell.* vii. 5. 20, *Laced. Rep.* 13. 8.

1123. ἐμῆς: according to schol., γασ-
τρός, which gives the sense; but this
word cannot be supplied. Dicaeopolis
rubs his stomach at ἐμῆς, so as to make
the sense clear; the comparison of an
ἀσπίς with a γαστήρ is apt enough,
*utriusque est περιφέρεια, utriusque promi-
nentia, utriusque ὀμφαλός, bonam tegit
uterque partem corporis* (v. Herwerden).
Willems (*Bull. d. Acad. roy. d. Belg.*
1903, p. 647) translates by *rondache*. In
like manner θώραξ is used metaphori-
cally, cp. 1135 n.

- ΛΑΜ. φέρε δεῦρο γοργόνωτον ἀσπίδος κύκλον.
 ΔΙΚ. κάμοι πλακούντος τυρόνωτον δὸς κύκλον. 1125
 ΛΑΜ. ταῦτ' οὐ κατάγελως ἔστιν ἀνθρώποις πλατύς ;
 ΔΙΚ. ταῦτ' οὐ πλακοῦς δῆτ' ἔστιν ἀνθρώποις γλυκύς ;
 ΛΑΜ. κατάχει σύ, παῖ, τοῦλαιον. ἐν τῷ χαλκίῳ
 ἐνορῶ γέροντα δειλίας φευξοῦμενον.
 ΔΙΚ. κατάχει σὺ τὸ μέλι. κἀνθάδ' εὐδηλος γέρων 1130
 κλάειν κελεύων Λάμαχον τὸν—Γοργάσου.
 ΛΑΜ. φέρε δεῦρο, παῖ, θώρακα πολεμιστήριον.
 ΔΙΚ. ἔξαιρε, παῖ, θώρακα κάμοι τὸν χοᾶ.
 ΛΑΜ. ἐν τῷδε πρὸς τοὺς πολεμίους θωρήξομαι.
 ΔΙΚ. ἐν τῷδε πρὸς τοὺς συμπότας θωρήξομαι. 1135
 ΛΑΜ. τὰ στρώματ', ὦ παῖ, δῆσον ἐκ τῆς ἀσπίδος.
 ΔΙΚ. τὸ δειπνον, ὦ παῖ, δῆσον ἐκ τῆς κιστίδος.

1124 v. Herw. γοργόνωπον (neglecting the *ἀππομίναιτιο*) 1125
 γυρόνωτον Plut. *Comp. Ar. et Menand.* 4 1126 πολλὸς R (a gloss):
 πλατύς cett., Su. (s.v. κατάγελως) 1128 ἐκ τοῦ χαλκίου (viz. from
 an ἐπίχυσις) Poll. x. 92 1130 ἐνδηλος (sic) RΓ²: εὐδηλος cett.
 1132 παῖ δεῦρο RΓ: δεῦρο, παῖ AB: Elmsley δεῦρό μοι || -μῆστήριον R

κρίβανίτας: cp. 87 n. Notice the *ἀππομίναιτιο* with κιλλίβ.: cp. *Introd.* p. lvi. For the ellipse cp. *Vesp.* 106 n.

1124. γοργόνωτον: perhaps jestingly for γοργονώνωτον (cp. *Eq.* 18 κομψευριπικῶς, ἀμφορεύς, τέτραχμον, γνωμιδιώκτης = γνωμιδιοδ. v. Herwerden, *Lex. Supplem.* s.v. τριμίσκον); but the compounds of γοργός (= φοβερός) are usual in tragedy, cp. Eur. *Ion* 210, *Herc.* 868 γοργωπός, *El.* 1257 γοργώψ, *Soph. Aj.* 450 γοργωπίς: see 567 n. γοργολόφας. For the latter part of the word cp. *Soph. Aj.* 847 χρυσόνωτος, Eur. *Tro.* 1136 χαλκώωτος, *Phoen.* 1130 σιδηρόνωτος.

1126. ταῦτα κτλ.: cp. 76 n., Eur. *Ion* 523 ταῦτ' οὖν οὐ γέλωσ κλύειν ἐμοί; Plato, *Urito* 45 Ε ὥσπερ κατάγελως τῆς πράξεως.

ἀνθρώποις: as there is no article, this cannot be translated 'for men to hear' (Merry). The sense seems to be *nonne hoc est quod dicunt homines?* 'C'est le cas de le dire' (v. Leeuwen).

πλατύς: cp. *Com. adesp.* iii. p. 456 K. (not in Mein.) πλατὺν γέλωτα καταχέω τῶν πραγμάτων. This is the Attic idiom, but it is going too far to deny πολλὸς γ. to Attic (as Herodian does, ap. Lobeck, *Phryn.* p. 472); cp. *Eq.* 319, *Eccl.* 378, etc. In English 'flat' has a touch of Dogberry; cp. Sh. *Much Ado* iv. ii. 45, 54 'flat perjury,' 'flat burglary.'

1127. ταῦτα: the plur. is justified by

the parallelism. Some edd. compare *Fr.* i. p. 445 K. (ii. p. 1028 M.) οὐκ ἀλλὰ ταῦτά γ' ἐπίχυσις τοῦ χαλκίου; but τοῦτο is an easy emendation, see 438 n.

1128. ἔλαιον: the oil made the surface of the shield shine like a mirror, which was often used in vaticinations; cp. a similar prophecy in *Plut.* 382 sq. ὁρῶ τι' ἐπὶ τοῦ βήματος ('dock') καθεδούμενον | ἱκετηρίαν ἔχοντα.

χαλκίῳ, 'mirror,' *aes imaginosaum* (*Catull.* xli. 8), *Aesch. Fr.* 393 N.² κάτοπτρον εἶδους χαλκός ἐστ', ὄνος δὲ νοῦ.

1129. δειλίας: cp. 601, *Eq.* 367. Perhaps Lamachus looked forward to being connected with the action, as such charges were tried before the strategoi with taxiarchs and phylarchs as assessors.

φευξοῦμενον: cp. *Vesp.* 157 n.

1130. εὐδηλος, 'easily recognized' (J. J. H. Schmidt, *Syn.* iii. p. 420). Only here and *Alex.* ii. p. 346 K. (iii. p. 444 M.) in comic Greek. In tragedy only in *Aesch. Pers.* 1009; cp. *Hippocr.* *Περὶ τεχνῆς* 9=vi. p. 16 L., *Dem.* xvi. § 10 τότε δ' εὐδηλοὶ πᾶσιν ἔσεσθε: but possibly ἐνδηλος is the right reading; see *crit.* n.

1131. κλάειν: cp. *Vesp.* 584 n.

Γοργάσου: an obvious allusion to the Gorgon on Lamachus' shield (cp. 567 n.), and perhaps also to Gorgias and his Cambyses' vein of oratory; cp. Plato,

LAM. Hand hither the fair round shield, its surface begirt with the Gorgon's head.

DIC. Give me, too, the fair round cake, its surface begirt with—cheese.

LAM. (*Losing his patience*) Isn't this what men call 'flat insolence'?

DIC. (*Holding up a cake*) Isn't this what men call a delicious cheese-cake?

LAM. (*To his slave*) Boy, pour out the oil: in the brazen surface, I see a certain old man doomed to be charged with shirking service.

DIC. (*To his slave*) Pour out the honey: here too (*looking into the dish*) can be discerned an old man telling Lamachus, the son of Gorg-asus, to cry woe.

LAM. Boy, hand hither my martial habergeon.

DIC. Boy, fetch me out, too, my festal demijohn.

LAM. (*Putting on his armour*) With this I'll fortify myself against the foe.

DIC. (*Putting the flask to his lips*) With this I'll fortify myself against the carouse.

LAM. Boy, tie the bedding to the buckler.

DIC. Boy, tie the dinner to—the hamper.

1133 Om. R, but supplied in margin by original hand 1135 Om. AΓ
 1137–8 So given in R, each actor having one line: the other codd. invert
 the order, giving two lines to each actor: om. AΓ 1137 δέϊπνον]
 v. Herw. δίνων (cp. Pind. P. ix. 19 οὔτε δίνων ('dances,' Bergk for δέϊπνων)
 τέρψιας, οὔθ' ἔταρῶν οἰκουρίαν); but see comm.

Symp. 198 c where Socrates is struck dumb by the oratory of Agathon, καὶ γὰρ με Γοργίου ὁ λόγος ἀνεμίμησκειν, ὥστε ἀτεχνῶς τὸ τοῦ Ὀμήρου ἐπεπόνθη· ἐφοβούμην, μή μοι τελευτῶν ὁ Ἀγάθων κεφαλὴν δεινοῦ λέγειν ἐν τῷ λόγῳ ἐπὶ τὸν ἐμὸν λόγον πέμψας αὐτὸν με λίθον τῇ ἀφῶνιά ποιήσειε. Lamachus, the son of Xenophanes (Thuc. vi. 8), is called 'the son of Gorgasus' (a name which occurs in Paus. iv. 3. 10, viz. the son of Machaon, who had a shrine at Pharae) as Clisthenes is called 'the son of Sibyrtius' (118), Antimachus 'the son of Psacas' (1150, if this reading is right), Aeschines 'the son of Sellartius' (*Vesp.* 459); see further *Vesp.* 380 n. Doubtless Gorgasus was a well-known proper name at Athens. For the form cp. Κύβδασος (Ath. 442 A).

1135. ἐν, 'out of this'; a causal dat., cp. Luc. *Merc. cond.* 26 ἐν ἀργυρῷ ἢ χρυσοῦ πίνειν, boire dans un verre; see Kühner-Gerth, ib. § 431. 1 (3). Thus there is a jest καθ' ὁμωνυμίαν in the use of the prep., as compared with 1134.

θωρήξομαι: cp. *Vesp.* 1195 n., Pax 1286; used even in prose, cp. Hippocr. Περὶ ἀφόρων 220=viii. p. 424 L. ἀθώρηκτος. The similar jest in Sh. *I Hen. IV* v. iii. 53 'F. Take my pistol, if thou wilt . . . Ay, Hal; 'tis hot, 'tis hot; there 's that will sack a city' is excellently rendered by Tyrrell (*Dublin Transl.* p. 33) ἀλλ' ἦν ἰδοῦ θώρακα τὸν ἐμὸν ἂν λάβεις . . . μάλιστα, νῆ τὸν Πάνα, καὶ πάνυ χλιαρός. | σὸν τῷδε δ' ὡς ἄριστά τις θωρήξεται.

1137. τὸ δέϊπνον: see crit. n. This

ΛΑΜ. ἐγὼ δ' ἐμαυτῷ τὸν γύλιον οἴσω λαβών.

ΔΙΚ. ἐγὼ δὲ θοιμάτιον λαβὼν ἐξέρχομαι.

ΛΑΜ. τὴν ἀσπίδ' αἵρου, καὶ βάδιζ', ὦ παῖ, λαβών. 1140
νεῖφει· βαβαιάξ· χειμέρια τὰ πράγματα.

ΔΙΚ. αἵρου τὸ δεῖπνον· συμποτικὰ τὰ πράγματα. 3

ΣΤΑΣΙΜΟΝ Γ

ΧΟΡ. ἴτε δὴ χαίροντες ἐπὶ στρατιάν.

ὡς ἀνομοίαν ἔρχεσθον ὁδόν·

τῷ μὲν πίνειν στεφανωσαμένῳ, 1145

σοὶ δὲ ῥιγῶν καὶ προφυλάττειν,

τῷ δὲ καθεύδειν

μετὰ παιδίσκης ὠραιότητης,

ἀνατριβομένῳ τε τὸ δεῖνα.

ΣΤΡΟΦΗ

Ἀντίμαχον τὸν *ψακαδᾶν ξυγγραφέα, τὸν μέλεον ποητήν,

1141 Om. R (leaving a vacant space) 1142 No paragr. in R ||
om. ΑΓ: to complete the parallelism, Mein. proposes τὸ δεῖπνον αἵρου,
καὶ βάδιζ', ὦ παῖ, λαβών· | ἰὼ (v. Herw. σίζει) βαβαιάξ (Müller παπαιάξ),
συμποτικὰ τὰ πράγματα 1145 τῷ μὲν] in order to ease the constr.
Mein. proposes τῷ μὲν πίνειν <παίξιν τ' ἔσται> στεφανωσαμένῳ 1146
ῥιγῶν RBΓ schol.: ῥιγῶν Α: ῥιῶ γνών (sic) C 1149 τε] Reiske γε
1150 Written in three lines in R || Ψακάδος RACΓ: Ψεκάδος
(an Hellenistic form, cp. Moeris p. 419) ΒΓ³ Su. (s.v. Ἀντίμαχος):

reading seems right, as it is a mere jest. 'Tie the dinner to the box' is parallel to 'tie the bedding to the shield'; and to urge, as v. Leeuwen does, that the viands are really *in cista* is the comment of one "who jokes with difficulty," a charge to which v. Leeuwen is rarely open. It might be objected, in like manner, to v. Herwerden's emendation that a goblet is not tied to a box, but placed in it.

κιστίδος: coined to parallel ἀσπίδος. The dimin. is, however, in accordance with analogy, cp. κλις. In like manner Antiphanes (ii. p. 39 K.; iii. p. 36 M.) wrote *μαινίδας* καὶ *τριγλίδας*, there being no such word as *τριγλις* (cp. Peppler, *ib.* p. 15).

1139. ἐξέρχομαι, 'I'm leaving home'; cp. εἰσιέναι 'to go home' *Vesp.* 107 n.

1141. βαβαιάξ: cp. 64 n. No attempts, as in modern theatres, were

made by the Greeks to reproduce atmospheric effects; cp. Excursus IV., *Vesp.* p. 94. The Greek imagination was equal to creating a snowy scene "by thinking on the frosty Caucasus."

χειμέρια, 'wintry';)(χειμερινά 'in winter'; cp. Rutherford, *New Phryg.* p. 125.

πράγματα, 'this is a wintry scene'; cp. *Vesp.* 1496 ἀλλὰ μανικὰ πράγματα, *Av.* 135 νῆ Δία ταλαιπώρων γε πραγμάτων ἐρᾶς 'a sad business.' π. means 'the state of the case'; cp. *Vesp.* 799 ὅρα τὸ χρῆμα.

1143-73. THE SECOND STASIMON, consisting of Strophe and Antistrophe, preceded by an anapaestic hypermetron, which resembles the commation at the beginning of a Parabasis. The metrical scholion is so printed by Thiemann, *ib.* p. 21: κορωνίς καὶ εἰσθεῖσις εἰς μέλος τοῦ χοροῦ προωδικόν, (τριάδα·) περιόδων

LAM. And I will carry the wallet for myself.

DIC. And I carry my mantle and go out.

LAM. (*To his slave*) Boy, lift the shield, and, clasping it, step out. It snows. (*Rubbing his hands*) Gogswouns, 'tis a wintry scene!

DIC. (*To his slave*) Lift the dinner. (*Rubbing his stomach*) 'Tis a festive scene. (*They leave the theatre, LAM. and his slave towards the left, DIC. and his slave towards the right.*)

THIRD STASIMON

FIRST LEADER (*To LAM. and his slave, with 'melodramatic' delivery*) Go your ways to the army, and God be wi' you. How diverse are the errands of you twain—his to crown himself and to carouse; yours to shiver and to guard the frontier: his to sleep, in wanton dalliance, with his pretty doxy in his arms.

STROPHE (*recitative, sung unisono*)

SEMICHORUS I. To speak roundly—perdition from on high catch Antimachus, the spluttering draughtsman, the scald rhymer,

Ψεκάδα (cum schol.) Su. (s.vv. ψεκάς, τευθίδες, Ἀντίμαχος, in some codd.) || τὸν ξυγγραφῆν, τὸν μελέων π. codd. (τῶν μ. π. R): Elmsley τὸν μέλεον τῶν μ. π. Either τῶν μελέων ποιητῆν or τὸν μ. ποιητ. must be wrong, as another article is required; so I read τὸν μέλεον π.: v. Herw. (*Vind.* p. 15) ξυρραφέα (*consarcinatorem suorum carminum poetam*); but see comm. The Oxford edd. read ξυγγραφέα, taking Ψακάδος as a surprise for ψηφίσματος; but a surprise ought to follow, not to precede, ξυγ.: v. Leeuwen rejects everything after Ψακάδος as a gloss. The form

τριῶν ἐστὶ πρώτη ἀναπαιστική τρισκαιδεκάμετρος ἐπτάκωλος, τέλος δὲ αὐτῆς "ἀνατ. τε τὸ δείνα."

1143. ὕτε κτλ.: a common formula, especially at the beginning of a Parabasis, for accompanying the departing actors; cp. *Eq.* 498, *Nub.* 510, *Vesp.* 1009, *Pax* 729.

στρατιάν: cp. *Vesp.* 354 n.

1145. τῷ μὲν: supply πάρα.

1146. δέ: for the lengthening of the vowel cp. *Vesp.* 1066 n.

1148. μετά: cp. *Vesp.* 349 n.

1149. τὸ δείνα: cp. *Vesp.* 524 n.

1150-73. Schol. Ε διπλῆ καὶ ἡ τῶν ὁμοίων δυὰς ἔχουσα τὰς περιόδους δωδεκάκωλους· ὦν τὸ πρῶτον χοριαμβικὸν δίμετρον ἀκατάληκτον· τὸ β' ἐν μὲν τῇ πρώτῃ

περίδῳ ἐστὶν ἰαμβικόν, ἐν δὲ τῇ δευτέρῃ περιόδῳ χοριαμβικόν, ἔστι δὲ συγγενὲς τῷ τοῦ ἰαμβικοῦ· τὸ τρίτον, χοριαμβικόν· ἐφθημιμερὲς τὸ τέταρτον (it may be noted that this schol. read τὸν ξυγγραφῆν). A satiric chanson, entirely outside the action of the piece, being an elaborate imprecation on a choregus who, on some unknown occasion, had 'scanted their sizes.' The detailed curse is quite Aristophanic (cp. *Eq.* 927 sqq., *Pax* 1009 sqq.) and Falstaffian (cp. *Wives* III. v. 6 'well, if I be served such another trick, I'll have my brains ta'en out and buttered, and give them to a dog for a new-year's gift').

1150. Ἀντίμαχον: nothing is known of this person beyond what is narrated

ὡς μὲν ἀπλῶ λόγῳ κακῶς ἐξολέσειεν ὁ Ζεὺς· 1152—3
 ὅς γ' ἐμὲ τὸν τλήμονα Λήναια χορηγῶν ἀπέλυσ'
 ἄδειπνον. 1154—6
 ὄν ἔτ' ἐπίδοιμι τευθίδος
 δεόμενον, ἢ δ' ὠπτημένην

ξυγγραφῆ (for -έα) is impossible in comedy (cp. Kühner-Blass, *ib.* § 120 A. 4), but there is no fatal objection to a diambic taking the place of a choriambus at the beginning of a colon (see *Vesp.* p. lxxv., Christ, *Metrik* pp. 473, 481, J. W. White, *Harvard St.* xviii. 1907, p. 9), and there is a similar licence in *Lys.* 326 (340, where *γυναίκας ἀνθρακεύειν* corresponds to *ἰστερόπους βοηθῶ*. J. H. H. Schmidt (*Composit.* p. ccii.), however, reads τὸν λόγιον, holding ξ. to be unmetrical. The v. l. *ψεκάδα* in schol. Su. (see last note) makes it probable that the original reading was *ψακαδᾶν ξυγγραφέα* (= τὸν ψακάζοντα ξ.). For the vulgar suffix -ās cp. *φαγᾶς* 'a hog' Cratin. i. p. 128 K. (ii. p. 216 M.), *κατωφαγᾶς Av.* 288, *κορυζᾶν*

in the scholia on this line, and on *Nub.* 1018; and even these statements about him rest on doubtful authority, and it is, furthermore, not certain that they should be attached to the same individual. Schol. *Nub. l.c.* mentions five persons of the same name, viz. (1) οὗτος εἰς θηλύτητα κωμωδεῖται καὶ εὐμορφίαν. (2) ἔστι δὲ καὶ ἕτερος ἐπὶ πονηρίᾳ κωμωδοῦμενος. (3) τρίτος ὁ Ψακάδος λεγόμενος. (4) τέταρτος ὁ τραπεζίτης, οὗ μέμνηται Εὐπολις ἐν Δήμοις. (5) πέμπτος ἱστοριογράφος· τάχα δὲ ὁ αὐτός ἐστι τῷ εὐμόρφῳ. It is clear that the writer did not speak out of the fulness of his knowledge, as he separates (3) from (5). Schol. *Ach. l.c.* is more valuable, although even here inconsistent comments are jumbled up in strange confusion. The principal statements may be arranged as follows: (1) φασὶ γὰρ αὐτὸν γράψαι ψήφισμα ὥστε τοὺς χοροὺς μηδὲν ἐκ τῶν χορηγῶν λαμβάνειν R. (2) ἐδόκει ὁ Ἀντίμαχος οὗτος ψήφισμα πεποιηκέναι, μὴ δεῖν κωμωδεῖν ἐξ ὀνόματος. καὶ ἐπὶ τούτῳ πολλοὶ τῶν ποιητῶν οὐ προσήλθον ληφόμενοι τὸν χορόν, καὶ δήλον ὅτι πολλοὶ τῶν ποιητῶν ἐπέεινον· ἐχορήγει δὲ ὁ Ἀντίμαχος τότε, ὅτε εἰσ-ἤνεγκε τὸ ψήφισμα: cp. Diogenian viii. 71. (3) οἱ δὲ λέγουσιν ὅτι ποιητῆς ὢν καλὸς <lege κακός> χορηγῶν ποτε μικρολόγως τοῖς χορευταῖς ἐχρήσατο. (1) is of no value, as it is a stupid inference from the text. (2) ἐδόκει, being an expression affected by Didymus even in the case of comparatively authentic facts, is probably of Didymeian origin (cp. *Vesp.* p. lxii., Meiners, *ib.* p. 18, schol. *Av.*

1297), and consequently of value. It should not be denied, as has been done by many commentators, that there was a decree of Antimachus, since the statement of schol. is not an inference from the text. The decrees restraining, or purposing to restrain, the liberty of comedy may have been numerous. We know of none but the law of Morychides, and the law of Syracosius (cp. on 67 n.); but the times were unsettled, and it is possible that an Antimachus may have proposed, but not carried, a decree such as that here attributed to him. The year of the revolt of Lesbos was suitable for such a measure. Zieliński has the strange idea that A. was nicknamed Morychus (the spirit who attended Dionysus), and, being confounded with Morychides, was credited with the latter's law. There is no real evidence of any kind for this suggestion. [On the *lex Antimachea* see Zieliński, *Glied.* p. 55 n. 6, *de lege Antimachea scaenica* in the *Russian Journal d. Minist. d. Volksaufklg.* 1884, March, pp. 1 sqq.—which I have not seen, Lübbe, *ib.* pp. 11 sqq., Schömann, *ib.* pp. 3 sqq., Cobet, *Obs. cr.* pp. 34 sqq., Fritzsche, *Qu. Ar.* i. p. 306, Leo, *Qu. Ar.* pp. 22 sqq., Kirchner in Pauly-Wissowa, *ib.* s.v., Keck, *Qu. hist.* pp. 3 sqq., Mein. *FCG.* i. pp. 39 sqq., Fähræus, *de Daetal.* p. 13.]

τὸν ψακαδᾶν: see crit. n., and *Vesp.* 325 n. Schol. (1) ψακὰς οὗτος ἐκαλεῖτο, ἐπειδὴ προσέτραινε τοὺς συνομιλοῦντας διαλεγόμενος (this may imply that schol.

inasmuch as when choir-master at the spring festival a' dismissed me dinnerless. Come the day when I shall see him longing for some cuttle-fish; and may the dish, well cooked and hissing,

(τὸν ἰσχυρῶς κορυζῶντα Su.) Men. iii. p. 252 K. (iv. p. 315 M.), *τρεις*ás (= ὁ *τρεις*ας) Eust. 772. 13 (Peppler, ib. p. 41, Fick, *Gr. Personennamen*, p. xvi.) 1153 ἀπολέσειεν Su. (s.v. *τευθίδες*) 1154 ὅς . . Λή|ναια . . δειπνῶν R 1155 ἀπέκλεισε δειπνῶν R² (δείπνων R¹ schol.): ἀπέλυσ' ἄδειπνοι Vp2: ἀπέλυσεν ἄ. cett., lemma schol.: ἄδειπνον ἀπέλυσεν Su. (ib.). Unless ἐμέ means the poet (see comm.), ἀπέλυσ' ἄ. must be accepted; cp. Xen. *Hell.* vi. 5. 21 τοὺς μὲν Σπαρτιάτας ἀπέλυσεν οἰκάδε, τοὺς δὲ περι-οἰκοὺς ἀφήκεν ἐπὶ τὰς ἑαυτῶν πόλεις: Elmsley ἀπέκλεισ' ἄ.; see Bachmann, *Comj.* p. 10, V. Coulon, ib. p. 86 1157 ὄν γ' Vp2 Ald. || ἔτ' ἴδοιμι Su. (s.v. *τευθίδες*): recte s.v. *ψεκάς* || Wecklein *τευθίδα* | *δαινύμενον* 1158 ὀπτωμένη Su. (s.v. *σίζουσα*): ὦπ. id. (s.v. *ψεκάς*)

read *ψακαδᾶς*: see crit. n.): (2) διὰ τὸ μηδὲν ἀναλωσαι (so schol. R)—a curious note which may have been due to the proverb οὐδὲ ψακάς (Ruth.).

1151. *ξυγγραφέα*, 'the drafter,' viz. of decrees; a possible reference to the *lex Antimachea*. 'To draft a motion' was συγγράφειν -εσθαι, as well as γράφειν: cp. *Thesm.* 432 τὰ δ' ἄλλα μετὰ τοῦ γραμματέως συγγράφομαι, Plato, *Gorg.* 451 B, *Phaedr.* 258 A. Antimachus may have been one τῶν περὶ τὸ βῆμα (schol. *Av.* 1297), like Syracosius, whose *Fach* it was to propose motions.

1152. ὡς ἀπλῶ λόγῳ, 'to speak briefly'; cp. *Eccl.* 231 ἀπλῶ τρόπῳ, *Aesch. Prom.* 975 ἀπλῶ λόγῳ τοὺς πάντας ἐχθαίρω θεούς.

1153. *κακῶς*, 'accursedly'; in Greek stronger than 'evilly' in English; cp. 151, 476, 778, 865, 924, Neil on *Eq.* 1.

1154. ἐμέ: this must mean each member of the Chorus who sang the strophe (and, through them, the Chorus as a whole), not the poet, who would be called ὁ διδάσκαλος ἡμῶν (628, *Pax* 738), or ὁ ποιητής (633, *Eq.* 509, 548, *Vesp.* 1016, 1049). The grievance is that, for some reason or other, the Chorus was deprived of the usual banquet after the play. The choristers were often magnificently 'done' after a performance; cp. Plato, *Symp.* 173 A ὅτε τῇ πρώτῃ τραγωδίᾳ ἐνίκησεν Ἀγάθων, <ἡ συνουσία> ἐγένετο τῇ ὑστεραίᾳ ἢ ἢ τὰ ἐπινίκια ἔθυσεν αὐτὸς τε καὶ οἱ χορευταί. Others (e.g. Bergk, Fritzsche) think ἐμέ means Aristophanes, who, as they hold, was well known at Athens after the production of the *Daetalēs*, but was excluded from the

banquet by Antimachus, who did not recognize his claims. On this question see *Excursus VIII.*

1155. *Λήναια χορηγῶν*: cp. Dem. xxi. § 64 *χορηγῶντα παισὶν Διονύσια*, Kühner-Gerth, ib. § 410. 2 (c). *εἰς Λήν.* would be more usual.

There has been much controversy as to the incident alluded to. The most probable explanation is that the Semichorus is referring to the last Lenaea, when the Chorus was shabbily treated by its choregus. The poet and the play are not mentioned; v. Leeuwen's suggestion that it was a play of Cratinus is unsupported by evidence. Zieliński suggests that the play was the *Acharnēs*, of which the present play is the second edition, rewritten for the *Magna Dionysia*: on this view see *Excursus VIII.* Fähræus, Ranke, Fritzsche, Bergk think the allusion is to the *Daetalēs* of 427 B.C. [See Fähræus, *de Daetal.* p. 13, Gunning, *de Babyl.* p. 46, Fritzsche, *de Daetal.* p. 9, Bergk ap. Mein. ii. pp. 939, 1021, Meineke i. p. 41, v. Wilamowitz, *Obs. crit.* p. 15, Zieliński, *Glied.* p. 62, Meyer, *de Ar. fab. commissionibus*, p. 9.]

1157. ἔτι: common in a threat or warning, cp. *Vesp.* 758 n.

ἐπίδοιμι, 'live to see'; a common tragic signification of the aor. of this verb (the present means 'to superintend' or 'to look calmly down on,' cp. *Soph. Tr.* 1269-70), but not found elsewhere in Aristophanes. For prose cp. Herod. vi. 52.

τευθίδος: cp. Neil on *Eq.* 927.

σίζουσα πάραλος, ἐπὶ τραπέζῃ κειμένη,
ὀκέλλοι· κᾶτα μέλλοντος λαβεῖν 1160
αὐτοῦ κύνων ἀρπάσασα φεύγοι. <

ΔΝΤΙΣΤΡΟΦΗ

τοῦτο μὲν αὐτῷ κακὸν ἔν· κᾶθ' ἕτερον νυκτερινὸν
γένοιτο.
ἠπιαλῶν γὰρ οἴκαδ' ἐξ ἵππασίας βαδίζων, 1165
εἶτα κατάξειέ τις αὐτοῦ μεθύων τῆς κεφαλῆς Ὀρέστης

1159 πάραλος] Hamak. λιπαρά τ', which certainly cuts the knot: Thiersch παρ' ἄλος, which may be intended in the jest || τραπέζῃ (-η) RACVp2 Ald.: τραπέζης BΓ³ Su. (s.vv. σίζουσα, ψεκᾶς, τευθίδες); the latter would spoil the jest, see comm.: Bergk ταγήνου || Thiersch κειμένη 1160 sq. So divided in R: ὀκ. κᾶτα μέλλοντος | λαβεῖν αὐτοῦ κύνων 1160 ὀκέλλοι] Hamak. εἰσέλθοι || λαβεῖν αὐτοῦ RCVp2H Su. (s.v. ψεκᾶς): αὐτοῦ λαβεῖν cett. 1161 ἀρπάσας φάγοι Su. (ib.) 1162 Paragr. before this line in R 1165 βαδίξει Su. (s.v. ἠπίαλος in some

1158. πάραλος: an "etymological jest" (cp. *Vesp.* 589 n.), being derived from ἄλας 'salt,' not ἄλας 'sea,' though, of course, the usual signification, 'State galley,' is also glanced at. The full sense is as follows: 'may the hissing cuttle-fish stand in the offing, like the State galley, off the — table (viz. on a sideboard, or on the fire, ready to be served), and then (the metaphor taking the place of the reality) may it make land' (viz. be served on the table). The jest is somewhat too long drawn out, but the Greek lungs were "tickles o' the sere"; cp. *Eq.* 927 sqq. ἐπί c. dat. is used as in ἐπικεῖσθαι 'to be in the offing' (ἐν σάλῳ); cp. Thuc. ii. 14, iv. 44. It is not necessary to suppose, with Schütz, that there is a tmesis, which is rare in Aristophanes (cp. *Vesp.* 437 crit. app., Iltz, *Praep.* 16 n.). πάραλος was obsolete at this time, except (1) in tragedy (Soph. *Aj.* 412, Eur. *Ion* 1584), and (2) in certain special significations, such as ἠ π. γῆ 'the coast-land of Attica' (Thuc. ii. 55), ἠ Π. ναῦς 'the State ship,' οἱ Πάραλοι 'the crew of the Paralos' (*Ran.* 1071, Thuc. viii. 73. 5).

For such survivals in special senses cp. *Vesp.* 186 n.

1160. λαβεῖν: according to v. Herwerden (*Vind.* p. 64) μέλλειν is followed in comic Greek by the aor. infin. only when it means 'to delay'; but in *Av.* 366 sq. εἰπέ μοι τί μέλλετε . . ἀπολέσαι, on which he writes this note, the mean-

ing *eunetari* is impossible. Another undoubted exception is *Lys.* 117 (Spartan); see Rutherford, *New Phrygn.* pp. 420 sqq., Goodwin, *MT.* § 74.

1161. αὐτοῦ: the gen. may be governed by ἀρπάσασα (cp. 527 n., *Eq.* 436); but it is just as likely to be absolute.

1164. ἠπιαλῶν: cp. *Vesp.* 1037 n. The ague here, caught after being heated, merely adds to the discomfort of Antimachus.

1165. ἐξ ἵππασίας, 'after riding'; cp. *Pax* 839 ἀπὸ δέλπνου βαδίξων, *Eq.* 744 περιπατεῖν ἀπ' ἐργαστηρίου 'after shop-hours,' and perhaps *Thesm.* 495 ἀπὸ τείχους 'after sentinel-duty.' In this idiom, the article is omitted (cp. v. Leeuwen on *Eq. l.c.*).

ἵππασίας: Müller-Strübing imports a strange meaning into this word, for which I may refer the curious reader to *Hist. Krit.* p. 31 n.

βαδίζων: see crit. n. For the constr., called σχῆμα σολοκοφανές, cp. 1182 (?), *Nub.* 577 (?), *Vesp.* 135 n., *Pax* 1242 sq., *Ran.* 1437 sq. (?), all of which have been 'solicited.' It is more common in tragedy, e.g. Aesch. *Suppl.* 446 sq., Soph. *OC.* 1120 (where, however, the acc. may be governed by μηκύνω λόγον); and occurs in prose, cp. Plato, *Legg.* 844c εἰάν δέ, ἐκ Διὸς ὕδατα γιγνόμενα, τὸν ἐπάνω γεωργοῦντα . . βλάπτῃ τις: see Bachm. *Sonj.* p. 65, Brinkmann, *ib.* pp. 45-51. Not dissimilar are *Plut.* 277, *Com. adesp.* iii. p. 459 K. (iv. p. 625 M.) ἐξόν

stand near the brine, in the offing of—the table, and then make land; and, while a' hesitates to seize it, may a dog snatch it from him, and make off!

ANTISTROPHE

SEMICHORUS II. That's one misfortune for him: may a second befall him in the watches of the night! As a' returns home shivering from ague after riding-exercise, may his coxcomb be knapped by some bedlam ruffling bully-rook; and while

codd.): Bentley βαδίῳι: but schol. read the nom. particip.; see comm. 1166 κατάξειε] Dind. πατάξειε || αὐτοῦ codd.: αὐτὸν Su. (s.v. Ὀρέστης), which should be read if πατάξ. is right 1167 τὴν κεφαλὴν R: τῆς κεφαλῆς cett., Su., schol.; the reading should be κατάξειε τις αὐτοῦ . . τὴν κεφαλὴν (or, more probably, τῆς κεφαλῆς, cp. 1180, *Vesp.* 1428 n.; schol. ἀπτικῶς ἀντὶ τοῦ τὴν κεφαλὴν): or πατάξειε τις αὐτὸν . . τὴν κεφαλὴν

καθεῦδεν τὴν ἐρωμένην ἔχων (quoted by schol. R), and *Fr.* i. p. 552 K. (ii. p. 1185 M.) ἀλλὰ τὸ στρόφιον λυθὲν τὰ κάρνα μούξέπιπτε.

1166. εἶπα: cp. *Vesp.* 49 n.

κατάξειε: see crit. n., and cp. Sh. *Lear* II. iv. 125 'knapped 'em o' the coxcombs with a stick.'

1168. κεφαλῆς: cp. *Vesp.* 1428 n., *Pax* 71.

Ὀρέστης: schol. R ὁ Ὀρέστης οὗτος προσποιούμενος μανίαν (al. μωρίαν) τοὺς παρόντας ἀπέδυνε· ἦν γὰρ λωποδύτης. This schol., which has misled most commentators, is merely an inference from *Av.* 712; schol. *Av.* 1487 goes so far as to provide him with a father, viz. σκότους ὄντος Ὀρέστης ὁ Τιμοκράτους λωποδυτεῖ τοὺς προστυγχάνοντας. But in the present passage there is no hint of λωποδυσία. The poet has in mind some street scandal, such as were common when wine was cheap, and the streets were crowded with κωμασταί. The drunken hero has no intention of stealing clothes, but runs away when he has delivered his blow. There are other 'Mohawks' hard by, of whom one—the wine-bibbing poet Cratinus—is struck by the stone which was intended for another. The indef. pron. τις shows that Orestes is a generic term, "irgend ein wahnsinniger Schuft Orestes" (Droysen), "irgend ein rasender Roland" (Müller-Strübing) 'a ruffling bully-rook' (Sh. *Wives* I. iii. 2). In this sense the name was employed in later times; cp. *Isaeus* viii. 3 Διοκλέα τὸν Φλυέα, τὸν

Ὀρέστην ἐπικαλούμενον. The passages in *Aves* misled later writers, who identified Orestes with a λωποδύτης: cp. Themistius 26 *quomodo philos.* etc. (Dind. p. 398), who contrasts with Themistocles Ὑπέμβολος ὁ λυχροποιός, καὶ Ὀρέστης ὁ λωποδύτης, καὶ Μελητίδης ὁ ἀνόητος. Furthermore, there is no instance of such a proper name at Athens in this age, although in later times it was not uncommon for men to bear the names of heroes. Schol. states that the son of Timocrates was so designated. There was a comedy of Timocles called Ὀρεσταυτοκλείδης (*Ath.* 567 E, ii. p. 462 K.; iii. p. 608 M.), which may have been a parody of the *Eumenides*, Autocles being pursued—not by furies, like Orestes, but by courtesans (Dobree). The name Orestes was really Thessalian, and Müller-Strübing suggests that the nickname originated with Orestes, the son of Echeeratides, the pretender to the throne of Thessaly (*Thuc.* i. 111) in 455 B.C. Like the Young Pretender, he may have taken to a licentious life when his hopes were blighted. But this suggestion seems fanciful.

Most of the old commentators, and Meier (in Meier u. Schömann, *Att. Proc.* p. 360) state that there was a well-known λωποδύτης at this time, Autocles, the son of Timocrates, ridiculed by Timocles in his play; but it is inconceivable that, in the orderly city of Athens, such a character should have plied, for eleven years, a trade which was subject to the

μαινόμενος· ὁ δὲ λίθον λαβεῖν
 βουλόμενος ἐν σκότῳ λάβοι 1170
 τῇ χειρὶ πέλεθον ἀρτίως κεχρσμένον·
 ἐπάξειεν δ' ἔχων τὸν μάρμαρον,
 κᾶπειθ' ἀμαρτῶν βάλαι—Κρατίνου. << Ξ

ΕΞΟΔΟΣ

ΘΕΡΑΠΩΝ

ὦ δμῶες οἱ κατ' οἶκόν ἐστε Λαμάχου,
 ὕδωρ ὕδωρ ἐν χυτρινίδῳ θερμαίνετε· 1175
 ὀθόνια, κηρωτὴν παρασκευάζετε,
 ἐρὶ οἰσυπηρά, λαμπάδιον περὶ τὸ σφυρόν.
 ἀνὴρ τέτρωται χάρακι διαπηδῶν τάφρον,

1169 λαβεῖν RABΓ etc. (λάβοι Su., s.v. σπέλεθος, viz. κατέαξαι | β.,
 ἐν σ. λάβοι): βαλεῖν AC 1171 σπέλεθον RAC Su. (s.v.), (the vulgar
 form, cp. Moeris p. 207. 3 B): πέλεθον BΓ 1172 Herm. βόρβορον (cp.

death-penalty, cp. Lys. Agon. § 67 τὸν
 δὲ τρίτον <ἀδελφόν> Φαινιππίδης ἐνθάδε
 λωποδύτην ἀπήγαγε, καὶ ὑμεῖς κρίναντες
 αὐτὸν ἐν τῷ δεσμοτηρίῳ καὶ καταγόντες
 αὐτοῦ θάνατον ἀποτυμπανίσαι παρέδοτε.
 [See Müller-Strübing, *Hist. Krit.* pp.
 29 sqq., Wyse on Isaeus, *l.c.*, Schö-
 mann, *ib.* p. 5, Grasberger, *Erziehung*
u. Unterricht, iii. pp. 79 sq.]

Orestes who is mentioned in Eupolis'
 Κόλακες (i. p. 304 K.; ii. p. 490 M.),
 among the parasites of Callias, was
 probably the same person. Similar
 'hoologans' are mentioned in Alex. ii.
 p. 334 K. (iii. p. 428 M.). The name
 Orestes was not unsuitable for such cha-
 racters, as Plato, *Cratyl.* 394 E says it was
 significant as τὸ θηριῶδες τῆς φύσεως καὶ
 τὸ ἀγριον αὐτοῦ καὶ τὸ ὀρεινὸν ἐνδεικνύ-
 μενος τῷ ὀνόματι. Further, O., as an
 appellative, meant ὀρείτης (Phot. 345.
 24), and there was a proverb Ὀρ. ἐν
 ὄρεσι δαιτώμενος (Apost. xii. 99). The
 Athenians had a genius for such nick-
 names, cp. *Vesp.* 325 n., 1267 n.; the
locus class. is Anaxandrides (ii. p. 148 K.;
 iii. p. 177 M.), also Athen. 242. With
 such violent characters, nicknamed
 Ὀρέστης, we may compare 'the Abraham
 men' of Elizabeth's days, vagabonds,
 bare-armed and bare-legged, pretending
 madness (see Dowden's note on *Romeo*
and Juliet II. i. 13, also *Lear* II. iii. 13-
 20 Arden ed.). For a criticism of
 Müller-Strübing's views as to Orestes

see Willems, *Bull. d. Acad. roy. d.*
Belg. 1903, pp. 647 sqq.

1174 sqq. EXODUS. The end of the
 comedy is thrown into the form of a
 grand *finale*, such as that of Soph.
Oedipus Rex, *Trachiniae*, and Eur.
Hippolytus, where, as here, there is the
 narrative of a disaster, and the wounded
 hero is brought into the theatre. Further-
 more, as Lamachus is ridiculed by
 Dicaeopolis, in the *Hippolytus* Theseus
 rejoices at the death of his son. Again,
 the laments of Lamachus resemble
 closely those of Hippolytus (cp. *Hipp.*
 1358 sq. with *Ach.* 1214). In metre also
 there is a resemblance, as the accumula-
 tion of short syllables is intended to
 recall Euripides. Müller-Strübing (*ib.*
 p. 514) suggests that the allusion is to
 a real wounding of Lamachus in the
 Aetolian war, about which it is probable
 that many contradictory accounts were
 in circulation, especially at the time
 when Lamachus was candidate for a
 generalship. A telling parody in the
 theatre of a tale which had already been
 the cause of much banter in Athens
 would have been highly effective (see
 1187 n.).

The form of the Exodus resembles a
 scene in the *Aves* (400-500). That scene
 terminates the Parodus, and introduces
 the Agon. It begins with a μέλος of
 the Chorus (400-6); an amoebean pas-
 sage succeeds (407-30), which is com-

a' tries to find a stone in the darkness, may a' place his hand upon a fresh—Sir Reverence, and grasping the glittering missile may a' rush upon his foe, and, missing him, hit—Cratinus.

EXODUS

(Enter a servant of LAMACHUS)

SERVANT (*Greatly agitated, in tragic phrase*) Ye vassals who dwell in the halls of Lamachus, heat, heat some water in a skillet; prepare bandages, salve, greasy wool, lint for his ankle. The hero has been shrewdly gored by a—stake, in jumping a

Vesp. 259 n.) 1174 ἔσται R; cp. 262 crit. n. 1175 χυτρίδιω
R: χυτρίω cett.; a remarkable instance of the superiority of R 1177
Om. R, but a space is left || ἔργ' codd.: ἔρι' Su. (s.v. οἰσύπη), Poll. vii. 28 ||
λαμπάδια Su. (s.v.)

posed after the manner of that in the *Acharnēs*; then comes a Pnigos, as in the *Acharnēs*; then some trimeters (434-50) terminating the scene, as they commence it in the *Acharnēs*. *Ecclesiastusae* 877 sqq. may also be compared (see Zieliński, *Glied.* p. 187). Deschanel, *Aristophane*, p. 29, writes: "Erasmе s'est souvenu sans doute de ce tableau, lorsqu'il a mis en scène un chartreux et un soldat: celui-ci revenant de la guerre, éclopé, misérable, aussi ruiné de corps que de biens; celui-là en pleine fleur de santé, libre de soins et charmé du repos; tous deux étrangers à toute croyance noble et généreuse. Aussi Erasmе se moque-t-il de tous les deux."

1174-89. This passage displays a considerable knowledge of surgery, and of the technical terms of the profession, which are familiar to us from the Hippocratic writings; see H. Weber, *ib.* pp. 112 sqq.

1174. **δμῶες**: tragic, cp. 887 n.

1175. **χυτρίδιω**: cp. 463 n. For the use of warm water in the case of lesions cp. Hippocr. *Κατ' ἰητροῦ*: 13=iii. p. 316 Littré, *Περὶ ἀγμῶν* 10=iii. p. 452 L. Notice the comic effect of a diminutive in a tragic *ῥῆσις*: cp. Peppler, *ib.* p. 25.

1176. **ὀθόνια**, 'linen bandages'; cp. Hippocr. *Κατ' ἰητροῦν* 11=iii. p. 306 L. *παρασκευάζειν δὲ ὀθόνια κοῦφα*, *ib.* 8=p. 294 L., *ib.* 12=p. 312 L. Schol. τὰ λεγόμενα παρὰ ἰατροῖς λυχνώματα.

κρηωτήν, 'a salve,' cp. Hippocr. *Περὶ ἀγμῶν* 4=iii. p. 430 L., *ib.* 11=p. 425

L.; in *Fr.* i. p. 474 K. (ii. p. 1078 M.) 'a cosmetic.'

1177. **οἰσυπηρά**, *succida*; in Hippocr. *ib.* 21=p. 486 L. *εἴρια ῥυπαρά*, cp. Herod. iv. 187 *οἰσπη*=*οἰσύπη* (Diosc. ii. 84, Pliny, *NH.* xxix. 10). 'The grease' extracted from wool was used, like lanoline, to allay irritation (v. Leeuwen). See also Hippocr. *Περὶ ἐλκῶν* 24=vi. p. 428 L. *εἴρια οἰσυπόοντα κατεξασμένα μαλθακά ἐπιδήσαι*.

λαμπάδιον, 'lint,' cp. *Vesp.* 1440 n. *ἐπίδεσμον*: not the technical expression, which was *μοτός*, cp. Hippocr. *Περὶ κεφ. τρωμ.* 13=p. 228 L. *μοτῶ τὴν ἴησιν ποιέεσθαι*. The schol. supply different explanations, viz. (1) τὸ λεπτὸν ἐρίδιον, (2) ἐπίδεσμον εἶδος, (3) τὸν νάρθηκα τῶν ἰατρῶν ('splinter') τὸν νερθηκίζοντα τὸ σφυρόν, (4) τὰ ἔμμοστα ('salves spread on lint'); cp. Poll. x. 149-50.

1178 sqq. As v. Leeuwen shows, the incident is borrowed from the history of Telephus; cp. *Oxyrh. Pap.* ii. p. 28. Had not Dionysus *ἐξαπίνης ἐπέδησεν ἀνώτιστο[ισι κλάδοισι,] | οὐ κεν ἔτι ζῶντες ἐς Ἴλιον ἦλθον Ἀχαιοί*. So Telephus *ἐμπλακεῖς ἀμπέλου κλήματι τὸν μηρὸν τιτρώσκεται* by Achilles (schol. Hom. *Il.* i. 59); see Excursus VI. In like manner Lamachus was wounded with the stake of a vine in crossing a ditch. By a pathetic coincidence the real death-scene of Lamachus resembled this; cp. Thuc. vi. 101 *ἐπιδιαβάς τάφρον τινὰ καὶ μονωθεὶς μετ' ὀλίγων τῶν ξυνδιαβαινόντων ἀποθνήσκει*.

1178. **χάρακι**: *Vesp.* 1201 n.

καὶ τὸ σφυρὸν παλίνορρον ἐξεκόκκισεν,
καὶ τῆς κεφαλῆς κατέαγε περὶ λίθῳ πεσῶν, 1180
[καὶ Γοργόν' ἐξήγειρεν ἐκ τῆς ἀσπίδος.
πτίλον δὲ τὸ μέγα κομπολακύθου πεσὸν
πρὸς ταῖς πέτραισι δεινὸν ἐξηύδα μέλος·
ὦ κλεινὸν ὄμμα, νῦν πανύστατόν σ' ἰδὼν
λείπω φάος τόδ'· οὐκέτ' οὐδέν εἰμ' ἐγώ. 1185
τοσαῦτα λέξας εἰς ὑδρορρόαν πεσῶν
ἀνίσταται τε καὶ ξυναντᾷ δραπέταις

1179 παλίνωρον R Hesych., Su. (-ορον Gaisford): παλίνωρον BC
lemma schol.: παλίνωρον A: παλίνωρον Eustath. 377. 34 1180
λίθῳ R: λίθον AB etc.; see comm. 1181-8 Probably spurious; 1181
is from 574 1181 ἐξήγειρεν (-έγειρ. R)] see comm. It is hardly
worth while emending such nonsense; but v. Leeuwen proposes ἐξέσεισεν:
Herw.'s ἐξέρρηξεν is better 1182 πεσὸν codd.: Bergk λιπὼν 1183
Blaydes ἐξηύδησ' ἔπος 1185 φάος γε τοῦμόν (R om. γε) codd.:

1179. παλίνωρον, 'with a backward wrench' (adv.); an epic word (*Il.* iii. 33 ὡς δ' ὅτε τις τε δράκοντα ἰδὼν παλίνωρος ἀπέστη, *Virg. Aen.* ii. 379 *trepidusque repente refugit*); cp. Eustath. 377. 34.

ἐξεκόκκισεν: literally 'took out the kernel,' ἀπὸ τῶν ἐκκοκκισμένων ροιῶν (Hesych.); cp. Sh. *Hamlet*. i. ii. 20 'thinking our state to be disjoint and out of frame.' The mouth-filling word sounds tragic, but it is really slang; cp. *Nicom.* iii. p. 389 K. (iv. p. 587 M.) οὐσιδίον μοι καταλιπόντος τοῦ πατρὸς | οὕτω συνεστρόγγυλα ('made ducks and drakes of') κάξεκόκκισα | ἐν μῆσιν ὀλιγοῖς, ὡσπερ ὦν τις ῥοφῶν, *Rac* 63 τὰς πόλεις ἐκκοκκίσας, *Lys.* 364 θενῶν ἐκκοκκίῳ τὸ γῆρας, 448 ἐκκοκκίῳ σου τὰς στενοκωκύτους τρίχας (where Blaydes, however, rightly reads ἀλλ' ἐκποκίῳ); cp. also ἐκπυρηνίσειν. Similar are 158 ἀποθεθρίακεν, 275 καταγαγαρτίσαι, *Eg.* 825 τοὺς καυλοὺς τῶν εὐθυπῶν ἐκκαυλίξων καταβροχθίξῃ. The technical expression for 'to dislocate' was κινεῖν ἐκ τῆς χώρας: cp. Hippocr. *Περὶ ἀγμῶν* 10=iii. p. 450 L. 'A dislocation' was ἐκπτώσις, cp. *ib.* 1 = p. 413 L.

1180. κεφαλῆς: cp. *Vesp.* 1428 n.

κατέαγε: the technical term for 'a fracture' was κάτηγμα, cp. Hippocr. *ib.*

λίθῳ: cp. *Rac* 904, *Soph. Aj.* 828 πεπτῶτα τῷδε περὶ νεορράντῳ ξίφει, Herod. ix. 101 μὴ περὶ Μαρδονίῳ πταίσῃ ἢ Ἑλλάς, *Thuc.* i. 69. 5 τὸν βάρβαρον

αὐτὸν περὶ αὐτῷ τὰ πλείω σφαλέντα, *Sobol. Praep.* p. 206.

1181-8. These lines were probably inserted by a not very dexterous parodist, who had some knowledge of Aristophanes' methods. I find it impossible to believe that they are from Aristophanes' hand.

1181. This line seems due to a perverse recollection of 574. It is possible that the parodist meant to suggest that the Gorgon was awakened by being dashed on the rocks; thus the Gorgon, which Lamachus had before accused the Chorus of rousing, was now roused by the hero himself. A schol. gives a curious explanation, viz. παρ' ὑπόνοιαν· θέλων γὰρ εἰπεῖν ὅτι ἀπὸ τῆς πληγῆς κονδύλην ('a swelling') ἐποίησεν αὐτὸς ὁ Λάμαχος, ἔφη, Γοργόνα ἐξήγειρεν· ὡσεὶ ἔλεγεν, οἶδημα ἀνέστησεν ἐπὶ τῆς κεφαλῆς.

1182. πτίλον: on the constr. cp. 1165 n. The anomaly gave much trouble to the scholl., viz. (1) γράφεται οὕτως· πτίλον δὲ τοῦ μεγάλου πεσόντος ἐς τὰς πέτρας δεινὸν μέλος ἐξηύδα ὁ Δ. This has been understood by Müller as implying a variation of reading in ancient times; but γρ. really means 'is explained' (cp. Bernhardy, *Erato-sthenica*, p. 219). (2) πεσὸν πρὸς ταῖς πέτραις ἐθρήνει τὸ μέγα πτίλον. As this is very like nonsense, another schol. writes λέγει τὴν περικεφαλαίαν αὐτοῦ, ἀπὸ τοῦ ἐν αὐτῇ πτεροῦ· οὐ γὰρ τὸ πτερόν πεσὸν εἰς πέτραν ἤχησεν, ἀλλὰ τὸ κράνος,

trench; and his ankle is disjoint and out of frame; and a' has broken his sponce by falling on a stone. [A' has roused the Gorgon from his shield; and as the mighty dowle of the 'bragging jackdaw' fell on the rocks, a' shrilled an awful cry: O glorious eye of day, I see thee for the last time, and quit this light: henceforth I am a thing of naught.' Having said this a' fell into a drain, and rose again, and stemmed the rushing tide of runaways,

A. Palmer φ. τοῦράνιον: Dobree φ. ποθεινόν: Nauck φ. τόδ'· οὐκέτ' <οὐδέν> which is satisfactory (cp. Eur. *Fr.* 816 N.² πᾶς τις φοβεῖται φῶς λιπεῖν τόδ' ἡλίον): F. W. Schmidt φ. τὸ κοινόν; cp. Aesch. *Prom.* 1092 αἰθῆρ κοινὸν φάος εἰλίσιων, Men. iii. p. 138 K. (iv. p. 211 M.) τὸν ἡλίον τὸν κοινόν 1186-8 Rejected first by Helbig (*Rh. Mus.* 1860, p. 258). They are simply nonsense; see comm. 1186 ὑδροροάν R

ἐκ χαλκοῦ κατεσκευασμένον. But the device of a helmet addressing itself, or the sun, in two tragic lines, is certainly curious. Possibly the parodist was capable of it.

κομπολακύθου: cp. 589 n. This word seems to demonstrate the spuriousness of the passage, as in 589 the κ. was not intended to be a real bird. The κ. here is not Lamachus, as some think, but the bird ('the bragging jackdaw').

1183. πρὸς: this prep., with the dat., after πίπτω, is found only here in Aristophanes. Similar is *Thesm.* 940 πρὸς τῇ σανίδι δεῖν: cp. Sobol. *Praep.* p. 183.

ἐξήγδα: cp. Eur. *Hipp.* 1239 δεινὰ δ' ἐξαυδῶν, in a similar context.

1184-5 are given by Nauck² among *adesp. trag.* (45).

1184. κλεινόν, poetic; cp. *Eq.* 1328, *Nub.* 1024, *Pax* 737, *Av.* 810, 1277, 1372, *Thesm.* 29, *Plut.* 772: in Attic prose, only in Plato.

ἄμμα, 'eye of day'; a rare metaphor for the sun in Greek, cp. *Nub.* 285 ἄμμα γὰρ αἰθέρος ἀκάματον σελαγείται: of a lamp, *Eccl.* 1: so Soph. *Ant.* 104 ὦ χρυσέας | ἀμέρας βλέφαρον. The address to the sun was not uncommonly made by heroes *in articulo mortis*, cp. Soph. *Aj.* 856. Blaydes and others think ἄμμα is addressed to the feather, 'my delight'; cp. Aesch. *Cho.* 238 (al. δνομα), Soph. *Aj.* 977, *El.* 903, Cic. *Att.* xvi. 6. 2 *cur ocellos Italiae, villulas meas, non video?* ἄμμα is a poetic word, used in comedy only in paratragedia (cp. *Nub.* 285, 290, 705, *Lys.* 1283, *Thesm.* 126, 665, 958, *Ran.* 817, 1354, *Eccl.* 1). In prose, mostly confined to

Thuc. (ii. 11), Xen., and Plato; cp. Hope, *ib.* s.v.

πανύστατον: tragic, cp. Eur. *Alc.* 164. In prose, in Aeschin. *in Ctes.* § 245 (in an exalted passage); cp. Hope, *ib.* s.v.

1185. φάος: tragic (cp. Eur. *Hel.* 839 ψαύω, θανόντος σοῦ τόδ' ἐκλείψει φάος), and found in comedy only in parodies, as here, or in lyrics (cp. *Eq.* 973, *Av.* 1748, *Ran.* 1529).

οὐδέν: tragic (e.g. Eur. *Andr.* 1077, *Hel.* 1194, *Alc.* 387), and in comic paratragedia (cp. *Vesp.* 997 n., *Eq.* 1243).

1186 sqq. See crit. nn.

1186. ὑδροροάν: a watercourse draining a vineyard. Schol. R has the strange comment, *eis ὑφάλον πέτραν*, which is unintelligible. For Rutherford's curious suggestion see his note in *Schol. Aristoph.* ii. p. 381. The parodist need not have piled on the agony by making Lamachus fall into a watercourse, as he was wounded already.—It is not clear how, after his double disaster, he could have risen and faced the 'runaways.' The lines are simply 'clotted nonsense.'

1187. ξυναντᾶ: an epic and tragic word (Eur. *IT.* 1210, *Ion* 534: not in Aesch. or Soph., who employs *ξυναντιάσειν*, *OR.* 804), and (except in Xen.), not found in prose until Polybius. Aristophanes uses it in passages which have a tragic colour (*Av.* 137, *Plut.* 41, 44).

δραπέταις: perhaps 'faced the runaways,' viz. his own soldiers, whom he attempts to rally. The only thing to be said in favour of the word is that it recalls the scene of the Aetolian defeat,

ληστὰς ἐλαύνων καὶ κατασπέρχων δορί.]
ὀδὶ δὲ καὐτός· ἀλλ' ἄνοιγε τὴν θύραν. >

ΛΑΜ. ἀτταταῖ ἀτταταῖ, 1190

στυγερὰ τάδε γε κρυερὰ πάθεα. τάλας ἐγώ.

διόλλυμαι δορὸς ὑπὸ πολεμίου τυπείς.

ἐκεῖνο δ' αἰακτὸν ἂν γένοιτο, 1195

Δικαιοπόλις εἴ μ' ἴδοι τετρωμένον,

κατ' ἐγχάνοι ταῖς ἐμαῖς τύχαισιν. <

ΔΙΚ. ἀτταταῖ ἀτταταῖ

τῶν τιθίων, ὡς σκληρὰ καὶ κυδῶνια.

φιλήσατόν με μαλθακῶς, ὦ χρυσίω,

τὸ περιπεταστὸν, τὸ μανδαλωτόν. 1200

* * * * *
τὸν γὰρ χοᾶ πρῶτος ἐκπέπωκα. <<

ΛΑΜ. ὦ ξυμφορὰ τάλαινα τῶν ἐμῶν κακῶν.

1188 λησταῖς R: ληστὰς AB etc.: Kapp. v. de Copello ξυναντᾶ δραπέτης | ληστής τις αὐτῷ καὶ κατασπέρχει δορί, which is more sensible than the text, but it is not possible, since ἀνίσταται cannot be coupled with ξυναντᾶ by τε καί, as the subjects are different 1190 ατταταῖ ατταταῖ R: ἀτταταταταῖ Su. (s.v. ἐποποι): ἀτταπαττατὰ ABCΓVp2: ἀτταπαττᾶ lemma schol. 1191–3 Written as three dimeters in R: most edd. construct two trimeters, so as to correspond to 1199–1200 1191 γε om. RC: Bergk στυγερὰ γε 1195 So written in R: ἐκ. δ' αἰακτὸν οἰμωκτὸν ἂν γέν. μοι || ἐκεῖνο δ' R(some letters erased)ACΓ: ἐκ. δ' οὖν

when the δραπέται fell into χαράδρας ἀνεκβάτους (Thuc. iii. 98). If so, there is a characteristic cheapening of the χαράδραι into ὑδρορροαί.

1188. κατασπέρχων, 'making an impression on'; only here in comedy (cp. Thuc. iv. 126. 6 ὄψει τε καὶ ἀκοῇ κατασπέρχων, ib. 12. 1 ἐπισπέρχων, Eur. Alc. 255, Med. 1133 σπέρχων).

1189. ὀδὶ δὲ καὐτός: cp. Vesp. 1360 n.

1190 sqq. Schol. R justly remarks θρηγῶν παρατραγωδεῖ, viz. Lamachus' laments are a parody of the θρηγοί of tragedy. There are signs of antistrophic correspondence in this scene; but the attempts of editors, such as Bergk, to make it exact are too rash. As the text stands, Lamachus recites a senarius more than Dicaeopolis (1196); 1195 and 1201 do not correspond; 1204 stands by itself; 1210 and 1211 do not correspond, nor 1212 and 1213. Some of these instances of want of eurhythmy can be removed without difficulty, but

others (e.g. 1210–13) require too drastic a hand; see crit. nn.

There is an amusing contrast between the mechanism of the verses of Lamachus and Dicaeopolis. The former's are resolved, after the manner of Euripides, but contain few irrational feet; the latter's are more like the ordinary verses of comedy. There is a similar contrast in the language, as Lamachus is always tragic, Dicaeopolis comic.

1191. στυγερὰ: tragic, cp. Eur. Hipp. 177. Even στυγεῖν is poetical, cp. 33 n. κρυερὰ: poetic, cp. Av. 951, 955. In Hom., κρυεροῖο γόοιο, φόβοιο: see Hope, ib. s.v.

1193. δορός: characteristically, Lamachus elevates the χάραξ (1178) into a spear. If these lines are senarii (see crit. n.), the division of the tribrach after the second syllable is irregular, and would not be permissible in ordinary comic iambs (cp. Vesp. pp. xl. sq.).

ὑπό: for the position of the preposition, which is tragic, cp. Vesp. 1160 n.;

while a' jaded the raiders out o' the field, and made them skip with his spear.] But yonder comes the hero. (*Knocking at LAM.'s door*) Come, open the door. (*Enter LAM. on the left. He is supported by two slaves, and hobbles along with great difficulty.*)

LAM. (*In the exaggerated tone of an Euripidean lament*) Well-a-day! Well-a-day! Hateful is the keen smart of these sufferings. Out upon it! I am sped, stricken by a foeman's spear. But this were pity of my life if Dicaeopolis should see me wounded, and should make a lip at my fortunes. (*Enter on the right DIC. ; he is intoxicated, and as helpless as LAM. His steps are supported by two courtesans. LAM. and DIC. move slowly towards each other.*)

DIC. (*Copying LAM.'s rhythm, but in a more commonplace style to the two courtesans who support him on either side*) Well-a-day! Well-a-day for your breasts! how firm they are—like quinces! Kiss me gently, my metal of India! Kiss me with inside lip, for I am the first to crush the cup.

LAM. O direful hap! Alack, for the thrill of my agony!

BVp2 Ald. || οἰμωκτὸν post αἶακ. codd. : rejected by Porson as a gloss || γένοιτό μοι codd. : Dind. ejects μοι, making the line correspond to 1201 1196, ἄν μ' ἴδοι R : ἄν εἴ μ' ἴδοι ACG : γὰρ εἴ μ' ἴδοι ACVP2 : εἰ B (alone, cp. Cary, ib. p. 175) : Elmsl. εἴ μ' ἴδοι : v. Leeuwen εἰ νῦν μ' ἴδοι 1197 ἐγχανεῖται R 1201 κάπιμανδαλωτὸν codd. (κανεπιμανδαλωτὸν ἄν Vp2) : Elmsley καὶ τὸ μανδ. (from Su., Phot., Hesych.) : Bergk τὸ μανδ. (see 1195). Many edd. mark a lacuna after this line, which Wilam. fills up so : Δικαιοπόλις ἔρχομαι νικηφόρος ; a line which might easily be improved on 1203-4 Assigned to Dic. by Bergk, who inverts their order (so as to make correspondence with 1196-7)

τυτεῖς : a tragic form, affected by Euripides (*Ion* 767, *Andr.* 1120, 1150, also in *Ion*, *Fr.* 53, p. 743 N.²).

1194. ἐκέينو, 'the following' (= *illud*) ; cp. *Vesp.* 784, 996, 1200.

αἰακτόν : from αἰάξω, an Aeschylean word (*Sept.* 846, *Pers.* 931, 1068).

1197. ἐγχάνοι : a coarse metaphor ('stick out the tongue') which produces an amusing drop in a tragic passage ; cp. 221 n., *Vesp.* 342 n.

1199. τιτθών : of the dancing-girls, who were often carried off from banquets ; see the end of the *Vespae*. For the erotic diminutive cp. Peppler, ib. p. 19. Where passion is not implied, τιτθός may be used (*Thesm.* 640).

κυδάνια, 'like quinces' (κυδάνια μῆλα, from Cydonia in Crete) ; cp. *Anth. Pal.* 182 μαζὸς κυδωνιά (sororiat), Canthar. i. p. 765 K. (ii. p. 836 M.) κυδωνίους

μήλοισιν ἴσα τὰ τιτθία, Aristaen. *Ep.* i. p. 6 ὡς κυδωνιώντες οἱ μαστοὶ τὴν ἀμπεχόνην ἐξωθοῦσι βιαίως.

1200. χρυσίω : *Vesp.* 1342 χρυσομηλολόνητον (of a girl), *Lys.* 930 ὦ χρυσίον, Sh. *Tw.* II. v. 17 'my metal of India.'

1201. περιπεταστόν κτλ. : cp. Sh. *Wint.* I. ii. 286 'kissing with inside lip,' as described by Iago, *Othello* III. iii. 423 'kiss me hard | as if he pluck'd up kisses by the roots, | that grew upon my lips,' *Nub.* 51, *Thesm.* 131, Telecl. i. p. 213 K. (ii. p. 366 M.) δρεπτόν. Blaydes quotes Eunic. i. p. 781 K. (ii. p. 856 M.) λαβούσα τῶν ὠτων φίλησον τὴν χύτραν, Bekk. *An.* 232. 22 γίγλυμος, Hesych. σκιμβασμός.

1203. χοᾶ : 12 κότυλαι (5.76 pints), so that Dicaeopolis was a man of considerable capacity ; cp. *Plut.* 737.

	ἰὼ ἰὼ τραυμάτων ἐπωδύνων.	1205
ΔΙΚ.	* * * *	
	ἰή, ἰή, χαῖρε Λαμαχίππιον.	>
ΛΑΜ.	στυγερός ἐγώ.	
ΔΙΚ.	τί με σὺ κυνεῖς;	
ΛΑΜ.	μογερός ἐγώ.	
ΔΙΚ.	τί με σὺ δάκνεις;	>
ΛΑΜ.	τάλας ἐγὼ ξυμβολῆς βαρείας.	1210
ΔΙΚ.	τοῖς Χουσι γάρ τις ξυμβολὰς ἐπράττετο;	
ΛΑΜ.	ἰὼ ἰὼ Παιὰν Παιάν.	
ΔΙΚ.	ἀλλ' οὐχὶ νυνὶ τήμερον Παιώνια.	>
ΛΑΜ.	λάβεσθέ μου, λάβεσθε τοῦ σκέλους· παπαί, προσλάβεσθ', ὦ φίλοι.	1215
ΔΙΚ.	ἐμοῦ δέ γε σφῶ τοῦ πέους ἄμφω μέσου προσλάβεσθ', ὦ φίλοι.	

1205 Bothe, Mein. mark a lacuna after this line, which Wilam. fills up so: ὦ συμφορὰ μάκαιρα τῶν ἐμῶν πότων. 1205–6 are assigned to the preceding speaker in R 1206 Λαμαχιππίδιον R: -ίππιον cett.: Mein. Λαμαχίσκιον; see comm. 1207 In codd. μογερός ἐγὼ is given to Dic., and τί με σὺ κυνεῖς to Lamachus. Lenting alters the order, so that στυγ. ἐγὼ of Lam. is answered by τί με σὺ κυνεῖς of Dic. (said to one of the courtesans); and μογ. ἐγὼ by τί με σὺ δάκνεις of Dic. This is very probable, but see comm. 1208 κυνεῖς RC: κινεῖς AB v.l. ap. schol. 1210 τῆς ἐν μάχῃ | ξυμβολῆς (written as two lines) RACΓ: τῆς ἐ. μ. νῦν ξ. BVp2 Ald.: τῆς ἐν μάχῃ is an obvious gloss (cp. v. Leeuwen, *Prolegom. ad*

1204 sqq. For the tragic exclamations cp. Sh. *Jul. Caes.* III. ii. 205 'First Citizen. O piteous spectacle! Second Citizen. O noble Caesar! Fourth Citizen. O traitors! villains! First Citizen. O most bloody sight! Second Citizen. We will be revenged.'

1207. ἰή: of derision, cp. *Vesp.* 1335 n. It is possible that here the interjection represents the 'hic' of an intoxicated person.

Λαμαχίππιον: see crit. n. "The poor man, Lamachus, is raised to the nobility by the addition of the aristocratic name-element -ιππος (cp. *Nub.* 63–4) only to be degraded at the next moment by the familiar diminutive suffix -ιον, and so made ridiculous" (Peppler, *ib.* p. 27). The same is true of Δημακίδιον (*Eg.* 823, see 763 n.); cp. Sh. *Wives* II. i. 201 'cavaleiro-justice.'

1208 sqq. If the order of the lines in the codd. is correct, as I do not believe it to be (see crit. n.), Lamachus and Dicaeopolis, who have entered the

orchestra from opposite sides, collide violently in the centre; whereupon Lamachus exclaims στυγ. ἐγὼ, and Dicaeopolis μογ. ἐγὼ. Then Dicaeopolis kisses Lamachus, who bites him. In 1210 ξυμβολῆς will, in a secondary sense, refer to this collision. So Mazon (*ib.* p. 31) explains the passage. But, in my opinion, it is more probable that both στυγ. and μογ. should be assigned to Lamachus, and κυνεῖς and δάκνεις to Dicaeopolis. The contrast between the fortunes of the pair is thus emphasized.

1208. μογερός: if the codd. are right, this is used ironically by Dicaeopolis when smothered by the embraces of the dancing-girls; or, as Mazon suggests, when he collides with Lamachus.

1210–3. Schol. διπλῆ <καὶ> περίοδος πεντάκωλος, ἧς τὸ μὲν πρῶτον ("τάλας ἐγὼ τῆς ἐν μάχῃ") ὅμοιον τῷ πρὸ αὐτοῦ, διμετρον ἀκατάληκτον, τὸ τρίτον ἰαμβικὸς <στίχος> ἐν ἐκθέσει, τὸ τέταρτον ἐν εἰσθέσει ἰαμβικὸν ἡμιόλιον, τὸ πεμπτὸν ἰαμβικὸς στίχος.

(LAM. supported by his slaves, and DIC. by his courtesans advance towards the centre, where they meet.)

DIC. (*Jeering*) Ho! ho! ho! Give you good den, cavaleiro-Lamachus.

LAM. (*Imitating the manner of a hero in a tragedy*) Accursed am I.

DIC. (*To one of the courtesans*) Why do you buss me?

LAM. Miserable am I.

DIC. (*To one of the courtesans*) Why do you bite me?

LAM. Alas, for that shot so parlous!

DIC. What! have you not been shot-free on the day of 'the Flasks'?

LAM. O Paeon, the Healer, I invoke thee!

DIC. Nay, to-day is not the Healer's festival.

LAM. (*To his slaves*) Clip, clip my leg. (*He winces*) Zounds! clip it tightly, good hearts!

DIC. (*To the courtesans*) And you, sweethearts, clip me tightly by my middle—, both of you.

Aristoph. p. 323) 1211 Bergk τοῖς Χουσί τις ξ. σ' ἔπραττεν (an unlikely alteration, for the purpose of restoring the correspondence with 1210) 1212 ἰὼ R etc.: ἰὼ ἰὼ HVP2: Blaydes ἰῆ ἰῆ, cp. *Eq.* 408 ἰηπαιωνίσαι || Παιῖαν] Elmsley restores the prose form Παιῖων, which is recommended by Dic.'s reply; but the tragic form may be correct in Lam.'s mouth || Dind. ἰὼ ἰὼ Παιῖαν ἰὼ Παιῖαν ἰὼ to restore correspondence 1213 ῥῦν γε R: ῥῦνι ABCΓ lemma schol., cp. *Eccl.* 982, 991 || σήμερον R 1215 Paragr. before this line in R || προσλάβεσθ' RABΓ: προσλάβεσθέ μ' CVp2 Ald. || φίλαι R 1217 Paragr. before this line in R; 1218–21 assigned to the same speaker in R

1210. ξυμβολῆς, 'engagement'; cp. *Aesch. Pers.* 350.

1211. ξυμβολάς, 'contributions' exacted from the guests by those responsible for the arrangement of a δαῖπνον ἀπὸ συμβολῶν. The point here is, that it was an offence to exact a contribution from one invited to a sacred banquet, as on the occasion of 'the feast of flasks,' and apparently on some other occasions also; cp. *Eubul.* ii. p. 189 K. (iii. p. 240 M.) ὅστις δ' ἐπὶ δαῖπνον ἢ φίλον τιν' ἢ ξένον | καλέσας ἔπειτα συμβολὰς ἐπράξατο, | φρυγὰς γένοιτο μηδὲν οἰκοθεν λαβῶν. Besides, this was a δαῖπνον ἀπὸ σπυρίδος: cp. 1138 (*Vesp.* 1251 n.). The jest in these two lines is well illustrated from *Sh. 1 Hen. IV* v. iii. 31 'though I could 'scape shot-free at London, I fear the

shot here; here 's no scoring but upon the pate.'

1212. Παιῖαν: tragic, cp. *Aesch. Ag.* 146. Apollo was invoked as ἰηῆ Παιῖαν (*Vesp.* 874, *Soph. OT.* 154), ἰὼ Π. (*Soph. Tr.* 221). In prose, Παιῖων (*Eq.* 408).

1214–25. Schol. διπλῆ καὶ δυάδες τρεῖς, δικῶλους ἔχουσα τὰς περιόδους ἐξ ἰάμβου τριμέτρον ἀκαταλήκτου ἐκκειμένον, τῆς μὲν πρώτης δυάδος τὸ δεύτερον παιωνικὸν δῖρρυθμον τὸ "προσλάβεσθ' ὦ φίλοι."

1213. Παιῖωνια: nothing is known about this feast, which may be a jesting coinage.

1214. παπαῖ: tragic, cp. *Lys.* 215, *Plut.* 220, *Vesp.* 309 n. In prose, in *Herod.* viii. 26, *Plato, Legg.* 704 B (see *Hope*, *ib.* s.v.).

1215 sqq. προσλάβεσθε: cp. *Pax* 9, *Lys.* 202.

ΛΑΜ. εἰλιγγιῶ κάρα λίθῳ πεπληγμένους,
καὶ σκοτοδιניῶ.

ΔΙΚ. κὰγὼ καθεύδειν βούλομαι καὶ στύομαι
καὶ σκοτοβινιῶ.

1220

ΛΑΜ. θύραζε μ' ἐξενέγκατ' ὡς τοὺς Πιττάλου
παιωνίαισι χερσίν.

ΔΙΚ. ὡς τοὺς κριτάς μ' ἐκφέρετε· ποῦ ἐστὶν ὁ βασιλεύς;
ἀπόδοτέ μοι τὸν ἄσκόν.

> 1225

ΛΑΜ. λόγῃ τις ἐμπέπηγέ μοι δι' ὀστέων ὀδυρτή.

ΔΙΚ. ὀρᾶτε τουτοῦν κενόν. τήνελλα καλλίνικος.

ΚΟΡ. τήνελλα δῆτ', εἶπερ καλεῖς γ', ὦ πρέσβυ, καλλίνικος.

ΔΙΚ. καὶ πρὸς γ' ἄκρατον ἐγγέας ἄμυστιν ἐξέλαψα.

1218 εἰλιγγιῶ R: ἰλιγ. cett.

1220 Suspected, as καθεύδειν (for

συγκ.) is weak, and a parallelism with 1218 is desirable: v. Herw. suggests κὰγὼγ' ἔρωτι στύομαι πεπληγμένους (*Mnem.* xxx. 1902, pp. 39 sqq.)

1222 ἐς τοῦ Πιττάλου R: ἐς (εἰς) τὸν Πίτταλον CG: ἐς (εἰς) τὸν Πιττάλου ABVp2 Ald.: Elmsley ὡς τοὺς Πιττάλου οἱ εἰς τὰ Πιττάλου (*Vesp.* 1432 n.). R's reading is possible (cp. *Rep.* 328 B ἦμεν οὖν οἴκαδε εἰς τοῦ Πολεμάρχου). The article is omitted with a proper name, except where it is anaphoric, as it may be here: εἰς τὸ Π. (viz. ἰατρείον) is also possible, cp. *Dem.* xix. § 249 πρὸς τῷ τοῦ ἥρω τοῦ ἰατροῦ. The

1218. εἰλιγγιῶ: cp. 581 n.

κάρα: tragic, cp. *Pax* 153, *Thesm.* 1102.

1219. σκοτοδιניῶ: a word borrowed by Plato; cp. *Theaet.* 155 c, *Legg.* 663 B, σκοτοδινία *Soph.* 264 c. On such verbs ending in -iân cp. *Vesp.* 8 n.; and, for the sense, *Sh. Tw.* i. iii. 45 'his brains turn o' the toe like a parish top.'

1221. σκοτοβινιῶ: as if σκοτοβινητιῶ: cp. *Peppler* (ib. p. 16) for such ὁμοιοτέλευτα. He quotes similar adventures in English, e.g. 'so Irish, so modish, so mixtish, so mild' (Leigh Hunt), 'vextasies' to rime with 'ecstasies' (*Pennell*). *Archedicus* (iii. p. 276 K.; iv. p. 435 M.) mentions a girl called Σκοτοδινη, because δύνον ποτ' ἦρεν ἀργυροῦν ἐν τῷ σκότῳ. The word-play in 1220 sq. may be represented thus: 'darkness is toward,' 'the "deed of darkness" (*Sh. Pericl.* iv. vi. 33) is toward.'

1222. ὡς: see crit. n., and *Vesp.* 815 n.

1223. παιωνίαισι: a tragic word, cp. *Aesch. Suppl.* 1067.

1224. κριτάς: this can hardly mean the judges who decide the contest of drinking at 'the feast of the flasks,' since

Dicaeopolis has already won the prize (cp. 1202), and there is nothing to decide. 'The judges' are probably those who will decide the fate of the play (cp. *Av.* 447).

βασιλεύς: viz. the Ἄρχων Βασιλεύς who presided at the Lenaea (*Poll.* viii. 90). He cannot be the *arbiter bibendi* (*Hor. Od.* ii. 7. 25) or *strategus convivio* (*Plaut. Stich.* v. iv. 20); nor again the awarder of the prize at the festival, since the banquet was over and the prize had been already awarded.

1226. λόγῃ: cp. 1193 n.; a poetic word for δόρυ (cp. *Pax* 447, 1213, *Vesp.* 1119, *Ran.* 1016). In prose='a spear-head' (*Thesm.* 826), cp. *Xen. de re eq.* 12. 13, Plato, *Laches*, 183 E; see Hope, ib. s.v.

ὀδυρτή, 'tristful'; a rare word, occurring elsewhere only in *Plut. Mor.* 499 F, *Epiqr. Gr.* 1003. 4 (L. & S.). It nonplussed a schol. who writes κατ' ἐναλλαγὴν τοῦ σ' Ὀδύρσα, τουτέστι Θρακική!

1227. τουτοῦν: viz. τὸν χοῶν.

τήνελλα; onomatopoeic, to represent the sound of the flute (schol.); cp. *Eq.* 277 τήνελλά σοι 'victory for you,' *Av.* 1764, *Phot.* 586. 2. For similar attempts to represent sound cp. *Ran.* 1286, *Plut.*

LAM. My brain turns o' the toe from the impact of the stone, and darkness is toward.

DIC. I, too, have an exposition of sleep, and the deed of darkness is toward.

LAM. (*To his two slaves*) Carry me out with healing hands to the school of Pittalus.

DIC. (*To the two courtesans*) Carry me out to the umpires. Ho! Where is the Lord of Misrule? (*To the Chorus, who had been helping themselves out of the wine-skin*) Restore me the wine-skin. (LAM. *is carried out of the Orchestra, by the right entrance, groaning pitifully, and exhibiting his wound to the spectators.*)

LAM. A tristful lance has pierced my bones. (DIC. *moves in the same direction, 'chortling' loudly, and exhibiting the empty wine-skin to the spectators.*)

DIC. See, I've emptied it. 'Hip, hip, hurrah to the victor.' (*He throws the skin to a member of the Chorus, who fills it again.*)

FIRST LEADER. I echo your strain, greybeard, since you do invite me, 'Hip, hip, hurrah to the victor.'

DIC. What's more, I've poured out a bumper sheer, and drained it pottle-deep without winking.

impossible constructions are εἰς τὸν Πίτταλον or εἰς τὸν Πιπτάλου, since εἰς cannot be used, in this sense, with an acc. of a person, and 'a house' is οἰκία, not οἶκος (see Sobol. *Praep.* p. 45). ὡς τοὺς is strongly recommended by the reply ὡς τοὺς κριτάς; cp. 1032 crit. n. 1224 με φέρετε RABΓ: μ' ἐκφέρετε C Ald. 1225 Paragr. in R 1226 ὄδυρτά RCF¹: ὄδύρτα BF²Vp2 lemma schol.: ὄδυρ A: ὄδυρτή Su. (s.v. ὄδυρτική) 1228 καλεῖς γ' R etc.: v. Leeuwen καλεῖ γ' (viz. καλλίνικος): Bergk καλεῖς μ': Blaydes κρατεῖς γ'

290 θρεττανελό, *Eq.* 17 θρέττε (but this is probably a vulgar form for θάρσος), Ennius *tarantata*. This particular device was invented by Archilochus, in the poem quoted below, written in honour of a victory at Paros.

καλλίνικος: lyric, cp. *Eq.* 1254, *Av.* 1764.

1228. εἶπερ . . γε, 'if it is true you do invite us'; cp. *Nub.* 341 εἶπερ Νεφέλαι γ' εἰσιν ἀληθῶς, *Vesp.* 1153 n., Willems, *Bull. d. Acad. roy. d. Belg.* 1903, p. 651.

ὦ πρέσβυ: a schol. has a strange note, ἐαυτὸν γὰρ ὑπετίθετο πρέσβυν, πρὸς τὴν γυναῖκα διαλεγόμενος ἐν ἀρχῇ τοῦ δράματος: but there is no such conversation

in the play as preserved. The only reference to an old woman is 262 σὺ δ', ὦ γυναῖ, θεῶ μ' ἀπὸ τοῦ τέγους: nor does Dicaeopolis speak of himself as an old man anywhere in the play. Leo (*Q. Arist.* p. 2) thinks a scene has dropped out at the beginning of the play.

1229. καὶ . . γε, *atque adeo*; cp. *Vesp.* 97 n. Dicaeopolis means 'I have not only finished the χοῦς first, but I drank it off at one gulp.'

πρός: adv., cp. *Vesp.* 1420 n., Sobol. *Praep.* p. 167.

ἄμυστιν: schol. τὴν ἀθρόαν πόσιν οὕτως ἔλεγον. ἔστι δὲ εἶδος ποτηρίου φιαλώδους: it got its name παρὰ τὸ μὴ μύειν (schol.). Thus ἄμυστιν πίνειν

ΚΟΡ. τήνελλά νυν, ὦ γεννάδα· χῶρει λαβῶν τὸν ἀσκόν. 1230
 ΔΙΚ. ἔπεσθέ νυν ἄδοντες ὦ τήνελλα καλλίνικος. >
 ΚΟΡ. ἀλλ' ἐψόμεσθα σὴν χάριν
 τήνελλα καλλίνικον ἄ-
 δοντες σὲ καὶ τὸν ἀσκόν.



1231 ad fin. Assigned to the preceding speaker in R 1233
 ἐποψόμεσθα (sic) R : ἐπεψόμεσθα Γ²Ε² || καλλίνικον R : καλλίνικος cett.

(Anacr. 63. B.⁴) meant 'to drink a long draught.' Hence ἄ. came to mean 'tippling' (cp. [Eur.] *Rhes.* 438 οὐχ ὡς σὺ κομπεῖς τὰς ἐμὰς ἀμύστιδας); and, last of all, 'a large cup,' as possibly here, cp. Amips. i. p. 676 K. (ii. p. 710 M.) τὴν ἄ. λάμβανε, and Bekk.-Göll, *Char.* ii. p. 357.

1230. γεννάδα: cp. Plato, *Charm.* 155 D ὦ γεννάδα, *Ran.* 179 χρηστὸς εἶ καὶ γεννάδας 'a real gentleman.'

1231. For the ode of Archilochus cp. Bergk⁴, *PLG.* ii. p. 418 Τήνελλα καλλίνικε | χαῖρ' ἄναξ Ἡράκλεες, | <τήνελλα καλλίνικε> | αὐτὸς τε καὶ Ἴόλαος αἰχμητὰ δύο. | τήνελλα καλλίνικε, | <τήνελλα καλλίνικε>. | χαῖρ' ἄναξ, Ἡράκλεες. When the contests at Olympia were finished, and evening had come, the victors celebrated the κῶμος of triumph in the company of their parents, friends, and admirers. Pindar presents them to

FIRST LEADER (*Handing DIC. the wine-skin, from which he had been helping himself*) Hurrah, my bully hero, take the flask, and march. (DIC. *continues his progress towards the right entrance, brandishing the wine-skin above his head.*)

DIC. (*To the Chorus*) Follow me, singing the while, 'Hip, hip, hurrah to the victor.'

FIRST LEADER. Well, have with you; and we will sing in your honour, 'Hip, hip, hurrah to the victor' for you and your wine-skin. (DIC. *takes his position at the head of the serried ranks of the Chorus, who file out of the theatre singing Archilochus' famous ode in honour of Heracles and Iolaus.*)

us defiling in procession along the hill of Kronos (*Ol.* ix. 1-4), chanting this refrain; and under the delectable rays of the moon the sacred enclosure resounded with the joy of the revellers and the songs of victory (*ib.* x. 77). From this ode, *τήν. καλ.* came to be used in greeting a victor in any game, like 'bravo' in English, or *hoch* in German, cp. Grasberger, *ib.* iii. p. 192 n. 1.

Zieliński (*Glied.* p. 187) suggests that the Exodus is not complete, but that Aristophanes probably intended the Chorus to sing the ode of Archilochos after the word *ἀσκόν.* The lines are not inserted in the text but were borrowed for the occasion, like the *ἐμβόλιμα* of later tragedy.

1232. *σῆν*: cp. *Ran.* 109, *Soph. Phil.* 1413.

EXCURSUS I

(On line 6.)

τοῖς πέντε ταλάντοις: 1. ἀπλήστως ἀλλότρια καταφαγῶν ἐξήμεσεν αὐτά R || ἀντὶ τοῦ κλέψαι καὶ καταπιῶν ἀπέδωκεν. ἐξημιώθη γὰρ ὁ Κλέων πέντε τάλαντα διὰ τὸ ὑβρίζειν τοὺς ἱππέας. 2. παρὰ τῶν νησιωτῶν ἔλαβεν ἑ τάλαντα ὁ Κλέων, ἵνα πείσῃ τοὺς Ἀθηναίους κουφίσαι αὐτοὺς τῆς εἰσφορᾶς· αἰσθόμενοι δὲ οἱ ἱππεῖς ἀντέλεγον καὶ ἀπήτησαν αὐτόν R || μέμνηται Θεόπομπος. Such are the inconsistent scholia on this passage, which has not yet been elucidated so as to silence all dispute.

The most satisfactory explanation is that of Lübke, which, however, receives no support from the scholia. According to this scholar, the connexion is as follows:—Dicaeopolis mentions four incidents which excited his emotions, pleasurable or painful: (1) Chaeris' performance; (2) Dexitheus' music; (3) Theognis' appearance with a tragedy (*τραγωδικόν*). As these joys and sorrows are excited by incidents on the stage, it follows that the fourth must have had a similar source: 'my supreme joy was when I saw Cleon disgorging five talents.' The scene referred to was probably in the *Babylonii*, in which the poet may have represented the demagogue as begging five talents from the Allies as a bribe to lighten their tribute, and as being compelled by the Knights to disgorge them. It appears from schol. *Ach.* 378 that Cleon was principally attacked in this play, and that he showed his resentment against the poet (or his representative) by prosecuting him before the Senate (cp. Anon. *de Arist. vita*, δεύτερον δὲ καὶ τρίτον συκοφαντηθεὶς ἀπέφυγεν). v. Leeuwen accepts this explanation, and quotes Gregor. *Cor. Rhet. Graec.* vii. 1345 W., who seems to have understood the passage in the same sense, viz. χαίρειν οὖν ἔφη ὅτι ὁ Κλέων εἰσήχθη ἀπαιτούμενος <τὰ> παρὰ τῶν νησιωτῶν (codd. στρατιωτῶν) πέντε τάλαντα, where εἰσήχθη is significant, as it means 'was produced on the stage.' A parallel expression is found in 302, where the Coryphaeus says he will cut Cleon into 'shoe-leathers,' viz. not in actual life, but in the theatre, in the play subsequently known as the *Knights*. The mention of Theopompus, apparently in support of the second explanation of the scholiast, must be held to create a difficulty; but it is not certain that originally his name was attached to this note. Rutherford suggests that the reference is to the 10th or 11th book of the *Philippica* of Theopompus; cp. schol. V *Eq.* 226 Θεόπομπος ἐν δεκάτῳ Φιλιππικῶν φησιν ὅτι οἱ ἱππεῖς ἐμίσουν αὐτόν· προπηλακισθεὶς γὰρ ὑπ' αὐτῶν καὶ

παροξυνθεὶς ἐπέτεθῃ τῇ πολιτείᾳ (= 'became a minister,' viz. a senator in 427 B.C.) καὶ διετέλεσεν εἰς αὐτοὺς κακὰ μηχανώμενος· κατηγορήσε γὰρ αὐτῶν ὡς λειποστρατούντων (*FHG.* ii. 294, *Fr.* 100 Müller). On the other hand, Müller-Strübing and Gilbert place μέν. Θεόπ. after διὰ τὸ ὑβρίζειν τοὺς ἱππέας. It is possible that Theopompus knew of many private quarrels between Cleon and the Knights, as may be inferred from schol. V *Eq.* 226 (quoted above).

Having given what I conceive to be the most satisfactory explanation of this obscure allusion, I will now set down the views of other writers, whose theories I arrange in the order of their probability: (1) Gilbert bases his explanation on the quotation, in schol. *Eq. l.c.*, from the *Philippica* of Theopompus. Cleon, as senator, may have accused the Knights of λειποστρατία, in having shown lack of vigour against the light-armed Peloponnesian troops, in 427 B.C., during the severe invasion of that year. He may have proposed to the senate that the κατάστασις ('support of a citizen soldier') of five talents should not be granted to them (for a similar case cp. Lysias xvi. 6). The proposal may have taken the form of a προβούλευμα, which, however, was rejected by the Senate (Gilbert), or the Assembly (Beloch). Hence Cleon—very unnaturally, I must say—is said 'to disgorge five talents.' For the activity, or inactivity, of the Knights during the invasions see Thuc. ii. 19. 2, 22. 2, iii. 1, vii. 27. 5; for the calamitous invasion of 427 B.C. see Thuc. iii. 26, Diod. Sic. xii. 55. From this circumstance, according to Gilbert, Cleon is called παραξιππόστρατος in *Eq.* 247. If Gilbert's theory is correct, the schol. on Aristophanes here is an autoschediasma, inferred from the passage in the text, taken in conjunction with a recollection of the numerous passages in Aristophanes, which refer to the bribery by the allied states (e.g. *Vesp.* 669, *Pax* 645). (2) Previously to Lübke and Gilbert, the statements in the scholia were accepted without question. All the commentators (Müller, Ribbeck, Boeckh, C. F. Hermann, Ranke, Wachsmuth, Meier, Droysen, Merry) were agreed that Cleon had been accused of δωροδοκία, and condemned, at the instance of the Knights, although it is difficult to understand what rôle they played in such a trial. It is not even certain that there was a trial, as Aristophanes says nothing of it, either here, or in the Parabasis of the *Knights*, or in the *Clouds*; nor is it easy to see how Cleon could have been chosen a general against Sphacteria, if he had been found guilty of an offence for which the penalty was death, the forfeiture of twice the value of the property taken, or exile with ἀτιμία. Ribbeck thinks the Knights were the accusers: Ranke (*Vita Ar.* p. 355) that they were judges! But C. F. Hermann had no difficulty in showing that the Knights could appear, as a corps, neither in the one capacity nor in the other. Hermann suggested that they were rich people who could get what they wanted done in the Assembly "etiam nullo jure legitimo adjuti." But Müller-Strübing pertinently says, "how could they be so powerful where the voting was secret?" "If the Knights had such influence, Cleon would have been overwhelmed, and the comedy of the *Knights* would never have been written." (3) Müller-Strübing's own theory is that, shortly before the *Acharnēs*, Cleon had proposed the lightening of the tribute in the case of some of the islands, but that the proposal fell through on account of the opposition of the Knights. But this would be

to reverse the traditional rôles of the aristocratic and democratic parties at Athens, as it is well known that it was a principle of the Athenian democracy to increase the burdens of the Allies (Gilbert, *ib.* p. 139). Müller-Strübing (*ib.* p. 162) is certainly wrong in asserting that ἐξήμυσεν means 'replaced in the budget,' with an insinuation that a portion of the five talents passed into Cleon's pocket. Such an interpretation is based on the erroneous view that Cleon was at this time *προστάτης τῆς κοινῆς προσόδου*, a post-Euclidean office (cp. *Vesp.* 242 n.).

In itself, there is nothing strange in the charge of bribery against a demagogue, as such accusations are regularly bandied about in a society such as existed at Athens during the Peloponnesian war; cp. *Eq.* 438 sq., where Cleon is accused of receiving ten talents from Potidaea. Such accusations were not taken seriously, and did not affect a statesman's popularity; indeed, Thucydides spoke of Cleon, in 427 B.C., as being "by far the most influential Athenian in the popular Assembly" (iii. 36). It is significant that they emanated from the aristocratic Knights, who were reported to be oligarchs, Laconizers, the enemies of the people, "the nursery of the thirty tyrants" (Curtius). In reality, the demagogues had a reputation for purity in such matters, and rarely left fortunes at their deaths; cp. Lysias xix. §§ 47 sq.

In conclusion, it may be urged that if Lübke's explanation is correct, Theopompus must be accused of basing a statement of historical fact upon a line in a comedy, which does not refer to a fact, but to a familiar scene in a recent play. It may be replied that it is not certain that μέμν. Θεόπομπ. refers to anything in the present note; and, even if it does, Theopompus has not a high reputation as a historian, and has been frequently known to make similar blunders. Cobet (*Obs. crit.* pp. 87 sqq.) thinks that a similar literary reference was transformed into an historical fact in the case of *Pax* 700; but his interpretation of that passage, though ingenious, is hardly sustainable.

[On this line see Müller-Strübing, *Hist. Krit.* pp. 119 sqq., 132, Lübke, *Obs. crit.* p. 17, Gilbert, *Beitr.* pp. 134 sqq., Beloch, *Att. Pol. s. Per.* pp. 33 sq., Meyer, *de Ar. fab. commissionibus*, p. 20.]

EXCURSUS II

(On line 67.)

The phrase *περὶ τοῦ μὴ κωμῳδεῖν* has caused more "throwing about of brains" than any other four words in the scholia of Aristophanes. In the first place, what is the meaning of τὸ μὴ κωμῳδεῖν? (1) Some say 'not to write comedies at all'; but the *didascalicae* of comedies for 440–438 B.C. are known (Boeckh, *C. I.* i. 229). (2) Others explain 'not to injure the reputation of any one by vituperation'; but such an ordinance would have been an intolerable check upon the freedom usual in the Bacchic festivals (Cobet). (3) Others, again, paraphrase so: 'not to bring an Athenian citizen upon the stage in such a way that he could be recognized.' Thus Pericles should not be represented to the life, as Socrates, Cleon, and Euripides were, in later days. But the object of the law of Morychides was probably to forbid attacks upon Athenian institutions,

especially before the eyes of strangers, at the Greater Dionysia; and indirectly to obviate attacks upon leading statesmen who represented those institutions. (4) Others take κ. in the sense of *κωμωδεῖν ὀνομαστί*, viz. the comic poets were permitted to attack the leading statesmen, but not by name. But such a law would have been futile as regards its aim: the import of the *Knights* is no less obviously an assault on Cleon, because his name is mentioned only once.

On the whole, it is probable that the import of the law of Morychides can be best understood from the circumstances of the time. One of the most powerful of the Athenian dependencies had lately revolted. To the Athenians this event seemed to herald the break-up of their maritime empire. The object of the law was probably to check the spread of disaffection among the allied States. The most ready method of attaining this end was to forbid reflexions upon the Athenian administration, especially upon their foreign policy (cp. 642 ὡς δημοκρατοῦνται <αἱ πόλεις>). Probably the ordinance referred especially to comic exhibitions at the Greater Dionysia, but, on account of the prevailing excitement, all criticism of public policy was discountenanced.

Whatever the terms of the law may have been, its effects may be discerned in the comic literature of the time. Hence the mythological character of the Ὀδυσσῆς of Cratinus, and of the comedies of Pherecrates and Crates. Before 440 B.C. the licence of comedy was absolutely untrammelled; cp. Cic. *de Rep.* iv. 10 *apud quos (Graecos) fuit etiam lege concessum, ut quod vellet comoedia de quo vellet nominatim diceret*. When the danger was passed, licence was restored, but perhaps not to the same extent as before. We hear of a 'law of Antimachus' in schol. 1150 (where see note), and of a 'law of Syracosius' in 415 B.C., at the time of the mutilation of the Hermae; and the prosecution of Aristophanes (or Callistratus) after the *Babylonii* would seem to indicate that there were limits which it was not safe for a comic poet to overstep. The tenderness of the Athenians touching attacks upon themselves, in their corporate capacity, and their institutions, is well shown by the tract [Xen.] *Ath. Pol.* (written in 425-4 B.C.; cp. Kirchhoff, *Abhandl. d. Berlin. Akad.* 1874, phil.-hist. Kl.), esp. 2. 18 *κωμωδεῖν δ' αὖ καὶ κακῶς λέγειν τὸν μὲν δῆμον οὐκ ἔωσιν, ἵνα μὴ αὐτοὶ ἀκούωσι κακῶς· ἰδίᾳ δὲ κελεύουσιν, εἴ τις τινα βούλεται, εὖ εἰδότες ὅτι οὐχὶ τοῦ δήμου ἔσται οὐδὲ τοῦ πλήθους ὁ κωμωδούμενος, ὡς ἐπὶ τὸ πολὺ, ἀλλ' ἢ πλούσιος ἢ γενναῖος ἢ δυνάμενος· ὀλίγοι δὲ τινες τῶν πενήτων καὶ τῶν δημοτικῶν κωμωδοῦνται καὶ οὐδ' οἷοι ἐὰν μὴ διὰ πολυπραγμοσύνην (e.g. Socrates in *Nubes* and *Comus*) καὶ διὰ τὸ ζητεῖν πλέον τι ἔχειν τοῦ δήμου, ὥστε οὐδὲ τοὺς τοιούτους ἄχθονται κωμωδομένους.*

οὐκ ἔωσιν does not imply a law, but only moral force. Provided the State received no injury, satire on individual statesmen was enjoyed. In case of *laesa maiestas* (ἀδικία εἰς τὸν δῆμον) there lay an εἰσαγγελία to the Βουλῆ, as Aristophanes (or Callistratus) discovered to his cost.

[For the literature on this subject see Behaghel, *Gesch. d. Auffassung d. Ar. Vögel*, pp. 12 n., 28, who gives a good summary of the main results of the argument; also Cobet, *Obs. cr.* pp. 9, 27-39, Bergk ap. Fritzsche, *Qu. Ar.* i. p. 319, also *Reil. Coll. Att.* p. 142, Müller-Strübing, *Leutsch. Phil. Suppl.* v. iv. p. 43, also *Philol.* xxxix. pp. 38-46, Mein. *FCG.* i. p. 40, Gunning, *de*

Babyl. p. 64, Lübke, *Obs. crit.* pp. 5 sqq., Leo, *Quaest. Ar.* p. 39, Keck, *Quaest. A. hist.* pp. 2 sqq., 78, Schrader, *Philol.* xxxvi. p. 411, Gilbert, *Beitr.* p. 155, Erbe, *Kleon in d. Ritt.* p. 12, Zieliński, *Gliederung*, p. 55 n. 6, Schömann, *Animad. in Ar. Ach.* pp. 3 sqq.]

EXCURSUS III

(On line 100.)

L. Chodzkievicz, *Un Vers d'Aristophane*, transliterates the line in three ways: (1) after the manner of the cuneiforms — Hy · Artman · Khsyarsa · Nipistniy · Khstr; (2) after the reading of the interpreters, Hy' Artaman Khsayarsa Nipistinaiy Khsatra; (3) after the reading, closely followed by Aristophanes, Hy Artaman Xarxa nipistanai satra. The poet's changes are mainly for the sake of euphony, as understood by the Greeks, e.g. H, the strong aspirate, was dropped, as unfamiliar; ε was inserted before ξ (as Theopompus wrote ἐξαστράπην for σατράπην); ξάρξ ἀνα- may be an error of the copyist for ξάρξα να-; να for νι follows the analogy of similar barbaric words, e.g. ναβαιοσαστρεῦ *Ar.* 1615; ον may be quite as correct as *in*, as both represent *n* of the cuneiforms; σσ for *st* may be for euphony, or it may be due to the analogy of the many Greek words ending in *-σσοιαι*. The line is perfect old Persian, and is translated so by Chod. *ib.* p. 130 'Le magnifique Xerxès écrire à la seigneurie?' 'Lui, le magn. X. écrire à votre gouvernement?' As to the details, the sentence is an indirect interrogative, such as old Persian affected, without an interrogative particle: *Hy* (*Hya* of Rawlinson) = Lat. *hic*; *Art* (*arta* of Rawlinson) = 'high-thinking,' 'magnanimous'; *Man* = 'to think'; so *Artman* = 'high-thinking,' 'magnanimous.' As Artaxerxes would not fit the line, Aristophanes, or his Persian friend, showed his familiarity with the language by dividing the word into its elements, viz. 'the magnificent Xerxes'; the name really means 'high monarch,' 'grand monarch' (Herod. vi. 98 translates it by μέγας ἀρχίος); *Nipistniy* = 'to write'; *Khstr* = 'government.' In *Mnem.* 1888, pp. 91 sqq., Naber proposes to read δι' Ἀρταβάνο Ἐέρξ' ἀπιστάναι σάρα = *per Artabanum Xerxes aurum appendere* (*appendet, mittet*); σάρα being the Persian *zara* (= 'gold').

EXCURSUS IV

(On line 204.)

On the whole, it seems to me safest to assume that the scene was not changed at 204, or at any other line in the play.

The proscenium throughout represented the houses of Dicaeopolis, Lamachus, and Euripides; and the orchestra continued to represent the Pnyx. That Dicaeopolis' house was really not at Athens, but somewhere in the country, while Euripides and Lamachus lived at Athens, did not trouble the spectators; nor were they moved to mirth when Dicaeopolis established his market close to the rostrum on the Pnyx.

The simple fact is that the Athenians were not studious of illusion in their scenic effects; they believed what they were told, and did not ask

inconvenient questions when their eyes contradicted these beliefs. In like manner, on Elizabethan stages, a great deal had to be supplied by the imagination, and only 'flat unraised spirits' were troubled by inconsistencies; cp. Sh. *Hen. V* Prol. 'can this cockpit hold The vasty fields of France? or may we cram Within this wooden O the very casques That did affright the air at Agincourt?' In the *Clouds* the spectators were asked to imagine it was night, although the theatre was probably flooded with sunshine; in this play they perform the feat of seeing a snowstorm 'by thinking on the frosty Caucasus.'

By giving full weight to this readiness of faith, we may get rid of the elaborate paraphernalia of scene-changing, periacti, and curtains, which commentators have availed themselves of, in order to explain the undoubted scenic difficulties of the play.

Thus, when the spectators heard that Dicaeopolis was going to celebrate the rustic feast of Dionysus, they were satisfied that the Pnyx should be treated as Dicaeopolis' deme, and they saw no incongruity in his saluting the Pnyx (in 266-7) with ἔκτω σ' ἔπει προσεῖπον εἰς τὸν δῆμον ἐλθὼν ἄσμενος: nor did they marvel when Amphitheus and the Acharnians discovered Dicaeopolis in his deme, although it was impossible that Amphitheus should look for Dicaeopolis in any other place than on the Pnyx, where he had left him. With like readiness they accepted the change of locality soon afterwards to Euripides' house, which was in Athens. Such freedom of interpretation is often required in the case of Aristophanes. So much for the unity of place. The unity of time is also often violated. In this play Amphitheus travels to Sparta and back while forty lines are being recited. Haupt ('De scaena Ach. Ar.,' *Opusc.* ii. p. 460) quotes a passage in Molière's *La Comtesse d'Escarbagnas*, which is similar: in sc. xv. of the exordium we have 'Madame, je viens vous avertir que la comédie sera bientôt prête, et que dans un quart-d'heure nous pouvons passer dans la salle'; but the scene does not change. When the comedy begins, a few chairs are arranged, and the spectators take their places. The change of scene is left to the imagination to carry out.

The generally entertained supposition that the scene is changed involves one in great difficulties, which have long troubled the commentators. (1) Some (e.g. Schönborn, *Skene d. Hellenen*, p. 307, Muhl, *Symb. ad rem scaenicam Ach. Av.que fab. accuratius cognoscendam*, p. 15) hold that the scene throughout is laid at Athens, and interpret 202 as meaning that Dicaeopolis intends to celebrate the Dionysia as 'rustics are wont to do'; but it is obvious that in 266 sq., at any rate, the scene is laid in Dicaeopolis' parish. (2) Others (e.g. Schömann, *Opusc. Acad.* iv. p. 189, E. Droysen, *Qu. d. Ar. re sc.* p. 29) hold that, after 203, the scene is in the country; but it is well known that Euripides lived at Athens, and the scenes with Lamachus are obviously laid at Athens. (3) Müller-Strübing (*ib.* p. 693) holds that the scene is changed at 173, where the introduction seems to be complete; the scene may have been shifted during certain revolutions of the Odomanti preparatory to their retirement. But there is no sign in the text that such a change took place at this point; and it is obvious that Amphitheus must have looked for Dicaeopolis in the place where he had left him, viz. on the Pnyx. (4) Oehme (*de Parodo Ach.* p. 1) thinks the scene was changed after 236. At the end of the Parodus the

Chorus cannot find Dicaeopolis, and determine to pursue him $\gamma\eta\nu$ πρὸ $\gamma\eta\varsigma$: at this moment the scene was changed. If there was to be a change of scene, this seems to be the proper place for it; as at $\epsilon\upsilon\phi\eta\mu\epsilon\acute{\iota}\tau\epsilon$, it is clear that the scene is no longer on the Pnyx, but in the country parish. Oehme thinks the scene was again shifted after 346. (5) Niejahr (*Qu. Sc.* p. 30) holds the scene was unchanged throughout. Dicaeopolis' and Lamachus' houses were represented on the proscenium, but Euripides' house was merely an eccyclema. Niejahr thinks Aristophanes would have shrunk from placing Euripides' house in the vicinity of the dwellings of the others, in the face of well-known facts. But this is to apply modern ideas of consistency to an ancient work of art.

J. Denis (*La Comédie grecque* i. p. 323) has some good remarks on the disregard of the conditions of time and space exhibited in this play. As becomes a Frenchman, he has more regard for 'the unities' than I can feel; and, in any case, he exaggerates Aristophanes' violation of them in the *Acharnēs*.

EXCURSUS V

(On line 378.)

Schol. R here is unusually important, viz. τοὺς Βαβυλωνίους λέγει· τούτους γὰρ πρὸ τῶν Ἀχαρνέων Ἀριστοφάνης ἐδίδαξεν· ἐν οἷς πολλοὺς κακῶς εἶπεν. ἐκωμῶδησεν γὰρ τὰς τε κληρωτὰς καὶ χειροτονητὰς ἀρχὰς καὶ Κλέωνα, παρόντων τῶν ξένων. καὶ διὰ τοῦτο ὀργισθεὶς ὁ Κλέων ἐγράφατο αὐτὸν ἀδικίας εἰς τοὺς πολίτας ὡς εἰς ὕβριν τοῦ δήμου καὶ τῆς βουλῆς ταῦτα πεποιηκότα· καὶ ξενίας δὲ αὐτὸν ἐγράφατο καὶ εἰς ἀγῶνα ἐνέβαλεν. It cannot be inferred either from this passage, or from [*Xen.*] *Ath. Pol.* 2. 18 (quoted on p. 244), that there was at this time any law restricting the freedom of comic poets (see Excursus II.), and schol. R seems to err in mentioning a γραφή ἀδικίας (Rutherford reads ἀδικίον, but this means 'maladministration'; cp. Gilbert, *Const.* p. 226, [*Arist.*] *Ath. Pol.* 53 § 10).

The procedure against the poet was probably by means of an εἰσαγγελία to the Senate, for an ἄγραφον ἀδίκημα, viz. *lèse-majesté*, in the presence of strangers. Aristophanes seems to have escaped from this charge—perhaps with a small fine. But his troubles with Cleon were not over. A γραφή ξενίας was brought against him; it is not stated when, and the most probable view is that it was subsequently to the *Equites* (cp. *Vesp.* 1284 n.). The justification for this charge is unknown; but *Vita* (xii. Bergk) assigns him a father (Philippus), a deme (Cydathenaeon), and a tribe (Pandionis). These cannot have been invented by the scholiasts; and consequently the charge, which was a common one at Athens, may have been that his father was not a true Athenian. There is evidence that the family came from Aegina (cp. 653 sqq.), where the name was not unknown in earlier days. On the question of his ξενία see Römer, *Arist. Stud.* p. 132. The long-standing controversy as to whether Aristophanes or Callistratus was the object of Cleon's attack has at length been decided by the article of E. Capps (in *Am. J. Phil.* xxviii. 2, pp. 190 sqq.), who has demonstrated that, even in the days of the old comedy, the name of the real author as well as that of the ὑποδιδάσκαλος appeared in the *didascaliae*. In the case of

the *Babylonii*, the formula would have been Ἄριστοφάνης ἐδίδασκε διὰ Καλλιστράτου: in the *Fasti*, the name of the ὑποδιδάσκαλος would not have been mentioned (see *ib.* p. 182). This view has always been recommended to me by common sense, as Callistratus was a man of straw—a wretched poetaster—and it seemed incredible that the identity of such a genius as the author of the *Babylonii* and *Daetalēs* could have been concealed in a small society. But the commentators, both ancient and modern, have been much divided on the question. (1) The following contend that Aristophanes was attacked by Cleon: Fritzsche, *Qu. Ar.* i. pp. 301 sqq., Bergk, *ap. Mein. Fr. Com.* ii. pp. 932 sqq., A. Müller, *Praef.* to his ed., p. xiii., W. Ribbeck, ed. *Ach.* p. 216, Cobet, *Obs. crit.* p. 107. (2) The following contend that Callistratus was the defendant: C. F. Hermann, *Progr.* Marburg, 1835, p. v., E. Petersen, *Fleck. Ann.* lxxxv. p. 655, Müller-Strübing, *Hist. Krit.* pp. 604 sqq., E. Meyer, *de Ar. fab. comm.* p. 31, Leo, *Qu. Ar.* p. 27, Briel, *de Philon.* pp. 22 sqq., Wilhelm, *Urkunden*, p. 111, Reisch in Pauly-Wissowa, *ib.* v. p. 405. The latest and ablest advocate of this view is Römer, *Arist. Stud.* pp. 121 sqq., who defends his position from schol. 654 (q.v.). (3) The following contend that both Aristophanes and Callistratus were successively attacked: Kock, *de Philon.*, H. Schrader, *Phil.* xxxvi. pp. 385 sqq. (who gives a valuable summary of the conflicting views), Gunning, *de Babylon.* pp. 75 sqq. On the εἰσαγγελία, for ἀγραφα ἀδικήματα, cp. Gilbert, *Beitr.* p. 155, *id. Const.* pp. 281, 390, Beloch, *Att. Pol.* p. 336, Römer, *ib.* p. 131 n., Thalheim, *Hermes* xli. 1906, pp. 304 sqq. Cleon was a senator in 427–6 B.C., and may have made use of his office to attack Aristophanes, who, in satirizing κληρωταὶ καὶ χειροτονηταὶ ἀρχαί, had insulted him.

EXCURSUS VI

(On the *Telephus*.)

The *Telephus* is assigned, in the argument of the *Alcestis*, to Ol. 85. 2, when it formed a part of the tetralogy *Cressae, Alcmeon in Psophide, Telephus, Alcestis* (Hartung, *Euripides restitutus* i. p. xi., Nauck, *TGF.*² p. 379). The general structure of the piece has been recovered from the plays of Aristophanes, and the fragments of the dramas of Ennius and Attius, which were known by the same name, and were reproductions of the play.

The prologue was recited by Telephus in front of the palace of Agamemnon at Argos, and commenced with an address to the country, of which Telephus was a native:

ὦ γαῖα πατρίς, ἣν Πέλοψ ὀρίζειται,
χαῖρ', ὅς τε πέτρον Ἀρκάδων δυσχείμερον
<Πᾶν> ἐμβατεύεις, ἔνθεν εὐχομαι γένος·
Αὔγη γὰρ Ἀλέου παῖς με τῷ Τιρυνθίῳ
τίκτει λαθραίως Ἑρακλεί· ξύνοιδ' ὄρος
Παρθένιον, ἔνθα μητέρ' ὠδίνων ἐμῆν
ἔλυσεν Εἰλείθνια.

(*Fr.* 696 N.²)

On the discovery of his daughter's dishonour, Aleus enclosed the child,

with its mother, like Danaë, in a casket, which was thrown into the sea. After various vicissitudes, the casket was carried to the mouth of the Caicus. Teuthras, the King of Mysia, married Auge, and adopted Telephus as his son.

After some years, when the Trojan war was brewing, the Greeks landed in Teuthras' kingdom, and devastated it, thinking it was Priam's realm. They were attacked by Telephus, and driven to their ships; but Telephus was wounded in the leg by the spear of Achilles. The Greeks retreated to Boeotia, and subsequently in despair returned to their homes; while Telephus, being afflicted with an incurable wound, disguised himself in rags, and visited Delphi, in order to ascertain from Apollo how he might be cured of his wound: *regnum reliqui, septus mendici stola* (Enn. *Tel.* i. p. 56 R.²), πτώχ' ἀμφίβληστρα σώματος λαβὼν ῥάκη | ἀλκτῆρια τύχης (*Fr.* 697 N.², lines whose sense is better than their metre).

Telephus was sent from the oracle to find the man who had wounded him (ὁ τρώσας ἰάσεται). He heard that Achilles, and some other Greek heroes, were assembled in the palace at Argos. Before this palace the prologue was recited, as was said above, by Telephus. The hero was disguised as a beggar, wearing the Phrygian cap (πιλίδιον 439), and carrying a wallet (σπυρίδιον 453), a staff (βακτηρίον 448), and an earthen pot (χυτρίδιον 463, ψυκτήρ *Tel. Fr.* 726 N.²). Only the first lines of the prologue have survived (*Fr.* 696 N.²), but it is probable that much of it is embedded in the opening scene of the *Acharnæ* (1-41); certainly Dicaeopolis' 'arithmetic of pains and pleasures' has an Euripidean tang. It may have concluded with the words δέϊ γάρ με δόξαι πτωχὸν εἶναι σήμερον (Mein. εἰς τὸ σήμερον) | εἶναι μὲν ὅσπερ εἰμί, φαίνεσθαι δὲ μὴ (440 sq.): probably *Fr.* 697 N.² belongs to the same speech. Having explained his history to the audience, the hero seems to have applied for admission to the palace, cp. λῦε πηκτὰ δωμάτων (*Fr.* 1003 N.², cp. 479); but was refused by the porter, cp. ἀπελθε λαϊνῶν σταθμῶν (449, *Fr. adesp.* 44 N.²), λυπηρὸς ἴσθ' ὦν κάποχώρησον δόμων (456), in spite of his piteous appeals, cp. νικᾷ δὲ χρεία μ', ἢ κακῶς τ' ὀλουμένη | γαστήρ, ἀφ' ἧς δὴ πάντα γίγνεται κακά (*Fr.* 915 N.²). The Queen, hearing the clamour, came forth, and the hero addressed his prayers to her, ἐγὼ δὲ καινῇ ξυμφορᾷ πεπληγμένος | ἰκέτης ἀφίγμαι πρὸς σέ. ΚΑ. τοῦ χρέϊαν ἔχων; (cp. *Thesm.* 179). The Queen was moved, and showed compassion in true Euripidean fashion; cp. *nam huius demum miseret, cuius nobilitas miserias Nobilitat* (Attius i. p. 216 R.²). So Telephus was welcomed within the palace. Meanwhile, the heroes in the great hall were discussing the unsuccessful termination of the war. Agamemnon and Menelaus were acrimonious in their mutual recriminations. Menelaus represented *deum de consilio hoc itiner credo conatum modo* (Ennius i. p. 57 R.²); but Agamemnon turned a deaf ear to his arguments, and urged *quorum liberi leto dati sunt in bello, non lubenter haec enodari audiunt* (ib.). Finally, he exclaimed *studiumque iteris reprime* (Attius i. p. 217 R.²). The dispute continued in alternate verses: *A. quis homo te exsuperat unquam gentium impudentia? M. quis autem malitia te?* (Cic. *Tusc.* iv. 367), ending in the famous words—ὦ πόλις Ἄργους, κλύεθ' οἶα λέγει | . . | ἴθ' ὅποι χρῆζεις· οὐκ ἀπολοῦμαι | τῆς σῆς Ἑλένης οὐνεκα . . | Σπάρτην ἔλαχες· κείνην κόσμει, | τὰς δὲ Μυκῆνας ἡμεῖς ἰδία (*Fr.* 713, 722, 723 N.²). The

Chorus, after their way, moralize on the feuds of brothers; cp. *χαλεποὶ πόλεμοι γὰρ ἀδελφῶν* (*Fr.* 975 N.²). At this point a servant arrived with the intelligence that he had seen a stranger seated in the sanctuary of the palace: *quem ego ubi aspexi, virum memorabilem Intui viderer, ni vestitus taeter, vastitudo, Maestitudo, praedicarent hominem esse* (*Attius* i. p. 215 R.²). The Queen was sent for to explain his presence. She professed ignorance of his identity, but, like the servant, was convinced of his noble birth: *nam etsi opertus squalitate sit luctuque horrificabili Profecto haudquaquam est ortus mediocri satu* (*Attius* i. p. 216). The Queen seems to have persuaded her husband to receive the stranger, and she was requested to conduct him into his presence. When Telephus heard that he was to appear before Agamemnon, he threw himself upon the Queen's mercy and disclosed his identity. Her hatred towards her husband inclined her to give him her protection. Together they concocted the plot which was subsequently followed: *nunc tu in re crepera tua quid capias consili* *Vide* (*Attius* i. p. 217 R.²). Telephus proposed the desperate expedient of seizing the infant Orestes as a hostage. Clytemnestra, hating her husband, agreed; cp. *ἀπέπτυσ' ἔχθροῦ φωτὸς ἔχθιστον τέκος* (*Fr.* 727 N.²). The child was transferred to a spot within easy reach of the great hall. When the disguised stranger appeared before the assembled heroes, he found them assailing Telephus for the part he played when the Greeks landed in his kingdom. Disregarding his own danger, the hero undertook to plead his cause. His defence was the celebrated *ῥῆσις μακρά* (416), which Aristophanes parodied both in the *Acharnēs* and in the *Thesmophoriazusae*: *μή μοι φθονήσητ', ἄνδρες, Ἑλλήνων ἄκροι, | εἰ πτωχὸς ὢν τέτληκ' ἐν ἐσθλοῖσιν λέγειν* (*Fr.* 703 N.²). The occasion called for speech; cp. *Ἀγάμεμνον οὐδ' εἰ πέλεκυν ἐν χερσίν ἔχων | μέλλοι τις εἰς τράχηλον ἐμβαλεῖν ἐμόν, | σιγήσομαι δίκαιά γ' ἀντειπεῖν ἔχων* (*Fr.* 706 N.²). The hero's object seems to have been to minimize the causes of the war against Troy: *quantum Tyndareo gnata et Menelai domus Molem excitarit belli pastorque Ilius* (*Attius* i. p. 215 R.²). Even allowing that the Greeks had a just cause of anger against Alexander, Telephus was guiltless; and yet the Greeks invaded his dominions: *flucti cruoris voluebantur Mysii* (*id.* i. p. 218 R.²). Self-defence was a duty; cp. *ἐρεῖ τις "οὐ χρῆν"*. *ὅ τι δὲ χρῆν, οὐκ εἶπατε* (*Fr.* 708 N.²). No one with ordinary self-respect would have tolerated such an unprovoked injury. Certainly, the Greeks would not have shown a patient spirit in similar circumstances: reverse the picture; cp. *φέρ' εἰ . . . καθῆσθ' ἂν ἐν δόμοισιν ἢ πολλοῦ γε δεῖ | . . . | ταῦτ' οἶδ' ὅτι ἂν ἐδράτε . . . τὸν δὲ Τήλεφον | οὐκ οἰόμεσθα νοῦς ἄρ' οὐχ ὑμῖν ἐνι* (*Fr.* 709-10 N.). The Chorus were amazed at Telephus' adroitness; cp. *οὐτ' ἄρ' Ὀδυσσεύς ἐστιν αἰμύλος μόνος | χρεῖα διδάσκει, κἂν βραδύς τις ἦ, σοφόν* (*Fr.* 715 N.²). Agamemnon was converted, and protested against inflicting a wrong on Telephus, who was a man more sinned against than sinning; cp. *εἶτα δὴ θυμοῦμεθα | παθόντες οὐδέν μᾶλλον ἢ δεδρακότες* (*Fr.* 711 N.², *Thesm.* 519). At this point came the unwelcome intervention of the person who, in the *Acharnēs*, is represented by Lamachus, in the *Thesmophoriazusae* by Clisthenes. In the original he seems to have been Achilles. His first words were ominous: *κακός τις ἐστι προξένω σοὶ χρώμενος* (*Fr.* 721 N.²) *καὶ νῦν ἀκούσας πρᾶγμα περὶ ὑμῶν μέγα | ὀλίγω τι πρότερον κατ' ἀγορὰν λαλούμενον, | ἦκω φέρων σοι τοῦτο κτλ.* (the words of Clisthenes

Thesm. 577 sqq.), where at least *περὶ ἱμῶν* is not from the original. The King professed ignorance of the identity of his guest: *qui neque cuius esset, unquam potuimus Multa erogitantes sciscere* (*Attius* i. p. 217 R.²). Telephus was cross-examined by one of the heroes (perhaps Odysseus) *καὶ μὴν σ' ἐλέγξαι βούλομαι τεκμηρίῳ* (*Eq.* 1232, *Thesm.* 626), and was reduced to despair, and exclaimed: *ὦ Φοῖβ' Ἀπολλων Λύκιε, τί ποτέ μ' ἐργάσῃ;* (*Fr.* 700 N.²). But the hero presses him closely; cp. *οἶδ' ἄνδρα Μυσὸν Τήλεφόν <τιν'> εἶτε δὲ | Μυσὸς <γεγῶς> ἦν, εἶτε κάλλοθεν πόθεν, | πῶς . . Τήλεφος γνωρίζεται* (*Fr.* 704 N.²). Achilles demanded the hero's death; cp. *κακῶς ὄλοιτ' ἄν· ἄξιον γὰρ Ἑλλάδι* (*Fr.* 720 N.²). Telephus was driven to his last move: *λεπτὴ τις ἐλπίς ἐσθ' ἐφ' ἧς ὀχούμεθα* (*Eq.* 1244). He seized the infant Orestes, and, with his knife at his throat, exclaimed: *πληγὴν μαχαίρῃ τῆδε φοινίας φλέβας | καθαιματώσει βωμόν* (*Thesm.* 694). Holding the child in his arms, Telephus continued his arguments. He sought to calm the anger of Achilles; cp. *ᾠρα σε θυμοῦ κρείσσονα γνώμην ἔχειν* (*Fr.* 718 N.²), and his efforts seem to have been seconded by another hero (perhaps Agamemnon); but Achilles could not be turned from his wrath, cp. *τί δ', ὦ τάλας, σὶ τῷδε πείθεσθαί με λῆς;* (*Fr.* 717 N.²). Telephus had belittled the State; cp. *οὗτος ἄνθρωπος πάλοι | ἅπασαν ἡμῶν τὴν πόλιν κακορροθεῖ* (*Fr.* 712 N.²). Telephus must face his fate boldly, and not, by means of cunning, seek to evade it; cp. *τὰς ξυμφορὰς γὰρ οὐχὶ τοῖς τεχνάσμασιν | φέρειν δίκαιον, ἀλλὰ τοῖς παθήμασιν* (*Thesm.* 198; but these lines may be Agathon's own). The Greeks must rule barbarians; cp. *Ἕλληνες ὄντες βαρβάρους δουλεύσομεν* (*Fr.* 719 N.²). But Telephus would not be denied; he threw himself before the hero, and implored him not only to spare him, but to cure his wound: *σὺ δ' εἰκ' ἀνάγκῃ, καὶ θεοῖσι μὴ μάχου· | τόλμα δὲ προσβλέπειν με, καὶ φρονήματος | χάλα· τά τοι μέγιστα πολλάκις θεὸς | ταπείν' ἔθηκε καὶ συνέστειλεν πάλιν* (*Fr.* 716 N.²). *proinde istaec tua aufer terricula, atque animum iratum comprime* (*Attius* i. p. 216 R.²; perhaps the origin of *Ach.* 582). At length Achilles was calmed; but he said the cure of Telephus was beyond his power, as he had no knowledge of the healing art. Then Telephus told him the meaning of the oracle *ὁ τρώσας ἰάσεται*, that not Achilles, but his spear, was destined to be the instrument: *πριστοῖσι λόγχης θέλγεται ῥινήμασιν* (*Fr.* 724 N.²).

Thus Telephus was cured; but the drama was not yet complete. Agamemnon recalled to mind another oracle, to wit, that the Greeks must seek out Telephus, who was to be their guide on a second expedition against Troy. Though Telephus was Priam's son-in-law, he consented to play this rôle out of gratitude for the removal of his disease. The *motif* of the *Telephus* was probably borrowed from the story of Themistocles, at the court of Admetus, the King of the Molossi (*Corn. N. Them.* c. 8). Although the order of events, and the main arguments, of the scenes in the *Acharnēs* and the *Thesmophoriazusae*, which are based on the *Telephus*, are in the main identical, still there is one important difference. In the former play the hostage is seized before Dicaeopolis commences his *ῥῆσις μακρά*, and, in fact, the hostage is employed to constrain the Chorus to listen to his arguments; in the latter, the 'leather-bottle' is captured only when 'the relative' has been unmasked through the sudden appearance of Clisthenes. In this respect the *Thesmophoriazusae* adheres more closely to its original.

EXCURSUS VII

(On line 528.)

Ever since the rising (in 446 B.C.) of the Megarians against the Athenian garrison, there was great bitterness in Athens against Megara. Many political considerations contributed to this vexation: (1) Byzantium, the daughter state of Megara, helped the Samians during their revolt, and the subsequent undertakings of Athenians in that quarter imperilled Megarian trade; (2) the Megarians assisted the Corinthians against Corcyra. Apart from these sentimental reasons, the possession of the Megarian pass was of vital importance to Athens, in view of the coming struggle with Sparta. On the other hand, the Athenian market was the nearest to Megara, for the sale of the scanty products of their unfertile soil. The first exclusion of the Megarians from the Athenian markets was voted some time before the conclusion of the treaty with Corcyra, probably before the summer of 433 B.C. (see 519 n.). Its cause is unknown.

From this must be distinguished (2) the decree of the winter of 433-2 B.C. ('the Megarian decree') which was moved by Pericles, on the pretext that the Megarians had cultivated some sacred land at Eleusis. This decree excluded the Megarians from the markets of the Athenian empire, especially Byzantium. From it must further be distinguished (3) 'the psephisma of Charinus' (Thuc. i. 139) which is roughly given in 531 sqq. The latter was passed in the interval between the events at Plataea and the march of the Peloponnesian army (viz. between Thuc. ii. 2 and 13).

'The Megarian decree' entirely destroyed the trade of Megara; and the resulting starvation is not overdrawn by Aristophanes, cp. 535, 730 sqq., *Pax* 246 sq., 481 sqq. The Corinthians felt that they must strike before it was too late. If the Athenians captured Megara, the command of the gulf would follow; furthermore, the isthmus would be controlled by Athens, and it would then be possible to command the western seas without sailing round the Peloponnesus. 'The decree of Charinus' only clinched 'the Megarian decree' by making it more stringent.

The origin of the latter was, according to Plutarch, due to the murder of Anthemocritus, who, on the initiative of Pericles, was sent to the Megarians and the Lacedaemonians, to make some remonstrances touching the cultivation of the *ἱερὰ ὄργα*. The Megarians were held responsible for the deed. On the proposal of Charinus (Plut. *Per.* 30), it was decreed (1) ἄσπονδον μὲν εἶναι καὶ ἀκήρυκτον ἔχθραν (the usual formula was πόλεμον); (2) ὅς δ' ἂν ἐπιβῆ τῆς Ἀττικῆς Μεγαρέων θανάτῳ ζημιούσθαι (hitherto they were excluded only from the harbours and markets); (3) τοὺς δὲ στρατηγούς, ὅταν ὀμνύωσι τὸν πάτριον ὄρκον, ἐπομνύειν ὅτι καὶ δις ἀνὰ πᾶν ἔτος εἰς τὴν Μεγαρικὴν ἐμβαλοῦσι; (4) ταφῆναι δ' Ἀνθεμόκριτον παρὰ τὰς Θριασίας πύλας αἰ νῦν Δίπυλον ὀνομάζονται (viz. at the entrance to the inner Ceramicus). It is clear from this resolution that the Megarians were not given a place either in earth or heaven or in the sea. It is curious that these decrees are not mentioned in Thucydides as being among the causes of the war, and that the historian keeps the measures against Megara in the background. [See Diod. Sic. xii. 39, Plut. *Per.* 29, Busolt, *Gr. Gesch.* III. ii. p. 811 n. 1, 815 n., ib. i. pp. 461 sqq., Cornford, *Thuc. Mythistoricus*,

pp. 26 sqq., who sees in the decrees an illustration of V. Bérard's 'Law of the Isthmus'].

EXCURSUS VIII

(On lines 593–619.)

Müller-Strübing fancies that this passage was inserted after the election (in the winter of 426–5 B.C.) of Lamachus to a generalship. His line of reasoning is as follows: (1) The tone of the passage is strangely different, in its concentrated bitterness, from the bantering which pervades the rest of the play; elsewhere, Lamachus is ridiculed as a *Bombastes Furioso*, a *soldat fanfaron*, a poor devil to whom a soldier's pittance is a matter of importance. In the earlier portions of the play Lamachus is merely a type of fire-eater, whose character was worthy of his name. He is of no particular political importance, though his name has recently been much on men's lips. He served as lochagus, with Demosthenes, in Aetolia during the expedition which began with *λόχοι* and ended with *λόφοι*. Like the rest, he ran like a hare (*διαδέδρακε*), was wounded, and was sent back to Athens. In Athens he has not hidden his light under a bushel, but has become notorious for his rhodomontade. Such was the Lamachus whom Aristophanes selected to play a part in the original play. But his election to a generalship, just before the production of the play, gave him an important administrative post, and, from being ridiculous, he has become dangerous.

Müller-Strübing thinks that the excision has left its mark on the texture of the argument. Although Dicaeopolis has not really produced any arguments in favour of his views since Lamachus' arrival, the Chorus is no longer divided into Semichoruses, but, as a whole, judges that he is victor.

For a reply to these objections cp. 496 n. It may be noted that Müller-Strübing's views are fatally affected by the discovery of the real date of the election, which was in the 7th Prytany of the Attic year (cp. Busolt, *Gr. Gesch.* III. ii. p. 939 n. 4, Wilam. *Arist. u. Ath.* ii. p. 248). Zieliński agrees, in the main, with Müller-Strübing. He holds that the Agon, which is canonic in the plays of Aristophanes, was supplanted by the present scene. Before 593 everything has been prepared for the great struggle. The division of the Chorus into Semichoruses, in consequence of Dicaeopolis' speech, may be paralleled in the *Lysistrata*. Like the Probulus in that play, Lamachus is the champion of the opposition. In the *Acharnēs*, however, the end is strangely flat. Lamachus has been summoned to chastise the friend of peace, but he collapses without making an attempt. When challenged to explain why the best offices are given to worthless favourites, he can only reply, 'they were chosen by the popular vote.' It might have been expected that he would either have attempted to punish Dicaeopolis, or that he would have agreed to listen to argument. Even if, like the Probulus in the *Lysistrata*, he was incapable of listening to reason, Dicaeopolis might have had an opportunity of laying before the Athenians the blessings of peace, as Lysistrata laid before them the advantages of women's rule.

Very strange also is the bearing of the opposition Semichorus to

Dicaeopolis. This body of Acharnians had accused Dicaeopolis of vilifying the state, and had summoned Lamachus to their aid. Dicaeopolis persists in his charges, and actually attacks their hero, Lamachus. The Chorus attempt no reply, but merely cry out *ἀνὴρ νικᾷ τοῖσι λόγοισι*. Zieliński's strongest argument that there was originally an Agon in the play is, that the Epirrhematic is preserved in 620 sqq. With this should be compared *Lys.* 608 sqq. Both consist of three contrasted senarii, spoken by the opponents who hurl defiance at each other. The resemblance is striking, and proves either that the Agon, to which it belonged, was lost, or, as I believe to be the truth, that the preceding scene is an Agon (see 496 n.). As to Zieliński's suggestion, that the play was remodelled for the 'Great Dionysia,' it is sufficient to point out that 502 sqq. would have led to another action of *lèse-majesté* if acted before strangers. Zieliński attempts to support his wild theory by a reference to 1150-72; he suggests that the Chorus which was scurvily treated at the Lenaea was the Chorus of the first edition of the play! [See Müller-Strübing, *ib.* pp. 499 sqq., 511 sqq., Gilbert, *Beitr.* pp. 173 sqq.]

EXCURSUS IX

(On lines 920, 925.)

L. Grasberger (*Erziehung und Unterricht im klassischen Altertum* i. pp. 75 sq.) follows schol. R's explanation of *τίφη* as a kind of beetle, probably a cockchafer (*μηλολόνη*). In ancient, as in modern Athens, children seem to have amused themselves by attaching a lighted piece of wax to the tails of certain insects, which, perhaps, were drawn through the air by means of a string (cp. *Nubes* 762 sq. *ἀλλ' ἀποχάλα τὴν φροντίδ' εἰς τὸν ἀέρα, | λινόδετον ὥσπερ μηλολόνην τοῦ ποδός*). Eustathius is the authority for ancient times; cp. 1243. 33 *εἰσὶ γὰρ τινες καὶ χαλκαῖ μύϊαι, συννεμόμεναι, φασί, τοῖς κανθάρους, χαλκίζουσαι τῇ χροιά, αἷς οἱ παῖδες κηρία, φασί, προστιθέντες ἀφιάσιν*.

The game is still well known in Crete, where the 'chafer' is called *κανθαρομαμόνας*; cp. Papasliotis, *Λόγος περὶ τῶν παρὰ τοῖς ἀρχαίοις Ἑλληνισι παιδικῶν παιγνίων*, p. 21 *ὑπάρχει παρ' ἡμῖν κάνθαρός τις ἔχων οὐρὰν ψαλιωτήν. τοῦτον συλλαμβάνοντες οἱ παῖδες ἐμβάλλουσιν εἰς τὴν οὐρὰν κηρίον ἀνημμένον, τὸ ὁποῖον συσφιγγόμενον ἴσταται ὀρθὸν καὶ καίεται. ἐνῶ δὲ ὁ κάνθαρος ἀφεθεὶς περιφέρεται μὲ τὸ φῶς, τὰ παιδίῳ ἀκολουθοῦσι ἀλαλάζοντα ὑπὸ χαρᾶς. τὴν παιδιὰν ταύτην, ἐξ ἧς προῆλθον πολλάκις ἐμπρήσεις οἰκιῶν, ὑπεισελθόντος τοῦ κανθάρου μὲ τὸ κηρίον εἰς τὸ πάτωμα τῆς οἰκίας, βλέπει τις καὶ τὴν σήμερον καὶ ἐν Ἀθήναις.—καλοῦσι δὲ τὸ ζωῦφιον ἐν Κρήτῃ, ὅπου τὸ παίγνιον εἶναι συνηθέστατον, κανθαρομαμόναν.*

INDEX RERUM

- accusative: cognate ὄσα δὴ 1 n.; τὶ 4 n.; ταῦτα 7 crit. n., 112, 586 n., 1155 n.; adverbial ἄωπλαν 23 n.; with pass. verb 164 n.; = εἰς c.a. 301 n.
- actors in the *Acharnēs*, number of p. 5
- adjective: ἀνὴρ used as a *fulcrum* for an a. 570, 750; adjj. in -ικός 112 n., 180 n.; formation of adjj. *definitivi numeri* 3 crit. n.
- Aegina: relations between A. and Athens 653 n.; possibly the home of Aristophanes 654 n., *Introd.* p. xi
- Aeschylus: reproduction of the plays of A. after his death 10 n.; unpopularity of A. with certain classes ib.; parody of A. 204 sqq.
- Agon in the *Acharnēs* p. 104 n.
- Alcibiades, the political position of 716 n.
- alliteration 147 n., 215, 253 n.
- anapaest in comic senarii, unusual divisions of an 6 n., 107 crit. n., 165 n., 412 n., 613 n., 760 n., 761 n., 800 n., 1078 n.
- annominatio* (παρήχησις) 54, 199, 222 n., 269 sq. n., 302 n., 546 sqq., 575 n., 595 sqq., 688, 1003 sqq.
- Annus, the inventor of the 'pot-oven' 86 n.
- Antimachus, the psephism of 1150 n.
- antiptosis* 375, 377, 442 n., 642, 649
- aorist: of momentary action 266 n.; with τὶ οὐ . . .; 592
- Archilochus, parody of 120 n.
- Aristophanes: date of birth, *Introd.* p. xi; place of birth ib.; his political school ib. p. xiii; his political party ib. p. xvii; charge of ξενία against A., *Excursus V*; possibly acted in *Acharnēs* 377 n., 501 n.; published the *Acharnēs* in his own name, *Excursus V*; produced the *Babylonii* p. 6 n., *Introd.* p. xxv; his love of country life, *Introd.* p. xiv
- Aristotle: his *didascalicae*, p. 4, 628 n.; on the 'laughter in comedy,' *Introd.* pp. xxxviii sqq.
- article: omission of a. after a 'local' preposition 21 n., 25 crit. n., 82 n., 504 n., 693 n.; added with a phrase 1093 crit. n.: equivalent to 'italics' 10 n., 152 n., 638 n., 640; regularly omitted with names of peoples 150 crit. n., 153 n., 156, 177 n.; added with certain names of peoples 304 n., 1023 n.; omitted with names of peoples which usually take an article when πᾶς is present 529 n., 620, 720; added with interrogative pronouns 418 n., 963; with ἀγρός, -οῦ 32 n.; omitted with demonstrative pronouns 115; omitted with proper names 220 n.; omitted in *paratragedia* 8 n., 413, 430, 454 n., 480 n., 693, 984 n.; 'anaphoric' use of a. 106 n., 155 n., 158, 164 n., 170, 172, 200 n., 305 n., 526 n., 613 n., 653 n., 829 n.; omitted with *πρηνυφῶδια κτλ.* 500 n.; prepositional phrase outside a. 636 n., 642; omitted after an interjection 833 n.; with nominative used for vocative 155 n., 167 n., 242 crit. n., 753 n., 824; wrongly inserted in MSS. 68 crit. n., *Introd.* p. lxxx
- Babylonii*, the plot of the p. 6, 642 n., *Introd.* p. xxv, *Excursus V*
- caesura* in comic senarii, the absence of 610 crit. n.
- Callias, the embassy of 61 n.
- Callistratus after the *Babylonii*, supposed charge against, *Excursus V*, 642 n.
- Cephisophon 395 n.
- chronological difficulties in the *Acharnēs* 266 n.
- Cimon: the so-called 'Peace of C.'

Introd. p. xii n. 7; character and political ideals of C. ib. p. xii
 Clon: supposed malversation of 6, Excursus I; his violence 379 sqq.; a senator, Introd. p. xxiii; his eloquence 380; his attacks on Aristophanes, Excursus V; the true successor of Pericles 531 n.
 cockfights at Athens 166 n.
 comedy: educational effect of 500 n.; its origin 263 n.; decrees restraining its liberty 1150 n., Excursus II
 comparative, uncontracted plural of the 1078
 comparison, brachylogy of 783, 789
 Cratinus, the *Dionysalexandros* of 523 n.

 dactyl in 5th foot of a trochaic tetrameter 318 crit. n.
 dative, ethic 341, 458, 470, 474, 812 n.
 demes, jests on the names of 234 n., Introd. p. lviii
 democracies, the innate weakness of ancient 372 n.
 dialect, Boeotian 860 n.
 Dicaeopolis: import of the name p. 6; the deme of D. 34 n., 406 n.
didascaliae, Aristotelian p. 4, 628 n.
 Didymus, notes of 8 n., 13 n., 338 n., 472 n.
 Diotimus, the embassy of 61 n.
 dithyrambic style, parody of 389
 dochmiac metre, character of 358 n.
 doctors at Athens, public 1030 n.
 dual in Greek: d. apparently addressed to a single person 259 n.; used for 'a pair' 811 n., 1022; the d. with *ὄο* 66 crit. n., 527 crit. n.

 Ecclesia, meetings of the 19 n.; fee for attendance at 22 n.
 eecyclema in Euripides, the use of the 407 n.
 eels from Lake Copais 880 n.
 elections for generalships, date of 566 sqq. n., Excursus VIII
 elision: at change of speakers 178 crit. n.; of a long vowel in Doric 732 n., 762, 798
 ellipse: of substantive 671 n., 984, 1123; of substantive after a preposition (= 'to the house of') 1032 crit. n., 1222 crit. n.; of substantive with gen. absol. 963 n.; of verb 471, 963 n.; of *εἶναι* after *ἡγείσθαι* 77 n.; of *μή* with infin. 127 n.; of preposition 533 n.
 elliptical use: of *γὰρ* 5 crit. n., 60 n., 137 n., 176, 619 n., 827, 900, 966, 1050; of *κάν* 1021 n.; of *ἀλλά* 191, 1033.

empire, the extent of the Athenian, Introd. p. xii
Equites in the *Acharnēs*, allusion to the 301 n.
 Eupolis, a collaborateur of Aristophanes in the composition of the *Equites* 301 n.
 Euripides: his antitheses parodied 455; parentage of E. 457 n.; parodies of his *Telephus* p. 6, 110 n., 659 n., 1178 n., Excursus VI; mention of his *Bellerophon* 427 n., *Ino* 434 n., *Oeneus* 418 n., *Phoenix* 421 n., *Philoctetes* 424 n., *Thyestes* 432 n.; supposed parody of the *Medea* (?) 119 n.

future: f. indicative with *εἰ* (monitory and minatory) 316; Doric futures 203; in indignant exclamations 312 n., 540 n., 702, 827; equivalent to an optative 540 n.; equivalent to an imperative 896, 901 n.; idiomatic use of f. of *εἶθελειν* 318 n.

gossip, Athenian love of 21 n.
 genitive: of exclamation 64, 87, 770 crit. n.; of time 66 n., 83 n., 782; by *σχῆμα Ἀττικόν* 184 n.; omission of the subject with the g. absolute 538 n.

Gorgias, the embassy of 634 n.
 Greek, ancient vulgar forms surviving in modern 104 n.

Herodotus in Aristophanes, reminiscences of 70 n., 74 n., 80 n., 86 n., 156 n., 524 sqq.

hiatus, 4 crit. n.; after *περί* 39, 96, *τί οὖν* 358, *ὅτι οὐχί* 516, *τί ἀδικείμενος* 914, *ὅτι ἄν* 555, *τυ ἀποισῶ* 779

hyperbaton, 4 crit. n., 120, 168 n., 273 n., 412 crit. n., 506 n., 717 n.; of an interrogative 238

'hypotheses,' origin of the comic p. 4

imperative: singular i. addressed *ad plures* 157, 319 n., 328, 366 n.

imperfect: idiomatic use of the 327 crit. n., 412 crit. n.; idiomatic use of i. without *ἄρα* 1095 n.; idiomatic use of i. of *κελεύειν* 960 n.

infinitive: in a proclamation 172 n.; in a prayer 250, 252, 436; in a command 257; *δοκῶ* followed by an inf. and *ἄν* 994 n.

'italics' in Greek, representation of 10 n., 152 n., 638 n., 640

litigation among the Athenians, love of 376 n.

- marine the kernel of the Athenian democracy 163 n.
- Megarians: the 'Megarian decree' 528 sqq., Excursus VII; M. the type of cunning 738 n.
- middle voice, fut. m. used passively 409
- Nicias, the political party of, Introd. p. xvii
- nominative with article equivalent to voc. 155 n., 167 n., 242 n., 824; absolute 1165 n.
- onomatopoeic effect 344 n., 549 n.
- palaestra, metaphors from the 274, 571
- 'parabasis,' constitution of the 626 n.
- 'parechesis,' pathetic 222 n.; see *anominatio*
- Parnes, coal from 213 n., 348
- participle, emphasis on the 202 n., 828 n., 841 n.
- parties at Athens, the political, Introd. p. xvi
- patronymics used as epithets 595 sqq. nn.
- peace at Athens, motions in favour of 26 n., 653 n.
- peacocks, introduction of 63 n.
- Peloponnesian war, origin of the 524 sqq., Excursus VII
- perfect: p. indicative of settled condition 300 n., 993
- Pericles: the policy of P., Introd. pp. xiv, xix; his character *ib.*
- periphrases, tragic 362, 423 n.
- Persia: Spartan missions to 647 n.; Athenian intrigues with 104 n., Introd. p. xxviii
- Phallic worship, origin of 243 n.
- Plato, reminiscences of Aristophanes in 1 n., 398 n.
- plural: with *δύο* 66 crit. n., 527 crit. n.; used generically 68 n.; contemptuously 270 n.
- Pnyx: accommodation on the 1 n.; site of the 20 n.
- 'police' at Athens 54 n.
- population during the Peloponnesian war, Athenian, Introd. p. xvi
- prepositions: confusion of pp. in MSS. 68 crit. n., Introd. p. lxxx; repetition of pp. in different senses 356
- 'proceleusmaticus' in a comic senarius 78 crit. n., 610 crit. n.
- proper names: significant 36 n., 220 n., 609, 612; jests on, 36 n., 47 n.
- quotations, the construction 638 n., 640
- repetition of *δύ* (*κα*) 214 sqq., 906, 921
- resolved cretic, effect of 344 n.
- rhyme in Greek 222 n., 269 sq., 546 sqq., 595 sqq., 688, 1003 sqq.
- roads to Susa, royal 68 n.
- Sicily, Athenian operations in 606 n., Introd. p. xxv
- simile, construction in a 229 n.
- Soul, Euripidean address to the 480 n.
- Spartan, the character of the 308 n.
- style: *ψυχρότης* a fault of 139 n.; affectation of 634; *στρογγύλη λέξις* 686 n.
- Suidas in the *Acharnēs*, value of, Introd. pp. lxxvi sqq.
- surgical terms in Aristophanes, use of 1174-80 nn.
- survival of old words in prayers, etc. 248 n., 250 n., 251 crit. n., 255 n.
- swine in sacrifices, the use of 793 n.
- synizesis 612 crit. n., 828 n., 860 n.
- Telephus*, parodies of the 432 sqq., Excursus VI
- tnesis in verbs 296 n.
- tribrach followed by an anapaest (in a comic senarius) 47 n., 928 crit. n.; unusual division of a tr. 71 n., 830 crit. n.
- venality of Athenian statesmen 104 n.; but see Excursus I, p. 243
- war-party at Athens, the aim of the, Introd. p. xv

INDEX GRAECITATIS

- ἀγαθός: ἀ. περὶ τὴν πόλιν 697, 873; πάντ' ἀ. 977, 981; πῶλλ' ἀ. 633, 656; ὤγαθέ 944; ὤγαθοί 297, 305; βελτίονες 1078; βελτίους 650; τὰ βέλτιστα 658; ὦ βέλτιστε 929; ὦ ξένων β. 949
 ἄγασθαι c. gen. 488 n.
 ἀγγεῖον 940
 ἄγγος 936
 ἄγειν 957; ἀ. τὰ Διονύσια 202; ἄγε δὴ 98, 111; ἄγε νυν 485; ἄγ' ὅπως 253
 ἄγλις 763
 ἀγορά 723, 729; -ās ὄροι 719; -ās τέλος 896; εἰς τὴν ἀγοράν 877; ἐν ἀγορᾷ 21 n., 533; ἐν τἀγορᾷ 728, 838, 848, 855.
 ἀγοράζειν 720 n., 750 n.; πωλεῖν ἀγοράζειν 625 n.
 ἀγορανόμος 723, 824, 968
 ἀγορεύειν: οὐκ ἠγόρευον; 41 n.; τίς ἀγορεύειν βούλεται; 45; ἐρεῖν 149; οὐκ ἐρεῖς; 580; εἰπεῖν 34, 487, 562, 579, 637, 649; εἰπέ μοι 157, 588; *ad plures* 319, 328, 388
 ἀγορικός 371; -ότερος 674
 ἀγρός: εἰς τὸν ἀγρόν 32 n.; τὰ κατ' ἀγροῦς Διονύσια 202, 250
 ἀγρόνη 125
 ἀγών 392 n., 481, 504
 ἀγωνίζεσθαι 140, 419
 ἄδειν 14, 261, 979
 ἄδειπνος 1156
 ἀδίκημι: ἀδικείμενος 914 n.
 ἀεί 751
 Ἀθάνασι (Megarian) 900 crit. n.
 ἄθρους 26
 αἰ c. subj. 791 n.; αἶ κα 732 n.
 αἰαῖ 1083 sq.
 αἰακτός 1194
 αἰβοῖ 189
 Αἴγινα 653
 Ἄιδος κυνῆ 390 n.
 αἰέλωρος (Boeotian) 879
 αἶρειν: ἀρθήση 565; αἶρου τὸν κέραμον 953; τὴν ἀσπίδα 1140; τὸ δεῖπνον 1142; πόλεμον αἶρεσθαι καὶ μάχαν 913
 Αἰσχύλος 10
 αἰτεῖν: -σθαι ('to borrow') 423
 αἶτιος 310, 1062
 ἀκολουθεῖν c. dat. 214 n., 261
 ἀκόλουθος c. gen. 438
 ἀκούειν 238, 295 sq., 302, 306, 322, 324, 354, 572, 733, 776, 836, 1000, 1004, 1015, 1042
 ἄκρατος 75, 1229
 ἀκρίς 1116 sq.
 ἄκρος: ἄκρα τὰ πυγίδια 638
 ἀλάβαστος 1053
 ἀλαζόνευμα 63 n., 87
 ἀλαζών 109, 135, 373
 ἀληθες 557
 ἀληθής: ὡς ἀληθῶς 143 crit. n.
 ἀλίσκειν: -εσθαι (ambiguous) 701 sqq.
 ἀλιτρα 907 n.
 ἀλλά: ἀλλ' οὐκέτ', ἀλλά 471; ἀ. . . γάρ 40 n., 175, 594 n. (in a question); ἀ. . . γε 774; ἀ. ἤ 424, 426, 1111 sq.; ἀ. μάν 765, 771; ἀ. ὅμως 402 n., 408, 956; ἀ. οὖν 620 n.; ἀ. τοι 194 crit. n., 655 n., 755; μή, ἀλλά (μᾶλλά) 458 n.; σὺ δ' ἀλλά 191, 1033
 ἀλλᾶς 146
 ἀλλως 114
 ἄλς ('salt') 835 n.; ἄλες θυμίδες 772 crit. n.; ἄλες θυμίται 1099; ἄλες χόνδροι 521 crit. n.
 ἀλώπηξ 878
 ἀμβροσία 196
 ἀμέλει 368
 ἀμηγέπη 608
 ἀμπαχύνεσθαι 791 crit. n.
 ἀμπέλιον 512
 ἀμπελὶς 995
 ἄμυλος 1092
 ἄμυστις 1229
 ἀμφί 1072 n.
 ἀμφιτιθέναι: -εσθαι 744
 ἀν 796

ἄν: in ellipse 966, 1021; repeated 211 sq., 709, 906 crit. n.
 ἀναβάδην 399 n., 410
 ἀναβαίνειν 732 n.
 ἀναβράττειν 1005
 ἀναγορεύειν: ἀνειπεῖν 11
 ἀναδιδόναι 245 n.
 ἀναιρεῖσθαι 810
 ἀναίσχυντος 288, 491
 ἀνακράζειν: ἀνακραγεῖν 182
 ἀνακυκᾶν 671
 ἀνάλλεσθαι 668
 ἀνανεύειν 611
 ἀναξ: ὦναξ 'Hράκλεις 94
 ἀνάπαιστος 627 n.
 ἀναπείρειν 796, 1007
 ἀναπιμπλάναι 847 n.
 ἀναπισσόναι (Persian) 100 n.
 ἀνασεῖν 347 n.
 ἀνασπᾶν 1069
 ἀνατείνειν 766
 ἀνατρέπειν 982
 ἀνατρίβειν 1149
 ἀναχνοιανθῆναι 791 crit. n.
 ἀνδράριον 517 n.
 ἀνέλκειν 687
 ἄνευ 480, 797 sq. n., 826
 ἀνέχεσθαι 297 sq.
 ἀνήρ 115, 204, 234, 238, 320, 353, 430, 565, 699, 703, 972; 'a man' (*prae excellence*) 77, 697; emphasizing a term of commendation 707 n.; — of abuse 168 n., 373, 482, 679, 688, 707 n.; a *fulcrum* for an adj. 570, 750; with a subst., ἄ. δημόται 328; ἄ. πρόβουλοι 755; ἄ. οἱ θεώμενοι 496; equivalent to *τις*, ἡμῶν ἄνδρες 515; equivalent to a pronoun 423, 479, 494 n., 626, 837, 980; equivalent to an article 168 n., 348 crit. n., 755 n., 920
 ἄνθειον 869
 ἄνθεμον 992
 Ἄνθράκιλλος 612
 ἄνθραξ 34, 213, 332, 348, 891
 ἄνθρωπος 46, 405, 774, 842, 881; ἄνθρωπε 95, 464 n., 1010; ὠνθρωπε 818, 1107 sq., 1113; without article 1126 sq. n.; ἄνθρωπος equivalent to a pronoun 836 n.
 ἀνιέναι: ἀνήσω 230
 ἄνις (Megarian) 798 crit. n., 834
 ἀναποκτείνειν 326
 ἀντεκκλέπτειν 527
 ἀντεμπηγνύναι: -παγῆναι 230
 ἀντέχεσθαι c. gen. 1121
 ἀντί: ἄ. ποίας αἰτίας 287; ἀνθ' ὧν 294
 ἀντικνήμιον 219
 Ἄντιμαχος 1150
 ἀνύσας c. imperat. 571
 ἄνω καὶ κάτω 21
 ἄξιος c. dat. 8 n., 205; c. gen. et dat. 633, 641

ἀπάγειν: 'to arrest' 57; ἄ. τὸν φόρον 643
 ἀπαγορεύειν μή c. inf. 169
 ἀπαλλάττειν: ἀπαλλάξεσθε c. gen. 757; ἀπαλλαγείς 201, 270; ἀπαλλαχθεῖς 251 crit. n.
 ἀπάρχεσθαι 244
 ἄπας 205, 310 sq., 313, 356; ἄπᾶν 998 n.; ἄ. κακόν 909 n.
 Ἄπατούρια 146 n.
 ἀπεμπολᾶν 374 n.
 ἄπερ 907 crit. n.
 ἀπιστία 770
 ἀπλοῦς: ὡς ἀπλῶ λόγῳ 1152
 ἀπλῶς 873
 ἀποβλέπειν: ἄ. εἰς 32 n., 292
 ἀποδιδόναι 1225
 ἀποδόσθαι 542, 817, 830
 ἀποδύεσθαι 627
 ἀποθριάζειν 158 n.
 ἀποκίκειν: ἀπέκιζαν 869 n.
 ἀποκρίνεσθαι ('to defend one's self') 632
 ἀποκρούειν: ἀποκεκρομένος 459
 ἀποκτείνειν 335; ἄ. λιμῶ 1044 n.
 ἀπολιγαίνειν 968 n.
 ἀπολλύναι: ἀπολλύμενος 71; ἀπολεῖς με 470 n.; ὦ κάκιστ' ἀπολούμενος 778, 924; ὁ κακῶς ἀπολούμενος 865, 952
 ἀπολύειν 1156 n.
 ἀπο-μοργνύναι 706 n.
 ἀπο-ομοργνύναι (but possibly ἀπο-μ.) 695
 ἀπόνιπτρον 616
 ἀπόπιατος 81
 ἀποπλίσσεσθαι 218 n.
 ἀπορεῖν 31
 ἀποφέρειν 779, 1054, 1067; ἀπένεγκε 582
 ἀποψωλεῖν 161, 592 n.
 ἄπρατος 743 crit. n.
 ἄπτειν 985
 ἄρα c. imperf. 990
 ἄρα: (1) interrogative: (a)=νε 589; (b)=νοννε 76 n., 481 n.; (2) syllogistic, ἐμέλλετ' ἄρα 347; νῦν ἄρα 383 crit. n.
 ἀρέσκειν c. acc. 189
 ἀρμάμαξα 70
 Ἄρμόδιος 979 n.; τὰ φίλταθ' Ἄρμοδιου 1093 crit. n.
 ἄρουραῖος 762
 ἀρπάζειν 1161
 Ἄρτέμων 850 n.
 ἀρτίως 337, 1171
 ἄσκός 1002
 ἄσκωμα 97
 ἄσμενος 267
 Ἄσπασία 527
 ἄσπις 58, 279, 539, 966, 1123, 1136, 1140, 1181
 ἄστεῖος 811 n.
 ἄστὸς 508
 ἀστραπή: ἀστραπὰς βλέπειν 566
 ἀστράπτειν 531

Ἄσφάλειος 682 n.
 ἀτάρ 412, 513; ἀ. . . γε 448, 782
 ἀτεράμων 181
 ἀτερος (Megarian) 813 sq.
 ἀτεχνῶς 37
 ἀτιμος 518 n.
 ἀτοπία 349 n.
 ἀτρέμας 861
 ἀτταγᾶς 875
 ἀτταταῖ 1190, 1198
 αὐ: vulgar form for οὐ 104 crit. n.
 αὐ: ἔτερος αὐ 9 n.
 αὐθήμερον 522
 αὐλειτής (Boeotian) 862
 αὐλητρίς 551
 αὐλός 554 n., 752
 αὐξεσθαι 227
 αὐτόθεν 116
 αὐτός: 'unasked' 36 n.; 'alone' 504 n.,
 507; οὗτος αὐ. 239, 280
 ἀφαιρεῖν 1119 n.; -εῖσθαι 464, 654 n.
 ἀφέλκειν 1005 n.; -εσθαι 1120
 ἀφιέναι 655, 822
 Ἄφροδίτη 792, 794
 ἀφύη: ἀφύων 640 crit. n.
 Ἄχαῖα 709 n.
 ἀχάνη 108 n.
 Ἄχαρνεύς 177, 200, 203, 222
 Ἄχαρνηίδης 322 n.
 Ἄχαρνικός 180 n., 324, 329, 666
 ἄχθεσθαι 62, 1100
 ἄχυρον 507 n.
 ἄωριαν 23 n.

βαβαῖ 806
 βαβαιάξ 64 n., 1141
 βάδην 535
 βαδίζειν 848, 1086, 1140, 1165; βαδιστέα
 394
 βαίνειν: βαῖν' ὅποι' θέλεις 198 n.
 βαίος 2 n.
 βακτηρία 682 n.
 βακτήριον 448 n.
 βάλλειν 281, 283, 353
 Βαλλήναδε 234 n.
 βάμμα 112
 βάπτειν 112
 βάρβαρος 77, 107, 168
 βασανίζειν 110, 647
 βασιλειον 80
 βασιλεύς: β. ὁ μέγας 65, 113; = 'the
 great king' 98, 647; = 'the king
 archon' 1224 n.; ὁ βασιλέως ὀφθαλμός
 92 n., 124
 βδεῖν 256
 βδελυρός 289
 βδελύττεσθαι 586 n., 599
 Βελλεροφόντης 427 sq. n.
 βέλος 345 n.
 βέλτιστε: ὦ β. 929; ὦ ξένων 949
 βία: βία 986; πρὸς βίαν 73
 βίος 988

βλέπειν: ναύφαρκτον β. 95; β. Βαλλή-
 ναδε 234 n.; β. θυμβροφάγον 254; β.
 ἀστραπᾶς 566; c. inf. 376
 βοή: ἀνασεῖν βοήν 347 n.; περὶ τριη-
 ράρχους β. 546 n.
 βοηθεῖν 147 sq., 567, 573
 βοῖδιον 1036
 Βοιωτία 160
 Βοιωτῖδιον 872 n.
 Βοιώτιος 624, 721, 920, 953, 1023, 1077;
 Βοιώτιον <μέλος> 14 n.
 Βοιωτός 873, 900
 βόλιτος: ἐν πᾶσι βολίτοις 1026 n.
 βομβαύλιος 866 n.
 βορέας 922
 βόσκημα 811
 βούλεσθαι 45, 455, 1082, 1169, 1220;
 βούλη μή c. inf. 1108, 1113; εἰ
 βούλεσθε 331; εἴ τι βούλει 870
 βούς: β. κριβανίτης 87 n.; τῷ βόε
 1022 n., 1031
 βροντᾶν 531
 βύνειν: βεβυσμένος 463
 βωμός 308
 βωστρεῖν 959

γαλή 255
 γάμος: κρέα ἐκ τῶν γ. 1050
 γανοῦσθαι 7 n.
 γάρ: ironical 71 n.; in a question of
 indignation 576 n., 588, 827; καὶ γάρ
 471; ἀλλὰ . . γάρ 40 n., 175, 594 n.
 (in a question)
 γάργαρα 3 n.
 γε: elliptical 5 crit. n., 60 n., 137, 176,
 619 n., 827, 900, 966, 1050; in an
 aside 92 n.; in an interruption 598;
 emphasizing a demonstr. pronoun 108,
 346 n., 976; . . an adj. 211, 1105 sq.;
 . . a verb 994 n.; after an oath 775,
 777, 811, 860, 867; doubled, so as to
 express eagerness 93 (?) crit. n., 176
 crit. n., 187; ἀτάρ . . γε 448, 782; ὡς
 . . γε 327 crit. n.; with ἔνεκα 387,
 958; νῦν γε 502, 507, 781; ἢ πολλοῦ
 γε δεῖ 543; μὲν γε 154 n., 710 crit. n.;
 δέ γε 127 crit. n., 203, 623, 1104,
 etc.; εἴπερ . . γε 307, 1228 n.; καίτοι
 γε 611 crit. n.; καίτοι . . γε 357; ἐξ
 οὐ γε 628 n.; καὶ . . γε 795, 798, 914;
 γέ τοι 947; γέ που 896

Γέλα 606
 γελοῖος 1058
 γεννάδας 1230 n.
 Γερητοθεόδωρος 605 n.
 γερόντιον 993
 γεύειν: γεῦσαι 188, 191
 γεῦμα 187
 γῆ: γῆν πρὸ γῆς 235; ὅποι γῆς 207;
 κατὰ γῆν τε καὶ θάλατταν 195; μήτε
 γῆ μήτ' ἐν ἀγορᾷ 533
 γηροβασκεῖν 678 n.

- Γηρυόνης 1082
 γλάχων (Boeotian): γλάχωνα 861; γλάχωνος 869; γλαχώ 874 crit. n.
 γλισχρος 452 n.
 γνώμη: εἰ γνώμην ἔχεις 396
 Γόργασος 1131
 Γοργίας 636 sq. nn.
 γοργολόφος 567 n.
 γοργόνωτος 1124 n.
 Γοργώ 964, 1095
 γραμμῆ 483
 γράφειν 31, 144
 γραφή 679, 714
 γρυλλίζειν 746
 γύλιος 1097, 1138
- δαί: τί δαί; 105, 912 crit. n.
 δάκνειν: δέδηγμαί 1 n.; ἐδήχθην 18; δῆξομαι 325
 δέ: hyperbaton of δέ after an interjection, etc., 4 crit. n., 120; δέ γε 127 crit. n., 203, 623, 1104, etc.; δ' οὖν 186; = δ' οὖν 509 n.
 δέγμα 548 n.
 δειλία 1129
 δείνα, τὸ 1149
 δεινός 128, 964, 1070, 1183; c. inf. 352, 429; οὐ δεινά; 770; οὐ δεινά . . c. inf. 1079; δεινὸν εἰ c. fut. 315 sq. n.; δεινά τοι 323; δεινὸν ἦδη 315 n.; δεινὰ πάσχειν 323, 678
 δειπνητικῶς 1016 n.
 δέισθαι 538; c. gen. 451, 1157; δ. δέημα ὅπως ἂν 1059, c. inf. 632
 δεκέτης 191
 δελφακοῦσθαι 786
 Δεξιθεός 14 n.
 δεξιός 629
 δέος: ὑπὸ τοῦ δέους 350 n., 581
 Δερκέτης 1028
 δεσπότης: Ω Διώνυσε δέσποτα 247
 Δεύς 911
 δέχεσθαι 199
 δῆ: δῆ . . ἦδη 311 sq. n.; ὅσα δῆ 1; c. imperat. 98, 103, 111; ταῦτα δῆ 311; νῦν δῆ 451 n.; ὅτε δῆ 535; πολλὰ δῆ 694; οἷα δῆ 753 n.; = ἦδη 696 n.; οὐ δῆπου . . ; 122 n.
 δημοκρατεῖσθαι 642 n.
 δημοκρατία 618
 δῆμος: = 'parish' 33, 267; οἱ δῆμοι 642; = 'people' 626, 631
 δημοσιεύειν 1030 n.
 δημότης 319, 349, 675; ἄνδρες δημόται 328
 δῆτα: καὶ δῆτα 68 n., 142; ταῦτα δῆτα 125; κάπειτα δῆτα . . ; 126 n.; with repeated word 323, 1228
 διά: c. gen. 68 n.; c. acc. 349, 537
 διαβάλλειν 380, 502 n., 630
 διαδιδράσκειν 601 n.
 διακαίειν: διακεκανυμένος 453
- διακονεῖσθαι 1017 n.
 Διαλλαγή 989
 διαπεινᾶν (Megarian) 751
 διαστρέφειν 15
 διατριβή 193 n.
 διδάσκαλος 628 n.
 διδάσκειν 656 crit. n., 658
 διδόναι: δός μοι 415, 453, 463, 882 (c. inf.), 927; μοι δός 438, 458 n., 469, 478, 1110, 1125
 διεμπολᾶν 974
 δίκαιος 317, 500 n., 501, 561 sq., 645, 655, 661; καὶ δίκαια κᾶδικα 373
 δίκτυον 550
 Διοκλῆς 774 n.
 διομειαλαζῶν 605 n.
 Διονύσια 195, 202, 250
 διόπτῃς 435 n.
 διορίζειν: διωρίσω 364
 διοσημία 171
 διώκειν 204, 235, 698 sqq.
 δοκεῖν 317, 440, 472, 775; δοξεῖτε (Megarian) 741; ἄ μοι δοκεῖ 369; ἄττ' ἂν αὐτῇ σοι δοκῆ 487; δοκῶ γε c. inf. et ἂν 994 n.; πῶς δοκεῖς 12 n., 24; εἰ σοι δοκεῖ 338 n.
 δόμος 450 n., 456, 460, 543
 δραχμή 66 sq., 90, 130, 159 n., 161, 602, 960, 962, 1055
 δύνασθαι 292
 δύο: δύο δραχμαί 66 n., 90, 159, 161; δύο πόροι 527
 δυσπινής 426
 δῶμα 479 n.
- εἶν: c. pres. subj. 159 n.; ἦν πως 1031
 ἐγκαθησθαι 343 n.
 ἐγκεῖσθαι 309 n.
 ἐγκονεῖν 1088
 ἐγκυκᾶν: -ᾶσθαι 939
 ἐγγάσκειν: ἐγγάνοι 221, 1197
 ἐγγεῖν 1051, 1055, 1068, 1229
 ἐγγχειρεῖν 365 n.
 ἐγγέλειος: τὰ ἐγγέλεια 1043
 ἐγγελυς 880 n., 889, 962, 963
 ἐγώ: ἐγὼ μὲν οὐ 59 n.; ἐγῶδα 5, 118, 904; ἐγωγε, φημί 187 n.
 ἐθέλειν 198, 318 n., 426 crit. n., 538
 εἰ: after δεινόν 316 n.; elliptical 396 n.; c. fut. indic. 564; εἰ μή 684 n.; εἴπερ . . γε 307, 1228 n.; εἴπερ πῶποτε 405 n.
 εἴ (Boeotian) = ἦ 902
 εἶά νυν 494
 εἰδέναι: οἶδα 309, 371, 375, 430, 555, 580; οἶσθ' ὡς 1064; ἄρ' οἶσθα 481 n.; οὐπω οἶσθα 461; ἦδει 35 crit. n.; εἶσομαι ('I shall learn') 332; σάφ' ἴσθι 783; ἴσθι c. particip. 456, 460, 490; ἴσθ' ὡς c. particip. 325 n.; ἴττω 860, 911; εἰδέναι 442
 εἰκάζειν: εἰκ. πρὸς c. acc. 783 n.

εἶκειν (Megarian) = ἤκειν 742 crit. n., 750, 820
 εἰκένας: εἶοκα 240, 1038; εἰκός 703; εἰκότα 692
 εἰλιγγιᾶν 581 n., 1218
 εἶναι: ἐσμέν αὐτοί 504 n., 507; τουτί τί ἦν <τὸ πρᾶγμα> 157, 767; ἐντί (Boeotian) 902; εἶμεν 741 crit. n.; εἶμεναι (Megarian) 775 n.
 εἰπέ μοι 157, 588; *ad plures* 319 n., 328
 εἶργειν 330 crit. n.
 εἰρήνη 26 n., 32, 60, 1021; εἰρήνης τρύβλιον 278; εἰρήνης σταλαγμός 1033; εἰρήνης κύαθος 1053
 εἰς: εἰς τὸ πρόσθε 43 n.; εἰς ἔννη 172 n.; καταξάνειν εἰς φοινικίδα 320 n.; εἰς τάχος 686 n.; εἰς κεφαλὴν τράπεσθαί 833; παῦ' ἐς κόρακας 864
 εἰς 493
 εἰσάγειν 11 n.; εἰσ. θρυαλλίδα 916
 εἰσβάλλειν 762 n.
 εἰσβολή 1075
 εἰσδέχασθαι 392 crit. n.
 εἰσέλκειν 379
 εἰσέρχασθαι: εἰσῆλθε 14
 εἰσιέναι 202, 725, 970
 εἰσκηρύττειν 135
 εἶτα: εἶτα δέ *post particip.* 24 n.; *post particip.* 292; in a question of indignation 312, 562, 1024
 ἐκ: ἐξ ὑαλίνων ἐκπωμαίων 74; ἐκ κριβάνου βοῦς 86; ἐκ τῶν βαρβάρων 107; ἀλλᾶντες ἐξ Ἀπατουρίων 146; ἐκ τοῦ φελλέως 273; ἐκ κραιπάλης 277; ἐκ τραγωδίας 412; ἐξ οὐ γε 628; ἐκ Λεπρῶν 724; ἐκ τῶν πολεμίων 916; ἐκ ποδῶν 945; κρέα ἐκ τῶν γάμων 1050; ἐξ ἱππασίας 1165 n.
 ἐκβαίνειν: ἐκβαθί (Boeotian) 884
 ἐκβάλλειν 988
 Ἐκβάτανα 64 n., 613 n.
 ἐκείνος 236, 653, 663; τοῦτ' ἐκείνο 41 n., 820; pathetic use 708 n.; ἐκείνων ὧν ἐνανμαχήσαμεν 677; = 'the following' 1194 n.
 ἐκθνήσκειν 15 n.
 ἐκκλησία: κυρία ἐκ. 19 n.; ποεῖν ἐκκλησίαν 169 n.; λύνειν ἐκκλησίαν 173
 ἐκκόπτειν 92
 ἐκκυκλεῖν 407, 409
 ἐκλάπτειν 1229
 ἐκπίνειν 199
 ἐκπλεῖν 541 n.
 ἐκποδῶν 240, 305 n.
 ἐκποεῖσθαι 255 n.
 ἐκπωμα 74
 ἐκσεῖναι 344
 ἐκτρέφειν 782
 ἐκφέρειν: ἐκφερε 893 crit. n.; ἐξενέγκατε 887; ἐξενεγκε 1109; ἐξενεγκῶν 359
 ἐκφεύγειν 177, 217
 ἐκχεῖν 616, 982

ἐλαιον 35, 1128
 ἐλαῖς 998
 ἐλατήρ 246 n.
 ἐλεεῖν 706
 ἐλευός 413
 ἐλυτρον 1120
 ἐμαντοῦ: ἡ ἐμ. καρδία 1 n.; ἡ ἐμ. μητήρ 817; αὐτὸς ἐμαντόν 377
 ἐμβάλλειν 511, 679, 1077
 ἐμπυπλάναι: ἐμπλήμην 236 n.
 ἐμπολαῖος 816 n.
 ἐμπολή 930
 ἐμπορεύεσθαι 480 n., 754 n.
 ἐμπορικὸς 974
 ἐμφανής: ἐμφανῶς ἤδη 312 n.
 ἐν: ἐν φορυτῷ 72; ἐν τῷ στόματι λέγειν 198 n.; ἐν τῷ φεψάλῳ 279; ἐν ᾧπερ ἐστὶ πάντα 474; = *coram* 497 n.; ἐν λόγῳ 513 n.; with instrumental dat. 1134 sq. n.; = 'among' 604, 630, 900; ἐν κύκλῳ 998; ἐν πᾶσι βολίτοις 1026 n.
 ἐναντίος 493
 ἐναπομοργγύναι 843 crit. n.
 ἐνασπιδούσθαι 368 n.
 ἐνδεῖν: ἐνδησάμενος 905; ἐνδείσας (Boeotian) 927; ἐνδησον 929
 ἐνδοθεν 805
 ἐνδον 330; = 'at home' 395 sqq.
 ἐνεκα: ἐμοῦ γ' ἐνεκα 387 n., 958
 ἐνευρίσκειν 1037
 ἐνθένδε: ἐν. αὐτόθεν 116
 ἐνοράν 1129
 ἐνος: εἰς ἔννη 172 n.; ἐνη, cp. 610 crit. n.
 ἐνσκευάζειν 384, 436, 1096
 ἐνσταλάζειν 1034
 ἐνταυθοῖ 152
 ἐντεῦθεν 528, 530, 535
 ἐντευτλιούν 894 n.
 ἐντιλᾶν 351
 ἐντονος 666
 ἐντός 44 n.
 ἐξαίρειν 1133
 ἐξάλειπτρον 1063
 ἐξαοίγειν 391
 ἐξαπατατύλλειν 657 n.
 ἐξαρχα (Persian) 100 n.
 ἐξανδᾶν 1183
 ἐξείναι 721; ἐξόν 411
 ἐξείργειν 825
 ἐξελαύνειν 717 n.
 ἐξεμεῖν 6, 586
 ἐξερᾶν 341
 ἐξέρχασθαι 240, 1139
 ἐξίστασθαι: ἐξίστω 617 n.
 ἐξομοργγύναι 843 crit. n.
 ἐξόπισθε 260, 868
 ἐξοπτᾶν 1005
 ἐξορύσσειν (Megarian) 763
 ἐξω 398 n.
 ἐπαινεῖν: ἐπήνεσα 485 n.
 ἐπαλιξίς 72
 ἐπανθρακίς 670

ἐπάττειν 1172
 ἐπέι : ἐπέι τοι καί 932 n.
 ἐπειδή : c. opt. 637 ; ἐπειδή . . ἦδη 219 ;
 ἐπειδήπερ 437, 495 ; ἐπειδάν c. pres.
 subj. 29, 256 ; c. aor. subj. 1011 sq.
 ἐπεῖτα : in a question of surprise 917 ;
 κάπειτα δῆτα . . ; 126 n. ; after a
 particip. 497 ; ἐπειτεν (Megarian) 745
 ἐπί : c. gen. (of time) 67, 211 ; ἐπί
 Χρυσῶν Ὁρῶν 82 n. ; c. dat. pers.
 685 n. ; ἐφ' ἄλλ 835 n. ; ἐπί μόσχω
 13 n. ; ἐπί ταρίχει 967 n. ; ἐπί τραπέζῃ
 1159 n. ; ἐπί τῷ θρασύνεται 330 ; ἐφ'
 ᾧτε 722 ; c. acc. ἐπί τὸν ὄρθιον 16 n.
 ἐπιγράφειν : -εσθαι 1095 n.
 ἐπιδεῖν 1157 n.
 ἐπιέναι c. dat. 627 n.
 ἐπιζεῖν 321 n.
 ἐπικωμάζειν 981
 ἐπίκωπος 232 n.
 ἐπινεύειν 115
 ἐπίξηνος 318, 355, 359, 366
 ἐπιτηρεῖν 197 n., 922
 ἐπιτρέπειν 51, 1115
 ἐπιτρέβειν : ἐπετρέιβην 1022
 ἐπίτριπτος 557
 ἐπιχαρίττεσθαι (Boeotian) 884 n.
 ἐπιχαρίττως (Boeotian) 867 crit. n.
 ἐπιχώριος 523
 ἔπος 315, 328, 687
 ἐπύλλιον 398 n.
 ἐπώδυνος 1205
 ἐρᾶν 32 n. ; c. inf. 146
 ἔρανος 615 n.
 ἐραστής 143 n.
 ἐργάτης 611
 ἔργον 8
 ἐρέβινθος 801 n.
 ἐρημία : Σκυθῶν ἐ. 704
 ἔριον 1177
 Ἐρμῆς : Ἐ. ἐμπολαῖος 816 n. ; ναὶ τὸν
 Ἐρμᾶν (Megarian) 742, 779
 ἔρρειν 25 crit. n.
 ἐρυθρός 787
 Ἐρως γεγραμμένος 992 n.
 ἐσθῆς 413
 ἐσθίειν : φαγεῖν 146
 ἐσχάρα 888
 ἐτέον 322, 609
 ἔτερος : ἔ. αὖ 9 n.
 ἐτέρωσε 828
 ἔτι 1157 n. ; c. opt. et ἄν 307 ; μήποτε
 . . ἔτι 233
 ἐτήρησις 245
 ἔτνος 246
 ἐτός : οὐκ ἐτός 411
 εὖ : τὸ εὖ 661 ; εὖ γε 447
 Εὐαθλος 710 n.
 εὐβουλία 1008
 εὐδαιμονεῖν : εὐδαιμονοίης 446, 457 n.
 εὐδηλος 1130 n.
 Εὐθυμένης 67 n.

εὐνούχος 117, 120
 εὐοπλος 592 n.
 Εὐριπίδης 395, 400, 404, 410, 414, 437,
 452, 462, 467, 484
 Εὐριπίδιον 404 n., 475
 εὐρίσκειν : -εσθαι 640
 εὐρυπρωκτία 843
 εὐρύπρωκτος 716 n.
 εὐτονος 674
 εὐφημεῖν 237
 εὐφημία 238
 Εὐφορίδης 612
 εὐφραίνειν : -εσθαι 5 n.
 εὐωχία 1009
 ἐφίστάται : ἐφέστηκε 628
 ἐφῶδιον 53
 ἔχειν : εἶχον 327 crit. n. ; εἶχες 412
 crit. n. ; ἐμὲ πόθος ἔχει 363 ; ἔ.
 γνώμην 396 ; ἔχε (= tenet) 1121
 ἐχθοδοπός 227
 ἐχίνος 879
 ἔωθεν 278
 ἔωθός 20
 ἔως : ἔ. ἄν c. aor. subj. 235
 ζαμία (Megarian) 737
 Ζεὺς 1153 ; Ζ. φίλιος 730 n. ; ᾧ Ζεὺ πάτερ
 223 ; ᾧ Ζ. διόπτα καὶ κατόπτα 435 n. ;
 ναὶ μὰ Δία 88 ; μὰ Δία 137, 461 ; μὰ
 τὸν Δία 368 ; νῆ τὸν Δία 752, 811 ;
 νῆ Δία 1025
 ζηλοῦν c. gen. et acc. 1008
 ζημιοῦν 717
 ἦ : interrogatively 749, 776 ; ἀλλ' ἦ
 (interrogatively) 424, 426, 1111 sq.
 crit. n.
 ἦ : ἦ . . ἴσως 993
 ἦδη 1081 n. ; emphasizing an adj. 315 n. ;
 . . an adv. 311 n.
 ἠλίθιος 443
 ἠλικός 703
 ἠλύγη 684
 ἡμέρα : σιτί' ἡμερῶν τριῶν 197
 ἡμερίς 997
 ἦπερ 364
 ἠπιαλεῖν 1164
 Ἡρακλῆς : Ἡρακλεῖς (Boeotian) 860 crit.
 n. ; ὠναξ Ἡράκλεις 94 ; ᾧ πολυτίμηθ'
 Ἡ. 807 ; ᾧ Ἡ. 1018 ; Ἡράκλεις 284
 ἠρως 575 n., 578
 ἠπτων c. inf. 256 crit. n.
 θαλαμιά 553
 θάλαττα : κατὰ θάλατταν 195
 Θάσιος : Θασία <ἄλμη> 671
 θεᾶσθαι 366 ; θᾶσθε (Megarian) 770 n.
 θέατρον 629
 Θείβαθρον (Boeotian) 862, 911 ; Θείβαθε
 868
 θείνειν : θενεῖς 564
 Θεόγυις 11 n., 140

θεός 51, 224, 510, 759, 1058; πρὸς τῶν
θεῶν 95 n.; θεοῖσιν ἐχθρός 934; νῆ
τοὺς θ. 776
θερίδδειν (Boeotian) 947
θερμόβουλος 119
θερμός 695
Θέωρος 134, 155
θνήσκειν: τεθνήξειν 325, 590
Θουκυδίδης 703
Θράκη 138; ἐπὶ Θράκης 602; ἐν Θράκη
136 n.
θρανίτης λεώς 162
Θρᾶξ 155, 170, 172
θρασύνησθαι 330
Θρᾶττα 273
θρίξ 791
θρίον 1101 sq. nn.
θρυαλλίς 826 sq., 874, 916 sqq., 925
θῦειν 792 sq. n.
Θυεσσείδος 433
θυμάλωψ 321 n.
θυμβροφάγος 254
θυμίτης 1099
θυμίτις: θυμιτίδες ἅλεις 772 crit. n.
θυμός 'heart' 353 n., 450, 480, 483
θύραζε 359, 825, 1222
θύσιμος 784 sq.
θωπεύειν 635, 657
θώραξ 1132 sq.
θωρήσσεσθαι 1134 sq. n.

'Ιαοναῦ 104 n.
ιαρτάμαν (Persian) 100 n.
-ιδεύς 866 n.
-ίδης 595 sqq. n.
ιδού: νοιλῶ 366, 434, 583
ιδρώς 696
ιέναί: ἴτε δεῦρο 155; ἴ. δὴ χαίροντες
1143 n.; ἰών 954 n.
ιερεὺς 1087
'Ιερώνυμος 388 n.
ιῆ ἰή 1207
ικτίς 880 n.
ἱμας 724
ἶνα 654 n.
'Ινώ 434 n.
'Ιόλαος 867
ἰοστέφανος 637 n.
ἰππασία 1165
ἰππεύς 7, 302
'Ισμεινίας (Boeotian) 861
'Ισμήνιχος 954 n.
ἴσος: ἴσον ἴσῳ φέρον 354 n.
ιστάναι: στήσάτω 243; στήσω 728; στῶ
176
ισχάς 802, 804 sq., 809
ἴσχειν 127 n.
ισχνός 469
ισχύς: κατ' ἰσχύν 591 n.
ἴσως: ironically 993
ἴτριον 1092
ἴττω Δεῦς 911

ἰώ 566, 568, 1071, 1078, 1080, 1204,
1212
ἰών (Boeotian) 870, 899; ἰώνγα 897

κάδος 549
καθαίρειν 1118 n.
κάθαρμα 44
καθέλκειν 544
καθεύδειν 1147, 1220
καθῆσθαι 59, 543, 838 n.
καθίζειν: κάθιξε 123; καθεδεῖται 841 n.
καθιστάναι: -ασθαι 723
καί: κ. ταῦτα 168 n., 349, 1025; in a
question of surprise 86, 126 n.; at the
end of a senarius 143; 'actually' 309,
314; κάμοι 512, etc.; κ. γάρ 471; κ.
κάρτα 544 n.; κ. . . γε 317, 560, 795,
798, 914, 1229; καὶ . . . μὲν δὴ 523 n.;
κ. μὴν 878, 908, 1069; κ. μὴν . . . γε
247; κᾶτα 687, 701; κᾶν elliptical
1021 n.; κ. πολὺς 696 n., 906 crit. n.;
καίτοι 370; in a question 466; καίτοι
. . . γε 357, 611 crit. n.
κακοροθεῖν 577
κακός: -ὡς λέγειν 417, 503; κάκιστ'
ἀπολοίμην 151, 476; κακῶς ἐξολέσαι
1152 n.; ὁ κακῶς ἀπολούμενος 865;
ὦ κάκιστ' ἀπολούμενε 778, 924
καλαμίσκος 1034
καλεῖν 125, 406, 1228
καλλινικός 1227 sqq.
καλός: καλὸς καλῶς 253; καλῶς γε ποιῶν
1050 n.
Καμάρινα 606
κανηφόρος 242, 260
κανοῦν 244, 253
κάρα 1218; κάτω κάρα 945 n.
καρδία 12 n., 485 n., 488
καρποῦσθαι 837
κάρτα 544 n.
καρτερός 393; κατὰ τὸ κ. 622
καρύσσειν (Megarian) 748
κατά: κατ' ἰσχύν 591; κατὰ γῆν τε καὶ
θάλατταν 195; κατὰ τὰ πάτρια 1000;
κατὰ σεαυτὸν τρέπεσθαι 1019
καταβάλλειν 165, 275
καταβοᾶν 711
Καταγέλα 606
κατάγελως 76, 1126
καταγιγαρτίζειν 275 n.
καταγλωττίζειν 380 n.
καταγνύναι 1166, 1180; κατᾶγει (Boeotian)
928 crit. n.; κατᾶγειν 944 crit. n.
κατακείσθαι 984
κατακωλύειν 1088
καταλέγειν 1065
καταλεύειν 285
κατανείφειν 138
καταξάινειν 320 n.
καταπαλαίειν 710
καταπελτάζεσθαι 160
καταπίνειν 484

- καταπύγων 79
 κατάρδειν 658 n.
 καταρρῆν 26
 καταρρηγνύναι 528
 κατάσκιος 965
 κατασπέρχειν 1188
 κατατέμνειν 301
 κατατίθεσθαι 861
 κατατρώγειν 809
 καταφέρειν 955
 καταχεῖν 246, 1040
 καταχοῦν 296
 κατόπτῃς 435 n.
 κάττυμα 302
 κάτω : κάτω καὶ κ. 21 ; κ. κάρα 945 n.
 Καῦστριος : Καῦστρια πεδία 68 n.
 κέαρ 5 n.
 κείρειν : κεκαρμένος μοιχόν 849 n.
 κελεύειν : ἐκέλευον 960 n., 962, 1051, 1073
 κελουστής 554
 κέραμος 902, 928, 953
 κέρκος 785 n.
 κεφαλή 486, 1168, 1180 ; ὦ μιὰρὰ κ. 286 ;
 eis κεφαλὴν 833
 κεχαρισμένως 248 n.
 κήδεσθαι 1028 n.
 κηρύττειν 623
 κηρωτή 1176
 Κηφισόδημος 705 n.
 κιλλίβας 1122
 κινεῖν 1052
 κίστη 1086, 1098
 κιστίς 1137 n.
 κίχλη 961, 970, 1007, 1011, 1108, 1116
 κλάειν : κλάων 822, 827 ; κλάειν πρὸς c.
 acc. 1032 n. ; κλάειν κελεύων 1131
 Κλεινίας : ὁ Κλεινίου 716 n.
 κλεινός 1184 n.
 Κλεισθένης 118
 κλεψύδρα 692
 κλέος 646 n.
 κλέπτειν 525
 κλεψύδρα 693
 Κλέων 6, 502, 659
 Κλεώνυμος 88, 844
 κλήειν 479
 κλίνη 1090
 κνῖσα 1045
 κοίρανος 472 n.
 κοῖτ 780, 800 sqq.
 κοῖζειν 746
 Κοισύρα : ὁ Κοισύρας 614 n.
 κόκκυξ 598 n.
 κολλικοφάγος 872
 κολοῖός 875
 κόλυμβος 876
 κομίζεσθαι 1031
 κομπολακύθῃς 589 n., 1182
 κομψῶς 1016
 κονία 18 n.
 κόπτειν 512 crit. n.
 κορά : κ. Κωπᾶς, 883 n.
 κόραξ 92 ; παῦ' ἐς κόρακας 864
 κοτυλίσκιον 459
 κούριον 731 crit. n.
 κόψιχος 970
 κραδαίνειν 965, 967
 κράζειν : κέκραχθι 335 n. ; κεκράγετε
 804 crit. n. ; κεκραγῶς 711
 κραιπάλη 277
 κραναός : ὦ Κραναὸ πόλις 75 n.
 κράνος 584, 1103
 κρατήρ 937
 Κρατῖνος 849 n., 1168 n.
 κρεμαννύναι 58 ; κρεμήσεται 279 ; ἐκ τῶν
 ποδῶν κάτω κάρα κρέμαιο 945 sq.
 κρής (Megarian) 795
 κριβανίτης 87 n.
 κρίβανος 86 n.
 κρίνειν 'to prefer' 1117 n.
 κρόμμυον 1099 sq. ; κρόμμυα ἐν δικτύοις
 550
 κρυερός 1191
 Κτησίας 839 n.
 Κτησιφῶν 1002
 κτυπεῖν 1072
 κύαθος 1053
 κυδοιμός 573
 κυδώνιος 1199
 κυκᾶν 688, 707
 κυκλοβορεῖν 381 n.
 κύκλος : κ. ἀσπίδος 1124 ; κ. πλακοῦντος
 1125
 κύλιξ 938
 κυνήη : κ. "Αἶδος 390 n.
 κυνίδιον 542
 Κύπρις 989
 κύριος : κυρία ἐκκλησία 19 n.
 κύσθος 782
 κυφός 703
 κύων : ὁ κυνὸς πρωκτός 863 n.
 κωμψδεῖν 631, 655 n.
 Κωπᾶς 962 ; κορὰ Κ. 883 n.
 κωπεύς 552 n.
 κωφός 681 n.
 λαγῶδιον 520
 λαγῶς : λαγῶα <κρέα> 1006, 1110
 λαικαστής 79
 λαικάστρια 529
 λάϊνος 449
 λακαταπύγων 664 n.
 λακίς 423 n.
 Λακρατείδης 220 n.
 Λάκων 304 n., 305 n., 309, 514
 λάλος 705, 716
 Λαμαχιππιον 1207 n.
 Λάμαχος 566, 568, 575 sq., 578, 590,
 614, 619, 625, 722, 960, 1131, 1174 ;
 Λάμαχοι 270 n., 1071
 λαμβάνειν : λήψι (vulgar form) 104 n. ;
 λαβέσθαι c. gen. 1214
 λαμπάδιον 1177 n.
 λανθάνειν : c. particip. 374

Λαρκίδιον 340 n.
 Λάρκος 333, 351
 Λάσκειν 1046 ; λελακέναι 410 n.
 λέγειν : πολλά λέγειν 314 n. ; τί λέγεις
 σύ ; 768 n. ; τί σὺ λέγεις ; 1058 ; κακῶς
 λέγειν 417 ; c. acc. 503
 Λεκάνιον 1110
 Λεπρεῖς : ἐκ Λεπρῶν 724 n.
 λεπτός 445
 λευκός : λευκὸν ἀμπέχεσθαι 1024 n.
 λεώς 162 n. ; λεῶ 1000 n.
 λῆν 749 n., 766, 772, 776, 788, 814
 Λήναιον : ἐπὶ Ληναίῳ ἀγῶν 504 n. ;
 Λήνια χαρηγεῖν 1155 n.
 ληστής 1077, 1188
 λίθος 683 n., 1180, 1218
 λιμός : ἅ λ. (Megarian) 743 n.
 λιπαράμπυξ 671 n.
 λιπαρεῖν 452
 λιπαρός 637 n.
 λογιζεσθαι 31
 λόγος : ξενικοὶ λόγοι 634 n. ; τοῖσι λόγοισι
 νικᾶν 626 ; μὴ λέγε μοι λόγον 299 n. ;
 λόγους μακροὺς λέγειν 303
 λόγῃ 1226
 λουδορεῖν 38
 λοφείον 1109
 λόφος 575 n., 586, 965, 967, 1074 n.,
 1109, 1111
 λόχος 575 n., 1074 n.
 λύειν : λ. τὴν ἐκκλησίαν 173
 λύσειν 690
 Λυσίστρατος 855 n.
 λύχνος 453
 λυχνούχος 938
 μά : μὰ τὸν Ἀπόλλω 59, 101 ; ναὶ μὰ
 Δία 88 ; μὰ τὸν Δία 368 ; μὰ Δί' οὐκ
 137
 μαγειρικῶς 1015
 μάδδα 732, 835
 μάκος (Boeotian) 909
 μάλα : μᾶλλον δέ 1009 ; μάλιστα (in a
 question) 799 n.
 μαλθακῶς 70 n.
 μανδαλωτόν, τὸ 1201 n.
 μανθάνειν : τί δὴ μαθῶν 826
 Μαραθῶν : Μαραθῶνι 697 sqq.
 μαραθωνομάχης (-ος) 181
 Μαριλάδης 609
 μαρίλη 350
 μάρμαρος 1172
 μαρτύρεσθαι 926
 Μαρψίας 702 n.
 μασταρύζειν 689 n.
 μασχάλη 852
 μάττειν 672
 μάχαιρα : μία μ. 849
 μάχεσθαι 1082
 μάχη : μάχαι καὶ Λάμαχοι 270, 1071 ;
 πόλεμον αἰρεσθαι καὶ μάχαν 913
 Μεγαράδε 524

Μεγαρεὺς 519, 526, 533, 535, 624, 721,
 729, 753
 μεγαρίζειν 822 n.
 Μεγαρικός 522, 750, 768, 818, 830 n. ;
 Μεγαρικά μαχανά (Megarian) 738 n.
 Μεγαροὶ 758
 μέγας 128, 922, 1095 ; βασιλεὺς ὁ μ. 64,
 113 ; μ. ἀλαζῶν 109 ; τὸ μέγα τοῦτο
 360 ; μεγάλα φρονεῖν 987 n. ; μείζον
 ('louder') 103
 μεθυσκοότταβος 525
 μεί (Boeotian) = μή 900, 903, 928
 μέλεος 1151
 μέλι 1040, 1130
 μέλλειν 334, 493, 499, 587, 947 ; ἐμέλλετ'
 ἄρα c. pres. inf. 347 n. ; c. aor. inf.
 1160 n.
 μέμφεσθαι 676
 μέν : μέν οὖν 285 ; *solitarium* 59 n., 101,
 109, 428 crit. n. ; μέν γε 154 n., 710
 crit. n. ; μέντοι (= *profectio*) 906 ; μ. νῆ
 Δία 1025 crit. n. ; μέντ' ἂν 162 ; = 'nay'
 544 n.
 μένειν 308, 1052 n.
 μένος 666 n.
 μεσημβρινός 40 n.
 μέσος : μέσην λαβεῖν 274 n. ; μέσος ἔχομαι
 571
 μετά : c. gen. pers. 249, 1148
 μετάβουλος 632 n.
 μεταξύ 434 n.
 μεταπέμπεσθαι 1087
 μεταστρέφειν 537 n.
 μετιέναι 728
 μέτοικος 508
 μετρεῖν 1021 n.
 μή : μή οὐ (in a question) 320 ; omission
 of μή c. inf. 127 n. ; μή μοι c. acc.
 345 n. ; μή, ἀλλά (μᾶλλά) 458 n. ;
 μήπω γε 176 ; μηδαμῶς 297, 324, 334
 (doubled) ; μηδέ περ c. particip. 222
 n. ; μήποτε . . . ἔτι 233 n.
 μῆν : καὶ μῆν 878, 908, 1069 ; κ. μῆν . .
 γε 247 ; καὶ . . . μέν δὴ 523 n.
 μητρῶθεν 478
 μηχανᾶσθαι 445
 μηχανή : μηχαναὶ αἱ Σισύφου 391 ;
 μαχανά Μεγαρικά (Megarian) 738 n.
 μιάρδος : ὦ μιάρ' κεφαλῆ 286 ; παῖε τὸν
 μιάρον 282 ; ὦ μιάρωτατε 182, 557
 μικκός (Boeotian) 909
 μισθαρχίδης 597 n.
 μισθός 66, 159
 μισθοφορεῖν c. acc. 602, 608
 μογερός 1209
 μοιχός : κεκαρμένος μοιχόν 849 n.
 μόλις 890, 952
 μολυνοπραγμονεῖσθαι 382 n.
 μορμῶ 582 n.
 Μόρυχος 887 n.
 μοσχίδιον 996
 Μόσχος (?) 13 n.

μόςχος : ἐπὶ μόσχω 13 n.

Μούσα 665

μουσική 851 n.

μοχθῆρός 165, 517

μόρον 1091

μυστηρικός 747

μυστικός 764

μυττωτός 174

μῶν 329, 418

ναὶ μὰ Δία 88

νάσσα (Boeotian) 875

ναυμαχεῖν 677

ναύφαρκτος : ναύφαρκτον βλέπειν 95

νεανίας 525, 685

νεανίσκος 680

νεῖ (Boeotian) = νῆ 867, 905

νείφειν 1075, 1141

νέκταρ 196

νεότης : ἐπὶ νεότητος 211

νεώριον 552 n., 918 sqq.

νεώσοικος 96

νίγλαρος 554

νομίζειν : νενόμικα 993

νόμος 532, 773

νοστεῖν 29 n.

νομηγία 999

νοῦς 398, 556

νυκτερινός 1163

νυκτοπεριπλάνητος 264

νυμφεύτρια 1056

νύμφιος 1049, 1066

νῦν : ν. ἀρα 383 crit. n. ; ν. δῆ 451 n.

νωδός 715

Ξανθίας 243, 259

ξανθίζειν 1047

ξενίζειν 73, 127

ξενικός 634 n.

ξένος 503 n., 505, 867, 884, 892, 948

ξίφος 342 n.

ξυγγραφεύς 1151 n.

ξυγκατακλίνειν 980

ξυγκυκᾶν 531

ξύγκωμος 264

ξύλλαμβάνειν 206, 926 n.

ξύλλεγειν 184, 398

ξύλον : Πρώτον Ξ. 25 n.

ξύμβολή 1210 ; ξυμβολὰς πράττεσθαι 1211

ξύμβουλος 651

ξύμμαχος 193, 506

ξύμπλέκειν 704

ξύμπονεῖν 694

ξύμφερεῖν 252

ξύνάγειν 83

ξύναντᾶν 1187 n.

ξύνάπτειν 686 n.

ξύνηγορεῖν 685

ξύνήγορος 705, 715

ξύνιέναι 101

ξύντρίβειν 284

ξύντροφος 989

ξύντυγχάνειν 846

ξύρειν 119 n.

ὀβελίσκος 1007

ὄδε : ὀ. γε 108, 346 n., 977 ; ὄδι ('hither')

908, 1069, 1189

ὄδελός (Megarian) 796

ὄδοιπλανεῖν 69

ὄδοιπῆρος 205

Ὀδόμαντος 156 sqq.

ὄδος 1144

ὄδυνᾶν 3, 9

ὄδυνή 526

ὄδυνηρός 231

ὄδυρτός 1226

ὄξειν 193, 196, 852

ὄξος 997

ὄθενπερ 821

ὀθόνιον 1176 n.

οἶ 836

οἶκαδε 978, 1165

οἶκαδῖς (Megarian) 742, 779

οἶκέτης 249

οἶκία 511 ; ἐν οἶκία 974 ; κατ' οἶκίαν 941 n.

οἶκος : κατ' οἶκον 1174

οἶκουρεῖν 1060 n.

οἶεσθαι 556 ; οἶμαι ('I guess') 919, 1013

οἶμοι : οἶ. κακοδαίμων 105, 473, 1036,

1081 ; οἶμ' ὡς 590 n., 1171 ; οἶ. τάλας

163, 174, 210, 1018 ; οἶ. τῶν δραχμῶν

67 ; οἶ. τῶν ἐτῶν 210

οἰμώζειν 840, 1035

Οἶνευς 418 n.

οἰνήρυσσις 1067

οἶνος 986, 1068 ; οἶ. ἄκρατος 75

οἶος 1083 ; -ον c. superlat. 384 n., 436 ;

in an exclamation 321, 447, 667 ; -αν

1083 ; -α 461, 973 ; οἶα δῆ 753 n.

οἶσε 1099 n., 1101, 1122

οἶσυπηρός 1177

οἶχεσθαι 81, 208, 221

ὄκα (Megarian) 754

ὀκέλλειν 1160

ὄκκα (Megarian) 762 n.

ὀκτώ 82, 130

ὀλίγος 242 ; -ον 348 n., 381

ὀλος 85, 138, 160

Ὀλύμπιος 530

ὀμηλιξ 336 crit. n.

ὀμηρος 327

ὀμμα 1184

ὀμνύναι 148

ὀμομάτριος (Megarian) 790

ὀμφακίας 352 n.

ὀμως : ἀλλ' ὄ. 402 n., 408, 956

ὀνειδος 855

ὄνομα 89

ὄξος 35

ὄξός 192, 804

ὄπα (Megarian) 748

ὄπλά (Megarian) 740

ὄπλον 581, 1107

ὄποι : ὄ. γῆς 207
 ὁπότε 19 n.
 ὀπύειν 255 n.
 ὀπως 536 ; πράττειν ὀπως c. fut. 755 sq. ;
 προτιμῶν ὀπως c. fut. 26 n. ; οὐκ ἔσθ'
 ὄ. οὐ 116 ; 'independent ὄ. constr.'
 253, 753, 955 ; ὄ. μῆ (=vide ne)
 343 n. ; ὄ. ἄν 444 n., 714, 1060 n.
 (post δεῖσθαι) ; οὕτως ὄ. ἄν 931 crit. n.
 ὀρᾶν 344, 450, 600, 684, 971, 1227 ; ἰδοὺ
 θεᾶσθε 366 n. ; ἰδοῦ σοι 470
 ὀργή 530
 Ὀρέστis 1168
 ὀρθίασμα 1042
 ὀρθιος : ὄ ὄ. <νόμος> 16 n.
 ὀρθός 259
 ὀρθρος 256
 ὀρθῶς 397 n.
 ὀρίγανον 874
 ὄρκος 308
 ὀρναπέτιον 913
 ὀρνηθίας : ὄ. χειμῶν 876 n.
 ὄρως 88, 589
 ὄρος : ὄ. Χρυσᾶ 82 n.
 ὄρος 719
 ὀρτάλιχος 871
 ὀρχηστρίς 1093
 ὄρχος : ὄρχον ἐλαύνειν 995
 ὄς : post οὕτως 736 sq. n. ; post *verba*
sciendi, etc., 5 crit. n., 101, 118 n., 442
 ὄσος : ὄσα δῆ 1 ; ὄ. τὸ χρῆμα 150
 ὄστινον 863
 ὄστις : in a repeated question 106, 595 ;
 ἄττα 98 ; c. fut. 255 n. ; ὄ. ποτέ 360 ;
 ἐξ ὄτουπερ 596 sq.
 ὄστοδν 1226
 ὄσφραίνεσθαι 179
 ὄτε : ὄ. δῆ 535 ; ὄ. καὶ (post οὕτω) 647 n. ;
 = *quandoquidem* 401 n.
 ὄτι 1062
 οὐ : οὐκ ἐτός 411 n. ; οὐ μῆ c. fut. indic.
 166 n. ; c. aor. subj. 662 ; οὐ c. fut.
 165, 283, 322, 484, 564, 580 ; οὐ . .
 οὐ 421 ; οὐκ ἀλλά 1114 n.
 οὐδεῖς : οὐδὲν εἶναι 681, 1185 n. ; οὐδὲν
 ὑγιές 956 n.
 οὐκέτι : οὐκ. εἶναι 1185
 οὐν : ἀλλ' οὐν 620 n. ; δ' οὐν 186
 οὐνεκα 958
 οὐριος 669
 οὐτις 563, 809 crit. n.
 οὐτος : ταυτ' ἄρα 90 n. ; τ. δῆ 815 ; τοῦτ'
 ἐκείνο 41 n., 820 ; οὐτοσί (=ἐγώ) 129 n. ;
 αὐταῖ 194 ; οὐτοῖ 115, 342 ; τουτοῖ
 246 ; τουτοῖ 111 ; τουτὶ τί ἦν 157 ; τ.
 τί ἐστι <τὸ κακόν> 156, 284 ; καὶ ταῦτα
 168 n., 349, 1025 ; contemptuously
 216 ; οὐ. αὐτός 239, 280 ; = 'thus'
 ταῦτα στρέφεσθαι 385, 514 ; οὐ. σύ
 564, 577
 οὕτως : οὐ. ὄς 736 sq. n. ; οὐ. ὄτε 647
 n. ; = 'at once' 924 crit. n.

ὀφθαλμός 92 n., 94, 97, 124, 1027, 1029
 ὀφλισκάνειν 689, 691
 ὀφρύς 18, 1069
 ὀχληρός 460, 472
 ὄχλος 257
 πα (Megarian and Boeotian) 785, 895
 πάγχρηστος 936
 πάθος 1191
 Παιάν 1212
 παιδεραστής 265
 παιδίον 329
 παιδίσκη 1148
 παίειν 282, 686, 835 n.
 παῖς 889, 1003, 1114 ; παῖ 1099, 1101
 sq., 1121 sq., 1128, 1132 sq. ; ὦ παῖ
 432, 1136, 1140 ; παῖ παῖ 395, 1097
 sq., 1118 sq.
 παιώνιος 1213, 1223
 πάλαι 576, 885, 1088, 1114
 παλαιός 220, 415 ; οἱ π. 676
 παλαμᾶσθαι 659
 πάλιν 342
 παλινωρρος 1179
 παλλάδιον 547
 πάλλειν 965
 παμπόνηρος 854 n.
 πανουργεῖν 658
 πανουργιπαρχίδης 603 n.
 πανούργος 311
 πανσέληνος 84
 πανταχῆ 435, 621
 πάντως 956
 πάνν 2
 πανύστατος 1184 n.
 παπαῖ 1214 n.
 παρά : c. gen. 61, 387 ; of the agent
 226 n. ; c. dat. pers. 604 ; π. ἐμοί
 (chez moi) 979 ; c. acc. 72, 759 n.
 παραβαίνειν 629
 παραινεῖν 617
 παρακεῖσθαι 670
 παρακινδυνεύειν 645
 παρακόπτειν 517 n.
 παρακύπτειν 16 n.
 παράλος 1159 n.
 παράνυμφος 1047
 παράξενος 518 n.
 παράσημος 518 n.
 παρασκευάζειν 37, 1089, 1176
 παρασκευή 190
 παρατιθέναι 85 n., 89, 583
 παρατίλλειν 31 n.
 παρείναι 172, 330, 503, 505, 513, 752,
 1010 ; πάρα 129 n., 862, 1091
 παρεξυλεῖν : παρεξηλημένος 681
 παρέχειν 487, 492, 892
 παριέναι 43
 παριστάναι : παρεστάναι 443
 Παρνήσσιος 348 crit. n.
 πάροψ 150, 152
 πάροις 980 n.

pās : c. 2nd pers. imperat. 204 n., 282 ;
σῖγα π. 238 ; *ἐκποδῶν π.* 240 ; *πάντ'*
ἀγαθά 977, 981 ; *πάντα κακά* 982 ; *ἐν*
πᾶσι βολίτους 1026 ; omission of article
 with *pās* and subst. 529 n., 620
πάσσαξ 763 n.
πάσχειν 167, 323, 678 ; *τί κακὸν παθῶν* ;
 912 n. ; *τί ἔπαθες* ; 1022
πάταγος 539
<πατάσσειν> : *πατάξας* 93
πατεῖν 233
πατήρ 147, 712, 731, 790, 798, 834, 853 ;
ὦ Ζεῦ πάτερ 223
πάτρα 147 n.
πάτριος : *κατὰ τὰ π.* 1000
πατρίς 168, 290
παύειν c. inf. 634 n. ; *παῦσαι καταγελῶν*
 1108 ; *παῦ' ἐς κόρακας* 864
Παύσων 854 n.
παχύς 787
πεδίον 69
πεζός : *-οῖσι* 622 n.
πείθειν 151 ; *πεποιθοίη* 940
πεινῆν 535, 857
πέλεθος 1171
πέμπειν 102, 249
πένης 610 crit. n.
πέντε 6, 782, 1021
πεντέτης 188
πεντήκοντα 883
πέος 1060, 1066, 1216
πέπλος 423
πέπλωμα 426 n.
περ : *μηδέ περ* c. particip. 222 n.
πέρδεσθαι 30
περί : c. gen. (of a prize) 25 n., 772 n. ;
π. εἰρήνης 60 ; *π. μισθοῦ* 170 ; c. acc.
π. τὸν ὀφθαλμόν 97 ; *π. τριηάρχους*
βοή 546 n. ; *π. τὴν πόλιν (erga)* 663 n.,
 697 ; *π. κλειψύδραν* 693
περιαλουργός 856 n.
περιάπτειν 640 n.
περιδῶσθαι 1115 ; *περίδου* 772
περιστάναί : *οἱ περιστώτες* 915
Περικλῆς 530
περιμένειν 815
περιορᾶν 55 n., 167
περιπεταστόν, *τὸ* 1201
περιπόνηρος 850
περιπίσσειν 507 n.
περιτίθεσθαι 740
περιτοξεύειν (?) 712 crit. n.
περιτρώγειν 258
πέρυσι 378
πέτρα 1183
πηγύναι 139 n.
πηκτός : *-α δωμαίων* 479
πημαίνειν 842 n.
πίθηκος 120, 907
πικτίς 879
πιλίδιον 439
πίνειν 78, 1001, 1145

πιπράσκειν : *πεπράσθαι* 734 sq. ; *ἐπέπρατο*
 522
πίστις 308
πίττα 190
Πίτταλος 1032 n., 1222
πλακοῦς 1092, 1125, 1127
πλάτις 132 n.
πλατοῦν 552
πλατύς : *π. κατάγελως* 1126
πλέκος 454
πλέως 545, 907
πλήθος 317
πλήν 39, 152
πλύνειν 381 n.
πνύξ 20
ποδαπός 768, 808, 818
ποεῖν 399, 499, 1064 ; *π. ἐκκλησίαν*
 169 n. ; *π. σπονδάς* 52 crit. n., 58 ;
 'to sing of' 411 sq. n. ; *καλῶς γε π.*
 1050 n.
ποητής 633, 644, 649, 654, 1151
ποθεῖν 33, 885, 890
ποθεινός 886 n.
πόθεν 1023 crit. n.
πόθος : *ἐμέ π. ἔχει* 362
πόιος 62, 109, 157, 287, 423, 761 ; *ὁ*
ποῖος 418 n., 963
πολεμῖν 621
πολέμιος 316, 820, 827, 912, 1134
πολεμιστήριος 572, 1132
πολεμολαμαχαϊκός 1080
πόλεμος 201, 528, 651, 1062 ; *π. ἐχθο-*
δοπός 226
Πόλεμος 978
πολίος 600, 693
πόλις : 372, 492, 503, 515 sq., 577, 631 ;
αἱ π. = 'allied States' 192, 506, 636,
 643 ; *κραναὰ π.* 75 n. ; *ὦ πόλις πόλις*
 27 ; *ὦ πόλι* 972 n.
πολίτης 595
πολυπραγμοσύνη 833 n.
πολύς : *πολύ πολύ* c. comparat. 425 ; *ἢ*
πολλοῦ γε δεῖ 543 ; *πολλῶ* 271 ; *πολλὰ*
χαίρειν 200 ; *π. λέγειν* 314 ; *πλείονες*
 1078 n. ; *πλεῖν ἢ* 858 ; *πλείστα* 78
πολυτίμητος 759, 807
πολλάκις 538
πονηρός 699, 731, 1030
πομπή 248
πόνος 1071
πορθεῖν 164 n.
πόρνη 524, 527, 1091
πόρρω 646
Ποσειδῶν 510 ; *νῆ τὸν Ποσειδῶ* 560 ; *ναὶ*
τὸν Ποσειδᾶν (Megarian) 798 ; II.
 'Ασφάλειος 682 n.
πόσος 812, 898 ; *πόσου χρόνου* 83 n.
πόταμος 139
πότερος 648 sq. ; *πότερον . . ἢ* 1116 ;
πότερα . . ἢ 734
ποτέχειν (Megarian) 733
που 97 n.

ποῦ μοι 129 n.
 πούς: ἐκ ποδῶν 945
 πρᾶγμα 494; -ατα 269, 310, 474, 757,
 939, 1141 sq.; τὸ π. τοῦ βουλευματος
 837 n.; τουτὶ τί ἦν τὸ πρᾶγμα; 767
 πρᾶττειν: π. ὅπως 755 sq.; -εσθαι c.
 acc. 1211
 πρέπειν 974
 Πρέπεις 843
 πρεσβεία 647
 πρεσβεῖρα 883 n.
 πρεσβεύειν: -εσθαι 133; πεπρέσβευκας
 610
 πρέσβυς: -εως 93 n.; -εις 61 sq., 76,
 114; ᾧ πρέσβυ 1228
 πρεσβύτης 179, 707
 πρίασθαι 691, 749; πρίω 34 n.; πρίασο
 870 n.; πρίωμαι 812; -αιτο 737;
 -άμενος 901; πεπρᾶσθαι 735
 πρίειν 36 n.
 πρῖν: π. γ' ἂν 176 crit. n.; π. ἂν 229,
 297; πρῶτον πρῖν c. inf. 382 n.
 Πρινίδης 612
 πρίνινος 180 n., 667
 πρό: γῆν πρό γῆς 235 n.
 προβαίνειν 257, 483, 836; πρόβα 262
 προβάλλειν 950 crit. n.
 πρόβουλος 755 n.
 προδιδόναι 340
 προδότης 290
 προεδρία 42
 προκαλεῖσθαι 652 n., 983
 πρὸς prep.: c. gen. π. τῶν γονάτων 414;
 π. τῶν θεῶν 95 n.; c. dat. 1183 n.; c.
 acc. π. τουτονί 111 n.; π. ξυ' ἀπο-
 βλέπειν 292; εικάζεσθαι πρὸς 783 n.;
 κεκραγέμαι πρὸς 804; πρὸς ταῦτα 659 n.
 πρὸς adv. 701; καὶ π. γε 1229
 προσαγορεύειν: προσεπειν 266 n., 882
 sqq.
 προσαιτεῖν 429, 452 n.
 προσβάλλειν 950 crit. n., 994 n.
 προσδοκᾶν 10, 107
 προσέρχεσθαι 150
 προσέτι 983
 πρόσθεν 43, 242
 προσιέναι 134, 166, 848
 προσκεφάλαιον 1090
 προσλαμβάνειν mid. c. gen. 1215, 1217
 προσπέτεσθαι 865
 προστρέχειν 1084
 πρόσωπον 990
 πρότερον 636
 προτιμᾶν ὅπως 27 sq. n.
 πρόφασις 345
 Πρυτανεῖον 125 n.
 πρυτανεύειν 60 n.
 πρύτανις 23, 40, 54, 56, 167, 173
 πρῶην 615
 πρωκτός 83, 119; π. κυνός 863 n.
 Πρῶτον Ξύλον 25 n.
 πρῶτος 341, 637, 710; πρῶτα μὲν . .

εἶτα 995 sqq.; πρῶτα μὲν . . εἶτα
 δέ 648 n.; πρῶτον πρῖν c. inf. 383 n.;
 τὰ πρᾶτα (?) 743 crit. n.; πρῶτιστος
 28 n., 1002
 πτερὸν 584, 988, 1105
 πτεροῦν 987
 πτέρυξ 970
 πτίλον 585 n., 587, 588, 1182
 πτωχικός 448
 πτωχός 413, 424, 440, 558, 578, 579, 593
 sq.; πτωχίστερος 425 n.
 πυγίδιον 638
 πυκνός 445 n.
 πυνθάνεσθαι c. gen. et acc. 204 n.
 πῦρ 665, 985, 1014
 πυροραγής 933 n.
 πω: οὐκ οἶδά πω 580 crit. n.
 πῶγων 120
 πωλεῖν 897, 722; π. ἀγοράζειν 625 n.
 πῶς: π. ἂν c. opt. 991; π. δοκεῖς 12,
 24 n.; π. ἔτ' ἂν elliptical 307 crit. n.
 ρ: vowel lengthened before 1146
 ῥάδιος: -ως 709
 ῥάκιον 412, 415
 ῥάκος 433, 438
 ῥάκωμα 432 n.
 ῥανίς 171
 ῥῆμα 686
 ῥημάτιον 444 n., 447
 ῥῆσις 416
 ῥήτωρ 38 n., 680
 ῥιγῶν 857, 1146
 ῥιπίς 669, 888
 ῥοθιάζειν 807 n.
 ῥυγχίον 744
 ῥύπτειν 17 n.
 σὰ μάν (Megarian) 757 n., 784
 σάγμα 574
 σάκκος 745 n.
 σάκος 822
 σαπρός 1101
 σαρδιανικός: βάμμα σ. 112 n.
 σάτρα (Persian) 100 (Excursus III)
 σάφα: σ. ἴσθι 783
 σαφής 154; -ῶς 103, 105, 111
 σεαυτόν 1019
 σεῖν 12, 344, 511
 σειστός 346 n.
 σελαγεῖσθαι 924 sq. n.
 Σερίφιος 542 n.
 σηπία 351 n., 1041
 σησαμοῦς 1092 n.
 Σιβύρτιος 118 n.
 σῖγα: σ. πᾶς 238 n.
 σιγᾶν: -γα 64, 123; -γῆς (Megarian) 778
 σιδηροῦς 491 n.
 σίξειν 1159
 σίκκος 520
 Σιμαίθα 524
 σιός: νει τῶ σιώ (Boeotian) 905 crit. n.

Σίσυφος 391 n.
 Σιτάλκης 134 n., 141
 σιτίον 548 ; -α ἡμερῶν τριῶν 197 n.
 σίτος 758
 σκάλοψ 879
 σκανδάληθρον 687
 σκάνδιξ 478 n., 480
 σκάφος 541 n.
 σκέλος 220, 1214
 σκευάζειν ('to dress') 121, 739 n.
 σκευάριον 451
 σκηῶν : ἐσκηνημένος 69
 σκῆψις 392 n.
 σκιμαλίζειν 444 n.
 σκληρός 1199
 σκόλιον 532
 <σκόλοψ> 231 crit. n.
 σκοπεῖν ('to look out for') 96 n. ; σκέ-
 ψασθε 889
 σκορδιᾶσθαι 30 n.
 σκοροδίξειν : ἐσκοροδισμένος 166 n.
 σκόροδον 164 sq., 521, 550, 761, 813, 831
 σκοτοβινιᾶν 1221 n.
 σκοτοδασυπυκνόθριξ 389 n.
 σκοτοδιᾶν 1219 n.
 σκότος : ἐν σκότῳ 1169
 Σκύθης : -ῶν ἐρημία 704 n.
 σκώπτειν 854
 σμικρός 523
 σοβαρός 673 n.
 σορός 691
 σοφός : -ῶς 401
 σπαράττειν 688
 σπάργανα 431
 σπένδειν : -ομαι 199 ; -ων 148 ; σπεισά-
 μενος 291, 973
 σπεύδειν 1094
 σπονδή 178, 183, 186, 251, 268, 1020,
 1038, 1061, 1067 ; -ᾶς ποῆσαι 52, 58,
 131
 σπονδοφόρος 216 n.
 σπουδάζειν 685 n.
 σπουδαρχίδης 595 n.
 σπυρίδιον 453
 σταθεύειν 1041 n.
 σταθμός 449
 σταλαγμός 1033
 στενάχειν 548
 στένειν 30 n.
 στερρός 219
 στέφανος 551, 638, 992, 1091
 στεφανοῦν 1145
 στήλη 727 n.
 στιπτός 180 n.
 στοᾶ <ἀλφιτόπωλις> 548 n.
 στόμα 926 ; ἐν τῷ στόματι 198 n.
 στραγγεῦσθαι 126 n.
 σπράτευμα 1080
 στρατηγός 569, 593, 1073, 1078
 στρατιά 81, 149, 251, 1143
 στρατιώτης 546, 1065
 στρατός 156 n.

Στράτων 122
 στρατωνίδης 596
 στρέφειν 385 n.
 στριβελικίγξ 1035 n.
 στρογγύλος 686 n.
 στρουθός 1105
 στροφή 346 n.
 Στρυμῶδωρος 273
 στρώμα 1090, 1136
 στυγεῖν 33 n., 472
 στυγερός 1191 n., 1208
 στύσθαι 1220
 στωμίλλεσθαι 579
 στωμύλος 429 n.
 σύ : σὺ δ' ἄλλὰ 191, 1033
 συγγνώμην : -ην ἔχειν 578
 συγκλῆειν 1096
 συκίς 996 n.
 συκοφαντεῖν 519, 828
 συκοφάντης 559, 725, 825, 840, 904, 951,
 958
 συμπλέκειν : -ακείς 704
 συμπτώτης 1135
 συμποτικός 1142
 συμφορά 1203
 συνθερίζειν 948 crit. n.
 συντριβεῖν 284
 σύριγμα 554
 συχνός : τῆς μαρίλης συχνή 350
 σφενδάμινος 181 n.
 σφήξ 864
 σφογγίον 463 crit. n.
 σφόδρα 71, 257, 371, 509, 700, 1059
 σφυρόν 1177, 1179
 σχέτλιος 360 n.
 σχῆμα 64
 σχοινίον : σχ. μεμλωμένον 22 n.
 σχοῖνος 229 n.
 σχολή 407, 409
 σῴζειν 71
 σωσίπολις 163 n.
 σῶφρων 611
 τᾶδε 903 crit. n.
 Ταίναρος 510
 τάλαντον 6
 τάλας 1204, 1210 ; ὦ τάλας 454 ; ὦ τάλαινα
 καρδία 485
 ταλαύρινος 964 n.
 ταξίαρχος 569
 τάξις : ἐν ταῖς τάξεσιν 600
 παραξικάρδιος 315 n.
 παράττειν 621, 688
 τάριχος 967, 1101
 τάχα 481, 565 ; εἶσομαι τάχα 332
 τάχος : εἰς τ. 686 n.
 ταχύβουλος 630 n.
 ταχύς : τ. ἄγαν τὴν μουσικὴν 851 n. ; -έως
 777, 1006, 1074 ; -ιστα 756, 1094
 ταῶς 63 n.
 τε : = οὐδέ 855 n. ; τ' αὖ 375
 τέγος 262

τειχομάχας 570 n.
 τέκνον 891
 τεκταίνεσθαι 660 n.
 τέλος: ἀγορᾶς τ. 896 n.
 τέμαχος 881, 1100
 τέμνειν 183
 τετραπτερυλλίς 871 n.
 τετράπτιλος 1082 n.
 τέτταρα 2 n.
 τευθίς 1157
 τεχνάζειν 386 n.
 τῆδε 204
 τήθη 49
 Τήλεφος 430, 432, 446, 555 (Excursus VI)
 τήμερον 440, 1073, 1213
 τήνελλα 1227 sq.
 τηνώθεν (Megarian) 754
 τηρεῖν 1075
 τῆτες 15
 τιθέναί: τ. νόμους 532
 Τιθωνός 688
 τιμή 640, 831, 895
 τιμωρεῖσθαι 304
 τίς: πημανεῖ τι 842 n.
 τίς: καὶ τίς 86; τί μαθῶν 826; τί οὖν 358; τί οὐ c. aor. indic. 592; τί χρήσεται 935; τίς ἀγορεύειν βούλεται; 45; *hiatus post τί* 4 crit. n., 358; c. imperat. (addressed to slaves) 571 n., 805, 1096; *τουτί τί ἦν* 157; τ. τί ἐστί τὸ κακόν 156 n., 284; apologizing for a metaphor 321; τῷ 703 n.; τί δῆτα elliptical 1011 n.; τί λέγεις σύ 768 n.; τί σὺ λέγεις 1058
 Τισαμενοφαίνιππος 603 n.
 τιθλίον 1199 n.
 τιτρώσκειν 1178
 τίφη 920, 925 (Excursus IX)
 τλήμων 1154
 τοι: c. imperat. 655 n.; δεινόν τοι 323 n.; τᾶρα 323; τοιγάρτοι 643; τοῖνον 819
 τοῖχος 144
 τόλμα 646
 τολμᾶν 316, 558, 563; τόλμησον 488
 τονθορύζειν 683
 τοξότης 54 n., 707, 711
 Τραγασαῖος 808, 853
 τραγήματα 1091
 τραγωδία 400, 412
 τραγωδικός 9 n.
 τράπεζα 1090; ἐπὶ τραπέζῃ κεῖσθαι 1159 n.
 τραῦμα 1205
 τρεῖς 187, 529; σίτι' ἡμερῶν τριῶν 197; τρ. δραχμάς 602, 962; τρ. ἱμάντες 724; τρ. κόκκυγες 598; τρ. λόφου 965, 1109; τρία προσβάλλειν 994 n.
 τρέμειν 494
 τρέπειν 207, 1005; τρέπεσθαι εἰς 833
 τρέφειν: τράφειν (Megarian) 788

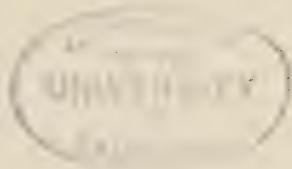
τρέχειν 176
 τριάκοντα 858
 τριακοντοῦπις 194, 252
 τριακόσιος 545
 τριβή: πορίζεσθαι τριβάς 386
 τρίβων 184, 343
 τριήραρχος: περὶ τριηράρχους βοή 546 n.
 τριπλάσιος c. gen. 88
 τριπτήρ: τ. δικῶν 937 n.
 τρισκακοδαίμων 1024
 τρισμακάριος 400
 τρισχίλιοι 711
 τρίτος 997
 τριχίς 551
 τριχόβρωτος 1111
 τροπαλίς 813 n.
 τρόπος 339, 370, 919
 τροποῦν 553 n.
 τροπωτήρ 549
 τροχίλος 876
 τρύβλιον 278
 τρυγικός 628 n.
 τρυγῶδία 500
 τρυγῶδικός 886
 τρύχειν 68 n.
 τρύχος 418 n.
 τρώγειν 801, 806
 τύ (Megarian and Boeotian) 730 crit. n., 779 crit. n., 861
 τυγχάνειν 466, 713, 1030
 τυῖδε (?) 884 n.
 τύλα (Boeotian) 860, 954
 τύλος 553
 τυννουτσσί 367
 τύπτειν: τυπέις 1193 n.
 τυρόνωτος 1125
 τυφλός 421
 τυχηρῶς 250 n.
 τῶδε (Boeotian) 884 n.
 τῶς (Megarian) 762
 ὑάλινος: ὑ. ἐκπώματα 74 n.
 ὑβρίζειν 479
 ὑγιής: ὑγιᾶς οὐδέν 956
 ὑδρορροά 922, 1186
 ὑληφόρος 272
 ὑμέες (Megarian and Boeotian) 862; ὑμέ 737
 ὑός 145
 ὑπακούειν 405 n.
 ὑπαλείφειν 1029
 ὑπέρ: ὑ. ἐπιξήνου 318 n., 355; ('on behalf of') 316, 356, 369
 Ὑπέρβολος 846
 ὑπέρσοφος 972
 ὑπερτοξεύειν 712 crit. n.
 ὑπερφυῶς 142 n.
 ὑπεύθυνος 938
 ὑπέχειν 1063
 ὑπό: c. gen. 164, 168, 216; ὑ. τῆς σάλπιγγος 1001 n.; (= *prae*) ὑ. τοῦ δέους 350 n., 581; ὑ. γῆρας 689; ὑπαί

970 n.; c. acc. ὕ. αὐτὸν τὸν χρόνον
139; ὕ. τοὺς χρόνους 1076 n.
ὑποδέχεσθαι 978
ὑποθωπεύειν 639
ὑποκρίνεσθαι 401 n.
ὑποκρούειν 38 n.
ὑποκύπτειν 954 n.
ὑποσκαλεύειν 1014
ὑποστένειν 162
ὑποτένειν: ὕ. μισθὸν 657 n.
ὑποψωνεῖν 842 n.
ὑπίσιος 583
ὑπώπιον 551
ὕς 741
φαίνειν 441, 542 n., 567, 769, 781, 808,
827, 908, 912, 914 sq., 917
φαλαρίς 875
Φαλῆς 263 n., 271, 276
φαλλικόν, τὸ 261
φαλλός 243, 260
φανερὸς 728; -ὰ ζαμία 737
φανός 845
φαντάδδουεσθαι (Boeotian) 823
φάος 1185 n.
φαστανός 726 n.
φάττα 1104, 1106
Φαῦλλος 214 n.
φαύλως 215 n.
φείδουεσθαι 312, 319
φελλεύς 273 n.
φενακίζουειν 90
φέναξ 89
φέρουειν: ('to earn') 66, 90, 137; φέρε
before a question 541 sqq.; c. subj. 4,
1120; (= 'hand me') 584 n., 1007,
1061, 1067, 1097 sq., 1124, 1132;
ἐνεγκε 805, 1103; οἶσε 1099 n., 1101,
1122; ἴσον ἴσω φέρον 354 n.
φεῦ 457 n.
φεύγουειν: φεύγουτ' ἐκφυγουεῖν 177 n.; φευ-
ξοῦμαι 203, 1129; 'to be arraigned'
717 n.
φέψαλος 279, 668
φημί 102, 490, 614, 736, 739, 771;
='yes' 187 n.
φθέγγουεσθαι 776
φθειρουεῖν: φθειρου 460 n.
φθουεῖν c. εἰ 496
φιβάλεως: -εφ ἰσχάδες 802
φιλαθήναιος 142 n.
φιλανθρακεύς 336 n.
φιλεῖν 7, 357; 'to kiss' 1200
φίλιος: ναὶ τὸν φίλιον 730 n.
Φιλοκτῆτης 424 n.
φίλος: ὦ φίλε 568; ὦ φίλοι 1215, 1217;
ὦ φίλτατε 885, 1020; ὦ φιλάτιον 475
crit. n.; τῶν φίλων τοὺς φιλάτους
326; τὰ φίλταθ' Ἀρμοδίου 1093 crit. n.
φιλότησια, ἡ 984 n.
φλεγυρός 665
φονικίς 320 n.

Φοῖνιξ 421
φόρος: τὸν φ. ἀπάγουειν 643 n.
φορτίον 214, 899, 910, 957, 969
φορυτός 72, 927
φράζουειν 98, 111, 915, 1064
φρήν 445 n.
φρουεῖν 361, 446; φ. μεγάλα 987 n.
φρόνιμος 972
φροτιζουεῖν: φ. ἴνα 654 n.
φροῦδος 209, 470 n.
φύουειν: ἔφου 821 n., 981; πεφυκένας 352
Φυλάσιος 1028
φυλέτης 568
Φυλή 1023
φυλλεῖον 469
φύσαμι (Boeotian): φουσεῖτε 863; φου-
σάντες 868 crit. n.
φουσιγγουός: πεφουσιγγουωμένος 526 n.
φουουεῖν 777
φουονῆ 747, 1046
χάουειν: χαιρε 176, 729; καὶ χ. πολλὰ
832; ὦ χ. 872; ἰῆ ἰῆ χ. 1207; χαιρουεῖν
κελεύουειν 200; οὔτι χαιρουεῖν 563; in
double sense 832 sq.; -ουετες 1143;
-ουετας 371
χαιρουεῖν 4 n.
Χαιριδουός 866 n.
Χαιρίς 16 n.
χαλκίον 1128
χαλκοφάλαρος 1072 n.
χαμαῖζε 341, 344
χαμαί 342, 869
χάν (Boeotian) 878
Χάουετες 604 n., 613
χάραξ 985, 1178
Χάρης 604 n.
χαρίζουεσθαι 437
Χάρης 989
χάρις: χάριν c. gen. 892, 915, 1051;
σῆν χ. 1232
χάσκουειν: κέχηνα 30; κέχηουετε 133 crit.
n.; ἐκεχῆνη 10 n.
χαουουοπολίτης 635 n.
χαουουόπρωκτος 104, 106
χέζουειν 82
χέλλος 459
χειμέριος 1141 n.
χειμῶν: χ. ὀρνίθιας 876 n.
χεῖρ 1171, 1223
χειροτουεῖν 598, 607
χίλιος: -ῶν δραχμῶν 1055
χιῶν 138
χλαῖνα 845
χλαουουίσκιον 519 n.
χλιαρός 976
χοῖνιξ 814
χοιρίδιον 521, 806, 812, 819, 834
χοιρίον 740, 749, 777; -α μυστηρικὰ 747
χοιροπῶλας (Megarian) 818
χοῖρος 739, 764, 767 sqq., 771, 773, 788,
792 sqq.

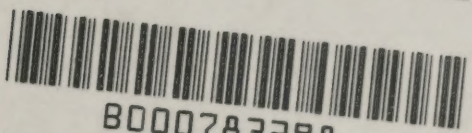
Χολαργεύς 855 n.
 Χολλήδης 406
 χόνδρος: -οι ἄλλες 521 n.
 χορδή 1040, 1119
 χορευτής 443
 χορηγεῖν: -ῶν Λήνυια 1155 n.
 χορός 11, 416, 628, 886
 χούς (χοεύς): χούα 1086, 1133, 1203;
 Χούας 961 n., 1068, 1076; Χουσί 1211
 χρόος 454 sq. n.; -ῶν 615
 κρήδδειν (Megarian) 734
 κρήμα: ὅσον τὸ χ. (c. gen.) 150 n.;
 -ατα ἐμπορικά 973
 κρήναι: -ή 533, 573, 717; ἐκρήν 540, 562
 691
 κρήσθα (Megarian) 778 n.
 κρήσθαι 935, 941
 κρήσιμος 974
 κρηστός 595 n.
 χρόνος 83, 136, 141
 χρυσίον 102 sq., 113, 258; ὦ χρυσίω
 1200 n.
 χρυσίς 74
 χρυσός 107 (?); χρῦσο (vulgar form) 104
 χρυσοῦς: -ᾶ ὄρη 82 n.
 χρυσοῦσθαι 547
 χύτρα 284
 χυτρίδιον 463, 1175
 χύτρος: ὑπὸ <τροῦς> χύτρος 1076 n.
 χωλός 411, 427, 429
 χωρεῖν: χῶρει 1230; χῶρησον 488
 χωρίον 228, 998
 χωρίς 714; c. gen. 894 n.
 ψακαδᾶς 1150 crit. n.

ψαμμακοσιογάργαρος 3 n.
 Ψευδαρτάβας 91, 99
 ψεύδεσθαι 561
 ψευδής 380
 ψηφηδακεῖν 376 crit. n.
 ψηφίζεσθαι 714
 ψηφίσμα 536
 ψήφος: ψήφω δακεῖν (?) 376 crit. n.
 ψοφεῖν 553, 933, 943
 ψυχῆ 357, 375, 393
 ὦ: ὦγαθέ 944; ὦγαθοί 297, 305; ὠκβά-
 τανα 64; ὠναξ 94; ὠνδρες 53, 56;
 ὠπίτριπτε 557; ὠχαρνέων 286; ὠχαρ-
 νηῖδαι 322; ὠχαρνικοί 324
 ὦδε: ('hither') 24 crit. n., 745; ὦ.
 δεῦρο 1063
 ὠνεῖσθαι: -ήσσομαι 815; see s.v. πρῆσθαι
 ὠνιος: πῶς ὁ σῖτος ὦ. 758
 ὠρα 393
 ὠραῖος 1148
 ὠρικός 272 n.
 ὠς prep. c. acc. pers. 65 n., 393, 1222
 crit. n., 1224
 ὠς conj.; ὠς ἄν 44 n.; ὠς . . ἄρα 990;
 ὠς . . γε 327 crit. n., 346 n.; elliptical
 ('know that') 333; exclamatory 7 n.,
 105, 590; = *quandoquidem* 327, 335
 n.; c. *particip. post imperat.* 325 n.;
 ὠς ἀληθῶς 143; ὠς ἀπλῶ λόγῳ 1152;
 ὠσπερ 193, 616, 643, 905, 992; ὠσπερὶ
 876
 ὠστε 143, 149
 ὠστίζεσθαι 24, 42, 844



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