THE

ACHARNIANS OF ARISTOPHANES
THE ACHARNIANS

OF

ARISTOPHANES

WITH INTRODUCTION
ENGLISH PROSE TRANSLATION, CRITICAL NOTES
AND COMMENTARY

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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.

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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

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2 cp. 653 n.
3 cp. Anon. *vita* xii. 5 (Bergk), and v. Leeuwen, *Prolegom.* p. 171.
7 cp. [Aristot.] *Ath. Pol.* 26. 4 (where see Sandys), v. Leeuwen, ib. p. 39, Beloch, *Grk. 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 Euboea\(^2\) 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 indulgence\(^8\) 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

\(^2\) 446 B.C.
\(^3\) cp. Paus. i. 15. 32, xii. 10. 10.
\(^4\) cp. 181 n.
\(^6\) 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 became 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 war\(^8\) dissolved the Spartan alliance, and established the ascendency 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

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\(^1\) cp. Cratinus, who calls him ἀνήρ θείος καὶ φίλοσφενώτατος | καὶ πάντ’ ἄριστος τῶν Πανελλήνων πόριος (i. p. 11 K.; ii. p. 15 M.), Beloch, ib. p. 461.

\(^2\) Platonins 2. Περὶ διαφ. χαρ. (p. 6 Kaibel), (Κρατίσων) ἀπλώς, κατὰ τὴν παροιμίαν γυμνὴ τῇ κεφαλῇ τίθησι τὰς βλασφημίας κατὰ τῶν ἀμαρτανόντων, Τευτόνος, Περὶ κυμοθίας i. (p. 18 Kaibel) ὡσπερ δημοσίᾳ μάστγι τῇ κυμοθίᾳ κολάσων.

\(^3\) Ῥαξ 302 sq. & Πανελλήνες, βοσθήσω-μεν εἰπερ πῶπτοτε, | τάξεων ἀπαλαγέντες καὶ κακῶν φαινικῶν.


\(^5\) cp. Bel ch, ib. p. 497.

\(^6\) cp. Thuc. ii. 63. 2, iii. 37. 2.

\(^7\) cp. Beloch, ib. p. 459.

\(^8\) In 463 n. c.; cp. Thuc. i. 102. 4, Holm, ib. p. 134, Beloch, ib. p. 463.
Greek shrines burnt by the barbarians. 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, and to strengthen the navy against the impending struggle which he clearly perceived that Spartan jealousy and Corinthian commercial greed would inevitably entail. The funds of the League were transferred from Delos to Athens; 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.

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 Cydatheinaeon. Though not a noble, he probably enjoyed, to the full, ‘the fair possessions’ and ‘expensive country establishments’ described by Thucydides. 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. As a boy he saw the

5. cp. Thuc. ii. 41. 1 ἐπεξελὼν τε λέγω τὴν πάσαν πόλιν τῆς Ἑλλάδος παλέυσιν 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 Pireaus; 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 comrades. 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 abroach 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.
\(^6\) 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, in casks and holes, even in the temples and shrines, and within the Pelasgic wall where it was unlawful to dwell. Meanwhile, in their deserted and pillaged farms, the cicala could find no branch on which to rest, and was forced to shrill its notes on the ground.

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.

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 rascally demagogues; thirdly, the middle class, who are the salvation of the State, and the upholders of the constitution.’ In other words, these three classes represented the ‘extreme right,’ viz. the oligarchs, the successors of Isagoras, who, in the sixth century, aided the Spartans in their attempt to overthrow the

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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 το του Σημασιόχρονο, τη οι τέττυες εαυτος χαμόθεν δεσοντα
5 cp. Thuc. ii. 65. 8.
constitution of Clisthenes;{1} who, in 490–80 B.C., conspired with the Persians;{2} who were always ready to betray Athens to Sparta. 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

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1 cp. Herod. v. 70.  
3 cp. Thuc. i. 107. 4.  
5 cp. Aristot. Pol. 1304 a 22; [Xen.]  
7 cp. Eq. 853.  
8 cp. Vesp. 947 n.  
10 cp. Gilbert, Beiträge, pp. 1–72.  
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, 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. 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. 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.] Athl. Pol. 24. 1 μετὰ δὲ ταύτα δαρρούσης ἡδὸ τῆς πόλεως καὶ χρημάτων ἰδρυμένων πολλῶν, συνεβόλευσιν <Ἀριστείδης> ἀντι- λαμβάνεσθαι τῆς ἕγερμον καὶ κατασβάντας ἐκ τῶν ἄγρων οἰκεῖν ἐν τῷ ἄστει.
2 cp. id. 22 § 7.
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 Beloch\(^2\) 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.).
\(^8\) ep. Holm, ib. p. 347 n. 9.
\(^10\) ep. Holm, ib. p. 323.
wonted 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 Areo-
pagus,1 and the establishment and payment of the jury-courts,
the Palladium of Athenian liberty,2 which withdrew from pro-
ductive 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

5 Laeratides is mentioned by Hera-
lides 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.
Wilamowitz, Arist. u. Ath. ii. p. 248,
7 cp. Holm, ib. pp. 320 sqq.
sent to Locris returned to Athens without affecting 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, '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. 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, and was followed by chaos in the city. Pericles was prosecuted for malversation at the end of the summer, and was fined, and removed from his generalship. 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. 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.

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

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1 cp. the Μοῖραι 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.
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.
7 cp. Equites 438, Thuc. ii. 70. 4. It is implied in Eq. i.e. 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, 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 Cnemus 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 Sitalces 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.

At the elections of 428–7 B.C., the successful candidates were all new men, 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. With the death of Pericles began what has been called the Händlerdynastie, the régime of the leaders of industry. The most influential were the following:—Eucrates, 'the boar of Melite'; Lysicles, 'the seller of hemp,' who married Aspasia, after Pericles' death; Cleon, the Athenian sansculotte, '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

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3 cp. Busolt, ib. p. 972; 150,000 men swept over Thessaly like a 'locust-swarm' (Aek. 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.
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.  

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; 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, secured the raising of a property-tax of 200 talents, 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, 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 accession of strength, 427–26 B.C.

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1 cp. Vespae 895 n., Busolt, ib. p. 988 n. 3.
3 Busolt, ib. iii. ii. p. 1009.
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.
7 The generals, so far as they are known, were Eurymedon, Procles, Charoeades, Nicostratus, Laches, Nicias, Hippocrates, 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 \emph{elan 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. \emph{Vespae}, 81 n.
\(^2\) cp. \emph{Vesp.} 240 n., 961 n., Beloch, \emph{Att. Pol.} pp. 337 sqq.
\(^3\) cp. Holm, ib. p. 354.
\(^5\) cp. \cite{Aristot.} \emph{Ath. Pol.} 22. 4 ἡ εἰσοδύνα τοῦ δήμου πράξεως.
\(^6\) viz. read \(λ' = 30\) for \(λ = 1000\) (H. Schöttz, 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.'

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.

In consequence of the successes of the year, the war lost some of its unpopularity, and the elections of 426–5 B.C. turned out favourably for the war-party. 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. The real question at issue was whether the empire should be a rule of terror or not. 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

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

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 Amphilochoians 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 Euryemon, Sophocles, Pythodorus to Sicily with forty ships; cp. 606 n., Thuc. iii. 115.
\(^5\) cp. Thuc. ib. 5 ἄμα μὲν ἡγοῦμενοι θάσσον τὸν ἐκεὶ πόλεμον καταλυθήσεσθαι, ἄμα δὲ βουλόμενοι μελέτην τοῦ ναυτικοῦ πολεμῆσθαι.
\(^7\) 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. The old Greek moderation, the εἰωθοῦσα τοῦ δῆμου πραύτης, 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 Corecyra 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'
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 *Babyloniē* 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, 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 Vespace, p. x.

xxx
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. 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 then 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 epi rhemes, 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

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.’ 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 Vespa, 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 Dicæopolis and Lamachus, 'the hero of the bushy crests and ambushes.' This ends in the discomfiture of the hero, while Dicæopolis '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 Dicæopolis, 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, Dicæopolis pleads his case in the Antepirrheme as well as in the Epirrheme, while brute force is the sole weapon of his opponents. With Dicæopolis 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 intransigeant, 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 Epirrhemation (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 Coryphæus, 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 intransigeant 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

2 cp. K. Holzinger, de Verborum Lusui quod Ar. p. 4. 
3 cp. Rutherford, l.c.

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light is thrown, as in a well-known passage of the *Ethics*,1 on the distinction between the old and new comedy: between the *aiouschronologia* of the *laμβική ίδεα* and the *πεπαιδευμένη ύβρις*, expressed by means of *νύνωια*, 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 (*ευφνία*) to absolute buffoonery (*βδελυρία*) and want of reason (*άτοπία*); it was partly made up of self-irony (*άστεισμός*), partly of satire (*μυκτηρισμός, χρευασμός*), partly of refined irony (*χαριεντισμός*), partly of uncloaked abuse (*aiouschronologia*), pervaded throughout by a passion for talking (*άδολεσχία, 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

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3 cf. *Lys.* 1085 ἀσκητικὸν τὸ χρῆμα τοῦ νοσήματος, a pun on ἀσκητικὸν ('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 ἑαμβικὴ 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. 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 Σταυρίλος. 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. 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

2 cp. Poetic vi. 2 = 1449 b 25, and Butcher, Aristotle's Theory of Poetry, etc., p. 236, 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 λέξεως 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 λέξεως, if, when the words are changed, the humour vanishes.'

A. γίνεται ὁ γέλως ἀπὸ τὰς λέξεως

'A. καθ' ὀμονυμίαν

'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, 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.' But to his clowns such plays were an unfailing source of delight: 'Let us avenge them with our pikes ere we become rakes'; 'Here you may roast your goose' (a tailor's smoothing-iron); 'It shall be called Bottom's

1 cp. Cic. de Orat. 62. 252.
2 cp. Soph. El. iv. =165 b 30; also Catcg. i.
3 Rich. II ii. i. 74.
4 Coriol. i. i. 24.
5 Macb. ii. iii. 17.
Dream because it hath no bottom'; 'No die, but an—ace for him'; 'Crosses love not him' (coins); 'One that before the judgment carries poor souls to hell' (an underground dungeon); 'Dainties are all cates'; 'Sand-blind, high gravel-blind'; 'He hath a legion of angels' (coins); '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; 'They are arrant knaves and will backbite.—No worse than they are back-bitten, sir, for they have marvellous foul linen'; 'Their points (of swords) being broken,—Down fell their hose'; 'Give me the spare men, and spare me the great ones'; 'I cannot conceive you.—Sir, this young fellow's mother could.' 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 ῥητορική ἐμμετρος, 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) Acharnés 36 πρῶν, 46 Ἀμφίθεος, 63 ταῦτα, 89 φέναξ (a bird), 92 τῶν βασιλέως ὄφθαλμον . . . ἐκκόψειες γε κτλ., 166 ἐκκοροδισμένοις, 183 σπονδαί, 193 διατρίβη, 216 σπονδοφόρος, 232 ἐπίκωπος, 270 Λάμαχοι, 315 ταραξικάρδιοι, 381 πλίνεις, 435 διώπτης, κατόπτης, 455 χρέος (?), 575 λόφοι, λόχαι, 598 κόκκωξ, 604 Χάρης, Χάόνες, 617 ἑξίσταισθαι, 628 τρυγικός, 634 ξενικός, 639 λιπαρός, 671 λιπαράμπυξ, 697 sqq. διώκει, 717 ἐξελαύνει, 753 sqq. πράττειν, πράγμα, 759 πολυτίματος, 797 sq. ἀνευ, 822 μεγαρίζειν, 833 sqq. φαντάζεσθαι, φαίνειν, ἀνευ θραναλίδος, 926 ἔξυλλαμβάνειν, 938 φαίνειν, 1002 ἀσκόν Κτησιφώντος, 1101 sq. θρόνων, 1122 sq. ἅσπις, 1132 sq. θώραξ, 1134 sq. θωρήσεσθαι, 1158 sq. πάραλος, ἐπὶ τραπέζῃ κειμένη, 1159 ὀκέλλειν, 1210 sq. ἕμμορβη. Equites 124 ποτήριον, 214 τραπέτειν, 215 δῆμος, 358

1 MND. iv. i. 222.
2 ib. v. 314.
3 LII. 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.
The following όμώνυμα are of a less innocent kind:

Acharnēs 260 ἔξωπισθε τῆς κανηφόρου, 592 εὐσπόλος, 769 sqq. χοίρος, 785 κέρκος, 801 ἐρέβινθος, 835 παίειν ἐφ' ἄλλι, 884 ἐπιχαρίττασθαι, 995 sq.
Synonymous things’ are those called by the same name in the same sense. 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 ἑναντία ἐν τῷ αὐτῷ γένει, (a) ἀπὸ τῶν βελτιόνων, or (b) ἀπὸ τῶν χείρόνων. 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 ‘solictor’: Callias was designated by an enemy μητραγώρτης, and not δαδόχοις: robbers style themselves πορίσται (‘conveyors’ the wise them call): ‘to steal’ is grandly called πορθήσαι. Since the highest quality of style is a due proportion (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
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’ 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 sorp the moonshine out of you’ means ‘I’ll make a dish of poached eggs out of you.’

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 onyers,’ which is as near as the English language can go to the fulness of such compounds as σαλπιγγολοχυπηνάδαι, σαρκασμοπιτυοκάμπται.

(a) συνώνυμα ἀπὸ τῶν βελτίων:

As the style of Aristophanes is largely the language of parody, ‘synonyms’ of this class are extraordinarily frequent. Acharnæ 2 βαίως, 5 κέαρ, 7 γανοῦσθαι, 8 ἀξίων γὰρ Ἐλλάδϊ, 33 στυγεῖν, 68 τρύχεισθαι, 70 μαλακώσω, 75 κρανάδω, 95 ναυφαρκτον βλέπειν, 125 ἄγχων, 132 πλατίς, 119 ἔγρειν, 143 ἐραστῆς, 146 ἐρῶν, 147 πάτρα, 164 πορθέων, 205 ὀδοῦχρον, 210 φρούδος, 226 ἐχθρόδοτος, 248 κεχαρισμένως, 250 τυχρός, 251 ἀπάλλαχθαι (= -γηγαί), 255 ὀπίειν, 272 ὁρίκος, 322 Ἀρχανηδύγης, 342 ἕφος, 345 βέλος, 353 θυμός, 360 σχέτλιος, 368 ἐνασπιδόθειβαι, 410 λέλακα, 418 τρύχχω, 426 ὄσπινης, πέπλωμα, 431 σπάργανα, 432 ῥάκωμα, 435 δίοπτης, κατόπτης, 445 πυκνός, 449 λαίνος, σταθμός, 454 χρός, 456 δόμος, 472 καῖρανος, 478 μυτρόθειν, 479 πηκτα, δώμα, 541 σκάφος, 544 κάρτα, 549 κάδος, 566 ῥό, 567 γοργολόφας, 570 τειχομακάς, 573 κυδομός, 577 κακορροθεῖν, 637 ἱσσέφανος, 646 κλεός, 658 κατάρδειν, 659 παλαμάσθα, 660 τεκταίνεσθαι, 665 μένος, 754 ἑμπορίεσθαι, 806 ῥοθώζειν, 842 τημαίεσθαι, 847 ἀναπιμπλάναι, 856 περιαλούργης, 886 ποιεῖνος, 887 ἰμώς, 893 θανεῖν, 924 σελαγεῖθαί, 936 ἄγγος, 964 παλαιόρνος, 965 κατάσκοι, 968 ἀπολυγαίνειν, 1000 λέως, 1042 ῥοθίαμα, 1045 κυνία, 1046 λάσκειν, 1060 οἰκουρεῖν, 1072 καλκοφάλαρος, δώμα, κτυπεῖν, 1080 πολεμολαμαχικός, 1083 αἰαί, 1124 γοργόνωτος, 1125 τυρώνωτος, 1134 θωρήσεσθαι, 1158 ὁκέλλειν, 1185 φάος, 1183 ἐξαιδών, 1184 κλείνος, δύνα, πανύστατος, 1190 ἀπταται, 1191 στυγεῖρος, κρυφός, 1194 δορὸς, τυπεῖ τι, 1195 αἰακός, 1214 πασαί, 1218 κάρα, 1226 λόγχη, δυντός, 1227 καλλινίκος. Some of these words are not exclusively poetical, but, in every case, they are

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1 cp. Ran. 501.
2 cp. Lear II. ii. 9, ib. 35.
3 Sh. I 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:


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 ἀδολεσχίας 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 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. Furs-t Company, 1906.
² The definition in Soph. El. 165 b 5 is wider, ἀδολεσχία . . τοῦτο δ' ἐστὶν τὸ πολλάκις ἀναγκαζεῖσθαι τὸ αὐτὸ λέγειν.
³ Ch. iii.
Aristophanes. The chorus in the *Acharnēs* are ἀδολέσχαι, when they tell of their exploits with Phaïllus,² though they are saved by a sense of humour;² so too are the dicasts in the *Vespae*, 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 ἀδολέσχια, 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 λέξις. What this means can best be illustrated from his own works. To be ἀδολέσχις in style is to employ epithets, etc., as Alcidamas did,⁶ not as an ἡδονόμα, but an ἔδεσμα. Under this head come travesty, grandiloquence, verbosity.

ἀδολέσχια 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 ampest entertainment: my free drift Halts not particularly, but moves itself In a wide sea of wax: no levell'd madice Infests 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 Jacqueunetta. 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,
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.'

(a) *Acharnnes* 95 ναύφαρκτον βλέπεις, 112 βάψω βάμμα Σαρδουανικόν, 119 δ’ θερμόσβουλον προκότον ἐξυρρήμενε, 162 sq. θραυνίτθης λέως, ὁ σωτίτολος, 214 sq. the reminiscences of the Acharnian ancients, so far as their λέξεις is concerned, 235 διώκειν γῆν πρὸ γῆς, 253 sqq. Dicaeopolis' address to his daughter, 320 καταζαίειν εἰς φοινικίδο, 336 the description of the basket, 380 sq. the grandiloquence of Dicaeopolis, 385 sqq. id. of chorus, 405 address to Euripides, 412 ἐκ τραγῳδίας ἐσθήτο ἐλευθήν, 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 sqq. the parody of a famous passage in the *Aeaces* of Euripides, 913 πόλεμον ἤρα καὶ μάχαν in a ridiculous context, 964 sq. the description of Lamachus, 1174 sqq. the messenger's speech, 1190 sqq. the ἄρινος of Lamachus, and the scene to the end of the play.


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 Helicon? And shall good

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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 allusion, 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 ἀφαίρεσιν

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) Μίαξ καλούμαι Μίδας (Kaibel Μομίδης). 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 Λυσίδιος, a very Aristophanic coinage, cp. Vesp. 911 κατασκευάλλεις, 'your bissom consequctivities' (= '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 infamizone me' (= 'disgrace,' ib. v. ii. 682). Gadshill's 'great oneyers' (= 'persons that converse with great ones,' cp. 'lawyer,' 1 Hen. IV ii. 1. 84). Falstaff's 'you are grandjurers, are ye? we 'il jure ye, 'faith' (ib. ii. ii. 101; very Aristophanic, cp. Vesp. 652 πατερίεις, 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 ἐξεκόρησέ σε; 'unmaid,' viz. 'deprived of your infant'). Falstaff's 'away, you scullion! you rampallian! you fustilarian! I 'il tickle your catastrophen' (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.
6 Rutherford (A Chapter etc. p. 442 n. 32) reads Μίαξ κ. Μομίδης '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:


Nubes 10 ἐγκορδυλείσθαι,* 48 ἐγκονυροῦσθαι, 51 καταγιγατίσσω, 68 κοριζέσθαι, 74 ἵππερος,* 94 φροντιστήρος, 101 μετεωροφρονητής,* 130 σκινδάλαμος, 131 διενέρευμα, 192 ἐβρεδοφάν, 265 βροτησκεράνων* (epic), 320 λεπτολογεῖν, 332 θυριώματις,* ιατροτέχνης, σφραγιδωνυμυροκομήτης,* 333 ἄσματοκάμπτης, 336 προμάκαινε, 360 μετεωροφρονητής,* 387 διακοροχρεία, 389 Βεκκέσεληνος, 410 διαλακάν, 411 προστίλλαν, 420 δυσκολόκοιτος, 421 τρυσίβιος, θυμβρεπεδειπνος, 434 ουρεφοδικεί, 447 εὐφρηστείς, 451 μαστολοιχος (?)
κολλετρών, 616 κυδωνικών, 630 σκαλαθυμάτια, 640 παρακόπτειν, 669 διαλυόμενον, 728 ἀποστερητικός, 745 ἐξαγωγής, 792 γλυκωτστρόφειν, 800 εἰσπερο, 857 καταφροντίζει, 877 θυμόσφοσθε, 908 τυφόγερος, 971 θυσικόλακτος, 1001 βλητομάχια, 1003 τριβολεκτράπελος, 1004 γλυκραντολογειστρίττενος, 1023 καταπυγοῦνα, 1024 καλλίπυρος (tragic), 1070 συναμερείςθα, κρώνιστος, 1073 κηλίλημος, 1083 ραφανιόν, 1147 ἐπιθαυμάζειν (ἐπ. Costard's ρ'Renunciation,' Sh. L.L. III. 153 sqq.), 1176 βλέπον, 1216 ἀπεριθράπα, 1253 ἀπολτρογίζειν, 1264 θησιαντικός (tragic), 1330 λακκόπρωτος, 1367 κρημνοποίος, 1483 δικορροφεῖν, 1496 διαλυτολογεῖται. Ὁσαὶ 135 φραγμοσεμένως (!,) 140 μυστολεῖν, 167 τριμυκτός, 220 ἀρχαίομελοσυνοφρυχής, 289 ἐγκυρίττεν (to send to pot'), 326 ψευδαμάζειν, 329 διατιπελεός, 381 ἐισκαλαμάζει, 383 πρινδοῦς, 466 κομηταμνίας, 505 ἀρθοφοιτουκοφαντοικοταλάντωρός, 555 οἰκτροχυνεῖν, 557 καταχήν, 592 κολακώνυμος, 600 ἐπιστάσιμος, 600 ἐπισκευαζόμειν, 600 ἐπιρκοῦνε, 619 καταπερέσθεν, 627 ἐγχεῖξεν σ. ἀκ., 672 ἀργέλοφον (= 'orts'), 678 πτυλείες, 688 τρυφεραίνθη, 695 χασκάζειν σ. ἀκ., 704 τιθαυτεῖ, 705 ἐπερφέναι, 712 ἠλαυλόγος, 849 τριγραμμίζει, 855 ἀρτοῖς, 923 μονόφαγος, 1025 περικραζόμειν, 1087 θυκνάζει, 1165 μυσταλώκου, 1169 διασαλκακώσει, 1280 ψυκοσφοίκος, 1283 γλυκτοπολεῖν, 1290 πτῆκεις, 1300 παροικιών, 1315 διαμιλλαίνειν (= 'to move'), 1318 κομφοῦλοικές, 1357 κυνηπαρκοταδαγμητήρος, 1364 τυφώδανος, χοροθλιγγία, 1517 βειβικίες (to pirouette'), 1523 κυκλοσθεῖν, 1529 γιαστρεῖν. Ῥαξ 44 δοκιμοσφοῖς, 59 κόρη, 92 μετερωκοπεῖν, 181 ἰπποκάνθαρος, 247 καταματοτείναι, 304 μυσλαμάρχος, 529 κρομμοξεργήμα, 623 διερωθεῖς, 637 κέκραγμα, 654 τάρακτρον, 662 μυστόποτας, 678 ἀποβολιμάς, 747 δενδροτειχεῖς. σ. ἀκ., 753 βορβορόθουμος, 789 γυνιάχχηρ, 790 νανοφύς, ἀπόκαμπο, μηχανόδηψ, 810 βατιοῦκότος, 812 γραοσβής, 813 πραγμασάχαλος, 814 ιχνολόγης, 878 προκτοπεντήρι, 896 τετραποδόζων, 994 παραγόμεν, 925 λαμίνα, 923 ἔννυλια, 1081 διακανώζεις, 1123 ἐκβολβίζεις, 1136 ἀθρακίζεις, 1148 νυτλάζεις, 1178 λυσοπάθαι (!), 1228 ἐναποτατεῖν, 1293 βουλόμαχος, κλαυσίμαχος. Ανεί 8 ἀποστοδείχνει, 14 πανακοσκή, 38 ἐναποτείνεις, 42 βάδος, 143 δειλακρών, 291 λόφωσις, 307 διακεκραγέναι, 476 Κεφαλή, 491 τοντενουλυριστιδιηγή, 768 ἐκπερόκειταις, 798 πυταίος, 800 ἰππαλκρών, 819 Νεφέλοκοκκυγία, 838 παραδικανοῦν, 861 ἐμφορεῖοι, 943 ύπαντοδύνηταις, 1011 ύπαποκείνει, 1038 ψυφωματωπώλης, 1096 ἱλιομασίας, 1100 λευκότροφος (lyrical), 1126 Κομπασέως, 1131 μάκρος, 1159 βαλανοῦ, 1192 περινέφελος (lyrical), 1390 πετροδύνηται, 1424 πραγματοδίψης, 1467 ἀπολαβίζειν, 1468 στρεφοδικοπανοργία, 1619 διασφισεῖται, 1696 ἐγγυλωτγάστωρ. Λyistrata 17 κυπτάζεις (also in Plato), 152 σπελαίον, 200 κεραμίον, 291 ἐξιπτοῦ, 309 κρηποῦ, 323 περιψής, 337 βαλανείες, 440 ἐπιχείρει, 448 στενοκώντος, 457 σπερμαγοραιοκλεᾶτος, 458 σκοροδοτανδεκατριάτως, 462 το τοκίων, 492 μεγαλώτερος, 576 ἐκραβίζεις, 588 παγκατάρατος, 641 ἀρητηρεῖς, 663 ἐνθροισθα, 681 ἐγκαθαρμόζεις, 687 αὐτοδάς, 720 διαλέγεις, 722 κατελιπωτάθα, 840 ἐξιεροτετείν, 943 διατριπτικός, 969 παμβεδελφός, σαμομασίος, 970 παγγικερός, 1028 ἐκκαλείες, 1037 ἱππικός, 1113 ἐκπειράσθαι, 1245 φυσαλλ. Thesmophoriazusae 15 συντεκνοῦ (tragic), 54 κολλαμελεί* (lyrical), 55 γνωμοτετείν, 56
(2) Formations coined to suit a special occasion:

Катагέλα (Ach. 606), μεγαρίζει (ib. 822), ἐπιδιαρρηγγῶνυ (Eq. 701), προσαμφιευνύναι (ib. 891), κατατριακοντίζεται (ib. 1391), διευρέωμα (Nub. 166), κατασκελεῖται (Vesp. 911), ἀντιμαθάνει (ib. 1453, but the reading is doubtful), ἀτριλαστή (An. 110), καθυστεροκοντίζει (ib. 825), κολοιάρχος (ib. 1212), ὀρνίθαρχος (ib. 1215), λακωνομανεῖ (ib. 1281), ὀρνιθομανεῖ (ib. 1284), ἀντακρούσθαι (Lyss. 527), ἀντισωπεύεται (Lyss. 528), καταβίνει (Thesm. 1215).

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

ἀλεκτρίανα (Nub. 666), καρδόπη (ib. 678), ἀποστερητής (ib. 730), ἐπικοκκάστρα (Thesm. 1059), συσκηνήτρια (ib. 624), συμπαίαστρα (Ran. 411), Σκύθαια (Lyss. 184), κυρικάνα (Eced. 713), στρατηγή (ib. 835), συκοφάντρια (Plat. 970), μαγείραια, ἐξθυσώλαιναι (Pherect. i. p. 162 K.; ii. p. 277 M.).
(4) Comic comparatives and superlatives:

πτωχόστερος (Ach. 425), κραμβόστατος (Eq. 539), προτεραίτερος (ib. 1165), μονοφαγώστατος (Vesp. 923), μεσοπορτακώστατος (Pax 662), ποτίστατος (Thesm. 735), αὐτόστατος (Plut. 83) λαλώστερος (Ran. 91), ὀπτόστατος (Cratin. i. p. 58 K.; ii. p. 95 M.), γαστρόστερος (Plato C. i. p. 656 K.; ii. p. 685 M.), ἀρπαγώστατος (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), γλύσχων (Pax 193), πόσθων (ib. 1300), γάστρων (Ran. 200), γλάμων (ib. 588), γλάκων (Eccl. 985), Πλούτων (Plut. 727).

In -ιον: Καρδοποίων (Vesp. 1178), 'Ἐργασίων (ib. 1201), δειλακρίων (Pax 193), perhaps 'Αττικών (ib. 214), μαλακίων (Eccl. 1058).

In -ω: Δωρώ (Eq. 529, from Cratinus), ψ. Δεξώ, 'Εμβλώ (Hesych.).

In -ις: στρόφων (Nub. 450), γάστρων (Thesm. 816).

In -ιας: Μαρφίας (Ach. 701), Κτυρίας (ib. 839), όρνιθιας (ib. 877), συκοφαντίας (Eq. 437), κοπτατίας (Nub. 23), λυσαφίας (ib. 1162), Καπνίας (Vesp. 151), όρφοφιας (ib. 206), λημψίας (Ran. 494), μαστγιας (ib. 501).

In -δας: ψακαδάς (Ach. 1150, where see crit. n.), Κοννάς (Eq. 534), κατωφαγάς (Av. 288); common, in the case of the names of birds, e.g. ἄτταγας (ib. 249), τελεκάς, ἔλεεας, ἐλασάς, βασκάς (ib. 883 sqq.).

In -ας: πάσσας (Ach. 763, where see note), δημακίδιαν (from δήμαξ, Eq. 823), στόμφας (Nub. 1367), τυαλάμαξ (Ran. 1074); cp. πλούτας (Eupol. i. p. 301 K.; ii. p. 484 M.), νέας (Nicopho i. p. 776 K.; ii. p. 850 M.), also βώμαξ, λίθας in late authors.

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

In -θης (patronymics): 'Αχαρνηίδης (Ach. 322, epic), σπουδαρχίδης, στρατωνίδης, μυσθαρχίδης, πανουργίπαρχίδης (ib. 595 sqq.), Μαριλάδης, Εύφορίδης, Πρινίδης (ib. 609 sqq.), Αποδρασιπιδής (Vesp. 185), κυμαρχίδης (Pax 1142), Στιλβωνίδης (Av. 139), 'Ἐρμοκοπίδης (Lys. 1094), πολυχριδας (ib. 1098), γεγνάδας (Ach. 1230, vulgar), Μελιτίδης (Ran. 991).

(6) Verbs ending in—in—

(a) -ίζειν, which mean in ore habeve: ἵππαινωίζειν (Eq. 408), ψηρίζειν (ib. 528), λυδίζειν (ib.), πατερίζειν (Vesp. 652), δημίζειν (ib. 699), βακίζειν (Pax 1072), καρδαμίζειν (Eq. 617).

(b) -τάν or -ἀν, which denote a disease, or a morbid affection: σιβυλλιάν (Eq. 61), κερντάν (ib. 1344), μελλονιάν (Av. 640), βερβικίαν (ib. 1465), χεξίτιαν (ib. 790), ὀρακίαν (Ran. 481), κυλοδιάν (Lys. 472), βιντιάν (ib. 715), κηνσίαν (Eccl. 919), κλανσίαν (Plut. 1099), ὑπερπυριάν (Ran. 308), μαμάν (Nub. 1383), κακκάν (ib. 1384), μακκαν (Eq. 62), σωκρατάν (Av. 1282), γενειαν (Eccl. 145), εὐρυτάν (Nub. 44), ὁχριάν (ib. 103).

(7) Comic adverbs:

(a) μαγειρικώς (Ach. 1015), δειπνητικώς (ib. 1016), κομψευρικός (Eq. 18), παιδοτριβικώς (ib. 492), τριβικώς (Vesp. 1132), γυμναστικός (ib. 1212), δημιουργικός (Pax 429), γεγναοτρεπός (ib. 988), προμηθικός (Av. 1511), βλακωκός (ib. 1322), εὐρυτέρως (Lys. 419), ἀρρήκτως (ib. 182),
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I. HYPOCORISM (Thesm. 449), KENTRUVICOS (Ran. 38), ERSNOWIKOS (ib. 1386), KATERLALAMEVEROS (Plut. 325), EKNOVOS (ib. 981), KATPELIKOS (ib. 1063).

On the affectation of such adverbs and adjectives in -KOS -KOS cp. Vesp. 1209 n.

(6) K. TRIPTALAI KATHMAI. A. EIGW DE DEKAPALAI GE KAI DEDEKAPALAI KAI CHLIOPTALAI KAI PROPTALAI TALA TALA. Δ. EIGW DE PROSODOKOV GE TRISMYROIPELAI | BDELINTIMAI | SOF, KAI PROPTALAI TALA TALA (Eq. 1153 sqq.), POLLODEKAKIS (Rax 243).

(8) Imitative words and phrases:

Aves 310 ποσοποσοποσοφοσοφοσοφοσοφοσοφοφοσοφοφοσοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφοφο

(9) Certain comic exclamations, mostly imitative:

IAITATAIAE (Eq. 1), ITPATAI (a perversion of ΡΟΠΠΑΠΑΙ, ib. 602), ΑΠΑΤΑΙ, ΑΛΑΛΑΙ, ΑΙΒΟΙ, ΒΑΒΑΙΑΙ, ΒΡΕΚΕΚΕΚΕΙ, ΙΑΙΒΟΙ, ΙΑΙ, ΚΟΙ, ΚΟΑΣ, ΠΑΠΑΙ, ΒΟΒΑΛΟΒΟΒΑΣ (Thesm. 47), ΙΧ ΙΕΩ (possibly a hicough, Vesp. 1335), ΜΜΥ (a whimper, Eq. 10), ΩΩΤ (Ran. 180), ΑΘ ΑΘ (a bark, Vesp. 903), ΡΟΠΠΑΠΑΙ (sound made in pulling a rope, Ran. 1073).

E. ΚΑΘ' ΥΠΟΚΟΡΙΣΜΟΝ

What Aristotle meant by 'hypocorism,' he explains in his Rhetoric:1 ΕΣΤΙ DE O ΥΠΟΚΟΡΙΣΜΟΣ, DE ELATON POEI KAI TO KAKON KAI TO AGATHON, OSPEPER KAI O 'ARISTOFOANHIS SKOPIPEI EN TOIS BAVULWNOIS,2 ANTI MEV CHRUSION CHRISIDARIOON, ANTIE DE IMATION IMATIDARIOON, ANTIE DE LOIDORIAS <KA VOSO> LOIDORHMATION KAI NOSHMATION. 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 Rhetoric3 he includes, under this head, the use of names which are designed to give a favourable view of a man's character, e.g. ΑΠΛΟΣ for ΩΡΓΗΛΟΣ ΚΑΙ ΜΑΝΙΚΟΣ: ΜΕΓΑΛΟ-ΠΡΕΠΗΣ ΚΑΙ ΣΕΜΙΝΟΣ ΓΙΑ ΑΕΘΑΔΗΣ.4 But this is to encroach upon the domain of σκώματα κατα συννυμίαν. The diminutive

1 iii. 2=1405 b 28.
3 i. 9=1367 a 33 sqq.
4 Herein he is followed by the grammarian Phrynichus in Bekk. An. 47. 31.
terminations in colloquial Greek are extraordinarily rich, and can be fully represented in Italian alone of modern languages. Thus in Italian, accio, astro, icciotollo, aglia, etc., imply contempt, ugliness etc. (e.g. omicciattollo 'a wretched little man' = ἄνθρωπος, gentaglia = κολοσσυρτός), ino, etto, iccio, oncello, ello, icello, erello, etc., imply affection (cagnolino = κυνίδιον, κυνίσκη, libricciino = βιβλιδάριον, bastoncello = βακτήριον, vecchierello = γερόντιον).

The Greek diminutives in comedy are formed in the following ways:

(1) -ιον: ἀκότιον (Plut. 553), ἀλωτέκιον (Eq. 1076), βακτήριον (Ach. 448), ἀμπέλιον (ib. 512), βιτίον (Plut. 1165), βουλευμάτιον (Eq. 100), γεροντίον (Ach. 993), φιλτάτιον (ib. 475), δαλίον (Pax 959), δελφάκιον (Lys. 1060), δοράτιον (Pax 553), δωμάτιον (Ecl. 8, etc.), ἐμβαζόν (Plut. 847, etc.), ἐσχάριον (Fr. i. p. 524 K.; ii. p. 1156 M.), ζώιον (Lys. 78), ήδονμάτιον (Telecl. i. p. 209 K.; ii. p. 362 M.), θρανίον (Ran. 121), θυγάτριον (Eq. 788), κηρίον (Ecl. 742), κιβώτιον (Plut. 711), κλιμάκιον (Pax 69), κοσκυλμάτιον (Eq. 49), Λαμαχίπτιον (Ach. 1206), λησθίον (Ran. 1203 sqq.), λοπάδιον (Plut. 812), μελίττιον (Vesp. 366), Μύριον (Lys. 906), ὀραματίον (Ach. 1193), ὀρνίθιόν (Av. 662, etc.), παιδίον (ib. 923, etc.), περικομάτιον (Eq. 770), πύθιον (Thesm. 515), πραγμάτιον (Nub. 197, 1004), προβάτιον (R. 49, etc.), πτώλιον (Vesp. 189), πάκιον (Ach. 412, etc.), ρήματιον (ib. 444, etc.), στίτιον (Eq. 575), σκαλαθυρμάτιον (Nub. 630), σφογγίον (Ach. 463), σταμάτιον (Lys. 196, etc.), τιτθίον (Ran. 412, etc.), φάβιον (Plut. 1011), φοβίσιον (Ach. 214), χαλκίον (Lys. 749), χναγμάτιον (Fr. i. p. 450 K.; ii. p. 1026 M.), χοιρίον (Ach. 777, etc.), χρυσομυλόλιθιον (Vesp. 1341).

(2) -ιδ-ιον: ἀδελφίδιον (Ran. 60), ἀμφαρείδιον (Ecl. 1119), ἀργυρίδιον (Ach. 1622), ἀσκίδιον (Ecl. 306), Βαιστίδιον (Ach. 872), γαστρίδιον (Nub. 392), γνωμιδίον (Eq. 100, Nub. 321), γράδιον (Ecl. 949, etc.), δακτυλίδιον (Lys. 417), δημακίδιον (Eq. 823), δημίδιον (ib. 726), δικαστηρίδιον (Vesp. 803), δικόδιον (ib. 511, etc.), Εὐριπίδιον (Ach. 404, 474), Εὐρήμιον (Pax 924), ἐξωμίδιον (Nub. 389), ἑρμασπλωδίον (Ecl. 318), [θεραπαινίδιον, Menand. Σαμία 36, v. Leeuwen], ἱματίδιον (Lys. 470), κλυδίδιον (Lys. 916), κορακιδίον (Pher. i. p. 160 K.; ii. p. 274 M.), κρεδίδιον (Plut. 227), κροκωτίδιον (Lys. 47), κυνίδιον (Ach. 542, etc.), κύδιον (Eq. 400, etc.), λαγφίδιον (Ach. 520), λαρκίδιον (ib. 340), μοσχίδιον (ib. 966), Μυρρινίδιον (Lys. 872), νοίδιον (Eq. 100), Ξανθίδιον (Ran. 582), ξυφίδιον (Lys. 53), οικίδιον (Nub. 92), ονίδιον (Vesp. 1306), ὀφθαλμίδιον (Eq. 909), παππίδιον (Vesp. 655), πατρίδιον (ib. 986), πιρίδιον (Nub. 923), πιλίδιον (Ach. 439), πορνίδιον (Ran. 1301), πορφίδιον (Nub. 997), πρινίδιον (Ach. 615), πυγίδιον (Ach. 638, Eq. 1368), πυργίδιον (Eq. 793), σανίδιον (Pax 202), σμινίδιον (Fr. i. p. 584 K.; ii. p. 1219 M.), σπανίδιον (Fr. i. p. 492 K.; ii. p. 1108 M.), σπυρίδιον (Ach. 453), σπυκίδιον (Pax 597), Σωκρατίδιον (Nub. 223, 237, 746), τεκίδιον (Lys. 889), τευχίδιον (Pher. i. p. 182 K.; ii. p. 316 M.), ούδιον (Vesp. 1356), Φειδιππίδιον (Nub. 80), χοιρίδιον (Pax 374, etc.), χρωτίδιον (Cratin. i. p. 100 K.; ii. p. 183 M.), χυτρίδιον (Ach. 463).

(3) -άριον: ἀνδράριον (Ach. 517), ἄνθρωπάριον (Plut. 416), βοιδάριον
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(Av. 585), γυνάριον (Eq. 793), δουλάριον (Thesm. 537), ζευγάριον (Av. 582), κηθάριον (Vesp. 674), κωδάριον (Ran. 1203), ληθάριον (Av. 715, 915), νυττάριον (Plut. 1011), παιδάριον (Thesm. 447, etc.), πλοιάριον (Ran. 139), πελτάριον (Menand. Περικερ. 202, v. Leeuwen), σκενάριον (Ach. 451, etc.), φιλοστάριον (Eccl. 891). For instances from other comic poets cp. 517 n.

(4) -ίσκος, -ίσκη: ἀνθρωπίσκος (Pax 751), διεφρύσκος (Nub. 31), ἡλίσκος (Fr. i. p. 472 K.; ii. p. 1074 M.), θυλακίσκος (Fr. i. p. 452 K.; ii. p. 1046 M.), ιερακίσκος (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.), οἴνισκος (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) -ἀρ-ίδι-ον: Ἀφρόδιταρίδιον (a treble diminutive, Plato C. Zeis κακούμ. Lex. Sabbait.).

Ivi
in a word, such as is produced by altering its termination (e.g. δέξιτερός 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 παρά 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 δεσποτα—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.
THE ACHARNIANS OF ARISTOPHANES

...
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 ἤνεκα. 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 Ὀρθοέπεια of the latter, an attempt had been made to differentiate the genders of nouns. 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, ἴμαίνειν), on account of the similarity of terminations of certain words. The Cratylus shows how such etymological hair-splitting (σκαριφκευμοῖ) 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 tricksy word Defy the matter.'\footnote{Merch. III. v. 72 sqq.} 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,'\footnote{Gentl. II. v. 25, quoted by Rutherford, A Chapter etc. p. 448.} 'Timon. Wilt dine with me? Apen. No; I eat not lords':\footnote{Timon i. i. 206.} 'knock me here soundly,'\footnote{Shrew i. ii. 8.} 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:

\begin{quote}
Acharnæ. 93 πρέσβεως (for πρεσβευτοῦ), 197 μη ἑπτητρεῖν (after ἤξουσι). Equites 115 πέροται καὶ βρέγκεται (so the 'Datism' in Pax 291 ὥς ἢδομαι καὶ χαίρομαι κεύφαλοινομαι, Lysistrata 744 τέκομαι), 969 διώξῃ Σωκύθην (a jest for Σωκύθην καὶ κύριον, 1044 καὶ πῶς μ᾽ ἐλελήθησας 'Αντίλεων γεγενμένος. Nubes 669 sqq. Σ. πῶς ἄν καλέσειας ἐντυχόν Ἀμφινία; ΣΤΡ. ὅπως ἄν; ὣδε, δέωρ, δέωρ, Ἀμφινία. Σ. ὄρας; γυναίκα τὴν Ἀμφινίαν καλεῖς, 847 sqq. Strepsiades sneers at his sons' calling a hen ἀλέκτρων, instead of ἀλεκτρύνα (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 καρδόπην κάρδοστος. Similar ridiculous affectations, due to an exaggerated desire 'to speak by the card,' are Nub. 750 ἀποστερητής, Eccl. 713 κηρύκαινα, 835 στρατήγης, Plut. 970 συκοφάντρια, Lys. 184 Σκύθαινα, ib. 776 καταπυγωνόστερον (a wrong form), Pax 382 λακίσης, a jesting form, in the false analogy of λακύσμοι in the preceding line, Thesm. 761 ἐξωρίσατο, 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 πέσω χρειεῖσαι ('to use as a funnel'), 856 sq. πέδων . . λεών (a skit on a construction in Euripides), 870 μη ψεύσον (a skit on an apparent solecism in Sophocles). The best known instances of this kind of humour are Aves 843 sqq.—
\end{quote}
where the accusative in Euelpides’ reply is due solely to the jest, *Thestm.* 25 sqq.—

EYP. βάδιζε δευρί καὶ πρόσεχε τῶν νοῦν; ἰδού, ὠρᾶς τὸ θύριον τούτο; νῦν τῶν Ἡρακλέων οἰμαί γε; σέγα νυν. σιωπῶ τὸ θύριον; ἀκοῦ: ἀκοῦν καὶ σιωπῶ τὸ θύριον;

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

**B. γίνεται ὁ γέλως ἀπὸ τῶν πραγμάτων**

H. ἐκ τῆς ὀμοιώσεως, (a) χρήσει πρὸς τὸ χείρον, (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 *Ranae,* 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) *Acharnés* 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 ὀλιτρίας 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 πνευείς, and men are nothing but ἄνδρακες, 763 conditioned thought is a cockchafer λινόδετος τοῦ ποδός. *Vespae* 1172 ἐνίκασο δοθεῖν σκόροδον ἡμιφιεσμένην. *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 flatteners. *Aves* 805 ἐνίκασο εἰς ἐντέλειαν χαῖρην συγγεγραμμένων. *Ecclesiaena* 126 sq. ὁσπερ εἰ τις σηπίαις | πώγων περιδήσειν ἐσταθευμέναις, 1056 sq. ἀλλ’ ἐμπονά τίς | ἐς αἵματος φλύκταιναν ἡμιφιεσμένη.

(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 ἀνοιγε τῷν ὄλνην, 1125 sqq. the bastions of ‘Cloudcuckootown,’ 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 ὀμοιώσις 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.' But far more interesting from the point of view of comedy, are the instances of ὄμοιωσις πρὸς τὸ χείρον, 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-pressor, 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 Biron ³ ('these summer flies Have blown me full of maggot ostentation'), Dromio ⁴ ('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’

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¹ MND. III. i. 155.
² 1 Hen. IV ii. iv. 271 sqq.
³ LLL. v. ii. 409 sqq.
⁴ Err. i. 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
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 Thews ¹ 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 catchpots, 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. *Lan.* 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 sqq.
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.

Acharnés 85 ὅλους ἐκ κριβάνον 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 χαλατα, 962 the fate of Demus to become a μολγὸς, whatever that may be. Under this head come “three-piled hyperboles.” Nubes 178 sqq. the scene of the τέφρα, the τράπεζα, and the θυμάτιον (ο 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. Strepsiades proposes to employ the Thessalian witches to purloin the moon, and so to abolish the lunar month, by which interest was calculated, 780 sqq. Strepsiades proposes to escape his trial by hanging himself before the day, 1190 sqq. the explanation of the origin of ἐνη καὶ νέα is intentionally obscure and ridiculous. Vespa 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. Paz 69 sqq. Trygæus scrambles up to heaven on tiny ladders, but falls and breaks his crown, 1077 the prophecy about the σφονδύλη, which has troubled serious commentators. Aes 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.’ Thesmophoriazusa 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 στλεγγύδες (if σιτον, and not οἶνον, is right), 619 sqq. the incoherent speech of the “affine.” Ranæ 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 καθεῦδειν κόβιον, 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 following: ‘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.’ Nubés 143 the great ‘esoteric mystery’ of Socrates’ lore is the question ψύλλαν ὀπόσους ἄλλουτο τοὺς αὐτῆς πῶς, 1337 sq. to Pasias’ threat, Strepsiades replies ἄλον διασμηθεῖς οὖν? ἄν νύσσει, 1238 sq. to Pasias’ protestation, ‘By great Zeus, thou shalt aby dear thou insolence,’ Strepsiades replies θαυμαστῶς ἕσθηθα θεοῖς, καὶ Ζεὺς γέλωσις ὁμοῦμενος τοῖς εἰδότοις, 1248 sqq. to Pasias’ request for repayment, Strepsiades replies with the question ‘what is this,’ ‘a κάρδαπος,’ ‘I won’t give a doit to a man who calls a καρδάπη κάρδαπος,’ 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 τὸῦτο ὦ ἔσθη ὁ τόκος τί θηρίον; Vespae 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 ἀπὸλῶλας, ἐξώλωλας, Trygaeus coolly replies εἰς τίν’ ἡμέραν; 365 οὐκ ἦν μὴ λάχω, 368 ἀλὲν οὐδέν ἠμπόληκα. 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. ‘Evelpides. 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 sqq. ‘Athenians. Lysistrata, those Spartans are in the wrong. Spartans (absent-mindedly). We are, I admit; but the girl is passing fair.’ Thesmophoriazusae 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 inconsiderandum. 'Xenylla asked for the σκάφιον, since there was no ἀμίς,' 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 sqq. 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 sqq. the irrelevant interruptions of Dionysus. Ecclesiasticus 404 interruption of Blepsidemus, 595 κατέδω πέλεθον πρότερός μου, 775 sqq. the replies of AN. B', 797 sqq. id.

Λ. ἐκ τοῦ παρὰ προσδοκιάν

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; dined 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 Clitennæus 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 vi. iv. 246 sqq.
M. ἐκ τοῦ κατασκευάσεων τὰ πρόσωπα πρὸς τὸ μοχθήρων

As lampooning (αισχρολογία) was the essence of ancient comedy (ιαμβικὴ 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. 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 Equities,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,’ ἐχονος ἀπαντα πρὸς πολιτειαν ἄ διε.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 collaborator,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

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 'averting 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. Even Dionysus, the patron of the poet's art, is a diminutive Falstaff, 'the son of Canakin,' 'plump' 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. 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 φορτικὴ ὀρχήσει

According to the authorities, the comic dance was the κόρδαξ, while the ἐμμέλεια and σίκινος 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. Ar. 1650 sqq.
Aristophanes are often parodies of well-known tragic or Pindaric lyrics (e.g. Equites 1263 τι κάλλιον ἀρχομένους 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 (ἀπενυδάρισα μόθωνα), Vespae 1481 sqq., 1528 sqq., Pax 325 sqq., and especially by the two Semichoruses in Lysistrata 798 sqq., 1044 sqq.

Ε. ὅταν τις τῶν ἔξουσίων ἐχόντων παρεῖς τὰ μέγιστα
<τὰ> φαινόταται λαμβάνῃ

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 Phaėllus—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 slavę 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 rejourn 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. Acharnês 30 πέρδομαι, 31 παρατίλλουμαι, 141 ἐπινοῦ, 203 φευ-ξόμαι (an anticlimax), 284 τὴν χύτραν συντρίπτε, 418 sqq. the whole scene between Dicæopolis and Euripides, 515 sqq. the alleged origin of the Peloponnesian war 'on account of a placket,' 551 αὐλητριδῶν, ἑπωτίων, 861 sqq. the wares of the Boeotian, 916 εἰσάγεις θραυσσεῖς (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' ὀμονυμίαν), 1091 αἱ πόρναι πάρα, 1178 χάραι διαπηρῶν ταφρῶν. Equites 49 Cleon deceived the Denus with 'unsavoury odds and ends,' 70 χέωμεν, 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 sqq. 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 καταγλώττουμάτων, 52 λαφυρχοῦ, 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. 1. 76 sqq.
inventive, worn smooth in the courts, a pillar of—enactments, a tinkling cymbal, a fox, a supplejack,' etc., 831 description of Chaerephon 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' θυμοσυφία: when he was 'a little chap, but so high, he used to build sand-houses and carve ships.' Vespae 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 Edelycleon 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 Phaïllus, 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 obeissance 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?’

O. ὅταν ἄσυνάρτητος ὁ λόγος ἃ καὶ μηδεμίαν ἀνακολούθιαν 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 ἐμβόλιον is the amoebean ode in the Thesmophoriazusae, 3
in which the commentators have sought in vain logical consis-
tency, 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

(In the Biblioteca Classense, Ravenna.)

1 cp. Thesm. 100.
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
THE MANUSCRIPTS

(In the Bibliothèque Nationale, Paris.)

(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 disregarded, as being a slavish copy of Γ (E. Cary, ib. p. 161).

(In the Biblioteca Estense, Modena.)

(In the Biblioteca Ambrosiana, Milan.)

(In the Biblioteca Estense, Modena.)

M9 and E2 may be disregarded, as being derived from E (E. Cary, ib. p. 166).

(In the Biblioteca Apostolica Vaticana, Rome, among the Codices Palatini.)

(In the Bibliothèque Nationale, Paris.)

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 ABC 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

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¹ see Cary, ib. p. 193.
² see v. Coulon, Quæstiones 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, 158, 301, 391, 581, 657, 772, 843, 973, 981, 1150, 1201 crit. nn.
been made summa libidine atque licentia: glosses often take the place of the original readings; words are often omitted, and their order is frequently altered. 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, and represents an independent tradition. But Zuretti has recently shown that, at least in the *Acharnēs*, its editor, Musurus, copied E.

**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 ἵσχει, 159 τις δύο δραχμάς, 178 ἐγὼ μὲν δεύρο σοι, 206 μηνύσατε, 321 οἶον, 413 πτωχοὺς, 460 φθείρον, τόδ', 495 λέγε, 502 γε, 527 πόρνας, 610 possibly καὶ πένης, 671 ἀνακυκώσι, 748 καρυξέω, 749 Δικαιόπολι, 777 χορίον, 792 ἔσται, 828 τρέχων, 846 σ', 954 ιῶν (ι'ων), 1175 χυριδώ, 1180 λίθω, 1190 αὔται αὔταται. 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 (α) (β) (= ΑΓΕ) are 138 κατένευψε,
674 ἄγροικότερον, 801 κοι κοι κοι, 754 ἐγὼν, 913 ἥρα. The only good readings peculiar to 2 (c) (= B, etc.) are 447 ἐμπλημαί, 454 σε, 613 εἴδεν, 623 γε (cett. γε καὶ), 626 λόγοισιν, 642 πόλεσιν, 657 ὑποτείνων, 1196 εἰ—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, 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 ἣττον, 348 Παρνάσ(σ)οι, 389 τὴν, 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 Hermopolis (Eschmunēn), 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 στυγμαί, 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.

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.

1 cp. 119, 158, 391, 441, 531, 657, 772, 843, 973, 981 crit. nn. 2 see 750, 906, 912, 916 (also in Su.), 928 crit. nn. 3 see, however, 376 crit. n. for ψηφηδακέτων.
Errors in R

1. Haplography:
   70 ἀρμαξών, 222 μηδὲ περ γέροντας ἐκφυγὼν Ἀχαρνέας, 358 τί οὖν οὐ λέγεις, 411 κατάβην, 429 δεινὸς λέγειν om., 906 λάβοι μεντάν

2. Dittography:
   393 ἀρα ἔστιν ἅμα (possibly), 615 ὑπὲρ ἐράνων, 980 ἄγγακατακατακλίν, 1122 σκιλίβαντας

3. Omission of verses, on account of homoeoteleuton:
   A very common error in this MS., e.g. 916 sq. A. ἐκ τῶν πολεμῶν εἰσάγεις [θρυαλλίδα, B. ἐπείτα φαίνεις δῆτα διὰ] θρυαλλίδα

4. Confusion of similar sounds (mostly cases of etacism): ¹
   αι and ε: 263 Φαλής, ἐτερε Βακχείου, 366 θέασαι, 912 ταῦτα, τί διὶ
   κάκον παθῶν, 1073 ἵνε, 1174 ἐσταί
   αι and ει: 613 οἴδεν
   αι and η: 472 τυράννους for κουράνους, 730 τοι (= τοῦ). The most amusing instance of this blunder is Thesm. 995 ἄμφι δὲ συὶ κτυπεῖται (for σοι)
   αι and η: 198 ὀπτη, 221 ἔχανη
   η and ει: 10 κεχήνει, 52 ποείσαθαι, 581 ἡλιγγίω, 967 ταρίχη
   η and ει: 218 ἀπετλήζατο, 559 ὀνείδημας, 687 σκανδαλιθρίστας
   ει and ει: 167 περὶ ιδεθ', 220 Δακρατίδη, 765 ἐπείδειξον
   αι and η: ὑμεῖς and ἡμεῖς, a universal error (e.g. 556 ἵμιν)
   οι and ει: 411 λέγων, 221 διωκτέως, 237 ἐχω γ' (?), 401 οὐσοί, 411 ἐτῶς, 441 ὡσπερ, 447 οἶον, 450 ἀποθοῦμαι, 629 λέξον, 667 οἶον, 715 γέρον, 867 ἰλώλαιον, 887 Μωρύχω, 1002 Κτησίφοντοσ, 1025 ὅπερ, 1103 τὸ τοῦ, 1120 ἀφελκύσομαι

5. Errors due to similarity of writing:
   αι and α: 282 παῖς παῖς τῶν μιαρόν, 737 πρίατο
   ει and οι: 242 πρόθ' ὡς τὸ πρόσθεν, 406 καλεῖ, 1222 εἰς and ὡς
   θ and φ: 802 φαφάλεως.
   δ and θ: 3 ὀνυνήθην, 657 οὐθ' .. οὐθ' (a common error)
   ει and ε: 327 ἐχω γ', 412 ἑχεις, 810 ἀνελόμαν
   α and οι: 24 εἶτα δὲ for εἴθ' δόδε, 957 ἄγαν for ἄγων, 1017 αὐτά
   τ and ρ: 154 μέντ', 307 τῶς δέ γ'
   ους and οις: 444 αὐτοῖς, 627 τοῖς ἀναπαίστους ἐπίωμεν, 965 κραδαίνων
   τρεῖς κατακίκιους λόφοις
   εν and ευ: 1130 ἐνδηλος
   ὠς, καί, ἦ: on account of the similarity of the sigla, 612 καὶ Ἐνφορίδης

¹ cp. Vespaee, pp. lii. sqq.
6. Double readings in the text:
1195 αἰακτὸν οἶμωκτὸν

7. Order of words altered:
91 καὶ νῦν ἢκοντες ἁγομεν, 96 νεῶς κάμπτων οἶκον, 113 βασιλεὺς ἦμιν ὡ μέγας, 298 σὺ μοι, 341 τοὺς νῦν μοι λίθους χαμάξε πρῶτον ἑξερώσατε, 462 μόνον τούτῳ, 636 πρότερον δ' ὑμᾶς οἱ πρεσβεῖς ἀπὸ τῶν πόλεων ἐξαπατῶντες, 645 παρεκινδύνευσεν Ἀθηναῖοι, 830 χοιρίδ' ἀπέδου, 973 σπεισάμενος ο' 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 ὅπτοις | ἐκ κριβάνου βοῦς, 118 ὃστες, 152 ἐνταῦθα, 119 ἐξειρημένες, 336 Ἡλικα, 383 οὖν με (for ἁρά, as I suggest), 664 κατασπύγων, 743 τὰ πρῶτα, 842 ὑποφανῶν, 899 ἄξεις ἰῶν

10. Corruption of old forms into forms more familiar to the Κοινή:
48 γίνεται (passim), 101 ἔσυνηκαθ' (but this should be ἔσυνήκασ), 236 ὡς ἐγὼ βάλλων ἐκεῖνον οὐκ ἂν ἐμπλήμην (altered to ἐμπλείμην) λίθοις, 272 ὑλοφόρον, 275 καταγιγαρήσα, 279 κρεμασθήσεται, 376 ψηφοδακείν, 413 ἑλεενήν, 447 ἐμπίπλαμαι, 459 ἀποκερουσμένον, 590 τεθύνητε, 742 ἰζεῖτ', 798 Ποσειδῶ, 822 σάκκον, 981 παροίνοι, 982 κανέτραπε, 1170 σπέλεθον, 1159 παλίνωρον

11. Glosses inserted in the text:
194 ἀλλ' αὐταῖ σοι σπονδαί, 803 τί δαί σύκα (R σὺ κατρ.) πρώγους ἀν αὐτός, κοι κοί, 924 αἱ νῆσε, 948 καὶ τοῦτον, 997 κλάδον, 1126 πολύς, 1210 τάλας ἐγὼ [τῆς ἐν μάχυ] ξυμβολής βαρείας

12. Insertion in the text of unnecessary pronouns and articles:
(a) 301 ἐγὼ κατατεμώ, 437 Ἐὔρητη, ἐπειδῆτερ ἐχαρίσῳ μοι τάδε, 610 σ'ν, 1159 μου
(b) Articles: 68 crit. n., 509 μὲν τοὺς, 682 ο Ποσειδῶν

13. Confusion or wrong insertion of prepositions (in many cases due to the similarity of tachygraphical symbols):
68 παρὰ Καῦστρίων πεδίων, 78 καταφαγεῖν, 392 possibly εἰσδέξεται, 401 ὑποκρίνεται R, ἀπεκρίνατο cett. codd., 512 διακεκομμένα (possibly due to dittography), 668 ἐνῆλατ', 712 περιτοξέουσεν, 796 ἐμπεπαρμένον, 843 ἐξομάρξεται, 908 ἐξέρχεται, 950 πρῶσβαλλε, 1005 ἐφέλκετε, 1037 ἀνεύρηκεν

14. Omissions (frequent in R) of words and verses:
39 τις, 80 δ', 93 πατάξας, 233 ὑτι, 255 σ', 314 ἄν, 333 ὅδ', 358
The following verses are omitted: 192-3 (supplied on margin by a late hand), 875, 876-877, 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 R'. 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.)

ΠΑΡΟΔΟΣ

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

208-18 φωδή = 223-33 ἀντφωδή. 1, 2: paemonic hexameters acatal. [the cola = 2 + (2 + 2) + 2].

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

4, 5: paemonic 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.

238-40: trochaic tetrameters catal.

241: in prose (as 237).

242-62: iambic trimeters catal.

263-79 Carmen Phallicum.

1, 5: iambic dimeters acatal.

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

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

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

2 Muff, ib. pp. 8, 15.


6, 7, 8, 10, 12, 13, 14: iambic trimeters acatalectic.
9, 11: iambic monometers acatalectic.

280–1: trochaic dimeters acatalectic.¹
282–3: paeanic dimeters acatalectic.
284–301 \( \phi \delta \eta = 335–46 \) \( \alpha \nu \tau \rho \delta \eta \).²
   1, 3, 8, 10: trochaic tetrameters acatalectic.
   2: anapaestic, or paeanic, pentameter acatalectic.³ \( [ = 1 
   + (2 + 2)] \).
   4, 5, 6, 7, 11, 12, 13: paeanic trimeters acatalectic.
   9: paeanic pentameter acatalectic. \( [ = 1 + (2 + 2)] \).

302–18 \( \epsilon \pi \rho \rho \eta \mu a = 319–34 \) \( \alpha \nu \tau e \pi \rho \rho \eta \mu a \):⁴ trochaic tetrameters acatalectic.

ΣΤΖΣΤΓΙΑ Α

347–57 \( \epsilon \pi \rho \rho \eta \mu a \):⁵ iambic trimeters acatalectic.
358–65 \( \phi \delta \eta = 385–92 \) \( \alpha \nu \tau \rho \delta \eta \).⁶
   1, 2, 3, 4: dochmiacs.
   5, 6: iambic trimeters acatalectic.

366–84 \( \alpha \nu \tau e \pi \rho \rho \eta \mu a \): iambic trimeters acatalectic.

ΠΡΟΑΓΩΝ

393–488: iambic trimeters acatalectic.

ΑΓΩΝ

490–5 \( \phi \delta \mu \).⁷
   1, 2, 5, 6: dochmiacs.
   3, 4: iambic trimeters acatalectic.

496–565 \( \epsilon \pi \rho \rho \mu a \): iambic trimeters acatalectic.
567–71 \( \alpha \nu \tau \rho \delta \mu \).⁸
   1, 2, 3, 5, 6: dochmiacs.
   4: iambic trimeter acatalectic.

³ Rossbach-Westphal, ib. p. 744; but Schroeder ib. scans as cactics, holding the line to be a quinarius enoplius, like Av. 456 = 544.
⁴ See n. ad loc., Zielinski, Gliederung, p. 352.
⁵ In this part of the play, the Epitrame and Antepirrheme need not correspond in the number of verses, cp. Vespae, p. xxvi.
⁸ Muff, ib. pp. 35, 81. The Antode does not at present correspond to the Ode, but cp. crit. n., Zielinski, Gliederung, p. 268.
METRICAL ANALYSIS

572–619 ἀντεπίρρημα: iambic trimeters acatal.
620–5 ἐπίρρημάτιον: iambic trimeters acatal.

ΠΑΡΑΒΑΣΙΣ ΧΟΡΩΤ Α

626–7 κοιμάτιον: 2 anapaestic tetrameters catal.
628–58 ἀπλοῦν: 3 anapaestic tetrameters catal.
659–64 πυγος: 4 anapaestic dimeters catal.
665–75 ωδὴ = 692–702 ἀντωδὴ.5

1, 5: paeanic hexameters acatal. \( = (3 + 3) (3 + 3) \).
2: paeanic octameter acatal. \( = 4 + 4 \).
3, 4: paeanic tetrameters acatal.
6: paeanic 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 catal.
6: 3rd prosodiacephalus,8 which is also termed Pherecrateus acephalus.9

ΕΠΕΙΣΟΔΙΟΝ Β

860–928: iambic trimeters acatal.

ΣΤΑΣΙΜΟΝ Β

929–39 στροφὴ = 940–51 ἀντιστροφὴ.10

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

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2 Muff, ib. pp. 87 sqq., 136 n.
3 Muff, ib. pp. 89 sqq.
4 Muff, ib. p. 90.
6 Muff, ib. pp. 91 sqq.
7 Muff, ib. pp. 18, 37, 96 sq.
3, 8, 14: iambic monometers acatal.
4, 8, 9, 10, 15: iambic dimeters catal.

ΠΑΡΑΒΑΣΙΣ ΧΟΡΟΤ Β

971–6 ὁδηγή = 987–9 ἀντροδηγή.1
1, 3: paenonic hexameters acatal. \[= (2 + 2 + 2) \]
(2 + 2 + 2)]
2: paenonic pentameter acatal. \[= 2 + 3].
978–85 ἐπιρρημα = 990–8 ἀντεπίρρημα: paenonic tetrameters catal.
986 πῦργος (?) = 999 ἀντίπυργος: trochaic tetrameter catal.

ΣΤΖΤΓΙΑ Β

1000–7 προολμων: iambic trimeters acatal.
1008–17 ὁδηγή = 1037–46 ἀντροδηγή.2
1, 2, 4, 6, 8, 9: iambic dimeters acatal.
3, 5, 7, 10: iambic dimeters catal.
1018–36 ἐπιρρημα: iambic trimeters acatal.
1047–68 ἀντεπιρρημα: iambic trimeters acatal.

ΕΠΕΙΣΟΔΙΩΝ 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. \[= (2 + 2 + 1) \]
(2 + 2 + 1)].
2: choriambic tetrameter catal. \[= 2 + 2].

2 Rossbach-Westphal, ib. p. 243, Muff, ib. p. 44.
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 acatal. 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: paenonic dimeter.
  2, 3: iambic trimeters acatal.³
  4, 6: syncopated iambic trimeters catal. ⁴ (viz. iambic monometer acatal. and ithyphallic).
  5: syncopated iambic trimeter catal. (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: paenonic dimeters acatal.
1218–9 = 1220–1.
  1, 3: iambic trimeters acatal.
  2, 4: - - - - (possibly dochmiacs).

³ A good instance of what Zielinski calls ‘lyrical trimeters,’ on account of the resolutions; cp. Gliederung, pp. 298 sq.
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.
THE ACHARNIANS OF ARISTOPHANES

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

ARISTOPHANIC LITERATURE

In addition to the works mentioned in my commentary on the Vespaee, pp. lxxxv—xciv, the following have been of service in the preparation of this edition:


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C. Agthe, *Die Parabase und die Zwischenakte der alt-attischen Komödie* (A. Lehmkühl, Altona, 1866).


C. L. Jungius, *De vocabulis antiquae comedicæ Atticæ quae apud solos comicos aut omnino inveniuntur aut peculiari notione praedita occurrunt* (J. Müller, Amstelodami, 1897).


J. E. Harrison, *Primitive Athens as described by Thucydides* (Cambridge University Press, 1906).


STRUCTURE OF THE PLAY

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

I.

ἐκκλησία ὑφέστηκεν Ἀθήνης εν τῷ φανερῷ, καθ' ἐν πολεμοποιοῦντας τῶν ῥήτωρας καὶ προφανῶς τῶν δήμων εξάπτων τὰς Δικαιώματας τῆς Τούτου τῶν αὐτουργῶν ἐξελεγχον παρεισάγεται. τοῦτον δὲ διὰ τινος, Ἀμφιθένου καλουμένου, σπεισάμενον κατ' ἵδαι τοῖς Δάκωσιν, Ἀχαρνικὸς γέρωντες πεπτυμένοι τὸ πράγμα προσέρχονται διώκοντες ἐν χροοῦ σχήματι· καὶ 5 μετὰ ταῦτα θύντα τῶν Δικαιώματος ὀρῶντες, ὡς ἐσπεισάμενοι τῶν πολεμιστῶν καταλεύκειν ὄρμον. οὐκ ὡς ὑποχώρον ὑπὲρ ἐπιζήν τῶν κεφαλῶν ἔχων ἀπολογήσασθαι, ἢ ἐν μῆ πείσῃ τὰ δίκαια λέγων, τῶν τράχηλων ἀποκοτήσεσθαι, ἐλθὼν ὡς Ἐυριπίδην αἰτεῖ πτωχική στολήν. καὶ στολισθεῖς τοῖς Τηλέφου ῥακάμασι παρῳδεῖ τὸν ἐκείνου 10 λόγον, τόκης Ἀχαρνίτου καθαρτόμενος Περικέλειος περὶ τοῦ Μεγαρικοῦ ψηφίσματος. παροικυθέντων δὲ τινών ἦς αὐτῶν ἐπὶ τῷ δοκεῖν συνηγορεῖν τοῖς πολεμίοις, εἰτὰ ἐπιφερομένοι, ἐνυπαμένοι δὲ ἐτέρων ὁι τὰ δίκαια αὐτοῦ εἰρήκοτος, ἐπιφανεῖς Δάμαχος θορυβεῖ περιπατεῖν. εἰτὰ γενομένου διελκυτοῦ κατελεγχθείς ὁ χρόνος ἀπολύει τὸν Δικαιώμαν καὶ πρὸς 15 τοῦ δικαστᾶς διαλέγεται περὶ τῆς τοῦ ποιητοῦ ἀρετῆς καὶ ἄλλων τινῶν τοῦ δικαιοπολίδος ἀγωνίας καθ' ἐναντίον εἰρήμην τὸ μὲν πρῶτον Μεγαρικός τὸν πανδία ἐναντίου διεσκευασμένα εἰς χορίδα φέρων ἐν σάκκῳ πράσιμα παραγίνεται· μετὰ τοῦτον ἐκ Βοιωτῶν ἔτερον ἔγχειλες τε καὶ παντοδαπᾶς ὅρων γονὸν ἀνατιθήμενος εἰς τὴν ἀγοράν. ὅς ἐπιφα-20 νέντων τινῶν συκοφαντῶν συνλαβόμενός τινα ἦς αὐτῶν ὁ Δικαιώμας καὶ βαλὼν εἰς σάκκον τοῦτον τῷ Βοιωτῷ ἀντίφορον εξέγειν ἐκ τῶν Ἀθηνῶν παραδόσεως καὶ προσιόντων αὐτῷ πλείον καὶ δεσμοῖς μεταδοῦν τῶν σπονδῶν καθακτιθανεί. παροικοῦντος δὲ αὐτῷ Δαμάχου καὶ ἐνεστηκινας τῆς τῶν Χων ἔφρης τοῦτον μὲν ἄγγελος παρὰ τῶν 25 στρατηγῶν ἦκον κελεύειν ἐξελέγοντα μετὰ τῶν ὀπίων τάς εἴσβολας τιμεῖν· τὸν δὲ Δικαιώμαλιν παρὰ τοῦ Διονύσου τοῦ ἱερείου τῶν καλῶν ἐπὶ δεῖπνον ἐρχεῖται. καὶ μετ' ὀλέγον ὁ μὲν τραυματίας καὶ κακῶς

'Εθυμένοις ἀναλύων επανήκει, δύ δὲ Δικαιόπολις δεδειπνηκὼς καὶ μεθ’ ἑταίρας 30 ἀναλύων.

τὸ δὲ ὅραμα τῶν εὗ σφόδρα πεποιημένων, καὶ ἐκ παντὸς τρόπον τὴν εἰρήνην προκαλούμενον.

ἐδιδάχθη ἐπὶ Εὐθύνου ἀρχόντος ἐν Δημαίοις διὰ Καλλιστράτου καὶ πρῶτος ἦν, ἐφύπερος Κρατίνος Χειμαζομένοις <οί> οὐ σύζονται. τρίτος 35 Ἐνδυμένοις Νουμηνίαις.

29 μὲρ’ ἑταίρας Ρ 33 Ἐδυμένοις Ρ (possibly from a misunderstanding of 67): some read Εὐθύνομοι, cp. Diod. Sic. xii. 58, Athen. 218 B: Dind. Εὐθύνομοι. Euthymenes was Archon in 437-6 B.C.; Euthydemos in 431-30 B.C.; Euthynus in 428-25 B.C. (see Gröbl, d. alt. Hypoth. zu Ar. p. 46).

31 sq. The statement of the σκοπὸς 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. Ep. Hypoth. I., Nub. Hypoth. III., Av. Hypoth. I., Ban. Hypoth. I., ib. Hypoth. III., Pax Hypoth. I., Vesp. Hypoth. I.) should be referred to Eratosthenes, or to the Πνάκες of Callimachus (cp. Gröbl, d. alt. Hypoth. zu Ar. p. 46).

33 sqq. This official statement is, doubtless, quoted from the Διδασκαλία of Aristotle (Gröbl, ib. p. 15). The Διδασκαλία, 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 Διδασκαλία, 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 οὕτης παραγίνονται τινες
πρέσβεις παρὰ Περσῶν καὶ παρὰ Σιτάλκους πάλιν,
οὶ μὲν στρατιῶν ἄγοντες, οἱ δὲ χρυσόν·
παρὰ τῶν Δακεμβριῶν δὲ μετὰ τούτους τινὲς
σπονδάς φέροντες, οὕς ὧν Ἀχαινεῖς ὀυδαμῶς
εἴσαιαν, ἀλλ’ ἐξέβαλον. δὲν καθάπτεται
σκληρός ὁ ποιητής. <αὐτὸ τὸ ψῆφισμά τε
Μεγαρικόν ἰκανῶς φησι, καὶ τὸν Περίκλεα
οὐκ τῶν Δακώνων τὸν δὲ πάντων αἴτιον,
σπονδάς λύσει τε τῶν ἐφεστώτων κακῶν.>

2 πάλιν om. R 6 ἐξέβαλον K 7 αὐτὸ κτλ. ad fin. om. R 8 ὡς ἰκανῶς Ald.
TA TOT ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

ΔΙΚΑΙΟΠΟΛΙΣ
ΚΗΡΥΞ
ΑΜΦΙΘΕΟΣ
ΠΡΕΣΒΕΙΣ Ἀθηναίων παρὰ βασιλέως ἤκοντες
ΨΕΥΔΑΡΤΑΒΑΣ
ΘΕΩΡΟΣ
ΧΟΡΟΣ ΑΧΑΡΝΕΩΝ
ΘΥΓΑΤΗΡ Δικαιοπάλιδος
ΘΕΡΑΠΩΝ Εὐριπίδου
ΕΥΡΙΠΙΔΗΣ
ΛΑΜΑΧΟΣ
ΜΕΓΑΡΕΥΣ
ΚΟΡΑ, θυγατέρα τοῦ Μεγαρέως
ΣΥΚΟΦΑΝΤΗΣ α'
ΒΟΙΩΤΟΣ
ΝΙΚΑΡΧΟΣ, συνκοφάντης β'
ΘΕΡΑΠΩΝ Δαμάχου
ΓΕΩΡΓΟΣ
ΠΑΡΑΝΥΜΦΟΣ
ΑΓΓΕΛΟΣ

The parts are usually distributed as follows:—

Protagonist, Amphitheatrus; 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

But Mr. Kelley Rees has convinced me that seven actors were required
in this play, viz.—(1) Dicaeopolis; (2) Amphitheatrus, Euripides, Lamachus;
(3) Megarian, Boeotian, Farmer, Pseudartabas; (4) Ambassador, Sycophant,
Theorus; (5) Paranymphe, 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


PROLOGUS

DICAIOPOLIS

ὅσα δὲ δέδηγμαι τήν ἐμαντοῦ 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. 263 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 (ep. 40 n.).

[Seats were not provided on the Pnyx for the ordinary people, who sat 'acrouipi' επὶ ταῖς πέτραις (cp. Εq. 783, and Willems, Bull. d. Acad. roy. de Belg. 1905, p. 11). On the wooden background (προστήριον) see Dörpfeld-Reisch, Gr. Theat. pp. 290 sqq., my edition of the Vespas, 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 lusus-majesté, on account of his comedy, the Babylonii, 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 ὅριος 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 scholiou, which, in common with all metrical scholia on the Acharnēs, is omitted in R, is so given by Thiemann (Heliolabori colom. Ar. quand. superest, p. 17): στίχοι εἰσίν ἰαμβικοὶ τρίμετροι ἀκατάληκτοι σα, ἀν τελευταῖος “ἔγω δὲ φείδωμαι γε τούτ’ Ἀ.,” ὁ μέντοι μὴ κωλάρον <Ἰωνίκον> ἀπ’ ἐλάσσονος καὶ ρακ’ ἰαμβος πενθημμέρηκ, ἐξαιρεθωσαν καὶ αἱ παρεπιγραφαι.

There is something astray here, as there are only 200 pure senarii in the Prologue, and the iambic penth. στίγα κάθις is not 121 but 123: and the anaq. hepthim. οἱ πρόβ. οἱ τ. βασ. is not 60 but 61; see K. Holzinger, ü.
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
2 ἰσθήνις ρ; i postscr. is added or omitted in an arbitrary way in this MS. || πάνυ δὲ codd.: Elmsley πάνυ γε || τέτταρα] v. Herwerden (Mmcm. x. p. 95) πάνυ <τρί' αυτ' ἤ' τέτταρα: v. Leeuwen βαί' αυτ' ἐνιάς', εί καὶ ταύτ' ἀρα, which, if written in minuscules, is not very unlike R: Bachmann βαὶ' εί ταυτ' ἀρα, 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 ὀδυνηθήνις Ρ || ψαμμοκοσιογάργαρα all codd. except A (and Su.): Lobeck, Phryn. p. 663 gives the rule governing such formations, viz. adjectiva definiti numeri communem in compositione rationem sequuntur, e.g. χιλιοπλάσιος, μυριοπλάσιος; otherwise α 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. τριάκοσιοι)

2. βαία, 'few'; cp. Polioch. iii. p. 390 K. (iv. p. 590 M.) σίκα βαία; also in Hippocr. in this sense: elsewhere in comedy—'small'; cp. Nab. 1013, Antiph. ii. p. 23 K. (iii. p. 17 M.) βαία τράπεζα (Kock β. τε πείω). 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, Lian. 915; but here, after βαία, 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 Nab. 2.


ψαμμοκοσιογάργαρα, '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. 103 (98) ψαμμὸς ἀρθων περιπετεύεται. The first part of the compound is not a coinage of Aristophanes, cp. Eupol. i. p. 336 K. (ii. p. 543 M.) ἀρθωνει τεθάνατον ψαμμοκοσιογάργαρον, a comic numeral borrowed by Athen. 230 b, 671 a, Varro, Menippr. 8. 585 (Büch.). As to the second part of the compound, schol. R writes τὸ γάργαρα καὶ αὐτὸ ἐπὶ πλῆθος λαμβάνεται; cp. Fr. i. p. 487 K. (ii. p. 1099 M.) ἀνδρῶν ἐπιτκτῶν πᾶσα γάργαρ ἐστία τε διδασκεῖ [Kock γάργαρει στέγα], Alceceus Com. i. p. 760 K. (ii. p. 530 M.) ὡς δ' ἐκθέτει γάργαρα ἀνθρώπων κύκλω, Ariston. i. p. 690 K. (ii. p. 730 M.) ἐνδον γάρ ἡμῖν ἐστίν ἀνδρῶν γάργαρα, Trag. iades. 442 N, χρημάτων τε γάργαρα. Another schol. addsuce γαργαιρειν in Sophron (Fr. 30 Kaibel) τῶν δὲ χαλκωμάτων καὶ τῶν ἀργυρωμάτων ἐγάργαρειν αἰōνια, Cratin. i. p. 97 K. (ii. p. 221 M.) ἀνδρῶν ἀράτων πᾶσα γάργαρει τώλη (on which see Kock), Timoth. 107 ἐγάργαρει σώμασιν. Still another schol. addsuce καρκαρεῖν, which may be an onomato-
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 pleasance’? 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). ὀς is found so placed in Av. 812 (Elmsley τὶ ἀρ’), Epicarm. 171. 3 Kaibel φέρ’ τὸν τι δ’ αὐλητάς; τίς εὖμν τοι δοκέi; || ἔξων ῥ 5 γε] inepta acc. to Blaydes, who suggests ‘γώ,’ 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 || εὖφρανθύν codd.: edd. ηύφρ.; on this question see Vesp. 1306 n., Kühner-Blass, Gram. ii. pp. 10–11 7 ταῦθ’ ὅς] Elmsley τοῦτοις, cp. Vesp. 612; but the acc. is idiomatic, cp. 473, 590

poetic word (cp. ‘to creak,’ and Leaf on Hom. Η. xx. 157); or (acc. to Fick, Wörterb.3 i. 41), may be an intensive of ἱκάρι = hallen; or, as the scholar, and v. Leeuwen think, may be the same word as γαραγεῖν. Others, again, see in γάγαρα one of the peaks of Ida (cp. Strabo xiii. 1 § 5).

4. τί: cp. Nub. 820 τί δὲ τοῦτ ἐγγάζεσ ἐτέω; Ίαμ. 748 καὶ τοῦτ ἠδομα. χαριθνόος, ‘pleasance’ (Sh. Pilgr. 158), ‘delection’: possibly a comically pedantic formation, after the analogy of ἀγγειῶν, ἀγχηθῶν, but perhaps from the Theophr. 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.) τοῦτον ἀγχηθεὶ κέαρ. No doubt, there is paratragedia in the last words of the line; cp. Murray, on Parody, p. 40.

πορφάρινθ: Prodicus is represented by Plato (Prot. 357 c) as distinguishing εὐφραίνεσθαι from ἠδομα, in this way: ‘mei τ’ αδ’ οἱ ἀκούσετε μᾶλλον ἄν οὖν εὐφραίνεσθαι, οὐχ ἠδομα: εὐφραίνεσθαι μὲν γὰρ ἐστὶ μανθάνοντα τι καὶ φρονισεως μεταλλαμβάνοντα αὐτὴ τῇ διαινῇ, ἠδομα δὲ ἐστὶν τι ὃ ἄλλο ἄλλο πάχυντα αὐτῷ τῷ σώματι. Perhaps Plato was contrasting the hair-splitting distinctions affected by Prodicus and by Protagoras in his ὄρθοτες (for which see W. H. Thompson, on Thucr. 267 c). Certainly the distinction is not always followed, cp. Pax 291 Ὄς ἠδομα καὶ χαριθμα κεφαλαιοῖν.

6. See Excursus I.

πέντε ταλάντας: for the division of the anap, cp. Bernhardi, de incension. 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 δὲ πεντετάλαντος διαγραφῆται μοι διῆκ.

ἐξήμενον, ‘disgorged;’ cp. El. 1147 sqq., ἐπέτει ἀναγραφ' πᾶνε εξημον, ἀττ' δὲ κεκλόφωσι μοι, κεφαλαίῳ κεφαλαίῳ, Nub. 577 δὲ αὐτοῦ τίμερον | εκπνεύσαι ταῦτα προσκαλομένους, Fr. i. p. 546 K. (ii. p. 1187 M.) τὴν φάρμαγα μηλὶν δύο δραχμαί ἔει μόνας, Sh. 5 Hen. IV i. iii. 97 ‘so, so, thou common dog, did’st thou disgorge | thy gluton bosom of the royal Richard.’

7. ταῦτα: see crit. n. ἐγαναθήνη, ‘became radiant;’ generally used in a material sense, of external brilliancy, cp. Η. xiii. 265, xix. 359; but γεγαναθήκος means ‘gladdened,’ in Plat. Rep. 411 Α, a poetical passage describing the softening effect of music upon the soul; schol. ‘s notes are apt, αὐτ’ τον ἔχαρρον, ἐφασίδην. || ἵππων τὸ γίγανε | Οἰμπρος (Η. xiii. 493) γίγαντα δέ (λέγο δ’ ἔρα) τα φέρεα ποιήσε (cp. also Vesp. 612 n.; Plato, Phaedr. 254 D). || ἵππων ταῦτα τῶν λαμπρωνίμων χαλκουμάτων. See J. H. H. Schmidt, Συμ. i. p. 589.

8. ἔξων κτλ.: schol. τοῦτο παροδία
καλείται,(οτ' αν έκ τραγωδίας μετενεχθθ') εστί δε τό ήματιχιόν έκ Τηλέφου Ευριπίδου, ἔχον οὖντος (720 Ν.) "κακὸς δέλτη" ἄν (Ελιμσυλ διλάτη) ἀξιον γὰρ Ἐλλαδί. εἰς τό δράμα (meaning τοῦργον) ὅν των ἰππών ἄποτείνεται; διά τούτων γὰρ φαίνεται καταδικασθεῖσα τούς Κλέων τάλακτα ε'. ἀξιον ὅν φησιν Ἐλλάδος καταδικασθήσα τούν Κλέωνα. Αυτός τοι λέγεται. Αυτός τοι λέγεται. Αυτός τοι λέγεται. 

Τον Αἰσχύλον: note that the article is used with a word which, in English, would be italicized or printed within inverted commas; cp. Aτ. 58 οὐκ ἀρίτ οὐκ παύσω (viz. "παύσω παύσω") ο' ἔχρη 

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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—inswards. But I had a second treat, when Dexitheus came on to troll the

κηρόζει (sc. ὁ κήρυξ) τοῦτ' ἐκ τοῦ βητ' ἐπὶ τῷ στόμαν ἀκολούθειν. 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 Oelmichen, in I. Müller, Handbuch d. alt. Wissensch. v. iii. B. p. 268.

ἀνέιην, 'proclaimed'; cp. Vesp. 1407, Av. 1076.

ἐδάγει: the regular phrase of the poet, who was generally χωροδιδάσκαλος, ειδότεν means 'to lead into the theatre' through the side entrance of the orchestra, while ἐξάγεν is used of the actors who enter through the doors of the orchestra (viz. 'out of the house'), cp. Paxe 744; so ἐξέλαται and ἐξελαται are contrasted, cp. Vesp. 107n.

Θοῦγον: 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 ὄμων τῇ φόσεῖ: thus, Theognis ψυχρός ὃν ψυχρός ποιεῖ. An instance of what the rhetoricians call ψυχροτής is quoted by Aristotle (Rhet. iii. 11 = 1413 a 1) from his works, viz. φόρμας ἄχροσος of a bow (Lobbeck ἄχρος). The schol. states that he was ἐκ τῶν πράκτων, 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. ψυχρός βίον, Harpocr. s.v. Θοῦγος, Lys. xii. 6. 13 sq., Xen. Hell. ii. 3. 2, Haigh, ib. p. 472, Nauck, Trag. Gr. Fr. 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 κατέηγη τῇ κεφαλῇ οὗ ἁπαθρά, where there is the same hyperbaton, if my emendation is correct.

ἐσειρέος: cp. Sh. Cor. III. iii. 123 'let every feeble rumour shake your hearts,' H. VII. ii. iv. 179; but in Aristoph. 'shook my heart' turned my stomach.'

καρδίαν, 'stomach,' not 'heart,' as in Nub. 1368, Rau. 54, 484, etc. There is a strange scholiou on this line, κέχρηται τῷ ὑπερβολῇ τῇ ἐπὶ τῆς καρδίας καὶ οἰσκύτιδος τῷ νόμῳ φράξων, where ν. Leeuwen reads τὸ στόμα (τῆς γαστρὸς) φράξων, an excellent correction (cp. Thuc. ii. 49. 3; also in Hippocr.).

13. ἐπὶ μόσχῳ ποτή: a very obscure phrase, upon which there are three scholia, viz. (1) ἐνι τού ὑμᾶτο τῶν Μ. ὥρ ὃ τούτοις φαίλει κλαράδος, πολλά ἀπενεκτὶ ἄδων; (2) ἐν Κ. κλαράδος Ἀκρασιατίων; (3) τινὺς οὖσα, ὅτι ἦν κικής ἀθλον ἔλαμβανε μόσχον.

(3) has had the emphatic support of Bentley (Ours. phil. p. 321), but there is no discoverable evidence for such a prize, and the suggestion seems to have been an autoscholiasma, probably of Didymus, as is shown by the use of οὖσα (cp. Meiners, ib.). Again, if μ. was a prize, ἐπὶ τῷ μόσχῳ would be required. [For the prizes given in musical contests cp. Mommsen, Ηεοτολ. 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 πολλά ἀπτ. β. may be a note on Chaeiris); nor could he have improvised the place of his birth. (b) A proverb Μόσχος ἄδων Βοίωτων 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.) Λμμιλων Σκιωνίων οὖσος ἐποτής τραγωδίας [Δημοκράτης Σικιωνίων οὖσος ἐποτής] τραγωδίας εἰκοσι [Μοσχός Λαμψακηρος οὖσος ἐποτής τραγωδίας τρακοκότα]. But this was a different person, and a tragic poet, not a musician.

Such are the arguments for the tra-
ditional explanation which cannot be disproved. But I strongly suspect that in ἐπὶ μόσχῳ ποτὲ (in the original probably ἐπὶ μόσχῳ ποκάδ) we have the opening words of a ballad which was known, as ballads often were, and are, by its beginning; cp. 863, 1093 "φιλτάρι' Ἀρμύδον ὦ", Nub. 967, Eq. 406.

Schneider ingeniously suggested that Dexitheus may have said ἐπὶ Μόσχῳ ἐσφραγίσα | ἀσόμενος Βοϊώτων, which the audience may have maliciously interpreted as ἐπὶ μόσχῳ (vītūlo insidēns) εἰς, cp. Hegelocclus' blunder γαλήν ὀρῷ (Pan. 304).

ἐπὶ: if the traditional explanation of the line is correct, ἐπὶ must mean 'after,' an unexamined sense in comedy, and rare in tragedy, cp. Eur. Or. 898 ἐπὶ τῶν δ' ἡγόρευν Διομήδης ἀναγότα, and the full discussion of this passage in Sobol, Proser. p. 159.

14. Δεξίθεος: schol. ὁ Δ. ἄρσιος κυραρρόδος καὶ Πυθανίκης (R). | οἱ δὲ ψυχρὸν αὐτὸν ειλαὶ φαίνου. | ἂν τῆς θύρας μὴ υπάρχῃ, μὲν, εἰς τὸν ἂνθρωπον εἰς τὸν ἄνθρωπον εἰς τὸ ἄνθρωπον ἄνθρωπον μὴ υπάρχῃ. If the latter is right, ἂνθρωπον must be ironical, but that is improbable.

εἰςθάλε: cp. 11 n.

ἀσόμενος: viz. τοῖς αὐτοῖς.

Βοϊώτων: no doubt there is a jest between μόσχος and Βοϊώτων which may be represented by 'call' and 'goff' (cp. 852 n., Sl. As you like it iii. iii. 8, Holzinger, de verb. lucr., i. p. 26). Schol. τὸ Βοϊώτων μέλος οὕτω καλοιμενον ὑπὲρ εὑρε Τερανδρόσ (cp. łnt. de Mus. 4), ἄσπερ καὶ τὸ Ψυχρόν. If the traditional explanation of the preceding line is correct, Βοϊώτων is used as a proper name, and so may be used without the article, as Περσικῶν in Theoc. 1175 ἐπανάφωσε Περσικῶν: possibly it is masc., cp. Soph. Fr. 881 N. 2 ὅταν τις ἄγα τῶν Βοϊώτων νόμον. It was rustic in style, and for this reason suited the taste of Diceaeopolis; it is said that it began quietly and ended in a wild fashion (Zenob. ii. 65).


διεστράφης, 'I got a squint' from staring—a bathos after ἀπέθανον; he was affected like the Σενεκ in Plaut. Men. v. 3. 6 lumbi sedendo, osculi spectando dolent | manendo medico dum se ex opere recipiat, cp. also Theoc. 846 οἷς γεγένημι προσδόκων. 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 ὄρθις, 'erec;' poor as it may seem; cp. Vesp. 175 n., Dem. Phil. i. § 24 (The mercenary forces go off to Artabanus instead of obeying their own generals) παράκυψεν ἐπὶ τὸν τῆς πόλεως πύλεμον ('having given a passing glance at the city's war'). παράκυψεν properly means service pātilluēmum inlecta currū pro tendere ad aliquid obiter et quasi per transmissionem inspiciebatur (Saupe). Fritzsche interpreted παρέκυσ, as of an unwelcome (cp. Παάχ 952 ἄλλητος, 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

άνέκυψε (A.v 146). The schol. remarks καλώς το παρέκυψεν. The contrast may be translated so: 'sneaked in for the sublime rhapsody.'

Χαίρει: cp. 868 n., Pax 951. Schol. R οὗτος κιθαροδός καί αὐλῳδὸς φαίλοι: he stood second on the blacklist of lyre-players, cp. Pherecr. i. p. 146 K. (i. p. 257 M.) A. φιέρ' ιωά, κιθαροδός τις κύκλωτος ἐγένετο; B. ὁ Πεισίων Μέλης. Α. μετὰ δὲ Μέλητα τίς; B. ἐξ' ἀτρέμ. ἐφώδα, Χαίρει. In A.v 558 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 Ar. p. 34). There was a proverb Χαίρει ἄσων ὁρθον, which, like Μόσχος κτλ. above, was probably based on the text.

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

ὁρθόν: sc. νύμον. Schol. R ἀληθικός νύμος οὕτω καλοὐμένοις διὰ τὸ εἶναι εὐτυχον καὶ ἀνάτασιν ('high pitch') ἔχειν ὡς ὰδηλοι καὶ Ἁλλ. ἡ ὄμηρος . . (II. xi. 10). See Ἐκ, 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. Ηῆμνα. 52. The chief modern exponent of this name was Timotheus, cp. v. Wilamowitz, Timoth. p. 90 n.

17. ῥυττόματι: schol. R τούτεστιν, ἡ, μεταφορικός, τῷ γὰρ ἔστω ἐπέτατο το ῥυττέτθαι—a very naive remark. For the form of the sentence cp. A.v 322 ὃ μεγατον ἑμιπαρων ἐκ ότου 'τραφέν ἐγώ, Sh. John ii. i. 466 "Zounds! I was never so bashful'd with words | since I first call'd my brother's father dad." For the verb cp. Rutherford, New Phryn. p. 239.

18. ἀδήξηθα: cp. 1 n.

κοινάς, 'lye,' 'pearl-ash'; the vowel a is long in senarii etc., short in lyrics, cp. Λυς. 470, Ραν. 711. Other words for soap are (1) ρώμα, the generic word; (2) νιτρόν, χαλαστραίον; (3) Κιομία γ' (Ran. 712); (4) σμήμα, 'scented soap'; (5) in later times μελίκρατον. The locus classicus is Plato, Rep. 450 b.

19. ὀποτε: 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).

κυρίας: 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 ἣ ἐκκύρων τὰ ψιφισμάτα. ἐστὶ δὲ τοὺς νόμους ἑκκύριοι αἱ λέγομεν κυρίαι, τῆς τοῦ μνημῶν Ἀθηνησίων, ἵνα πρώτῃ καὶ ἡ ἡ καὶ ἡ Λ. ἐστὶ δὲ καὶ πρόφεληται ('extraordinary'), συναχύμεναι κατὰ τινα ἐπείγοντα πράγματα, αἱ μὲν οὖν νόμους καὶ ἔρμουν ἑκκύριοι κυρίαι ἐκλέγονται, ἴσω ἐσμένα, ἡ δὲ πρός τὸ κατεψεύδον καλοῦνται σύγκλητοι. [On this passage see Sandy, Ath. Pol. p. 158, Brandis in Pauly-Wissowa, ib. v. pp. 2167 sqq., Gilbert, Grk. Const. p. 255 n. 5, Phot. s.v. κυρία ἐκ., Pollux viii. 95 sq., schol. Dem. xxiv. § 20.]

20. ἐκθέτεις: all regular meetings (of the law-courts, Assembly, and Senate) were held ἀμ ἔω; cp. Vesp. 104 sqq., Thesm. 375, Eccl. 377, Brandis, ib. p. 2172. ἐκήμος: for the difficulty of getting a full Assembly cp. Thuc. viii. 72.

πνέεις: 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 (342 B.C.); cp. Fougeres in Daremb. et Saglio, s.v., White, 'Εφ. 'Αρχ. 1894, p. 9, Judeich, Topogr. Ath. p. 50.
21. εν ἄγοραί: 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 (ἄγοραν πληθώρη Ηερόλ. vii. 223).

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

κάνω καί κάτω: only here; cf. τε καὶ κ. Εφ. 816, Nub. 616, ἄνω κάτω Λυσ. 3, Lys. 709.

22. τὸ σχούνιον: cp. [Dem.] xxv. § 23 ἀσαφοχαιζεῖν 'to isolate.' The note of the school. on this passage is valuable, viz. ὑπὲρ τῶν εἰς ἀνάγκης αὐτοῦ εἰς τὰς ἐκκλησίας συνεῖναι τοῦτῳ ἕμιχανωτί καὶ πολλὰ ἄλλα. ἀνεπιτάντωσαν γὰρ τὰ γέφορα ('barriers') καὶ ἀπέκλειον τὰς δόξαν τὰς μὴ φερόσας εἰς τὴν ἐκκλησίαν καὶ τὰ ἄνω ὁμάδαν ἐν ταῖς ἄγοραῖς, ὅπως μὴ περι-

mένω σχονείν περιβάλλοντες αὐτοῦ συνή-

λανόν εἰς τὴν ἐκκλησίαν. τοῦτο δὲ ἐπίκου 

ὑπὲρ τοῦ μὴ βραδύναι, δοὺς γὰρ ἔχρισον 

ζημίαν ἐξετίνετο. 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 Acharnes (cp. Ecd. 378). Indeed, Agyrtius 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 school. should be compared the celebrated passage about the capture of Elatea, Dem. De Cor. § 169 ἑπέρα μὲν γὰρ ἦν, ἢκε δ' ἀγγέλλων τι ζή τοὺς πρωτά-

νεις ὡς 'Ἐλατεία κατειλήπταται, καὶ μετά 

tαῖτι' οἱ μὲν εὖθεν ἑξαναστάτες μεταβα-

τοῦτα νομίζοντες τοὺς τ' ἐκ τῶν σκηνῶν τῶν 

κατὰ τὴν ἄγοραν ἔξεργον, καὶ τὰ γέφο 

ἐνέπιπταν, οἱ δ' τοὺς στρατηγοὺς μετε-

πέμποντο καὶ τὸν σαλπτικὸν ἔκαλαν κα-

δορίζουν πλήρης ἦν οἱ πόλεις. τ' δ' ὑστεραιά 

ἀυτὴ ἡ ἡμέρα: οἱ μὲν πρωτάνεις τὴν 

βουλήν
Scholiasts often gloss simple verbs with compounds, e.g. 31 καταγράφω; and errors in the text may be due to this habit, e.g. 392 εἰσδέκται may have crept into the text from the note 25 ἑλθόντες codd., which is impossible after ἥκοντες: Ribbeck thinks a line was lost after 23, containing a new predicate: Bachmann reads ἥκοντες ἄλληλον, which is not impossible, although it seems too strong, as the Pyrtales 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 ἔλθ.; e.g. in Nub. 1359 V reads ἄλλα for ἄρα: or possibly ἔλθ. came from a gloss ἑλθόντες μετὰ φθοράς. For ἔρροντες cp. Pherecr. i. p. 170 K. (ii. p. 295 M.) ζυγὸν περιέρρων αὐτὸν εξ ἐωθοῦν; ἔρρειν Lys. 336, Bekk. An. 422. 7 ἔρρων, φθειρόμενος || πρῶτον ἕξιλον codd.: τοῦ πρῶτον ἕξιλον Su. s.v. οὐσίας. The omission of the article in the codd. is curious; perhaps Πρῶτον Ἕξιλον was a well-known locality, and so did not require the article after a local preposition, cp. Vesp. 492 n.: Naber περὶ τὸ πρῶτον ἕξιλον 'in the vicinity of the front seats'; cp. Teleclid. (quoted in comm.), Alex. ii. p. 312 K. (iii. p. 402 M.) ἐνταύθα περὶ τὴν ἕσχατην δεὶ κερκίδα | ὑμᾶς καθιζότας θεωρεῖν ὅσ ἔχας. The acc. is plausible, since 'the front seat' was not a prize for which it was necessary for the Prytales to struggle; it was officially assigned to them.

έκαλον εἰς τὸ βουλευτήριον, ὦριεὶς δ' εἰς τὴν ἐκκλησίαν ἐπορεύεσθε, καὶ πρὶν ἐκείνην χρησιμοθείᾳ καὶ προσβολεθείᾳ τάς ὀ δήμου ἀνώς καθότα. The burning of the γέφρα seems unintelligible; its utility as a signal to the country-folk (Weil) is obvious: there seems little doubt that οἰκεπτάννυας (from schol.) should be read for οἰκεπτίρρωσαν.


24. εἶδ' ἁδέ: see crit. n. Aristoph. does not use ἑτα δέ (as given by codd. here) after a particp. except when another particp. immediately follows (as in Eq. 377); see Vesp. 49 n.

Ωστιούνται, 'tug and scamble' (Sh. John iv. iii. 146); cp. 844, Phil. 330, Lys. 330, Teleclid. i. p. 210 K. (ii. p. 362 M.) τῶν δὲ πλακούντων ὀστιούμενων περὶ τὴν γραίδον ἄρα ἄλληλον; so Theocr. xv. 73 ὁδείν' ὀπίσθεν ἔχει, Paus 1007 τυρβάσασθα.}

Πῶς δικεῖ: cp. 12 n.; not found elsewhere with fut. indic.

25. ἔρροντες: see crit. n.

Περὶ: see crit. n.; if the gen. ἕξιλον is right, cp. 772, Eq. 339, Sobol. Pracp. p. 208.

Ξέλον: schol. Περὶ τῆς προεδρίας R. ὡς ἔξιλον ὁδοῖν τῶν καθεδρῶν R. ὡς κλίθος πανταχόθεν (Su. παντὶ πον ὁδόν). Fongères (in Daremberg et Saglio, s.v. Pryt.) 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 νοστρομ, for the accommodation of the Prytales. The audience, who might number 18,000, squatted ('accroupi') on the ground (Willems); cp. Vesp. 90 n.
API2T0*AN0Y2
reckon,' quite
schol.
or,
cp. in
returning
generally
otto)? (in
p.
for
opot
cp.
tCov
"cp.
Princess
thoroughly
but
eal
I
wt
i/iov
see;
TvXXajSrjv
ing
TTOTa/xiwv
chor.
present
in
a
mentioned
anxious
and
1039,
21
26.
27.
28.
29.
29. vootov, 'returning' (in prose
αναχωρων, cp. Hope, ib. s.v.) to one's
old haunts, an use which is found in
tragedy (Eur. Hel. 474, 891), but else-
where in comedy only in Pherecr. i. p.
168 K. (ii. p. 292 M.). περινοστων, 'to
wander to and fro,' is common, cp. Pox
762, Thegm. 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
p. 392; it and κέχιμα express the action
of a person on waking in the morning
(EccL 464).
κέχιμα : cp. 10 n.
sκορδινώμαι, pandiculor; generally a
sign of madness, cp. Vesp. 642 n., Plaut. Men. v. ii. 81 ut pandiculians
oscitatur (of feigned lunacy). Schol. K
κυρκύς ἐπὶ τῶν κυνῶν ἐξ ὑπον ἀνιστα-
μένων, ὅταν τὰ μέλη καὶ ὄλους ἀντόλις
dιατείνωσι.
31. γράφω : schol. R <καταγράφω ἡ
1. 15 (of a woman in a state of moderate
vaccilation) εἵ τε ὥστε καὶ τοιχάριον
περιχαράττοντα τῷ ποίῳ, Ev. Joh. viii. 6
καὶ τὰ λίγα κάτω κοίψας ἐγραφεῖ εἰς τὴν
gῆν. παρατάλλωμα, 'pull my bristles.'
Schol. K τάς ἐκ τῶν μυκτηρῶν ἡ τῶν
μασαχαλῶν τρίχας, a sign of being bored ;
cp. Pax 546, where the ruined λοφοσωτὰς
tίλλει ἀετῶν 'tears his hair.' The sense in
Lys. 89, 151, Plut. 168 is quite
different.
λογίζμαι, '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 ἢ τ' εἰρήνης ἔρων, cp. Av. 285; but see comm.

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

στυγών: schol. ὁ στίχος ἐκ τραγῳδίαι. 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, Syll. iii. p. 495, Rutherford, New Phryn. p. 40. The rhythm of the line is also tragic.

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

34. ἄνθρακας: schol. R (τοῦτο) 'Ἀχαρνέων ἴδιον ὀνόμα πολλάνθρακες καὶ οὗ δεδεμένοι παρ' ἄλλων πλασθαί. 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 esteemed 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 "ὁξος," οὐκ "ἔλαιον," οὐδ' ἤδει "πρῶς.

κριερ 

καθάρματος.

κηρτε

πάριτ' εἰς τὸ πρόσθεν,

πάριθ', ὡς ἂν ἐντὸς ἦτε τοῦ καθάρματος.

35 ἦδο' εἰ R: ἦδεὶ ΑΣΓ: ἦδει B: ἦδειν Su. (s. v. πρῶς): ἦδει schol.: Elmsley ἦδος, but all modern scholars accept -ει, or -ειν (before a vowel) as the Attic 3rd pers. sing. pluperf.; see 10 n. 36 πρῶς] Elmsley, with unusual infelicity, proposed πάντα μέν, τὸ "πρῶς" δ' ἀπῆν

πρῶς: cp. Vesp. 286 n.

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

36. αὐτῶς, 'unasked' (Theocr. xi. 12), or 'itself,' without depending on imports (Theocr. v. 85); cp. Vesp. 255 crit. app.

πρῶς: for the jest καθ' ὑμνυμαι cp. Pud. 453 T. ἦδο' δ' ἀγαθὰ γένοιτ' ἐν παιῶν, ἤ. | ὁ. ὁ. ἄρθρῳ τὸ παιῶν ἀλλ' ἐν μὸνον ἐγέρε. 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,' πρῶς being used with reference το κυμοπρόττης (cp. Vesp. 1357 n.). In later times πρῶς was a nickname of Δάμος, but this means 'a saw'; cp. Moin. Pr. Com. iv. p. 643.

Schothl. G gives a different explanation, viz. τοῦτο ταῦτα ("a pun, not 'a game,' as A. S. Murray thinks, Cl. Rev. i. p. 3) καλεῖται 'ἀπό γάρ τοῦ πρῶς ῥήματος ὁμοια τὸ πρῶς. Lotz thinks the school formed a subst. πρῶς in the sense of εμπρῖο, on the analogy of χαρπάδων, but this would have been feminine; he himself supposes Πρῶς is intended, viz. a proper name Ἐμῖτο, a 'crier of "buy, buy,"' This is not impossible, as Aristoph. is fond of significant proper names; cp. 606, 609 Παραλάδης, 612 Ἀνθρακύλλος (?), Ἐφιδράδης, Πρωπίδης, 726, 508, 853, Vesp. 1172 n., Eccl. 633 Ἐμβαδίων (if the reading is right). So in other comic poets, e.g. Crates i. p. 136 K. (ii. p. 241 M.) Καρδοσίων, Archipp. i. p. 684 K. (ii. p. 719 M.) Κοράκιων, Philetaer. ii. p. 234 K. (iii. p. 298 M.) Πατανίων; and elsewhere, Ἐργασίων, Κωνίων, Κυρηφίων, Χυονίων (Peppier, Comic Term. p. 36, Lotz, de loc. q. Ἀδ. pp. iv. sq.). As Hesych. glosses πρῶς by ἀγαρδακω, it is possible that both he and schothl. R thought Aristophanes, more so, uses θρῶ ("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. ἀτεχνώς, mississambagibus, 'simply,' 'really.'

38. ὑποκροθείνειν, 'to interrupt,' a word peculiar to the Assembly, and, so, frequent in the Ecclesiasticum, but not elsewhere in comedy; the middle in Plat. 548 τῶν τῶν πτωχῶν ὑπεκροθείν εἰς τοῦ φωτικόν, is not beyond question, as Pollux (ix. 139) reads ἐπεκροθείνα, 'attacked.' For the force of ἑτὸ 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.

41 λέγων R 43-5 Halbertsma πάρθι ός ἂν ἐντός ἑτε τοῦ καθάρματος: | πάριτ' εἰς τὸ πρόσθεν: τίς ἀγορεύειν βούλεται (omitting ὥδη τις εἶπε:)
AMFIOEÖS

45 ἦδη τις εἶπε;  
KHP. τίς ἄγορεύειν βούλεται;  
AMΦ. ἔγω.  
KHP. τίς ὤν;  
AMΦ. 'Αμφιθεός.  
KHP. οὐκ ἄνθρωπος;  
AMΦ. οὖ, ἀλλ' ἄδανατος. ὁ γὰρ Ἄμφιθεος Δήμητρος ἦν καὶ Τρυπτολέμῳ τούτῳ δὲ Κέλεος γίγνεται· γαμεῖ δὲ Κέλεος Φαίαναρέτην τῇθην εἵμην,
εὖ ἤς Λυκίνως εἰρένετ' ἐκ τούτου δ' ἔγω· ἄδανατος εἰμ'· ἐμοὶ δ' ἐπέτρεφαν οἱ θεοὶ σπουδᾶς ποίησαι πρὸς Δακεδαιμονίους μόνον.
ἀλλ' ἄδανατος ὄν, ἄνδρες, ἐφοῦ οὖκ ἔχω· οὐ γὰρ διδόσαι οἱ προτάνεις.

46. οὐκ ἄνθρωπος; viz. the herald (by a jest καθ' ὄμωνυμων), interprets ἄμφιθεος as an adj. meaning 'descended from a god on both sides,' and so 'immortal' (cp. ἄμφιθεος Αἰσχ. Prag. 76 N.2), just as, conversely, Xanthias, in Vesp. 84, interprets φαλάξεως as a proper name. For such jests on names cp. Eúg. 570 ὁ θυμὸς εὐθὺς ἦν ἄμφιθεος, 615 νικόβουλος ἐγενόμενη, Pax 992 Λαωάμαχος '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 Ἀμφιθεόν was derived from ἀμφὶ τὴν ὀδὸν, where Amphilion had been born, cp. Arist. Fr. i. p. 478 K. (ii. p. 1083 M.). See Holzinger, de lun., i. p. 26, Halbertsma, Prosopogr. Ar. p. 18.

47. ἄδανατος: 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, Ar. 108, Excl. 315; in these
DIVINE. (Hurry ing 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 scanted, for the Presidents refuse them.

52 ποιεῖσθαι codd., which H. Weber (ib. p. 58) retains, since A. was to make peace as the representative of Athens, cp. 268: Elmsley ποιήσαι
53 ἀνδρός: R: ἀνδρός AB etc., Ald.; cp. 464 n.
cases the exception is justified by the punctuation-mark after the tribrach, and because the tribrach and anapest belong to different dipodies.
'Ἀμφιθέος: in this character Müller-Striibing 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. Lc. 4). (5) Amphithemus might be called the spiritual son of Socrates, who is here styled Lycinus, 'son of Lyceus,' 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-Striibing'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 (Pans. 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 κράτων γένος (cp. Xen. Hell. l.c., where Callias speaks of Τριπτόλεμος ὁ ἡμέτερος πράγματος).
51. ἐπέρειψαν: cp. Vesp. 521 n., Eq. 1097.
52. Ἀκαδημαίονος: for the absence of the article, which is wrongly inserted in Vp2, cp. Vesp. 800 n.
μόνον, 'all by myself'; emphatic from its position.
53. ἠθάνυα, viaticum, 'exhibition' (cp. Lear i. ii. 25).
54 Κύριρις] Ἰπτυανὸς ὁ2 σχολ. αὐτοὶ, as in 46, 59; in R δύο στιγματὶ: (i) 55 No change of speakers in R 58 ποιεῖσθαι codd.: ποιήσαι Bekk. An. 45. 6 || τὴν ἀσπίδα Ἔν. (s.v. κρεμόν) 59 κάθησο σύγα. 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 despire,' 'to overlook,' and is followed by an acc. (e.g. Dem. xxviii. § 20; cp. also the new [Menand.] fr., Oxyrh. Pap. vi. 285. 6 ἀλλά περιάψεσθε με'...will you disregard me?').

58. ποιήσαι: cp. 52 crit. n. κρεμάσαι: cp. 279, Av. 711, Sh. R. III 1. i. 6 'our bruised arms hung up for monuments.'

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


60. γε marks the ellipse of the verb in the principal sentence; cp. Vesp. 79 n. πρυτανεύσῃ, 'put the question on a motion for peace'; cp. Isocr. Paneg. § 121 καὶ τὴν εἰρήνην ἐπρυτανέω. A schol. glosses by χρηματίσῃ, for which cp. Aesch. Tith. § 23. The word may be chosen here with reference to the name Ἰπτυανός, as a reminder to them to exercise their office.

61. περίστρεψις: a schol. here has a strange note, viz. περίστρεψις οὐτοὶ εἴσον οἱ περὶ τὸν Μῶρχον ἐμπληκαθέντες τριφὴς, 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 Celeitis, 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 envosys, and their 'pajocks' and their 'rope-tricks.'

etc. : κ. σίγα Α : Blaydes σίγα, κάθησο 62 Continued to preceding speaker in R.; in this MS. the paragr. is constantly omitted || γ' ρ ΡΕ2 Ald. : γάρ BVp2 : γάρ ὡς C : δ' ὡς Α


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 sqq. n. 7: or with (2) the embassy of Diotimus, the son of Stymphilichus (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 ε.), and sees an allusion to this nickname in ἀχάνας, in 103, this being a pun on ἀχάνας! This identification is adopted by Judeich (Panly-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, Lc.) 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.


62. τοῖς: cp. Vesp. 1202 n., Plaut. Men. ii. ii. 47 quas [tu] mulieres, quos tu parasitos loquere, Vählen, 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 ταῦτα: the article is used
contemptuously, 'their peacocks and their humbug,' and the sense of ταῦτα is explained by ἀλάς.

ταῦτα: 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 ταῦτα διὰ τὸ στάντων θαμάζεται. Here it seems to be symbolical of humbug and braggadocio, cp. Strattiis i. p. 718 K. (ii. p. 774 M.) περὶ δὲ τῶν νείκων καὶ ταῦτα 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. 89 K. (iii. p. 96 M.) ἡ δὲ ἐν Ξάμῳ Ἰ. Ἡρα ἡ ἐξ ἑκείνων τὸ χρυσὸν ... ὀρνιθῶν γένος | τοὺς καλλι-

μόρφους καὶ περιβελτίους τῶν, 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 Pyrrhulomachos, on his return from an embassy to Persia (Plato, Charm. 158 α.). 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 ταῦτα μὲν ὡς ἄπαξ τις ξεύγος ἠγαγεν μόνον, | στάντων δὲ τὸ χρύσα, πλεοῦν εἰς νῦν τῶν ὄρθιων, but, at this time, a pair fetched 100 minae (Aelian, H.A. v. 21, if the reading is correct, which I do not believe).

ἀλαξονεύμασιν, 'rope-tricks,' cp. Sh. Skene i. 112 (Grumio's word for rhetoric); for ἀλαξῶν cp. Vesp. 174 n. In the time of Aristophanes, a. differed little from ἐφίσον, to which it was later opposed: both meant 'an imposter,' and both were often predicated of the same person; cp. Nub. 449 μᾶζθαι ἐφίσον γλῶσσα ἄλαξων, Eq. 285 ὡς ὁ ἄλαξων, ὃς ἀλαξονεύτησεν, εἰδε δὲ ὀπερνεύτησε. a. meant a τερβερίς, 'a talker of claptrap': in the eyes of μισολογὸς, 'a philosopher'; cp. Ix. 1121, Nub. 102 αἰβόν, ποιητής γ', οἴον τῶν ἄλαξων, Av. 1016, Eq. 290, 963, Rau. 809, 919, Eupol. i. p. 297 K. (ii. p. 490 M.) (of Protagoras) ἀλα-

xονεύτησεν ... περὶ τῶν μετεώρων 'talks humbug'; sometimes, in its later sense, 'a braggart,' Av. 825 ἀλαξονεύνοντες καθυπερφυκῶντας; 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 κόλποις τοῖς πετοικὶ κλέμον, ἑπεὶ ὁ ταῦτα ποτικὸς; (2) ὁτι πορφύρας ἔχουσε καὶ τάρας; (3) ὁτι ἠκοντες ἀπὸ Περσίδος ταύτα ἠκοντες ἐκλη-

64 βαβ. continued to preceding speaker in R || σχήματος] φορήματος
Su. (s.v. ἑπόποι): φορήματος id. (codd. BEV), which may be a gloss on σχήματος, cp. V. Coulon, Qu. crit. in A. fab. p. 83. 65 μέγα R 66 ὁραχίας] cp. Vesp. 709 crit. app., Nub. 1182 διὸ ἡμέραι: some read ὁραχία; but E. Hasse (ii. d. Dual b. d. Att. Dram. p. 18) has shown that διὸ may be accompanied by a plur. in the case of the 1st decl., cp. 527 crit. n. 68 ἐπερχόμεθα ὑπ? || παρὰ τῶν R (which may have come from 72): διὰ τῶν ἈΒΓ etc., schol. || καυστήρίων C. The best reading seems to be διὰ
Καυστήριων τεσσάρων; the article is often wrongly inserted in MSS. (cp. Ijzeren, de vitiis q. codd. A. pp. 49 sqq.). The commentators are much divided, viz.

ΠΕΡΕΤΕΣ

ἐπεμψαθ' ἡμᾶς ὡς βασιλεά τὸν μέγαν,

μεθοῦν φέροντας δύο ὀραχίας τῆς ἡμέρας,

ἐπ' Εὐθυμένους ἀρχιτός—

οἱμοι τῶν ὀραχίων.

ΠΡΕ. καὶ δὴτ ἐπερχόμεθα διὰ Καυστήριων

64 βαβ. continued to preceding speaker in R || σχήματος] φορήματος
Su. (s.v. ἑπόποι): φορήματος id. (codd. BEV), which may be a gloss on σχήματος, cp. V. Coulon, Qu. crit. in A. fab. p. 83. 65 μέγα R 66 ὁραχίας] cp. Vesp. 709 crit. app., Nub. 1182 διὸ ἡμέραι: some read ὁραχία; but E. Hasse (ii. d. Dual b. d. Att. Dram. p. 18) has shown that διὸ may be accompanied by a plur. in the case of the 1st decl., cp. 527 crit. n. 68 ἐπερχόμεθα ὑπ? || παρὰ τῶν R (which may have come from 72): διὰ τῶν ἈΒΓ etc., schol. || καυστήρίων C. The best reading seems to be διὰ
Καυστήριων τεσσάρων; the article is often wrongly inserted in MSS. (cp. Ijzeren, de vitiis q. codd. A. pp. 49 sqq.). The commentators are much divided, viz.
Herald. Silence! (Some envoys are introduced; during their long absence, they have adopted the Persian dress.)

D. C. 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.

D. C. (Aside) Alas! poor drachmas!

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

διαυ—unless the last explan. is an allusion to the embassy by Pyrilampes, mentioned above.


Ωδέτανα: 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 Baghdad; cp. Εἰκ. 1089 the highest bliss promised to Demus is that (βασιλείας) καὶ τῆς ᾿Ερυθρᾶς γε βαλόσσης | χωτ’ γ’ εν ᾿Εκβατανίν δικάσθαι λειχῶν ἐπίπατρα, Vesp. 1139 n.

For Ecbatana, in Old Persian Ῥαγνανδα, the place of assembly, now Hamadan, the locus classicus is Herod. i. 98.

tόου χρήματος, what a get-up!’; cp. Vesp. 161 n.

65. ως: cp. Sobol. Praep. p. 63, Bachmann, Cony. 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.

tόου μέγαν: cp. Isocr. Paneg. § 121 οῆ

66. μισθὸν φέροντας: the note of school. R is unusually sensible, viz. καθάπες τῶν προσβετων ὡς ἐπιτήρης τῶν χρόνων τριβητῶν ἐν ταῖς προσβείσις ὑπέρ τοῦ πλείους 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. Fuis. Log. § 158). For φέροντας cp. Vesp. 691 n.


67. Εὐθυμένους: schol. R (which is Didymean, cp. Meiners, ib. p. 20) óuτός ἐστιν ὁ ἄρχων ἐφ’ οὗ κατελύθη τὸ ψι-ψιμα τὸ περὶ τοῦ μὴ κωμῳδείν, γραψεν ἐπὶ Μορυχίδου: ἵνα υκαίνει τὸν ἐκείνον ἕτο τού εἰσαγωγοῦ καὶ δῦο τοῦ τέως εἴξης ἐπὶ Γαλάκτων [ορ ὅου, cp. Cobet, Obs. Cr. p. 9 n.] τε καὶ Θεοδώρου, οἷον ἐπὶ Εὐθ. κατελυθήν. 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 τοῦ ὄνειρ (cp. Vesp. 284 n.). See Excursus II.

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

ἐπιρροχόμεσθα: a word not found else-
ductus, but may receive some support from a, scho]. Kaıστριος πύταμος τῆς Λυδίας περὶ Μίλητον πλησίον Λυδίας, παρ᾽ ὃ καὶ ὁ Ἀσίως λείμων; this is accepted by v. Leeuwen; (7) Meineke (Vind. p. 2) περὶ Καὐστριον πεδίων (C. campum pererrantes), which is accepted by V. Coulon, ib. p. 144.

where in comedy, except in Pax 899 ἡμῖν οὖν τρυχεμένα ἡπόδαν, where the sense is different; common in Soph. (Od. 666, Aj. 605, Tr. 109) and Eurip. (Hipp. 147, Hel. 521, 1286), but not in Aeschylus. There is paratragedia here, which may be illustrated by Aj. ι. ἐνώς ἐτέραμα παλαῖος ἀρ᾽ ὦν χρόνος | ἱδαία μάρτον λειμών᾽ ἐπαιλα μνηών | ἀνάμοιοι αὑτὸ εὐνοῦμη, χρόνῳ τρυχεμένοι | κακὰν ἐπιθ᾽ ἑκών.

Καὐστριῶν: cp. Eq. 527 διὰ τῶν ἀμέλων 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 ἐκκοι, Plato, Rep. 387 n τὰ περὶ ταῦτα ὅμοια | ἀποθνῄσκε, Κακοῦτος τε καὶ Στύγας καὶ ἑτέρους καὶ ἄλλαντας, Catull. xiv. 22 ἱππότατοι (see Bergk, i. 177, ii. 177). For the journey to Susa seems to have been a prolonged symposium. The journey to Susa was not a Greek custom, cp. Plut. Artax. 22, H. Weber, ib. p. 15. μ. (for μαλακῶς) is poetical, cp. Hope, ib. s.v.

71. γάρ: ironical, in a retort, cp. Soph. Ex. 393 καλὸς γάρ οἶμος βίοτος ὡσε θαυμάσιος, Nub. 1366 (a doubtful instance). For the unusual division of the tribach, 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.

72. ἐπαλῆν: a collective sing. The ἐ included the walls of the city and the Piraeus, as well as the Long Walls.
saundered through Caysidian 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 Cranulis! Art blind to the mockery of these envos?

69 ὀδοιπλανῶντες ΑΓ; a vulgar form, cp. Lobeck’s Phryn. p. 630 70 ἀρμαξίων R 71 γὰρ] Mehler τάρ’, but see comm. 73 δὲ R, not γάρ, 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 αὐτὶ τοῦ πῶλος εἶναι φρούρων κατεστᾶ, πρὸς γὰρ τῇ ἐπάλξει τὴν μὲν ἡμέραν κατὰ διαδοχὴν οἱ Ἀθηναῖοι φυλάσσοντες, τὴν δὲ νῖκα καὶ ξύπαντες πλὴν τῶν ἔπεων, οἱ μὲν ἐφ’ ὅπλοις ποι, οἱ δ’ ἐπὶ τοῦ τείχους, καὶ θέρους καὶ χειμώνος ἔπαιλυσαντον ἐν φροντὶ, ‘in litter’: schol. R ἐπὶ φυγάδων καὶ καλάμης καὶ συρφΣτῶν, cp. Chionid. i. p. 4 K. (ii. p. 5 M.) πολλοῖς ἐγὼν καὶ κατὰ σε νεάνιας ἀφοροῦνται ἀτεχνῶς καὶ σάμα και καιμωρένοι. I have no doubt that in φροντὶ there is a reference to φέρω (cp. Eur. Bacch. 968 φερόμενος ἥσεις ‘in a litter,’ περιφορότας 850 n.), so that there is a jest (κατ’ ἐξαιλαγὴν φωνή) on ἀρμαξίων, cp. Introd. p. lv. i.


74. θάλανων: this is the first mention of glass in classical Greek, and it may be inferred from this passage that ἀδύνα ἐκτόματα 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, Blümmner, Technol. iv. p. 334.

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

75. ἄκρατοι: to drink ‘unmixed wine’ was a barbarous trait (e.g. of the Celts, Carthaginians, Scythians, Thracians, Ibe-
The text on this page is a mixture of Greek and English, discussing various topics such as the cult of Athena, coinage, and a journey of three months. The text is not clearly legible in its current state, but it appears to be a continuation of the discussion from the previous page. The page is not a natural reading and requires careful transcription to understand the content accurately.
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.) ἔξεις δ' ὅσ' ἀν φάγγις τε καὶ πέσσμονα, Theophil. ii. p. 474 K. (iii. p. 627 M.) ἀνδρῶν ἄπαντων πλείστα δυνάμενοι φαγεῖν 79 τε κατ' ι. Su. (s.v. λακκοστής): Elmsley γε, which is excellent in a repartee (cp. Vesp. 94 n.), but τε καὶ is desirable, in order to answer to τε καὶ in 78, if these particles are right there 80 δ' om. R 82 ὅρρων R (first ὅ being deleted by R²): ὅρρων BC: ὅρρων Α: ὅρρων Γ Su. (s.v. ἀποσάτημα), schol. 84 τῷ πανσέληνῳ 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 ὁρος, as ἁμις, 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 πολυλόγων γὰρ αὐτῶς όχι ἑδρακά πω χρόνον; (2) others translate 'when, and compare Eupoli. i. p. 308 K. (ii. p. 500 M.) πόσουν χρόνου γὰρ συγγεγένησα Νικία; but πόσου χρόνου 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 ἐν έτῶν ή διατρήζῃ γένοσι; (b) ante tempus, cp. Aesch. Agam. 278 ποίον χρόνου δε καὶ πεπόρθηται πόλις; in this sense, the gen. differs little from πόσε; (c) post tempus, cp. Soph. El. 478 μέτεαν, εἰ 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 ξυνήγεν and πόσον χρόνοι, as well as τῷ πανσέληνῳ. Wyse (on Isaeeus 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 ήκοινα τούτῳ οὖδέ πενθήκοντ' ἐτῶν with Dem. xviii. § 33 άκοίσεθε δνοίν ἡ τριῶν ἡμερῶν; but [Arist.] Ath. Pol. 11. 1 οὐχ ἦξει πολλῶν ἐτῶν. Cp. Kühner-Gerthi, ib. § 419 (2) (b).

πρωκτόν: a surprise for στρατόν (schol.), which may be represented by 'gallogaskins' (=loose trousers) 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).

34. ἀπηθῆς: this is just what the Spartans were wont to do after a battle.
Aristophanes

85 καὶ παρετίθετ’ R: παρετίθει δ’ ABC Su. (s.v. κριβάνων) Ald.: παρετίθει θ’ Athen. 130 ν [δ’ ὠλοσ] ὄπτοις RAC (a gloss; or perhaps the copyist stumbled at what he thought was an impossibility; cp. v. Leeuwen, Prolegom. ad Aristoph. p. 314) 91 ἢκοντες ἀγομεν R; for such blunders

30

ARISTOFANOUS

ἐἷ’ ἐξένιζε, παρετίθει δ’ ἡμῖν ὠλοσ
ἐκ κριβάνων βοῦς:—

ΔΙΚ.
καὶ τίς εἰδε πῶς τοὺς
κριβάνων κριβανίτας;

ΠΕ. καὶ ναὶ μὰ Δὲ ὄρνη τριπλάσιον Κλεονύμου
παρέθηκεν ἡμῖν. ὄνομα δ’ ἦν αὐτῷ φέναξ:—

ΔΙΚ.
ταῦτ’ ἄρ’ ἐφευάκις σῦ, δῶ τῷ δραχμᾷ φέρων.

ΠΕ. καὶ νῦν ἣκοντες ἢκομεν Ψευδαρτάβαν,
τὸν βασιλέως ὀφθαλμὸν.—

ΔΙΚ.
ἐκκύψειε γε
κόραξ πατάξας τοῦ τε σὸν τοῦ—πρέσβεως.

ΚΗΡ. ὁ βασιλέως ὀφθαλμὸς.

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. κριβάνον: ‘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) βοῦς καὶ ἵππον καὶ κάμηλον καὶ ὄνον προτιθέατο βόους ὤπτοι ἐν καμίνοις. No doubt Aristoph., who knew his Herodotus well, had this passage before his eyes, and wished to hint that the historian was a ‘Baron Munchehausen’. Even this ‘monstrous matter of fact’ was ‘as a fly by an eagle’ compared with the ‘eight wild boars roasted whole at a breakfast, and but twelve persons there’ (Sh. Anl. 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’ ἐν Ἐλλήνες μικροτάτες; ὑφις νοτρωγει εἰς φρεάσαν; ὡς τῆς τῆς οὐράς κρᾶ στραβόλοφῳ. ὑφις νοτρωγει προδοσίαν (Kock for προδοσίαν) ὠλοσ ὕφις ὑπότοις βοῦς, ἐλάφους, ὄξας: τοῦ τελευταίον δ’ μεγαλός ὄξαν τερασ ὅπτησαν μεγάλη βασιλεί: θερήν παρ-

έθηκε κάμηλον. The schol. quotes Arrian (340. 3) οὶ δ’ ἔξων ἐδώρον βόους εἰς κριβάνον ὄπτοις, and derived the word from κριβαί and βαῦνοι (!). He also states that the baking of bread was discovered by Αὔνος, an Egyptian, which fact gave rise to the proverb "Αὔνος κριβανων, ἐπὶ τῶν καμίνων τί έφευρικάτων (App. Prov. i. 31).

καὶ τίς: cp. Vesp. 665 n.
87. βοῦς κριβάνον: cp. Ran. 506 βοῦν ἄπνθαρκίς ὄξαν, just as if it were ἐπαναρκίδες ‘sprats.’ In the translation, ‘pan-bees’ is a surprise for ‘pan-loaves.’

τῶν ὄλοςσεμάτων: cp. Vesp. 161 n.
89. φένας: said to be a pun on the Persian bird φοῖνις, 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. ταῦτα ἄρα: cp. Vesp. 1358 n.; also found in prose, cp. Plato, Prot. 310 ν, Synop. 204 A. The sing. is rare, cp. Soph. OT. 1005 τοῦτον ἄρκομεν ὑπός: ev πράξαιμι ταῦτα.

91. Ἐπευδαρτάβαν: lit. ‘false measure.’ Schol. R’s note is apt, viz. πατέρες: ἃς τοιοῦτοι ὄντων ὄνωματος παρὰ Πέρσαις, Ἀρταδῖζου καὶ Αρταζέρου, παρὰ τὴν ἀρτάβην, τὸ μέτρον. || Περσικῶν δὲ καὶ Λιγυπτίων (viz. Ortol.) τὸ ὄλομα. Hart-
man (ap. v. Leeuwen) quotes Polyaeaen.

III. 9 § 59 for a similar deception said to have been practised by Iphicrates, viz. 

'If akratis, even a parricide, were to make use of the whole after the manner of a theologian, and were to begin by saying, "And the Pope," and after that to declare, "I have used a very bad epithet, I will not say it, but I mean another," it would be as if a neophyte in the beginning of his profession were to say, "I have not said what I intended, but only intended to say something quite different."

For the king's friends,' in Persia called 'the king's eyes,' or 'the king's ears' (σταταριστα), 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. Cyrb. viii. 2, 10, Aristot. Pol. 1287 b 29, Poll. ii. 84, H. Weber, ib. p. 24).

εκκατειρετε γε: the particle seems to mean 'aye' in a bitter aside, like γε in δε γε, for which cp. Vesp. 94 n. The commentators say that γε is attached to the opt. here as in Plut. 180 A. ο νυνθηον δε παρασα — B. ομενδι γε αυ του Plato Com. i. p. 647 K. (ii. p. 673 M.) ακορπος αα — B. παιονι γε σου τον πρωτκον υπηλον, to which add Pax 444 sqq. A. κει τις επιθυμών τισιαρχειν σοι φονει . . . B. πάσχοι γε τους ουατα οναρε Κλεωνυμος—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. 21.

93. τος σων του προβεβαλος: cp. 910 n. προβεβαλεως: this form, in the sense of 'ambassador,' seems to be used here to raise a laugh (κατα σχήμα λέεις); the gen. is found only in grammarians, and even the nom. προβεβαλεω means 'an ambassador' only in Byzantine writers, such as Theophylact, Prosopius, Georgius Acropolita; cp. Ammouius p. 126 προβεβαλε οι προβεβαλεια προβεβαλε δε νοθηκτος ληγεται τα γαρ ονεκον προβεβαλεις ανεγνωσται. The only exception is Aesch. Suppl. 727—σωμα γαρ έν κηρυς τις η προβεβαλεις μολα, which is a questionable em. of Turnebus for προβεβαλεις of M.
ΔΙΚ. ἀνὰ Ἡράκλεις, πρὸς τῶν θεῶν; ἀνθρώπη, ναυφαρκτόν βλέπεις. 95 ἤ περὶ ἄκραν κάμπτων νέωσοικον σκοπεῖς; [ἀσκομ' ἔχεις ποιν περὶ τον ὄθραλμον κάτω.]

ΠΡΕ. ἄγε δὴ σῦ, βασιλεὺς ἀττα σ' ἀπέπεμψεν φράσον λέξοντ 'Αθηναίοισιν, ὦ Ψευδαρτᾶβα.

ΨΕΤΔΑΡΤΑΒΑΣ

ιαρταμᾶν ἐξάρπ' ἰάπατοισόναι σάτρα.

95 This line has been much 'solicited.' v. Herwerden (Mnem. xxx. p. 36) proposes ναὶς 'Ἀρκτόν βλέπεις, which should be εἰς 'Α. β.; in Vind. p. 3 he prefers εἰς 'Ἀ. <σὺ γε> ἢ κτλ., κεν ναὶς in alto sidera servas; but σὺ γε is surplusage. v. Leeuwen suggests τι πρὸς θ. . . . ν. β.; he also suggests ναὶς 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 ἀνθρώπη, 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 || ναυφαρκτόν codd., Su.: ναυφαρκτόν Phot. 96 ἵ codd.: Bothe ἦ, which seems right ||

94. ἀνὰ 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 καθ' ἰσομερῶς: 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 embarked look?' as the speaker could judge this for himself. Probably the interrogation is confined to the adulation, and was conveyed by the tone of the voice, as in Lys. 557 KIN. ὥ πρὸς τῶν θεῶν: 'God-a-Mercy! (you don't say so?); ' cp. Baehm. Coni. p. 146, Sobol. Præp. p. 181, Itz. Præp. P. 64. For ἀνθρώπη (sine ἂ) cp. 464 n. ναυφαρκτόν βλέπεις: cp. Vesp. 455 n. For the nautical metaphor cp. Milton, Sam. 712 sqq. 'but who is this? what thing of sea or land . . . that, so be-decked, 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 (Auffidius to Coriolanus) 'though thy tackle 's torn, | thou show'st a noble vessel.' ναυφαρκτόν: cp. Eq. 567 ὤν τε ναυ-φάρκτῳ ὀργή, Aesch. Pers. 950, 1027, Eur. I.A. 1259 ὅραθ' ὄνων στράτευμα ναυφαρκτόν τόδε; Some commentators translate 'naval host,' on the strength of schol. ο ναυτικός στρατός ναυφαρκτὸς καλεῖται, which is true (see Eq. l.c.), but does not imply that ν. alone could mean 'a naval host.' What the 'embattled' look was like is well illustrated by Philostr. Imag. i. 18. 2 ἦ μὲν οὖν ληστηρικὴ ναὶς τῶν μάχιμον πτερέ ρτόσιν: ἐπιστῶς τέ γὰρ κατασκεύασαι καὶ εὔμβλωκον καὶ αὐθήμα του ἐγείρει καὶ αἰχμα καὶ δρέπανα ἑπὶ δοφάσι, ὥς ἔκχειττο τοῖς ὑπενθυγάνονται καὶ ἄρημον τοι αἰτοὺς εὐφαίνετο, γλακυός μὲν γέφυρα τράβω, μικροί δὲ κατὰ πρόφανα ὀφθαλμοὶ οὐν βλέπετε. Others (e.g. Schauenburg and Merry) tr. 'procellinum nautale meditantes,' 'Does that look of thine threaten a sea-fight?' giving to ν. and βλέπεις impossible senses. I have no doubt that Aristoph. has borrowed ν. β. from some tragedy. A schol. says, ἐσκευασμένος ὡς ὁ Πέρας ἐκείνῳ ἔχον καθεμὲνον εἰς τόπον τοῦ τε πάγων καὶ τοῦ στόματος, ὥς ἄν προσωπεύοιν. 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 Diec, of the cautious motion of a ship when turning into a harbour; so a schol. ἐπείδη δεδο-
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.

νεῶς κάρπωτον οἶκον R; hence Rutherford infers that 96 is made up out of the note on 95, read thus in R, ἡ περὶ ἀκραν νεῶς κάρπωτον οἶκον σκοπεῖς, the writer thinking that βῆλα meant 'you inspect.' I see no probability in this; the order of words is often erroneously given in R (e.g. cp. 91) 97 πῶς R, with note of interrogation after κάτω 98 βασιλεύστα 'ἀπάν στρ' (sic) R 100 ἐξαρφαζέας R: most codd. ἐξαρφαζέα || πισώναστρα R: ἀπίσωνα σάτρα A; it is futile to record the readings of the other codd.: Chodzkiewicz, Un Vers d'A. (see Excursus) reads ἐξαρφαζέα σάτρα, which is almost the reading of A.

κότες οἱ εμπλέοντες, ὡς τινὶ πλησίον τῆς γῆς ἤρμα καὶ ἐπιστημόνως ἡθοῦνα μη προσπατάσαι τῇ γῇ (R). Another schol. translates ν. by ναῦσταμοῦν, thus taking βήλα as 'inspect,' a late sense for which see Babrius 56. 2 (Ruth.).

96. ἡ περὶ ἀκραν κάρποι: viz. turning into a harbour (such as the Piraeus) round a promontory, τημικάια γὰρ μάλιστα εἰσώθαι προοροὶ καὶ φυλάττει τήν νάιν (schol.).

σκοπεῖς, 'look out for'; cp. Lys. 427 κατηχείον σκοποῦ, Soph. Phil. 467 πλοῖον μὴ ἐξ ἄποτοπον μᾶλλον ἡ γεγένε σκοπεῖν, Isaeus ii. § 18 ἐσκότει ὁ Μενεκλῆς γνωτίκα μοι—parallels which justify this line against all question (see crit. n. 97).

97. ἀσκωμα: 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. L. Mag. s.v. The flap is here worn in the wrong place, under the eye, and this may lie the humour, if the line is not spurious, cp. Naber, Mnem. N.S. xxiii. p. 264, H. Weber, ib. p. 26.

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

ὁφθαλμόν: 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 πρὸ τα σέ πρόσεθεν ὁμμασι βλέπουσ' ὀδὸν. 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.

λαρταμαν ἐξαρφ' ἀναπισσόναι σάτρα (so written by Chodzkiewicz); according to v. Leeuwen verba vere Persica inde efficere inque integram sentimentum conjungere velle, id cum ratione insanire est perfecit, 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. Thraco movovus, cargo, cargo, cargo, etc.; and in Le Bourgeois Gentilhomme (iv. iv.) the following does duty for Turkish: Ambousahim aqui horaf, Jordina salamaleqi. 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 as
101 ἐξινηκαθ' R; a questionable form: Cobet ἐξινιεθ': the accent in R points to ἐξινηκας (addressed to the presiding officer) 104 λήψει RBC: λήψη ΑΓ || Ιανος, α'v scho1. 109; this is possible, though α' is an unlikely vulgar form for οὐ 105 δ' α'v codd.: Elmsley δαὶ 107 χρυσίον] Herm. χρυσίον τῶν β.: Elmsley χρυσόν, 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 sqq., 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' = δ'τι, cp. 118 n.
103. μείζον, 'louder': cp. Eq. 115.
104. λέγω: 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. οἰμέως, ἱππέως, λαλήσω, λαλήσω, all early instances of etacism, which became universal later on.

χαυνόπρωκτο: a combination of two of the supposed characteristics of the modern Athenians, viz. χαυνόρης (cp. 635 n., Eq. 78, 1262) and εὑρηκῶτα (cp. 716, 843, Nub. 1084, 1099, Thesm. 200).

Ιανος: for the form cp. Av. 1678 βασιλιν (where v. Leeuwen, however, reads βασίλω α', viz. οὐ). In Persian, all Greeks were called Υανος (cp. Chodzk. ib. p. 100), but the name was disliked by most of them, esp. by the Athenians (cp. Herod. i. 148, v. 69). For the true sentiments of the Great King towards the Greeks cp. the end of the υδροτυχία καὶ βαρβάρος ἐπιστολή in Aesch. Cle. § 238 ἐγώ υμιν χρυσίον οὐ δώσω: μή με αἰτεῖτε οὐ γὰρ λήφοντε. 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 Callocrates, who was irritated at the procrastination of the Great King and at the φασίσεις εἰς τὰς θύρες, exclaimed ἄθλιστοι εἶναι τῶν Ἑλλήνων ὑπὶ βαρβάρους κολακευτέον ἔνεκα ἱράγυριν.

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

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.), έλ τως πείδειαιν αὐτόν χρυσάτα τε παρέχειν καὶ ἐγκιστειμένω (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 το αὐτό τοῦ οὖν βαρβαρίτου ἐφώ: his reading may have been αὐτὸν ἱκ. Χ, χ. Ταο, αὐ. See crit. n.

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


108. ἄχανας: a Persian measure, equivalent to 45 medium, cp. Poll. x. 164. The word occurs elsewhere only in Plut. Acat. 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. ποιάς: cp. 62 n.

110. This line reappears in Thesm. 626 as ἀπελθε· ἐγὼ γὰρ βασιλεὺς τοῦτον 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 proferi et proloqui | adversum illam mihi, where adv. il. may mean 'in the presence of Clytemnestra.'

111. πρὸς τοῦτοι: 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 hoc scutio. 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. ἄντι τοῦ πρὸς ἐμαυτόν· ἀτικον δὲ το τουβότο σχῆμα. || ὥς μὴ συνεντό αὐτὸν δείκνυσι τῷ δακτύλῳ, "ἐμοί!" λέγων καί
"tontov." The change of construction is not impossible (cp. 625, Ecol. 446 sq.), but it is very unattractive. Elsley thinks tontov is Pseu., 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 tontov is read, it must be supposed that Dic. swears by his staff, like an Homeric hero, cp. II. i. 234. [On these words see Sobol. Præp. p. 179, Ittz. Præp. p. 72 n., G. F. Schoemann, Animadh. in Ar. Ach. p. 9, Lotz, ib. p. xv, H. Weber, ib. p. 27.]

112. βέσος: Frere 'on pain of a royal bloody nose,' cp. Pae 1174, 1176; similar is 320 εἰς φωνικᾶ πρατεά, Plautus affected like expressions, cp. Ps. i. ii. 100 ὑπεύθυνος ποιητικος εἰς τῶν περικοις

βάμμα: for the cogn. acc. cp. Eq. 487, Av. 31, 42.

σάρδιανικόν: vulgarly formed through the adj. Sarđian, as Δάκων was lengthened to Δακών. 'Sardinian' would be Sarđionikos, cp. 180 n.

115. ἅλληνικόν: schol. R has been unjustly ridiculed by v. Leeuwen for his note, viz. οὗ διαφέροντο καὶ τοῦ νεκροτοῦ τοῦ ἅλληνικοῦ, which exactly hits the point. Dic.'s jest is that there was something distinctive in a Greek nod.


117. τὸν ἑτέρον: for the anticipatory acc. cp. 442 n.

118. ὃς ἐστί: the relative is used in the sense of ὅτι, 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 ὅς, cp. Soph. Aj. 1259, Eur. Alc. 640. The constr. occurs in prose, cp. Herod. ii. 121 (8) γνωρισθεῖς ὃς εἶπεν, Plato, Euthyd. 283 n., Dem. lli. § 7 ἐκέλευε ... ἀπεκλεῖα ὃς εἶπεν.

Κλεοπάτρης: 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 παιδοφίς, whose training-school is well known from Plut. Alcib. 3; see Berkg, Rell. Com. Att. p. 206. For other such nicknames cp. Vesp. 325 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—who 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?

On θερμός, ‘bold,’ cp. Vesp. 918 n.; but perhaps the sense here is lascivus, cp. scholar. Vesp. 1030 θερμόπρωτος η κάμηλος και λάγος.

Εψυρμήναι: perhaps εξευρημένα was in the original; see crit. n. έψορεν (for κεφρέν) 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 muffer, and displays the well-known countenance of Clisthenes, imitated in a comic mask. At the words τοιαύτε ό, δ’ έπιθηκε κτλ. he also draws aside the robe and shows another stage-property, which an eunuch should not have, with its usual accompaniments (cp. Pharnissius 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). ευ, υά των Ερμών! but pure fantasy again. The explanation is more abstract. ‘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 ἀπίγος, 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.: scholar. κα τοιότο παρόδηκεν ἐκ τῶν Ἀρχιλόχου ἐπών (read ἐπροδών), Fr. 91 B. τοιύθε ό, έπιθηκε, τὴν πυγήν ἔχων. δὲ: for the position of δὲ after an exclamation cp. 4 crit. n.

πίθηκε: cp. Artemidor. Oneirocr. ii. 12 πίθηκος ἄνδρα κακούργην καὶ γόητα σημαίνει, as in 907, Ec. 887 οὗος πίθηκος με περιελαιαίεις. Ran. 707, H. Weber, ib. p. 29 n. In Archiloch. the address seems to have been to a real ape. v. Leeuwen quotes Aesop 44 ὦ πίθηκε, σο τοιαύτην πυγήν [codd. τέχνην] ἐχών τῶν ἀλόγων ἰξών βαπτισάσεις; viz., although you are ἀπίγος (cp. Semonid. 7. 71 sqq. B.)*.

122. οὖν ὅπως, ‘it surely cannot be,’ meaning that it most certainly is; οἴτινος (cp. Vesp. 186 n.) would mean ‘I don’t suppose it is,’ and would express surprise or indignation, cp. Eccl. 927, 329 (where both locations are found), Av. 179, 269, Ran. 526, and Ludwig, de enunt. interrog. ap. A. sus. p. 51.

KHΡ. σίγα, κάθιε. τον βασιλέως ὄφθαλμον ἢ βουλή καλεῖ εἰς τὸ πρυτανεῖον.  

ΔΙΚ. ταῦτα δὴ τι' οὐκ ἄγχονη; κάπετ' ἐγώ δὴτ' ἐνθάδι στραγγεύομαι; τοὺς δὲ ἐξενίζειν οὐδετοτ' ἵσχει γ' ἡ θύρα. ἀλλ' ἐφαγόσωμαι τι δεινόν ἐργον καὶ μέγα. ἀλλ' Ἀμφιθέσος μοι τοῦ ἐστίν;  

ΑΜΦΙΘΕΟΣ οὔτοσι πάρα.  

ΔΙΚ. ἐμοὶ σὺ ταντασὶ λαβῶν ὀκτὼ δραχμὰς σπουδᾶς πόησον πρὸς Λακεδαιμονίους μόνῳ καὶ τοῖς παιδίοις καὶ τῇ—πλάτιδι— ὑμεῖς δὲ πρεσβεύεσθε καὶ κεχήνετε.  

KHΡ. προσίτω Θέορος ὁ παρὰ Σιτάλκους.  

ΘΕΟΡΟΣ ὅδι.  

123 σίγα R 126 Blaydes ἔστειτ’ || στραγγεύομαι R: στρατεύομαι cett. codd., Hesych.; a constant blunder in MSS. (e.g. in Plato) 127 τοὺς δὲ codd., Su.: Brunck, v. Leeuwen, etc. τοῦσδε || ἐξενίζειν] in RA there is a full stop after ἐξ, which Bl. and v. Leeuwen accept; but there is little importance in R's testimony in such matters, cp. 95 crit. n. || οὐδετοτ' ἵσχει θύρα R; οὐδετοτ' γ' ἵσχει θύρα ABΓ: οὐδετοτ' ἵσχει θύρα CVp2: οὐδετοτ' ἵσχει γ' θύρα Su. (s.v. ἵσχειν): Elmsley's οὐδετέτο γ' ἵσχει 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. τοῦσδε ἐξενίζειν' οὐδετοτ'  


ἀγχόνη: a well-known mode of expression in Eurip. (cp. Ale. 229 s't., Bacch. 246, Iheracl. 246, Fr. 1070 N. 2) and not unknown in prose, cp. Aeschin. Fals. Leg. § 39 τοῦτο δὲ ἢ ἄρα ἄγχονη [καὶ λύση] τοῦτῳ. Aristoph. may be aping Eurip, here, as the phrase seems tragic; it recalls Sib Toby's exclamation (Tw. n. y. 62) 'Bolts and shackles!'  

126. κάπετα . . δὴτα: elsewhere in comedy only in Av. 1217, Lys. 985; but cp. Vesp. 665 καὶ τοῖς πρέπεται δὴ πείτα τά χρήματα τάλλα; καὶ (Vesp. 665 n.), ἐπείτα (ib. 1133 n.), and δὴτα (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 στρατεύομαι). It seems to be connected with Epic στραγγεῦ-σθαι (cp. στράγγω, stringo), prop. 'to be squeezed out drop by drop,' 'to feel one's strength ebb away' (Il. xiv. 512), cp. Theoc. 616 στραγγομιδα; hence, originally, στραγγεὖσθαι 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. Halters 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-fere. (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.

\[\begin{align*}
\text{ίσχειν ὑ' θ.: v. Leeuwen τουσδὲ ἕνεισε! οὐδένα ποτ' ἴσχει ὑπά. v. Herw. also suggests (Vind. p. 3) ἴσχει \(\Rightarrow\) θ., with a synizesis worthy of Herodas (cp. Vesp. 827 n.), or οὐδεμί' ἐτ' ἴσχει θ.} & 129 \text{ μοι om. B: Blaydes τοῦ μοιστὶν, cp. Vesp. 756 n., 902 crit. n. 131 ποίησαν codd.: Elmsley πόησον, cp. 52 crit. n. 133 κεκύρατε codd., Su.: Herodian in Bekk. An. 1287 κεκύρατε, 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.}
\end{align*}\]
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 theropolis, 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 θυμός εὐθὺς ἢν ἄμωνες, and Vesp. 380 n.; see also Müller-Stübing, ib. p. 732.

Σιτάλκων: the son of Teres, king of Odrysæa, 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 Sadoicus 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 Odrysæa, 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 vil- layet of Adrianople (Beloch, Gr. Gesch. i. p. 530 n. 9). 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 Potidaæa, and, for some years before this play, he had shown great apathy; cp. H. Pol, de Aristoph. boni civis officiwm praestantia, p. 29, Gilbert, Beitr. p. 163, H. Weber, ib. pp. 45 sqq.

135 ἐιςκρύττεται: elsewhere only in Soph. El. 690 εἰςκρύτουσι βραβίζω.

136 ἐν Θρᾴκῃ: ἑτε Θρᾴκης 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 οἱ: elliptical, cp. Vesp. 298 n.

For the form of the line cp. Pax 907 ἡλικ' ὠκ ἄν, εἰ τι προϊκα προσαγαγεῖν ο' ἔκει.

ἐφέξει: 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 κατάνεψε: often used impersonally (cp. Nub. 965), as in English; but here the subject ὁ θεός must be supplied, as it is required with ἔφηξε, which is not found elsewhere used impersonally, cp. Aesch. Pers. 495 sq. θεὸς | χειμών οἱρον ὄρατον πῆγαν ἐν πᾶν | μέθυον. 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, dotted upon you: why, he used to scribble on the walls.

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H. Weber ἕνος, which is poetic 137 πολυν R 138 κατένυσε
R, etc.: κατένυσε ΑΓΕ² || τήν Θ. χιόνι πολλή Su. (s.v. ψυχροῦ βίου) 139 υτ' αὐτὸν κτλ.; given to Dic. by Nauck: in the codd. the words are assigned to the preceding speaker. 140 ὅτ ἑνθαδ] ἡνία Su. (s.v. ψυχροῦ βίου) 142 γ' post φιλαθ. R 143 ἕν codd.: Dobree ὅς || ἀληθῆς RB'C etc.: ἀληθῶς A Ald.; perhaps there is force in the repetition of ἕν, in which case ἀληθῆς should be read, cp. Eur. Suppl. 867 φίλοις ὅτ' ἀληθῆς ἕν φίλος


139. ὑπό: cp. 1076 n., Thuc. ii. 27. 2 ὑπὸ τῶν σεισμών. 140. Ἐνθα: 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 Peri ὤνοι i. 3 ἐλευθαίνουσι δ' εἰς τούτῳ τὸ γένος δραματοῦ μὲν τὸ περίτων καὶ πετασμένον καὶ μάλιστα τοῦ ἄλος, ἐπικέλουσι δὲ εἰς τὸ ρωτικόν καὶ κακάτης (‘tawdry and affected’). Jokes upon the literal meaning of ψυχρόν are common, e.g. Alex. ii. p. 364 K. (iii. p. 465 M.) βουλομαι | διάτι ἐν γεύσαι. πράγμα δ' ἐστὶ μοι μέγα | φρεάτος ἐνδον, ψυχρότερον Ἀραπές, Theophil. ii. p. 474 K. (iii. p. 627 M.) πῶς ἔσχει πῶς κάραβον; (‘what do you say to a crab?’). Β. ψυχρός ἐστιν, ἄταγε, φησί: ῥητόροις οὐ γεύομαι (viz. a certain orator was called Carabux), Catull. xlv., who caught a male tussis from listening to a speech of Sestius, who invited him to dinner only cum malum titrum fecit (so Baehrens for legit), Hor. S. ii. 5. 41 Furius hibernas cana nive consulit Alpis.

141. ἐνθαν: notice the sing. after the plur. ἕνες, 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. Huml. i. iv. 17). So Alcibiades, who was all things to all men, showed himself εν Σπάρτῃ γυμναστικός, εὐσπής, σκυθρωπός: εν Ιωιαῖα χιλιάδος, ἐτπερτής, ῥάβδυμος: εν Θράκῃ μεθυστικός: εν Σεβταιᾳ ἱππαστικός (Plut. Ale. 23), cp. Ath. 534 B, Corn. Nep. vii. 11, Hor. Od. i. 36. 14 Bassum Thricicia vincat omnis civitate.

142. καὶ δῆμα: cp. 68 n. φιλαθέναιος: cp. Vesp. 283 n., a passage which implies that this was a political catchword, like 'pro-Boer.' ὑπερφυῖς, 'monstrously,' cp. Pax 229, Theoc. 331, Eccl. 386; common in Plato (e.g. Gorg. 467 b) and Dem. (e.g. xix. § 71, xxi. § 88).

143. ἔραστής: here almost in a sexual sense, ἀληθῶς (like αὐράξχημα Eq. 78) showing that it is not used merely
metaphorically, as in Thuc. ii. 43. 1, where Pericles finely says τὴν τὴς πόλεως δύναμιν καθ᾽ ἡμέραν ἔργω δωσαίτο καὶ ἔρατας γεγομένως αὐτῆς. It became a common form of flattery at Athens, cp. Ἐγ. 1341 ὁ Δήμιος ἐραστής ἐκείνος φιλώ τί σε, Plato, I. Alcib. 132 εἶ δήμωρ ἐραστής.

ὅστε καί: for the position of καί cp. Vesp. 1193 n.

144 ἔγραφον Su. (s.v. καλοὶ) || 'Αθηναίοις (-ναι τοις τοιούτως) καλὸς Su. (in codd. AVB) 145 παπούμεθα R (contra metrum) 146 ἀλλάντος A 147 ὑμνίζολει codd.: Cobet ὑμνίζολει 150 Blaydes εἰςέρχεται τῶν παρνάσσων, on account of the omission of the article; but π. is put, by a copulative, and παπήρ, an origin implied in Xen. Hell. i. 7. 8 ἐν οἷς (viz. Ἀπατοῦρίους) οἱ τέ πατέρες καὶ οἱ συγγενεῖς σύνειον φόλοις αὐτῶν. The festival occurred in Pyanepson, and lasted for three days (viz. θερία, ἀνάρροια, καὶ κομψοτητα), cp. Thesm. 558. The 'black-puddings' (Blutweirt) may be an allusion to the parts of the victim which were distributed among the phrateres after the sacrifice, on the third day (cp. μεσαγωγαῖς, Ian. 798). See Mommsen, Heortol. p. 302, Pauly-Wissowa, ib. p. 2675.

147. Notice the deliberate assonance in -πατοῦριος, πατήρ, πάτρα, emphasizing the devotion of Sadocus 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 partragœdia (Thesm. 136, Ian. 1163, 1427); cp. the jest in Alexis ii. p. 368 K. (iii. p. 473 M.) ὑπὲρ πάτρας μὲν τὰς τὶς ἀποθηγόμενα τῇς, ὑπὲρ δὲ μιστὰς Καλλιμέδων ὁ Κάραβος ἔρθη τῶν προετεὶ ἀν ἐς ἴν (v. Herwelden) ἀποθηγέον.
‘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!’

Dict. (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.

Dict. (In a sarcastic aside) Well, at any rate, that’s palpable. Herald. Approach, you Thracians, whom Theorus has brought.

Dict. (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.

Dict. (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 ἔδωκας ΑΕΓ etc.: γένος BC 154 μέντ’ RVp2: cett. μέν γ’:

Blaydes τοῦτ’ ἐκεῖν’ || σαφῶς AB1, whence Porson read γ’ν σαφῶς

160. ὅσον τὸ χρῆμα: cp. Vesp. 933 n. Παρνόστων: 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. ἐνταῦθοι: cp. Vesp. 1442 n. παρνόστων, ‘the word “locusts”’; for the construction in a quotation cp. 640 n., Vesp. 98 n.

153. Θρακίων, 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 στούτο ἀντὶ τοῦ γειδεται: || ὡς ἄνθρωπος ὡς ὄντων. Rutherford assigns γειδεται 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 tagdrag ‘supers’ who personate the Thracians are by no means formidable, either in appearance or numbers.

155. οἱ Ἐράκες: the article is normal in such contexts; cp. 167 n.

156. τοῦτι τι κτλ.: an expression of surprise, cp. Vesp. 183 n.

‘Οδομάντων: this free barbarous tribe lived between the Strymon and the Nestus, near the Εὐατία Βία of later days. They, and the other tribes in this neighbourhood, had an evil name (Thuc. viii. 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. ποιῶν: cp. 109 n. τοῦτι τί ἤν; cp. Vesp. 183 n.
158 ἀποτεθρακεν codd. (ὡκεν Γ'), followed, in BL(sup.) Ald., by ἀν: ἀποτεθριακεν Su. (s.vv. ἀν) 'Οδομάντες: πέος), Hesych. 159 τις δύο δραχμᾶς R: δύο δραχμὰς ἐὰν τις Α: ἐὰν δραχμὰς δύο τις Β: ἐὰν τις

159 ὁ μυχθηρε σύ, οὐ μὴ πρόσει τούτοις ἐσκορδοσμεύον;
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 ΣΓ 161 No paragr. in R || Bachmann (Zur Krit. p. 253) Δραχμάς δύο τουσδ’., but cp. Vesp. 691 n.: Dind. δαρχμας, on which cp. v. Herwerden, Hermes xxiv. p. 605 165 οὐ αποβαλείτε Δ

In Rhet. iii. 2=1405 a 27 Aristotle says <ξέστι λέγει> τῶν κλέφαντα καὶ λαβέιν καὶ παιρθῆαι, the latter when the desire is κοσμεῖν τι. This is an instance of the jest κατὰ συνωνύμων (see Introductory p. xlix), 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. Ix. 1214. τὰ σκόρδα: for the division of the anap., at a change of speakers, cp. Eccl. 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.

ἐικοροδισμένοις: a jest καθ’ ὀργωνίαις (see Introductory p. xii); schol. Π ἀπὸ μεταφοράς τῶν ἀλεκτρινῶν: τούτους γὰρ ὅτε μέλλουσι μάχησθαι σκόρδο δίδοται ἀεί, ἵνα θερμανθέντες ἐξὶ ἄνεμον γένεσθαι, ὥστε καὶ ἐν ἑπεικεῖσι φησιν „ι’ ἄμεον, ὃ τὰν, ἐσκοροδισμένος μάχη” (Eq. 494), cp. Xen. Symp. iv. 9 εἰς μὲν γὰρ μάχην ὀργωμένων καλῶς ἔχει κρέμωνν ὑποτρώγων ὁπότε ἐνυιο τοῦ ἀλεκτρινοῦ σκόρδα στιαγμένες συμβάλλουσιν. According to Aelian (VII. 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. ταυτί περιείδεθ' οἱ προτάσεις πάσχοντά με, ἐν τῇ πατρίδι καὶ ταύθ' ὑπ' ἀνδρῷν βαρβάρων; ἀλλ' ἀπαγορεύω μὴ ποιεῖν ἐκκλησίαν τοῖς Θραξί περὶ—μισθοῦ. Λέγω δ' ὑμῖν ὅτι διοσημία ἐστὶ καὶ ρανίς βέβληκε με.

ΚΗΡ. τοὺς Ὁράκας ἀπείνας, παρεῖναι δ' εἰς ἐνήν' οἱ γὰρ προτάσεις λύουσι τὴν ἐκκλησίαν.

ΔΙΚ. οἴμοι τάλας, μυντωτόν ὅσον ἀπώλεσα—ἀλλ' ἐκ Λακεδαίμονος γὰρ Ἀμφίθεος ὀδ. χαίρ', Ἀμφίθεε.

ΑΜΦΙΘΕΟΣ

μήπω γε πρίν γ' ἀν στῶ τρέχων'

δεὶ γὰρ μὲ φεύγοντ' ἐκφυγεῖν 'Ἄχαρνεάς.

ΔΙΚ. τί δ' ἐστί;

ΑΜΦ. ἐγὼ μὲν δεύρῳ σοι σπονδάς φέρων

167 περὶ ἑδὲθ' R 169 ποεῖν R, and passim 171 διοσημία ἐστὶ R cett.: διοσημία ἐστὶ Su. (s.v. διοσημία) 176 μήπω γε πρίν ἀν R cett.: Bergk μήπω γε πρίν γ' ἀν στῶ: Elmsley μήπω πρίν ἀν γε στῶ, which is often read: Mein. πρίν ἀν ἐστῶ; but πρίν c. perf. is unexampled in dramatic writers (cp. Sobol. Synt. p. 140, Prazun, ib. p. 35): v. Herwerden πρίν ἀν σωθῶ, but γε is necessary with μήπω in order

167. περιείδεθε: cp. 55 n.
oi προτάσεις: 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, it. p. 7, Bachm. Consp. p. 122.

168. ἐν τῇ πατρίδι: probably with καὶ ταῦτα, which is postponed, as in Ran. 704 τὴν πόλιν καὶ ταύτ' ἕχοντες 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; πο etree 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. 2714. 67.

171. διοσημία: schol. R παρεφυλά-
tovento γὰρ οἱ 'Ἄργαϊῶν τὰς τοῦ Δίδ ἀμέτρας (Su. τὰς διοσημίας) καὶ δέλουν τὰς ἐκκλησίας διοσημίας γενομένως... διοσ. δὲ ἔστιν ὅ παρα καὶν χειμώνω. Μ. like postents, e.g. α. οἰκισμός, τὸ ἀπότροπον, εἰ διάδεξεν γαλή, cp. Excurs. 792, Thuc. v. 45. 4. Such postponements were very frequent.

172. ἀπείνας: for the infin. in a proclamation cp. Vesp. 386 n., F. W. Thomas, Class. Rev. x. (1896) pp. 378 sqq., ἐνν', 'the day after to-morrow,' cp. Hes. Ὀπ. 410 ἐς τ' ἀδρῶν, ἐς τ' ἐννήφην. ἐνν' is an old adj. (connected with Lat. senex) which survived in a few formal phrases (cp. Vesp. 186 n.), ἐνν' (Excurs. 796), εἰς ἐνν', αἱ ἐνν' ἄρχαι (cp. Dem. xxv. § 20), ἐνν' τε καὶ νέα (Nab. 1134). It is hard to derive the meaning which it bears here, from its usual signification.

173. ἀνοίς: cp. Vesp. 595 n. Some (e.g. W. G. Clark) suppose a change of scene here; but see Excursus IV.

174. μυτιτωτόν: a salad made of cheese,
AXAPNEUS

47

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 μητω γε, Vesp. 79 n. For πριν . . . γε cp. Eq. 961, Vesp. 920 n. 178 No paragr. before τι in R || δ’ εστιν R cett.: Elmsley εστ’; for the elision at change of speakers cp. Vesp. 793 n. || εγω μεν δευρο σοι R: εγω μεν σοι δευρο ACG: σοι μεν δευρ’ εγω B: δευρο ’γω 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. ἀλλα . . . γάρ: cp. 40 n.

176. γε: elliptical, cp. Vesp. 79 n.

The doubled γε expresses eagerness, cp. Neil on Eq. 960.

στω: 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 lusy, i. p. 5). For the aor. subj. cp. Sobol. Syntax. p. 140, Prantse, de part. πριν άνω Άν. 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.


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. σπουδάς: on the different kinds of ‘truces’ cp. Gilbert, Beiträge, p. 169. In the closing scenes of the Knights, Agoracritus introduces τὰς τρειακοινωνί- δας σπουδάς, in the guise of young maidens, who have been secreted by
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, Trozen, 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).


180. Ἀχαρνικὸς: cp. τοῖς Λακωνικοῖς νυμ. 186; a Koseform, for which cp. 112 n., Fick, Personennamen, p. xlii. στιττοῖ, ‘close-grained’; schol. R ἀντὶ τοῦ πυκνοῦ: εἰρητή γὰρ ἅπα τῶν ἐσθήσων, ἄτιμως ὑπάρχεισα (Rutherford ὑπάρχεισα) εἰς πυκνάτητα συνάπτονται (συμπατούντα, as in Poll. vii. 35); cp. Theophr. Ibn. 37 ἄνθρακες στιττοῖ (which justifies the use here in connexion with charcoal-burners), Soph. Phil. 33 στιττὴ γε φυλλὰς ὡς ἐνανιότατι τῷ.

πρῶινοι: cp. Sh. John iv. i. 67 ‘more stubborn’—hard than hammered iron’; generally translated ‘heart of oak,’ and so schol. R understands it, viz. στερεός καὶ σκληρός. ἰσχυρὸν γὰρ τὴν πρώινον ἐξουσίον καὶ Ἱσόδος ‘πρώινον δὲ γένόν’ (Op. 496), καὶ πάλιν ‘πρώινον, δὲ γὰρ βούσιν ἰσχυρότατος ἐστίν (ib. 429); cp. Lucian, quae de hist. conser. 8 ἀθλητὴ τῶν καρπῶν τῶν καὶ κομαθί πρώινων, Theophr. ΗΡ. ν. 4. 8, Virgin. Appendix. 315 σιγάσα τούτων τριες εἰκόνες ἐτε νεκροῦ ῥοπον ὑποτ., Com. adesp. iii. p. 413 K. (not in Mein.) ὄνομα Ἀχαρνεῖς δὴ όνομα Ἀρχαιον, ἀνάλογα ἐκσφενδοντο γὰρ οἱ 'Ἀχαρνεῖς ὡς ἄγραι καὶ σκληροὶ (Eli. M. 288. 17).

But a different explanation is suggested by Ran. 859 ὁ δὲ εἰδὼς ὡςπέρ πρώινος ἐμπροσθεῖς βοᾶς, ‘like thorns under a pot,’ viz. ‘irascible,’ and such is the meaning in Vesp. 877 παῦσον 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 smack of pitch and—naval construction.

AVT0 TOY TO TO ΛΗΝ ΑΣΡΦΡΩΝ ΚΑΙ ΠΡΩΝΟΝ ἩΔΟΣ. See, further, Vesp. 436 n.


*σφενδάμινοι*: probably a jest κατ’ αὐτονικιαν (see Introd. p. xlvii) on the analogy of *πρόνοι*, which was taken seriously by Synes. Ep. *lxvi.* καί τού βασιλικού σφενδάμινος μοι καί ἀκλινεστέρω συνέτεθε. There is a similar jest in Sh. *Wines* ii. iii. 30 ‘My heart of elder’ (i.e. weak, faint).

A schol. in R has a strange note, ἀντὶ τοῦ σφενδιόνηται. It is not easy to decide whether this explains a var. *locut.*, or whether there is anything in the statement of S., viz. *ἐτί δὲ καὶ εἰδὼς κανάβες ἢ σφενδάμινος ἢ γάρ σφενδάνη ἀπὸ κανάβες γίνεται.*

182. Very similar is Ep. *670 sqq.*

183. ἀμφόλοι: viz. you propose peaceliberations, when the vines have been cut down, and there is no wine; for which fact cp. Thuc. ii. 21.

184. πρίβωναι: cp. 343, *Vesp. 33 n.* λίθων: as a schol. says, *χαίμα Αττικόν*, which is also a French idiom, cp. 805, 870, 981.

186. Σ’ οὖν, ‘well, let them scream,’ cp. *Vesp. 6 n.*, *Nub. 39*. Generally used of unwilling assent; here it is contemptuous.

187. ἔνυξε, φημὶ: both words mean ‘yes’ (Ep. 33, Plut. 395). They are here united for emphasis, cp. *Av. 1446 φήμ’ εγώ*, which is different. See crit. n.

γε: for the doubled γε cp. 93 crit. n., 176 n. Here also it expresses eagerness.


188. *πεντετένεις*: 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. αἴβοι: an expression of disgust at the bitter taste of the new wine, cp. *Vesp. 37 n.*

me: cp. *Vesp. 776 n.*

190. ὄξους: for the constr. of this verb cp. *Vesp. 1059 n.*

*πίτης*: schol. Ρ κοινών ἐπὶ οἴνου καὶ νεῶς τὸ πίστα πεζίν. For the Retzinato, so familiar to modern travellers in Greece, cp. Plut. *Qu. Conn.* v. 3. 10 sq. τῇ τῇ πίτη πάντες ἐξαλείψουσι τὰ ἄγεια καὶ τῆς ῥητήρης ὑποκινώσωσι πολλοὶ τῷ οἶκῳ ὁμολογοῦσιν τῇ τῇ τῇ ἀκριβέστας προσδιώσωσι, ἀλλὰ καὶ τῶν οἰνῶν εὐποτῶν παράστησι ταχέως ἐξαλοῦνται τῇ τῇ ἄτοπικα τοῦ οἴνου τὸ νεφρὸν καὶ τραχάδων.

*παρασκευὴς νεῶν*, ‘naval construction’; Clark’s idea, that this also means ‘doctoring of new wines,’ is not attractive.
192–3 Omitted in R (supplied by a late hand on margin) 193 τῶν ἐμμάχων] v. Herwerden καὶ ἐκλόγων: id. ὃς ἀποστάτες τῶν ἐμμάχων (an un-Aristophanic use of ὃς for ὦσπερ). See comm. 194 ἀλλ' αὐταί σοι σπονδαῖ R: ἀλλ' αὐταί σπονδαί cett.: Botho αὐτ. τοι σοι (st. being treated as a gloss): Elmsley αὐτ. γάρ σοι οὔ δέ σοι. 195 κατὰ θάλατταν R 197–8 Transposed by Reisig; but the order in the codd. is more humorous, as ἐπητ. is a surprise 197 Burges ἐπιτήρει: Bergk μὴ ἐπαιγέρειν: v. Leeuwen κοῦ μὴ ἐπιταχθῆς: v. Herwerden μικήτ' αἰρόν (portanda suscipe). All these alterations only corrupt the text, which is quite sound. See comm. 198 ὁπη R: ὅποι AB: ὁπη CVp2 Ald.
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
Acharians a long farewell from me. And now, from war and

196. ἄξουσι: cp. Lys. 943 μήρον . . . ἄξον γέμων.


197. ἐπιτηρεῖν: schol. σκόπετε . . . τὸ στρατιγχικὸν παραγγέλμα. The sense probably
is ‘never look out for the order “three days’ rations”’; cp. Paus 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 ἄπορον . . . τῷ κακῷ βλέπων όπον, Plut. de glor. Ath. 6 ὦ μὲν
στρατηγοῦ πολλάκις παραγγείλαντες ἀπύρα
στία κοιμεῖσθαι ἐξογγον ἐπὶ τὰς μάχας τούτος ἄνδρας. Both the constr. and meaning of
ἐπιτηρεῖν have been questioned; as to the former, the infinit. is a surprise
for a gen. after ἄξουσι; as to the latter, it is certain that the meaning ‘to watch
for, ‘to wait for,’ is required, cp. ἐπ. νύκτα (Hom. Η. Dem. 245), βορεάς (Αειδ.
952), ἐν τούς Ἀθηναίους ἀπιόσται (Thuc. v. 37. 2), τὸ βάθος (Hes. 1151), Enubul.
ii. p. 192 K. (iii. p. 245 Μ.) ἐντατθ’ ἐπετηρόν τῷ τροφὸν τῆς παρθένου
κερασάι κελεύσας τῆς κάπηλον μοι χοά | ἀβαλοῖ. These parallels show that the
word cannot mean πορίζων, nor (as Schömann holds) ‘to keep an eye on
the rations’ (so that they may not fail).

ἵμερῶν τριῶν: cp. Ἐq. 1079, Vesp. 248 n., Paus 312, 716, Gilbert, Beitr. p. 54 n. 21.

198. ἐν τῷ στόματι: of two explanations
are given in the scholia, of which the
second is correct: (1) ὡς γυναῖκας εἰ-
δωλοποιεῖ τὰς Σπονδάς: στόμα γοῦν αὐτάς
προστίθησι, a stupid supposition, which
is due to the similar personification of
Σπονδαῖ in Ἐq. ad fin.; so schol. R. (2)
ἐν τῷ ἡμετέρῳ στόματι, γευσάμενοι ἡμῶν,
μόνον οὐχὶ φωνὴν ἀφάσαι, cp. Schömann,

ἐθέλεις: cp. Vesp. 493 crit. app. ἑν’ ὅποι βουλεύοντας, which is found in
Vesp. 1009, is more prosaic. Both
formulæ recall those in use in titulis
manuimissoribus, and in this fact lies the
humour here.

200. χαίρειν κελεύων: less politely
κλαίειν, κωκεῖν, ὅτεσσειν οὐ αἰμαβόζειν, cp.
Vesp. 584 n., Eur. Hipp. 113 τὴν σὴν δὲ
Κύπριν πόλιν ἀγών χαίρειν λέγω. Cp.
Kühner-Gerth, ib. § 475 (c) A 2.

202 τα κατ’ αγροὺς: with the plur. of αγρός the article is rarely omitted, except in this formal phrase, cp. 32 n., Bachm. Conj. p. 41. εισιων: the main idea is in the present participle, as is very often the case; ‘I will return home in order to celebrate the feast,’ cp. Νιθ. 1212 ἀλλ’ εἰσάγων σε βοηθοὶ πρῶτον ἡστιάασα, Ραι. 288 εὖ ὑμὶν δοῦνοι’ εἰσὶν ποσιμοὶ, Vesp. 577 n., Plut. 182 σκυτοφορεῖ καθήμενος ‘sits cobbling all day’; in this idiom the participle, is always pres. or perf. with a present signification.

For the meaning of εισείναι cp. Vesp. 107 n.; here the ‘house’ is the house represented on the proscenium which has to do duty for ‘div.’s town and country houses. See Exe. IV.

Διονυσία, ‘the rustic Liberalia,’ celebrated in Posideon (Dec.–Jan.) cp. Bekk. An. 235. ἕγετο τα μὲν κατ’ αγροὺς μνησὶς Ποσειδώνος, τὰ δὲ Ληστρα Γαμφηλώνος, τὰ δὲ ἐν ἄστι τὰ Ελαφρο-βολύνος. This festival was celebrated by the ‘Demes,’ and not by the State. The first plays were exhibited on this occasion, but only as private undertakings, cp. Oehmichen, I. Müller, ib. v. iii. p. 192.

203. δὲ . . . γε: cp. Vesp. 94 n.
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.)

EPIRRHHEME

(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)

SEMICHLRUS 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 ἐπον δὲ μυρνηύρος ἀφθεγκτον φραδαις (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, Άv. 1190 (Brinkmann, de anacol. p. 61).

πυθάνον, ‘inquire about the man from all the wayfarers’; a rare use, cp. Thesm. 619 τὸν ἐμὸν ἄνδρα πυθάνγι, Alex. ii. p. 391 K. (iii. p. 501 M.) κἂν ἵδη μισθούμενον ἐν ἐστίασιν, τοῦ μακελεῖου πυθόμενον τὸν ἐστιώντα... πρῶτος εἰς-κληθείς, Schol. ἀντὶ τοῦ περὶ τοῦ ἄνδρος, ὑμοιον γὰρ ἐστὶ τῷ ἄνδρα μοι ἐννέπε, Μοῦσα” (Od. i. 1). Cp. Kühner-Gerth, ib. § 417 (4) Α 9 (a).

205. ὀδουπτρώον: 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.

ἀξίον: cp. 8 n.

206. μυρύπατε: addressed to the spectators, cp. Pax 20.


208. ἐκπεφυγε: cp. Cic. Cat. ii. 1 evisat, excessit, erupit.


210. ἐτῶν: for the gen. cp. 1199, Plut. 1126.
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.: ξεφυγεν

211. νεότητος: for the gen. of an abstract subst. with ἐπι cp. Vesp. 1167 n. The note of schol. R on this line is unusually intelligent, viz. πάντα ἐμελέως and μετὰ πάσης ἀρετῆς ὁ ποιητὴς ἐμιμήρατο γερόντων τρόποις καὶ λόγοις. τρόποις γὰρ ἐκ τῆς ἀκροχώλιας, λόγους δὲ ἐκ τῆς τῶν παλαιῶν ἔργων ὑπομνήσεως· τοιούτος ὤμω καὶ οἱ Νέστωρ δοκεῖ λέγων ("καμίνια ὧς οτ’ επ’ ὧκρυφον") (II. vii. 133) and πάλιν, "εἶδ’ ὧν ἢβδομοι .. τῷ κε τάχ’ ἄντσισε μάχης κορυφαίοις "Εκτώρ") (ib. 157). ὃ μὲν ὁ Ομήρος ἠρώκος ἢ ἠρώκοις πράξεως μεμινητά, Ἀριστοφάνης δὲ μετρῖος ἀνθράκας καὶ βανάκοις περεύθηκαν ἀνθρακας καὶ φορία 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. Aleth. i. 7 = 1365 a 26. πρόθεν μὲν ἀμφ’ ὄμοιοι ἔχων πράξεων ἀδιάλειπτοι (‘a porter’s knot’) | ἰθὺς ἐξ Ἀργοῦ εἷς Τεγέας ἐφερον (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 Menidi (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. ἱκολούθου, ‘kept up with Phaïllus,’ 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 Phaïllus was not walking; indeed, πρέξων, 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 Blaise.’

According to Cobet, the dat. is usual with à. when the companions are more or less equal in rank; μετὰ c. gen. is required de servulis dominum ponere sequentibus, deque militibus qui signa sequi dictur (V L. p. 22). The latter constr. occurs only in the later plays, cp. Plat. 504, 823, Phryn. Ecl. cxxxix. (with Lobeck’s and Rutherford’s notes).

Φαίλλω: 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 πιθοικής, who commanded a trireme at Salamis (cp. Herod. viii. 47, Paus. x. 9. 2). He was nicknamed ὀδύμεστρος, according to schol. R. The name is a hypocoristic form of Φάω, cp. Δράκυλλος (Δράκων). Notice the a nominatio in Φαίλλω and φαῖλω.
years! 'Twould not have been so in my salad days. Once with a load of charcoal on my back I kept pace with Phaëllus—while I ran. I had not then failed (emphasizing the bitter play on Phaëllus' name) to over haul 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 lumber with

om. Bentley 218 ἀν οὐδ' ἂν ῥ. οὐδ' ἂν ΑΒΣΤ Su. (s.v. Φαὐλλος) || ἂν codd.: Ὀδ' Su. || ἀπεπλήκατο ῥ. 220 Λακρατίδης codd., Su.: Bentley Λακρατείδη; see comm. || σκέλλος ῥ.

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215. φαῦλος, 'lightly,' 'easily,' cp. Vesp. 656 n. ἀν: for the repetition of ἂν, which is often attracted by an adverb, as here, cp. Vesp. 171 n.

216. στονδοφόρος: a jest καθ' ὄμωνομα, for which see Introd. p. xli. 'This sample-monger is used contemptuously. στονδοφόρος was a technical term for the herald who published the sacred 'truce' of the Olympic and other games, cp. Pind. L. ii. 23 and Thuc. v. 49. In Dion. H. i. 21 the word is used to translate Lat. Fettialis.

218. ἀπεπλήκατο: a humorous bathos, 'skirred away' (cp. Sh. Hen. V iv. vii. 54) from πλύμα=βόμα; cp. Fr. i. p. 439 K. (ii. p. 1933 M.) ἡ μὴ ἵσων σὸν καταπλήγη τῷ χρόνῳ ('will be tripped up by years,' a word which the σώφρων, in this passage of the Daïtais, describes as παρὰ τῶν ὅπτωρον), Strattus i. p. 729 K. (ii. p. 788 M.) τὰ θυγατρία | περὶ τὴν λεκάνην ἀπαντά περιπεληγμένα ('squating round'), Soph. Fr. 539 N. ὃ δράκοντε σιαρὸν ('axle of a chariot') ἀμφιπλεῖ ἐλιθήν ('in an embrace'); the word is as old as Homer (Od. vi. 318 αὶ δ' εἰ μὲν τρόχων, εἰ δὲ πλειστον πόδεσσι 'trotted,' schol. μετέφερον σκέλος παρὰ σκέλος) and Archilochus (55 B. ὃς φίλος μέγαν στρατηγόν ὀδὴ διαπεληγμένον 'with legs firmly placed apart'). Some connect the word with the verb 'to spring,' others with πλέκειν (cp. Curt. Ełym. p. 165).

According to a schol. πλέξ also means the "pelvis," or 'the part between the thumb (ἀντίχειρ) and the forefinger' (το λυχανον)—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 κατ' ἑνυμολογίαν here, since L. is derived from λα (cp. 270 n., Vesp. 1206 n.) and κράτος, and is a suitable 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 Eumolpides). 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 -ίδη marks it as a patronymic, cp. ὠ πολυχαρίδα (Lys. 1098), Σωκρατείδης, Τιμακλείδης, Πατροκλείδης (A.v. 790), Θεσφενείδης. For similar significant names cp. Vesp. 84 n., 185 n.,
API2T0*AN0Y2
indeed from the viz. This an
On Brunck for for p.
the Plut Pax
cp. have ar 226—8 227 means on
cp. Zed 223—5 for 222 I 231 a ^yX'^^V
iTTLKCOTrof;,
For 225 firj believe
37x661 56 yepovras
38x379 Trayw the
38x355 (haplography)
HMI. B. ὀστις, ὃ Ζεῦ πάτερ καὶ θεοί, τοῖς ἐξερέων ἐτείσατο,
οἴσι παρ' ἐμοὶ πόλεμος ἐξοδοπόσος αὐξεται τῶν ἐμῶν χωρίων '
κοίκις ἀντίστατο πρὶν ἄν σχοῖνοι αὐτοῖσιν ἄντεμπαγὸς
ὀξὺς, ὀδυνήρος, ὠ — ὡτίκοβως, ἑνα
μῆποτε πατῶσιν ἑτὶ τὰς ἐμὰς ἀμπέλους.
<<

KOP. ἀλλὰ δεῖ ξητεῖν τὸν ἀνδρὰ καὶ βλέπειν Βαλλήναδε

221 διωκτέως R || ἐγχανόι codd., an error due to etacism: Brunck ἐγχανοὶ; the subjunctive would mean ‘I fear he may flout us,’ but the sense is ‘perish the thought of his flouting us’. 222 ὀντας om. RAC (haplography); Plut. 258 is similar, where read ὅς εἰκὸς ἄνδρας ἀσθενείς γέροντας ὀντας ἰὴν 225 Bothe ἐσπείραθ' οἶδαν γε, in order to obviate the hiatus 227 αὐξεται[ Blaydes αἴρεται (Av. 1189) 230 ἄντεμπαγὸς RT 2 (?) Su. (s.v. σχοῖνοι): ἀτ' (ατε Ε) ἐπίμαχο generally used form of ἐχθρὸς, cp. ἀλλοδαπός. 228. χωρίων: for the gen. cp. Vesp. 1424 ἄποτείσαντι ἀργύρων 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. σχοῖνοι: viz. ἀστερ σχοῖνοι, for which constr. in a similar cp. Vesp. 144 n. The peculiar weapon may have been suggested by Ech Archon. (164), where the frogs arm themselves so: ἔχος δ' δέσι χοῖνοι ἐκάστῳ μακρῷ ἄρρητη, ib. 247, 256. 230. ἄντεμπαγῷ, ‘planted in (their vitals) out of revenge’; cp. 326 n. This compound occurs only here, and is not above question; see crit. For ἐμπαγῆμαι cp. 1226, and Vesp. 437, where I believe I have restored the correct reading, viz. ἐν τὶ σομπαγῆς ται.
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 áνιαρδος, 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' αὐτοῦ καὶ σχ. ἀντ.), in which, however, sk. is probably a gloss on σχοίνος 233 ἐτι om. R: ἐτι Vp2: Blaydes μη καταπατώσων ἐτι 234 παλλήναδε RAC: βαλλ. BT Ald.

232. ἔπικωπος: a jest καθ' ὅμωνυμαι (see Introd. p. xli). This word should mean 'sitting at the air' (cp. Ran. 199 ἐπίω πι κόπην, and πρόσκωπος in Thuc. i. 10. 4). It is only jestingly that it can mean 'up to the hilt,' although, etymologically, that sign. is possible (schol. κόπην γάρ τοῦ ἐξώνυμον ή λαβή). The word nonplussed a scholarist in R, who writes ἀντὶ τοῦ διὰ νεῶς καὶ ναυτικὸς ὢν 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 ἐπίκωπος with κόπτειν (viz. κόπτειν διανυμένη); it is possible that (by a jest κατ' ἐπίκωπον φωνῆς, cp. Introd. p. lvi.) Aristoph. wishes to suggest this word. v. Leuwen quotes a supposed instance of the word from Aristias, Fr. 3 p. 727 N. (Athen. 656 a σὺνδειπνός ἤ 'πίκωπος, which is thought to mean 'ready'; but L. Dindorf rightly reads ἐπίκοιμος there.

233. μῆτοτε τ.λ.: the sense of 231-2 is well given in a schol.: εἰώθασι γάρ σκόλοψαί τινας ἐγκρύπτειν ἐν ταῖς ἀμ-
kai διώκειν γῆν πρὸ γῆς, ἐως ἀν εὑρέθη ποτε. 235 ὃς ἐγὼ βαλλοῦν ἐκείνων οὐκ ἂν ἐμπλήμηθη λίθοι.

ΔΙΚ. εὐφημεῖτε, εὐφημεῖτε.

ΠΑΡ. σύγα πᾶς. ἱκουσατ’, ἄνδρες, ἄρα τῆς εὐφημίας; οὔτος αὐτὸς ἐστὶν ὃν ξητοῦμεν. ἀλλὰ δεύρο πᾶς ἐκπόδων: θύσων γὰρ ἀνήρ, ὡς ήσα, ἕξερχεται.

ΔΙΚ. εὐφημεῖτε, εὐφημεῖτε.

πρὸθ’ εἰς τὸ πρόσθεν ὀλίγον, ἢ καννήφόρος.

236 ἐμπλήμηθην R (corr.) Γ: ἐμπλείμηθην R²ABC etc., Su. (sv.) 238 σῦγα R: σῦγα ABC: σῦγα E²M9 || ἄρα] Halbertsma ἄρτι 242 προθ’ ὦ τὸ πρόσθεν cod.: hence Wolf read προθ’ εἰς τὸ πρ. (for the synizesis cp. 860 n.): Brunck προθ’ 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 scholar, who has no sense of humour—very few of them have—thinks that the play is also on βλέπειν Παληκοῦν, τούτου γεγονόν, the allusion being to the fight that took place at Pallene between Pissistratus and his enemies from Athens (cp. [Arist.] Ath. Pol. xiv. 3). Pallene, whose name survives in the modern Ballana, lay between Athens and Marathon, on the SW. spurs of Breibuss (Pentelicon), to the N. of Hymettus. For jests on the names of demes cp. Eq. 79, Ran. 427, Ecol. 362 (see Introd. p. lviii). For the constr. cp. Vesp. 455, 643 nn., Eq. 855 βλέπειν ἀπαρκίνα.


237. εὐφημεῖτε, linguis favete; cp. Vesp. 868, Nub. 263.

On the supposed change of scene here cp. Excursus IV.


ἄρα: for the position of the interrog. cp. Vesp. 234 n.

εὐφημίας, 'the order for silence'; cp. Eur. Hec. 961 sq. οὐδενὸς ἀκούν ὑπεκείν, an allusion to the herald's cry ἀκούετε, λέω.

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 Dicæopolis 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 Libarilia, which had been discontinued for six years, must have come to terms with Sparta. But Leo's objection is silly. Even if Dicæopolis 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. ἐκπόδων: the Chorus probably retire into the right Parodus, from which they emerge again at 280. A. Müller (Bühnenall. p. 135 n. 2) thinks they utilize the high wall of the stage, or, perhaps, the Thymele, and compares Ecol. 496, where, however, the σείξιν may be the wall of the Parodus, or the side of the house of Blepyrus, represented on the Prosceon (cp. Helmold, A. Pastor superst. p. 26, Kaehler, de temp. Ecol. 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, appareled 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 pretense 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᾽ ἡ κυθαρῳδίς ζηρότης, which is followed, as here, by an address, in third person, 742 ὁ τινες 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 Dorpfeld has argued on archaeological grounds, viz. that the acting at this time took place on the level ground of the orchestra, cp. 176 n.

ζηροτης: cp. 202 n.


242. κανηδορος: cp. Theocr. ii. 66, Ov. Met. ii. 711 illa forte die castae de more graece vertice supposito festas in Pallasidis 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.), Philerm. ii. p. 491 K. (iv. p. 16 M.), Eur. El. 810 sqq.
ό Ξανθίας τῶν φαλλῶν ὄρθων στησάτω. κατάθον τὸ κανοῦν, ὁ θύγατερ, ἵνά ἀπαρξώμεθα.

ΘΩΓΑΘΡΗ

οὐ μὴτερ, ἀνάδος δεύρο τὴν ἐτυνήρυσιν, ἵνα ἔτονος καταχέω τοῦλατήρος τοῦτον. 245

ΔΙΚ. καὶ μὴν καλὸν γ’ ἐστ’.—οὐ Δίονυσε δέσποτα, κεχαρισμένωσι σοι τήνδε τὴν πομπὴν ἐμὲ πέμψαντα καὶ θύσαντα μετὰ τῶν οἰκετῶν ἀγαγεῖν τυχήρως τὰ κατ’ ἄγροις Διονύσια, 250 στρατιάς ἀπαλλαχθέντας τὰς σπουδὰς δὲ μοι καλῶς ἐξυμενεγεκιν τὰς τριακοντούτιδας.

ἀγ’, ὁ θύγατερ, ὅτις τὸ κανοῦν καλῆ καλῶς ὀίσεις, βλέποντας θυμβροφάγον. ὡς μακάριος ὀστὶς σ’ ὀπίσεις, κάκτοποσεῖν γαλάς 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 γραφ. 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


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 τούτου ὃν ἔχει μὲν αὐτῇ ἡ ἐτέρα, παρεστῆκες δὲ τὶς τῇ δραχμακρᾷ ἀνέθειν τοῖς προχούσι μὲχρι δῶδεκα, Pind. Ι. v. (vi.) 39 B.4


246. τοῦλατήρος: school. ἄρτους πλατός, ἐν ὧν τὸ ἔτός ἐτίθεσαν καὶ προσηγόν τῷ βοώῳ; 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 ταῖς χεραίς ἑλαίνεσθαι εἰς πλάτων. ἐλατήρ should mean ‘a driver’; the termination -ήρ 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, Nuph. 74.

247. καλὸν: sc. τὸ ἐτνός. 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 ἕστ ] no stop after ἐ. in R 251 ἀπαλλαξθέητα] 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. Arch. 251, Vesp. 484, 504, 1395, Av. 940, Plut. 66); this form, like τυχηρως and ὑπερείη, may be purposely chosen, as being strange to ordinary prose || κα] τας R 253–8 Assigned to the mother by Ald. 254 οὐσεις R: οὐσει cett. || ὄς] δ R 255 σ' om. R

used impersonally, as Blaydes (Spicileg. p. 4) takes it, with the infinit.

δεσποτα: cp. Lys. 940 ὑζε δεσποτα. 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 ε (also in relation to the gods).

250. ἀγαγεί: for the infinit. in a prayer cp. Vesp. 386 n. τυχηρως: an old word (Aesch. Agam. 464 τυχηρόν διτ' ἅνευ δικας) which survived in a sacrificial formula; cp. also Thesm. 305, where it occurs in a prose prayer.


καλη καλως: cp. Eq. 2 κακως . . κακων (an unusual order), Nub. 554, Thesm. 169, Eccl. 730. The alliteration in this line is noticeable.

254. βλεπουσα: 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. Κ αγροκικον καλ ελευθερων ('frank'), παρδον Ϝιν ἐν αγρο διατρβοτες ἀφελεστεροι καλ ἀπεκελέ- στεροι, which is simply banal. Hesych. is more satisfactory, viz. ἀντὶ τον δρμυ- φάγος ἢ γλρ θέμβρα ('savory') δρμιό ἔστι βρώμια.

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. ὑπερεις, '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
be compared with the fut. with ει, cp. Vesp. 190 u. In such cases, however, it is Aristophanes' habit to use ἄσ with the subj., but there are the following exceptions:—Pax 1267 ἄστε ἁστείτι 'what he intends to sing,' Ep. 1107 ἄστει νῦν ὃ τι προφέστε 'what you propose to do.' Theasm. 916 κλαστείτι . . . δώτις σ' ἁτάζει is strange, but it may be justified by the use of the fut. with ει, in a warning or threat (cp. Vesp. l.c.). ὁπλεώ 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. ll. viii. 304), and from the ἄσφον of Solon (cp. Plut. Sol. 29), and yet it seems to have staggered the σφόνων in the Daidalos (i. p. 448 K.; ii. p. 1031 M.) τι καλούσ σπίνειν; (so Dobrez for τὸ ἑα ποιεῖν), where, however, Bergk reads ἁπονᾶ, a very unlikely suggestion; Hesych. s.v. βείνειν: παρὰ Σόλων τὸ βία μεγεγενθαί τὸ δὲ κατὰ νόμον ὁπλεῖν.

ἴκτοφηστει: as this verb means 'will procreate' (Pax 708), γαλάζ seems to be used, proleptically, of daughters, who, when mature, will act like γαλαζ. See crit. n.

γαλάζ: sometimes used of girls, cp. Theocr. xv. 28 αἱ γαλαζὶς μαλακῶς χρῆοντι καθεδεόν. The word is a surprise for ὁγαγατέρασ. 256. ἅττους: see crit. n., and cp. Herod. iii. 105. 3 εἶναι γάρ ἡσσονας θείν (the male camels) τῶν θηλέων, Thuc. ii. 60. δὲ ὡδενός οὔσοις ἢσσοι εἶναι γεννᾶτα τὰ δέατα (as Pericles complacently remarks).

βδείν: acc. to v. Leeuwen (cp. πέρεσθαι in Nib. 9) of complete comfort, like μαλακῶς καθεδέα in Theoc. xv. 28. ὀρθος: cp. Lys. 966, 1089.

257. τοῦχλο: 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.

φυλαττεσθαι: for the infin. cp. Vesp. 386 u.

258. περιτράγγ, 'nibble away,' probably a slang euphemism for 'steal,' cp. Vesp. 672 τοὺς ἄργυλφοὺς περιτράγγον, Lyc. 367 τοὺς μισθοὺς τῶν παιδῶν . . . ἀποτράγγει. 

χρυσία: Athenian maidens (especially the Canephori) were 'gawds and trinkets' of gold; cp. Lys. 1189-93, Av. 670, Ecd. 447, Dem. xlii. § 27 παρὰ τοῦ Αἰεκράτου ἔρχονται τὰ χρυσά καὶ τὰ ἵματα τὴν γυναῖκα ἐλέβεν. 259. σφύ: cp. Av. 850 παί παί, τὸ καπνὸν ἀφέεσθε, Plut. 66 ὡ τάν, ἀπαλάχθητον ἀπ' ἐμοὶ (a passage which has been most injuriously "solicited" by Rutherfrod), 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 ammural' which requires two men to raise it.

Dicaeopolis consistently exaggerates
thysel, when the dawn is nigh! Forward! and, in the press, beware lest some one may steal up and—nibbe away your gold gawds. (Raising his voice, and addressing the two slaves who are struggling with the pole, like the ‘mast of some great ammiral’) 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 reveals:

not permissible; synizesis would be possible, cp. Lys. 734 ἄλλ' εὖ ἄπ- ολέσθαι, but the alteration is not required 263 ἐτερεῖ 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. τέγος: viz. from the roof of the Proscenium, for which cp. Vesp. p. 93, line 68 n. It was called διστηγία 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 κάλαβον κατίωτα χάμαι βάσασθε, βεβαλού, μὴ ἀπὸ τοῦ τέγος μὴν αὐτὸν αὐγάζοντε. Jull. 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 τέγος 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 ἔξαρ- χῶντων τὰ φαλλικά), and the original actors, who were mainly improvisators, were called δικηλισταί (at Sparta), φαλλο- φόροι (at Sicily), αὐτοκαθήλοι (at Corinth and Megara), φλάκες (at Tarentum), and ἔθελταται (at Thebes); cp. Athen. 621 ε, and my edition of Vesp. 66, where the character of such φαρτικὴ κυμαθία is fully discussed. [See further M. Croiset, Litt. Gr. iii. pp. 427 sqq., Ziehlinski, Glied, p. 237, E. Reisch in Dörpfeld, Gr. Theater, pp. 312 sqq., A. Court, Aristophane, pp. 17 sqq.] The song may not be complete, as it seems to be interrupted by the appearance of the Chorus; Ziehlinski l.c. thinks two dimeters are missing. The two tristichs
remind one of the Epithrhemations (cp. 620 n.) so familiar in comedy; in fact, the Phallic song is the embryo of a complete epiphrrhematic saxygy, the lyrical parts being sung by the whole chorus, the iambics being recited by a single actor. This popular song may be compared with ἠδ' ἠδε 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 ff, where Semus of Delos gives a specimen of the song of the Phallophori, viz. oio, ἐδε, τάνδε μοῦναν ἀγλαττομένην, ἀπ'λουν ρυθμῶν χέωντες αἰόλη μελει, κανάν, ἀπαρθενεύτων, οὕτα πάρος | κυκχριμένοι φώσαιν, ἀλλ' ἀκήρατον | κατάρχουσιν τῶν ὕμων (c. pop. 8 Bergk, PLG.4 iii. p. 657).

263–30. Schol. ὑπήλι καὶ μέλος, οὗ ἤγείται περίοδος ἤ δ' ἱμαμον τριμέτρων, ἡ περικοτὴ κῶλων ἢ τοῦ ὑποκρίτου, ἢ πρώτα μὲν εἴσον ἐν εἰσθέναι ἱμαμον δίμετρα, ἀκατάληκτα μὲν β', τὸ δὲ γ' καταληκτικοῦ, τὰ δὲ ἀλλὰ ε' ἀκατάληκτα ... (274) ἐν εἰσθέναι κώλα ἵσταμαι, ὥσ πάντω ἱμαμον δίμετρα, τὸ δὲ ἐν μονόμετρον ... οὐδὲν διήλιπται. So the metrical scholion is printed in Thiemann, ib. p. 17. For the technical term pericoae cp. Christ, Metrlik, § 170.

263. Φαλής: the personified phallus, and, like Priapus, associated with the worship of Dionysus, with whom he was, at one time, identified, cp. Δίόνυσος φαλής at Methymna (Paus. x. 19. 3); perhaps connected with Pales, and the Orphic Phanes (cp. Gruppe, ib. p. 1422 n. 8, Lobeck's Agiaoph. p. 1087). In Lys. 771 φαλὴς = φάλης. A schol. here quotes ὅδ' ἀθο Φαλῆς κατακυπταῖε, but this should probably be ὅδ' ἀμφ' ἐλημα κυπταῖε (cp. Kaibel, Sophron, Fr. 39).


266. As often, the Peace re-echoes this play. Very similar are lines 556 sqq., 582 sqq., cp. Gilbert, Beitr. p. 100.

ἐκτω: on the chronological difficulty here cp. Gröbl, d. ʻlt. 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 archonsip of Pythodorus); or from the invasion of Archidamus, 80 days later (in the archonsip of Euthylemus). Perhaps, however, in this passage, the years of the war, and not the archonships, are reckoned. In Eq. 798, which was produced a year later, ἔτος ὑδον occurs, a reference to archonships, not to years. A similar difficulty is raised by τρα καὶ δέκ' ἐτη in Pox 990, where the troubles in Coreyra are reckoned as belonging to the war, or where thirteen may mean a 'baker's dozen.'

προσεέπον: for the aor. cp. Eq. 696 ἐτεύχον ἀτελλαί, ἐγέλασα ψολοκουπίας, 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,

_thinks the sense to be ‘it has at length been my good fortune to salute you.’_

267. _δημος_ re sounded by the orchestra, cp. Excursus IV.

269–70. Very similar is _Pax_ 292 sqq. For the _annominatio_ cp. 222 n.

270. _Δαμάχων_: the name is chosen on account of its etymology, cp. 220 n., _Vesp._ 35 n., 145 n., 189 n., Introd. p. xlii. The _annominatio_ may be represented by ‘arms and armageddons,’ ‘ills and Bobadills,’ or ‘soldados and foo-
ados’ (Jhonson, _Ev. Man in his Humour_ iv. i.). For the plur. ‘—men like Lamachus’ cp. 68 n., _Av._ 1700 _βάρβαροι_ δ’ εἰσιν γένος, | Γοργάλαι τε καὶ Φιλιπποὶ. The plural is contemptuous, like ερωίς κτλ. in _Lys._ 571.

271. _πολλῶ_ κτλ.: very similar is _Pax_ 1140 sq.

272. _φρυκτήν_, ‘buxom’; cp. _Plut._ 963 _φρυκτής_, _Fr._ i. p. 452 K. (ii. p. 1047 M.), Crates i. p. 142 K. (ii. p. 243 M.), probably a poetical word, as it is not found in classical prose, cp. Hope, ib. s.v.

273. _Θρήταν_: cp. _Vesp._ 433 n. _ἐκ τοῦ φελέως_: 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.) ἐστὶ δὲ τις θήλεα Φλάδεσσος ἐκ Διομείων, _Apanaxidid._ ii. p. 138 K. (iii. p. 164 M.) τὴν ἐκ Κορίνθου Λαδίδι οἰσίδα. The phrase is placed outside the article here, as another subst. (Στρωμάδ.) intervenes, in accordance with the ordinary rule, which many commentators seem unfamiliar with; cp. _Enr._ _Hel._ 457 _πρὸς τὰς πάροικες συμφορὰς εὐδαιμόνες, and _Kühner—Gerth_, ib. § 464. This idiom seems to have been neglected by Jebb on _Soph._ _Phil._ 392 Πά... á τόν μέγαν Πάτκωλον εὐχρυσον νέμεις, where he says that _eox_ is a second epithet ‘added as if by an afterthought.’ Sobol. (_Pruep._ p. 68) misunderstands this passage, and so did Alciplhr. iii. 21 ὑπὸ καλλιστὴν τῶν ἀγώνων ἐκ τοῦ Φελέως ἀρτόσας οἴσεται.

_φελέως_, ‘a light soil with a rocky bottom’ (Harpocr.); cp. _Nub._ 71, Cratin. i. p. 93 K. (ii. p. 169 M.), _Plato, Crítdas_, 111 c, Schömann, ib. p. 12, Wyse on _Isæus_ viii. 42. 4.

274. _μέστην_, ‘on the hip’; for the metaphor from the palaestra cp. 571, _Lys._ 437. The _locus classicus_ for this metaphor _in re amatorisa_ is _[Lucian] Asinias_ § 10.

275. _καταγιγαρτιά_: a surprise for _καταπαλάτη_: There is some doubt as to the meaning of _γιγαρπιον_, which has been understood as (1) ‘the grape-stone’ (cp. _Pax_ 634); thus _καταγιγαρτια_, which means _granum uvae_ _exterme_, and, metaphorically, _devirginare_; or as (2) ‘a bunch of grapes’ (Haupt); thus _καταγιγαρτια_ would mean _καταβαλάτη_: (a scholar), viz. ‘to press grapes in a wine-press.’ For the _double ent._ cp. _peascool_ 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 _καταπρακοντυτιςα_, _Vesp._ 911 _κατεσκύλησε_, where see note. For the metaphor cp. _Pax_ 1338 _τρυ-βλίων αὐτῆς_, _Stratt._ i. p. 712 K. (ii. p. 764 M.) τὴν Λαγίσκαν, τὴν Ἰσοκράτους παλλακῆν ἐφείσω _μὲ συκάδων_. For the _force of kata_ _cp. Vesp._ 911 n.

277. _ἐκ κραυάλης_, ‘after the de- bauch’; cp. _Vesp._ 1255 n.

278. _εἰρήνης_: cp. _Eq._ 905 _μαθίου τρυβλιον ροφητα_. ‘Peace’ is a surprise for _φακῆ_, cp. _Vesp._ 523 n., 814.
279. Φεψάλω: schol. ἐν τῷ κατῆλω (Valck. καπνέω) 'in the sparks,' cp. Vesp. 227; in Lys. 107 φεψάλω. A school quotes Hes. (Op. 45) αὔξα πε τῶν χαλάν καταρέσα, a suitable place for rudders, shields, etc., covered with leather, arms such as Pisthetaurus 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. εἰ καπνοῦ κατέρθηκα, ἐπεὶ οὐκέτι τοιῶν ἐκέι, | οὖν ποτὲ Τρολήνδε κῶν κατέλειπεν Οὐνασείς, ἀλλὰ κατήκασα δύσον πυρὸς ἱκτεί διήμερον.

The sense of the line is well illustrated by Eur. Fr. 389 N.2 κείσθω δόρω μοι μίτων ἀμφυπλέκειν ἀράχναις | μετὰ δὲ ἤκουσιν πολυῖ (Nauck Λαπρᾶ) γύρο σωναικοῦ | ἀείδομι δὲ στεφάνως κάρα πολλών στεφάνως | Ὀρθείοις πέλαν πρὸς Ἀδαίας | περικείστον ἀγκριμάσας δαλάμοις, Baccyl. Fr. 3 (Jebb), Theoc. xvi. 96.

280 sqq. For the commation introducing an Epirhematic Syzygy see Ziehlinski, Glied. p. 129.

280. Very similar is [Eur.] Ithes. 674 sqq. ἔν ἔν | βαλλε βαλλε βαλλε βαλλε | θείεν θείεν | τις δι' ἀνήρ | | λείπασε | τούτων αὐδώ | κλώσεις οὕτως κατ' ὁρθόν | τὼδε κινούσι στρατόν | δείφρο δεύρο δεύρο πᾶς. The similarity is striking, but there may not be a parody, as the date of the Ithuses may be subsequent to this play. For the repetition of βάλλε cp. Sh. Lear iv. vi. 192 'Then, 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, Bacc. 356, Or. 50, 442, 564, etc.

282. παιε πᾶς: cp. 204 n. There is the same change from dim. trochees to dim. cretics in Lys. 1044, in order to express growing excitement.

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.).


285 sq. The anapaestic pentamody, followed by a paemonic pentamody in 295, is curious, and, indeed, unexampled: Ziefliński and Schroeder, Ar. Cantica, p. 8, introduce stricter correspondence by scanning the anap., as paeons, cp. Ares 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. κεφαλή: an idiom descending from Homer (II. viii. 281 φάλν κεφαλῆ) to Demosth. (xxi. § 117 καὶ ταῦτα ἔλεγ' ἡ μάρα καὶ ἀναίθη αὐτῇ κεφαλῆ, ἐξεληλυθὼς τῇ πρωτεραίᾳ παρ' Ἀρσάρχου).
ΔΙΚ. ἀντι δ' ὅν ἑσπεισάμην ἄκουσατ'—ἀλλ' ἄκουσατε.

ΗΜΙ. Α. σοῦ γ' ἄκουσωμεν; ἀπολείπ. κατά σε χώσομεν τοῖς λόθοις. 295-6

ΗΜΙ. Α. οὔκ ἄνασχήσομαι· μηδε λέγει μοι σὺ λόγον· ὃς μεμιᾷ καὶ σὲ Κλέωνος ἐτι μᾶλλον, ἄν 300 κατατεμώ τοῖσιν ἰππεύσι καττύματα.

ἐπίρρημα

ΚΟΡ. σοῦ δ' ἐγὼ λόγοις λέγοντος οὔκ ἄκουσομαι μακροῦς, ὡστὶς ἐσπείσω Δάκωσιν, ἀλλὰ τιμωρήσομαι.

292 ἐπειτα RACΓ: ἐπα B (συμφ. ἐπειτα) Ald. || δύνασαι νῦν RAC etc.: recte B 294 οὔκ ἰστάτ R: οὔκ ἰστε Δ: οὔκ ἰστε γ' BC: οὔκ ἰστε τε Γ: Dobree's οὔκ ἰστε μ' (cp. Eq. 871, Nub. 95, Av. 652, Ecl. 998) is generally accepted, but it is unpleasing on account of the order of the words: Mein. οὔκ ἰστε μάλλα (a wrong use of μάλλα): Hamak. ἄκουσατ', ἄλλ' ἄκουσατ which seems excellent, and is strongly recommended by the reading of R 295 Trimeter and dimeter critics in R || ἄκουσομεν RACΓ: ἄκουσομι' Ald.: ἄκουσομαι B: Elmsley ἄκουσωμεν 297 πρίν γ' R: πρίν γ' ἀν A: πρίν ἀν ἄκουσάτη γ' B: πρίν ἀν ΤΓ Ald.: Bentley πρίν ἀν γ' (also Γ2, cp. Cary, ib. p. 186); cp. Vesp. 920 n. 299 σῷ μοι B: σῷ ΑΓ: δῇ σῷ Β Ald.: Herm. μοι σὺ 300 sq. So given in R: ὡς ... Κλέωνος ἐτι μᾶλλον· ἄν ἐγὼ | κατατεμώ τοῖσιν ἰππεύσιν

291. μόνος, 'alone of us Athenians'; not, as schol. takes it, χωρὶς ἡμῶν, 'without our knowledge.'


293. ἀποβλέπειν: cp. 32 n.

294. For the line cp. Vesp. 415. For the reading cp. crit. n.

296. κατὰ ... χώσομεν, 'we will hearse thee' (Sh. Haml. i. iv. 47); for the tmesis cp. Vesp. 437 crit. app. It is found only once in senari (Av. 1456, in a parody of lyrical diction; and the reading is doubtful even there).

297. γ' implies that πρὶν κτλ. is an afterthought: it is, indeed, a surprise, cp. Introd. p. lxviii.

299. λόγον, 'rignarole,' more commonly λόγον in this sense, cp. Eur. Med. 321, Plut. 177 μῶθος λέγει. An exception is Lys. 747 τὶνα λόγον λέγει; cp. Sh. LLL. iv. iii. 370 'now to plain-dealing; lay these gloses by.'

300. μεμίσηκα, 'I have a lodged grudge' (Sh. Rich. III ii. i. 65); perfect of settled habit, cp. Vesp. 593 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 Diceopolis 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 Diceopolis 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 reasonable 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.

SEMICHRORUS 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 hear 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.

SEMICHRORUS 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.

EPIRHHEME (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 ἐνω κατατεμῶ all codd., Su. (s.v. κάττυμα): Bergk omits ἐνω (so Su. s.v. κατατεμῶ; pronouns are often wrongly inserted in the codd., cp. Iżzeren, ib. p. 42) || τοὺςν RAG: τοῖςν 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 τοῖςν i. κ., or ἐνω κατατεμῶ σοθ' ἵπ. κ. I prefer the former, as the article is desirable, and Su. does not give ποτ'; the words were corrupted by a copyist who did not understand the metre, or the constr.: Elmsley's ὑν ἐνω τεμῶ is not satisfactory, as it gets rid of the obvious annominatio in καττ. 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, Liibke, 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. Εἰκ. 370 δεἷρο se θύλακον κλετίς, ib. 768 ἀτολόμενα καὶ διαπεύθειν κατατιμήθειν τε λέπανα (a clear allusion to this passage), νημ. 442 ἀσκῶν δείρων, Ephiph. ii. p. 262 K. (iii. p. 338 M.) πότερον ἐνω τὴν βατίδα τεμάχῃ κατατεμῶν ἐφῶ; Alex. ii. p. 367 K. (iii. p. 471 M.) τὸ δ' ἄλλο σῶμα (of the cuttlefish) κατατεμῶν πολλοὺς κόβουσ, Euphron. iii. p. 323 K. (iv. p. 494 M.) ταῦτην (γογγυλίδα) ἐτεμε λεπτά καὶ μακρά. Eur. Εἰρ. 472. 5 Ν. 2 τιμησία δοκοῦ .. κυπαρίσσου is sometimes quoted (as by Blavdes), but δοκοῦ is the true reading. For a different constr. cp. 320 n. In Εἰρ. 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 Λακεδα-
μάνου never has the article, except in Pox 282, where Bachm. reads καίτοις. The departure from usage here may be excused on account of the metre, cp. Bachm. Con. p. 44.

305. τῶν Λάκωνας: the article may be anaphoric, but see last note; Δ is a Kosmopne, cp. Fick, Personennamen, p. lxiii.

ἐπιτόδον: there may be a comic intimation here, as ἐπτ. is found elsewhere, in comedy, only with a verb of motion. 306. σπουδῶν: schol. R leitit ό περί, which may give the right sense, as otherwise the acc. would be expected. 307. έτι: see crit. n. For έτι and an opt. with έτι, in a question, cp. At. 829, Lys. 912, Eur. Suppl. 447, Tro. 961.

καλῶς: the sense, which has been questioned, is clear, if καὶ is printed as in the text.

ἐπερ . . . γε, 'if you have come to terms'; cp. Vesp. 1153 n.


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 λόγῳ κεχρηστί; the locus classicus is Eur. Andr. 446 sqq. Σπάρτης ἐνοικια, δόλα βουλευτηρία, | γευσών ἀνακτες, μηχανοφόρων κακών, | ἐλεκτρά κουδέν ὑγίεις, ἀλλὰ πάν πέριξ | φρονούντες, ἀδίκως οὔτεχετ' αὖ' Ἑλλάδα.

In Thuc. v. 105. 4 an Athenian gives an interesting account of their character: the Spartans are eminently conscious of their internal dealings; but international morality is unknown among them, ἐπιφανεῖται δὲ ἰσαμέν τὰ μὲν ἡδα καλα νομίζοντες, τὰ δὲ εὐμφάντα δικαιὰ, a description abundantly borne out by their conduct during their hegemony.

309. ἐγκείμεθα, 'against whom we are so ruthless'; cp. Thuc. i. 69. 3 γνώντες (viz. the Athenians) δὲ εἰδώτας (the Laecedemonians) περαράν ἰσχυρῶς ἐγκείμονται (will press on with ruthless energy); generally used of pressing home an attack in battle.

311 sqq. δὴ . . ἡδη: there is nothing strange in this combination here, as δὴ goes with ταῦτα, and ἡδη with ἐμφάνως, 'actually openly' (soqag), cp. Vesp. 428 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 ταύτα διήλθομεν, έφη, οὕτω δὲ ήδη κατὰ φύλας διεκρίνομεν τα ἐπίσημα, which, in my opinion, is an instance of dittoography. 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 ε θυσίαι δε και ἕορται καὶ χοροὶ πάσι μέλοντες διὰ βίου; but this is not the sense required here 309 Λάκωνες R 312 ἤδη] Dobree οὐτω. See comm. 314 ἄν om. RT²

opinion see Reisig, Conj. p. 232; for δῆ...δῆ (= ἦδη), 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).

ἐφόσον; 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 locations, from epic Greek, in which the subj. and fut. were similar in sense; cp. Eur. El. 967 τι δῆτα δρώμεν; μητέρ' ἣ φονεύομεν; Ηηπρ. 1006 ποι δῆτο αἱ τλῆμων τρέφουμαι; (Goodwin, MT. Τ. § 68).

313. δῆτα: only here, and in 911, of the 1st pers., though commonly used of the 3rd; so 129 οὖσαν πάρα (= πάρειμ). 314. πολάκα: to be taken with λέγων, since there is a reference to the complaint in 303; it cannot, as some think, go with ἀποφήν in the sense ‘in many ways.’

ἀδικούμενος: 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.


ταραξικάρδιον: 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 τηλεικάρδιον, Orph. H. 18. 8 κλωνοκάρδιος, Hom. II. x. 41 θρασυκάρδιος. For compounds of ταράττων cp. Eq. 247 ταραττόποστρατος, ib. 309 βορ- βοροστράτος, Philo ii. 520 ταραττόπολις, Paus. vi. 20 ταραττίπος. Ran. 710 κυκλιστεφρός is similarly formed. Though ταραξικάρδιον is comic, ταράσσει καρδίαν is tragic (cp. Eur. Bacch. 1922).

316 sq. διένυν...εἶ: cp. Vesp. 426 n.

τολμήσεις: for the fut. after εἶ, in a warning, cp. Vesp. 190 n.
317-8 The order is inverted by Bakhuizen and Schnee (de Ar. manucri. ii. p. 12), with an apopoeisis after δοκῶ; but see comm. 317 λέγω R: λέγω ABCVP2 lemma schol.; either reading is suitable, see comm. || μῆτε R 318 ἐθελήσω] see Vesp. 493 crit. app.: Blaydes θέλω 'γω; 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 τῶν λόργγυ' ἔχων: Brunck τὴν δέρην (cp. Eur. Hec. 549): Bergk τίνος ἔχων οὕτως λέγειν (accepted by v. Herw. Vind. p. 6): Porson τῶν Κέφαλον 'Mr. Head' (cp. 1002, Vesp. 380 n.): Geel τὴν σφάγην: Η.

317-8. The 'chopping-block mēτί' was suggested by a scene in the Telephus, of which a fragment survives; cp. Fr. 706 N.2 Αγάμεμνον, οὐδ' εἰ πέλεκου ἐν χεροῖν ἔχων | μέλλας τι εἰς τράχηλον ἐμβαλεῖν ἔμοι, | σιγήσωμα, δίκαια 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 Dicaceopolis offers to take up, is not without parallels in sober history. Demosthenes (xxiv. § 139) mentions a strange custom among the Locrians: ἂν τίς βούλησθαι νόμων καίνων τίθεναι, ἐν βράχῳ τὸν τράχηλον ἔχων νομοθετεί, καὶ εἶναι διαφοράς καὶ χρήσιμος εἶναι δ νόμος, ἐν τῷ τίθειν καὶ ἀπέρρηται: εἰ δὲ μὴ, τεθυμαί ἐπισαβεύοντο τοῦ βράχου.

317. A schol. (not in R) has a strange note here, viz. τοῦτο δεῦσαι καὶ προκρουστίκαι ('offensive'), ἐπειδὴ οἱ στρατηγοῦσαι καὶ δημαγωγοῦσαι κυκλωτὰ τῆς εἴρησις ἐγέντωσα, which Schinkel (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.

καίν γε μὴ κτλ.: there is an apopiopsis, or ellipse, after this line, which supplies the true apopoeisis; cp. Sh. Hanul. 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 apopoeisis, cp. Sobol. Sydol. 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 sqq., Thuc. iii. 45. 4. Strangely enough, Suidas supplies the true apodosis, viz. τῆς κεφαλῆς ἀφαίρεθην (s.v. ἐπί-γεια).

καί... γε, atque adeo, cp. Vesp. 97 n.

318. ὑπὲρ: only here, and in 355, in Aristoph. in a local sense. Ar. 1385 is from Soph. Oeconomus (Fr. 435 N.2), cp. Itz, Prag. p. 7.

ἐθελήσω: for the form cp. Vesp. 493 crit. app.; for the tense cp. Plut. 319, Soph. Aj. 681, OC. 1259, Eur. Med. 726. The fut. may be due to the tense of the verb in the suppressed apopoeisis; but the fut. of this verb, as of βούλωμαι, is often used where the present might seem more natural. It may be translated 'I would wish.' cp. Kühner-Gerthi, ib. § 387 (4).

τὴν κεφαλὴν: see crit. n.

319 sqq. For the Antepirrheme (319-347) here, corresponding to the Epipirrheme (308-315), see Zielinski, ib. p. 129. Each consists of one full Perikope (16 verses), cp. ib. pp. 352 sq.

319. eἰτέ: ad plurès, cp. Vesp. 403 n.; found even in prose, cp. Plato, Prot. 311 ν eἰτέ μου, ὁ Ἐσκαρτές τε καὶ Iππο-
ANTEPIRHEME

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


κρατεῖ, ὡς τίνι δυντι τῷ Πρωταγόρα ἐν μῷ εἰχεῖς χρήματα τελείων;


φοινικίδα, ‘a cassock’ (a military cloak, cp. Sh. All’s Well iv. iii. 191); schol. Νῦνοι αὐτῶν αἰμάσσειν, ὡςτε φοινικίδαν αὐτὸν ποίησα τὸ σῶμα. φ. was the celebrated scarlet tunic worn by the Spartans in war, cp. Lys. 1140, Xen. Rep. Lec. 11. 3; and also by Athenian taxiaarchs, cp. Pox 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. τίς apologizes for the bold metaphor, viz. ‘something that looks like a β.’

θυμάλων: a pun on θυμός; ἐπέξεσον would seem to imply that θυμάλων means fumus, as v. Leeuwen takes it; but, according to schol., and Poll. vii. 110, it is a διακεκαμένος ἀναβάτης (‘an ascending spark when it has gone out’ Ruth.), or an ἰμάκαυτος ἀθάνατος (τίτιος), and such is its meaning in Thesm. 729, Stratt. i. p. 727 K. (ii. p. 786 M.) θυμάλων . . . μετὰ τῆς ἀράχαν. Probably ἐπέξεσον is a piece of tragic burlesque, chosen as suiting θυμός, for which θυμάλων is a surprise; cp. Thesm. 468 οὖς ἐπεξεύτη τῆς χολῆς (paratragedia), Aesch. Prom. 370, Soph. Trach. 840, Eur. Hec. 1055, IT. 987, Herod. vii. 13 ἀκοβασάτω μη τῆς Ἀρσαβάνων γνώμης παρατική μὲν ἡ νέωσ ἐπέξεσο. See Rutherford, New Phryn. p. 17. It may be translated ‘flared up.’ Very similar is the metaphor
οὐκ ἀκούσεσθ’, οὐκ ἀκούσεσθ’ ἔτεον, ὅχαρν—νίδαι;
ΠΑΡ. οὐκ ἀκούσμεσθα δήτα.
ΔΙΚ. δεινά τάρα πείσομαι.
ΠΑΡ. ἐξολοληθη’, ἢν ἁκούσω.
ΔΙΚ. μηδαμῶς, ὅχαρνικόι.
ΠΑΡ. ὡς τεθυνέων ὦθι νυνί.
ΔΙΚ. δήξομαι ἀρ’ ύμᾶς ἑγὼ.

ἀνταποκτενω γὰρ ὑμῶν τῶν φίλων τοὺς φιλτάτους;
όως ὁμήρους *εἰχόν υμῶν, οὐς ἀποσφάξω λαβῶν.
ΠΑΡ. εἰπέ μοι, τί τούτ’ ἀπειλεῖ τοῦτος, ἄνδρες δημόται.
τοὺς Ἀχαρνικοῦσιν ἡμῖν; μῶν ἔχει τοῦ παιδίον
tῶν παρόντων ἐνδόν εἰρήκας; ἢ ἐπὶ τῷ θρασύνεται; 330
ΔΙΚ. βάλλετ’, εἰ βούλεσθ’ ἑγὼ γὰρ τούτων διαφθερῶ.
εἰσομαι δ’ ύμῶν ταχ’ ὑστερός τοι οὖν ποιήσω.

322 οὐκ...οὐκ ΡΑ’...οὐκ ΒΣΙ’...οὐκ ΒΡ’...οὐκ ΒΡ’ Βρ 2 || ἀκούσασθ’ Ρ
323 γ’ ἄρα Ρ cett.: Elmsley τάρα, cp. Ran. 252 324—7 Given so
by Hamak.: XOR. ἔξολ. ... ΔΙΚ. ἐξολοθη.. XOR. ὡς τεθ. ... ΔΙΚ.
μηδ.; but see comm. 324 ἐξολοληθῆναι Α’; a good instance of etacism
325 δήξομαι ύμῶν ἀρ’ Ρ: δήξομαι γὰρ ύμῶς cett.: corr. Bentley, cp. Pas 532,
Thesm. 248 326 ύμῶν Ρ cett.: Bergk ύμῖν || Blaydes τὰ φίλτατα
327 ός ἔχω γ’ ύμῶν ὁμήρους codd., cp. Lys. 865 ταχ’ νυν ταύτην, ός
οὐδεμιᾶν ἔχω γε (Cobet ἐγόθα) τῷ βίῳ χαρίν, 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. ἔτεον: cp. Vesp. 8 n. Strange
to say, this use is found only in
Aristoph.

ἄχαρνηθαι: a lengthened Epic form,
used for comic effect, ‘sons of Acharneus,’
as if such a person were the heroeponym
of the deme, cp. Peppler, ib. p. 47; so
Tuscolidae (Lucil.), Apulidae (ib.).
323. δήτα: often so used with a
repeated word, where one echoes a previous
remark; cp. Soph. Oc. 536.
τοι = prefecto; often so with δέινα
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. Eg.
340 ΚΑ. διαρρατήσωμαι. Α.Λ. καὶ μὴν
ἐγὼ οὖ πάρειν; for a converse jest cp.
176 n.

ἄχαρνικοι: cp. 180 n.
325. ως τεθυνέων τοῦτο, ‘be absolute
for death’ (Sh. Meas. III. 1. 5), a constr.
found in Herod. i. 91 τοῦτο εἰποτάδου

Κροίους ς ὅς ὕστερον ... ἀλλοῦ τῆς πεπρο-
μένης, and common in Soph., e.g. Ant.
1063 ως μὴ μαλλομένος τοῦ την ἑμῶν
φρένα, Ph. 253, OT. 848, but not found
elsewhere in Aristoph.

Hence it appears there is para-
tragedia here. ως is not required by
the sense, but ‘adds emphasis by mark-
ing the point of view at which he (the
speaker) is to place himself’ (Jebb).


δήξομαι: cp. 1 n., ‘I’ll pheeze you, in
faith,’ Sh. Skew Induct. i. 1.
326. ἀνταποκτενω, ‘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.
tῶτα λέγει των τῶν Ἀχαρνῶν ἀρτάτας
cόμμαν γεροντῶν ἐν ω τούς ἀνθρακας
φέρουσιν, δι βαλείται εἰς οἰκεία διαχρήσασθαι
ἐκώστην δέ τοῦ Α. ὡς ἀνθρακοκακατά.
This interpretation is quite inconsistent
with 330 and 334, from which it is
obvious that Dicaceopolis 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 philanth—acist.

the ellipse of the main verb with ταχύ κτλ. (cp. Nub. 1179 sq.). Elsewhere, after ὃς, γε simply emphasizes the preceding word (e.g. 346 n.), but here there is no emphasis on εἴχον. I read εἴχον, an idiomatic use of the imperf., for which cp. Vesp. 855 n., Pax 142 ἐπίτετικες εἴχον πηδάλιον δ' ἄριστομεν. 328 Blaydes ἄνδρες 329 ἴμιν] ἴμων Ald. || τοῦ codd. 330 εἴριχας R Su., schol.: εἴρεσις ABC etc.; cp. Eustath. ad Od. p. 1387. 3 τὸ εἴριγω ἐπὶ μὲν τοῦ κομίνω ἐψίλον.—ἐπὶ δὲ τοῦ ἐγκλείω ἐδάσανον, 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 Orastes, 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. εἴχον: see crit. n. 328. εἴριχας μοι: cp. 319 n. 330. εἴριγω, 'in the house,' not as Blaydes, following a schol., takes it, 'in the basket.' θρασυντα, 'is defiant': cp. Nub. 1349, Ran. 846. The word is tragic, cp. Aesch. Suppl. 772, Soph. Phil. 1387. 392. Schol. here is very important: ψιλιθον ἄνδρακων προσενήροχεν, άν θασι
ΔΙΚ. ως ἀποκτενώ, κέκραξθ'. ἐγώ γὰρ ὄνκυ ἀκούσομαι. 335
HMι. B. ἀπολείς ἄρ' ὀμήλικα τόνδε φίλανθρακέα;
ΔΙΚ. οὐδ' ἐμοῦ λέγοντος ύμεῖς ἀρτίων ἠκούσατε.
HMι. B. ἀλλὰ νυνὶ λέγ', εὖ σοι δοκεῖ, τόν τε Λακεδαμιόνιον αὐτόν ὁ τι τρόπω σοῦ ἐστι φίλον, ὡς τόδε τὸ λαρκίδιον οὐ προδώσω ποτὲ.

333 ἀπωλόμεθ' R || ὃς om. R 334 ὁ μηδαμός, ὁ μηδ. R etc.;
cp. Su. (s.v.): Elmsley μηδ. μηδ., cp. Pace 385 335 Before kek., a full stop in R || κέκραξθ' R 336 No para. in R || ἄρα τόν | ἡλικα κτλ. R(sic)ACГ, Aldl., schol.: ἄρα θ' ἡλικα B: Reisig ἄρ' ὀμήλικα: Elmsley δὲ τὸν ᾑλ.: Bergk ἄρ' ὀμήλικα: Meineke (Vind. p. 8) ἄρα τῆλικα (hunc tautulae aetatis carbonarium perditurus es), which is accepted by V. Coulon, ib. p. 167. The form τῆλικε would be a jest for τῆλικας 337 ύμεῖς om. A 338 No para. in R || νῦν RACГ: γὰρ νῦν B:

παίδα εἰναι τῶν 'Ἀχαρέων πάνω κομικώ- 

tα δ' μεγάλα πάθη υποταξῆ τῆς 

trαγῳδίας, ἐπεὶ καὶ τῷ Ἡλέφερος κατὰ τὸν 

trαγῳδοτοῖς Ἀλυχόλου εἰς τῆχος παρὰ 

tοῦ Ἐλληνας σωτηρίας τὸν Ὀρέστην εἰς 

συλλαβῶν. παραπλησίων δ' καὶ εἰν ταῖς 

θεσμοφοραζόσωσι ἐπτέτονεν· ἡ γάρ Ἐλπι-

δίδου κηδεσίτη [Μπρατσάκους] ἐπισφιλευ-

μένος παρὰ τῶν γυναικῶν ἄσωτον ἀρτάσα 

παρὰ τῶν γυναικῶν, ὡς ἂν παίδα ἀπο-

κτείναι βούλεται.

This schol. is clearly 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. lес. i. p. 210) thinks; probably, the original scholiasts wrote κατὰ τὸν Τραγ., and the name was subsequently added by some ignorant copyist, who did not know Euripides' play (Bakhuyzen, de Parodια, 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 produces for this improbable hypothesis is Aesch. Fr. 298 N.4 ἀπλὴ γὰρ οἶμοι εἰς Αἶδον φέρει, which he believes to be a fragment of the desired scene! (See Murray, On Parody, p. 13, O. Ribbeck, Στίτσ. Τραγ. п. 106, Wecklein, Sitzungsber. d. phil.-hist. Cl. d. München, 1878, ii. pp. 198 sqq., Lessing, de A. Eur. irritisore, p. 42.)

εὑρομαι, 'I shall learn'; cp. Vesp. 86 n.


τῶν λαρκαγούσις ἢ διόν οὖν εἰς ζύλα.

δημότης: so in Epicharm. 125 K. a 

σακίς ('servant girl') is said to be 

father, mother, and sister of a φίλος 

(v. Leeuwen). The present line does not show that Diceneopolis 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. μηδαμός: for the pathetic repetition 

cp. Pace 385, Vesp. 1252 n.
335–46. Schol. δυπλαὶ δόα, ὅτι ἡ ἐτέρα 

ἐπεταί διὸ, ἢ ἀντιστρέφουσα τῇ ἀποδο-

μένην (viz. 284 sqq.), ἤ τῇ ἄρχῃ "ὡς ἀπο-

κτείνω κέκραξθε,' τέλος δέ τῆς πραγμα-
SECOND LEADER. (Completely breaking down and turning to his followers) Good truth, 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.


335. ὄς: cp. Vesp. 416 n. ‘You may shout since I intend to kill him.’

κέκραγέθη: addressed to the Second Leader. Blass (with Schol.) thinks the plur. required, and takes the form as a non-thematic plur. κέκραγέθη, which, however, is unexamined, and quite unnecessary (cp. Kühner-Blass, ib. ii. p. 465).

336. ὁμήλια: cp. Eur. Hesper. 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) ἀντί τοῦ εἰπε καὶ δεῦ τρόπῳ ὁ Λ. ἐστὶ σοι φίλος; (2) εἰπε, τί σοι τῷ τρόπῳ φίλον ἐστι περὶ Ἀκεδαμίων. (The latter seems Didymean, as it is introduced in some codd. by ἰδέας, 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.

εἰ σοι δοκεί, ‘if you please’: a polite formula, perhaps used here humorously, in an unsuitable context.

340. λαρνκίδιον: the diminutive is prompted by paternal affection, which represents that vanished upon the child
341 τοὺς λίθους νῦν μοι χαμάξε πρῶτον ἐξεράσατε.


343. ἐξόσιον μή, vide ne, ‘I have a suspicion that’; this seems to be the only place where ἐ. μή 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).

344. στροφήμα: cp. Thesm. 184, Eccl. 23, 92; especially used of stealthy occupation. (Cp. Su. s.v. ἐγκάθητος.)


346. ὅδε: viz. ‘my coat.’

347. ἑκάτεροι: Dind. boyn: Dobree ἀρα πάντως ἀνήσειν τής boyn, which has been generally accepted; but πάντως is without force.
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 gaberines)
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 gaberines 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

EPIRREHEME (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 ἀνασείειν

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,' βοὴν being a surprise for λίθους. 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 α. τῆς βοῆς cannot bear this meaning; nor can ἄπειθανον be read after ἐμέλλετε, referring to the same subject; furthermore, he mishandles ἐμέλλε, 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, XL, p. 240 "ταῖς λοιχυτίστρις qui ex certamina aut contentione multo labore tandem descessit 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 ὅπως ἠγόρασαν διὰ παρέξεων πράγματα | ἐμελλέτην μοι, which is exactly parallel, since ὅπως ἠγόρασαν (= probe noram) is equivalent to ἄρα. ἄρα: cp. Vesp. 314 n.

ἀνασείειν, '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 σείδους, and σειστός in 344, 346; and the sense by Men. 'Επιτρέπ. 241 (v. Leeuwen's ed.), [Dem.] xxv. § 47 τὴν κατὰ Δημοκρίτους εἰσαγωγέων ἀνασείας ποι ἐπερεῦν; 'what has become of the accusation which he brandished as a menace?' Plut. Τίb. Graccb. 21 δίκαι τῷ Νασίκε προσανεθείντο, Poll. i. 151 φόβον ἀνασείειν μόνον, ix. 155. Similarly used are προσείειν (Eur. Ἡρ. 1218, Thuc. vi. 86 προσείειν φόβον, ἐπισείειν (Plut. Them. 4). See Willem's excellent article, Bull. d. Acad. roy. d. Belg. (1903) p. 623. ἀν. 8. May be a jest on ἀνάσειν τῆς βοῆς.

The reading of the codd. here has been rejected by all recent commentators, except W. G. Clark, who thinks βοὴν (or βοᾶς) a surprise for χεῖρας ('throw up your—cries for quarter,' cp. Thuc. iv. 37. 2 καὶ δὲ [viz. the Spartans
ολόγον τ' ἀπέθανον ἃν—θρακεῖς Παρνάσιοι, καὶ ταύτα διὰ τὴν ἀντοπίαν τῶν δημοτῶν. ὑπὸ τοῦ δέους δὲ τῆς μαρίλης μοι συχνὴν ὁ λάρκος ἐνετλήθησεν ὀστέρ σηπία. δεινὸν γὰρ οὕτως ὁμφακίαν περικέναι τῶν θυμὸν ἄνδρον ὅπε θάλλει καὶ βοαν ἑθέλει τ' ἀκούσαι μηδὲν ἵσον ἵσοφιέρον, ἐμὸν ἑθέλοντος ὑπὲρ ἐπιζήνου λέγειν [ὑπὲρ Δακεδαυμιοῦ ἀπανθ' ὀν' ἄν λέγω.] κατοὶ φιλῶ γε τὴν ἐμὴν ψυχῆν ἐγώ.

ωδὴ

HMI. Α.

tὶ οὐν οὐ λέγεις

348 τ'] Mein. δ': Elmsley γ'; but τε is right, see comm. || Tyrwh. ἀπεθάνετ' || v. Herrw. 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' ἄνδρων βαρβάρων (where see note). || Παρνάσιοι R Su. (s.v.), Ald.: Παρνάσιοι ABC etc.: Meisterh. Παρνάσιοι (Gram. p. 75. 12): Elmsley -ήσιοι: Bentl. -ήσιου; cp. Λυς.

in Sphacteria] ἀκόουσαντες παρῆκαν τὰς ἀσπίδας οἱ πλείστοι καὶ τὰς χεῖρας ἀνέσειαν ὁπλοῦντες προσέθεσαν τὰ κεκηρυγμένα. This is ingenious; but τὴν βοῦν (or τὰ βοάς) would be required. Fritzsche (Jahn's Ann., 1829, p. 29) translates so: 'Ihr solltet alle (aus euern Manteln) Geschrei aufschütteln;' it is not improbable that this meaning is also glanced at (see 344, 346). In ἀνά- there is, no doubt, a reference to the compound ἀναβάον.

348. ἰλέγον: cp. Εἰκ. 822 τολοῦ τολοῦν, Ἰαπ. 1016, Νυβ. 915 θρασύς εἰ τολοῦν, Eur. Herc. 938 ἠνίπ μᾶς μοι χεῖρας εἰ δεθοίνοι τὸδε 'at one blow.' For similar genitives of which the origin is unknown see Kühler-Gerth, ib. §§ 391. 4, 419. 3.

Παρνάσιοι: for the charcoal-works on Mt. Parnes cp. 34 n., Enuph. ii. p. 297 K. (iii. p. 111 M.), who attributes the line to Aristophanes) έσ κόρακας· ἥξω φέρων τε δεύο τῷ Πάρνηθ᾽ ὅλον.

349. ἀτοπίαν, eccentricity'; cp. Ἰαπ. 1372 τέρας νεοχώμ, 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 δυσσολίας, Pax 25 ὑπὸ φρονιματος, ib. 324 ὑπ' ὡδῶν, Eq. 515 ὑπὸ ἀνισαία, Av. 475 ὑπ' ἀμφικαιρίας; but Lys. 505 ὑπὸ τῆς ὑφῆς, Fr. i. p. 546 K. (ii. p. 1189 M.) ὑπὸ τῶν γέλωτος. Cp. Sobol. Praep. pp. 217-8, Vesp. 106 n.


351. ἐνετλήσεν: cp. Jonson, Ev. Man in his Hum. iii. ii. 'one of them (takers of 'roguish tobacco') will ne'er scape it: he avoided a bushel of soot yesterday, upward, and downward'; cp. Ἱόπ. 366 καταταλάλ. Nub. 411 προσταλάλ. σηπία: schol. θερμόνυμεν γάρ αἰ σηπία ἐπαφαίαν ἐκ τοῦ προστότου αὐτοῦ μελάνος
shock 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 Τρικορνισία 351 ἐπετήλησεν R etc.: ἐπετήλησεν Su. (s.vv. λάρκος, ἐπετήλησεν, μαράλη) 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] Meim. πέρι, in order to obviate the repetition: the line is rejected by Wilam. 358 οὖ ομ. RΑΓ lemma schol.

(θόλου Su.), ταράττειν βουλόμεναι τὸν παρ' αὐτάς τότον, ἵνα μὴ καταφαίνει ὁσιὸς τὸς θηρᾶσι, hence the Boeotian name ἀπτεχολία (cuttlefish) in Strattis i. p. 725 K. (ii. p. 781 M.).

352. ὁμφακίαν, vin ordinaire (viz. made out of unripe grapes); hence, metaphorically, 'sour', 'acid', cp. Sh. Ττ. 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 ὄρφες σχάσανθε καὶ τὰς ὁμφακίας, Theocr. xv. 148 ὑψηλὸς ἄητος ἀπάν. In Lucian (Catapl. 5) Charon employs ὁμφακίαν νεκροῖ ποίο τοις δελτιόν οἰκίᾳ who have been cut off by an acerba mors. For the termination -ασ, Vesp. 151 n.

353. θυμὸν: in the sense 'heart', 'soul,' only poetical (cp. 450, 480, 483); see Hope, ib. s.v. There is a passage here.

354. ἵσων ἵσω: a phrase which, in English, would be inverted commas; school. R ἄντι τοῦ δίκαιου καὶ ἐξ ἴσων. '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.) ἄν ἵσω ἵσω δὲ προσφέρῃ, μανιάν 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' οὔτε τρίτα, 1 : 2 (Dioeces 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. βαράδροσιν οἰνόσχειν ἐς δεί, even where the proportion was reversed, vis. 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 ὀδάρες.

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. διπλα καὶ εὐθείας εἰς περιοδὸν τοῦ χρόου πεντάκολον δοσιάν, διδόντων διπλῶν μὲν τῶν δύο πρώτων, ἀπλῶν δὲ τῶν τριῶν λαπτῶν. *ἐν ἔκθεσι δὲ στίχοι αἰμβικοὶ τριμετροὶ ἀκατάληκτοι β'. Cp. Thiemann, ib. p. 18. In comedy, doxhmias 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
365 θες Su. (s.v. ἦπερ) 366 θέασθε R: θεάσθε cett. codd., lemma schol.; the plur. is preferable, cp. Soph. Tr. 1079, V. Coulon, ib. p. 156

which play this metre seem to have played a great part (cp. Steurer, d. Arv. corr. 1yr. p. 37). Thus the Chorus, as it were, scent 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 cetics followed, as here, by iambics (1900-2). Perhaps Aristophanes borrowed the ἐπίθεντον from Agam. 1277 βομβού πατρόφον δ’ ἀντ’ ἐπίθεντον μένει.
360. δ’ τι κτλ., ‘what your strong plea is’; cp. Lys. 96 λέγε ὡστά τὸ σπουδαῖον δ’ τι τούτ’ ἐστι αὐ.
362. ἐμὶ πόδος ἐξει: a tragic periphrasis for ἐπιθωμοῦ ἀνασκύπασις).
363. δ’ τι φρονεῖ: loosely governed by this periphrasis, a constr. not uncommon in tragedy; cp. Nub. 1391 τῶν νεωτέρων τὰς καρδίας πνεύμα δ’ τι λέξει, Soph. Aj. 794 ὡστε μ’ ἐδίνειν τ’ φης. Very similar is Eur. Ion 572 τοῦτο κάρ’ ἐξει πόδος ὤπεις κτλ.
367. τυννουτοσί: formed from τοῦνος (Call. Fr. 420, Theocr. xxiv. 137), on the analogy of τοῦνος from τοῦς; it is not found in the other comic poets or in prose, but it is common in Aristoph., cp. Nub. 392, Eg. 1220, Thesm. 745, Ran. 139.
368. ἀμελεῖ, ‘surely’; cp. Ran. 532, etc.

ἐνωστικάςμα: a mock-heroic comic formation, which may be represented by ‘I will not do my sword and buckler on,’ cp. Sh. 1 Henry IV 1. 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.: ὅς παράσκευασμα ἐπιτολύ ‘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.

ψήφω δάκνειν: ψηφιδακεῖν, though strangely formed, seems to me most Aristophanic; it may be a surprise for ἔξιφηφορεῖν, not for ψηφιδακεῖν, 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 πυροστοιχία and ἀμέλει. ἑναστίδοουσαῖ does not occur elsewhere, but such compounds are a part of the stock-in-trade of comedy, cp. 894 ἑντευθεύοντο, Nub. 10 ἐγκρόδιευόσαῖ, Ἀν. 861 ἑμφορεύοντο, Λυσ. 664 ἑκθευόσαί. For a similar metaphor cp. Eur. Med. 1242 διὰ λέον, ὀπλίζον, καρδία.

372. A common charge against the Athenian—and every other form of—extreme democracy, cp. 695 sqq., Eq. 1115 sqq. Thus, according to Arist. Pol. 1292 a 17, the demagogue is the flatterer of the commons, viz. ὁ δήμος ἵπτει μοναρχέας... ἄστε οἱ κόλακες ἑντιμοὶ... καὶ ὁ δημαγωγός καὶ ὁ κόλαξ οἱ αὐτοὶ καὶ ἀδύνατον. The reason given is that a democracy is governed by περιφησίματα (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. ἄηρ ἄλαξῶν, 'a cracker' (Sh. John II. i. 147), viz. a demagogue, cp. 63 n. For ἄηρ cp. 168 n.


374. ἀπεμπολόμενοι, '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. Pox 633 πολομενοὶ. ἀ. does not occur elsewhere in comedy; and the metaphor is mostly tragic, cp. Soph. Ant. 1036 ἔξιμπολόμαι κάκτεφροτίςμαι πάλαι, 1063 ὥς ἐμὲ 'μπολήσων ἐσθι τὴν ἐμὴν φρένα, Eur. Tr. 973 ἦ μὲν Ἄργους βαρβάρους ἀπημόλα.

375. Ψυχάς: for the antiptosis cp. 117, 442 n., 642, 649.

376. Βλατούσιν, 'they propose'; for the constr. with the infinit. cp. Vesp. 455 n., 847 n.

Ψηφιδακεῖν: see crit. n.; cp. Ἀν. 19 τῶ δ' οὐκ ἑρ' ἤστεν οὐδὲν ἄλλο πλήρων δάκνειν. The love of litigation among Athenian old men is best illustrated by Philocleon in the Vespae. Indeed, without the 'Triobolon' the aged poor could not support life; see Vesp. 304 sqq.

W. G. Clark exhibits too great ingenuity
in suggesting that in δακέω 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 πίστις justificative; and, in my opinion, it also gives colour to the suggestion that the actor of the part of Dicæopolis 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. διεκλίσας: viz. brought an ἔσαγγελια against me, in the senate.

380. διεβάλλε: cp. Eq. 64 ψευδή διεβάλλε (also of Cleon); see crit. n. 

κατεγλώττισε, 'bainadoed me with his tongue' (cp. Sh. John ii. 1. 463): a vulgar word, used by Aristophanes in various senses, viz. (1) βλασφημεῖς, as here; (2) ταράττειν (schol. Eq. 352), cp. Eq. l.c. (τῆν πλύνην ὑπὸ σοῦ μονωτάτου κατεγλωττισμένην σωτάτην 'overwhelmed by the exubervance of your verbosity'; (3) λίγεα λαστίνος oscilari, cp. Thesm. 131 ὡς ἦδο τὸ μέλος . . . καὶ θελυρίδωδες καὶ κατεγλωττισμένον (Nub. 51 κατα- γλωττίσθη). Hardly used elsewhere until Philostr. Vit. Ap. i. 17 λέξεις κατεγλωττίσμενη 'composed of rare words.'

381. ἐκκυλβόρει, 'roared like Cycloborus,' a torrent that got its name from the destruction it caused when 'overpeering of his list,' cp. Vesp. 1034 n., Neil on Eq. 137. Cleano's voice is like that of an ἐμπειρηματικός in Vesp. 36, see ib. 671 n. The verb seems to have been a coinage of Aristophanes, although, according to schol. R, καταγλωττίσεων και κυλβόρεων were χαρακτηρισματο κυρωφιάς, while πλυνεῖν and διαβάλλειν were forns expressions.

ἐπλυνε, '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 πλυνύ με πωκ ρέων 'making me a wash-tub,' Fr. i. p. 441 K. (ii. p. 1030 M.) τῶν τάρχον τουτο, ρέων 'πλυνύν ἀπασιν δόνον αὐτῷ κάκα, Dioc. i. p. 766 K. (ii. p. 338 M.), Men. iii. p. 183 K. (iv. p. 254 M.), Sosip. iii. p. 314 K. (iv. p. 482 K.) πέλατα (Pors. for πέλατα, 'has become cheap') το πράγμα καὶ πάντω τοῖς ρέων ἢι ἔιναι μάγειρον φατιν. The word seems slang, but it was not disowned by Demosthenes (xxvii. § 11, lvii. § 40).

382. μολυννπραγμονούμεν: 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 sentence of mischiefs. (Striking an attitude) So let me now, before I make my speech, array myself in most piteous wise.

ANTODE

SEMICHRUS II. (Tragically) Wherefore these tricks and fetches and delays? Why, sir, for my private part you may

repeated in 436


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 αἰσχρὸς καὶ βρατικὸς μεταχειρισθείς. For μολυνο- cp. Eq. 1236, Plat. 310, Plato, Rep. 535 E (of the soul tolerating τὸ ἀκοινόν ψεύδος) ὑπερ θηρὸν μεν εν ἀμαθίᾳ μολυνεσθαι. 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.) εὐρήκαστροφακείν, 'to combine the styles of Euripides and Aristophanes,' as our poet did in his comedies. For 'sentience in the translation cp. Latimer, Serv. bef. Convoc. 6 'the devil (is) a stinking sentine of all vices: a foule, filthy channel of all mischiefs.'

383. πρῶτον πρῖν: cp. Eq. 542, Thesm. 380, also πρῶτος καὶ πρᾶτορ (Eq. 761), πρῶτος πρὶν (Av. 700, Ran. 679), πρῶτον πρῶτον (Soph. El. 1131).

384. ἐνυκεάσασθαι, 'to get myself arrayed'; cp. 1096, Ran. 523. For the simple verb cp. 121, 759, Thesm. 591; the compound verb is not found, in comedy, outside of Aristophanes.

ολον: in comedy with a superlat., only here, and in Eq. 978 οἴων ἄργα λεωτάτων (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.


387. ἕνικα, sumus per me thetis, 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.) ταρρεῖν κελεύσας ἕνεκ' ἑμοῦ τάτα (viz. ἰχθύδια); but 958, Nub. 420, Lys. 491, Escl. 567 are instances. See Sosol. Synd. p. 34, Soph. El. 786 sq. τῶν τῆς ἄπαλων ὅρεις ἁμερείομες.

388. Ιφρώνυμον: school. οὐκ ο' Ἰ. μελων ἔστι ποιητῆς καὶ τραγῳδοσίος ἀνώμαλος καὶ ἀκούσομάτος ("chaotic"), διὰ θέ add. Su.> τὸ ἄγαν ἐμπαιδεύει γράφειν υπόθεσει, καὶ φοβηρὸς προσωπεῖος χρῆσθαι, ἐδοκεὶ (δὲ δελετ Su.) πρωτείαν. ἐκκωμιότετο δὲ ὡς πάνιν κομίαν· διότερ Ἀιδός κυνών ἐπὶ αὐτῶν, παλίς καμψώδιος ὡς κομίαν; in Nub. 349, he is called 'the son of Xenophonius,' and λάσιος. It is improbable that the general, ironically
called σοφός for his opposition to the peace, in Eccl. 201 (thirty-five years later) was the same person. On Hieronymus see Bergk, Reib. Com. Att. pp. 63 sqq.

389. σκοτοδασμυνκύντριχα: 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 phrasing of dithyrambs is satirized in Nub. 332 sqq.

390. "Αίδος κυνή: Su. eti τῶν ἀφανῶν εὑρηκαί ἡ παροιμία. First mentioned in Hom. II. v. 845, where it was docted by Athena, ἡ μὲν ἢδος δομίσας "Ἀρρή, Ἡσ. Sent. Her. 226; coupled with the ring of Gyeses in Plato, Rep. 612 n.; 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 σκότην λάβει προσώπη, ποίον ἐπίστροφεν νέφοι βομία γέρουντος ὁμώμων φεύγων κορᾶς;

The sense intended by the Chorus is as follows: 'you may shroud yourself in rags, so as to be invisible, as Hieronymus is, concealed behind his cloud of hair.'

391. Σινύφων: cp. Hom. II. vi. 153 ἐνθα δὲ Σινύφων ἤσκεν ὁ κέρδιστος γένετ' ἄδρων; the name had been formed, by reduplication, from σοφός, and became a nickname, cp. Soph. Fr. 142 N.2 ὡς ὁ Σ. πολὺς ἐνθησίς ἐν σοί. Lycephr. 542 τίς Σινύφειας δ' ἀγκύλης λαμπουρίδος ('fox').

392. σκῆψις, 'excuse'; cp. Theoc. Fr. i. p. 479 K. (ii. p. 1087 M.) ἄγων πρόφασιν οὐχὶ δέχεται, Xenob. ii. 45 (who attributes the proverb to Ibycus, Fr. 40 B.4) ἄγων πρόφασιν οὐκ ἐπίδεχεται, ὡστε φελία, Macar. i. 16 ἄγων γὰρ οὐ μελέτος ἄλητον μένει ἀλήτων (probably from a tragedy, cp. 'Time and tide,' etc.), Plato, Cratyl. 421 D ov οὐκένοι μοι δοκεὶ προφασίες ἄγων δέχεσθαι. For excuses in bar of action cp. Eccl. 1027, Plat. 904.

On this line see Bachmann, Conj. p. 82, Lotz, ib. p. xii.

ἄγων: 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 ἀρά (Elmsley) or ἡδη seems required on account of the tragic tone of the verse 395 The part of the servant is generally assigned to Κηφισοφόφων (so schol. and most codd.), but R has Θε(ράτων) or : before this speaker || τίς τί R 396 Cobet οὐκ ἐνδον ὦν ἐστ' ἐνδον: Blaydes ἐστίν τε κούκ ἐστ' ἐνδον, 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 ὥρα σε θυμοῦ κρείσσονα γνώμην ἔχειν. Schol. R writes μεταβολή γέγονεν τόπον ὡς τέλ τίνιν Εὐριπίδου; but there is no change of scene, although Euripides lived at Athens, and the preceding scene took place at Diceapolis' farm (cp. Exaurus IV.).


d: viz. '(and you will understand), if you have sense,' cp. Eccl. 22 κατα-

αλβεῖν ἡμᾶς ἔδρας | ἅ Ὀρθωχάκης ποτ᾽ ἐπεν, εἰ μέγανθ᾽ ἔτι ('I say this, on the chance of your still remembering.')

397. ὀρθῶς, 'logically,' 'by the card' (Sh. Haml. v. i. 149); cp. Vesp. 772 n., Nub. 251, 659, 742, Av. 690, 692. Prodicus and Protagoras busied themselves with ὀρθῶσεως, the science which taught that words and ideas corresponded; see Introd. p. lx.

398. Ἐξο: cp. Ep. 1119 ὁ νοῦς δέ σου | παρὸς ἀπόθεμει, Eur. Ion 251 οἴκοι δὲ τῶν νοῶν ἔχουμεν ἐν ταῖς οὐδά' οὖσά περ, Hor. Ep. i. 12. 13 dum peregrino est animus sine corpore velox. Very similar is the famous passage in Plato, Theaet. 173 ε (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 epie (e.g. Il. i. 3), and would have been discredited by the philosophers, whom the servant is aspign. ἐνελέγων: cp. Pau 830 ἐνελέγοντι ἀναβολάς ποτόμενα (of the disembodied souls of dithyrambists), Ran. 349 ἐνελέγων μονρήδια.

ἐπίλλα: always of Eur.'s poetry, cp. Pau 532, Ran. 942, Pers. i. 51 elegidia, Hor. S. i. 10. 52 versiculps. 399. ἀναβάδην: schol. R gives two interpretations, viz. (1) ἄνω τοῦ πόδας ἔχων, (2) ἐπὶ υφιλοῦ τόπου καθήμενος.

Linguistically (1) is possible, cp. διαβάδην (‘with legs apart’), περιβάδην; and is supported by Athen. 528 ε (of Sardana-palus) εἰσῆλθον εἴπον αὐτὸν ὁ Μῆδος ἐνικειμενόν καὶ κεκοσμημένον γνακακτί καὶ μετὰ τῶν παλαικῶν ἑαυτόν πορφύραν ἀναβάδην τε μετ᾽ αὐτῶν καθήμενον, τὰς ὀφρῶς ὑπογεγραμμένοι 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 Maçon (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, ἡμοῖ γὰρ ποιῶν ἀνάγχη τῇ φώσει (Thesm. 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 φώσει. If the poet will not put down his own legs (cp. καταβάδην 409, 411, Plaut, Theda, 61 c), it is only natural that his heroes can’t use theirs. Plut. 1123 νυξ ἐπὶ πενῶν ἀναβάδην ἀναπάδουμαι 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—ptrian.

EYP. ἄλλ’ οὖ σχολὴ, which v. Leeuwen accepts 405 πώποτ’ RAG: δῆμοτ’ ΒΨ2: (ἴεπερ) ποτ’ Su. (s.v. ἴεπερ) 406 καλὲι σὲ codd.: Cobet καλῶ σ’ ὁ || Χολλίδης codd.: Elmsley Χολλείδης (which should be Χολληδός): v. Leeuwen Χολλίδης

III. i. 3, where Jupiter says in superiorne quì habitò 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 ἀνακομίσχει), such as are so frequent in Aristophanes.


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. ὑποκρίτεια: see crit. n.; ‘interprets you,’ as an actor interprets a character, cp. Vesp. 55 n.

402. άλλ’ ἔμοι (so in Sh. Wiv. 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 serenarii (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. pedium solut. in sen. Ar. p. 60.

404. Εὐριπίδην: a scholar. writes ἐρωτικὰς μιμεῖται φωνάς: οἱ γὰρ ἔρωτες εἰσόδαι τοὺς ἐρωμένους ἐρωτικῶς οὐ ὑποκοριακῶς καλέν. 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 Σωκρατίδην, Ep. 726 Δημίου, Pax 382 ὑμρέζων, Eur. Cycl. 266 ὁ Κυκλώπιος (Introd. p. liv, Peppler, ib. p. 20).

405. ὑπάκουσαν: 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 θεαν, Athenion iii. p. 370 K. (iv. p. 558 Μ.) καταρχήθη’ ἡμεῖς οἱ μάγειροι, θύετεμ, ὑπονήματο τούς τρεῖς τὸ μάλατα τοῦ θεοῦ | ἡμῖν ὑπακούειν διὰ τὸ τοῦθ’ εὑρηκέαι | τά μάλιστα συντελεύτατο πρὸς τὸ θεόν καλῶ.

ἐπερ πόροτε: a surprise, expressed tragically, cp. Pax 302 (in trochaics), Nub. 356 (in anaepests) ἐπερ τινι καλὼρ. 406. καλῶ: the verb, and the 1st pers. sing., are in harmony with the
407–8 Suspected by Dobree, and rejected by v. Leeuwen (Prolegom. ad Aristoph. p.339), since ἀλλ’ οὐ σχολ. is repeated from 409 411 κατάβην Ρ || ἔτος Ρ || πτοχοὺς μῦδος Ρ 412 ἀτάρ τὶ τὰ ράκι ἐκ τραγῳδίας

tragic tone of the address, cp. Eur. Bacch. 1 ἥκοι Δίως παῖς κτλ.

Χολλύδης: schol. Ρ δῆμος τῆς Αἴγιμος (according to Harpoc. Leontid) φίλος || παίζει διὰ τὸ χαλῶν εἰσάγει. The second view is correct, as there is no emphasis on the dame; Diceropoli wishes to ingratiate himself with Euripides, ὁ χαλωτος, and says he comes ‘of lamen people.’ Such jests on the names of demes are common, cp. Eq. 79 ὁ νοῦς ἐν Κλωντῖδῳ, Ἀν. 1126 ὁ Κομπασεύς, Ἀρμ. 427 ἀναφλέστως, Εὐκλ. 362 ἄχραδνος. See Introd. pp. ἱβ. sqq. There is a pun on Χολλύδης (which v. Leeuwen reads), ‘son of a lame man,’ cp. 1131 where Lamachus is called ὁ Γαρφάσαν, Vesp. 185 where Philocleon is ὁ Ἀποδρασπησίου. In the translation I have transferred Dick, to the dame Lampetræ henceforth the sake of the jest.

407–489. Schol. ἐν εἰδυθεὶς μονήμετρον ιαμβικών, μεθ’ ἐκθεσις εἰς στίχους ἴμαμβικοι ἀκαλκήκτους τριμέτρους πα’. 407. σχολ.: cp. Plato, Prot. 314 ν, which is strangely similar. It has been suggested that σχ. is a pun on Χολλύδης, but I fancy the annominatio 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 κυλῶνει with comic effect, cp. Eq. 1249 κυλινδετ’ εἰσῳ τὸν δοῦλον, 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 διδεκαμήχανος in Plato Com. i. p. 1126 K., etc., and he and his brother are called μηχανοδίφαιν in Pax 790. The eccyclema was mainly used, as Clark says, to exhibit gods upon the scene; and doubtless Diceropolis is ironically addressing Euripides as a god. On the difficulties connected with the ἐκ (which, at this time, was merely a couch, pushed forward through a door) cp. Reisch in Dörpfeld, Gr. Theater, pp. 229 sqq., Pauly-Wissowa, ib. v. pp. 2202 sqq.; also Exon’s excellent article in Hermath. xi. 1901, pp. 132 sqq. For ἐκκυκλῆσομαι 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 φαινεται ἐπὶ τῆς σκηνῆς μετέωρος; but more probably it means ‘to step down’ from the couch.

410. λέλακας, ‘why shrillest thou?’ (Sh. Troil. v. iii. 34): a tragic verb. λάδεων 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 λογιοῦ (cp. Kühner-Blass, ib. ii. p. 374). In Aristophanes only the following forms occur: λέλακας here, λακήσομαι Pax 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 eccylema, 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, 'uprightly'? 'Tis no wonder thou sing'st of cripples. But why do I find thee

and reads ἀναβάδην: Bergk ἀναβάδης; ἦ' κ τρ. ἔχει: as ἔχεις seems out of its proper place, I read ἐκ τοίς ἔχεις. (cp. whatever)

which represents him lying like a cripple on a couch.)

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which represents him lying like a cripple on a couch.)
έσθητ' ἐλεινήν; οὐκ ἔτος πτωχοῦς ποιεῖς. ἀλλ' ἄντιβολῶ πρὸς τῶν γονάτων σ', Εὐριπίδη, δός μοι ῥάκιον τι τοῦ παλαιοῦ δράματος. δεὶ γὰρ με λέξαι τῷ χορῷ ῥήσιν μακράν· αὐτὴ δὲ θάνατον, ἣν κακῶς λέξω, φέρει. 

ΕΤΡ. τὰ ποια τρύχη; μῶν ἐν ὦς Οἰνέως ὀδι ὁ δύσποτος γεραιὸς ἠγονίζετο; 

ΔΙΚ. οὐκ Οἰνέως ἢν, ἀλλ' ἐτ' ἀδηλωτέρου. 

ΕΤΡ. τὰ τοῦ τυφλοῦ Φοίνικος; 

ΔΙΚ. οὐ Φοίνικος, οὐ, ἀλλ' ἔτερος ἢν Φοίνικος ἀθλιώτερος. 

ΕΤΡ. ποιᾶς ποθ' ἀνήρ λακίδας αἰτεῖται πέπλων; ἀλλ' ἦ Φιλοκτήτου τὰ τοῦ πτωχοῦ λέγεις; 

ΔΙΚ. οὐκ, ἀλλὰ τούτου πολὺ πολὺ πτωχιστέρου.

413 ἐλεινήν codd.: Pors. ἐλεινήν, which is the tragic form || πτωχοῦς R] χωλοῖς cett. codd. 415 Mein. τί τοῦ, which is wrong; see comm. 416 τῷ χορῷ] Naber ἡμερο σ. 440 418 No paragr. in R

ing of τά before ρ is also great, cp. Vesp. 1066 n. ἵκ τραγῳδίαι: grammatically this goes with ἵκητ' ἐλεινήν (otherwise τά ἕκ τ. would be expected; but cp. 636 n.), so that there is a hyperbaton in ἤκεις, if the codd. are right, but see crit. n. 413. ἵκητ' ἐλεινήν: tragic, in apposition to ράκια.

πτωχοῦς: cp. Ran. 1063; hence Euripides is called ῥακοσυναπτάδες ib. 842. Such 'ragtag-and-bobtail' heroes were Oeneus, Phoenix, Thystes, 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 ἵκανθόν is used in order to minimize the extortion; cp. Bekk. An. 855. 29 ὁ ὑπε-κορισμός. λαμβάνεται . ἐνεκεν . τοῦ χρείωνος "ἵππαρδον μοι χάρισαι," μειώ τὸ τῷ ὑπολόγεσθαι, ἵνα ἑτοιμότερον πρὸς τὸ δώγμα ποιήσῃ τὸν ἰχθυα. This usage is strikingly illustrated by Mnes. ii. p. 436 K. (iii. p. 508 M.) ἄλλ' ἄντιβολῳ σ', ἐπιστάτε μοι μὴ πόλλ' ἄγαν ἂν μηδ' ἄγρια λίαν μηδ' ἐπηγραφομενά, ἔμετρα δὲ, τῷ θεῷ σεαυτῷ. Β. πῶς έτι [μετριά- το, ὅ δαιμόνι: Α. ὅπως; σύντεκτέ καὶ ἐπεξερήσα με· τοὺς μὲν ἵκθοι μοι καλεὶ ἤκθοι. δυον ἄ' ἄν λέγεις ἐτερον, καλεὶ ὀφαρίαν ἣν διον γὰρ ἀποδοίμαι πολε; cp. also Istan. 172, and Introd. p. liv.

415. τοῦ, 'that ancient drama,' whose name he pretends to have forgotten, as it was acted thirteen years before; cp. Thesm. 563 ἀδάφωκτη, 'that Λ. woman (of evil name).' For some very fanciful reasons why Aristophanes selected the Telephus to be the mark of his satire cp. Bergk, Retl. Comm. Att. pp. 137 sqq., 416. ὅσιν: such addresses were a feature of Euripides' plays, cp. Nub. 1871, Vesp. 580; and μακρὰν bears out the same reference (schol.). See Ruhnken ad Timaeum, p. 119 n. b. 418. τά ποιά: a rare idiom in Aristophanes (elsewhere only in 963, Nub. 1293, 1270), cp. το τῷ Vesp. 818 n. The article marks the lively interest felt by the speaker, who asks for further definition.


Οἰνέως: 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 Agrins, 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 Diomede 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 (*Scæn. Poæ. Fr.* ii. p. 171 R. ²), and was familiar to Ovid (cp.* Heroid.* ix. 158 solio sedet Agrius alto: | Oenea desertum nuda senecta premitt.* The play of Euripides was very famous (cp. Arist.* Rhet.* 1417 a 15, Plato,* Ion,* 533 b). 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 ἄτυχει· κατέμειλα τὸν Οἰνέα.* It was produced in Ol. 84. 3 (acc. to Hartung, Eur.* Res.* i. p. xii.) along with the *Chrysiippus,* *Melager,* *Sylyes* (cp. id. ib. i. pp. 158–60, Nauck, ib. p. 537). The play is parodied in 472, *Ran.* 72.

*Ωδι:* schol. R ὥς προκείμενον τοῦ προσωπικοῦ Οἰνέως; or, perhaps, Euripides takes up the roll of the play, or points to the 'get-up' of Oeneus.


420. *Φοίνικος:* Phoenix, the son of Amyntor, being suspected of having violated his father's mistress, Phthisa, 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' *'Αράγγυρος* (Kock, *CAF.* 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.).


423. *λακίδας:* the word is tragic (but not in Eur., who uses λάκασμα, *Tro.* 497), and so is the periphrasis, cp. *Aesch.* *Cho.* 28 λινόθρησκον δ' ὑφομαύτων λακίδας. It does not occur elsewhere in comedy.


*Φιλοκτήτου:* the hero Philoctetes was a favourite with the writers of tragedy, e.g. *Aeschylus,* *Sophocles,* *Euripides,* *Achaeus,* *Antiphon,* *Philocles,* *Theoderet.* 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 γαύρην ἐσθ' ὡς Πρακλῆς).

ETP. ἂλλ' ἢ τὰ δυσπινὴ θέλεις πεπλώματα
ΔΙΚ. οὐ Βελλεροφόντης ἂλλα κάκεινος μὲν ἢν χωλός, προσαίτων, σταμούλος, δεινὸς λέγειν.
ETP. οἶδ' ἀνδρα, Μυσὸν Τῆλεφον.
ΔΙΚ. τοῦτον δός, ἀντιβολῶ σέ, μοι τὰ στάργανα.
ETP. ὃ παῖ, δὸς αὐτῷ Τῆλέφου ρακώματα. κεῖται ὅ ἀνωθεν τῶν Θυεστείων ῥακῶν, μεταξύ τῶν 'Ἰνοῦς. ἰδοῦ ταύτι λαβέ.
ΔΙΚ. ὁ Ζεῦ διόπτα καὶ κατόπτα πανταχῷ, [ἐνσκευάσασθαι μί' οἴνον ἀθλιότατον.]
Εὐριπίδης, ἐπειδὴ περ ἐχαρίσον ταῦτα, κάκεινά μοι δός τάκολοου τῶν ῥακῶν.
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 'swathing 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 αἰβὸι, πονηροὶ γενομένοι τῶν ὄρκων, Plato, Rep. 498 A τὸ μεταξόν οἰκονομιάς καὶ χρηματισμοῦ, 'in the interval before entering on, etc.' (cp. Richards, Class. Rev. ii. p. 324).

'Ινοῦ: produced in Ol. 88. 2, when it formed a part of the tetralogy Iuno, 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 ἄνθρωπος... κρεμαμένη πρὸς τοὺς 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. Tusq. Disp. iii. 12. 26 refugere oculi: corpus macie ecatubrit: lacrimae peredere humore exsangues genus.

ταυτί: viz. the rags, which he received from the slave.

435. διόπτα κτλ.: schol. Ρ ταυτά φησιν, ἐπεὶ πολύτροποι ἦν τὰ βάλη, viz. there is an 'etymological' jest, as the poet derives the words from δόται. Bergler well translates, ο Πολύτροπος, ποιημα πολύτροπος καὶ πολύτροπος ὕποταν, which, too, is a clever joke (see note there). There is a similar jest in ἀγγέλους ἤνθε, 915. 436. See crit. n. For the infinit. cp. Vesp. 872 n.

438. κάκεια: the plur. is curious, referring to πρόσδοσις alone; doubtless, the poet is thinking only of the genus of his requirements; cp. Vesp. 1143 (παύετα), Ran. 1466 εἰ, πλὴν γ' ὅ δικάστης αὐτὰ (viz. τῶν μισθῶν) καταστήσει μόνον, Brinkmann, ib. p. 20. See further 1127 n.
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 τοῦ μὴ εἶδενά σε γ' ἢτις εἶ, Sh. Tvw. N. 1. i. 51 'conceal me what I am.' 443: see cr. n.; if this reading is correct, cp. 118 n.

443. ἠλίθειοι: as, indeed, was customary in Euripides, cp. Arist. Poet. 1456 a 26 καὶ τῶν χρῶν δὲ ἐνα δεὶ ύπολαβείν τῶν ὑποκρίτων καὶ μόριων εἶναι τοῦ δόλου, καὶ συναγωγίζεσθαι, μὴ ὡσπερ Εὐρυπίδη ἄλλ' ὡσπερ Σοφοκλεῖ (quoted by v. Leeuwen). 444. ὅπως ἢν: 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.

ῥηματίου, 'quips and quiddities' (Sh. 1 Hen. IV. i. ii. 37); 'odd old ends' (Rich. III i. iii. 337); cp. Vesp. 688 n., Eq. 216, Nub. 943, Pax 534: not found in the other comic writers.

σκυμαλίων, 'clapperclaw' (Sh. Wiv. ii. iii. 67), or 'give the gleeck' (viz. 'scat at,' cp. Rom. IV. v. 115); schol.

441 ὡσπερ codd.: ὡσπερ Su. (s.v. εἶναι) 442 μ' ὡστις εἰμ' RACG: μ' ὡς εἰμ' Bvp2: Blaydes εἶδεν' ὡστις εἰμ' ἔγω, 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 γνώσται μ' ὡς εἰμ' ἔγω (if μ' is right) 444 αὐτοῦ R 446 λεπταί R 446 εἰδαμονοῖς] Athen. 186 e ἐν σοι γένοιτο: v. Leeuwen ἐν σοι ἡμ' ἐν |
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 impromptor of urgent suits. Euripides,
σχρός εἰκάζω 'how greedily I make parables.'

προσατών: the voc propria of a beggar, cp. 429, Lys. 1141, Vesp. 496, J. H. H. Schmidt, Syn. i. p. 185 (πρός expressing "die lastige Annährung"), cp. προσδίδωμι Εδ. 1222.

λυταρόν: 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 τινὶ πραγματίᾳ Τήλεφον σπυρίδων ἔχοντα καὶ τάλα λυτρόν ἄζει ἐπὶ τὴν κυνικὴν φιλοσοφίαν.

σπυρίδων: a σπυρὶς 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 "scrap 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', ὅ τάλας, σὺ τὸν ἐπιθεταὶ μὲλισσα (Nauck μὲ λῆς); but the resemblance is confined within narrow limits. For the setting of the line cp. Excursus VI.

τάλας: cp. Sh. Oth. ii. iii. 152 'twiggen bottle.' Perhaps a comic formation, like μέλις (Nub. 1176), as it occurs elsewhere only in Πατρ. 528 ἀπέπτυνεν ἐξόροι φαῦτος ἐχθαστὸν πλέκος (which is also from the Telephus, cp. Excursus VI.); it may be a substitute for τέκους. In this case, the original of the line is not Fr. 717 N.², but another line, with which the schol. conounded 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. Tp. i. ii. 406 etc.). In the reply, it seems to mean 'a debt,' which is also a jest, to be paralleled by Nub. 30 ἀἀρα 'τι χρέος ἐβα με' μετὰ τοῦ Πασίαν;

455. Schol. R μιμεῖται τὸν Εὐριπίδον 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 ὀξύρητος ἵδι' ἰδι' καὶ τάξι' ὀφθαλμός βία.

457. φεῦ: cp. Thesm. 245 φεῦ, ἵδι' τῆς ἀσβύλου; 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 befal 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.

**κύλις:** κυτταλίσκιον Athen. 479 B; the dim. of κύλις is κυλίχνιον (Eq. 906): Blaydes κυλιχνίδιον || ἀποκεκρουμένον codd. (exc. Γ), Su., Athen.: Blaydes (with Γ) -κεκρουμένον 460 No paragr. in R || φθείρον R: φέρον cett. codd., Ald.; a remarkable instance of the superiority of R || τὸ δ’ R: ταύτ’ cett. codd. || ιόθι δ’ R: ισθ’ cett. codd. (om. Α)

εἰδαμονοῦντας, ‘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. 1056; so ἡμιό A. 1008.

μητήρ: schol. R σκώπτει αὐτόν ὡς λαχανώτατον ἔχοντα μήτερα τὴν Κλειτώ.” Such was the gossip at Athens, to which there are constant allusions in Aristophanes, e.g. 478, Ran. 840 ἄρης, ὁ παῖ τῆς ἄρνουται 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 ε, 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. i.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 Υαύνυλα; see Lessing, de A. Eur. irrisore p. 12, Wilam. Anal. Eur. p. 148, n. 3.

458. μή, ἄλλα, ‘nay rather’; cp. Ran. 103, Plato, Euthyd. 294 c μηδαμῶς . . ἄλλα. For μάλλα, 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 ὃ γάρ μὰ Δι’ ἄλλα (Lys. 55), ὃ μὰ Δι’ ἀ. (ib. 1090), ὃ γάρ ἂ. (Exc. 386), μὲν οὖν (Vesp. 515 n.), μὰ Δι’ ἄλλα (Vesp. 297 n.).

**μοι. δός:** δός μοι is usual, when the object succeeds, cp. Vesp. 166 u., Bachm. Zur Krit. p. 246.

459. κυτταλίσκιον: a jesting double diminutive, which occurs only here; it is the ὕπτηρ of the original, cp. Excursus VI., and Fr. 726 N. ²

460. φθείρου: cp. Plut. 598, 610 (in parody); an Euripidean imprecation, cp. Heracl. 254, Anadr. 715 φθείρας φθείρας τὸσον ‘unhand her’; also in Herodas vi. 16 φθείρας, νῦφιτα, ὡτα μούνον καὶ γλάσαει; often followed by a prep., cp. Anadr. 708 εἰ μὴ φθείρει τὸσον ἄστηεις’ ἀπὸ στέγης; even in prose, cp. Deim. xxii. § 139 φθείραςπαίρος τοὺς πλουσίους ‘to be their ame damned’ (Weil),
ΔΙΚ. [οὖπω μὰ Δ᾽ οἰςθ᾽ οὗ αὐτὸς ἐργάζῃ κακά.—] ἀλλ᾽, ὁ γηλυκύτατ᾽ Εὐρυπίδη, τοῦτο μόνον, δός μοι χυτρίδιον σφογγίω βεβυσμένον.

ΕΤΡ. ἀνθρωπίς᾽, ἀφαιρήσῃ μὲ τὴν πραγματίαν. ἀπελθε ταυτεύ λαβῶν.

ΔΙΚ. ἀπέρχομαι.

καὶ τοῖ δράσω; δεὶ γὰρ ἔνος; ὥ μὴ τυχῶν ἀπόλολ᾽. ἀκουσόν, ὁ γηλυκύτατ᾽ Εὐρυπίδη. τοῦτο λαβῶν ἀπέμι κοῦ πρόθει' ἐτι. εἰς τὸ σπυρίδιον ἵσχυν μοι φιλλεία δός.

ΕΤΡ. ἀπολείποι μ᾽. ἰδοὺ σο.—φροῦδά μοι τὰ δράματα.

ΔΙΚ. ἀλλ᾽ οὐκέτ᾽ ἀλλὰ ἀπεμί. καὶ γὰρ εἰμ᾽ ἄγαν ὀχληρός, ὥ δοκῶν με κοιράνους στυγειν. ὦμοι κακοδαίμων, ὥς ἀπόλολ᾽. ἐπελαθοῦν ἐν ὕφερ ἐστὶ πάντα μοι τὰ πράγματα. Εὐρυπίδιον ὁ φιλτάτιον, ὁ γηλυκύτατον.

461 No paragr. in R | Bothe, Mein. punctuate after Δ’: 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 Δ’· οἶδ᾽ which is no gain 462 μόνον τοῦτο RA: in codd. there is a ὑποτ. after these words (not in R) 463 στογγίω R Su. (s.v.): στογγίω Su. (s.v.): σφογγίω cett. codd., Ald.: for the form cp. Vesp. 600 crit. n.; Zacher (Aristophanesstud. p. 141) follows R 464 Blaydes δνθρωπ’; 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 ἐπεί ἐν τοῖς δράμασιν, καὶ ἀποκαλεῖς τοὺς θεατᾶς, (2) ἐργάζῃ κακῶς αὐτὸς σεαντῶν, χαριζό- μενός μοι ταύτα, δεὶ ὃν ἐκ κακῶς λέγω. Schol. R simply says λείπει μὴ δώσ.

463. χυτρίδιον: cp. Jonson, Ev. Man in his Humour, iv. i. ‘you must have your poets, and your potlings.’

σφογγίω: viz. which Telephus carried for the purpose of cleansing his wound. The scholl. are quite at sea as to the meaning, viz. οἵ τις πένητες τὰ τρίματα τῆς χώτρας σφογγίωτοι τοῖς σπύγγοις, a very eccentric way of stopping a leak.

464. ἀνθρωπέ: notice that ὥ is not necessary or desirable, as it is omitted, according to rule, in affectation addresses, or ‘bei Ermahnungen, Dro-
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 gibbed.

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!


θάτων, ἢν μόνων χορῶν λάθη, ἀπάξ προσοφηματα τῇ τραγῳδίᾳ, Eur. Med. 722 εἰς τούτο γὰρ δὴ φροῦδὸς εἰμὶ πᾶ ἐγώ. Or. 390 τὸ σῶμα φροῦδον. Euripides’ plays will be no longer γύμα, now that the properties are gone.


472. Schol. τοῦτο πεπεράθη τις ἡμῶς εἰς οἰνόων Εὐριπίδου: ὦ δὲ Σώμαχος καὶ ἐκ Τυλέφων φιλῶν αὐτά. 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 (καί) in the Telephus. (See Schauenburg, de Symm. in Ar. interpret. subsidiis, p. 28).

μέ: 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 ὕπερ: cp. Eur. Med. 223 ἐν ὦ γὰρ ἦν μοι πάντα, γεγραμμένον καλὸς (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
479 ὑβρίσει R || πηκτά] Scal. πακτά (from Poll. x. 27); but cp. Eur. Phoen. 489; perhaps Aristoph. used the Doric form to increase the tragic effect

480 εὑπορευτεά Α
486 ἀπελθῇ] Hamak. πάρελθ’; Mein.

dimin. cp. Plato Com. Fr. Ζεὸς Κακοῦμ. (Lec. Sabbath,) ὡμοὶ τάλας· ἄπολεῖς.

φιλτάτιον: 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. i. 136 ‘my incony Jew.’

476. αἰτήσαμι: for the opt., which is due to attraction, cp. Vesp. 1431 n., Epy. 694, Eur. Or. 1086 sqq.

478. σκάνδικα: schol. R ἀγρών λάχανον εὐτελές, cp. Epy. 19 μὴ διαισκανδικάσῃ, generally translated ‘chervil’ (viz. ‘cerfeuil’ from χαρέφφλον, cp. New English Dict. s.v.); it was a wild herb, like κόρροσα (Vesp. 293 n.), ἀράφαξ (Epy. 630), cp. Pliny, H. Nat. xxi. 80 Aristophanes Euripid. poetae obicit ioquariter, matrem eius ne olus quidem legitimnum venditasse, sed scandicem. In Suidas s.v. there is an interesting fragment of Aulodices (Fr. 4), μὴ γὰρ ἰδοῦμεν ποτὲ ἐκ τῶν ἀρέων τῶν ἀνθρακευτάς ἥκοιτα καὶ πρόβατα καὶ βοῖς καὶ τὰς ἁμάτας εἰς τὸ ἄστυ, καὶ γύναια καὶ πρεσβυτέρους ἄνδρας, καὶ ἐργάται ἐξοπλιζόμενους· μηδὲ ἄγρια λάχανα καὶ σκάνδικας ἐτί φάγομεν.

μητρόθεν κτλ.: the same words occur in Aesch. Cho. 750.

479. κλη: in the original λυε (Fr. 1003 N.)).

πηκτά: cp. Hom. Π. ix. 475 θόρας πυκνώτας ἀραρίας. The affectation might be translated from Sh. Meas. iv. i. 32 ‘a planched gate.’

δωμάτων: used, in comedy, only in parodies, cp. 1072, Nub. 1159, Pax 115, Thes. 871.

480 sqq. An excellent parody of epic addresses to one’s soul, cp. Od. v. 298 ἄρα ἐπε ὑπὸ τὸν 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. ἐμπορευτέα: from the Telephus, as, in prose, ἐμπορευέθαι means ‘to travel for profit,’ cp. 754 n.

481. ἅροι οἴσθα, ‘are you not aware?’ cp. 76 n., Vesp. 4 n.

482. ἀνδρόν: cp. 168 n.

483. πρόβαίνει: viz. to the chopping-block.

γραμμή, ‘scratch’; cp. Fr. i. p.
Death and torments be mine if I ask another boon—bating 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 planched ports. (Eurip. is removed from sight, by means of the Eccylema.)

Did. (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.

487. ἐπιοῦσα: 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 ἐπίθεσιν in front of his feet. This is not a case where the aor. participle indicates the same point of time as the principal verb, as in Nub. 1062 καὶ μ' ἔξελεξεν ἐπιοῦν, 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 ὁν ἐπιοῦν γραδίο. Cp. further 833 n.

AGΩΝ

ωΔΗ

HMI. A. τι δράσεις; τι φήσεις; ἀλλ' ἵσθι νυν ἀναίσχυντος ὅν σιδηροῦσ τ' ἄνηρ, ὡστις παρασχὼν τῇ πόλει τὸν αὐχένα ἀπασί μέλλεις εἰς λέγειν τάναντια. ἄνηρ οὐ τρέμει τὸ τράγμ'.

ΚΑΤΑΚΕΛΕΥΣΜΟΣ

KOR. εἰά νυν,

ἐπειδήπερ αὐτὸς αἵρη, λέγε. < 495

ἐπίφρμμα

ΔΙΚ. μὴ μοι φθονήσῃ', ἀνδρεὶς οἱ θεώμενοι, εἰ πτωχὸς ὧν ἔπειτ' ἐν Ἀθηναίοις λέγειν μέλλω περὶ τῆς πόλεως, τρυγοδίαν ποιῶν.

τὸ γὰρ δίκαιον οἴδε καὶ τρυγοδία.

500

490 ὅσθι codd.: Mein. εὖ ἢ : Herm. ἀλλ' ἢ. 493 ἀπασίν R, cp. 529 crit. n. 490 λέγε R: λέγειν cett. codd., Su. (s.v. αἵρη) 496 οἱ] ὁ R 499 τρυγοδίαν R etc., schol.: τραγοδίαν A || ποιῶν R 500 Br. χ' τρυγοδία ; but see comm.

490–495. Schol. διπλῆ καὶ τριάς μεσωδικῆ, ἢ αἱ μὲν ἐκατέρωθεν (περίοδοι) εἰς δικωλοὶ διπλῶν δοχύμων, ἡ δὲ μεσῆ δι- στιχὸς ιμβος τριμετρὸς ἀκατάληκτος.

491. σιδηροῦσ: the metaphor comes from Hom. II. xxviii. 357, but is not uncommon in tragedy ; cp. Eur. Med. 1279 τάλαν', ὡς ἂρ ἡ σάδα πέτρος ἢ σίδαρος, Aesch. Prom. 242 σιδηρόφρων, Sh. Lear 1. iv. 288 'marble-hearted,' Tim. i. iii. iv. 85 'an iron heart,' Merud. iv. i. 31 'brassy bosoms and rough hearts of flint.'

494. ἄνηρ: this word is equivalent to a pronoun in such cases, cp. Vesp. 269 n. πράγμα: in Eq. 265 the ἁμακοῦν 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. Notwithstanding this the strict form of an Agon, this μακρὰ ῥῆσις may be said to take its place. Zielinski, 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 Acharnæs. Zielinski holds the surviving work to be a second edition of the play, which was produced at the Magna Dionysia. Müller-Strubing argues that the play had to be remodelled, 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 inventive 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'rt 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!

EPIRRHÈME (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 *Acharnés* 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 Epirrhèmation 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 ἔνοχος. For the present line cp. Enn. i. p. 56 R. 2 παρὰ μνητρὶ πληθεῖο πιακελμα ἐστι, which seems to have been taken from this line.

ἐπεται: 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 δικαία which had been brought against Aristophanes in the preceding year. (See Leo, Quaest. Ar. pp. 23–33). The idea is taken from Fr. Teleph. 706 N. 2 <οὖ> σιγήσομαι δίκαια γ' ἀντεπείν ἔκωμ.
502 νῦν γε ΡΓ: νῦν ΆΣ: καὶ νῦν ΒΨρ2, which Bamberg (Plut. 1885 p. 16) prefers, cp. Pax 316 503 kakós λέγομεν Nauck (Eur. Fr. 712) κακορροθούν 504 v. Leeuwen κατά Ληναίων ἐστὶ νῦν, which is both unpleasing and unnecessary. He now (in Prolegom. p. 335) abandons this in favour of οὔτερ ἄγων ἐστὶ νῦν, a very rash alteration 508 Spurious

For the educational effect of comedy the locus classis. is Ran. 685 τῶν ιερῶν χρων δίκαιον ἐστὶ χρηστὰ τῇ πόλει | ευμπαρανεὶ καὶ διδάσκειν. τρυγοφία: the article is rightly omitted, as in the case of many acts, cp. Εὐκ. 518, Ἀν. 1444; so with ἑπική, μουσική.
501. Schol. ὡς ἐκ πατρι τοῦτο; see Exeurus V. (on 378). There is no ancient testimony that the poet took the part of Diceabolis, 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. διαβαλέι: note the repetition of this word, 380, 690, in allusion to Cleon's attacks.
503. ξένων: this word often means 'allies' (cp. Υστ. 556, Ran. 453, Ἀν. 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. αὐτολ: cp. Βεσπ. 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, Λεγ. 836 ν, Παρμ. 137 Λ, Lucian, Dial. Deor. x. 2, Herodas vi. 70. Ληναίων: the article is rightly omitted after a local prep. (cp. Βεσπ. 492 n.), though there are exceptions. (CP. Εὐκ. 1312 εἰς τὸ Θησείων πλεονάσας, Φρ. i. p. 536 K.; ii. p. 1172 M. εἰς τὸ Θησείων δραμάνων)
The construction of the end of the line has caused difficulty (see crit. n.); it seems to be <καὶ οὕτως ἐστιν> ὁ ἐπί Λ. ἄγων.
The Lenaea were celebrated in Gameion, probably ἐν Λήμναις (there is a controversy as to this, for which cp. Frazer's Παυσανίας, 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, Ἀθ. Μουσ. XX. 1885, pp. 368-70, Gr. Theater pp. 7 sqq.)
φόροι: the τόκος ἡμῶν (Adesp. iii. p. 403 K.; iv. p. 637 M.), cp. Βεσπ. Exeurus V.
506. τόλεων, 'cities (of the allies),' cp. 192, 636, 642, Βεσπ. 657, 670. In the same sense, αἱ νῆσοι Εὐκ. 1319, Pax 760. There is a slight hyperbaton, since the constr. is ἦκ ἐκ τῶν π. ὀστε ὀἱ 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 ἐξυμμάχους γᾶρ, which gives good sense, but cuts the knot 509 μὲν τοῖς RVp2 510 καὶ τοὺς RG2: αὐτοῖς Su. (s.v. Ταίναρον) : καῖτος AB Ald. || Ταίναρον Su. (but -ψις in Par. A) 512 ἐστίν ἀρμελία codd.: Mein. ἐστι τάμπελια || διακεκομέμενα R (a dittography) : παρακεκομέμενα Su. (from 517)

οὕτω ὡς, καὶ αὐτὸς ὀργημένος καὶ καθαρὸς ἀστιὸς· ἐκ τῶν πολιτῶν οἱ μέτοικοι εὐτέλες ως τὰ ἄχυρα τῶν κρατῶν. Μüller 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 ἀν μὲν βραχύς ἢ ὁ κάλαμος τοῦ στού, ἐγώ' , ἐφη, κάστων ἀν τέωνοι ιδίαν ἰκανὰ τὰ ἄχυρα μᾶλλον γιγαντία, (2) 'chaff,' (3) 'bran.' Again there were three kinds of bread: (a) ὁ καθαρὸς ἄρτος (Alex. ii. p. 378 K.; iii. p. 488 M.), (b) πυτρίας (Poll. vii. 72), πυτρίες ἄρτος (Ath. 114 e) 'coarse bread made of bran,' (c) ἄρτος αὐτότροφος (Alex. ii. p. 340 K.; iii. p. 436 M.), αὐτοπυτρίης (Phryn. i. p. 380 K.; ii. p. 595 M.) 'bread made of flour, with a slight admixture of bran'; cp. Polioch. iii. p. 380 K. (iv. p. 590 M.) μελαγμένην | μικρὰν μελαγχρῆν, μᾶκαν ἡγουρομένην, Antiphan. ii. p. 111 K. (iii. p. 133 M.) ἃ τις δειδών ἐστὶ μᾶζα κεκαρακμένην | ἄχυροις, πρὸς εὕτελεαν ἐξωπλομένην. 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. Kriz. pp. 613–5); but it must be admitted that ἄχυρα is an unfortunate word (for πῦτρα), 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. οἷς, 'now'; the particle takes up the main subject (as δ' οὖν usually does), after a digression, cp. Eur. Or. 518 ἐγὼ δὲ μωὶ μὲν γνωκας ἀνόοιοι. This line, and Thesm. 469 καθὴν γάρ ἐγώ' , ἀμοι τὸν ἄνδρ' ἐκεῖνω, εἰ μὴ μαλακόω, seem to be from the Telephus, cp. Excursus VI.


512. καμῷ: viz. 'for I too have suffered, as well as the Achaanians, (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 αὐτὴν πρῶτον, ἦν μὴ ἄλλην λέγω, ἐξαίδω ἐμαυτῇ πολλὰ δεῦρα; but the humour there lies in the speaker's claiming as his own not sufferings but crimes. ἀμπλα, 'poor vines'; a pathetic diminutive.
513. ἀτάρ: answering μέν in 509.

514. From the Telephus, as also Thesm. 473 τί ταύτ' ἐχουσι κείνων αἰτιώμεθα; For Δάκωνας cp. 305 n.

515. ἀνδρές: the subj. of  setSupportActionBar, while αὐτοί is the subj. of ἐπικοψάντει; cp. Brinkmann, ib. p. 49.

516. ὅτι αὖχ: for the hiatus cp. 4 crit. n.


515 κοινᾷ R 516 ὅτι om. A 518 ἀτύμα] Rutherf. παράτυπα (from schol.), an unclassical word: Hamak. ἀτύμα 521 χονδρός ἀλας R: which leads to χονδρός ἀλλας (Elmsley's em.): χονδρός ἀλλας cett. codd.: lemma schol. 522 κατέπραθ' ἐδ.: cett. codd. κατέπραχθ', κατέπραθ' 524 σημάδιαν RB: σημάδιαν AC

515. ἀτάρ: answering μέν in 509.

514. From the Telephus, as also Thesm. 473 τί ταύτ' ἐχουσι κείνων αἰτιώμεθα; For Δάκωνας cp. 305 n.

515. ἀνδρές: the subj. of .setdefault, while αὐτοί is the subj. of ἐπικοψάντει; cp. Brinkmann, ib. p. 49.

516. ὅτι αὖχ: for the hiatus cp. 4 crit. n.


515 κοινᾷ R 516 ὅτι om. A 518 ἀτύμα] Rutherf. παράτυπα (from schol.), an unclassical word: Hamak. ἀτύμα 521 χονδρός ἀλας R: which leads to χονδρός ἀλλας (Elmsley's em.): χονδρός ἀλλας cett. codd.: lemma schol. 522 κατέπραθ' ἐδ.: cett. codd. κατέπραχθ', κατέπραθ' 524 σημάδιαν RB: σημάδιαν AC

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515. ἀνδρές: the subj. of setDefault, while αὐτοί is the subj. of ἐπικοψάντει; cp. Brinkmann, ib. p. 49.

516. ὅτι αὖχ: for the hiatus cp. 4 crit. n.

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, uncurent slips, bastard counters, mongrel trash, laid information against the Megarians’ little cloaks; and if they saw anywhere a pumppion, 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, Spintharbus 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. χλαυσία: schol. R τὴν οὐσίαν; another schol. has the strange note, οὐσίη ἐκτίνησθαι αὐτοῦ παραγένετο, as if the hares, etc., were concealed in the cloaks of the Megarians! The manufacture of doublcts was a chief industry at Megara; cp. Pax 1002 διούσι καλὰ ἵππα τινὰς μικρὰς (reading 'καὶ Μεγάρων in 1000), Xen. Mem. ii. 11. 6 Μεγαρέων δὲ οἷς πλείστοι ἀπὸ ἐξωμενόστασις διατέφθατοι. 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. Isoc. De Pace § 117 and διὰ τινὰς αἰτίας θεταλοὶ μὲν μεγίστους πλοῦτους παραλαβόντες καὶ χώραν ἀρίστην καὶ πλείστην ἐκχωρεῖν εἰς ἀπόριαν καθεστάσια: Μεγαρῆς δὲ μικρῶν αὐτοῖς καὶ φαύλων τῶν ἐξ ἀρχῆς ὑπαρξάντων, καὶ γῆς μὲν ὑπὸ ἕκτοντος ὑεῖα λίμνης ὑπὸ ἀργυρίας, πετράς δὲ γεωργοῦσε μεγίστους οἰκούς τῶν Ἑλλήνων κέκτηται: the cause of this contrast Isocrates finds in the σφορεύσει of the latter.

520. κεῖσαν: viz. whenever they saw a pumppion (Sh. Wives iii. iii. 43); or a hare, they jumped to the conclusion that it was Megarian, even if produced on Attic soil.

σικνον: very plentiful in Megara, cp. Pax 1001.

λαγψιον: cp. Vesp. 709 n.; for the
dimin. cp. Sh. 1 Hen. IV ii. 4. 456 'rabbit-sucker' (=sucking-rabbit).

521. σκόποδον: for which Megara was famous, cp. Vesp. 57 n., Pax 1000: hence 'crocodile tears' were called Μεγαρέων δάκρων (cp. Sh. Ant. iv. ii. 35 'onion-eyed').


The Megarian salt-mines are mentioned in Pliny, NH. xxxi. 7, 41.

522. ίν: usually, in comedy, after an opt. of indefinite frequency the main verb is accompanied by ἀν, cp. Vesp. 269 n. For another exception cp. Av. 510.

ἐπιπρατο, 'were sold in a trice'; such is the force of the tense.

523. καὶ μὲν δὴ: used in summing up, so as to pass on to another subject; cp. Vesp. 771 crit. app.

ἐπιχώρα, '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 n.), 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 (Kock, 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, κωμῳδεῖται δ’ ἐν τῷ δράματι Περικλῆς δ’
Theopompos, Fourteen scandaleuse to the kernel of her 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 γλωσς ένεκα.

[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. Χειρ. p. 50, Obs. crit. p. 8, Holm, ib. i. 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 li. 2 sqq., Introd. p. lxx.]

524. Συμάθων: a schol. here connects Alecibades 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 Μεγαρικά σφύγια (Callias i. p. 698 K.; v. p. exii. M.).


526. οἱ Μεγαρῆς: 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 between all the Greeks in lieu of a leach 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 περιεβεγνομένον; 'garlic-stung' (in reference to the chief Megarian product); for the metaphor cp. Sh. 1 Hen. IV i. iii. 236 'wasp-stung and impatient fool' (of Hotspur). φίδος was τό έκτος Μάτσαμ τών σκορδών; another schol. thinks it was 'a bladder,' the particip. here meaning 'blown up,' like περιεφημένον, on which, indeed, the word is a pun (cp. Pax 610). For the exciting effects of garlic cp. Eg. 494, 946; it was thought to be productive of Dutch courage, and so was chewed in going into battle, cp. Xen. Symp. 4. 9.

527. 'Ασπασίας, 'from Aspasia,' cp. Vesp. 1369 n.

πόρνας: schol. R τή μία τότων εκέχωρο δ' Ιεροκλής. δ' ήπ οργανθείς έγραψε τό κατά Μεγαρέων ψήφισμα (also in Su., s.v. 'Ασπασία, 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., 576, Plut. Per. 24, Harpocr. 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 άνδραπαθόδων ύποδοχή τῶν άφασταμένων by the Megarians from Athens. v. Leeuwen thinks the girls' names were Cynno and Salabaccho (Eg. 765).

528. ἄρχη: if the omission of the article (as in codd.) is right, cp. Vesp. 29 n., 77 crit. n., Bachm. Confl. p. 148, Sobol. Praecp. p. 85. But Bachmann's law is questionable; and, if observed at all, is so only after a prep. On the causes so only after a prep. On the causes of the Peloponnesian war see Excursus VII.


529. "Ελληνος: the article is generally omitted with 'Ελληνες when πάντες is present, cp. Eg. 797, Pax 28, 105, 436, 611. Plut. 578 is an exception, ib. 584 is another, unless the reading of V is correct; cp. Uckermann, ib. p. 17. The same rules applied to other names of peoples which usually are accompanied by the article, cp. 620, 624, 721, Av. 484, Lys. 35.

530. οὐλίμπιος: as Pericles was nick-named Zeus (cp. Cratin. i. p. 35 K.; ii. p. 61 M. ο σχυνοκέφαλος Ζεύς, also ib. p. 86 K.; ii. p. 148 M. κεφαληγρετα Ζεύς), so Aspasia was called Hera (id. i. p. 86 K.; ii. p. 148 M.). They were also called Heracles and Omphale (or Delianeira) respectively; cp. Plut. Per. 8, ib. Cons. Apoll. 33. 10, Müller-Stürzing, ib. p. 385 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 generi uteretur, nunquam ab Aristophane poeta fulgere, tonare, permiscere Graeciam dictus esset, Pliny, Ep. i. 20, Quint. Inst. x. 11. 10, Julian, Ep. 373 v, Suidas, s.v. Ζαλ-μονείς; 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. xliv., 1889, p. 533).

έτθει νόμους ὀσπερ σκόλια γεγραμμένους, ὡς χρῆ Μεγαρέας μήτε γῆ μήτ’ ἐν ἀγορᾷ μήτ’ ἐν θαλάττῃ μήτ’ ἐν οὐρανῷ μένειν. ἐνετείθεν οἱ Μεγαρῆς, ὅτε δὴ ἐπείνων βάδην, Λακεδαιμονίων ἐδέουσι τὸ ψήφισμ’ ὅπως—μεταστραφεῖ τὸ διὰ τὰς λαικαστρίας· οὐκ ἠθέλομεν δ’ ἠμείς δεομένου πολλάκις. κάντευθεν ἵδη πάταγος ἵν τῶν ἀσπίδων. ἐρεί τις: "οὐ χρῆν." ἀλλὰ τί ἐχρῆν, εἴπατε. 540

φέρ’, εἰ Λακεδαιμονίων τις ἐκπλεύσας σκάφει ἀπέδοτο φίνας κυνίδων Σερφίων, 541

532 νόμους ἐτίθη Συ. (s.v. σκόλιον) 533 εν γῇ κωδ. 534 ἵππειρω κωδ.: Schneidewin οὐρανῷ (cp. Vesp. 22) 535 μεγαρῆς Ἐος: μεγαρεῖς cett. κωδ., Su. (s.v. βάδην); cp. Bachm. Cony. p. 131, Meisterh. Gram. p. 110, 7 (a) || ὅτ’ ἐπείνων (om. ὅτ’) Su. 538 οὐκ (sic) ἠθέλομεν δ’ R.: κοῦκ ἣθ. ABC, etc. 540 ἐρεί τις οὐ χρῆν R || ἐχρῆν Ἐος: Nauck τί χρῆν (with some codd.); but this is contra metrum 541 εἰ καὶ R etc., schol.: εἰ B || Blaydes reads εἰσπλεύσας 'imported' (cp.

χειλεσίων: οὖσώς ἐκήλει· καὶ μόνος τῶν ῥήτωρῶν τὸ κέντρον ἐγκατέλειπε τοῖς ἀκρομένοις.

ἐβρότα: cp. Com. adesp. iii. p. 399 K. (iv. p. 677 M.) δεδομένα κεραυνῶν ἐν γλάττῃ φέρει. Vesp. 671 ν. βρωτήγας may be an allusion to his policy, continued by Cleon, long after his death. Herodas vii. 65 ἀλλὰ μὴ βρωτέων ἀ λύτων σὺ τρέψῃς μέσος εἰς φυγήν ἡμέας, where 'the thunderer' is a shoemaker.

ξυνεκύκλωσε: in this, as in many other respects, the mantle of Pericles descended on Cleon; so at least Aristophanes thought, cp. Pax 270 ὁ βυρσοτάλας δὲ ἕκυκλα τὸν Ἑλλάδα. Pericles, like Cleon (Pax 654) was a κύκροισ καὶ τάρακτον, cp. A. Court, Aristophanes, p. 155.

τῆν Ἑλλάδα: cp. 8 n.


535. ὕστε 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.


Aristophanes here reproduces the actual course of events, cp. Thuc. i. 67, 139.


537. μεταστραφεῖ: not 'repealed' (ἀναμεμεθη, or καθαμεμεθη), but 'reversed, face to the wall,' as is shown by Plut. Per. 30 λέγουσι δὲ πρεσβεῖα Ἀριστῆς περὶ τούτων ἐκ Λακεδαιμόνων ἀφιμηγένες καὶ τοῦ Περικλέους νόμον τινα προβαλομένων κωλύοντα καθελεῖν τὸ πινάκιον ἐν ϑό ψήφισμα γεγραμμένον ἐτύγχανεν, εἰπεν Πολυαλή τῶν πρεσβεῶν τινα: 'οὐ δὲ μὴ καθῆλεν, ἀλλὰ στρέψον εἰσο τὸ πινάκιον· οὐ γὰρ ἐστὶ νόμος ὁ ταύτα κωλύων' (Schomburg, 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’ Ἀρισταίοι οὐσέ τάλλα ὑπόκουου, οὐσὲ τὸ ψήφισμα καθήρουν.


539. Probably the line is from the Telephus. The beginning of the war,
as described in Pax 605 sqq., should be compared.


540. From the Telephus, but the end is altered (Gompertz δ τι δε χρων, ουν εισαρατε) for the setting of the line cp. Excursus VI.

έρει τις: equivalent to ἀλλὰ ἥν 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 έρεις αὐτήν | ἣν μὴ λάβῃ τὸ μῆλον εκ τάχα ψβέει, ν. 56 μᾶ, δόξει τις οὐχι σιδώνουν | αὐτῶν σαράτετειν), and in Theocritus (i. 150, vii. 36, xv. 79, xxii. 64).


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 Laediaemonian 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 εὐπλεύσαν (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 νυκα-φαντής, 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 επιμεληται εμπο-
καθήσθαι ἄν ἐν δόμοις; ἢ πολλοῦ γε δεῖ·
καὶ κάρτα μένταν εὐθέως καθείλκετε
τριακοσίας ναῦς, ἣν δ’ ἂν ἡ πόλις πλέα
θορύβοι στρατιωτῶν, περὶ τριηράρχους βοής,
μισθὸν διδομένου, παλλαδίων χρυσομένων,
στοάς στεναχώσης, σιτίων μετρουμένων,
ἀσκῶν, τροποτήρων, κάδους φωνομένων,
σκορόδων, ἐλάον, κρομμών ἐν δικτύοις,
στεφάνων, τριχίδων, αὐλητρίδων, ὑπωτίων,
τὸ νεώριον δ’ ἀν κοπέων πλατουμένων,
τούλων ψοφούντων, θαλαμῶν τροπομένων,
αὐλῶν, κελευστῶν, νυγάλων, συριγμάτων.

546 τριηράρχου codd.: v. Herw. τριηράρχου (cp. Hermes, l.c.): Bergk
περιτριηράρχου (an unlikely adj.)
548 Elmsley στοάς, a form which
is used only when required by the metre, but never in serenii, cp. Eccl.
676, 684, χροιά Nub. 718, ροιά Pax 1001, πνοίας Eq. 606
549 τρο-

plov, for whom cp. Gilbert, Const. Ant.
p. 261 (ET.).
Schol. R misunderstands the passage, viz.
et τῶν Λακεδαιμονίων πλεύσας
eis Σέρφον καὶ τὸ τιχύν αὐτοῦ ἀδικήσας
καὶ λαβὼν παρ’ αὐτῶν < > τούτο
ἀπέδοσα, apparently reading κλέφας for
φίνας.
Σερίφων: schol. R ἡ Σέρφος νήσος
ἐστιν εὐσέβεστάτη πρὸς τὴν Ὁράκαυ, ποι
Σερφο; 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 alausus scopolis parvaque
Seriphō). Its insignificance is well
illustrated by the return of a Seriphan to
an Athenian (Stob. Phl. xxxix. 29) ‘my
country is a disgrace to me, you to your
country’; the return of Themistocles in
Rep. 329 ε is too famous to require
quoting.
543. From the Telephus; see Excursus
VI.
καθήσθαι, ‘sat down patiently’; cp.
Eur. Andr. 668 εἰ οὗ παίδα σὴν [ἀδών τῶν
πολιτῶν, εἰ] ἐπασχε τοίαδε, σιτίγ κάθοδος
ἀν; οὕ τοι δοκεῖ: see 883 n.
δόμοις: tragic, cp. 450 n.
ἡ πολλοῦ: cp. Dem. lvii. § 61 πολλοῦ
γ’ ἔθεν τινα ἐγκαταλείπειν.
544. καὶ κάρτα: tragic (for σφόδρα or
πάνυ); in prose only in Plato, Tim. 25 n.
Solitary instances in comedy are Av.
342 τοῦτο μὲν ληρείς ἔχων κάρτα, which
does not seem to be a parody, and Amips.
(i. p. 676 K.; ii. p. 710 Μ.) σὺ δὲ κάρτа
φειδή, which is part of a drinking-song;
μὲντοι, ‘nay.’
καθέλκετε: cp. Eq. 1315, Eccl. 197,
Dem. xviii. § 184.
545. τριακοσίας: the number is sug-
gested by the war-ships available at the
beginning of the war; cp. Thuc. ii. 13. 8.
546, περὶ τριηράρχου: see crit. n.
Schol. R θορύβοι βοῶντων περὶ τοῦ
dεῖν τριηράρχου ταραξκάων, which recom-
mands the reading τριηράρχου: cp. Thuc.
viii. 84. 2 θορύβοι περὶ τῶν Ἀστυόχων,
Astyochus being pest-red 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 κρομμών ἐν δικτύοις.
547. παλλαδίων: on the sterns of the
vessels, not on the prows, as schol. R
states.
548. στοάς: viz. the ‘long colonnade’
(στ. ἀλφιτόπωλις) in the Piraean, erected
24 sqq., Eccl. 686. Other στοαί were
‘Maera,’ ‘Deigma,’ and all the νεώτακοι,
549. As Merry says, the words are
intended to form a hook by them-
selves.
τροπωτήρων: schol. R τῶν ἰμάντων
τῶν συνδεόντων πρὸς ... τὸν σκαλαμὸν τὴν
κωτήν.
κάδους: an Ionic word (Herod. iii.
20) found in prose only in Dem. xxı.
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 soldierly, with din around the captains, with paying wages, with gilding of figure-heads, with echoing bazaars, with measuring of sizes, with wallets, with earloops, 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

πωτήριον] Hamak. ποτηρίων || v. Herw. κάδων, ὄνωμένων: Bergk κάδων δονομένων: Kock κάδων πιττουμένων: H. Richards ἄσκοις, τροπωτήρας, κάδων ὄνωμένων; but the incongruities in the line constitute its humour 554 B rightly punctuates after αὐλῶν; see comm.


550. The articles imply that these are the usual rations of sailors, cp. Eq. 600, Plut. De glor. Alth. 6 οἱ τρίαρχοι τῶν ἐλαώνων ἄλτρα παρασκευάσαντες, ψύφον δὲ κρόμμα καὶ τυρών ἐνεβιζαμένον εἰς τὰς τρήπιες. 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. (Ath. ii. 36, Kaibel, ib. Fr. 148) ἐκ δὲ θυσίας θοίνα <δρ>, | ἐκ δὲ θοίνας πῶς εὖγένετο | ἐκ δὲ πῶσις μῶκος, ἐκ μῶκον δ' ἐγένεθ' ἄλαν, | ἐκ ἄλανς δίκα μᾶλ', ἐκ δικᾶς δὲ καταδίκα, ἐκ δὲ καταδικάς πέτας τε καὶ σφαλὸς καὶ γαμία. According to Eubul. ii. p. 196 K. (iii. p. 249 M.) the seventh cup led to ὑπόπτια.

552. νεώρον: on the arsenals in the Piraeus see Frazer's Paus. ii. pp. 14 sqq. The sing. νεώρον 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).

κατάλοι: schol. τῶν εἰς κάτην ἔξων ἐπιτρέποντα, cp. Herod. i. 194 κεφαλὴς 'the rib of a ship.' Such timber was imported from Thrace, cp. Herod. v. 25 Ἡν ἤν τῆς παραγωγῆς ἐστὶ ἄμφος καὶ πολλαὶ κατέλε: hence the value to the Athenians of Amphipolis ἔξων τε ναυπηγείους ποιοτι γα καὶ χρημάτων πρόσοδω (Thuc. iv. 108). Fine 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) κατείς to the fleet at Samos; see also Theophr. HP. i. 176.

τλατομέμνων, 'shaped into ear-blades'; the word occurs only here, which is curious.

553. τύλων: schol. τῶν ἔξων ἔξων ἠλών. θαλαμῶν, 'oar-holes' in the side of the ships, as in Paus 1252, Herod. v. 33 (where a man is tied with his head διὰ θαλαμη). According to others, 'oars of the lowest tier' (Hesych., cp. Thuc. iv. 32).

τροπωμένων, 'fitted with straps'; mid. in Aesch. Pers. 375 ναυβάτης τ' ἀνήρ | τροποῦτο κάτην σκαλών ἀμφ' εὐθρέτοιον. Merry curiously renders 'being bored,' an impossible meaning.

554. αὐλῶν: viz. of the τροπαίας 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 κελευστῶν.

κελευστῶν, 'the boatswains' who gave the signal to begin and stop rowing. The distinction between the τροπαίας and the κελευστῆς is well given in Plut. Alc. 32 αὐλίην μὲν εἰσείς πῶς ἐλαώνωσι Χρυσόγονον τῷ Πυθιώνικῃ, κελεύειν δὲ Καλλιπηθήν. νυγλάρων: boatswains' 'whistles.'
556 ἤμιν RACG: ἤμιν BVP2. If the words are from Eur, he probably wrote οὐχ ἤμιν ἐνι; see comm. 557-59 X R 559 Rejected by v. Leeuwen || ἀνέιδισας ἐνι ἀνέιδισας R: ἀνέιδισας ABC 560 HMI R


Τῇλεφον κτλ.: the sense is better given in the parody of the same passage in Them. 517 sqq. ταύτ' οὖν ποιοίμεν τὰ κακά ; νὴ τὴν 'Ἀρτέμινν, | ἡμέις γε ὡς αὖτ', Εὐριπίδης θυμασθέα | οὐδὲν παθούσαι μείζον ἢ δεδράκαμεν;

556. νοὺς ἄρα κτλ.: if from the Telephus, the original must have been οὐχ ἤμιν ἐνι, as Euripides does not shorten the final syllable of ἤμιν and ἤμιν.

ἐνι: after this verb the preposition is not repeated with the dat. in Lys. 1124, Eccl. 856; it is repeated in Nub. 414 sqq., Vesp. 446 sqq., 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 ἀ προγός; but see 496 n.

557. ἄληθες: cp. Vesp. 1223 n. 558. Cp. 578, 593: a part of the line may be from the Telephus. ττωχός: cp. 497 n. 559. Schol. καὶ εἰ ἑτεροτρικτικίην τις ἡμών συκοφάντης ἄν, τοῦτο ἑσκόμιη καὶ οὐκ ἄπεκρυψα: τοῦτο οὖν μετὰ ἄδικης ἐρωτη-

sθος: on ἄδικως cp. Rutherford, A Chapter, 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, ἀπεκρύψα: 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. Zielinski, Glied. p. 283. Possibly the lines are from the Telephus. 563. οὖτι: cp. Vesp. 186 n. 564-5. Possibly from the Telephus. 564. οὖτος: cp. Vesp. 1 n. θενεῖς: for the fut. in a minatory clause cp. Vesp. 190 n. For the tragic verb βείνω 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! Inexorable 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 bragget speech. (He runs towards Dict. 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

SEMICHRORUS II. (In a frightened scream, and in tragic style)
Ho, Lamachus, in whose eyes the lightning plays, listen and

562 HMI R || ταύτ' R: αὐτ' AB etc.: v. Leeuwen αὐτὰ χρην
564 Paragr. R
566 Paragr. R || ἰδ βλέπων codd.: Herm. δ; in 568 R has θ Δάμαξε

565. ἀρθήσῃ, 'hoisted' in order to be flogged; cp. Nub. 870, Herodas iii. 2 (of the miching schoolboy) τοῦτον κατ' ἄμον δειρὸν ἄρις ἡ ψυχή | αὑτὸν ἐπὶ χειλῶν μοῖνον ἡ κακὴ λειψάθη: so catomidiare (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 avidis, si ego fustem sumpsero. sublimis is common in this sense.

566-571. Schol. (as emended by Thiemann, ib. p. 18, but see 569 n.) διπλὰ καὶ ελαθέας εἰς περιοδὸν ἐπίτακλων, ἢ τὰ μὲν ἄλλα ἐστὶ δύχμα <διπλῶν τῷ πρῶτὸν καὶ δεύτερον>, ἀπλοῖν [δὲ] τὸ <τρίτον καὶ> τέταρτον, διπλοῖν [δὲ] τὸ ἐκτὸν <καὶ ἔβδομον>, τὸ δὲ πέμπτον ἰαμβικὸν 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 Bommachides, of the Ancient Pistol type. v. Leeuwen suggests that Lamachus is dressed in the uniform of a taxiahirch, viz. a triple crest, and scarlet mantle (Pax 1173 φωύκις ὄξεια), and is summoned by the Chorus, as he belonged to
the Oeneid tribe, in which Acharnæ 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 Acharnæs 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, ἵσος: a tragic exclamation, in comedy only in paratrag.; cp. Hope, ib. p. 28.

βλέπων: cp. Vesp. 455 n., 643 n., Plut. 328 fr. "Ἀρη. The metaphor is epic (πόρ ὕφθαλμοις ἑδορκώς)."
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 taxiarth, 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?

657. γοργόλοφα: Lamachus is addressed as a divine personage; thus Ep. 1181 Athena is called ἡ γοργόλοφα 'fierce-plumed.' For the form cp. Lys. 344 χρυσολοφα, Eur. Phoen. 119 λευκόλοφα. For γοργός cp. 1124 n., Eur. Suppl. 322 γοργόν ἀναβλέπει, Ion 210, El. 1257 γοργώφ, Soph. Aj. 450 γοργό-. 658. φυλέτα: see 566 n. 659. εἰς ἐστι κτλ.: if τις is read (see crit. n.), it is possible to translate, 'or if there is any other taxiarth'; so aliquis often means alias quis. But it is more probable that there is an asyndeton, and no reference to Lamachus: 'komme endlich einer zur Hilfe, mag er ein Taxiarth oder Stratege oder ein Mauerkämpfer sein' (Wilamowitz). There may be an ascent in the line, 'captain or colonel, or knight in arms,' τευχομάχας being an heroic epithet. Wilamowitz (Aus Kydath. p. 82) thinks that means 'a common soldier,' in which case τευχομάχας should be read. Without τις, it is implied that Lamachus was not a taxiarth.

570. τευχομάχας: probably a coinage, on the analogy of γοργόλοφα; cp. Soph. OC. 1054 ἐγρεμάχας, Anth. P. x. 155 βροχμάχας, ib. ix. 285 φαλαγγομάχης, Pind. Ol. xii. 14 ἐνδομάχας, Plato, Euthyd. 299 ὀπλομάχης. τευχομαχεῖν is found in Nub. 451, 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 κυδομοῖν in paratragoedia (cp. Vesp. 1132 n.).

ΔΙΚ. ὁ Δάμαξ, ἡρως τῶν λόφων καὶ τῶν λόχων. 575
ΠΑΡ. ὁ Δάμαξ, οὗ γὰρ οὕτως ἀνθρωπος πάλαι ἀπασαν ἡμῶν τὴν πόλιν κακορροθεῖ; ΛΑΜ. [οὕτως σὺ, τολμᾷς πτωχὸς ὁν λέγειν τάδε;] ΔΙΚ. ὁ Δάμαξ ἡρως, ἀλλὰ συγγνώμην ἔχει, εἰ πτωχὸς ὁν εἰστόν τι κάστωμυλάμην. ΛΑΜ. τι ὡς εἶπας ἡμᾶς; οὐκ ἔρεις; ΔΙΚ. οὐκ οἰδά πώ. 580 ὑπὸ τοῦ δέους γὰρ τῶν ὀπλῶν εἰληγμῶ. ἀλλ' ἀντιβολῶ σ', ἀπένεγκε μου τὴν μορφώνα. ΛΑΜ. ιδοῦ. ΔΙΚ. παραθέτες νῦν ὑπτίαν αὐτὴν ἐμοι. ΛΑΜ. κεῖται. ΔΙΚ. φέρε νῦν ἀπὸ τοῦ κράνους μοι τὸ πτερον.

575 ὁ 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 Dict is a πτωχός (see Wilamowitz, Aus Kydathen, p. 82) ||

575. ἡρως: ironical here, but seriously of a dead ‘hero’ in Rem. 1039 ὃν ἦν καὶ Δάμαξ ἡρως. Normally, ἡρως is not used in Greek as in English, but only of the ancient deified heroes, such as Lycur (Vesp. 392); cp. Timoc. ii. p. 455 K. (iii. p. 595 M.) τις ἡρως ἡθες | ἀπόθοκαίζει τὴν τουατήν διατρήζῃ; 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 κτ., ‘hero of the bushy crests and—ambushes!’ This reading is recommended by the παράθασις (anonomatia), 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 ambuscades 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 the Bergkappen und der Hinterhalte,’ it has been objected that in Greek ἡρως cannot govern the genitive, which is really due to the explanation (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. Zielinski (Glied. p. 53 n.) thinks Lamachus was attended by a battalion of ‘supers’; in this case, why the plur. λύχων?

576-7. From the Telephus; see Excursus VI.


578. τάδε: probably from the Telephus, as the use of τάδε, meaning ‘the foregoing,’ is tragic.

581. ὑπὸ τοῦ δέους: cp. 350 n. εἰληγμῶ: 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 cursed speech, been scolding 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.

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For τάδε, which many question, see comm. 580 οἶδα πῶ [Blaydes οἶδε] ἕτε: v. Leeuwen οἶδε ἐγὼ; perhaps πῶ is ironical, viz. 'I don't know yet' (but I shall probably be able to tell you when I have recovered) 581 ἐιλιγγίω R (but εἰλ. in 1218): εἰλιγγίω Su. (s.v.): ἐλιγγ. eet. codd. 582 μοι ΤεΕ 583 ἐμοί] Mein. ΛΑΜ. ἐδού 584 μοι τὸ πτερόν] Bachm. (Conj. p. 38) ἐμοὶ πτερόν, which is answered by τοὺτο πτέλον. 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 εἴλεος, for which cp. Kaibel, Poet. Gr. Fr. p. 199. For such verbs in -ἀν cp. 1219, Vesp. 8 n.

582. μορφώνα: a pun on Γόργώνα, 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, Them. 417 μορφολυκεία, Av. 1245 μορφολύτηθαι (cp. Sh. Skrew 1. ii. 213 'fear boys with bugs'), Eg. 693 μορφὸν τὸν θράσον (an exclamation), Theocr. xv. 40, Xen. Hell. iv. 4. 17 καταφρονώντες δὲ οἱ Λακεδαίμονοι τῶν πελταστῶν... καὶ έπισκόπτειν έτόλμων, ὦς οἱ σύμμαχοι φοβοῦντο τοῦ πελταστάς, ὦσπερ μορφώνα παιδάρα.


τὸ πτερόν: see crit. n. Dicæopolis 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 βλέπων μία, ε' ἔχει; | πτερόν ταχέως τε καὶ λεκάσων ἐνεγκάτω, Theopomp. i. p. 744 K. (ii. p. 808 M.).
ΔΑΜ. 

τουτὶ πτιλον σοι.

ΔΙΚ. 

τῆς κεφαλῆς νῦν μου λαβοῦ, ἵνα ἔξεμέσω· βδελύττομαι γὰρ τοὺς λόφους.

ΔΑΜ. 

οὖτος, τὶ δράσεις; τὸ πτιλόν μέλλεις ἐμεῖν;

ΔΙΚ. 

πτιλόν γάρ ἕστιν; [εἰπέ μοι, τίνος ποτὲ ὀρυθὸς ἔστιν;] ἄρα—κομπολακύθου;

ΔΑΜ. 

οἶμ' ὡς τεθνήξεις.

ΔΙΚ. 

μηδαμῶς, ὃ Λάμαχε·

οὔ γὰρ κατ' ἵσχὺν ἕστιν· εἰ δ' ἴσχυρὸς εἰ, τὶ μ' οὐκ ἀπεφώνησα· εὐόπλος γὰρ εἰ.

ΔΑΜ. 

ταυτὶ λέγεις σὺ τῶν στρατηγῶν πτωξὸς ὡν;

588 So written in R: πτιλόν γάρ ἕστιν εἰπέ μοι; τίνος ποτὲ—(change of speaker) ὀρυθὸς ἕστιν; (change of speaker) ἄρα κομπολ.; Elmsley π. γ. ἕστιν; εἰπ. μ. τίν. π. ὀρν. ἕστιν; ἄρα κτλ.: Bothe ΔΑΜ. π. γάρ ἕστιν—

ΔΙΚ. εἰπ. μ. κτλ.: Wilam. rejects from εἰπέ to ἕστιν. See comm. 590 τεθνήξεις RCG(-γ) Su.: τεθνήξη A: τεθνήξει B: Dawes τεθνήξεις; cp. Vesp. 654 crit. app. This may have been the reading of R, viz. τεθνήξεις for τεθνήξεις, which was read as τεθνήξεις (schol. R 'Αττικοὶ δὲ τὸ ἕ μεταφέροντο; τεθνήξεις)

585. πτιλον, '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 (Heesych., 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. πτιλον κοκκινεῖ is spurious). Even in comedy it is rare, cp. 1182 (spurious), Plato C. ii. p. 627 K. (ii. p. 650 M.) ὅσπερ κνεβάλλων ῥ πτιλον σεσαγμόν (viz. 'stuffing' of cushions), Eubul. ii. p. 165 K. (iii. p. 204 M.); Pollux (vi. 10) speaks of πτερωτά καὶ πτιλωτά προσφεδάλα. 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 πτιλα, as being weaker than the feathers used for flight (πτερα).


586. βδελύττομαι, 'my stomach turns at your crests'; cp. Sh. Oth. ii. i. 236 'her delicate tenderness will... begin to have the gorge, disrelish and abhor the Moor'; for the acc. cp. Vesp. 627 κάγκεχεδασι μ' οἱ πάνω σεμνολ. Lys. 354 τὰ βδολεῖθ᾽ ἡμᾶς;

βδελύττοσθαι was originally a medical word ('to feel a loathing for food,' cp. Xen. Mem. iii. xii. 13, Poll. vi. 44), and then was adopted in comic Greek, but transitorily. The physical sense is always prominent; e.g. Ep. 252 και βδελύττοι implies a gesture of disgust (cp. conspurer), Vesp. 791, Av. 1501, Plut. 700.

588. πτιλον: see crit. n.

γάρ in a question of surprise, cp. Vesp. 334, 682, 386, etc.

eἰπέ 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 ΔΑΛ ὄν οἰκομπολάκουν | ἀπὸ τοῦ φρονεῖν ἀπο-

στάσας. A schol. connects the second part of the word with λυκοθος; cp. Cic. Att. i. 14. 3 nosti illas λυκίδους, Hor. A. P. 97 proicit ampullas et sesquipedalia verba, Poll. iv. 114 ληκθωνὶν 'to brag,' and Tzetzes used a verb κομπολακυθέειν. The bird is as strange as the Libyan υποθεδίω (Av. 65) which, however,
Lam. (Taking off his helmet, and plucking out something which he calls a ‘dowel,’ and which is a mere burlesque on a feather. He drops his martial tone, and mitigates his style) Here’s a dowel 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 dowel for a vomit?

Dic. Do you call that a ‘dowel’? 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 thew, 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 Imperator, ‘beggar’ as you are?

τεθυγιέας, see Ruth.) || μηδ., ὥλα. (continued to preceding speaker in R 591 γαρ] Bergk σέν] Mein. σεντίν: v. Leeuwen κατά σε τοῦτον 

ετίν] 592 ἀπεψωληθά: Mein. κατεψωλώ, viz. τῇ ψυλῇ κατήλασας (which Wilamowitz accepts, ib. p. 82): Hamak. κατεπώληθα: Bergk ἀπεψώληθα; but see Willems in comm. 593 Omitted by Keck, on account of the difficulty connected with στρατάτως, 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. οἶκος: an exclamation of anger or fear, cp. Vesp. 1449 n.


μηδάμως: ge is usually omitted with μηδ. (but required with οὐδαμῶς), although there is an ellipse of the verb; cp. Vesp. 88 n.


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 ὃς οὐ κατά ἵσχυν, ὡ δὲ πρὸς τὸ καρποτοῦν (‘not by strength, nor by its exercise’ | χρεία, δὲ γὰρ αὐτὸς ὑπερφοντας κρατεῖν, Eur. Fr. 1048 N,², Soph. Phil. 594 πρὸς ἵσχυν κράτος.

592. τί οὖς with an aor., cp. Vesp. 213 n.

ἀπεψωληθά: Willems (Bull. de l’Acad. roy. de 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 (ἐκδέθεν ἐκ τούτου) in this passage corresponds to ἀπεψωληθά here. This is the kind of work for which Lamachus’ ‘giant’s strength’ is adapted.

eὐσπολος: a double entente, since διότι also means αἰδίον (Hesych., a reference to Nicander, Athen. 683 ε). 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 τούτοι αὐτοὶ πανδήμω πόλει | κήρυγμα θείας τον.
οικείας; so στρατός often means δήμος in poetry, cp. Pind. ii. 87, Ἀσχ. Εὐμ. 506. The original may have been οὖν τοῦ στρατηγὸς πτωχὸς ὑν λέγει τάδε; (v. Leenwen). 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.

ἄλλα . . . 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, Ἀσχ. φθειροκομίδης ('lousy'), Anth. P. viii. 169 φιλοσκορόδης ('glutton'), ib. ix. 348 σταφυλοκλοπίδης, Athen. 162 ά φφρανσασταίδαι . . . λοσαραγίδαι . . . ἐφρασσιείδαι (epithets of the Cynics), id. 157 ἐν γενεσιολεκτάδα, Plaut. Aud. ii. vii. 8 παρείδες, Capt. iii. i. 12 plagipatidae, Trin. iv. iii. 14 οὐκιριεπίδες, crureipideae, Pers. iv. vi. 20 (Sagaristio's name for himself, which is worthy of a Spanish nobleman) Vani-lopuidorus Virginiusenondomides, Nupigie-lopuides Argenlvumextenebronides Tedignip-lopuides Nuyides Polpionides Quodsemelar-riptides Nuanqueramipides.

595. χρηστός: like the epic ἐσθλὸς, 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 καλουσιοί οἱ χρηστοὶ τοὺς πονηροῖς. Here, however, the word is used by a rustic of himself, in a moral sense (cp. Vesp. 80 n., Eccl. 178), doubtless ironically.

στρατηγική: like στραταρχίας (Xen. Symp. 1. 4) 'a place-hunter,' with an implication of flattery, cp. Ἀσχ. ἀρχαιοσείδης: τὸ πρὸς χάριν τοῖς πολλοῖς ἴπτι, since a personal canvass was generally requisite. Cp. Plut. Phil. 8 οἰκείασε (Phocion) δὲ πλεῖστας οὐ μόνον τῶν καθ' ἑαυτὸν ἄλλα καὶ τῶν πρὸ αὐτοῦ στρατηγιῶν, οὗ παραγέλλων (προφελεῖ) οὔδε μετίων (ambient), ἄλλ' οὔδε φεύγων οὔδε ἀποδηδράσκοντος τῆς τόιος καλουσί, Eurol. i. p. 321 K. (ii. p. 518 M.) ἢσποδος δ' ἀνήρ στραταρχοῦ καικών.

596. στραταρχίς: cp. Sh. All's Well, iv. iii. 162 'Parolles, the gallant mil- litarist—that was his own phrase.'

597. μισθαρχίδης: a comic formation, not found elsewhere; see crit. n.

598. κόκκυγες: the meaning is doubt- ful. Wilamowitz (Isyul, p. 132 n.) translates 'Gelbschnäbel,' cp. Anacr. 29 B. 4, Plato C. i. p. 618 K. (ii. p. 636 M.) ἀβέλτεροκοκκίκη ἡλίθιος: so 'eukoo' is equivalent to 'a fool,' Sh. 1 Hen. IV iv. iv. 387; but I fancy Aristophanes means that little interest was taken in the election; hence Aeschines was elected, according to Dem. xviii. § 149 οὔδενος προεύθετος, οἷμα, τὸ πράγμα οὐδὲ φιλάττοντος, ἠσπέρ εἰσή μὲ τοιαῦτα
Dict. What, am I a 'beggar'?  
Lam. If not, what are you?  
Dict. 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——  
Dict. (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, προβληθείς πυλάγορος οὗτος καὶ τρίζων ἢ τεττάρων χειροτονησάντων αὐτῶν ἀνηρήθη: so Heuschen. κόκκυται, εἰπὶ υπονοηθέντων πλείστων εἶναι καὶ ὀλγῶν 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.).  

Ye 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 τευχάριστοι τῶν νέων αἱ διατραβαί οὐκ ἐν τοῖς γυμνασίοις, ἀλλ’ ἐν τοῖς δικαστηρίοις εἶστι, 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 (Syngori, 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. Genit. 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-Stribing, Gilbert, and others say as generals. Both views are open to objections. If the young are ambassadors, why is Lamachus, the supposed lochagus or taxiarh, 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, commissionships, state-messengerships (H. Weber, ib. p. 69), 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-Stribing 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 (Inserv. 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).
601. *οίον* (p. 384 n. 10) διαδρακότας: an obscure word which has received various interpretations, viz. (1) 'who have shirked their obligations (at home),' cp. *Lan.* 1014 διαδράκος-πολίτας, Bekk. *An.* 34. 20 ὁ διαδρακός τάς τῆς πόλεως ὑπουργίας καὶ μὴ βούλημαι ἐν τοῖς ἀναγκαίοις καιροῖς παρεῖναι τῇ πατρίδι (so Keck, 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. *Intro.* p. xxvi.

It has been objected to (3), that it would require, in Attic, ἀποδέχασθαι, but this is not so; cp. *Thuc.* vii. 85. 4 ὁ δὲ (the Athenian prisoners at Syracuse) καὶ δοῦλευσάντες καὶ διαδρακόσαντες ὑπέρων, and J. H. H. Schmidt, *Syn.* i. p. 534.

602. ὕπο Ὀράκης: cp. *Vesp.* 288 n. 10. τρεῖς δραχμαί: 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. Τυσαμενοφαυήποι, 'men like the Scythian son of Phaeippus'; for the plur. cp. 68 n., *Vesp.* 1267 n. In this prodigious word Gilbert sees an allusion to Hippocrates, who invaded Tanagra, and may have been sent to Thrace, as money was voted for an important expedition in the 2nd Prytany of this year (see next note).

Phaeippus 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 Hippocrates, on account of his red face (cp. Σκυθικόν ἔδωκαν, a dye). Tisamenos, the father of Acestor, had the same nickname (cp. *Vesp.* 1221 n., Av. 31).

604. Χάρητι: possibly one of the two colleagues of Cleippides (Thuc. iii. 3. 2, called Cleinnippos in Diod. Sic. xii. 55), who was sent out to Lesbos in May 428 b.c.; he is mentioned in school. *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 fiction, as Χάρητας in schol. *Eq.* may be a blunder for Χάρτης. Droysen suggests
you arrant shirkers: some Thraceward, drawing three drachmas pay—Tartar-Phaeippuses—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

τολμηροὺς οίους καὶ Ἀθηναίους. Kühner-Gerth (ib. § 555. 3. A. 11) state that this attraction is legitimate only when the subjects agree in no., but Eccl. la. proves them to be in error 607 No change of speaker at αἰτίων in R 608 ἡ Ῥ. Su.: ἡνή BC Ald.; om. ΑΓ || μωθοφοροῦντας R ||

ἀμηγέτου RC lemma schol., Ald.: ἀμηγέτου ὉΓ: ἀμηγέτη Α

that Chares was a Thracian dynasty. 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 Χαϊρέας, the name of a luxurious popinjay.

ἐν Χάσεῑν, 'in the land of the Chaonians'; cp. Solob. Prar. p. 19. As in the case of Χάρης, there is an etymological reference here, the implication being that the expedition was sheer folly; cp. Ep. 78 ὁ πρωτός ἐστιν αὐτόχρησθ' ἐν Χάσεῑ; where, however, the allusion is to a different use of χάσεως, ib. 1262 Κχρήματα πόλει. For the Χάσες cp. Thuc. iv. 63, 80-1.

605. Γερμηνευόμενος: Gilbert identifies this person with Procles (Thuc. iii. 98), son of Theodorus, who fell in the rout in Aetolia. γερμή means φαλακρός, cp. Eccl. 932 where it is a type of an old man. Some see an obscure allusion in Θεόδωρος, for which cp. Mein. FCG. iv. p. 637.

διομειλατόνος: according to Gilbert, an allusion to Demosthenes, viz. 'gasper-conning heroes after the manner of the Diomaeans,' who had a name for boasting (perhaps from this passage); cp. Vesp. 233 n., and for the site of the demise, 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 dene. 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, Beltr. p. 161, Keck, 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 πανοργισταρχίδαι 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, Introdr. p. xxvii.)


Καταγέλα seems a surprise for Κατάγη. 607. Cp. 598. Lamachus' belief in the efficacy of popular election is worthy of a modern Radical.

608. ἀμηγέτη: cp. Ep. 800 εὖ καὶ μάρως. Not found elsewhere in comic
610 στο post πεπρώσβευκας om. ed. || καὶ πέννης] ενή 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 Ἡ ΑΒϹΓ: ἐνή Su. (ἀν ἐν Ἡ Su. in codd. AV Med.), schol.: Elmsley ἄν ἐνή: Fritzsche (ad Ran. 48) reads ὄν; ἐνή, | ανένευςε, suggesting that ἐνή was a strong denial (like übermorgen): some edd. read ἐνι (= 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 παλαί: Blaydes ἄνιπ, but why should this simple word have been corrupted? The scholiasts were completely gravedled by the passage: οὔτως ἐν τοῖς ἄκριβεστάτοις ἐνή, ἵνα λέγῃ ἐκ πολλοῦ: || Ἀττικῷ τὸ ἐνὴ περιττόν ἐτίθεσαν, ὡς τὸ ἔχων, λαρεῖσ ἔχων. || οἳ δὲ λείπειν φαντῷ τὸ ὄν· ἵνα ἑρωτῶν λέγῃ ἐν Ἡ 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 δόλιγον), but I now see that what is written in R is ἰης; the first letter is, in my opinion, simply an alteration of the symbol ζ (= και). The text which the copyist of R originally wrote, was probably, as I suggest, καὶ πέννης;
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 Coesya' 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 procelemat. in 4th foot, which is not without example, cp. 78 crit. n.] The natural place for the tricharach πολιός (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 πεπρόσβ. 611 καίτω γ' ἐστι codd.: Elmsley καῖτωστιν γε (cp. Vesp. 599 n.), both Porson and he agreeing in objecting to γε so placed after καίτω; their rule is generally followed, but there are exceptions, e.g. Nub. 876 (in VR; but read κ. τ. γ' ἐμαθε τοῦ θ' 'Υ.), Eur. Tro. 1015, IT. 720, the former of which has been readily corrected, but the latter resists amendment (viz. καίτω γ' ἐγγύς ἐστίν καίν: Weil's καίτερ ἐγγύς ἐστίντος φόνοι is a rash alteration); for exceptions in prose see Adam on Plato, Rep. 331 E 37. I abandon the codd. here, since καίτω γε was so common in later Greek as to mislead the copyists, in dealing with more classical styles 612 τί δαί Δράκυλλος codd. (a dimin. of Δράκης, Lys. 254, Eccl. 293): Reiske δ' Ἀνθράκυλλος, which is very attractive | καὶ Ἰουριανός codd.: Elmsley Ἡ Εὐφ. (for the synizesis cp. 860 n., Nub. 1084; the sigla of Ἡ and καί are often confounded) 613 οἶδεν R etc.: οἶδεν B | τίς R 615 ύπερ codd.: Bentl. υπ' | ἔρανον codd.: Reiske ἔρανον

mythical personage, whose son, Megacles, was father of Clintheses. For other views see Müller-Stribing, ib. p. 525 n., Gilbert, Beitr. p. 166. The former believes 'the son of Coesya' 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 γυναικών εὐτύχων τῶν Κορησ. 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. Ævol. i. p. 289 K. (ii. p. 466 M.) ἀλλ' ἦσαν ἥμων τῇ πολεί πρῶτοι μὲν οἱ στρατηγοὶ | εἴ τῶν μεγάλων οἰκίων, πλούσιων γένει τε πρώτοι, | οἷς ὑπέτειρ θεοῦν τῆςμμεθα.. νυνί δ' ἦταν τύχωμεν | στρατευόμεθα' αἰροῦμενοι καθάρματα στρατηγοῦς, ib. i. p. 314 K. (ii. p. 510 M.) ὥστ' ὡδ' ἄν εἴλεξθο εὖβ' ἄν αὐν αἰνετᾶτα πρὸ τοῦ | νυνὶ στρατηγοῦς ἔχομεν. The poverty of Lamachus, which is alluded to in the next lines, was notorious; cp. Plut. Alc. 21 ο γάρ Λ. ἦν μὲν πολεμικός καὶ ἀνδρώδης, ἄξιωμα δ' ὡν προσθή ὡδ' ὄγκος αὐτῷ διὰ πενίαν, which was so excessive that, when on service, he was forced to borrow from the Athenians μικρὸν ἄργυρον εἰς κρή- πιδας καὶ ἕσθητα (id. Nic. 15). In later times he was classed as πενήστατος with the best Athenians—Aristides, Phocion, Socrates, and Epiphialtes (Aelian, VH. ii. 43). See Introd. pp. xvii sq.

615. ἔρανοι: 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.-Güll, Char. i. p. 58, Dict. Ant. i. p. 758 a, Th. Reinsch in Daremberg et Saglio, ib. s.v.). For K
έπιρρηματί ον

ΔΑΜ. ἀλλ' οὖν ἐγώ μὲν πᾶσι Πελοποννησίοις ἀεὶ πολεμήσω, καὶ ταράξω πανταχ' ἀνασχέτα; καὶ ναυαὶ καὶ—πεζοί, κατά τὸ καρτέρον.

ΔΙΚ. ἐγὼ δὲ κηρύττω γι' Πελοποννησίοις ἀπάσι καὶ Μεγαρέσι καὶ Βοιωτίοις πωλεῖν ἀγοράζειν πρὸς ἐμὲ—Λαμάχω δὲ μή.

616 ἐκχέοντες] v. Herw. οὐκχέοντες or ἐκχέον τις 620 No paragr. in R 622 πεζοί] Blaydes πέζος (or πεζῇ) γε; a better emendation is πεζῇ τε καὶ ταῖς ναυσί, but the dat. may be a jest, see comm. || κρατηρὸν R:


616. ἀπόνυπτρον: 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 comparatively recent days), cp. Vesp. 259 n., Fr. i. p. 471 K. (ii. p. 1071 M.) μῦτρε πολλάνυπτρον θύρας' ἐκχέει τίμη λούτρον.

617. ἔστι: ἀν αμβίγυμα, viz., γάρδυ-λού, καὶ cede bonis. For the latter cp. schol. ἔλεσθασα τῆς φύλας (Dem., xxxvi. § 50 a, ἐπεὶ διαλέιον ἐδύεσαν τοῖς φιλέοις, ἔστησα ἄπαντα τῶν ὑπότων), ὡς μὴ διωάμενοι ἀποδώσωμαι, τοῦτο λέγει, a schol. continuus, διαλέων Μεγακλέα καὶ Λάμαχων, ὡς πράττον μὲν πέρπας ὑπάτα, ἵνα ἐξαίφνησθαι πλουτίσαντας 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. 19. iv. 1. 142), and, in pleading, 'to evade' a charge (cp. Meas. ii. 201, As you like it v. iv. 102).

618. The end of the line, which is tragic (cp. Soph. Phil. 917), 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 (Gled. p. 59) these lines formed the Epiphrenation of the Agon, which he suppresses 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 Epiphrenation, to be compared 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 (598-619) ended here, and that 620-625 belonged to the original passage.

620. ἀλλ' οὖν, 'at any rate'; cp. Vesp. 1129 n.

πασι: cp. 529 n.

621. ταράξ: this word is generally associated with Oleon, the κύκνηρον καὶ τάραξτρον (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.)

καρτέρον cett. codd., Su. 623 No paragr. in R || γε καλ RACVp2Γ:
γε B: καλ Ald.; a curious consensus of different classes of codd. in an
obvious blunder

will go in for a raging, tearing prop-
aganda 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. πεζοίσι: the dat. may be a jest,
being due to parallelism with παυσί, and
so it is dangerous to change it (see
crit. n.).

κατά τό καρτέρον: ep. 591 n.
623. δὲ . . . γε, 'aye, but,' in a
repartee; ep. Vesp. 94 n.

κηρύττω: Müller-Stribing (ib. p.
508) objects that the proclamation is
abrupt, 'wie aus der Pistole geschossen,'
since this was not one of the induce-
ments to peace which Dicaepolis 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; Dicaepolis
proclaims universal peace, with its at-
tendant 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 ep. 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. I. § 26, the mid. means 'to buy
for one's self.'

πρὸς ἐμὲ—Δαμάχω δὲ μη: for the
change of constr. ep. Eccl. 446 sqq.,
where, after συμβάλλειν πρὸς ἀλλήλας, we
have μόνας μόνας (on which ep. Vesp.
1272 n.), Eur. IT. 525 ὁ μίσος εἰς Ἑλλη-
νας, οὐκ ἐμοὶ μόνη.
ΠΑΡΑΒΑΣΙΣ ΧΩΡΟΥ Α

ΚΟΜΜΑΤΙΟΝ

ΚΟΡ. ἰνὴ νικᾷ τοῖς λόγουσιν, καὶ τὸν δῆμον μεταπείθει
περὶ τῶν σπουδῶν. ἀλλ’ ἄποδύντες τοῖς ἀναπαύστοις
ἐπίωμεν.

ΔΠΑΛΟΫΝ

ἐξ οὗ γε χοροῦσιν ἐφέστηκεν τρυγικὸς οἱ διδάσκαλοι
ἡμῶν,
οὐπώ παρέβην πρὸς τὸ θέατρον λέγων ὡς δεξίος ἐστιν·
diaδαβαλλόμενος δ’ ὑπὸ τῶν ἔχθρων ἐν Ἀθηναίους
takχν-βούλους,

627 τοῖς ἀναπαύστοις RAB² CIG Su. (s.v. ἄποδύντες): τοῖς ἀναπαύστοις
Β¹ Vp 2 Ald.; for the latter cp. Eur. Hel. 165, Tro. 119 (if, as is question-
able, Musgrave’s ἐπιοῖος’ is right: Wilam. πρὸς τοῖς) 628 ἐξ οὗ γε
R etc.: ἐξ οὗ γὰρ C: Blaydes ἐξ οὗ δὲ οὐ τε; cp. Aesch. Eum. 25, <Eur.>

Παραβάσις. 626 sqq. Schol. <κρανίς>,
ἐξίπτωσιν τῶν ὑποκριτῶν ὁ χορὸς λέγει τὴν
tελείαν παράπασιν, τῇ δὲ παραβάσεως τὸ
μὲν κομμάτιον ἐστὶ δύο ἀναπαύστων τετρα-
μέτρων καταληκτικῶν, αὐτῇ δὲ ἡ παρά-
βασις ἐξ ὁμαίων 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 κῦμα, ‘a short verse,’
the innovation here is curious, and the
reason for it is not obvious.

Omitting the Πνίγη of the Epir-
rhematic Syzygy (which are seldom
present), the Parabasis of the Acharnæs
is complete in its parts, like those of
the Equites, Nubes, and Vespaæ.

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 epirhematic 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 im-
provisations ‘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 suc-
cceeded may be seen from an examination
of the Aves, and his later comedies.
(See Vesp. pp. xix. sqq.).

627. ἄποδύντες: schol. ἄποδύνται τὴν
ἐξίπτωσιν στολήν ὡς ἐνδύων χορεύσαι καὶ
eὐπροφοφάτων ζωή: this is the case in
Vesp. 408 (see note there), but not here,
since the Chorus did not dance during
the Parabasis.

Ἀναπαύστοις: the technical name, in
Aristoph., for the Parabasis proper; cp.
Pax 735, Agthe, Parab. u. d. Zwischen-
akte 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 ἔξ ὑ ἰ' : ἔξοτ' BC : ἔξ ὑτ' A) || ἐφεστηκέ R cett. (except Γ') perhaps ἔξ ὑ ἰ' ἐφεστηκέ χρονίσσων should be read (γάρ introducing a narrative) 629 λέξον R

628. ἔξ ὑ ἰ', ex quo quidem tempore: perhaps the particle ἰ', like γάρ, introduces a narrative; see crit. n.

ἐφεστηκέναι: viz. as διδάσκαλος, but not as the υποδιδάσκαλος, who was Callistratus.

τρυγοκοι: not elsewhere in comedy, though τρυγόδος is common; cp. Nub. 296 τρυγοδαλμονες. No doubt the word is used γελώτως ἐνεκα.

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 choragus, who gave him a chorus and a διδάσκαλος. 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 Acharnians, it ran so: 'Αριστοφάνης εἴδιδαξε διὰ Καλλιστράτου (see Caps, ib. p. 132). Thus, in the case of the Babylonii and Daelates, though a υποδιδάσκαλος 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-Strüb, 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. PCG. ii. pp. 934 sqq. The most recent writer, Römer (Stud. Ar. p. 125), is still unconvinced in his attachment to the belief that 'the teacher' and 'poet' is Callistratus. See further Exeirus V.

629. παρέβη: cp. Eq. 508, Vesp. 267 n., Pax 735 αὐτόν ἐπιήμει πρὸς τὸ θέατρον παραβάει ἐν τοῖς ἀναπαίστοις.

θέατρον, 'the house'; cp. Eq. 233, Pax l.c.

δείος: cp. Vesp. 65 n., 'picked man of countries' (Sh. John i. 193), 'fastidious,' 'clever' (as here).

630. διαβαλλόμενος: cp. 330 n. ταχυνούλοι γύμαται: both epithets mark characteristics of the Athenian intellect, lately exemplified in their treatment of the Mytileneans (Thuc. iii.
631 Fritzsche ὑμῶν, cp. 678; but ὑμῶν is unobjectionable, as Athenian citizens are speaking.

632 ἀποκρίνοντας] ἀποκρίνοντι Ald. 633 ἄξιος] Bentley ἄξιος; these words are often confounded, e.g. Men. iii. p. 124 K. (iv. p. 198 M.) ἀρ' ἐστὶν ἀγαθῶν ἄξιον ἅπαν ἐπιλογῶν ἄξια (Cobet aitía) | ἡ σύνεσις; Here, however, ἄξιος seems right, cp. Pax 738, 918 | ὑμῖν R: ὑμῖν cett. 634 παύσας codd.: Reiske πείσας; see comm. ||
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 gullied over-much by peregrinate eloquence; nor to find your pleasure in bucking observants, nor to be of a vain and skipping spirit. In old days, the envous from the federated States were wont to tickle you with their addition 'violet-wreathed.' Whenever

(οf Denus) ἀλλ' εὐπαράγγεις εἶ | θωπευ- 
μένος το γαίρεις κατασταθώμενοι, | πρὸς 
τον το πάλαι | κέκρινας: ο νους δέ 
σου | παρὼν ἀπόδημα: the flattery of 
the demagogue being the chief danger of a democracy, according to Aristotle.

χαναπσολίτας, gothomiches, lit. 'citi- 
zens of Χανιν Πόλις,' cp. Εγ. 1262 Κερ- 
vαινοί πόλει. For the form cp. Εγ. 517 
μουρόσωλη (like 'Little-Englander'), 
Ῥωμ. 1014 διαδασσολίτης. For χάνοι 
of 'gaping' folly cp. Solon, Φρ. 34 
B.4, Πινδ. Π. ii. 61 B.4, Plato, Theaet. 
175 b (χανουτής). χ. originally meant 
'spongy,' of tissue, bones, etc., cp. Η. 

636. ἀπὸ τῶν πόλεων: said to be an 
allusion to Gorgias' embassy; but πόλει 
should mean 'allied (maritime) cities,' 
of which Leontini was not one. 642-3 
show that the allusion is to the depen- 
dent 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 (=οι ἀπὸ τῶν 
π. πρ.) cp. 642, Νευ. 1055 ὡς ἀγορὰ τὴν 
διατρημήθη, Thuc. ii. 18 κατὰ τὴν ἀλλήμ 
πορείαν ἡ σχολαίσθη, ib. 38 καὶ ἠμέραν ἡ 
τήρησις, Kühner-Gerth, ib. § 464 (1).

637. οἰστεφάνους... 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 think- 
ing of Gorgias at all. The coiner of 
these expressions was Pindar (cp. Φr. 76 
B.4), in his celebrated address to Athens, 
on account of which he became Athenian 
Proxenus (Isocr. Περί ἀντίδ. 166), but 
was fined 1000 drachmas at Thebes, viz. 
ὅ ταλ λασπαραί καὶ οἰστέφανοι καὶ δοιοῖκοι, 
Εὐλάδος ἔρεισμα, κλεναὶ Ἀθέναι, δια- 
wάνων πτολεβρον. Pindar intend Ἰ. 
to imply that Athens was semi-divine, 
and to be associated with Aphrodite, 
the Muses, or the Graces, who were _iωτ. 
παρ excellence. (There is an excellent 
article by A. B. Cook on Ἰ. in J. Hell. 
St. 1900, pp. 1 sqq., see also Neil on 
Εγ. 1323.)

The epithets sounded ridiculous to 
Athenian ears. Perhaps _iωτ. was treated 
as a pun on ἱωτε (derived from ἱω, cp. 
Schoemann, Ἀντ. Θρ. 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. Εγ. 536, 
Νευ. 1011, Πλιτ. 616. Its application 
to Athens is often ridiculed; cp. Εγ. 
1329, Νευ. 300 (in more exalted style), 
_Av. 826 λ. τὸ χρήμα τῆς πόλεως. The 
word does not occur in Soph.; in Ἀσσχ. 
Suppl. 1029 λιπαρὸς χειμασι, it means 
'rich.' Euripides, as in many other 
cases, revived the word, in its old sense; 
cp. _Il. 1130 λιπαρὰν Ἀθηναίων γάν, 
_Αχλ. 452 λιπαράιαν ἐν Ἀθήναις. Per- 
haps 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 ἄρσης, a 
lighter and a darker, it is possible that 
λ. was confined to the former, and 
referred to their colour (Willem), cp. 
Ἀνθ. Π. ix. 412 μαίνη ζαγλαγεύσα.
εὖθες διὰ τοὺς "στεφάνους" ἐπ' ἄκρων τῶν τυμίδων ἐκάθησθε.

ἐι δὲ τις ὑμᾶς ὑποθωπεύσας "λιπαρὰς" καλέσειεν Ἀθηναῖς,

νῦνε τὰν ἄν διὰ τὰς "λιπαράς," ἄφυων τιμὴν περιάψας.

ταῦτα ποίησας πολλῶν ἄγαθῶν ἄξιος ὑμῖν γεγένηται,

καὶ τοὺς δήμους ἐν ταῖς πόλεσιν δεῖξας ὡς δημοκρατοῦνται.

touγάρτοι νῦν οὐκ τῶν πόλεων τὸν φόρον ὑμῖν ἀπάγωντες ἢξουσιν, ἱδεῖν ἐπιθυμοῦντες τὸν ποιητὴν τὸν ἄριστον, ὡστὶς παρεκκλινοῦνσ' εἰπεῖν ἐν Ἀθηναίοις τὰ δίκαια. 645 οὕτω δ' αὐτοῦ περὶ τῆς τόλμης ἡδί πόρρω κλέος ἦκει,

639 ὑποθωπεύσας τί R 640 εἴρητο R: εἰρή τὸ cett. codd., Su. (s.v. λιπαρά), schol. || ἄφυων codd., Su., Hesych.: Elmsley ἄφυων (which is the gen. of ἄφυις), cp. Nub. 240 χρήστων (from χρήστης). Such is the doctrine of the old grammarians, which is not always followed by modern scholars 641 ταῦτα ποίησας] Halbertsma ταῦτα' οὖν δράσας || αἰτίου 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 account of the word "wreaths."' For this use of the article in a quotation cp. 10 n., Eq. 124 πολλῷ γ' ὁ Βικύς ἐχθρῷ τῷ τοποθέτῳ τοῦ τοποθετή (the word 'eup'), Nub. 554 ἐκφράζειν τοὺς ἀμέρους Ἰππέας, Vesp. 98 n.


ἐκάθησθε: for the omission of ἄν cp. 522 n.


ἄν: cp. Vesp. 269 n.

ἀφύων: cp. Vesp. 496 n. Said to be the mackerel-midge (Motella glauca); according to Willems, mennaillit, fretin, poissonaille. Much oil was used in cooking them; cp. Fr. i. p. 522 K. (ii. p. 1151 M.) ἀλις ἄφυος μοι παράτειμαι γιὰρ 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. Πέρσας δὲ περὶ φρεσὶ πήματα πάντα | ἡγαμεν, cp. Plut. 590, διδόειος π. Lysias xxi. § 24, αἰαξίγνου (common in Plato, e.g. Apul. 35 A, Rep. 495 C, Ethikol. 272 C), ἀντι καλῆς (δέας) αἰαξίγνω τῷ πολεῖ π. Dem. xx. § 10. Similar words are enapòmòρφωναι 843, προστρίβεσθαι Eq. 5, ἐπέσην Theoc. 389, ἀνάπτεων 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 envos 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. οἶκ || Blaydes προσάγοντες  
645 ὅστις παρεκκλίνουσεν Ἀθηναίων codd.: Herm. δ. παρ. εἰπεῖν ἐν Ἀθην.: Porson δ. γ' εἰπεῖν π. ἐν 'Α.  
646 οὔτως δ' Elmsley οὕτως, in order to obviate the difficulty of ὅστε καὶ being used in the sense of ὥστε καὶ, but see comm.: H. Richards (Class. Rev. xv. 1901, p. 352) οὕτως δὲ, cp. Xen. Hipparch. 5. 9 ὅστως γὰρ οὐδὲν κερδαλεώτερον ἐν πολέμῳ ἀπάτης, ὅποτε γε καὶ οἱ πάιδες ὅταν παύσωσι ποσινίδα δύνανται ἀπατάν κτλ.

641. ἄξιος: see crit. n.  
642. τοὺς δημοὺς: for the antiptosis cp. 442 n.  
643. ἐν ταῖς πόλεσιν: cp. 636 n.  
644. δημοκρατούνται: for the constr. cp. Eccl. 945, Plato, Rep. 338 n, [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 ἔσειμαστέ, 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, Betr. 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. xxxv, H. Weber, ib. pp. 75 sqq., Wilamowitz, *Aus Kyloth.* p. 14, n. 18, Kaibel in Pauly-Wissowa, ib. ii. p. 875).

643. ἀπάγοντες: the *voz propria* of paying tribute (so ἀποδοῦναι, reddere, ‘to pay’ what one owes); cp. Vesp. 671 n., 707 n.  
645. παρεκκλίνουσε: cp. Vesp. 6 n.  
646. αὖτοι: for the position of the pron. cp. Vesp. 6 n.
οτε καὶ βασιλεὺς, Δακεδαιμονίων τὴν πρεσβεῖαν βασανίσων,
ηρώτησεν πρώτα μὲν αὐτοὺς πότεροι ταῖς ναυσὶ
κρατοῦσιν·
eίτα δὲ τούτον τὸν ποιητήν ποτέρους εἵποι κακὰ πόλλα·
tούτου γὰρ ἐφή τοὺς ἀνθρώπους πολὺ βέλτιον γεγενήσαι
κἂν τῷ πολέμῳ πολὺ μικρόσεπιν, τοῦτον κῦμβουλον ἔχοντας.
διὰ ταῦθ᾽ ὡμᾶς Δακεδαιμόνιοι τὴν εἰρήνην προκαλοῦντα,
καὶ τὴν Ἀργοῖν ἀπαίτοῦσιν· καὶ τῆς νῆσου μὲν ἐκείνης
οὐ φροντίζουσ’, ἀλλ’ ἦνα τούτον τὸν ποιητήν ἄφ-
έλοντα.

647 τὴν RA: om. BCVp2 Ald. 649 πολλά] Bergk πλείω 650
gεγενήσαι] Mein. τε γεγένθαι: Müller τε γεγένθαι ἄν: Kock τε φανερ-
θαι; but see comm. 651 καὶ codd.: Bergk καὶ 652 ταῦθ' R:
tοῦθ’ cett. codd., lemma schol., Ald.

κλάσον: the exaggeration is increased by this epic word, which occurs in comedy only in epic parodies; cp. Nub. 459, Ren. 1035, Er. i. p. 577 K. (ii. p. 1212 M.), Posidip. iii. p. 345 K. (iv. p. 525 M.).

647. οτε: apparently loosely used for ὡστε καὶ after ὡστ’; it has not here a causal sense, as in 401 n., cp. Herod. iv. 28 δυσχείλεροι αὐτὴ ἡ· ἀργὴ ὡστὸ τοῦτο ὡστὶ ἔστι, ἐντὸς τοὺς μὲν δὲ τῶν μηρῶν ἀδέρφων· ὅδε γίνεται κρυμὼς, 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.

πρεσβεῖαι: 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.).

eῖτα, 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. γεγενήθαι: 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 εἴρην: 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 διαλλαγαί; 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) εὖ γὰρ κατὰ τοὺς νόμους προκαλοῦσαν αὐτὸν. In Plato, Euthyph. 5 α, Charm. 169 c, Thuc. iv. 22. 3 the second acc. is a neut. pron., but cp. id. v. 37. 5 (τὰ εἰρήμενα πρ.).

653. τὴν Ἀλγάναν: the article is anaphoric, as the demand was constantly made; so Vesp. 715 τὴν Ἑδομαίαν, Lys. 1163 τῶν Ἡλερών; cp. Thuc. i. 139 ἄτερον δὲ φοιτήτες ταῖς Ἀθηναίοις. Ποτιθαίοις τε ἀπαντάστηκαν ἐκκλησίαι καὶ Ἀλγάναν 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 Piraeus, and a point of vantage for Peloponnesian attacks on that harbour, of which it was called the λήμνη (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. i.c.) or 438 B.C.; but more probably they were recent, e.g. after the unlucky Amphilochian 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 Nisaea, Pegae, Troezen, Achaea (Cobet ‘Αλαξ, cp. Thuc. iv. 21); while the Lacedaemonians, 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. ινα: cp. Kühner-Gerth, ib. § 552 A 8, who strangely take ινα for διώκων, after φροντίσκων: of course τούτου ποιώνων should be supplied.

ποιήτης: school. gives two views of the meaning: (1) ἐγγὺς αὐτῶν λάβων: so schol. K., who wrote, on 653, that Aristophanes had χωρία in Aegina; (2) οὗδεις ἱστόρησαι ὡς ἐν Δίνη κέκτηται τι Ἀριστοφάνης: ἀλή έοικε παύτα περι Καλλιστράτου λέγεσθαι, δε κεκληρούχηκεν ἐν Δίνει μετὰ τὴν ἀνάστασιν Δικινητῶν 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 Theogeneis wrote a work on Aegina, in which it was alleged that Aristophanes κατεκλήρωσε (Bergk κατεκληρούχηκε) καὶ τὴν Δίνην. 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 Lacedaemonians would not be able to ‘appropriate’ the poet. If Aristophanes were, by birth, an Aeginetan, it would be easy to understand the charges of κεφαλαία which were brought against him, by both Cleon and the comic poets. It is a curious coincidence that an Aristoclid of Aegina, son of Aristophanes, is celebrated by Pindar (Νεμ. iii.); and the epithet ὀκαίτωτος is applied, in P. viii. 22, to the island. It is possible, as v. Leeuwen suggests, that Teleclides alludes to Aristophanes in the line δ᾽ ἀπ᾽ Ἀλίμης μὴν χωρίς δοθήμερον ἐγών το πρόσωπων (i. p. 220 K.; ii. p. 373 M.). [See on this passage v. Leeuwen,
πρὸς ταῦτα Κλέων καὶ παλαμάσθω καὶ πάν ἐπί· ἐμοὶ τεκταίνεσθω. 660

to γὰρ εὖ μετ᾽ ἐμοῦ καὶ τὸ δίκαιον εὔμμαχον ἔσται, κού μή ποθ’ ἄλω

πολλὰ διδάξειν κοκλ.: Ημακ. πόλλ᾽ ἐτί δρᾶσειν, ὑποβάλλειν ὑπομόνας

655 H. Richards (l.c. ἀλλ᾽ ὁ. οὕτω μή ποτ᾽ ἀφήθ', ὡς κωμῳδεῖν

on the ground that τοι should not be separated from μή (cp. Soph. OC. 1407, 1439, Aesch. Prom. 625) || ἀφήσητε R: ἀφήσηθ᾽ Λ. Αld.: ἀφήσεθ᾽

B': δειάσθ᾽ C: Bergk ἀφήςθ’ : Tygwh. ἀφήθ’ || ὡς] Reiske ὡς 656

πολλὰ διδάξειν κοκλ.: Ημακ. πόλλ᾽ ἐτί δρᾶσειν, ὑποβάλλειν ὑπομόνας

Prolegom. ad Aristoph. pp. 40 sqq.,


κωμῳδήσει, in conexio de iusto dietc; cp. Εἰ. 64 ἄενοθ διαβάλλει (= διαβάλλων ψ. λέγει), Xen. Men. ii. 6. 25 τοῖς φίλοις τὰ δίκαια βοηθέσω. 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᾽ ἀργον ἄν σ᾽ ὑπέχωντα τὴν ἐκεχειρίαν, which is a pun on ὅ. τὴν χείρα, the bribe being offered in a υπία χεῖρ in the Pax, and received, in the Acharnæς, ὑποτείνων 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 αὐτίδας υμῶν ὑποτείνων, Eur. Or. 915 ὡς, λέγεις ‘to suggest reasons.’ Not used elsewhere in comedy in these senses (in Pax 485 ὑπότεινε means ‘bend yourself’ under the pull).

ἐξαπατάλλων, ‘chousing,’ a vulgar diminutive, also in Εἰ. 1144; cp. βδολλένης ‘to be in a funk,’ ib. 224, Lys. 354, βδολλάν Rau. 516, and perhaps κοικόλλων Thesm. 852, μοιδάλλων ‘to compress the lips’ Hippox. 80 B. 4, σκονθολλένης ‘to murmur’ (Phot.), βδο-

λυττόθαι ‘to feel nausea’ 586 n.: see Introd. p. lvi.

658. κατάρσων, ‘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, or a badarse like that man.

(658) 657 ob’ ... ob’ R: ob’ ... ob’ cett. codd., lemma schol.: ob’ ... ob’ Su. (s.v. ὑποτείνων) || ὑποτείνων R etc.: -τείνων B Su. (s.v.)

flattery); cp. Pind. Ol. v. (vi.) 54 πάτραν Χαρίτων ἀρόντι καλλίστα δρόσῳ (viz. ἥμων), ib. xi. 99 μελητι εὖνυρα πόλιν καταβρέχων, Sh. Cor. v. v. 23 ‘he water’d his new plants with dews of flattery,’ Mob. 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. Relv. Com. Att. pp. 135-6). The lines became famous, and were quoted by Suidas (s.v. παλαμάσθαι), 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 ling. p. 8). On the captatio benevolentiae, usual in the Pinios of the ‘anaigests,’ cp. Eq. 547-64, Vesp. 1051-9, Pax 771-81 (Gunning, ib. p. 79). In the original (Fr. 918 N.2) δ τι χοῦ (Nauck χρο) is read for Κλων, and κακά πράσσων for everything after ἄλω.

659-66. Schol. διπλή και εὐθείας εἰς τὸ καλούμενον πνῖγος καὶ τὸ μακρὸν καὶ αὐτὸ ἀναπαιστικόν, [ὑπερ καὶ ἡ καταλέξις ἐκ διμέτρου μὲν ἐνότο τοῦ τελευταίου καταληκτικοῦ, ἀκαταλήκτων δὲ ε’, ἐπὶ τῷ τέλει τῆς παραβάσεως παράγραφον, ὡμοίως δὲ καὶ τῷ τῶν πνίγων].


παλαμάσθαι: 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 τὰλ-φιτ’ ἐπαλαμήσατο, Pax 94 (in an Euripidean parody). παλαμή ‘device’ is more common in tragedy; cp. Eur. Or. 820, Andr. 1027, also in Aesch. and Soph.

660. τεκταίνεσθαι: a word εἰς ἀμαξ-ουργοῦ (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 n, Dem. xxxiv. § 48: cp. Sh. 2 Hen. VI i. ii. 47 ‘hammering treachery.’


664. λακαταπήγων: cp. 270 n., λα-κατάρατος (Phot.), λαίσταια (=βοῖταια, a Leucadian word, Hesychn.), βου- and ἱππο- have the same signification in compounds, cp. Vesp. 1206 n.; and λακκό- in Aleiphr. i. 9 λακκόστους; 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.
EPIRRHMATIKH SYZYGIA

HMI. A. δεύρο Μοῦσ᾿ ἔλθε φλέγυρῷ πυρὸς ἔχουσα μένος, ἐντόνος Ἀχαρινή. 665-6
οἶον ἐξ ἀνθράκων πρωίνων φέσαλος ἄνήλιατ', ἐρεθιζόμενος οὐρία ρυπᾶ, ὡς ἔμε λαβοῦσα τὸν δημότην. <

ἐπίρρημα
οἱ γέροντες οἱ παλαιῶν μεμφόμεσθα τῇ πόλει. οὐ γὰρ ἄξιος ἐκεῖνων διήναμαχίσαμεν

665 Χ prefixed in R; cp. 623 || φλέγυρῳ] φλέγυρων Ald. || Divided into tripodies in R
667 οἶον RA: οἶον BC || πρωίνων RBC schol.: πυρίνων Α: οὐρία ρυπῆι ἄνηλ. φ. ἔφεθ. Su. (s.v. οὐρία ρυπᾶ) 668 ἐνήλιατ' R 669 Wrongly divided in R, viz. φέσ. . . ἔφεθ. . . ρυπᾶ 670 v. Herw. (ὁτιν ἐπικείμεναι (viz. τῷ πυρὶ); but see comm. 671 ἀνακυκλῶστι R (this reading is quite clear in the cod.): ἄνακυκλῶστι cett.: κυκώσι Su. (s.v. Θασιάν, an haplography). The reading of R has generally been attributed to Bergler 672 μάττωσιν] Hamak. βάπτωσιν, cp.

665-718. Schol. διπλὴ καὶ ἐπιρρηματικὴ συνθήκα, ἣ αἱ μὲν μελκαί (περὶ δοδοῦ) εἰσὶν κόλων ἢ πανικῶν, δὲν τὰ μὲν πρῶτα δ᾽ τρίχρυσα, τὸ δὲ ἐλεύθρομον, εἶτα ἐν εἰκόνες τετράρχυμα δῶ, καὶ ἐν εἰκόνες τρία μὲν διήρυσα, ἐν δὲ τρίχρυσαν.

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 duty 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 δεύρο . . . ἐλθὲ κτλ.; the original which Aristophanes is parodying is unknown; for addresses to the Muse cp. Lys. 1296 sqq., Rhes. 675, Cratin. i. p. 80 K. (ii. p. 144 M.).
666. μένως, 'might,' an epic and tragic use, cp. Vesp. 424 n.
ἐντόνος, 'virile,' of rhythm and metre, not 'effeminato' (ἀνεμώνως); the word is tragic, cp. Soph. Fr. 881 N.² ὅταν τίς ἀπὸ τῶν Βουιῶν νόμον, | τὰ πρῶτα μὲν σχολαίον, εἶτα δ᾽ ἐντόνον (εὐθείων codd., and so Nauck reads), ib. 758, Eur. Fr. 291 N.², Hipp. 118 σπλάγχνων ἐντόνον φέρων.
667. οἶον: taken up by ὁτιν σοβαρόν (673).

πρωίνων: cp. 180 n.
668. ἐνήλιατο: empiric aor., cp. Vesp. 552 n.
670. ἀνακυκλῶστι, '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 ὅσαν ἐπικείμενα, shows that he is unfamiliar with cooks' ways;
EPIRRHEMATIC SYZYGY

ODE (recitative, sung unisono)

SEMICHRUS 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.

EPIRRHEME (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 B tovs γὰρ εἰς τὸ ἀπανθρακίζειν ἐπιτυγίζουσιν ἵχθος εἰς ἄλμην ἀπέβαπτον, ᾐν καὶ Θασίαν ἐκάλουν ἄλμην; but the text is right, see comm., and Willems, ib. pp. 20 sqq. 674 εἴτενον RBCT: ἤτονον A || ἀγροικότον RBCT2,Vp2 lemma schol.; ἀγροικότερον ΑΕΓ(?) : Hamak. ἀγροικότερον || Divided into dipodies in R 675 λαβοῦσα] Reiske δραμοῦσα; λ. is certainly very inelegant 676 ἐπιρρήη, 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.) εἶτε τὴν Θασίαν ἄλμην, οἳ ἀττα βαδίζοι (an allusion to Archilochus), id. i. p. 58 K. (ii. p. 95 M.). Odysseus' companions, after being cooked, are dipped εἰς ἄλμην τε καὶ δέξαμαν κατ᾽ εἰς σκοροδήμαν χλαρον; so πίν τοὺς ἵχθος ελεῖν εὖ τὴν ἄλμην κυκῆς (Phot.) means 'you count your chickens before they're hatched.' See further Vesp. 1518 n.

Λιπαράμπυκα: a dithyrambic epipheth, perhaps coined by Pind. (Nem. vii. 15 Μνασόνων ἐκατι Λιπαράμπυκα), after the analogy of χρυσάμπατις (cp. Hom. Ημιν ν. 5, 12 Χρυσάμπατικες θραί, Bacchyl. ν. 13, Pind. P. iii. 89), ἵμερο-αμπυκας (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 λ) ἠ δὲ Ψαλικη ηλθ' ἀφών, Τριτώνεος τραίραγη, ἄντα παρεδώκεν σχεδόν ἴμπαρα (v. Leeuwen for μέρον of codd.) κηθοῦσα.

672. μάττωσιν: viz. 'knead dough' for the thin home-made cakes which are to form a portion of the feast. Such cakes (μάται), which are familiar to all travellers among the Arabs, must be distinguished from ἄφρος, made by bakers. For the composition of μάτα ("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 Aristophon. ii. p. 280 K. (iii. p. 361 M.) it is an epithet of Love.

674. εἴτενον: see crit. n.

675. Λαβοῦσα: the constr. is awkward, being μέλος λαβοῦσα ἐλθὲ πρὸς ἐμὲ τὸν ὅμοντην.


677. Δεῖσω: cp. Eq. 1334. Aristophanes promises the aged very different treatment, if the politician were honest,
The text appears to be a page from a classical Greek text, possibly a commentary on one of the works of Aristophanes. The page is filled with references to specific passages, commentary, and etymological notes. The text is dense with references to various classical works, such as Thucydides, Plato, and Aristotle, indicating a scholarly or academic context. The page contains a mix of Greek and Latin, with occasional English interjections, suggesting a discussion of textual and linguistic matters. The page number 144 is mentioned, indicating it is part of a larger work, possibly a commentary or a collection of essays on Greek literature.
protesting 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 princeps, who has practised to plead against the prisoner, buckles with him

viz. ἐπ᾽ αὐτῷ (Verisim. p. 204); Contos εἶν τῷ σπουδ. ἑξινηγορῆ: Müller étairo: Hannak. εὐτήτει... κάς τάχος, but this form of the verb is impossible in comedy (cp. Vesp. 16 crit. app.); see comm.


Schol. R writes τιμάται Π. Α. παρ' αὐτός (viz. τοῖς Ἀθηναίοις) ἵνα ἀσφαλέως πλέωσι: in reality Posidon got this euphemistic title as the god of earth-quakes, γαίροχος, θεμελούχος, διωματήτης, since ἀμφότερα έληειε, κυνίω τε καὶ σφέσεων (Aristid. i. p. 437 Dind.). The title 'Ασφαλειας appears as 'Ασφαλειαν in Macrobr. S. i. 17. 22, as 'Ασφαλής 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 Taeinus, in the market-place at Sparta (Paus. iii. 11. 9), at Megalopolis, at Rhodes, and in many other places. (See Stengel, ib. p. 13, Gruppe, ib. p. 1157 nn. 7, 8, Farnell, Cults of Grk. States, iv. pp. 7 sqq., F. Durrbach in Darmemborg et Saglio, ib. iv. p. 61.)

βακτρία: not the diceasts’ wand (Vesp. 33 n.), symbolizing the three-lobed piece, but the ordinary walking-stick carried by Athenian citizens.

683. τονθοδόχοντες: cp. Vesp. 614 n. Λύμώ: 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 βήμα was provided for each; cp. Ecd. 677, Plut. 382, Aeschin. Ctes. § 207 φάσκων τῶν μὲν διαλαχρικοῖς ὑπ᾽ αὐτῆς τῆς ἀληθείας διηρημμένους ἦκεν πρὸς τὸ τοῦ κατηγόρου βήμα· τοὺς δὲ δημοτικοῖς πρὸς τὸ τοῦ φεύγωντος (Gilbert, Const. p. 403 n. 4).

684. εἶ μή: in comedy ἀλλ᾽ ἢ in this sense is more common; cp. Vesp. 984 n., Eq. 780, Lys. 427, 749: in tragedy εἶ μή is usual; cp. Aesch. Agam. 1159.

ἠλέγην, ‘the vaporous fog profound’ (cp. Sh. Mech. iii. v. 24); an ἀτ. εἰρ., but ἀλυσ. ἄνγος (σημαίνει δὲ τὴν σκάβαν) is a note in Bekk. An. p. 1199. ἑπιλυμάζεσθαι (some write -ἐξεσθαί) ‘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 σκότων βλέπειν (cp Soph. OT. 419 βλέποντα νῦν μὲν ὅδρον ἐπείται δὲ σκότων); ‘the shadow of justice’ is also a surprise for φῶς δίκης, for which cp. Eur. Suppl. 564.

685. ο νεανίς: the sing. shows that, since 680, the Coryphaeus has been thinking of a single stripping, and of a single Tithonus, whom he calls αὐτῷ 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).


σπουδᾶς, ‘having by favour (καὶ σπουτᾶς Paux 1370) secured the part of accuser against the old man,’ having L
practised (=intrigued) to be counsel,' cp. Sh. Gent. iv. i. 48 'for pitying to steal away a lady.'

ξυνηγορείν : cp. Vesp. Excursus VII., where I was in error in speaking, with Müller-Stribing, of a pair of accusers here, viz. the Scribe, Cephisodemus, and the Syngoros, Evathlus. There is mention only of a single accuser, whose identity is not certain; cp. 706 n.

686. εἰς τάχος, 'quickly'; cp. Av. 805 εἰς εὐθείαν 'cheaply,' Eur. Bacch. 457 λεικήν τε χροιάν ἐς παρασκευὴν ἔχειν ('artificial.ly'). According to a school., εἰς κάλλος γράφειν was a school phrase for 'to write a fair copy.' Other comic phrases for 'quickly' are εἰς τάχει (Vesp. 1439), δὸν τάχος (Thesm. 727), κατὰ τάχος (only in Thesm. 1226, where read, with Bathim, τρέχει τον κατὰ τάχος ἐς κόρακας), ὡς τάχος (Lys. 1187 and perhaps Pax 1), διὰ τάχος, and ἡ τάχος are not comic.

ξυναύτων : sc. τὰς κεφάλας, 'buckling with him,' cp. Sh. 1 Hen. VI i. i. 95; the object is often omitted with such verbs when it is a part of the body; cp. Vesp. 1161 n. ἐνδεῖ (sc. τῶν πηδῶν), Ἐγ. 1130 ὄρας (sc. τὴν κεφάλας).

στρογγύλως, 'compact; as a ball;' cp. Plato, Phaedr. 234 ν καθέ καὶ στρογγύλα καὶ ἀκρίβως ἔκαστα τὰ ὅνωματων ἀποτελοῦνται, properly applied to the periodic style, which is composed of sentences returning into themselves; cp. Dionyiusis, de Lys. iud. 6 (of Lysias' style) ἡ συντρέφουσα τὰ νοτίατα ('condensing') καὶ στρογγυλός εκφράζουσα λέξειν, id. de νι Demosth. 19, opposed to τοῖς πλατέσιν καὶ μακροίς. Such a style is called pressa by Cic. Or. ii. 23 § 96, rotunda as Euripides 78 § 272. Enpides' style is termed στρογγύλη by Aristotle; cp. Fr. i. p. 513 K. (ii. p. 1142 M,) χρώμα τὸν αὐτὸν (Enpides') τοῦ στόματος τῷ στρογγύλῳ. Thus, when Horace (A.P. 323) says Grauis dedit or rotundo Musae logui he does not mean 'grandiosely' but 'smoothly,' 'in well-rounded periods,' such as Dionyiusis 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. ἀνελκύσας : viz. to the rostrum; cp. Vesp. 568. A less invidious word is ἀναβιβασάμενος Isaeeus xi. § 4, where see Wyse. In general, these cross-examinations were not very formidable; cp. Lys. xii. § 24, xxii. § 5.

σκανδάληρα, deceiulac. Properly, according to schol. R, τὰ ἐν ταῖς παγίλων (or ἐν ταῖς μνάγησι 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

capitē ἔθολα, 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.), ἰδίτρα in Archil. 90 B.4, ἱκανόδηλη (perhaps -ov, as in Nov. Test.) in Alciphr. iii. 22.

ἰστάς: cp. Αε. 527.

688. ἁνδρά: an Aristophanic use, strengthening an adj. (168 n., Eq. 178), or a subst. (as here; cp. Βεσπ. 269 n., 360 n., 923 n.).

Τιθωνών: there was a proverb Τιθωνων γῆρας (Zenob. 6. 18).

σπαράττων καὶ ταράττων, 'worrying and flurrying,' an Aristophanic παρίχως; cp. 575 n., 1071, Καν. 463 σχήμα καὶ λῆμα. For the metaphor in σπαράττων cp. Ραξ 641, to which Plato may allude in Ρεσ. 539 ποι εἰς μειράκια ὅταν τὸ πρώτον λόγων γεύωνται, ὃς παιδία αὐτόις καταχωρώνται, ἀεὶ εἰς ἀντλογίαν χρύμενοι, καὶ μικροίμενοι τοὺς ἐξελέγχοντας αὐτοίς ἔλεγχους, χαίροντες ὅσπερ σκυλάκια τῷ ἐλκείν τε καὶ σπαράττειν τῷ λόγῳ τοὺς πλησιόν αἰεί.

ταράττων καὶ κυκῶν: cp. Εκ. 251, 692, Ραξ 320, 654, Κρατίν. Ιουν. ii. p. 291 K. (iii. p. 376 M.) ταράττειν καὶ κυκῶν τοὺς ἀντιθετόν. Like Cleon, the accuser is a κύκνηρον καὶ τάρακτρων (Ραξ 654).


μασταρώξε: 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. μαστιγάσθαι καὶ τρέμειν, ἡ σφοδρώς ἡ κακώς μασάσθαι, schol. Ρ συνέλεξε καὶ συνάγει τὰ χείλη. ἀπὸ μεταφοράς τῶν υποτιθέων παιδίων, ἀ τῶν μαστῶν ἔλοντα τῷ στόματι συνάγει τὰ χείλη. This gives the sense, but it is to be feared that the schol. derived the word from μαστός and ἔρωτις (Rutherford).

690. λύξει: an onomatopoeic word, which meant 'to have the hiccup' (Galen xv. 846 has ἔλυξα;) it is used here in a merely physical sense, cp. Σοφ. ΟΚ. 1621 λύγχαν ἐκλαίον τάντας, J. H. H. Schmidt, Συρ. III. p. 387.

691. σορὸν: cp. Βεσπ. 1365 n., Λύσ. 600.

693. περι κλασονδρα: cp. Βεσπ. 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. Βεσπ. 492 n.

696. δῆ: equivalent to δῆν. I know of no other instance in Aristophanes of δῆ being twice used in the same sentence in different senses; the latter sense is unexamined in comedy (cp. δῆ . . . δῆν, 311 sq. n.), but nothing turns on that, as there is a parody of lyric verse here. For δῆ after πολλα cp. 988 n.

καὶ πολὺν: καὶ emphasizes πολὺν, as in 906, if the reading of the codd. is correct (see crit. n.).
άνδρ’ ἄγαθὸν ὄντα Μαραθῶνι περὶ τὴν πόλιν; εἶτα Μαραθῶνι μὲν ὦτ’ ἤμεν, ἐδιώκομεν, νῦν δὲ ὑπ’ ἄνδρῶν πονηρῶν σφόδρα διώκομεθα, κατὰ πρὸς ἀλισκόμεθα.

699–701
πρὸς ταῖς ἀντετείχει Μαρψίας;

ΑΝΤΕΤΕΙΡΡΜΛΑ
τῷ γὰρ εἰκὸς ἄνδρα κυφῶν, ἡλίκιον Θουκυδίδην, ἐξολέσθαι εὐμπλακέντα τῷ Σκυθῶν ἐρημία, τὸδὲ τῷ Κηφισοδήμῳ, τῷ λάλῳ ξυνηγόρῳ; 705 ὁστ’ ἐγὼ μὲν ἥλεσα κατεμορφάζων ἰδὼν ἄνδρα πρεσβύτην ὑπ’ ἄνδρος τοξότου κυκώμενον, δό μὰ τὴν Δήμητρ’, ἐκείνος ἦνικ’ ἰὴν Θουκυδίδης,

701 κατὰ πρὸς codd.: προσαλισκόμεθα Su. (s.v.): Elmsley καὶ προσέθ’ (cp. 983) 702 τίς codd., Su. (s.v. Μαρψίας): Elmsley τί: al. τίς 703 No change of speakers in R || τῷ] Blaydes τῶς, which cuts the knot; see comm. 704 τῷ] v. Leeuwen εν τῷ: H. Weber τῆς Σκ. ἔρημας

697. Μαραθῶν: cp. Vesp. 711 n.
698. ἤμεν: probably ‘when we were at Marathon,’ not cum vigebamus (Br.), as in Lys. 665 ὦτ’ ἤμεν ἐτι, since the omission of ἐτι makes a difficulty, which, however, is not insurmountable; cp. Eur. Fr. 311 N.2 (α’ θυμέ) ἤσθ’ ἐσθ’ ἡθ’ θεοῖ μὲν εὐπρεπῆς, ὦτ’ ἰσθ’, αἱ. For the general sense cp. Vesp. 1060.

ἐδιώκομεν, ‘pursued,’ in a double sense; cp. Vesp. 902, 1207 nn.
701. πρὸς: cp. Vesp. 1420 n.

ἄλισκόμεθα: in a double sense, ‘captured’ and ‘convicted,’ which may be rendered by ‘o’erraught;’ cp. Sh. Ham. iii. i. 16 ‘certain players we o’er-raught on the way’ (viz. ‘overtook’).

702. πρὸς τάδε, ‘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.

ἀντετείχει: 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’ ε’ σε μάρψει ψύφος. 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 Κηφισίας, whose name has a similar signification, and with whom M. is identified by Müller-Strübing, ib. pp. 326 sqq. The name Marpsiαs in Eupol. i. p. 304 K. (ii. p. 490 M.) may refer to the same person.

703. τῷ; sc. τεκμηρίω, a curious use, which seems to be established by Nieb. 385 φέρε, τοινὶ τῷ χρή πιστεύειν; Plut. 48 τῷ τούτῳ κρίνεις; Ran. 1484 παρά δὲ πολλοίς (‘by means of many indications’) μαθεῖν, Av. 704 πολλοίς δήλον, Them. 389 τῷ γὰρ εἰκόνι; and perhaps Aesch. Prom. 51 ἐγνωκ’ τοῖς (a line which has caused difficulty).

Schömann, however, supplies ἄνδρι ‘in the opinion of whom’; cp. Aesch. Eum. 682 (a doubtful instance), Soph. Ant. 904, Eur. Phoen. 495.

ῄλίκου: for the attraction cp. 601 crit. n., Kühner-Gerth, ib. § 555. 3.

Θουκυδίδην: cp. Vesp. 947 n., Müller-Strübing, ib. p. 330, Bergk, Rec. Com. Att. p. 81. Thucydides (the son of Meleias) 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 'Cephisodemos,' 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. τῶν Κηφίσουδήμου (viz. Evathlus) 706 ἀπ' ἀν' || καπεμορξάμην RCT Sup. (s.v.): κάποιοι. AB Ald.

941, FHT. ii. p. 491 § 6) οἱ Μέν οἱ μέντοι Ἀθηναίοι αὐτοῦ καὶ γένους ἀείφωνιαν κατέγυρσαν προδοδόντως τὴν Ἑλλάδα, καὶ αὐτοῦ ὡς ὀφθαλμόν ἐδημεύθη. But this may be an error of Thucydides for Themisteles (Clinton).

704. ἐνπλακάντα: an allusion to Thucydides' prowess as a wrestler; cp. Plut. Per. 11, who makes the same allusion, περὶ τοῦ βήμα τῷ Περικλῆι συμπλεκόμενοι. Thucydides made a famous reply to Archidamus, who asked him πότερον αὐτὸς ἡ Περικλῆς παλαιὲς βέλτιον; 'διαγνώθη,' εἶπεν, "ἐγὼ καταβάλω παλαίων, ἐκεῖνος ἀντιλέιψεί τοι ὅπως καὶ μετατηθείς τοὺς ὁρῶντας (Plut. Per. 8).

Σκυθὸν ἐφιμα, 'the steppe of Tartary' (cp. Hippocr. Περὶ ἀντ. κ. τυρ. c. 18 = ii. p. 68 Littre, Aesch. Prom. 2, Luc. Amor. 36), strangely applied to an individual who was suspected of alien birth, like the τοσάτα, 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. Κηφίσουδήμω: the reading (see crit. n.) and the sense are doubtful. If the dat. is right, 'this Cephisodemos' may be the prosecutor who is called 'the steppe of Tartary, or it may mean 'this (second) Cephisodemos,' 'this man as bad as the notorious sycophant C.'; the demonstr. pron. favours the second view. If the gen. is right, Cephisodemos was the father of the accuser, or perhaps 'the son of C.' is a nickname, like ὁ Γοργάνω (1131 n.), ὁ Ψεκάδος (1150, a doubtful instance, see crit. n.), ὁ Κοστάρας (614 n.), ὁ Σεβυρτῆνος (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 Cephisius 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. 384 sq.).

ἔυπηγόρω: cp. Vesp. Excursus VII.

706. ἀπεμορξάμην: for μορφονύμ (=μοργυν., see 843 n.) cp. Q. Smyr. iv. 270, 374 μορφαντό, μορφόμενος.

707. ἀνδρα...ἀνδρός: the repetition here is curiously emphatic; the first ἀνδρός 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. 238 n.
709 'Αχαϊαν RBG schol.; 'Αχαϊαν A Hesych. Su. (s.v.; quoted so—οὐδ' ἂν τὴν 'Αχαϊαν ῥᾴδιως ἰνέσχετο, 709 ἀλλὰ κατεπάλαισε μὲν γ' ἄν πρῶτον Εὐάθλους δέκα, κατεβόησε δ' ἄν κεκραγὼς τοξότας τρισχίλιον, ὑπερτοξέωσεν δ' ἄν αὐτοῦ τοῦ πατρὸς τοὺς ξυγγενεῖς. ἀλλ' ἐπειδὴ τοὺς γέροντας οὐκ ἔδω ὑπνοῦν τυχεῖν, φησίσωσθε χωρίς εἶναι τὰς γραφάς, ὅπως ἄν ἦ τῷ γέροντι μὲν γέρων καὶ νωδὸς ὁ ξυνήγορος, 715 τοῖς νέοις δ' εὑρύπρωκτοι καὶ λάλοις ὧν Κλείνιον. καῖξελαίειν χρῆ τὸ λυποῦν κήν φύγη τις ξημιοῦν

709. ἀν: for the repeated ἀν cp. Vesp. 508 n.

'Αχαϊαν: 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 māter dolorosa, the Ceres deserta of Virg. Aen. ii. 714 (cp. Plut. De Is. 69, Dict. Ant. ii. p. 830 sq.). Lobeck, Aglaoph. p. 1225 n. x.; or (2) ἄχος, as a scholar says, either (a) ἄπο τοῦ κτῦπου τῶν κυκάξων καὶ τυμπάνων τοῦ γεγομένου κατὰ ζῆσιν τῆς Κόρης, or (b) ἄπο τοῦ ἄχου, ὅπερ παρεῖχε τοῖς περὶ τὴν Τέφραν εἰς Ἀθήναις ἀποίειν: Gephyra being Tanagra, and the Tanagraeans having been ordered to follow the sound of the ἄχος, 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 Daremburg et Saglio, ib. i. p. 1021), the original name was 'Αχέα 'the sorrowing one.' (2) Gruppe (ib. pp. 71, 1177 n. 1) identifies it with 'Αχε-κόων; thus 'die Sorgende' would be equivalent to 'die Sorgen-bessernde'; her πάρειδος was Achilles (originally 'Αχε-λωώς) 'the healer of cares,' (3) Wilamowitz (Hermes i. p. 2, Aes Kydath. 151 A 71; so Kern, l.c., Lenormant, l.c., but the latter thinks 'Αχαία was a perversion of an original 'Αχέα) 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: ἰμια ἂν θουκυδίδης, οὐχ ὅποι τοξάτην ἰνέσχετο ἄν καταβόων αὐτοῦ, ἀλλ' οὐδὲ τὴν 'Αχαϊαν αὐτῆς. 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 ἰνέσχεω cannot bear such a meaning.

710. κατεπάλαισε: cp. 704 n.

Εὐάθλος: Evathlus was the accuser of Protagoras in 411 b.c. (Diog. L. ix. § 54, on the authority of Aristotle); cp. Vesp. 552 n., Bergk, Rell. Com. Att. pp. 97 sq. 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. Epy. 286.

712. ὑπερτοξέωσεν; 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


αὐτῶ[ς] τοῦ πατρὸς: 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: αὐτῶ[ς] depends on τοῦ πατρὸς (= '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 ἕκαστα.

714. χωρίς, 'separate'; cp. 894 n., Themis. 11.

716. εὐπρωτοκτός: on the morals of these young statesmen cp. Ἀνδρ. 1089 sqq., Eurip. i. p. 283 K. (ii. p. 464 M.) καὶ μηκέτ. ἄναξ Μεταδότη και Περίκλεες, ἤσσατ' ἄρχειν μειράκα κυνόμενα, εἰ τοῖς σφυροῖς ἐλκοντα τὴν στρατηγίαν, Plato C. i. p. 653 K. (ii. p. 681 M.) κεκαλότυπωκας τοιγαροῦ ὑπὸ πρὸς ἑσπ. (See Gilbert, Beitr. i. p. 222.)

ὁ Καλκεύιος: 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 συνήγιρος 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


717. ἐξελάνειν: it seems to me impossible to deny the obvious sense, 'to exile,' to ἐξελάνειν, 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. ἤλω τοῦ ἤλων, πατᾶλα τὴν πάταλαν (Poll. ix. 120, not in M.), Antiphon. ii. p. 129 K. (iii. p. 139 M.) ὀνὼν Ὑν τοῦ ὅνων ἐξελάνειν, ὡσπὶ τὴν σαλπίγγα, τῷ ἱμμενὶ τὸν βωσῆσαι, κύτω κάστον, θάφῳ φόρον, τρωβόλαρ δὲ φόρνης, αἴσθαναι αἰθίδει, ἐνδίστρατον μαγεῖρα, στάσεις στάσεις, μάχη μάχην, ὑπόπτους δὲ πέτρας, ποῦρον ποῦρον, δίκη δίκην, γυναικὶ τὴν γυναικά Sh. Óor. i. vii. 54 'one fire drives out one fire; one nail, one nail: | rights by rights falter; strengths by strengths do fail.'
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᾽ ἐστω νέφων 722 Deleted by Elmsley, as having come from 625

τὸν γέροντα τῷ γέροντι, τὸν νέον δὲ τῷ νέων.

ΕΠΕΙΣΟΔΙΟΝ Α

ΔΙΚ. ὁροὶ μεν ἀγορᾶς εἰσιν οἴδε τῆς ἔμης. εὐταύθ᾽ ἀγοράξειν πᾶσι Πελοπονησίοις 720 ἔξεστι καὶ Μεγαρεύσι καὶ Βουωτίοις ἐφ᾽ ὃ τε πωλεῖν πρὸς ἐμέ, Δαιμάχῳ δὲ μή. ἀγοράνουσι δὲ τῆς ἀγορᾶς καθίσταμαι τρεῖς τοὺς λαχώντας τοῦσδ᾽ ἱμάντας ἐκ—Λεπρῶν. εὐταύθα μήτε συκοφάντης εἰσίτω 725 μήτ᾽ ἄλλος ὅστις—φασινάος ἐστ᾽ ἀνήρ. ἐγὼ δὲ τὴν στῆλην καθ᾽ ἦν ἑσπεισάμην

φῶη 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 ἄν φῶη goes with both clauses, as ἐκ τῶν πόλεων in 506 (where see note) goes with φόροι as well as ἐφιμαχοῦ. (On this constr. see Conway, Class. Rev. xiv. 1900, p. 359.) Merry thinks φῶη means 'shall shirk the sentence' (cp. Dem. xx. § 138 εἰ δὲ τοῦτο φείξωνται, καὶ μὴ ἀνέστψουσιν); and ζημίων 'to distress' his goods for this offence; but this is very unsatisfactory. For a similar expression cp. Aeschin. i. § 184 <Σᾶλων> τοῦς προσαγωγοὺς γράψάσθαι κέλευς, κἂν ἀλώσαςθα, ταπανῶς ζημίων. Some (e.g. Paley) have denied the forensic sense to the aor. of φείξωνται, but wrongly, cp. Lys. xii. § 4 οὐδένι πώποτε οὐτέ ἥμεις οὐτε ἐκεῖνος δίκην οὐτε ἑδικασάμεθα οὐτέ ἐρικόμεν.

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 χιλιασ κυδῷψ (cp. Dem. xxiv. § 3).

719–970. With the Parabasis ends the more serious part of the comedy. The purpose of Dicæopolis 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 Dicæopolis' (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 Dicæopolis 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. Oïcido. p. 196, Mazon, ib. p. 28).

719–835. First Episodion.

720. ἀγοράζειν: cp. 625 n. I have no doubt a. 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 'pheezant' kind. (Turning towards his house) Next I must fetch the pillar graven

Attic it should mean 'to stroll in the market-place.'

722. ἐφ' ὃ τε: cp. Thesm. 1162, Plut. 1000, 1141.

For the proclamation cp. 622-5 n. πωλεῖν, 'to offer for sale.' Cp. Vesp. 169 n.


724. Λεπτόν: contracted from Λεπτέον. Probably there was a place called Λεπτεῖς, 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 scholar, that there were tanneries there. The jest is κατ' ἑτυμολογίαν, for which cp. Vesp. 589 n. In English it may be represented by Phlyasian (an anagrammatism for Phlyasian) or by 'Thrashia.' Merry suggests 'from Skinner Street,' Tyrrell 'from Flayborough.' The scholars and editors have had much ado in explaining the line. (1) Some suggest a jest on λεπτόν; (2) an allusion to Λεπτέον, for which cp. Av. 149, Strabo viii. 3; (3) Elmsley supplies δερμάτων or κυνών (cp. Vesp. 231 n.). For εξ, which is usual in the case of a dative from which a man comes, cp. Vesp. 266 n., Sobol. Praep. p. 81.

726. φασιάνος: a jest like the last, as the poet derives 'peasant' from φαίνων (cp. 542 n., Eq. 300), and not from the river Phasis. Sycophants are called φάσακες in Hesych. (cp. Peppler, ib. p. 43). 'Pheasants,' like 'peacock,' (cp. 63 n.), were a rarity at this time (cp. Nub. 109), and gave rise to many jokes; cp. Av. 68 'Επικεχόδος ἐγὼς Φασιάνικος. 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 pheasant tribe,' a joke suggested by 'Thou art an emperor, Caesar, Keiser, and Pheezer' (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, Syll.).
MEGAPETΣ

ἀγορά ἐν Ἀθαναίς χαίρε, Μεγαρέωσιν φίλα.  
ἐπόθουν τυ ναί τῶν φίλων ἄπερ ματέρα.  
ἀλλ', ὁ πονηρὰ *κούρι' ἀθλίου πατρός,  
ἀμβατε ποττάν μᾶδαν,—αἰ χ' εὑρητε πα.  
ἀκούετ' οὖν, ποτέχετ' ἐμίν τάν—γαστέρα·  
πότερα πεπράσθαι χρηδίδετ' ἢ πεινήν κακῶς;

ΚΟΡΑ

πεπράσθαι, πεπράσθαι.

ΜΕΓ. ἐγώνυμα καυτὸς φαμι. τίς δ' οὖτως ἄνους  
δς ὑμέ καὶ πρίατο, φανερὸν χαμίαν;

728 φανερῶς R 730 Bentley ἐπόθεν: but Megarian inscr. 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 κόρια' R: κόρι ΑΠΤ: κόρια γ' BVp2 Ald. I read κούρι', a comic  
diminutive of a tragic form. Elmsley κόρι', which is condemned by  
Ahrens: Blaydes χούρι(φ) (but the line is tragic): Mein. κόρια κάθλιο (also  
Elmsley) || ἀθλίου codd.; the forms in ω which are given in 790, 798,  
834, should not be restored, as ov is invariable in Megarian inscriptions;  
732 ἀμβατε codd.: Dind.  
ἀμβατε || το τάν R || αἰ χ' εὑρητε] Sobolewski reads αἰ κα εὖ.; see comm.  
733 ἀκούετον RAB etc.: ἀκούετε C || ποτέχετ' ἐμίν codd., an unexampled

728. μέταμι, ‘I will fetch’; cp. Eq.  
605, Pax 274, 279.  
730. φίλων, ‘guardian of friendship,’  
or ‘the god of good fellowship’; cp. Jane  
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. το γὰρ παρασιτῶν  
ηὑερ ὁ Ζεύς ὁ φίλων ὁ τῶν θεῶν μέγι-
στος ὡμολογομένως, Plato, Gorg. 519 e  
eἰπέ πρὸς φίλων (‘an you love me’), id.  
Euthyphro 6 ν. It may be translated  
by the Shakespearean adoration ‘of all  
loves’ (Wives ii. ii. 119).  
731. A tragic line, for which cp.  
Enl. Phoen. 1701 ὁ φίλα πεζήματ' ἄθλι'  
ἀθλίου πατρός.  
732. ἀμβατε: either ‘come hither,’  
avá 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 (=κόκλος, τράπεζα, cp. Poll.  
vii. 11; for such a τ. cp. Daremberg  
et Saglio, ib. iii. p. 1785 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.)  

μάθαι, ‘in order that you may pro-
cure your living’ (v. Leeuwen); μ. being  
‘the staff of life,’ like ἀλφιτα (cp. Vesp.  
301 ν.).  
αἰ κα: cp. ἤν τι πῶς Vesp. 271 ν.  
In comedy, τον or πως are invariably  
present, in this sense; see Kühner-
Gerth, ib. § 589. 14 A 16. As κα  
should be long (cp. Sobol. Syn. 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 trystful barnes of a trystful 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 áκούσε δὴ ποτ. κτλ. (a wrong division of the anap.): Cobet áκουσ δὴ ποτεξε 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) áκούσ’ ὅν (better ὅν), which is good, though it cuts the knot. As to the reading of codds., 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, Mmen. NS. xi. p. 43, Brinkmann, de Anacol. p. 44 736 No paragr. in R 737 πριάτο ῥΓ

(possibly syniz.), 798 (elision, but the reading is doubtful), Lys. 105 (elision, but codd. have ἐκα), 173 (elision, but codd. have ἐκα’), 180 (a doubtful reading), 1005 (where πρὶν κα πάντες is possible), 1098, Ahrens (de dial. Dor. p. 382) held that the elision of ἔα 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 νοὶ; cp. Nub. 575, Av. 688. For a similar jest cp. Eq. 1208 ἄνηρ ἀμείνων περὶ σὲ καὶ τὴν—γαστέρα.


735. For the dimeter baech. cp. Thesm. 1143–4 (in lyric verse).

736. ὀιμω... ὑς: a tragic constr. (in comedy ὄιμι, cp. Thesm. 592); cp. Soph. Ant. 220 ὦκ ἐστιν οἴμω μῶρος ὅι θανεὶν ἔρω. Generally, in a negative, or, as here, a quasi-negative sentence; but cp. Eur. Andr. 170 εἰς τὸ ὅτι δ’ ἥκεις ἄμαθας... ὑ... τολμάς. In 646 οἴμω is followed by ὑε καὶ (cp. Vesp. 1536 n., Sobol. Synl. p. 172).

738 γάρ μοι codd.: ἢμιν Su. (s.v. Μεγαρικ reciprocal φύλλω): Brambach. εἵνα γα || μήχανα R 739 χοίρους (corrected from -ως or -ας) R || μή RG schol.: ἢμει A: ἢμεμ B: ἢμεμ C || Porson ἢμυ ἐνσκευάσας (cp. 436) || ξέρειν codd., as in Megarian inscr. 740 ὄπλας] Mein. στόλος; but see comm. || τῶν χοίρων] Hamak. τῶν χοίρων 741 δόξητ' Su. (s.v. σύς): Nauck δειδεξεῖτ' (cp. his Ar. Byzant. p. 59) || ἢμεμ RA Su. (s.v. σύς): ἢμεμ Su. (s.v. ἥη), Ald.: ἢμες B: ἢ μέν Γ: εἰμέν C: Dind. εἰμέν (as ἢμεμ is not found in inscr.); it is probable that Aristoph. did not write ἢμεμ, which belongs to more severe Doric, cp. Collitz, loc. no. 3003 || ἀγάθα στός Su. (om. εἷς) 742 εἴπερ codd. || ἢξετ' B: ἢξετ' A: ἢξετ' BGC: Elmsley ἢξετ' I read ἢξετ', cp. εἰκό (= ἢκω) Epicharm. 35. 13 K, 750 crit. n. 743 τὰ πρώτα most codd.: τὰ πρῶτα B Ald.: Ahrens ἄπρατα, a good em. (cp. v. Leeuwen, Prolegom. ad Aristoph. p. 344): τὰ πρῶτα was read by schol., αὐτὶ τῶν ἄκρας λιμῷ πειραθήσεσθαι, and it must be admitted that, as they were already suffering from hunger, a climax is desirable;

738. ἀλλα . . . 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, Itell. Com. Att. pp. 273, 286, 359). The two succeeding scenes are certainly a σκώμα άσελγες καὶ Μεγαρικά, if not καὶ σφόδρα ψυχρά (cp. Eupol. i. p. 323 K., ii. p. 521 M.).

739. σκευάσας, 'having dressed'; cp. 121 n., 384 n.

740. περίσσεσθαι: this word has caused difficulty (see crit. n.); but there should be none. The skin of the forelegs had been removed along with the ὄπλα, and it was the skin, not the 'hoofs,' that was περίσσεσθαι.

ὄπλας: καταχώρηστικός for χελώ. A schol. quotes Semon. 28 B. 4 ὄπλας ἐκεῖνο τῶν ὀπίσθιων παχῶν (of swine); generally of horses (Ex. 605). Contrariwise, Hesiod (Sent. 62) has νώσουντες χελάς, of horses. 741. ὄπος: cp. Vesp. 289 n.

742. ἢμμαν; viz. τῶν ἐμπολαίων; cp. 816 u., Psalm. 1156 Ε. παλιγκάπηλον, Legrand in Daremberg et Saglio, ib. iii. p. 1813 b. The Eng. equivalent was 'St. Nicholas,' cp. Sh. 1 Hen. IV ii. 1. 65 if they meet not with St. Nicholas' clerks' (= highwaymen).

τὰς λιμῷ: the gender is epic (cp. H. to Dem. 312) and Dorie (Phrynichus p. 188 Lob, p. 274 Routh.): cp. Herodas ii. 17 κηρύσσω τιν καθήν λιμῶν. 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 κόστιν τα πρώτα τής ἐκεὶ μοχθηρίας, and the adverbial ἐς τα πρώτα in Thuc. iii. 39. 2 τιμῶμενοι ἐς τα π. ὑψ. ἡμῶν, but the prep. there makes all the difference. The acc. cannot depend on πειρασ. || λυμᾶ B (solus), cp. 731 crit. n. 744 τάδι] a suspicious form in Megarian, but perhaps due to Aristophan. : schol. τά δή: ταδί Ald., for which cp. Epicarm. 170. 16 (where Ahrens reads κα τόδι, but see Kaibel ad loc.): v. Herw. τάδε δή ορ και τάδι ἐμίν (a wrong division of the anap.) 745 κακεῖτ’ R (sic): read κηπεῖτεν, a Doric and Pindaric form || σάκκον] σάκκον A; see comm. 746 ὑπως codd. || κοίτετε would be expected, if the metre permitted 748 ἐγώ R Pap. || καπριζῳ R: k. δε Α: k. γε BCVp2 Ald.; but neither δε nor γε can be the first syllable of an anap. (cp. Vesp. p. xxxviii. iii.) || ὅπαι R: ὅπα cett.: Hamak. Δικαίωτοι δὲ πῦ, which is accepted by v. Herw. (Mnem. xxx. 1902, p. 39), who argues that ὅπα should be ὅπαδητοτ’ ἐςτιν 749 Δικαίωτοι R: cett. -ολις

represented as a woman; see the interesting story in Athen. 452 b.


κοίτετε: an un-Doric form.

747. μυστηρικῶν: lustrations were performed with the blood of pigs, especially at Eleusis, cp. Pas 374, Ran. 383. In Lat. porci sacres sinceri, Plant. Men. ii. 17; cp. Aesch. Eum. 282 sq. ποταίμον γὰρ ὑν (τό μίασμα) πρὸς ἄτικε δει τοι Φοίβοι καθαρωμένοι ἡλικὴ χωρο-κτόναις, Bouché-Leclercq in Daremberg et Saglio, ib. iii. p. 1411 a.

748. καρυζῳ: see crit. n. ‘I will send a herald round (to find out) Dicaeopolis, where he is’; cp. Eccl. 1125 φράσσατε μοι τὸν δεσπότην ὅ τόν ἄνδρ’ ἐποίειν ὅτι, Soph. Aij. 103, OT. 926, ΟC. 1218, Ant. 318. With Hamak.’s reading, k. means ‘I will offer for sale’; cp. Herod. vi. 121 τὰ χρήματα αὐτῶν κηρυσσόμενα ὑπ’ τοῦ δημοσίου ἀνέθαται, Plut. Mor. 207 A ἐκήρυττε (Auctugus Caesar) τὰ πατρίδα καὶ ἐπιτραπεί. It may be observed that the Megarian does not send round a herald; but καρυζῳ 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 laseinæus, and, perhaps, the epic λελημένος (cp. Kühner-Blass, ib. ii. p. 474).
ΔΙΚ. τί; ἀνήρ Μεγαρικός; 750
ΜΕΓ. ἀγορασοῦντες εἴκόμες.
ΔΙΚ. πῶς ἔχετε;
ΜΕΓ. διαπενώμεις ἀλέ ποττὸ πῦρ.
ΔΙΚ. ἄλλα ἡδὺ τοῦ νή τοῦ Δ', ἦν αὐλός παρῆ. τί δ' ἄλλο πράττεθ' οἱ Μεγαρίης νῦν;
ΜΕΓ. οἶα δή;

750 τί ἀνήρ Μεγαρικός codd.: as this seems questionable Greek (but cp. Eur. IT. 533 τί γὰρ ὁ Δαέρτον γόνος; ib. 576, which are not so remarkable as the present), Bernhardi (ib. p. 268) proposes Δικαιόπολι: ἡ λίγη πρίασθαι χορεῖδα; ΔΙΚ. τίς οὔτοι; | ἀνήρ Μεγαρικός; Br. τί; ἀνήρ Μ.; τί is not found alone in an interrog. elsewhere in Aristoph., except when followed by a voc. with ὡ (e.g. Nub. 80 τί, δ' 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 φώ;) is also extra metrum || ἀγορασοῦντες codd. ||

750. τί; see crit. n.
ἀγορασοῦντες: 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. 750 n.; hence his question πῶς ἔχετε;
751. διαπενώμεις: an excellent pun on διαπίνουσι (cp. Pax 1131), which Tyrrell expresses by 'fast' and 'feast.' According to Plato (Rep. 420 B) 'to drink by the fire' is a very debauching life for members of the working-classes, like this Megarian, viz. τοὺς γεωργοὺς ἦστι τὰς ἄμφιπλάντες καὶ χρυσῶν περιθέσετε πρὸς ἡδονήν ἐργάζεσθαι κελεύει τὴν γῆ, καὶ τῶν κεραμῶν κατακάλλωσῆς ἐτεί δειά πρὸς τὸ πῦρ διαπίνωτας τε καὶ εὐνοχοῦ-μένους, τῶν προχόν παραβιάσαν ὅσον ἄν ἐπιθυμόμει κεραμεόνοις.

The sufferings of the Megarians at this time were remembered, even in the days of Pausanias; cp. i. 40. 3 τὸ δὲ ἀγάλμα οὐκ ἐξεργαζότα τοῦ Δώς ἐπιλαβότος τοῦ Πελοπονησίων πολέμου πρὸς 'Αθηναίους, ἐν φ. . . Ἀθηναίοι τὴν χώραν τά τε κοινά ἐκάκωσαν, καὶ ἑὰν τῶς οἰκους ἠγανακτό ἐστι τὸ ἔσχατον ἄθικανα. Hence megaričēn came to mean λιμοῦσην (Com. adesp. iii. p. 586 K.; not in Meineke; cp. 822 n.).
pοτὸ τοῦ πῦρ: cp. Vesp. 772 n.
752. ἀλλὰ . . . τοι: confidential, cp. 194 crit. n., 655 n.
ἀὐλός: a flute-player was the ordinary accompaniment of a banquet; cp. 1091, where they are abusively called αἱ πορναί, Theocr. v. 65 sq. οἴον ἀπὸ κρητήρος ἄφιξθω | πάρ πῦρ κεκλειμένον . . . αὐλη-σέντει δὲ μοι δύο πομκένες.
753. οἱ Μεγαρίς: for the article (= 'you Megarians') cp. 167 n., Pax 466 οἱ μεγαρίς οἱ Βοωτοὶ: it is in apposition to ψεῖς implied in πράττετε (Uckermann, ib. p. 9).
οἶα δή: generally translated 'so so'; but this is not the case, which is rather 'the least said, soonest mended.' It is an euphemism like δῶλων ὥς δῶλων (Eur. Ῥη. 626), so here supply πρᾶττο-
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—toast 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?

ικομεν R: ἴκομεν cett.: Elmsley ἴκομεν: εἰκομεν Pap. 751 Br. αἰές, a form which perhaps occurs only before vowels; cp. Lys. 1267: atticized in Su. (s.v. διαπευμεν), διαπευμεν ἄεὶ πρὸς τὸ πῦρ 752 tot om. Pap. 753 μεγαρείς R etc. || νῦν om. Pap. || No change of speakers at οίδ in R 754 ἐγὼ R Pap.: ἐγὼν ΔΓΕ: ἀλλὰ γὰρ ὁκα μὲν γὰ BVρ2 (supr. ἐγὼν) || τηνθεῦν R: τήνοθεν cett. || ἐπιπορεύων codd.: v. Leeuwen ἐπιπορεύοναν, cp. Plato, Ep. ii. 313 Σ ἐπιπορευέσθαι 755 ταύτ’ R || ἐπιταττον codd. || πόλει codd. 756 ὀπως codd. 757 No paragr. in R at beginning of line, or at σά || ἀπαλλάξεσθε codd. Pap.: Cobet ἀπηλλαξέσθε || σά μᾶν RA schol.: σά μὲν C: τί μᾶν (γρ. σάμαν) B: Blaydes σί μᾶν (a Cyprian form); τί μᾶν is found in Epicharm. 149. 1 K.

μεν: cp. id. Herael. 632 πάρεμουν οίδ ἕ γ' ἐμὸν παρουσία. Ter. Phorm. i. ii. 95 D. Quid rei gerit? G. Sic tenantur is often quoted, but it is not parallel.

754. τηνθεῦν: cp. Theoc. iii. 10, 25 τηνῶ (illine), iv. 43 τοινῦθεν (remains of an abl. form).

ἐπιπορεύομαι, ‘travelled,’ a tragic use, cp. 394 n.; but cp. Epicharm. 53 K. (of crabs) πεζᾶ δ’ ἐμπερονβοιτί αῖνο. In prose the verb comes from ἐπιπορος (cp. Kühner-Blass, ib. ii. p. 526), and means ‘to travel for traffic’ (which may be the sense here) ; cp. Plato, Legg. 952 ἑπιμετασσαμένης ἥκαν ἐμπερονβοιτί (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 έ is noticeable; see crit. n.

755. ἀνδρες 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. 1293 b 29, 1293 a 8, 9).

ἐπισαρνον, ‘were negotiating’; cp. Av. 1028 εστων γὰρ ά δι’ ἐμὸν τέφρακται Φαράκη: often followed by ἔτων, as here, in Thuc. (e.g. i. 56, 2). There is a play between πράττεν 753, ἐπιταττον 755, and πραγμάτων 757, which may be represented by ‘coil’ in English.

756. ἀπολογομεθα: for a similar surprise cp. Pas 370.

757. ἀπαλλάξεσθε: an ironical consolation, ‘you will shuffle off your coil.’ σά μᾶν: equivalent to ‘what else?’ in 2 Hen. VI i. iv. 5; cp. Kühner-Blass, ib. § 176 A 2, Pind. O. i. 82 τά κέ τις . . γῆρας . . ἐγὼι μᾶταν (so Schroeder with best codd.), where Wackernagel reads σά.
ΔΙΚ. τί δ’ ἄλλο Μεγαροῖ; τῶς ὁ σιτὸς ὤνιοι;
ΜΕΓ. παρ’ ἀμε πολυτίματος ἢπερ τοι θεοῖ.
ΔΙΚ. ἄλας οὖν φέρεις;
ΜΕΓ. οὖχ ὑμὲς αὐτῶν ἀρχετε; 760
ΔΙΚ. οὐδὲ σκόροδα;
ΜΕΓ. ποιά σκόροδ’; ὑμὲς τῶν ἄει, ὄκκε εἰσβάλλετε, τῶς ἀρουραίοι μῦες, πάσακε τὰς ἀγλίθας ἐξορύσσετε.
ΔΙΚ. τί δαὶ φέρεις;
ΜΕΓ. χοίρον ἐγόννα μυστικάς.
ΔΙΚ. καλῶς λέγεις· ἐπίδειξον.
ΜΕΓ. ἀλλὰ μὰν καλάι. 765
ἀντεινον, αἱ λῆς· ὡς παχεία καὶ καλά.
ΔΙΚ. τοῦτι τί ἢν τὸ πράγμα;
ΜΕΓ. χοίρον ναὶ Δία.
ΔΙΚ. τί λέγεις σῦ; ποδατὴ χοίρος ἢδε;
ΜΕΓ. ἥ οὖ χοίρός ἐσθ’ ἄδ’;
ΔΙΚ. οὐκ ἐμοιγε φαινεται.

759 ἄμε] Elmsley ἄμι, but see comm. 760 ἄλας R || No change of speaker before οὖχ in R 761 ὑμὲς] Mein. (σκόροδ’) ἄμες; || τῶν R: δῶν cett.: Reiske δῶν: Ahrens γῶν 762 οὐκ εἰσβαλεῖτε Su. (s.v.) || ὡς Su. (s.v. ἀγλίθες) 763 γάλθας R: ἐορύσσετε πασάλω τάς ἀγλίθας Su. (s.v. ἀγλίθες): ἀγλίθας schol. R (see Ruth.) 764 Νο

758. τῶς: cp. Eq. 480 πῶς οὖν ὁ τυρὸς ἐν Βωυτοῖς ὤνιοι:
759. παρ’ ἄμε: perhaps a dialectal constr. (for ἄμε); in Attic unusual except after a verb of motion, e.g. Thesm. 488 εἰρ’ ἐρείδουμεν: παρὰ τὸν Ἀγηνᾶ (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.) ἡν φασίν εἶλαν παρὰ σε, Alex. ii. p. 388 K. (iii. p. 498 M.) παρ’ ἡμάς οἰκεί. Priscian (xviii. 264) quotes the first as an Attic constr., which is certainly "Priscian a little scratched." Thesm. 1193 τί οὐ κατενδει παρ’ ἄμε; is Scythian Greek, which shows that the constr. was commonly heard in the streets of Athens (cp. Sobol. Proesp. 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., Bernhardi, 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 Μεγαρικὰ δάκρυα (‘crocodile tears,’ cp. Vesp. 57 n.), was famous; cp. Pux 248, 1000.

ἄει: the first syllable is long 751; cp. Vesp. 390 crit. app.
762. οὐκ’ 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 ἐπείδειεξον R 766 παχεῖαι καὶ καλὰι BVp2 Ald.  || ἀλλὰ μᾶν k. continued to Die. by codd., given to the Megarian by Fritzsche 767 νῦ Δία R; ναὶ Δία B; ναὶ μᾶ Δία ACΓ 768 χοίρος ἢδε R: om. ἢδε ACΓ: ἢδε 'οτε B Ald.


764. μοστικάς: cp. 747 n. 766. ἄντεινον: viž. τὴν χείρα; for the omission of which cp. 686 n.

767. ἢν: cp. 157 n., Vesp. 183 n. Dicacopolis 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. τὸ λέγεις σέ; in a remonstrance, cp. Vesp. 216 n. So in Plaut. quid aïs? meaning 'I say'; cp. Amphi. i. i. 213 quid aïs? quid nomen tibi est?
MEG. οὖ δεινά; θάσσε τόνδε· τὰς ἀπιστίας· 770
οὐ δεινά; θάσσε τόνδε· τὰς ἀπιστίας· οὐφατι τάνδε χοίρον εἴμεν. ἄλλα μάν, αἱ λῆς, περίδου μοι περὶ θυμιτιδῶν ἄλων, αἱ μὴ ἐστὶν οὕτος χοίρος Ἐλλάνων νόμω. 771

ΔΙΚ. ναὶ τὸν Διοκλέα, εἐμά γα. τυ δὲ νῦν εἴμεναι τίνος δοκεῖς; 775

ΔΙΚ. ἢ λῆς ἀκοῦσαι φθεγγομένας;

MEG. νῇ τοὺς θεοὺς ἐγώηε. 776

MEG. φώνει δὴ τῷ ταχέως, χοίρον. 777

MEG. αὔτα ἐστὶ χοίρος; 778

ΔΙΚ. νῦν γε χοίρος φαινεται:

ΔΙΚ. ἀτάρ ἐκτραφεῖς γε κύσθος ἔσται πέντε ἐτῶν,

MEG. σαφ' ἵσθε, ποταν ματέρ' εἰκασθησεται. 779

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770 θῶσθαι B: θῶσθε (the accent marking the form as Doric) 780
Pap. || τοῦδε τὰς Ῥ etc.: Elmsley τόνδε· τὰς ἄ.; see comm. 771 οὐ εἴμεν (late hand)

772 περίδου R Su. (s.v. θυμιτιδῶν): περίδου cett. codd. || 774 No change of speakers at ναὶ in R, but parag. before next line || νῇ R 775 σὺ codd.:

771. οὖ δεινά; cp. Vesp. 1368.

θάσσε: a Doric form, which is correct here; but θέασα is right in Pax 906, Thesm. 280 (syntesis).

ἀπιστίας: see crit. n. The plur. of the codd. is very strange, and hardly paralleled by μακάς Thesm. 680.

772. περίδου: in this sense, only in fut. and 2nd aor. mid.; an epic use (II. xxiii. 485 δειφόν νυ, ἡ τρίπτος περίδο-

780. ΑΡΙΣΤΟΦΑΝΟΥΣ

775 Ἐλλάνων νέμω: 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.

\[\text{τῦ Pap. || εἷμεναι RABC\textsuperscript{C}: ἄμεναι Γ\textsuperscript{2}E\textsuperscript{2} Ald., a strange form: Ahrens εἷμεν αὐ̣ \textsuperscript{v} 776 Paragr. before line in R 777 No change of speakers at φῶνει in R || σῦ codd.: ταῖ Pap. (σῦ superscr.) || τὸ χοιρῖον R: χοιρίδιον cett.: χοιρίδιον Pap.: Wilam. φ. δὴ τ. τ. χοιρίον 778 σῦ χρησθά σηγύς most codd.: σῦ χρησθά σηγύς Γ\textsuperscript{2}E\textsuperscript{2} lemma schol. (in note σηγύαν): Ahrens σῦ χρησθα; σηγύα—. 779 τ' R: τῦ γ' ΑΒΓ\textsuperscript{C} schol., cp. 730: for τε cp. Theocr. i. 5 εἷς τὲ καταρρεῖ, ib. v. 14: Baydes τν, cp. Theocr. i. 60 780 κοί eight times in Pap. 781 No change of speakers at αὔτα 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 Ἑλληνες, Λάκωνες, Λακωνικὲς: cp. Vesp. 800 n., 1446 n. Exceptions are Eq. 538 (in a choric tetram.), Lys. 1134 (where ἀνθρακάς takes the place of the article, cp. 168 n., Lys. 628). The only real exception is Paus 204 "Ἑλληνω ὀρμηθήσετα, which I cannot explain (cp. Uckermann, ib. p. 7).

774. Διώκλα: 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 Διώκλεα were celebrated in his honour; cp. Theocr. l.c. Νυσταίοι Μεγαρίδες, ὀρμηθήσεται ἐρταίοις, ἐκ οἰκείοις, τῶν ἄττικῶν ὦ περίαλλα ἕξεν ἐτιμήψαθε Διώκλεα τῶν φιλόταιρα (cp. Pauly-Wissowa, ib. s.v.).

775. εἷμεναί: an unexampled form; see crit. n.

778. χρησθα: a rare verb which has often been corrupted by copyists; it is now read in the following tragic passages: Soph. Aj. 1373, Ant. 857, El. 696, Eur. Fr. 918 N. (parodied in 660). In comedy it is very rare; cp. Cratin. i. p. 59 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, Reill. Com. Att. pp. 135, 333, Rutherford, New Phryn. p. 134).

782. πέντε ἑταίν: cp. 83 n.

ΔΙΚ. ἀλλ' οὖχι θύσιμός ἐστιν αὐτηγί. 784
ΜΕΓ. σά μάν;

πά δ' οὖχι θύσιμός ἐστι;

ΔΙΚ. κέρκων οὖκ ἔχει. 785
ΜΕΓ. νέα γάρ ἐστιν: ἀλλὰ δελφακουμένα ἔξει μεγάλαν τε καὶ παχείαν κήρυβρὰν. 786
ΜΕΓ. ἄλλ' αἱ τράφειν λής, ἀδεί τοῦ χοϊρος καλὰ.

ΔΙΚ. ὁς ἔγγεγεις ὁ χοῖρος οὗτος θατέρῳ. 787
ΜΕΓ. ὁμοματρία γάρ ἐστι κή ταυτὸς πατρός. 788

cf. 789

αι δ' ἀμπαχυνηθῇ κανάχυναινηθῇ τριχι, κάλλιστος ἐσται χοῖρος Ἀφροδίτα θέων. 790

ΔΙΚ. ἀλλ' οὖχι χοῖρος ταφροδίτη θεύσται. 791
ΜΕΓ. οὗ χοῖρος Ἀφροδίτα; μόνα γα δαιμόνων. 792

καὶ γίνεται γα τᾶνδε τὰν χοῖρων τὸ κρῆς ἀδιστον ἀν τὸν ὀδέλον ἀμπεταρμένον. 793

ΔΙΚ. ᾗδ' δ' ἄνευ τῆς μυτρῶς ἐσθλοείν ἂν;
ΜΕΓ. ναὶ τὸν Ποτειδάν, καὶ κ' ἂνις γα τοῦ πατρός.

784 ἀλλ' οὗ R: ἀλλ' οὗδε cett. codd., Su. (s.v. κόλουρα): Dind. ἀλλ' οὐχί, cp. 793, 1213 || αὐτήγι R: αὐτηγί cett. (cp. Av. 821): αὐτηγί Su. (s.v. κόλουρα) 786 No change of speaker in R || νέα] νεαρά schol. 739 787 ἔξει μεγάλην τε καὶ παχείαν κέρκων (a gloss) Su. (s.v. δελφακας) 788 τράφειν RAI' Ald., Ath. 374 Ε: al. τρέφειν or τρέφειν: Müller τράφειν 789 No paragr. in R || θατέρα R: Hamak. χοῖρος οὗτος θατέρω 790 τωντῷ RABI': ταυτῷ Βρ.; cp. 731 crit. n. 791 ἀλλ' ἂν R: αἱ δ' ἂν cett., also Pap.: Ahrens ἀλλ' αἱ: Wilam. αἱ δ' ἀμπ. || κάναχυναιθῇ codd.: Botho κάναχυναιθῇ: Elmsley -ωανθῇ; ἀνα- for ἀγ- is strange in

784. θύσιμος: only here in comedy; cp. Herod. i. 50.

785. πά: cp. 895 crit. n. and Lys. 171. κέρκων: viz. it is imperfect (κόλουρος Suidas, κολοθνῖ Athen. 674 v, ἐκτιμησ Poll. i. 29, ἄφελθς Solon), and only perfect (τελεια, ἕγα, ἥλα, ἄρσιν, ἁτομα, ἀπόκρυπτα, ἀπημα, ἀγριομέλα, ἀρημελή, ἀρημέλη) 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 Darenberg et Saglio, ib. iv. p. 969 a.

786. δελφακουμένα, "coming to pighood," probably a coinage of Aristophanes, as it is ἄγ. eip. the locus class. on the stages of 'pighood' is Athen. 375 A. A δέλφας (properly a sow) came between a χοῖρον (here χοῖρος) and a full-grown pig (in Hom. σιλαλος); cp. Cratin. i. p. 12 K. (ii. p. 20 M.) ἕκα μὲν ἢδη δέλφακε, χοῖροι δὲ τοῖσιν ἄλλοις, Thesm. 237, Lys. 1060, Aristoph. Byzant. p. 102 Nauck (Ath. l.c.) τῶν δὲ σών τὰ μὲν ἢδη συμπετήγορα δέλφακε: τὸ δ' ἄπαλα καὶ ἔνικα χοῖροι (as here). 787. ἔξι: viz. κέρκων, caudam salutem (Hor. S. i. 2. 45); cp. Thesm. 239: so oφάλ Photius (Germ. Schicanz). μεγέλαν κτλ.: cp. Nub. 539, Pax 1349, Eecd. 1048. 788. τράφειν: viz. 'to fatten,' if not to sacrifice. 789. θατέρῳ: see crit. n. and 783 n. 790. A tragic line; cp. Soph. Ant. 513 δημαῖος ὕμις τε καὶ ταυτὸ πατρός, Eur. ΤΤ. 800 ὧ συγκαταγηγήτη τε κακ ταυτὸ πατρός. 791. α.: subj., cp. Kühner-Gerth, ib. § 575 Α 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 saps—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 κάνακχομαύδη; χροάλειν is not found elsewhere. The strange termination may be due to assimilation to παχυθήμη 792 ἐσταί Ῥ.: ἐστι cett. codd., lemma schol.: Elmsley prefers the latter, comparing Eq. 1359, where, however, the apod. precedes || θεῖω codd., 739 crit. n. 794 γε codd. 795 γε codd. || τὸν δὲ ΒΓ²Ε² || τῶν ΒΓ²Ε² 796 ἦν ῬΑϹ, om. Γ²Ε²: ἐς ΒΓ: Bergk ἰν || ὀβελὸν Ῥ.: ὀδέλουν cett. || ἐμπεπαρμένων ῬΑϹ: ἐμπεπαρμένων Γ(?); cp. 1007 n. 798 Ποσείδων Ῥ.: Ποσείδα ΑΒ: Ποσείδαν Γ: Ποσείδαν Π. (i): Ahrens Ποσείδαν: Blaydes reads Ποσείδα: Bergk Ποσείδαν, cp. Ποσείδαν Epich. 81 K. || κάνεω RAC¹ Pap.: κᾶν ἀνευ Γ: Μειν. καὶ Κ’ ἀνείς, cp. 732 n. || τῶ Ῥ, cp. 731 crit. n. This, 790 and 834 are the only cases where Ῥ gives the forms in ω, which are not Megarian

Nub. 1482, Pax 450, and is affirmed by Bekk. An. 129. 9 sqq.
792. θεῖαν: in Attic, ν is long except in Eur. El. 1141 θείαις γάρ οᾶ ἁρῇ σε δαίμονων θείαν (Nauck θην), and Strato iii. p. 362 K. (iv. p. 545 M.) "οὖν ἀφαθείαι (Bothe θείαις ἄρ’ οὖδ’ κτλ.) ἐρωσικχθοῦ;" οὖ κέφριν ἐγὼ. | "βοῦν δ’ εὐρμέτωτον;" τ’ οὖ θεῶν θῶν θῶν, ὁδήν.
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.) ἐπειτα κάκροκκλων | ὑειν Ἀφροδίτη;· γέλουν. B. ἄγουεσ; ἐν τῇ Κύπρῳ δ’ οὐσό ποιηθεὶ ταῖς ὑσθί; also in Argos, at the Ἰττημα: see Athen. 95 ff sqq., Eustath. on Il. p. 853. 34, Legrand in Darenberg et Saglio, ib. iv. p. 959 a. v. Leeuwen refers to Colitz, ib. n. 293 (a Lesbian inscr.).
ὀδελὸν: cp. Epicharm. 79 K.
797. μητρός: Dicaeopolis means 'are they weaned,' but the Megarian affects to misunderstand him. For ἀνευ in the reply cp. Soph. OT. 1465 sq. οἶν οὐποθ’ ἡμί χωρίς ἐστάθη βορᾶσ | τράπεζ' ἀνευ
ΔΙΚ. τι δ’ ἐσθίει μάλιστα;
ΜΕΓ. πάνθ’ ἀ κα διδός.

αὐτὸς δ’ ἐρώτη.

ΔΙΚ. χοίρε χοίρε.
ΚΟΡΑ. κοῖ κοῖ.

ΔΙΚ. τρώγετ’ ἐρεβίνθους; εἰπέ μοι.
ΚΟΡΑ. κοῖ κοῖ.

ΔΙΚ. τι δαί; φιβάλεως ἵσχαδας;
ΚΟΡΑ. κοῖ κοῖ.

[ΔΙΚ. τι δαί σὺ; τρώγουσ ἁν;
ΚΟΡΑ. κοῖ κοῖ κοῖ.]

ΔΙΚ. ὡς ὁξὺ πρὸς τὰς ἵσχαδας κεκράγητε.
ἐνεγκάτω τις ἑνὸδεν τῶν ἵσχαδων
τοῖς χοιριδίοισιν. ἀρα τρώξονται; ἐβαζαί,
οἶν ροθιάζοισ’ ὃ πολυτίμηθ’ Ἡράκλειοι.
ποδάπα τὰ χοιρὶ; ὃς Τραγασσαία φαινεται.

ΜΕΓ. ἀλλ’ οὐκὶ πᾶσας κατέτραγον τὰς ἵσχαδας,
ἔγων ἃρα αὐτὰν τάνδε μιᾶν ἀνειλόμαν.

799 καὶ codd., Pap.: Porson καὶ 800 ἐρώτα R, giving, as usual, the
Attic form || χοίρε Elmsley χοίρων, to obviate the objectionable caesura; but
see comm. Bergk χύρε (ep. Eustath. 1752. 32, a sound of swine) || No change
of speakers at κοῖ in R, but paragr. before next line 801 Blaydes τρώ-
γοιτ’ || κοῖ ὑπ’ R 802 φιβάλεως R: φορβάλεως ABC: recte Γ Su. (s.v.
φίβαλος), schol. 803 τι δαί σὺκα τρώγουσ (R σὺ κατρ.) ἁν αὐτὰς
(αὐτὸς R): Elmsley τί δαί σύ; τρώγοι δόν: the line is deleted by

tοῦδ’ ἀνδρός: but the Megarian means
iniussu patris, ep. Soph. OC. 926 ἄνεω
γε τοῦ κραίνοντος (an epic use, ep. Il.
xv. 213). ‘Without’ is similarly used
in Sh. Τρ. v. i. 271 ‘and deal in her (the
moon’s) command without her power.’

799. ἵσθια: the sing., as if χορίδια
had preceded; for the converse irregularity cp. 806.

μάλιστα, ‘what in particular’; cp. Plut. 966 ἀλλ’ ὃ τι μάλιστ’ ἐθήληδας
λέγειν σ’ ἐχρῆν.

800. κοῖ: for the irregular division of
the anap. (in the 3rd or 5th foot)
247, Bamh. 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
there may be short.

801. ἐρεβίνθους: a poor food, suitable
for starving Megarians; ep. Pherecr. i.
p. 195 K. (ii. p. 341 M.) τράγων ἐρεβί-
θους ἀπετίγκῃ πεφυγμένους. For the
double enuntite ep. Ram. 545: ‘peaseed’
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; ep. Vesp.
297, 302 nn. For φιβ. ep. Athen. 75 ε.
Phibalis was a place either in Attica or
Megaris (schol.). For the double enuntite
ep. Pax 1350, Exx. 708. The form in
-ses is like καράκεως (Pax 628), καράκεως
(Herrm. i. p. 239 K.; ii. p. 406 M.),
δαμαρίπεως (Eupol. i. p. 362 K.; ii. p.
572 M.), χελάδώνεως (Epigen. ii. p. 417
K.; iii. p. 587 M.)—all varieties of figs.
804. ἵσχαδας, ‘at the word ‘‘figs’’;
ep. 638 n.

805. τίς: in a command; ep. Vesp.
529 n.

ἱσχάδων: for the gen. ep. Vesp. 199 n.
806. ἐβαζαί: cp. 64 n. Possibly, by
a sudden turn, the χορίδια intended are
Dic. What's their favourite weakness?

Meg. Anything you give them. Ask them yourself.

Dic. Pig, pig!

Daughters. Wee, wee!

Dic. Woof 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. ἰχ. λείπει τρόφους ἄν; (2) ἰχ. σύκα αἴα (Rutherford): Bergk τὴ δαί; ὑπ' γάρ τρόφους ἄν αὐτάς;—κοί κοί, but κοί is questionable: Schneider τὶ δέ; σύκα τρόφους αὐτὸς ἄν;—κοί κοί. There is little doubt that the line is spurious 804 kek práγατο codd., Su. (s.v. φίβαλις): Br. kek práγατον: Cobet kek práγατε 806 τρύονται R 808 φαίνεται] τὰ χοιρία Su. (s.v. ροδάξουν) 809 Given to Dic. by codd.: to the Megarian by Hirschig || οὗτοι R: οἷς cett.: read οἷς; cp. Sobol. Syntax. p. 37, Vesp. 186 n. 810 ἐγὼ codd. || αὐτῶν codd. || ἀνελόμαν R: ἀνελόμην cett. codd., schol.: Blaydes ὑφελόμην

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 κωμωδία: cp. Plut. 796 sqq.

ΔΙΚ. νὴ τὸν Δ' ἀστεῖον γε τὸ βοσκήματε. 
πόσον πρόωμαι σοι τὰ χοίριδια; λέγε.
ΜΕΓ. τὸ μὲν ἄτερον τούτων σκορόδων τροπαλίδος, 
τὸ δ' ἄτερον, αἱ λῆσ, χοίνικος μόνας ἄλων.
ΔΙΚ. ὠνήσομαι σοι: περίμεν αὐτοῦ.
ΜΕΓ. ταῦτα δὴ.
'Ερμᾶ ἐμπολαίε, τὰν γυναίκα τὰν ἐμᾶν 
οὕτω μ' ἀποδόθαι τάν τ' ἐμουτοῦ ματέρα.

ΣΤΚΟΦΑΝΤΗΣ

ὦνθρωπε, ποδαπός;
ΜΕΓ. χοιροτώλας Μεγαρικός.
ΣΤΚ. τά χοίριδια τοῖνυν ἐγὼ φαίνω ταῦ 
πολέμια καὶ σέ.
ΜΕΓ. τοὺτ' ἐκεῖν', εἰκεὶ πάλιν 
ὀθεντερ ἀρχὰ τῶν κακῶν ἀμίν ἐφι.
ΣΤΚ. κλάων μεγαριεῖς. οὐκ ἀφήσεις τὸν σάκον;
ΜΕΓ. Δικαίοπολι Δικαίοπολι, φαυτάδδομαι.

812 πρόωμαι RB Su.: πρόωμαι A: πρόωμαι C 813 ἔτερον codd. 
Su. (s.v. πόσου) || τούτων] Elmsley τούτο, cp. 117 || τροπαλίδος RABC 
Ald.: τροφαλίδος Su. (s.v. πόσου, cp. Vesp. 838 n.): τροπαλίδος ΓΕ²Vρ² 
814 δ' θ' Pap. || αἱ λῆς om. Su. (s.v. πόσου in codd. AVBE) || χοίνικας R || 
μόνας] Blaydes μέας 816 A parafr. before the line in R "Ἐρμ' 
(schol. R τὸ πλήρες Ἐρμᾶ) 818 ὄνθρωπε R: ὄνθρωπε cett. 819 
φανὸ codd.: Blaydes φαίνω, cp. 912 820 τοὐτ' ἐκεῖν'] an Attic idiom,

811. ἀστεῖον, 'nice,' 'jolly,' a general 
word of praise; cp. Antiph. ii. p. 
14 K. (iii. p. 5 M.) κραμβίδεον ἐφόδων 
χέρεν ἀστεῖον πάνυ (‘a dainty dish’ 
would be ἀστεῖα παροψίς). Often used 
ironically, cp. Nuδ. 1064 ἀστεῖον τὸ 
ἀστεῖος εἶ.

γε: cp. Vesp. 146 n.

βοσκήματε, 'a pair of beasts'; cp. 
Vesp. 378 n. The dual, without δῶ
implies that pigs were generally sold, 
as now, in pairs.

812. σου, 'from you,' an epic (cp. 
II. ii. 186 δέξατ' οἱ σκῆπτρων) and Attic 
constr.; cp. Pæz 1261, Jan. 1229 ἐγὼ 
πρόωμαι τούτε. πριάσθαι παρά τινος 
in Herod. ix. 94.

813. σκορόδων: 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 rase' 
(1 Hen. IV ii. i. 27). Sometimes 
confounded with τροφάλης; cp. Vesp. 
838 n.

815. σοι: cp. 812 n. 

ταύτα δή: cp. Vesp. 142 n.

816. ἐμπολαίε: cp. 742 n., Plat. 1155, 
ἀγοραῖος Eq. 297. His statue stood 
in the centre of the market-place at Athens 
(cp. Paus. i. 15. 1), near the Στρα 
Pοκολα.

817. ἀποδόθαι: for the infin. cp. 
Vesp. 386 n., 872, Goodwin, MT. 
§ 785.

818. χοιροτώλας: 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! (Triumphantiy, 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 || ἢκει RBG Ald. : ἢκει A : ἢκει Pap. : read ἢκει, cp. 750 crit. n. 821 After ἀρχά, R has τὸν τολέμοι, a curious reminiscence of 528 822 μεγαρηνεις Pap. || σάκκον R 823 φαντάζομαι codd., Pap.

σφίγγες (Vesp. 57 n.) who were said χαρποσκλίειν, sensu obs. 820. τούτων ἢκεο, 'this is the old story'; cp. 41 n. 821. A tragic line, as is shown by the rhythm, and by ἐφι. ἀρχά: an allusion to the narrative in 514 sqq. especially to ἀρχά in 528. ἐφι: rare in comedy (cp. 981 lyric, Nub. 1414, Iam. 1247), except in para-tragödia. 822. κλάων, 'to your cost,' equivalent to κλαυτόμενος. So χαίρων = χαρηθών, οἰμάζων = οἰμοζήμενος; cp. 827, Eccl. 1027, κλαυτεται Vesp. 1327, Nub. 58, δειρ' ἐλθ' ἔνα κλάζη Nub. 58, κλάειν ἐγώγει σοι λέγω Plut. 62. κλάων is tragic, cp. Soph. OT. 401, Ant. 754, Eur. Heracl. 270.

μεγαρηνεις, 'speak Megarian,' or 'act (rougishly) like a Megarian'; cp. 738 n., Vesp. 57 n. For the formation cp. Pax 1072 βακίσων 'speaking of Bacis,' Thesm. 617 καρδαμίζεων 'to speak of cress,' Vesp. 609 παππίζεων 'to say "papa, darling."' These verbs are collected in my note on the latter passage.

σάκον: cp. 735 n. 823. φαντάζομαι: in Attic φαίνομαι, cp. 542 n.
ΔΙΚ. υπὸ τοῦ; τίς ὁ φαίνων σ' ἐστὶν; ἀγορανόμοι, τοὺς συκοφάντας οὐ θύρας ἐξείρησε; τί δὴ μαθῶν φαίνεις ἄνευ θραυσσάμοις; 

ΣΤΚ. οὐ γὰρ φανό τοὺς πολεμίους; 

ΔΙΚ. κλάων γε σὺ, 

εἰ μὴ ἐτέρωσε συκοφαντήσεις τρέχων. 

MEΓ. οἶον τὸ κακὸν ἐν ταῖς 'Αθάναις τοῦτ' ἐν. 

ΔΙΚ. θάρρει, Μεγαρίκ' ἄλλ' ἂς ἀπέδου τὰ χοιρία τιμῆς, λαβὲ ταύτὶ τὰ σκόροδα καὶ τοὺς ἄλας, καὶ χαίρε πόλλ'. 

MEΓ. ἄλλ' ἁμιν ὡκ ἑπιχώριον. 

ΔΙΚ. πολυπραγμοσύνη ἐστὶν· εἰς κεφαλῆς τράπτωτ' ἐμοὶ. 

824 ὑπὸ τοῦ RCG assigning the words to the Megarian: no paragr. in Pap.: Br. ὑπὸ τοῦ: ΔΙΚ. τίς ὁ φ. I prefer ΔΙΚ. ὑπὸ τοῦ; τίς ὁ φ. σ᾽ || om. σ᾽. Pap. || ἀγορανόμοι RACF: οἶ δ᾽ ἀγ. Βρ2 Ald.: ὁ ἀγ. B: corr. Elmsley; cp. 54 n., 167 825 ἐξείρησε ΒΓ 826 τῇς codd.: Br. τῇ δὴ || μαθῶν] Br. παθῶν, cp. Ves. 251 n., v. Leeuwen (who reads παθῶν), Prolegom. ad Aristoph. p. 351 828 μὴ ἐτέρωσε R || τρέχων R: ὅπων cett.; here, again, R alone has preserved the right word, cp. Av. 991, 1162, Plut. 1103 829 οἰον codd.: v. Herw. ὅσον || τοῦτ'] τῇρ᾽ would be more correct 830 χοιρίδοι 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, Ves. p. xlii.). 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 ἐγγελιασία at Sparta. It has a formal, legal sound; cp. Av. 1013. 

826. μαθῶν: cp. Ves. 251 n. 

827. 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 γὰρ: cp. Ves. 1159 n. 

828. The line may be translated from Sh. Wives i. i. 171 'Αγνα. I will say 'marry trap' with you, if you run the nuthook's lumour on me; that is the very note of it.' 

829. ταῖς 'Αθάναις: the article is anapiroric; cp. 729, where it is omitted (Uckermann, ib. p. 15). 


832. χαίρε: for the play on the conventional and literal meaning of such addresses cp. Eur. Hec. 426 ΠΟΛ. χαίρε, ὃ τέκναν, χαίρε Κασάνδρα τὲ μοι. ΕΚ. χαίρομαι ἄλλοι, μητρὶ δ᾽ οἶκ ἐστίν τὸδε, Plaut. Asia. iii. iii. 2 sq. Δ. vale, <vale>. P. aliquanto amplius valerem, si hic numeres. Δ. salve. P. salvere me iubes, quòi 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 ῥ (sic) AB(in ras.)CVr2: ῥ, µην Γ lemma schol.: corr. Elmsley
833 No paragr. in R || πολυπραγμοσύνη νῦν ἐσ R: —ς cett. codd.: πολυπραγμοσύνης lemma schol. (but —ς in note, λείπει τὸ ἐνέκα ἐνα ἠ ἐνεκα τῆς π.); Heind. πολυπραγμοσύνης: νῦν ἐσ κτλ. (but this should be τῆς π., except after interjections like ἵδω, ὃ μοι, ὃ μου, κτλ.; see comm.) v. Herw. πολυπραγμοσύνη, ν. εἰς κ. τράποι ἐμοὶ (π. being voc): Vürthwein πολυπραγμονος δ’ (which gives the wrong sense, sinceDic. criticizes his own π.): Willems (Bull. d. Acad. tov. d. Belg. 1903, p. 639) πολυπραγμοσύνη ’στιν: ‘It is an indiscretion’; this is favoured by the lemma schol. || τράποτο R: τράποι cett.; but the aor. is more usual in an imprecation, cp. 92: v. Herw. τράποι. Pace Fritzche (ad Thesm. 1109), and V. Coulou (ib. p. 184) πολυπραγμοσύνη cannot be the subject of τράποι, since the article would be required || μοι R: ἐμοὶ cett.

of Euripides. He is no bnor, but a scholar.

덤: the final syllable of this pronoun is not shortened in ordinary comic Greek. For the Doric shortening cp. Lys. 1081; see 556 π.

ἐπιχώρον, ‘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 οἷμο, does not precede; for the ordinary constr. cp. Vesp. 161, Nub. 158. After exclamations of grief the article may be omitted; cp. 1205, 1210 (after ἵδω and τάλαι), Nub. 925, 1476 (after ὁμοι), Plut. 1126–32 (after ὁμοι); and, perhaps, after an exclamation of approval, 488 ἄγαμα καρδίας, where, however, ἀ may govern the gen. (see note). The last instance may explain the omission of the article in Eq. 696 ἰδίαν ἀπειλαίας, εὐγέλασα φολοκομίας, Διαν. 174 ἰδίαν γαλεώτα κατα-χέσαντε Ἐωράτους, 1240 ταυμασός ἰδίαν θεώι, Pax 1066, Av. 880. πολυπράγμων means ‘a Paul Pry,’ ‘un fureteur’ (Av. 471), ‘un inquisiteur,’ ‘un indiciar’ (Willems): cp. Menand. Mon. 583 (Mein. iv. p. 356) πολυπραγμονοῖν ἀλλότρια μη βοῦλον κακά.

eis κεφαλήν: an usual imprecation; cp. Nub. 40, Pax 1063, Plut. 561, Dem. xix. § 130 οὐκόν ταῖτα συνήρχοντα καὶ κατηράτῳ τῷ πατρίδι, ἃ νῦν εἰς κεφαλήν ὑμᾶς αὐτῷ δεὶ τρέψαι: so Lys. 915 εἰς
MEG. ὃ χοιρίδια, πειρήσθησε κάνις τοῦ πατρός  
παίειν ἕφ’ ἄλλ’ τὰν μᾶδδαν,—α’ κά τις διδ.  

ΣΤΑΣΙΜΟΝ Α

ΧΩΡ. α. εὐδαιμονεὶ ἥ’ ἀνθρωπος. οὐκ ἥκουσας οἰ προβαίνει  
τὸ πράγμα τοῦ Βουλεύματος; καρπώσεται γὰρ ἁνὴρ  
ἐν τάφορα καθήμενος:  
κἂν εἰσίν τις Κτησίας  
ἢ συκοφάντης ἄλλος, οἱ-  
μῶχων καθεδέται.  

Β. οὐδ’ ἄλλος ἀνθρώπων ὑποψιών σε πημανεῖ τι.

834 πειρασθε R || τὸ RBC: τοῦ A etc.; cp. 731 n. 835 παίειν om. R:  
Hamak. παίειν, but cp. 792 crit. n. || ἕφ’ ἄλλ’ ἐφώλι A: Hamak. ἕφ’ ἄλησι:  
Mein. ἕφ’ ἄληται (a late form); || it may be dangerous to alter the word, as there  
may be a double entente; see comm. || μᾶξαν codd.: v. Herw. κύπτειν ἕθ’  
άλις τῇ μ., viz. vīcī etiam (quod hucusque non licuit) auctim polenta; but  

ἐμε τράπεζο. The omission of a con-  
necting particle is usual in an impreca-  
tion; cp. Pax 1063, Lyg. 915.  

835. παίειν, 'to devour'; cp. Epicharm.  
35. 12 K. οὐ λατρεί ταμίαν, ἄλια μαστι-  
γούςτι με (where, however, Ahrens reads  
πλεοῦς). Similar words are κόστευ  
(Eupol. i. p. 326 K.; ii. p. 325 M.),  
φλαϊ (Pax 1306), ἐφεδευ (ib. 25),  
βρόκειν (Αν. 26), στόδεθεν (Pax 1306),  
ἐλκε (ib. 328), καταστάω (Παξ. 576),  
σφέχει (Pax 1308).  
Emeley connects the word with πατείσθαι.  

ἕφ’ ἄλλ’: cp. 967 n. ἐπί means 'in  
addition to,' and is joined to the less  
important article of diet, which was  
generally the ὄνος, except in the case  
of fish; cp. Antiphon. ii. p. 20 K. (iii.  
p. 12 M.) κατεσθῆκε γοῦν ἐπὶ μιὰ (viz.  
the harlot Τρίγλη, which was also  
a kind of fish) τῆς οὐσίαν, where the ὄνος  
is in the dat. although it is a fish, Ἕπ.  
707 ἐπὶ τῷ φάγοις ἡδιστ’ ἂν—ἐπὶ βαλ-  
lαντίσ (‘purse-sauce,’ Pax 123 κολλάρων  
μεγάλην καὶ κόνδυλων ὄνοι ἐπὶ αὐτή  
(‘knuckle-sauce,’ which is treated as  
more important than the loaf), Vesp.  
498 εἰπὲ μα γῆτειν αἰτείς—πότερον ἐπὶ  
tυπαννίδοι; (where the ὄνος is in the acc.,  
since ἐπὶ τῇ, also is intended to mean  
‘for the purpose of setting up a tyranny’),  
Plut. 627 ὃ πλείστα Ὀρθείου μεμοιτη-  
λύμενο | γέρωντες ἀνδρεῖς ἐπὶ ἀλκίσσων  
ἀλφίτος (here also the ὄνος is in the  
acc.); see Sobol. Πρασπ. p. 157.  

ἄλλ’ : the sing. is very strange, as it  
means 'a lump of salt'; cp. Herod. iv.  
184–5, except in Hom. Ι. ix. 214, Od. xvii.  
455, Pliyll. i. p. 788 K. (ii. p. 866 M.,  
where see note), Axionic. ii. p. 415 (iii.  
p. 535 M.) ἐντερ ἄλι καὶ αλήφω | σφένδα-  
νών (‘powdering’). Perhaps ἕφ’ means  
'a lump of rock salt,' which would not  
be a palatable diet for these girls.  
There seems little point, however, in the  
'scene au sol,' and as the line is the last  
of the scene, there should be humour in  
it. The double sense of παίειν (cp. Pax  
874 ἑπάλιον Βραυρώναδε), and the  
constant obscene plays upon catables (e.g.  
ἐφεδευοῦσα), cp. 801 n.), make it probable  
that there is a double entente in μᾶδδαν.  
I am not aware of ἄλα being used sensu  
obv 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 Jevell House  
(quoted by Dowden, Ham. 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  
κραθή and κόκκος, which are used ambigu-  
ously in Pax 965 and Anth. P. xii. 222.  

διδ. : the present of repetition,  
although each act (which would require  
διδ) precedes the action of the principal  
verb; cp. Vesp. 916 n.  

836–859. First Stasimon. A satirical  
description of the happy state of Diceao-
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 τὶς R 842 ὑποφανῶν R | πημανεῖται codd.: πημανεῖ Su. (s.v., quoted so: οὐδὲ Κτησίας ὧ συκοφάντης πημανεῖ): L. Dind. πημανεῖ τι: Elmsley π. τὶς

polis, which gives the poet an opportu-

nity 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 οὐδὲ at the commencement of each fresh start. The metrical note in the schol. is so given by Thienemann, ib. p. 19: <κορωνίς>, ἐξελθόντων τῶν ὑπορκίτων καὶ μένοντος τοῦ χοροῦ μονοστροφική περιάδος ἐξακολ τετράς, ἐν ὑγίνοινα στίχοι ιαμβικοὶ τετράμετροι καταληκτικοὶ δύο, μεθ' οὗ τὰν εἰςθέσεις τὰν δίμετρα ἀκατάληκτα. [τὸ δ' αὐτὸ καὶ ἐπὶ τῶν ἐγίν τριών περιάδων, καὶ αἱ μὲν πρῶτα παραγράφῃ, ἡ δὲ πελεταύα κορωνίζη σημειώνηται.] See Zieliński, Gled. p. 196. In this edition I have assigned the strophes to four members of the Chorus, one from each στοῖχος (cp. Müller, Bühnentall. p. 205).

836. ἀνθρωπος: cp. 494 n.

Ḥηκουας: cp. 1015, 1042. The sing. seems to be addressed to the Coryphaeus.

837. τὸ πράγμα, 'the novel purpose'; cp. Vesp. 933 n., Alex. ii. p. 364 K. (iii. p. 468 M.) πράγμα δ'ἐστὶ μοι μέγα | φρέατος. καρπόσωτε, 'will make a harvest.' Perhaps an allusion to the destruction of the crops in Megaris; but the met-

aphor is common, cp. Vesp. 520 n.


839. τὶς Κτησίας: probably a coinage from κτῆσασθαι (cp. 701 n.); at any rate, τὶς marks him as a type. A similar coinage is Χρήσων (Vesp. 401). Müller-Strübinger refers to Rangabé (Ant. Hell. ii. p. 574 n. 881 sq.) Ἐπίγονος ἐμπορος ἐμ. Πειραιαί οἰκῶν ἀποφηγών Κτησίαν Κτήσων Θερίκια, φαϊλή στάθμων H, (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 ἃν cp. Vesp. 190 n.

841. οἰμώξων: cp. 822 n. 

καθεδείτα: perhaps slang, like our 'will take a back seat'; cp. Fr. I. p. 547 K. (ii. p. 1190 M.) οἰμώξων κάθον, Cratin. i. p. 96 K. (ii. p. 231 M.) τὴν χείρα μὴ πιβαλλε μὴ κλών κάθυ, 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 ii. ii. 33 (he) shall of a corn cry woe.'

οὐδ' ἐναπομόρφεται Πρέπεις τὴν εὐφυντροκτίαν σοι, οὐδ' ἱστιή Κλεωνύμοι: χλαίναν δ' ἔχων φανήν διει κοῦ ξυνυχών σ' ὑπέρβολος δικῶν ἀναπλῆσει.

κ. οὐδ' ἐνυχών ἐν τάγορα πρόσεις σοι βαδίζων Κρατίνος ἐν κεκαρμένοις μοιχῶν μιᾶς μαχαίρα, ὁ περιπύργος 'Αρτέμων,

843 ἐξομορφεῖται codd. : ἐναπομόρφεται Su. (s.v.), which seems to have been read by schol. (ἐναπομόρφεται, ἐναπομόρφεται, viz. ἐτριμμαῖος, cp. V. Coulon, ib. p. 103) || Πρέπεις Su. (l.c.) || σοι RA : σοι BCT Su. (l.c.) 846 σ' R Su. (s.v. 'ὑπέρβολος': om. cett.: Blaydes inserts it after δικῶν (as in B)); see comm. 847 σε καταπλῆσει B 848 ἐνυχών R ||

Athen. 171 b). ὑπὸ may have the notion of impeding action; cp. Pind. P. ii. 84 φλοῖον ἐὶ φλεῦν: ποτὶ δ' ἔχθρόν ἀτ' ἔχθρον ἑών λύκων δίκαιοι ὑποθέσεσαμαι, ἄλλ' ἔλεος πατέων δόδοις σκολῖαις, Dio Chrys. Or. xl. 38 (of the moon 'blocking the way' in an eclipse), Ach. 38 ὑποκρόεσθαι, Ἐγ. 676 ὑποπρέξεαί, 1161 ὑποθένθ' δ' οὐκ ἐὼ ('to run in front' so as to block the way); Themis. 1168 ὑποκουρεῖται, Theophr. Char. xxx. 12 ύποπτασθαι (in a doubtful passage: see the excellent note here in the ed. published by the Phil. Gesellschaft, 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' ὑπος νῦν αἰρεῖ τι (which I read for αἰρεῖται), Vesp. 140 n., R. 361 (where read καταδρομο-δοκεῖ τι), Soph. Af. 1314 ὡστ' εἰ με πημανεῖς τι, OC. 857 ἐτι τι πημανεῖς ἐμέ.

843. ἐναπομόρφετα : cp. crit. n., and 640 n. ἄγωμ, 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, cf. Paus. 344 μὴ ἐξωμάχη μεριάν τὴν σὴν ἔμοι, Her. 1399 ἄλλα verbosity, σοὶ ἐξωμόρφωσεν πέπλωσ. Plato, Gorg. 525 ο is similar: ἄ ἕκαστῃ ἥ πραξίς αυτῷ ἐξωμόρφησον εἰς τὴν ψυχὴν 'the soul 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 Acharnæes.

Πρέπει : unknown.

844. ὑστη : cp. 24 n.

Κλεωνύμοι : cp. Vesp. 19 n.

845. φανήν, 'brilliant': his cloak will remain clean, as the market-place is empty; cp. Eccl. 347, J. H. H. Schmidt, Syn. i. p. 590.

δεῖ, 'walk through' (the marketplace): not 'curt, 'jet'; cp. διάβας 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. Gr. i. pp. 188-95.

847. ἀναπλῆσεν, 'contaminated,' 'infect with tokens' (viz. plague-spots, cp. Sh. LLL. v. ii. 423); cp. Νυμ. 995 δ ὑ τῆς αἰδοὺς μελέξε τάγαλμα ἀναπλῆσεν ('to stain the ideal of chastity'), 1023 καταπυμοσύνη ἀναπλῆσε, Eccl. 1072 πλῆθος ἀνάπλευς ψυχομ. Plato, Apol. 32 ο βουλμέοις ὡς πείλοντο ἀναπλῆσαι αἰτίων, Thuc. ii. 51 (of the plague) ἔτερος ἄφ' ἐτέρων θηραπείας ἀναπλήσειν.

848. σοι: governed by the particip. (cp. 846 n.); πρὸς σε would be required with ἀναπληρ. σως, 'strolling,' since he has nothing better to do. 849. Κρατίνος: schol. R οὔτος: μελῶν ποιητὴς, which is an obvious inference from the text. Many eed. 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, Rell. 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 scamble 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 κυκλίζων; but see comm. 849 ἀεὶ codd., Su. (s.v. μοιχός); Fritzsche εὖ: Reisig ἀποκεκαμένος: Elmsley αὖ 850 οὖν ὁ περίπτυνηρος codd.: οὐκ ὠςτερ ὁ πονηρός Su. (s.v. οὖν): corr. Bentley; cp. V. Coulon, ib. p. 104

the school of Phrynis, cp. 851; indeed, μοιχόν κεκ. would be more natural of a young man than of the sturdy veteran of the old comic drama. εὖ: see crit n.; cp. Ephiph. ii. p. 257 K. (iii. p. 332 M.) εὖ μὲν μαχαίρα μεν ἔστιν ἔξων τρίγωνα, | εὖ δ' ὑποθαλεῖσαι ἀτομα πύσωνοι βαθύν, | εὖ δ' εὖ πετέλλον πόδα τίθει ὑπότάθω (Dobree for ὑπὸ ψυρα: Casaub. s. v. σφαῖραι). 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. Τρύ. 1175 κατελίπων τὰς ἐξώ τῆς κεφαλῆς περὶ τὰ ἀκρὰ τρίχας. Similar was the κῆπος (Hesych.). The locus classis, for the fashions of cutting hair is Poll. ii. 29 κούφας δὲ εἴδη κῆπος, σκάφον, πρόκοσσα ('thick in front, and shaved behind'), περίτροχαλα (= σκάφον). For the idiomatic acc. cp. Λυγ. 151 δέλτα παρατεταλείμενα (a certain kind of depilation), Exch. 724 κατωδέν, Ἀτ. 806 σκάφον, Hermip. i. p. 228 K. (ii. p. 385 M.) σύμβολον κεκαμένον ('half the head shaved'), Soph. Fr. 432 Ν.² σκινθάτο χειρόμακτον ἐκεκαμένον. Cp. Daremberg et Saglio, ib. i. p. 1360 a. μιᾶ μαχαίρα, 'a razor' (εὐράφοιν schol.); 'a pair of scissors' is διπλὰ μάχαιρα.

850. περίτυνηρος: a pun on περιφόρητος, which may be represented by 'the litter-ate Artemo' (litteratus homo being a man trivium litterarium, viz. fur, cp. Plaut. Cas. ii. vi. 49); or, as Mr. Deighton suggests, by 'the carted Λ,' 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 περίσσεμοι.

'Αρτέμων: an allusion to the old proverb of a rake, viz. ὁ περιφόρητος Ἀρτέμων (App. Proo. iv. 32), on which cp. Athen. 533 E, who quotes some lines of Chamaeleon, from his poem on Anacreon (Fr. 11 Κερ.) ἕκατον δ' Ἐυρισκόλα μελέτη | ὁ περιφόρητος Ἀρτέμων. The name may have been given to him because he was notorious (Crusius translates δ' 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 ἔξων βερβέρου, κα\-\n
λύματα ἐνεπηκαίμενα, | καὶ εὐλογίας ἄστρα\-

gαλόνες ἐν ὑπό καὶ ψυλὸν περὶ | πλευρής ἀνδρεί' 'δέρων, | ντῆλυτος εἰληλική κατη\-

σάτιδος, ἀριστολίκαι | καθελοπρονίους ὀμιλέων ὁ πονηρὸς Ἀρτέμων, | κιβήλην \[εὐρίσκον\] βίον. | πολλὰ μὲν ἐν δωρί δεθεὶς αὐχένα, πολλὰ δ' ἐν τροχῷ, | πολλὰ \[δὲ νῦν\] σκυττὴν μάστιγι βούλχθει, κόμυν | πάγωνα τ' ἐντετελέσθων, | νῦν δ' ἐπιβάζει \[στατίων, \] χρυσά \[φρούν\] \[καθεράμα \[πά\] Κόνκης, καὶ σκαδησκέων \[ἐκφαντάτη τ\[φρο\] \[γνα\] \[αί\] | στίς αὐτών. | 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).
ό ταχύς ἀγαν τὴν μουσικήν, οὗων κακὸν τῶν μασχαλῶν πατρὸς Τραγασαίουν.

ἔ. οὖν άφθως αὐθεὶς αὖ σε σκώψεται Παύσων ὁ παμπόνηρος, Δυσίστρατός τ’ ἐν τάγορᾳ, Χαλαργέων ὤνειδός, οἱ περιαλουργοὶ τοὺς κακοῖς, ῥυγῶν τε καὶ πεινῶν ἀεὶ πλεῖν ἢ τριάκουθ’ ἠμέρας τοῦ μηνὸς ἑκάστου.

ΕΠΕΙΣΟΔΙΟΝ Β

ΒΟΙΩΤΟΣ

ἲττω Ἡρακλεῖς, ἐκαμὸν γα τὰν τύλαν κακῶς.


851. ταχύς: cp. Sh. LLL. i. ii. 189 'some extemoral god of rhyme.' Schol. R has a curious note, ὡς ἐπὶ τροχοῦ ποιῶντο αὐτὸν ποιήματα, which may be an inopportune reminiscence of Anacond. ἐπισκευὴν: perhaps Cratinus was of the school of Phrynis, whose καμπαῖ δυσκολοκαμμοὶ 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 φθονεῖτι ὅταν τις ἡμῶν μουσική χαίρῃ νέων (Cobet, Obs. crit. p. 26).

852. δύον: 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 803; cp. Paus 814 τραγουδάσαλος, Hor. Epod. 12. 5.
854. Παύσων: schol. R ὁδὸς ὁ Πάυσων ἱσωράφος πένης: cp. Thesm. 949 where he worships the careme of the Thesmophori, Plut. 602 where he is ἔσαστος 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.

855. Δυσίστρατος: cp. Eq. 1265, Vesp. 787 sq. (where he is called ὁ σκωπτρὸς 'the naughty wit'), Fr. i. p. 439 K. (ii. p. 1033 M.), which shows that he was a ῥήτωρ.

τε: strangely used for οὖδέ (cp. Nub. 994 ἄλλο τε μιθέω), unless the stop after παμ. is removed, in which case Π. and Α. are the subjects of ἐσκώφεται, which, as coming before the subjects, is idiomatically in the sing.; cp. Vesp. 1301 n.

Χαλαργίων: a village of the Acarnan-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 Dict.) 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
κατάθον το ταν γαλάχων' ἀτρέμας, Ἰσμενία.

 supplements δ', όσοι Θείβαθεν αὐλειτιά πάρα,

toίς ὀστίνοις φυσείτε τὸν προκτὸν κυνός.

ΔΙΚ. παύ' ἐς κόρακας, οἱ σφηκὲς οὐκ ἀπὸ τῶν θυρῶν;

πόθεν προσέπτων' οἱ κακός ἀπολούμενοι

ἐπὶ τὴν θύραν μοι Χαίριδης βουβαύλιοι;

ΒΟΙ. νεὶ τὸν Ἰδλαῖον, ἑπιχαρίττον γ', ὡ κένε.

Θείβαθε γὰρ φυσάντες ἐξόπισθε μον

τᾶνεια τὸς γαλάχωνος ἀπέκεισαν χαμαί.

ἀλλ' εἰ τι βούλει, πρίασο τῶν ὅνων, ἐς τὸν ὀρταλίχων ὥ τὸν τετραπ—τερπυλλίδων.


861. γαλάχωνα, puleium, used in flavourings foods. The Boeotian speaks of 'the pennroyal' 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.

Ἰσμενία: -ιας is an usual termination in the case of Boeotian proper names. It is a Koseform which became very common in Attic, cp. Fick, Personen-namen p. xxiii.

862. αὐλειταί: on account of the reeds in lake Copais, the piper flourished in Boeotia; cp. Max. Tyr. Diss. xxiiii. 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 whiffer 'fore the king | seems to prepare his way,'


863. ὀστίνοις, 'drone on the pipes.' Schol. λεπτε το αὐλός: ὀστ. δε ἐφί, ἐπει το παλαιόν ἀπὸ τῶν ἐλαφείων ὀστῶν κατ-εσκελαζόν τῶν αὐλός: but v. Leeuwen thinks δ. means the 'mouthpieces,' which seems more natural.

τὸν προκτὸν κυνός: schol. R κομμα-

τάν ('a catch' Rutherford) ἑστι, cp. Sh. Ἰ. ii. iii. 99 'ye squeak out your coziers' catches.' Perhaps δ. "προκτὸς κυνός" was a well-known vulgar ditty, which was known by its first words, as 'the Harmodius' was; cp. 980 'Ἀρμίδος, 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 προκτός. In this case the omission of the article with
set down the—pennyroyal. (To the pipers) And as for you whistlers, 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.


κνός creates a difficulty; but cp. Thesm. 868 τῶν κόρακας πνύμη, Eur. Bacch. 29 τῶν ἀμφαίαν λέγουν (where the latter words form one idea). A school. writes ἀπὸ παραμιάς, ἥν τοὺς ὀφθαλμόων ἔλεγον, εἰς προκτῶν κνός βλέπων (cp. Esoc. 255 τοῦτο μὲν εἴπον, εἰς κνός πυγήν ὕπατον): but it is not easy to see how this is apposite. 864. παί' εἷς κόρακας: cp. Vesp. 37 n. 866. μοι: cp. Bachmann, Cony. p. 93.


βομβαῦλοι, ‘bumble-pipers’ (as if βομβοῦτες αὐλοῖ, a jest on βομβοῦλοι: cp. Thesm. 1176 (in Scythian Greek) τι τὸ βρόμβο τοῦτο); The jest can be exactly represented by Sh. 'drone' (viz. the largest tube of the bagpipe); cp. 1 Hen. IV i. 85 'the drone of a Lincolnshire bagpipe.'

867. 'Ιόλαν: the friend of Heracles, highly honoured at Thebes; cp. 1281 n. ἐπιχαρίττως: see crit. n. For the adv. cp. Xen. Arol. 4 ἐπιχαρίττως εἴποτας ἀπέλυσαν.

869. ἀπέκλεσαν, 'jowled to the ground' (cp. Sh. Ham. v. i. 83); a curious word (vouched for by Hesych.), in which there may be a jest—especially in this context. ἄκε, of κνω, may be cognate. He speaks of the 'pennyroyal' as if it were valuable pottery.

870. πρίασσο: the uncontracted form is dialectal, cp. Vesp. 286 n.

871. ὑφαλίκων, 'birds' in general, as opposed to 'quadrupeds,' τετραπόδων
for which τετραπτέρυλλιδον ('quadru-
paters') is a surprise; cp. Aesch. Agam. 53 sq. δεμνιτηρή | πώνων ὀρταλίχων
δέσαντες (of the young of vultures),
Soph. Fr. 725. Ν. 2 φακαλοίχω (‘having
young’) μισθέρες αἰγές τ' ἐπιμαστίδιον
γώνων ὀρταλίχων ἀραφαίνουσι (of the
young of goats). In Boeotian, however,
the word meant ‘cocks’: cp. Strattis i.
p. 725 K. (ii. p. 781 M.) ἐνστι', οὐδὲν
πᾶσα Οὐβαίων πόλις | οὐδὲν ποτ' ἄλλα
οὶ πρῶτα μὲν τὴν σημαίν | ὑπηρετικάν,
ὡς λέγουσ', ὄνοματε, | τὸν ἀλεκτρούνα δ' ὀρταλίχων, λιπτόνον δὲ δὴ | σάκταν, βέβυραν
τὴν γέφυραν, τίκα δὲ | τὰ σκάν, κοτυλιάδας δὲ | τὰς χειλιόνας, | τὴν ἐνισχύσιν δ' ἄκολον,
τὸ γελάν δὲ κραδέμευν, | νεασάπτοστον δ' ὅν τι προκάττων ὅ
ἐν τοιούτων ὅ. In this ambiguity
may lie the humour here.

τετραπτέρυλλιδον: a surprise for τε-
τραπτόν 'quadru-peters', viz. 'locusts';
a poor substitute even for the poor
Megarian's four-legged daughters. The
diminutive may be compared with 'little
doesly grasshoppers,' of Father Keegan
(John Bull ii. p. 31).

872. κολλικοφάγε: this σχῆμα πρὸς
tο σημαινόμενον does not occur else-
where in Aristophanes (cp. Nub. 746 &
Σωκρατίδιον φιλτατον; it is an epic (Ili.
xxii. 54 διότι τέκνον) or tragic constr.
For the epithet κ. (which is con-
temnous, like μυλλοφάγος, Plant. Mod.
iii. ii. 140) cp. Ephippus ii. p. 260 K.
(iii. p. 922 M.) Θεσσαλία κολλικο-
φάγος 'gormandizing,' a vice for which
the Thessalians and Boeotians were
notorious; cp. Vesp. 1271 n., Eubul.
ii. p. 169 K. (iii. p. 205 M.) πώνεων μὲν
ἄιμα καὶ φαγεῖν μὲν ἀθροκία,
For the κόλλαξ (schol. εἴδος ἄρτον περιφερείως) cp.
Nicopho i. p. 778 K. (ii. p. 852 M.),
and especially Athen. 109 c sqq.

Βοιωτίδων: from Βοιωτι-ίδων; see
Introd. p. lv.

873. ἀπλώς, 'in a word'; cp. Vesp.
537. The ἄγαθα produced by the Boe-
tian plain were famous; cp. Dicaearch.
143 Fahl (quoted by v. Leeuwen) κάθ-
υδρός πᾶσα, χλωρά ὑπ' αἱ γεωλοφος,
κηπεύματα ἔχονα πλείστα των ἐν τῇ
Ἐλλάδα πλέον. They are still more
famous now, since the Cepheus swamp
has been reclaimed (cp. Frazer's Pausanias
ix. 24 sqq.). The list of ἄγαθα here is a
burlesque; but cp. Pax 1003 sqq.

DICT. (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—

DICT. (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.

DICT. (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 ἔχων, and αἰελόρσ (Boeotian ἴελόρως), which makes it probable that, originally, ὁς was written throughout || πυκτίδας R etc.: πυκτίδας BE Ald. 880 ἰκτίδας R (sic) AB: ἰκτίδας Γ; Br. ἰκτίδας || ἐνυδρίας codd.: Elmsley ἐνυδρίας, cp. Herod. ii. 72 || ἐγχέλαις Blydes ἐγχέλαις (= -eas); cp. Meister, ib. p. 269 882 εἰ φέρεις] Blydes ἡς φέρεις: v. Herw. ἐνπρεπῶς

876. χεῦμον . . ὄρνιθα: a wind from the north which drove the birds of passage south to warmer climes; cp. Arist. Meteor. ii. 5 = 382 a 23 μετὰ τὰς χευμερνὰς τροπᾶς πενόσων οἱ ὄρνιθαι, and the rest of the passage. For the form in -aς cp. Φανικίας, ἀπαρκίας, Ὀλυμπίας, Eq. 437 ὑσ οὗτος ὅτι κακώς ἡ—συκοφάντια πνεύ, Desech. Cho. 1967 γονίας. As in Aristophanes χ. δ. means 'a tempest consisting of birds,' there is a jest of the etymological type (cp. Vesp. 589 n.) on adjectives such as λυματιάς (Rom. 494), φρονηματιάς, στυγματίας. The ancient explanations of the phrase are unsatisfactory, viz. (1) Bekk. An. 55. 25 ὁι ὄρνιθαι προσγιμαίνουσι, γέρανοι τε και κορώναι και εἰ τι ἀλλο τοιοῦτον· ἐπίθενεν δὲ τὸ ἄνωμα ἐπὶ τῶν ἀράτων καὶ καματῶν καὶ προσμανιῶντων ἀράτοις πραγμάτων: καὶ γὰρ οἱ τῶν χευμώνα προδηλοῦτες ὄρνιθες μισοῦται. (2) Schol. (a) οὕτως ὁ σφοδρὸς χεῦμον, ἐν ψ καὶ τὰ ὄρνη διαφθείρεται: (b) οὕτως δὲ καὶ ἄγεως ὄρνιθας ὁ ἐπὶ τὴν γῆν τὰ ὄρνη στροφεῖν ὑπὸ τῆς τοῦ ψέκους προῆς: (c) ὁ δὲ Σάμιμαχας χεῦμ. ὄρη, ἀποδίδει δαὶ τὸ χεῦμαν τὰ ὄρνη τάτα ἐπιφαινοῦται ὡς παρὰ Ἀράτῳ (Dioseus. 969). For the same jest cp. Sh. Tempest ii. i. 141 sq. 'Γον. It is foul weather in us all, good sir, When you are cloudy.

883. πρέσβειρα, 'chief,' cp. Lys. 86; a Boeotian word (in the form προσεβειρα, 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 Νηρίδων κορών, where some one summons Thetis to emerge from the sea; hence ἐκβαθι may belong to the parody. Aristophanes substitutes πρέ-σβειρα and κοράν, in order to make the line more grandiloquent, and more ridiculous as applied to a homely subject (cp. Lessing, de A. Eur. irrisore p. 22).


884. τώδε: see crit. n. For τὼδε, which some read here, an Aeolic form, cp. Sanpho 1 B.4 ἀλλὰ τῶδε ἐλή, Theoc. xxviii. 5 τῶδε γὰρ πλῶν εὐάμενον αἰτή-μεθα πάρ Δίως (so Ahrens): strangely used (= 'here') in the non-Aeolic idyll of Theoc. v. 30 τῶδε ὁ τράγος σώτος. Similar forms are τῶς (=τοῖς, Sophron 5. 75 K.), ἄτων (Gortyn), ἡ (Caer. Del.2 118); cp. Kühner-Blass, ib. § 336 A. 3 (e).

ἐπιχάριττα (= ἑπιχάρισα): a common word in ve amatoria; cp. Eu. 517.


Χοροῦς: school. R έστρωτό γὰρ οἱ χοροῦται ἡμοσία, viz. by the Choregus, cp. 1150 n.

887. Μορφύρω: the gourmand; cp. Vesp. 506 n.

δμως: a tragic word common in Eur,
BOEOT. (Opening his basket, and imitating Dicaeopolis’s manner) O chiepest of the fifty Copaic nymphs, come forth, and grant thy—favourst 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

who is probably parodied here, ‘my meiny’ (Sh. Lear ii. iv. 35); cp. 1174. 888. ἐσχάρας, ‘brazier’; cp. Vesp. 923 n.

ριπίδα: cp. 669 n.


890. ἐκτρω; cp. 266 n.

891. προσέπωτα: cp. 266 n.

ἀνθρακας: Dicaeopolis’ gift seems, at first sight, to be an antilimax; but it was not really so, as firing was very scarce at this time (v. Leeuwen).


893. ἐκθρέφοι: see crit. n.; the word seems to be a repetition of the idea in ἐκβαίνει 884. If ἐκθρέφοι 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 θεάθαι ἐν τῷ θεάτρῳ, ἀλλὰ τὸν χρησίμον τῷ δοκεῖν θείαν ἁπάκερδαινε τὸ θύμα.

894. χωρίς: so used in tragedy with a gen.: adverbial in comedy and prose, cp. 714 n.


896. ἀγορᾶς τέλος, ‘bord-halfpenny,’ see New Engl. Dict. s.v. Dicaeopolis takes the only real dainty as a toll on the other—mostly unestable—wares. For such tolls, which were levied by the Agoranomi, cp. Aristot. Oec. ii. p. 1014 a 2, Xen. de reeditu 4. 49, Daremberg et Saglio, ib. iii. p. 1762 b.

δώσεις: equivalent to an imperat.; cp. 901 n., Vesp. 671 n.
καὶ τοῦτο τὸν ἄλλον τὰν τοῖον τό γείγε. Ἡ φορτὶ ἔτερ' ἐνθέντω ἐκεῖνος ἄξεις;

ιόν, ὦ τι γ' ἔστ' Ἀθάνασ', ἐν Βοιωτοῖς δὲ μεί. Ἐγείζο δα τοῦτον· συκοφάντην ἔξαγε ὥστερ κέραμον,

αὐθαίρει τὴν ἄπαν κακόν.

ΝΙΚΑΡΧΟΣ

tαυτὶ τίνος τὰ φορτὶ ἔστι;

τῶδ' ἐμά

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. Every codd. : Mein. θῶν as Boeotians do not change θ to σ: but cp. Blass ap. collitz, ib. i. p. 315 (quoted by v. Leeuwen) 906 λάζηων R || μενταν’ an Attic crasis: Blaydes τοις 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. καν τολά .. BOI. ἀπερ κτλ. 907 ἀπερ codd.: Meister (ib. p. 237) ἀπερ (locative), cp. 903 crit. n. 908 ἐξ’ ἐρχεται R 909 No change of speakers in the line in R || μικὸς A: μικρὸς γε R (sic) Su. (s.v. μικρὸς γε) || μικος Su. 910 No paragr. in the line in R || τώδε ἐμά] Br. τῶδε ἐμοῦς, which Elmsley is inclined to accept

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. Sec, 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.

Rutherf. agrees; see his fanciful note here || νει A: νη cett.: νι Pap. || στόι codd.: Mein. θῶν as Boeotians do not change θ to σ: but cp. Blass ap. collitz, ib. i. p. 315 (quoted by v. Leeuwen) 906 λάζηων R || μενταν’ an Attic crasis: Blaydes τοις 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. καν τολά .. BOI. ἀπερ κτλ. 907 ἀπερ codd.: Meister (ib. p. 237) ἀπερ (locative), cp. 903 crit. n. 908 ἐξ’ ἐρχεται R 909 No change of speakers in the line in R || μικὸς A: μικρὸς γε R (sic) Su. (s.v. μικρὸς γε) || μικος Su. 910 No paragr. in the line in R || τώδε ἐμά] Br. τῶδε ἐμοῦς, which Elmsley is inclined to accept

Cratin. i. p. 14 K. (ii. p. 20 M.) ἄτημα πλοῦς.

908. δικ.: cp. Vesp. 1324 n.

Νικαρχος: not known elsewhere. There is a ridiculous suggestion in Keck (ib. pp. 70 sq.) that the allusion is to Nicias.

φανόν: cp. 542 n.


910. τῶδ’ ἐμα: cp. 93, Nub. 1202 ἡμέτερα κέρδη τῶν σοφῶν.
911 Θείβαθεν ΡΑΓ : Θείβαθεν BCVρ2 || δεις ΡΓωΕ2 lemma schol. ;
cp. Meister, ib. p. 262 912 δαί codd. : Bentley δε (now found in Pap.)
913 Paragr. before line in R || ήρω R : ήρα ΑΓωΕ (?) : ήρα (so Pap.) or
ηρω cett. : Blaydes ἄρα, which should be ἄρα (cp. Meister, ib. p. 281) ||
μάχην R 914 No paragr. before line in R || γε om. R || τούτῳ R ||
adikymenos RB (supr.): adikymenos CVρ2 : adikeimenos ΑΓ: the latter is
accepted by Elmsley ; see comm. 916 γε add. ΡΑΓ post πολεμ. ; it
has no sense || θραβαλλίδας codd. : θραβαλλίδα Su., Pap., which Dind., Mein.,
Elmsley, V. Coulon read 917 Om. R (on account of the homoeotele.) ||
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 Θείβαθεν ν Εύς : cp. Plato, Phædo
62 a, Kühner-Blass, ib. § 20 A.
912. τί κακὸν παθῶν; κακῶν, 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 astonish-
ment, cp. Kühner-Gerth, ib. § 588. 2 A.
6 ; so τί παθῶν ; in Pox 701.
913. ὅρνατείουσα, 'dickybirds' ; a
dimin. found only here, where it is in
humorous contrast with the grand-
iloquent τῶλ. ἥ καὶ μ., 'you cried havoc,
and unloosed the dogs of war on—
dickybirds.'

914. adikeimenos : present particp.,
formed as if from a verb in -μ. Not
found elsewhere in Boeotian ; but it is
common in Aeolic, e.g. poimeinos Collitz,
ib. 3058 (v. Leeuwen). It cannot be for
δικείμενος, as this would produce a
wrong division of the anap.
915. περιεστάτων, 'the bystanders.'
Schol. R οὐκ εἰς σὴν χάριν, ἀλλὰ τῶν
παρῶντων, ὡς φιλότολος.
This kind of remark is a common-
place in the orators, e.g. Dem. xviii.
§ 196 ἐστι δὲ ταὐτὶ πάντα μοι, τὰ τολλά,
πρὸς ἴμας, ἀνδρὲς δικασταί, καὶ τῶν περι-
εστηκότας ἔξωθεν καὶ ἀκρωμένους: ἐπεὶ
πρὸς γε τούτων τὸν κατάπντον βραχύς
καὶ σαφῆς ἔξηρκε 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 Boetian 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 θρανλλίδα or θρανλλίδος is read, the final syllable is a surprise 918 No paragr. before line in R || Blaydes τα νεώρα, but the song may be collective; cp. 552 n. 919 νεώριον θρανλλίς; NIK. οίμαι. ΔΙΚ. τίν τρ. codd. (R has no change of speaker or break of any kind after οίμαι): Elmsley gives the whole line to Dic., and reads οίμοι for οίμαι, 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: οίμαι is ironical, as often, ‘I guess so’ 920 τίφην] στίλφην Su. (s.v. θρανλλίς in some codd.; but τίφην s.v. νεώρα); see comm. : Hamak. εἰς σκάφφην: 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. 82 διφ σεατήν ἢ τα νεώρα ἐμπετρηκίαν, 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 τιφή, ex qua fit in nostro orbe oryza, Theophr. HP. viii. 1. 1, Anna Comnena, Alex. (a description of Greek fire) τούτο μετὰ θείου τριζέμενον ἐμβάλλεται εἰς αὐλικοῦ κάλαμον καὶ ἐμφυσάται παρὰ τὸν παῖζοντος λάβρων καὶ συνεχεῖ πνεύματι. Another interpretation has been suggested by schol. R, viz. τίφην οἱ Αθηναῖοι καλοῦσα τὴν καλομένην στίλφην: ἐστὶ δὲ ἡμῶν κανθαρώδες: this is very plausible and has been accepted by Grasberger, see Excursus IX. Elmsley refers to Suidas (s.v. στίλφη), δύνα σωζόν. καὶ στίλφας λέγουσαν εἰς ἀκατίων (also in schol. Pax 142), a barbarous form for τίφας, according to Phrynichus, p. 300 Lob. (p. 359 Rath.). 921. ἄν: for the repetition of ἄν cp. Vesp. 171 n.
922. ὑδροφόρας, '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 Polyain. i. 37, where there is a pleasant story of a certain Cleon's capture of Sestos (in 360 B.C.; cp. Dem. xxii. § 158), viz. Κλέων 'Ἀμυνθοῦς Σηστῶν παρέδεικνυ αὐτοῖς μάχη, ἂλλ' ἀσφαλείς τεχνῆς. Θεόδωρος φοροῦσας Σηστῶν, ἐπέδρα Κλέωνος, μοιχεὐόν τίνα ἐν προσειτι, τῇ ὑδρορροῇ διά τοῦ τεῖχος στενῆς φερομένης, ἐνα λῖθων ἐξαραθα, διὰ νυκτὸς ἐξεϊ καὶ εἰςων τῶν λίθων ἐναρμότως καὶ τούτῳ λαυθάνως τῷ Κλέωνῷ τὸ πραττόμενον ὀμήλαγγερος ὅς παίγνιον; ὅ δὲ τοῖς Ἀμυνθοῦς τὸ ἀπόρρητον ἐξαφεύγεται ἀστέλλῃν νυκτὰ παρατηρήσας κατὰ τὴν ὑδρορροῆν, τοῦ Θεόδωρος τῶν λίθων ἐξηρημένος καὶ περὶ τίνα μοιχεὺν ἀσχολούμενον, τοὺς στρατιῶτας ὑπεισήγαγεν, ὁ τοῖς φίλακας ἀνέλυτης τὰ πίλας ὑδαθεὶ τοῖς διεξαγομένου τὸν δύναμιν τῆς Σηστῶν ῥάδιως ἐκράτησαν.

924. σελαγίνοι. 'would gleam with fire' (cp. J. H. H. Schmidt, Syn. i. p. 578); a rare verb, cp. Vesp. 255, 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.

927. 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.,

ΣΤΑΣΙΜΩΝ Β

κτεροφή

ΚΟΡ.

ἐνδήσων, ὁ βέλτιστε, τῷ

ξένῳ καλώς τὴν ἐμπολήν

922 βορρεάν R

924 αἱ νῆσει RVp2: αἱ νῆσι AB: αἱ νῆσι CG:

Pierson εὐθὺς: αἰφνὺς is an obvious emendation, but it is un-Attic (only in pseudo-Eur. IA. 1581 <Weil ὄραν ἄφνω>, and late writers); αἱ νῆσι is beyond doubt a gloss, as a schol. indicates: σελαγινήν ἀν· αἱ νῆσι δηλοῦν· another schol. read εὐθὺς, or something like it (perhaps οὕτως is right, cp. Vesp. 255 crit. app.), viz. ἐὰν ἀφηται, φησί, μόνον, εὐθὺς κατοικεῖται 925 Deleted by Hamak.

927 In R and Pap. there is a parag. at the beginning of the line, which should be assigned to the Boeotian (as in B³ and Pap.) || εὐδίσσας φέρω codd., Su. (s.v. φορυτός), cp. Meiser, ib. p. 281: Elmsley εὐδήσων φέρειν: Bergk εὐδήσας φέρης: Dind. εὐδήσω
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).

**BOKOT.** 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**

**STROPHÉ (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 ἰδίγρως (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 || ἴνα μὴ καταγγύ φορούμενος codd., cp. Meister, ib. p. 278: Elmsley μὴ
καὶ καταγγύ φερόμενος (f. is now found in Pap.). φορεῖν means gesture,
not portare, cp. 931 φέρων (not φορῶν) καταγγύ. The metre (viz. a trirhyme
before an anap., but in different dipodies) is inelegant, though found
elsewhere, cp. 47 n. For the quantity of a in καταγγύ cp. 944 crit. n. 929
δ ἑλπιστε] δ λύστε lemma schol.

which usually means ‘to receive’ (see
66 n.), cp. Thuc. iv. 57. 4 φόρων τέσσαρα τάλαντα φέρειν, id. i. 19 χρήματα
tοῖς πάσι τάζαντες φέρειν, Lys. ʻΕρ. 2.
2 φέρειν ἐννέα Ὀμολογοῦ τῆς μνᾶς τόκου,
Antiphan. (in a riddle) ii. p. 60 K. (iii.
p. 67 M.) δ τι φέρων τις μὴ φέρει, ib.
φέρομεν ἀνθρωποι δέκα | ἐρανόν τινα, Alex.
i. p. 348 K. (iii. p. 446 M.) ἐράνους
φέροντες οὐ φέρομεν ἄλλη ἡ κακώς: but
this interpretation is very forced. See
1903, p. 640.

928. See crit. n.

929–51. Schol. δ ἑλπιστε καὶ μετάβασις εἰς
μονοστροφικὴν δυνάμα (929–34), διστίγχω
ἐξουσίαν τάς περιόδους ὑφ' ἄδ (935–46)
<διωκτ> . . . <ὑφ' ἄδ> (947–48) <διό> διπλαί
cal ἐπεται ὁμοία ἐκ τῶν ἐφθημιμερῶν τῆς

πρώτη ὑφ' ἄδ> (949–51) διπλή καὶ ἄλλη
περιόδου τοῦ χοροῦ, ἱαιμική καὶ αὕτη, ἐκ
τριῶν μὲν διμέτρων ἀκαταλήκτων καὶ τε-
tάρτου καταληκτικῶν (Thiemann, ib. pp.
Christ, Metrik § 721. The change of
metre marks the excitement of Dicae-
polis and the Leaders, who apparently
throw the informer, like a ball, from
one to another (Mazon, ib. p. 28); see
Zielinski, 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 foot-
ball with their victim.
931 ὅπως ἂν κτλ.] thought soleistic by Elmsley, who reads οὕτω δ᾽ ὅπως μή καὶ (with two MSS. of Moeris) φέρων κατάξει, cp. Ran. 905 οὕτω δ᾽ ὅπως ἐρείτων ἀστεία, Soph. El. 1296 οὕτω δ᾽ ὅπως μῆτηρ σε μή 'πιγνόστεται, but cp. Vesp. 141 n. || in R Pap., the four lines are written as two, viz. ἐνδ. . . καλῶς | τὴν . . . κατάξει; so with the next strophe 933 λάλων] Blaydes ἕσπρον, which is not humerous 936 No change of speaker in R 939 Mein. suspects the loss of a dipody after κυλίξ, but it

932. ἐπει τοι, 'for you must know that'; cp. Pax 628, Ran. 509, Eur. Med. 677, Suppl. 879, Τραγ. adesp. 293 Ν. óυκ οἶδ' ἐπεὶ τοι κἀν ἐκάνεις μέγα. 933. ψοφία: viz. Nicarchus is compared with a cracked pot; cp. 553, Vesp. 143.

λάλων: cp. J. H. H. Schmidt, Supp. i. p. 163. The surprise for ἕσπρον would be more successful in Shakespearean English than in Greek, e.g. 'he rings of crack-ers' (‘blusterers’; cp. John ii. i. 147 'what cracker is this same that deafts our ears?').
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 || ἐγκυκάσθες R
940 τεσσεύοντι v. Herw. γεγονόντι, cp. Soph. OT. 840 943 Paragr. in R

397. τραπήρ: usually a vat into which the wine, or oil, runs after the pressing (Poll. vii. 151); hence δικών would be a surprise for οἴνον or ἐλαών. A school. writes ὃ δὲ εἰπε δικών διὰ τὸ ἐπιτρίβειν αὐτὸν τὰ πάντα δικάζοντα καί συκοφαντοῦτα. This secondary meaning is probable, since Aristophanes affects the 'etymological jest' (cp. Vesp. 589 n.), and here he may be thinking of ἐπιτρίβειν ταῖς δίκαιας, as well as of the technical meaning of τραπήρ: cp. νυμ. 260 τρόμοια, 447 περίτρομα δικών, 869 τρίβων, Soph. Ant. 177 νύμασιν ἐντρίβησι, Phil. 448 καὶ πως τὰ μὲν παντεύρια καὶ παλυντρίβη | χάλαρον' ἀναστρέφουσε εἰς 'Αίδον (= 'versed in knavery'). These passages show that τραπήρ may mean 'a knavish fomenter of suits,' like 'breed-bate,' Sh. Wives i. iv. 12. The epic termination -τηρ is rare in Attic, and should be active in sense. In like manner, Cleon is called δοιδεξ καὶ τορόντη (Eq. 984), κόκυθρον καὶ τάρακτρον (Pass 654).


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. καταγείνα: see crit. n.

945. κάτω κάρα: viz. he was to be 'baffled' (cp. Sh. i Hen. IV i. 118). In prose ἐπὶ κεφάλην: cp. Pass 153, Pind. Fr. 161 B. oii μὲν κάτω κάρα δεσμοίδει δέδεται, Soph. Fr. 398 N. κατό: κάτω | κάρα ἐκρίνεται στις' ὅπως ἐν ἔρεισιν. The grammarians hold that k. k. should be written as one word.

946. Schol. ἐδοκεῖ γάρ λαός ἐδεσμεύθη.
947 θερίδδειν codd., Su. (s.v.); in Boeotian θερίδδειν: θερίδδειν, read by many edd., is un-Boeotian; cp. Meister, ib. p. 279
in R || συνθερίζει καὶ τοῦτον codd., Pap.: Elmsley omits συνθ.: Willems omits καὶ τοῦτον (as a gloss) 950 πρόβαλλε codd.: πρόβαλλε Ald.; see comm. || ὅπου codd.: Fritzschė ὅποι; for this corruption cp. Vesp. 1188
951 πρὸς [v. Leewen καὶ, wrongly; see comm. || πάντα] v. Herw. τάλλα (viz. τάλ, πάντα) 954 No change of speaker in R || ἵων R: δ ACVp2/'G Ald.: om. δ B: Blaydes λαβῶν 955 No change of speaker in Pap.; the line is placed by Hamak. after 953 || κατοίκεσις]

947 γε τοι, 'at any rate'; cp. Vesp. 27, 934.


951. A difficult line. A school writes ἀντὶ τοῦ εἴπειν σωφρόν, which, if an interpretation of πάντα, is nearly right, viz. lève aussi et jette par dessus le reste, pour l'empêtrer où bon te semble, un sycophante (Willems, Bull. d. Acad. roy. d. Belg. 1903, p. 642): sycophant is placed at the end, for the sake of the climax. Tyrrell thinks the note of the school. 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 χρόσιμον: but δότα 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) Dicaepolis!

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

\[v. \text{Herw.} \ \delta\alpha\nu\omega\varepsilonις: \ \text{Blaydes} \ \delta\alpha\nu\omega\varepsilonις \ || \ \text{Blaydes} \ \epsilon'\nu\lambdaα\betaούμενως \ \delta\omega\nuως| \ \text{Halbertsma} \ \delta\omega\nuως | \ \text{έν} \ \tauούτο \ \kερδανείς \ 956 \ \delta\alpha\nuων \ \text{codd.}; \ \text{in} \ \text{Boeotian} \ \kappa' \ (ούτο \ κα') \ \kappaα; \ \text{for the subj.} \ \text{cp.} \ 791 \ \text{n.} | \ \kερδάνεις \ \text{R}; \ \text{in} \ \text{Boeotian spelling} \ \kερδάνεις \ || \ \\text{άγαν} \ \text{R}: \ \\text{άγων} \ \text{cett. codd.}: \ \text{Mein.} \ \text{άγωγων}, \ \text{which is not necessary}; \ \text{cp. Sobol. Synt. p. 26} \ 958 \ \text{Paragr. in Pap., and} \ \Deltaι} 959 \ \text{No change of speaker before} \ \Deltaικ. \ \text{in R} | \ \tauη\ \epsilon\sigmaτι \ \text{codd.}: \ \text{Elmsley} \ \tauι | \ \ ντι \ \text{codd.}: \ \text{Reiske} \ \deltaτι; \ \ 960 \ \text{έκελευσε} \ \text{codd.}: \ \text{in Pap. only room} \ \text{for} \ \epsilon\κελευν, \ \text{which Elmsley reads} || \ \tauαυτησι \ \tauης \ \text{R}: \ \tauαυτης \ \tauης \ \text{cett.}
\]

\[\text{’Ισμείνει:} \ a \ \text{hypocoristic form of} \ 'Ισμηνίας: \ \text{cp.} \ 'Αθανίχως, \ Σάμιχως, \ \text{’Αθο- πέχως,} \ \text{’Αμώντιχως} \ (\text{Theocr. vii. 132}), \ \text{Βοστόριχως} \ (\text{Dem. xviii. § 90}), \ \text{Σωστόριχως} \ (\text{Anth. Pal. xi. 331}), \ \text{’Ολυμπίτιχως} \ (\text{Dem. ivii. § 38}), \ \text{’Οραννίδους} \ (\text{Catull. xii. 17}). \ 955. \ \deltaτως: \ \text{cp. Vesp. 289 n.}, \ \text{Goodwin, MT. § 273}. \ \ \text{κατοίχεις:} \ \text{see crit. n. katά probably} \ \text{means} \ ‘\text{home}’; \ \text{cp. Thuc. iii. 69 πρός την} \ \text{Πελοπόννησον} \ \text{κατηγεθησαν} \ \text{‘returned (from Crete) to the Peloponnese’}, \ \text{Pax} 458 \ \text{κάταγε} \ \text{τοίνυς} \ \text{κάλως} \ \text{(in a doubtful passage)}. \ 956. \ \tauαύτως: \ \text{cp. Vesp. 603 n.}, \ \text{770 n}. \ \text{’υγιές:} \ \text{cp. Thesm. 394, 636, Eccl. 325}. \ \ \text{Especially common in Eur.}, \ \text{cp. Andr. 448, 952, etc.}
\]

\[\text{άλλα} \ \deltaως: \ \text{cp. 402 n.} \ 958. \ \ουνεκα: \ \text{cp. 387 n.} \ \text{The sense is, ‘there are plenty of ‘syrophants’ at Athens, so that you can be prosperous as far as they are concerned.’} \ 959. \ \text{Βοστρείς:} \ \text{cp. Pax 1146, Av. 274, Lys. 685}. \ 960. \ \text{έκελευε:} \ \text{see crit. n.} \ \text{The imperf. is usual, in the case of a request conveyed through a servant, cp. Hor. Sat. ii. 6. 35 Roscius orabant sibi adcesses ad Puteal eros, Kühner-Gerth, ib. § 383}. \ (3) \ A. 1. \ \text{According to Blass (Rh. Mus.}} \]
ΔΙΚ. ο θυσία τοις Χοάς αυτῷ μεταδόθην στὸν κιχλῶν, τριῶν δραχμῶν δ' ἐκέλευε Κωσπάδ' ἐγχέλων. 961

ΘΕΡ. ὁ δεινός, ὁ ταλαύρινος, δ' ἡ τὴν Γοργώνα πάλλει, κραδαίνων τρεῖς κατασκήνων λόφους. 965

ΔΙΚ. οὐκ ἐν μᾶ Δ', εἰ δοθῇ γε μοι τὴν ἁπτίδα· ἀλλ' ἐπὶ ταρίχει τοὺς—λόφους κραδαίνετο· ἤν δ' ἀπολυγαίη, τοὺς ἀγορανύμονοι καλό. 969

εἰσεμ' ὑπ' ἄς περίγυνω—κιχλῶν καὶ κοψίχων. 

961 αὐτῷ codd. (αὐτῷ R): Mein. αὐτῷ 963 ὀποῖος codd.: Porson ὁ ποῖος; cp. 418 n. 964 Assigned to Κη. in R || ὁς γε R || Γοργώνα Pap. 965 τρεῖς κατασκήνων λόφους Hνp2 (cp. Cary, ib. p. 174): τρεῖς κατασκήνων λόφους R(sic)A: . . . λόφους Pap.: τρισὶ k. Λ. ΒΓ2Ε2 lemma schol.: Blydes τρισὶ κατάκκιοι λόφουε, but the acc. is required. R is gen. quoted as having τρισὶ, but the acc. is clear. For the confusion xlv.) the imperfect is regular when the answer to the request is doubtful.

ταυτητί: for the omission of the article cp. 130, Vesp. 1132 n.

961. Χοάς: from a supposed form Χοεύς. The following forms from Χοεύς occur: Χοεύς Θεσμ. 347 (according to some), Χοεί Anaxandrid. ii. p. 152 K. (iii. p. 183 M.), Χοεύς Plato, Theoct. 173 p, Χοεύς Ael. 1211. On the other hand, the following forms from Χοεύς occur in Galen, Hippocrates, and Aristotle, viz. Χοεύς (Χοεύς Παξ 537, Thesm. 347 — according to some), Χοεί, Χοεύς (Χοεύς Εγκ. 95), Χοεύς, Χοεύς (Χοεύς Ael. 961, 1017, Aelb. 1238, Eccl. 44 etc.). The common distinction between Χοά, Χοάς, the festival, and Χοά, Χοεύς, the measure (Ammon. 14.8) does not hold, as is shown by the present passage, and perhaps by Dem. xxxix. § 16 τοὺς Χοαῖς ἀγών, where a short syllable offends against one of Blass' laws (see Kühner-Blass, ib. p. 498, Zacher, Aristophanesstud. p. 20). The 'Choes' was the second day of the Anthesteraia, 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 ecol cost 3 drachmas at Athens during the Peloponnesian War.

963. ὁ ποῖος: cp. 418 n. Schol. R διασύρει ὡς ἄσμων τῶν Δάμαχον, 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. Timoc. ii. p. 457 K. (iii. p. 598 M.) B. καὶ πρώτα μὲν σοι παύσται Δημοσθένει | ὄργιζομενοι. Α. ὁ ποῖος; Β. ὁ Ὠράιος; | ὁ τοὺς κατα-πέλτας τὰς τε λύγχας ἔσων.

ἡ ἐγχελών: the omission of the governing verb is conversational; cp. Vesp. 118 n.

964. δεινός... ταλαύρινος: these epithets (along with ἡ κατὰ τῶν σκελῶν) are given to Polemus in Pah 241, and so well describe the 'swashing and martial outside' of Lamachus. For ταλαύρι. cp. Hom. Π. v. 289. Its original meaning was 'made of stout leather'; hence it became an epithet of a shield, and finally ὕπομενητικός ἐν τῇ μάχῃ (Aristarch.).

Γοργώνα: cp. 574 n.

965. κραδαίνων: poetic; in comedy, only in parody.

τρεῖς... λόφους: cp. 575 n., Pah 1173 τρεῖς λόφους ἑγώντα καὶ φωνικόν ἀξίων πάν (viz. the uniform of a taxi-arch).
of the fieldfears 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 chap-fallen) But I'll take up this gear for myself and go within, 'sped by the wings' of—fieldfears and blackbirds. (The actors march in state out of the Orchestra into the house.)


966. ουκ ἄν: viz. μεταδοην.

γε: elliptical, cp. Vesp. 298 n. Schol. R has a curious note: διτ ἐπὶ ὀψαρίων μοῦν τέμαχος, ἐπὶ δὲ τῶν ἄλλων τῶν, οἷον τυροῦ. Hence Rutherford suggests a u.l. here, τεμαχη 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. τούς—λύφους κραδανετός: 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 ταρξίου τὸν γάλωτα κατάδομαι: viz. while he waves his crest, he may enjoy his salt-fish, as far as I am concerned, λύφους μὲν ἔχων, διψὴ δ' ἀπολωλώς, as v. Leeuwen says (who, however, refuses to see a surprise). For τ, the food of soldiers, cp. Vesp. 491 n.

968. ἄπολυγαν, '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. II. xi. 685 κήρυκες δ' ἀλγαινον ἀμήνοι φαινομένης | τοὺς ἵμμεν. The use of the word, which is mock-heroic, is strange, and the force of ἀμήν is obscure; but it is vouched for by Snidas, Hesychius, and Etym. M., whose explanations are, however, very curious, viz. δέων βοᾷ φοροβεῖ: ἄφθονες: δέων ἀποτρέχειν: λεγαίνει: τέρπεται: μαστεγοῦ. v. Leeuwen connects the word with λέχειν, λχανον, or reads ἀπολαχαίν: but this does not suit the context. For ἦν, in a threat, cp. Vesp. 190 n.

ἀγορανόμους: viz. the straps, cp. 724.

970. ἐσεμί: cp. 202 n. ὑπαί, cooperitus, instructus alis; cp. 1001, Sobol. Praep. p. 210. The line seems to be parodied from some popular song (schol. μιμείται δὲ τὸ μέλος), which is also referred to in Αυ. 1426 υπὸ πετρυγον τι προσκαλεί σοφίτερον. Probably κιχλῶν καὶ κοφίξων is a surprise, and ν. 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.
HMI. A. εἶδες δ' εἶδες δ' πᾶσα πόλι τῶν φρόνιμων ἄνδρα, τῶν ὑπέρσοφων, οἳ ἔχει σπεινάμενοι ἐμπορικά χρήματα διεμπόλαν, διόν τὰ μὲν ἐν οἰκίᾳ χρήσιμα, τὰ δ' αὖ πρέπει χιλιαρὰ κατεσθὲιν. 974—6

ἐπιρρήμα

αὐτόματα πάντ' ἀγαθὰ τρόδε γε πορίζεται. οὐδὲποτ' ἐγὼ Πόλεμον οἰκαδ' ὑποδέξομαι, οὐδὲ παρ' ἐμοί ποτὲ τὸν Ἀρμόδιον ἁσται εὖγκατακλυνεῖς, ὅτι πάρωνος ἀνήρ ἐφι, ώστ' ἐπὶ πάντ' ἀγάθ' ἔχοντας ἐπικομίασας ἡργάσατο πάντα κακά, κανέτρεπε καξέχει.

971 εἶδες δ' bis codd. (in a separate line, in R ; see 988) : semel lemma schol., Su. (s.v. ἄνθρα), who is followed by V. Coulon, ib. p. 104 || πόλις R 973 σπεινάμενοι οἳ ἔχει R : οἳ' (οἰον Su.) ἐχ. στ. BG'E Su. (s.v. ἄνθρα), Pap. (which has room for οἳ' , in a separate line) : om.

971—999. Second Parabasis. The metrical schol. is as follows: κορωνίς, ὑποχωρησάντων τῶν ὑποκρίτων καὶ ἐστὶνυγώμενα κατὰ περικοπὴν ἄρομοιμερῆς, φαντάσιαν παρέχουσα ἐπιρρήματος, ὅτι τὰς στυχίας περίδους οὐκ ἔχει ἐκ τοῦ αὐτοῦ στίχου, ἀλλ' οὐδ' εἰσί παρεμβαστικαὶ πρὸς τὸ θέατρον, αἱ μὲν προγνητικὰ ἀυταὶ περιοδὸι εἰσὶν ἑπτάκοιλοι παιωνικαὶ ἐκ μονομέτρων καὶ τετραμμέτρων δίῳ κἀκε τεσσάρων διηρόθμων (977), αἱ δὲ ἀκολουθητικαὶ περιοδοὶ εἰσὶ δεκάκοιλοι εἰς ἑννέα παιωνικῶν τετραμμέτρων, καὶ ἐν τοῖς τετρα— 

πλαξίων τροχαίων καταληκτικοῦ (Thiemann, ib. p. 20). The ἀπλὰ are absent, also the Puige, unless 987, 999 represent them. Very similar is the Second Parabasis of the Ὑπερμα 1265—91, where, while the ode and antode are trochaic, the epirrheme, etc., are paeconic, and are terminated by a trochaic line, as here. The Puige should, possibly, be written as two dimeters; see Zielinski, Glied. p. 177.

972. πᾶσα: viz. congregated in the theatre.

πόλις: this voc. is confined to comedy, and there to cretics, cp. Neil on Eq. 273.

973. διεμπόλαν: 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 ἰδαθοὶ and the ἑμιαλθείς; but schol. R thinks differently: τῶν ὑπρείων τὰ μὲν χρήσιμα καὶ ἄνθρακα κατὰ τοὺς οἰκούς ἀνατρέφομεν, τὰ δὲ μὴ ἄνθρακα κατεσθοῦμεν. 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 Ἑνεσπ. 827 ἐν τῇ οἰκίᾳ.

976. χιλιαρά: according to R. παρὰ προσδοκαία: 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 πεινὸν ἰδιὸν ἰδιαλάοις χιλιαρά, ἡμίνας διό. 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 ἑρμάρα and ἄγαθος).

977. πάντ' ἀγαθὰ: a normal phrase; cp. Lian. 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?

EPIRRHHEMA (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,
κάμάχετο, καὶ προσέτι πολλὰ προκαλουμένου "πίνε, κατάκεισο, λαβὲ τὴν χειρὶ φιλοτήσιαν"
tὰς χάρακες ὑπὲρ πολὺ μᾶλλον ἔτι τῷ πυρί, 985
ἐξέχει θ' ἡμῶν βία τὸν οἶνον ἐκ τῶν ἀμπέλων. —

άντωδή

HM1. B. οὕτως δ' ἐπέτερωται τ' ἐπὶ τὸ δείπνον ἁμα καὶ
μεγάλα δὴ φρονεῖ,
tοῦ βίου δ' ἐξέβαλε δείγμα τάδε τὰ πτερὰ πρὸ
tῶν θυρῶν.
ὁ Κύπριδι τῇ καλῇ καὶ Χάρισι ταῖς φίλαις ξύντροφε
Diαλλαγῆ, << 989

άντεπιρρῆμα

ὦς καλὸν ἔχουσα τὸ πρόσωπον ἄρ' ἑλάνθανες.
πῶς ἄν ἐμὲ καὶ σέ τις ᾿Ερως ἔσας ἄριστος λαβὼν,
ὡςπερ ὁ γεγραμμένος, ἔχου στέφανον ἀνθέμων;

983 προκαλουμένου R schol., Ald.: προσκαλουμένους AB (οὐ C):
προσκαλουμένα Γ' 985 év codd.: Herm. ἐτι, in order to restore the
correspondence (cp. 998): v. Herw. ἀν 987 R begins the line with
-ταί τ'; before this a late hand has written ἐπτέρ (so Γ', 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.: ται δ' Γ: τῶ δ' Α, τιά'

ἀντίπατρα, 'overturned (the table)';
cp. 982 n.
983. προκαλουμένου, 'inviting'; apart
from the allegory 'offering terms of
peace,' as the Athenians had often done;
see 653 n. For the gen. absol., without
ἔμοι, cp. Vesp. 882 n.
984. τῷδε: the article may be omitted
in the higher style; cp. Vesp. 1132 n.
ϕιλοτήσιαν: viz. κόλικα; for the
eclipse cp. Vesp. 106 n. For the 'loving-
cup' cp. Lys. 208, Theognis 489 Λ.4
(ϕιλοτήσιον), Alex. ii. p. 492 K. (iii. p.
515 M.), Theopomp. i. p. 741 K. (ii.
p. 804 M.).
They were of considerable value, as
wood was scarce in Attica, especially
at this time; cp. Paus. 1263, Thuc.
iii. 70.
ἐτι: seecrit. n.

6 n. βία c. gen. is a poetical constr.
ἀμπέλων: a humorous surprise (for
πῦρκον) 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
spillth of wine.'

987, ἐπτέρωται: see crit. n. Schol.
R ἐπετέρα- ἐπεύθει: ὁ δὲ λόγος, Δικαιο-
πολις ὕπονδιατε περὶ τὸ δείπνον: cp. Sh.
Th. n. v. 36 'how he jets under his
advanced plumes.' There is a literal
reference to ὑπὰτε πετρύγων, as is shown
by the next line. For the sense of 'elation'
cp. Av. 1446. ἀναπτερόδωαι is more
common; cp. Av. 1449, Eur. Or. 876,
Herod. ii. 115 (of Paris and Helen)
ἀναπτερόσας αὐτήν οἶχει ἔχον ἐκκλεψας.
megάλα: cp. Rian. 385 μη μεγάλα λιαν
λέγε, where μέγα would be expected.
ramped and wrangled: 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 spintl 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,

ANTEPIRREMEH

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 ούτωσι δ' will serve for the first cretic, as well as anything else || δείπνουν θ' ἀμα Ῥ || δη] γε ὶρθε; om. C: Blaydes μέγα τι δη; see comm. 988 ἐξέβαλλε Ρ² Α Su. (s.v. δείγμα) || δείγματα Ρ² || 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 ἐμετε Ῥ etc.: ἐμέ ὶρθε (probably a metrical correction) Su. (s.v. ἀνθέμων)
η πάνυ γερόντιον ἵσως νενόμικας μὲ σὺ; ἀλλὰ σὲ λαβών τρία δοκῶ γ' ἂν ἐτί προσβαλεῖν. 

994 πρῶτα μὲν ἂν ἀμπελίδος ὄρχον ἑλάσαι μακρόν, εἶτα παρὰ τόνδε νέᾳ μοσχίδια συκίδων, καὶ τὸ τρίτον ἡμερίδος <δ'ζ'ου>, — ὁ γέρων ὃδι, καὶ περὶ τὸ χωρίον ἐλάδας ἄπαν ἐν κύκλῳ, ὡστ' ἄλειφεσθαι σ' ἀπ' αὐτῶν καμὲ ταῖς νουμηνίαις.

ΣΥΖΥΓΙΑ B

προοίμιον

ΚΗΡΤΕ

ἀκούετε λεὼ· κατὰ τὰ πάτρια τοὺς χοᾶς πίνειν ὑπὸ τῆς σάλπυγγος· ὅσ' ὃ ἂν ἑκτίη πρῶτιστος, ἄσκον—Κηρτφώτων ξήφηται. 

993 ἂ] Κυστέρ ἂ 994 τρία δοκῶ γ' ἂν ἐτί προσβ. RCG': τρία ἂν ἐτί δοκῶ προσβ. A (δ. γ' προσβ. Γ'). The text seems doubtful, as γε is unusual after a verb; but see comm. 995 πρῶτον Δ: πρῶτον μὲν B || ἤν om. R 996 συκίδων R 997 κλάδον RABCG2 lemma schol.: κάδων Γ': ὄρχον HVP2 Ald.: Blaydes ἄλλον, on which both δ.

993. γερόντιον: the dimin. means 'a poor, infirm, weak, and despised old man' (Sh. Lear III. ii. 20).

994. tría: an allusion to τράμβωλον, Av. 1256 (Eg. 1391 καταπαρακόπτονται), so that the metaphor may be nautical; cp. Sh. Tew. 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.'

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 replanted: 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 'beccafo,' which the modern Greeks call ἀμπελοτοῦλιον).

996. μοσχίδια, 'young suckers'; only here. In μόσχοις λύγοις (II. xi. 105) μ. may mean 'tender,' being a different word from μόσχος 'a calf.'

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 ὠδοι is very objectionable: Bergk ὠδοί: Br. ὠδοί, which does not suit ἔλασα; but another verb might be supplied by zeugma 1000 τὰ om. R

1002 Κτησιφώντος R

vii. 152. For the other meaning cp. Paus 1349, Eccl. 708.

997. ἡμηρίδος, 'cultivated vine' (vitis arvensis), as distinguished from the ἄγρας. Aristophanes here distinguishes it also from the ἄμπελις.

998. χωρίον, 'farm.'

ἐλάδος, 'olive-trees,' only here; an allusion to ἐλάει στοιχάδες (Poll. v. 36, from Solon), which were not sacred, like the ἄμπελα: cp. Dem. lii. § 15 τὰς ἀναδενδρας ἐξέκοψε καὶ φυτεύτηρα ('nurseries') ἐλάων περιστοίχων κατέλαμεν.

ἐταῖν: 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).


νομιμηθαίας: cp. Vesp. 96 n.; a time of festivity. There was a society at Athens called νομιμηθαία (Athen. 551 f), also called κακοδαμιονισταί 'Hellfire-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. Daremb et Saglio, ib. ii. p. 237 b.

ἀκούετε λεό: the plur. λέω survives in comedy only in formal phrases; cp. L. v. 448, 1275 oi πάντες λέω, 1276, Paus 298 δεύρ ιτ', ὦ πάντες λέω, 551, Vesp. 1015 νῦν αὖτε λέω προσέχετε τὸν νοῦ (in solemn anap.tetram.,) 1276: so ὦ πάντες ἀστολ Lys. 638, Eccl. 834.

κατὰ τὰ πάτρια: common in proclamations, cp. Thuc. ii. 2. 4.

1001. πίνειν: perhaps a surprise for ἄγειν. For the infin. cp. Vesp. 886 n. ὑπό: only here in Aristophanes, in this sense, which is so common elsewhere, e.g. Herod. i. 17 ἐσπατεινότα δὲ ὑπὸ συνέγγυων τε καὶ πηγκίδων καὶ αἵλων: cp. also 970 n.

1002. πρᾶξιστός: cp. 28 n.

ἀσκόν Κτησιφώντος: schol. R ἃς
ΔΙΚ. ὁ παῖδες, ὁ γυναῖκες, οὐκ ἥκούσατε; 
τὶ δράτε; τοῦ κήρυκος οὐκ ἄκούσετε; 
ἀναβράττετ', ἐξοπτάτε, τρέπετ', ἀφέλκετε 
τὰ λαγόα ταχέως, τοὺς στεφάνους ἀνείρετε. 
φέρε τοὺς ὀβελίσκους, ἵνα ἀναπείρω τὰς κίχλας. >

ωδή

ΗΜΙ. Α. ἡλῶ σε τῆς εὐβουλίας, 
μᾶλλον δὲ τῆς εὐωχίας, 
ἀνθρωπε, τῆς παρούσης.

ΔΙΚ. 
τί δήτ', ἐπειδὰν τὰς κίχλας 
ὀπτωμένας ἔδητε; 

ΚΩΡ. οἴμαι σε καὶ τούτ' εὖ λέγειν.

ΔΙΚ. 
τὸ πῦρ ὑποσκάλευε.

ΚΩΡ. 
ξέκουσας ὡς μαγειρικὸς 
κομψῶς τε καὶ διεπιτικῶς 
αὐτῷ διακονεῖται;

1003 οὐκ ἥκούσατε] Dobree οὐκοῦν ἀνύστετε (cp. Ῥαν. 649) 1005 

τρέπετ' R || ἀφέλκετε R 1006 Elmsley places a full stop after ταχέως 

1007 ἀναπείρω] Blaydes ἀναπτήξω (from Poll. x. 95 ἵνα πιτέξω); but see comm. 1009 sq. form one line in R 1010 Elmsley ἀνθρωπε

παχὺς καὶ προγάστωρ ὁ Κησαρίων σκόππεται. Men of Falstaffian build and tastes were nicknamed ἄσκολ (Sil. I Hom. IV ii. iv. 499 'a tun of man is thy companion'); cp. Antiphon, ii. p. 17 K. (iii. p. 8 M.) τούτων οὖν 'δ' οἰνοφλυγιάν καὶ πάχος τοῦ σώματος | ἀσκόν καλοῦν πάντες οὐπηχύρωι, Alex. ii. 524 K. (iii. p. 417 M.) κατὰ τὴν παραμολ. | ἄει πορ' εὖ μὲν ἄσκός, εὖ δὲ θάλακος | ἀνθρωπός ἄστι: so Dioptimus was called Χώνη 'a funnel' in Aelian, V/II. ii. 41. Ctesiphon, who is unknown, is a surprise for οἶνος.

What the prize for rapid drinking was, cannot be decided, as it may have varied at different times. Schol. here says a φόλλων στέφανος, and an ἄσκος of wine; according to Aelian (V/II. ii. 41) a στέφανος χρυσόν, cp. Pauthy-Wissowa, ib. i. p. 2373. 18, Darenberg et Saglio, L.C.: according to Athenaeus (437 α) 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.

1008 sqq.: cp. Av. 1706 sqq., where ecstatic delight is similarly expressed.

1005. τρέπετ': a cook's word; cp. Lys. 839 στρέφειν, Hor. S. i. 5. 72 

μαχαῖς cum turduis versat in igni.

ἀφέλκετε, 'remove' from the spots.

1006. λαγόα: 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 τῶν ἄνικακα 

ἀποτάμιεν αὐτῶν τά τε ὅτα καὶ τά μίνας, καὶ ἀνείρεσ περὶ τῶν χαλίνων τοῦ ἔπου 

περὶ τῶν αὐχέναις αἵμων ἐσθέ καὶ ἀπήκη.

1007. φέρε: cp. 584 n.

ἀναπείρω, 'impace'; cp. Herod. iv. 

103, Eur. Phoen. 26 διαπείρω, Μαχιό 

αρ. Athen. 349 ὀ δέδοκα ... μὴ ποτ' 

ἐπιβάς κήρυκι τὸν πόδ' ἀναπαρω. 

The word is jestingly used for ἀναπέιρω (which Blaydes reads), since the meaning 'to fix on a spot' is unknown in Attic comedy, except in dialect (796 is Megarian), and rare elsewhere; cp. II. ii. 426, Aristot. de mirab. ausc. 63 = 835 

a 18 ἀναπαρήπα 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)

SEMICHRORUS 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 paragraphi.
1015 No paragr. in R 1016 sq. form one line in R 1017 αὐτὰ R: αὐτῷ cett.
οίμοι τάλας.

ΔΙΚ. ώ 'Ηράκλεις, τίς ούτος;
GEΩ. ἀνήρ κακοδαίμων.

ΔΙΚ. κατὰ σεαντόν νυν τρέποιν.
GEΩ. δο φίλτατε, σπονδαὶ γὰρ εἰσὶ σοι μόνων, μέτρησον εἰρήνης τί μοι,—κἀν πέντε ἐτῆς.

ΔΙΚ. τὶ δ᾽ ἐπαθεῖς;
GEΩ. ἐπετρίβην ἀπολέσας τῶ βοέ.

ΔΙΚ. πάθει δ᾽;
GEΩ. ἀπὸ Φυλῆς ἐλαβον οἱ Βοιώτιοι.

ΔΙΚ. ὡ τρισκακοδαίμον, εἶτα λευκὸν ἄμπέχῃ;
GEΩ. καὶ ταύτα μέντοι νὴ Δι᾽ ὦπερ μ᾽ ἐτρεφέτην εἶν πᾶσι βολῖτοισ.

ΔΙΚ. εἶτα νυνὶ τοῦ δέη;
GEΩ. ἀπόλολα τῶφαλαμόν δακρύνων τῶ βοέ.

Άλλ᾽ εἰ τι κήδη Δερκέτου Φυλασίου,
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 beees.

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, beees 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 beees. (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 νη ΔΑ] Wilamowitz βοδι', on which see Vahlen, ib. p. 17, where he shows that the asseveration νη Δία (μα Δία) is very common with μέντοι, e.g. Vesp. 426, 665, Pax 1290, Av. 661, 1651 (cp. Bachm. Zur Krit. p. 233) || ὀπέρ R: ὀπέρ ΑΕ Ald. || ἐπαφέτην Α, cp. 983 crit. n.

in 624, 721, in accordance with the rule given in 529 n. There is a word-play between βοε and Βοώτειος, cp. 14 n.

1024. εἶτα : cp. Vesp. 52 n. λευκόν: schol. R oи γάρ Φυλάσσων λευκὰ ἵματα ἑφόρουν. 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 πάσι βολίτοις: similar is the proverb 'wie ein Ochs auf der Weide,' 'in clover'; the boor seems to have waxed like φακοι planted in dung (cp. Theophr. HP. ii. 4, 2. J. J. H. Schmidt, Syn. ii. p. 203). The ordinary phrase is ἐν πᾶσιν ἄγαθοις, which is similarly varied in ἐν πασι λαγώσι (Vesp. 709). v. Leeuwen compares βολίτων 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. 16).

εἶτα νυν!: cp. Plut. 827 ἐπιτα τοῦ ἐγγ : 1028. ἄλλον εἰ τι κλ.: the form of the sentence is tragic; cp. Nub. 106, Soph. OT. 1061. An Euripidean parody, although κριθωθαί does not occur in Eur.

Δερκέτου: formed from δέρκουμαι, being a jesting allusion to the loss of his eyes, as if he had called himself 'Argus'
αυτώδη

ΗΜΙ. Β. ἀνήρ εἰνηύρηκέν τι ταῖς σπονδαίσιν ἀδύνατον ήδύν, κοίκι ἐνη-κευν οὐδενὶ μεταδόσεων.

ΔΙΚ. κατάχει σὺ τῆς χρονῆς τὸ μέλι· τὰς σητίας στάθενε.

ΠΑΡ. ἕκουσας ὀρθιασμάτων·

ΠΑΡ. ἀποκτενεῖς λιμῷ ἐμὲ καὶ

1032 κλάε] ἀπελθὲ Su. (s.v. Σπιττάλος) || τοῦ Πιττάλου ΡΓ2Ε2: τοῦς Πιτ. ABCF1Vp2: τοῦ Σπιττάλου Su.: Fritzsche τά Πιτ., which is wrong, as πρός was not used with this elliptical expression: τοὺς Πιτ. (viz. μαθητας, as supplied by schol.) is satisfactory; in R σ is easily lost before π;
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.)

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**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 'starve to death.' v. Leeuwen compares Com. adesp. iii. p. 517 K. (iv. p. 687 M.) τὸ κτίσος ὄπτων ἀλλεῖς τοὺς γείτονας, and Hegesippus iii. p. 312 K. (iv. p. 479 M.), where a cook says ὅπερ ἐπὶ τῶν ἐμπροσθε Σειρήνων, Σύρε, ἐγένετο, καὶ νῦν ταῦτα τούτης δῆς πάλιν· ὑπὸ τῆς γὰρ ὀσμῆς οὕδε εἰς δυνὴσθαι | ἀπλῶς διελθεῖν τὸν στενοὺς τούτοις, | ὰ δὲ παρὼν πάς εὐθέως πρὸς τὴν θύραν ἐστήκετ' ἀχανῆς, προσπεπαταλεμένος, | ἀφωνος, ἀφρι ἃν τῶν φιλῶν βεβηγμένος | την ἰδι' ἔτερος τις προσδραμὼν ἀποσπάσῃ.
ΔΙΚ. ὅππατε ταυτὶ καὶ καλὸς ξανθίζετε.

ΠΑΡΑΝΤΜΦΟΣ

Δικαιότολι.

ΠΑΡ. ἐπεμψὲ τὸς σοὶ νύμφιος ταυτὶ κρέα ἐκ τῶν γάμων.

ΔΙΚ. καλὸς γε ποιῶν, ὅστις ὑν.

ΠΑΡ. ἐκέλευε δ′ ἐγχέαει σε, τῶν κρεὸν χάμῳ, ἀνὰ μὴ στρατεύουστ, ἄλλα κυνοὶ μένων, ἐἰς τὸν ἀλάβαστον κύαθον εἰρήνης ἐνα.

ΔΙΚ. ἀπόφερ’ ἀπόφερε τὰ κρέα καὶ μὴ μοι δίδουν, ὡς οὐκ ἄν ἐγχέαει χιλιῶν δραχμῶν. ἄλλ’ αὐτῇ τὶς ἔστιν;

ΠΑΡ. ἢ νυμφεύτρια δεῖται παρὰ τῆς νύμφης τι σοὶ λέξαι μοῦς.

ΔΙΚ. φέρε δή, τί σὺ λέγεις; ὡς γελοῖον, ὦ θεοί, τὸ δέημα τῆς νύμφης, ὦ δεῖται μου σφόδρα, ὡποῖς ἀν οἰκουρή τὸ πέος τοῦ νυμφίου. 

φέρε δεύρῳ τὰς σπονδάς, ἵν’ αὐτῇ δῷ μόνῃ.

1048 Δικαιότολι. ΔΙΚ. τὶς οὖτοσι, τὶς οὖτοσι;] Dobree Δικαιότολι (bis). ΔΙΚ. τὶς οὖτοσι; 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 οὖτοσι, etc., used deictically 1052 κυνοὶ R: βινοῖ

1045. κυνοὶ: 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 B, Rep. 364 E (from Hom.). cp. Hope, ib. s.v.

1046. λάστκων: tragic, cp. 410 n.

1050. καλὸς γε ποιῶν, 'I 'm much obliged to him'; cp. Pax 271, 285, Plut. 883 ρ. Δία καλὸς τοῖν ποιῶν ἀπόλλυται ('it is very kind of him to die'). For the converse constr. cp. Pax 1311 εὐ ποίεις 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.

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 bidecosily 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 u): but κυνίν is above suspicion, in this sense; cp. Herodas v. 2 τάμα σοι σκέλεα κυνίν 1055 μυρίων (sic) R: χιλίων cett.: χιλίων 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,) αἰ μέντοι γυναῖκες, ἄλλωσ τε καὶ ἢν νῦμφαι τύχωσιν ὄσαι, μῦρον μέν τι καὶ προσδέουσ᾽ ἀν. An amusing etymology of α is given by a schol. here, viz. ἐστι λήκνονός ἡ ὑπα μὴ ἐκονα ἢν οἶκ ἐστι λαβέσαι.


1060. στονδα: 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 στονδα, where στονδ c. fut. might have been expected, is most common in Aristophanes, Plato, and Xenophon.

οἰκουρί: a dignified word, used ridiculously here, as if, like the snake in the Erechtheum (Lys. 759), the πέος were to be the οἰκουρί ("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. σπονδας: viz. the jar, cp. 178 sqq.
ότη γυνή ἐστί τοῦ πολέμου τ' οὐκ αἰτία.

ὑπεξ' ὥδε δευρὸ τοῦξαλειπτρον, ὡ γὰρ,

οἶσθ' ὡς ποιεῖται τούτῳ; τῇ νῦμφῃ φράσον,

ὅταν στρατιώτας καταλέγωσι, τοῦτο

νύκτωρ ἀλειφέτω τὸ πέος τοῦ νυμφίου.

ἀπόφερε τὰς σπουδὰς. φέρε τὴν οἰνόρυγον,

ἐν ὀινον ἐγχέω λαβὼν εἰς τοὺς χῶας.

ΕΠΕΙΣΟΔΙΟΝ Γ

ΚΟΡ. καὶ μὴν ὅδι τις τὰς ὄφρες ἀνεσπακὼς

ὡσπερ τι δεινῶν ἁγγελῶν ἐπείγεται.

ΚΗΡ. ἰδὼ πόνοι τε καὶ μάχαι καὶ Λάμαχοι.

ΛΔΜ. τις ἄμφὶ χαλκοφάλαρα δόματα κτυπεῖ;

ΚΗΡ. ἵναι στ' ἐκέλευον οἱ στρατηγοὶ τίμερον

ταχέως λαβόντα τοὺς λόχους καὶ τοὺς λόφους

κάπετα τηρεῖν νεφόμενον τὰς εἰσβολάς.

ὑπὸ τοὺς Χοᾶς γὰρ καὶ Χύτρους αὐτοῖσὶ τις

1062 ἀδίαι κοδ.: Blaydes αἰτία, cp. 633, 644 crit. nn.

1063 δὲ δὲ[φρο] δὲφρο om. v. Herw. (who reads τοῦτο, thinking it a gloss on δὲδὲ)

Blaydes θάτον 1064 ὅθ' Α || ποιεῖται R(sic)ACVρ2Γ: ποιεῖτε B:

Elmsley ποιεῖτο: Blaydes ποιύσιε: v. Leeuwen πογτ' ἐστὶ τῇ v. φράσον,
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 EPISODE**

(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 batter 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 burgonet, 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 ποιεται, which R, in common with nearly all the codd., reads: in R there is a stop after τοῦτο 1066 ἄλειψη RC: ἄλειψη A: ἄλειψη γε Vp2: ἄλειψητω BT2 E2 Ald. 1069 No paragr. in R 1073 ἵμαται R (ai 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 χρυσόφαδλαρν cannot be parodied here (as Brinkmann thinks), since that play is later than the Acharnés.

1073. ἵμαται: cp. 960 n. For the subordinate position of Lamachus, which these words evidence, cp. Müller-Strübing, ib. p. 510, Keck, ib. p. 17, Zieyiński, ib. pp. 55 sqq. It would appear from this passage that the generals exercised their authority collegialisch, and not individually, as in later times, cp. Gilbert, *Beitr.* p. 32.

1074. λόγκος . . . λόφος: 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, λόγκος and λόφος, have been associated with Lamachus.

1075. νεφόμενον: 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 εἰσόδου στεναὶ τε καὶ προσάττεις).


*Σκὸς:* cp. 961 n. On the Anthesteria
άλλα αὐτοῖς ἐμβαλεῖν Βουώτιος.

ΔΙΚ. ἵω στρατηγοὶ πλείονες ἢ βελτίονες.

ΔΑΜ. οὐ δεινὰ μὴ ἐξειναὶ με μηδ’ ἐορτάσαι;

ΔΙΚ. ἵω στράτευμα πολεμολαμαχαίκον.

ΔΑΜ. οἶμοι κακοδαίμων, καταγελᾶς ἡδή σὺ μου;

ΔΙΚ. βουλὴ μάχεσθαι Γηρυόνη—τετράπτιλρ;

ΔΑΜ. αἰαί,

οἶαν ὁ κήρυξ ἄγγελων ἤγγειλε μοι.

ΔΙΚ. αἰαί, τίν’ αὖ μοι προστρέξει τις ἄγγελῶν;

ΑΓΓΕΛΟΣ

Δικαίοπολι.

1078–9 Paragraphi before lines in R || ΔΑΜ. ἵω . . ΔΙΚ. οὐ δεινὰ . . cett. codd., schol.: Elmsley gives both lines to Lamachus: Blaydes (v. Leeuwen) ΔΙΚ. ἵω . . ΔΑΜ. οὐ δεινὰ . . 1078 Bentley πλέονες; but see comm. 1081 καταγελᾶι R || ἥδη] Elmsley ἀεὶ 1082 διαμάχεσθαι Su. (s.vv. Βοῦλει, Γηρυόνης) || v. Leeuwen Γηρυόνη πετραπτίλε,

see Pauly-Wissowa, ib. i. p. 2371, and Jane Harrison, Proleg. pp. 32 sqq. If, as the latter scholar tries to show, Ἀνθεστήρα (from ἄθεσασαί ‘to pray’) = ὑπεραί (ἡς = ἑς), Πιθούκια, the first day of the festival, would be the ‘opening of the grave-jars’ to let out the ghosts (Κῆρες, cp. θύρας, Κῆρες οὐκέτ’ Ἀνθεστήρα), Χόδε (confounded with χοιλ) ‘libations to the dead,’ Χότρος ‘holes in the ground,’ ‘graves’ (as distinguished from χορταί ‘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 ἐμβαλέων ‘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 accomp’t.’ 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.

πλέονες: the division of the anap. is allowable in the 4th foot when there is a strong penth. caesura (cp. Vesp. p. xxxviii. 11.), and the words composing the anap. are closely connected. If, as Elmsley suggests, the line is from the Telephus, Bentley’s πλέονες must be accepted, although the form is questionable, since πλέονα (Soph. OC. 1211), πλέοντι (Eur. Phoen. 539) are alone found.


1080. πολεμολαμαχαίκοιν, ‘Achaean-Lamachean -embattled-host’; a Gargantuan word, which has not much meaning.

1081. οἶμοι: expressing anger, cp. Vesp. 1449 n.

ὁδή, ‘do you go so far as to jeer?’ (cp. Vesp. 426 n.), or, perhaps, ἥδη emphasizes σο. “Now the tables are turned. In 593 Lamachus said scornfully to Dicaeopolis ταυτί λέγεις σοὶ τῶν
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-dowed—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?

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**SECOND MESSENGER.** Dicaeopolis!

but cp. v. Herw. *Hermes*, xxiv. p. 606, and comm.: R has Γηρυνύη, 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 αἰαλ.* | τίνα δ' αὖ τίν' αὖ μου πρ. τ. ἄ. | τίς ομ. R

**στρατηγὸς πτωχὸς ἦν.** Now Dicaeopolis has all the laughter on his side" (Merry).

1082. Γηρυνύη—τετραπτιλῶ: an 'etymological jest' (cp. *Vesp.* 589 n.), I. 'the shriller' (viz. one of the tetra-

**πτερυλλίδες* (871) which Dicaeopolis holds out towards Lamachus) being derived from γρηγορ. 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 Steichorus, ὑπόπτερος. The allusion to the locusts, but not the jest, was recognized by a schol. here, viz. δείνουν αὐτῷ τι τῶν τετραπτερυλλίδων ἄμα τούτο λέγον. Another schol. implies that the Geryon is Lamachus, and that a member of the Chorus is addressing Dicaeopolis, viz. ἀφιτι τοῦ τετρακέφαλον: αἰνίττεται δὲ εἰς τὴν τοῦ Δαμάχου περικεφαλαίαν, πρὸς λόφους ἔχουσαν ἄπ' ὧν ἄνθ' περικεμένων αὐτῇ πτιλῶν. δὲ δὲ θέλει εἰπεῖν, τοῦτό ἐστιν, βοιλεί πρὸς ἀκαταμάχην 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 Dicaeo-

polis is Geryon. (For this contest see the Chalcidian vase reproduced in Daremberg et Saglio, *ib.* iii. p. 93, Roscher, *ib.* 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 Keron 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. *ib.* 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.

**τετραπτιλῶ:** a coined word (cp. 585 n.), to be compared with the epic τε-


ΔΛΜ. κακοδαίμον ἔγω. ΔΙΚ. καὶ γὰρ σὺ μεγάλην ἐπεγράφου τὴν Γοργώνα.

1086 κίστην, ‘luncheon-basket’; cp. Eq. 1211, and, for a representation of one, Daremb. 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, Daremb. et Saglio, ib. i. p. 1272 a, Panly-Wissowa, ib. i. p. 2373. 14.

1087. ἰερεὺς: on the day of the “Flasks” Athenians were in the habit of inviting their friends to dinner, cp. Athen. 437 b. For feasts given by the priests of Dionysus cp. edd. on Eq. 536, Ran. 297. For an explanation of the banquet on the occasion of the Choes cp. Daremb. et Saglio, ib. ii. p. 237 b.

1088. ἐγκοινεῖν: 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).


1091. αἱ πόρναι 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 3 ταῦτα γὰρ δὴ ταῖν, ὡς δέοκε, οἷκε ἐξαιρέθη, οἷον αὕτη ἡ δίαιτα, ἀλλὰ κλαίει το προσέστορά, καὶ τράπεζα, καὶ τάλα σκείθ, καὶ δόσα δὴ καὶ μῖρα καὶ θυμάματα καὶ ἑταῖραι καὶ τέμματα (a passage exactly parallel to the present; see Adams’ note), Xen. Mem. i. 5. 4 ἐν συνωσίᾳ δὲ τίς ἐν ἑπθείῳ τῷ τοιοῦτῳ, ἐν εἰδείῃ τῷ ὁψὶ τε καὶ
DIE. 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!

DIE. (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 patronage. That the dancing-girls took part in the singing is clear from Plato Com. i. p. 620 K. (ii. p. 638 M.) σπονδῆ μὲν ἢδον γέγονε, καὶ πίνοντες εἰσὶ πόρρω· καὶ σκόλιον ἤστα, κόπταβος δ' ἐξοικεῖα θύρας, αὐλοῖς δ' ἔχουσά τις κορίσκη Καρικόν μέλος τι | μελίζεται τοῖς συμπόσταις, κάλλην τρίγωνον εἴδον | ἐχονσαν, εἰτ' ἢδον πρὸς αὐτὸ μέλος Ἰωνικόν τι. They probably danced to the soolia. For the article with a quotation cp. Vesp. 666 τοὺς "οὐχί προδοσώ τὸν Ἀθηναίων κολλοστρών" '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 πόρναι and ὀρχιστρίδες. 1095 No paragr. in R

τῷ οὖν χαίροντι μᾶλλον ὑπὸ τοῦ φίλου καὶ τῶν πόρνας ἀγαπῶντα μᾶλλον ὑπὸ τοῦ ἑταιροῦ, where πόρνας justifies αἱ πόρναι here, although the mention of ὀρχιστρίδες 1093 is curious, since the latter were the πόρναι. Hor. Ep. i. 14. 25 meretrīx tibicina cvius | ad strepitum salias terrae gravis. Dancers of this class were generally slaves, cp. Daremborg et Saglio, ib. iv. p. 1018 b.

1092. ἀμυλόν, 'cakes of fine meal' (literally 'not ground in the mill') cp. Paus 1195, and Poll. vi. 72, for a list of such cakes, and see Darenberg et Saglio, ib. iv. p. 1275 b.

στηραμούντες, 'flat-cakes,' distinguished by schol. R from στηραμὶς and στησαμὴ (the wedding-cake).

Ὑσία, 'wafer-cakes'; cp. Anaer. 17 B. 4, Athen. 646 d, Herodas iii. 44 ἀναρ' ὁ κέραμος πᾶς ὡσπέρ ὑσία θύηται (a line which might translate Pistol's poetry in Sh. Hen. V ii. iii. 54 'men's faiths are wafer-cakes').

1093. ὀρχιστρίδες: cp. Ran. 514. αἱ 'φιλατε 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. ὑπερβατον ἑστιν· ὀρχιστρίδες πάρειν καλαί· τοιτήστων, τὰ εἰς Ἀρμέδιον σκόλλα <καὶ> ἄσματα 'the loved ditties to Harmodius.' If there is an hyperbaton, doubtless the reading should be τὰ 'φίλ. Ἀρμέδιον' o"'; 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. ἔπεγραφον: see crit. n. The reasoning is: You are justly κακοδαμος,
σύγκλησι, καὶ δειπνῶν τις ἐνσκευαζέτω.

ΔΑΜ. παί παί, φέρ' ἔξω δεύρῳ τὸν γύλιον ἐμοί.

ΔΙΚ. παί παί, φέρ' ἔξω δεύρῳ τὴν κίστην ἐμοί.

ΔΑΜ. ἄλας θυμίτας οἶσε, παί, καὶ κρόμμα.

ΔΙΚ. ἐμοὶ δὲ τεμάχῃ· κρομμύους γὰρ ἄχθομαι.

ΔΑΜ. θρίον ταρίχους οἶσε δεύρῳ, παί, σαπροῦ.

ΔΙΚ. κάμοι σὺ δῆ, παί, θρίον· ὑπτήσω δ' ἐκεῖ.

ΔΑΜ. ἐνεγκε δεύρῳ τῷ πτερῷ τῷ ἐκ τοῦ κράνους.

ΔΙΚ. ἐμοὶ δὲ τὰς φάττας γε φέρε καὶ τὰς κίχλας.

ΔΑΜ. καλὸν γε καὶ λευκὸν τὸ τῆς στρούθου πτερόν.

ΔΙΚ. καλὸν γε καὶ ξανθὸν τὸ τῆς φάττης κρέας.

ΔΑΜ. ὅνθρωπε, παῦσαι καταγελῶν μου τῶν ὅπλων.

ΔΙΚ. ὅνθρωπε, βούλη μ' βλέπειν εἰς τὰς κίχλας;

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since you have registered yourself under such a dataion. The position of megalh 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 ἐπιγέφασεν Γόργωνα: cp. Paus 684, Soph. OT. 411. The imperfect is used in the sense of the imper. with ἄρα, cp. Vesp. 314 n.).

1096. σύγκλη, ‘bar the door’; cp. Thuc. iv. 67. 4 ε. τὰς πύλας. According to v. Leeuwen ‘pack the basket,’ like συγκεφάζων Vesp. 1251; but ενεκ. means ‘prepare,’ which should come before the ‘packing.’ Apparently the scène de cuisine was represented by means of the cecyceima, 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.

ενεκεφαζέτω, ‘prepare,’ an unexampled use; generally it means ‘to dress,’ cp. Ran. 523. The normal word is σκευά-

1096 Blaydes συγκλη, παί, δειπνόν τε συσκευάζει μοι (cp. Vesp. 1251 n.): v. Herw. σὺ καλὰ· ἐμοὶ δειπνῶν τις εἰς σκευαζέτω, cp. Pherecr. i. p. 159 K. (ii. p. 274 M.) συσκευασάμενος δειπνῶν εἰς τὸ στρυδόν 1097 Om. codd. (except B; also Ald., schol.) 1098 No parag. in R 1099 No parag. in R || θυμίτας RC schol. (on 772), Su. (s.vv. περίδου, ἄλας): θυμητάς Su. (s.v. περίδου in codd. E Med.): θυμιοίτας ΒΓ: θουμοίτας Α || οἶσε, παί] δοὺς ἐμοὶ Su.: Ribbeck οἶσε μοι (from schol. δος ἐμοί) || κρόμμα R (a late spelling); so 1100 κρόμμως 1102 καὶ μοι R || σὺ δῆ παί ΡΑΓ etc.: δὲ δῆ σὺ ντα Ψ2 Ald.: δὴ σὺ, παί,
—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 σφ δημοσ, an em. which is usually accepted, but it is not really necessary nor desirable; see comm. δημοσ θριον in Eq. 954 is a jest, and does not imply that there was such a dish known in Athens 1103 τω έκ του] το του 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 κατάγελως τον οπλων 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. θριον: 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. πτερώ: cp. 584 n.

1104. Σί: . . . γε in a repartee, cp. Vesp. 94 n.

1106. ξανθόν: cp. 1047 n.

1108. βουλή: 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.
ΔΑΜ. τὸ λοφεῖον ἐξένευκε τῶν τριῶν λόφων.

ΔΙΚ. κάμοι λεκάνιον τῶν λαγών δῶς κρεοῦν.

ΔΑΜ. ἄλλʼ ἡ τριχόβρωτες τοὺς λόφους μου κατέφαγον;

ΔΙΚ. ἄλλʼ ἡ πρὸ δείπνου τὴν μίμαρκαν κατέδομαι;

ΔΑΜ. ὀφθρωπε, βούλη μὴ προσαναγορεύειν ἐμε;

ΔΙΚ. οὐκ, ἄλλʼ ἐγὼ χῶ παῖς ἐρίζομεν πάλαι.

βούλη περιδόσθαι, κατιπτρέψαι Δαμάχῳ, πότερον ἀκρίδες ἦδιον ἐστιν ἢ κίχλαι;

ΔΑΜ. οἷμʼ ὡς υβρίζεις.

ΔΙΚ. τὰς ἀκρίδας κρίνει πολυ.

ΔΑΜ. παί παί, καθέλων μοι τὸ δόρυ δεύρʼ ἐξω φέρε.

ΔΙΚ. παί παί, σὺ δʼ ἀφελὼν δεύρο τὴν χορδὴν φέρε.

ΔΑΜ. φέρε, τοῦ δόρατος ἀφελκύσωμαι τούλυτρον.

Δηχ., ἀντέχου, παί.

ΔΙΚ. καὶ σὺ, παί, τοῦδʼ ἀντέχου.

ΔΑΜ. τοὺς κιλλίβαντας οἴσε, παί, τῆς ἁσπίδος.

ΔΙΚ. καὶ τῆς ἐμῆς τοὺς κριβανύτας ἐκφερε.

1110 καὶ μοι R Su. (s.v. λεκάνια): κάμοι ABCT, cp. 512, 1102, 1125,
1133 1111 ἄλλʼ ἡ codd. : Bachmann (Spec. lex. s.v. ἄλλα) takes ἄλλʼ ἡ as proteto
1112 άλλʼ ἡ codd. || μίμαρκον B : μιμαρκον ACV P2 :
μιμαριν Su. (s.v.) : μιμαρκιν B : μιμαρκιν schol.
1114–6 So arranged by Wilam., viz. : 1114, 1116, 1115
1115 κατιπτρέψαι RB schol. :

1109. λοφεῖον, 'crest-case,' cp. Nub. 751 ; so κυλίκειαν 'cupboard,' 'sideboard,'
1111. ἄλλ’ ἡ : cp. Vesp. 8 n.
τριχόβρωτες : ἀπ. εἰρ.
1112. μίμαρκον : a savoury of hare or pork.
Jestingly of δῶς in Pherer. i. p. 205 K. (ii. p. 350 M.) ; cp. also DioPr.
1113. προσαγορεύειν : as Dicaeopolis had not addressed Lamachus, but ignored
him throughout, we must suppose that
Lamachus understood that he was talk-
ing at him, as indeed is obvious. But
possibly, the order of the lines should
be altered ; see crit. n.
1114. ὡκ, κριλ. : the sense is, 'you
are mistaken ; I have not been alluding
to you, but I have had a discussion with
my slave here.' ὡκ, ἄλλα generally in-
troduces a denial, which almost assents ;
ep. Vesp. 9, 77 n., 946 n.
1115. περιδόσθαι : ep. Vesp. 772 n.
1116. ἀκρίδες : ep. 871. A very cheap
848 M.), which, Dicaeopolis hints, was
the staple food of soldiers.

ἵδιον : cp. Vesp. 27 n.

ἐστιν : ep. Nub. 248 πρῶτον γὰρ θεοὶ | ἡμῖν νῦμημιʼ ὅν ἐστὶν, where, however,
there is an attraction by the predic.,
Thesin. 21 οἶνον γε ποῦ ἐστιν ἄι σοφαί
ξενομαία (where, however, the reading
is open to question). The sing. is used
here for the same reason as the neut.
predic., viz. because the 'locusta' are
looked upon as representing a class of
food.

1117. οἰμʼ ὡς : ep. 1081 n.
κρίνει, 'prefers' ; cp. Excl. 1155,
Aesch. Agam. 471 κρίνω δʼ ἀφθονὸν
ἀλβων. Dicaeopolis seems to mean that
Lamachus' explanation indicates that
there is really no question between
ἀκρίδες and κιλλίβας, since it is obvi-
ous the former are far superior.

1118. καθέλων : viz. down from the
pog

1119. ἀφελὼν : viz. away from the
fire ; ep. 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 Α: κάπιστέψαι C  1119 Om. A  1120 ἀφελκύσσομαι R  1121 To complete the parallelism, Müller-Strübing reads καὶ σὺν, τοῦτο ἀντέχον, ἵνα ἀφελκύσσωμαι τοὺς βελέσικους τὰς κίχλας  1122 κυλίβαντας R: τοὺς κυλίβαντας Α: κυλίβαντας B Su. (s.v.): τοὺς κίχας C

p. 366 K. (iii. p. 470 M.) ἀφελέων (τέμαχος) ἐπιγαμώσας αὐλφι.  1120. Αὐντρον, 'the cover' of the spear.  1121. ξένε, λενε; cp. Vesp. 1149. τοῦτο: the spit which he had removed from the meat.  1122. κυλίβαντας, 'trestles,' 'easels' (which is the same metaphor, since κόλλος = Esel) in Poll. vii. 129; also called ξόνα, ἄριβαντας. 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., γαστρὸς, which gives the sense; but this word cannot be supplied. Dicæopolis rubs his stomach at ἐμῆς, so as to make the sense clear; the comparison of an ἀπίπα with a γαστὴρ is apt enough, utrique est peripheria, utrique prominentia, utrique óρφαλος, bonam tegit utrique partem corporis (v. Herwerden). Willems (Bull. d. Acad. roy. d. Belg. 1908, p. 647) translates by rondache. In like manner θώραξ is used metaphorically, cp. 1135 n.
ΔΑΜ. φέρε δεύρο γοργόνωτον ἀσπίδος κύκλον.

ΔΙΚ. κάμοι πλακούντος τυρόνωτον δὸς κύκλον.

ΔΑΜ. ταῦτ’ οὐ κατώγελως ἐστὶν ἄνθρωποις πλατύς;

ΔΙΚ. ταῦτ’ οὐ πλακοὺς δὴ τ’ ἐστὶν ἄνθρωποις γλυκύς;

ΔΑΜ. κατάχει σὺ, παί, τούλαιον. ἐν τῷ χαλκῷ ἐνορὸ δέροντα δελίας φευξομενον.

ΔΙΚ. κατάχει σὺ τὸ μέλι. καννάδ’ εὐθηλὸς γέρων κλαίειν κελεύων Λάμαχον τὸν—Γοργάσου.

ΔΑΜ. φέρε δεύρο, παί, θώρακα πολεμιστήριον.

ΔΙΚ. ἐξαιρεί, παί, θώρακα κάμοι τὸν χοά.

ΔΑΜ. ἐν τάδε πρὸς τοὺς πολεμίους θωρήξωμαι.

ΔΙΚ. ἐν τάδε πρὸς τοὺς συμπότας θωρήξωμαι.

ΔΑΜ. τὰ στράματ’, ὦ παί, δήσον ἐκ τῆς ἀσπίδος.

ΔΙΚ. τὸ δείπνου, ὦ παί, δήσον ἐκ τῆς κιατίδος.

1124 ν. Herw. γοργόνωτον (neglecting the annominatio) 1125

γοργόνωτον Plut. Comp. Ar. et Menand. 4 1126 πολύς R (a gloss): πλατύς cett., Su. (s.v. κατάγελος) 1128 ἐκ τοῦ χαλκίου (viz. from an ἐπίχυρβις) Poll. x. 92 1130 ἐνδύλος (sic) R2: εὐθηλὸς cett. 1132 παί δεύρο R1: δεύρο, παί AB: Elmsley δεύρο μοι || -μηστήριον R


1126. ταῦτα κτλ.: ep. 76 n., Eur. Ιου 523 ταῦτ’ οὐ νῦν γέλως κλέως εἰμι; Plato, Crat 45 ἐ ὡσπερ κατάγελος 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 diciunt homines? 'Cest le cas de le dire' (v. Leeuwen).

πλατύς: ep. Com. adesp. iii. p. 456 K. (not in Mein.) πλατών γέλωτα κατάξει τῶν πραγμάτων. This is the Attic idiom, but it is going too far to deny πόλος γ. to Attic (as Herodian does, ap. Lobeck, Phryn. p. 472); ep. Εq. 319, Ecc. 378, etc. In English 'flat' has a touch of Dogberry; ep. Sh. Much Ato 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.) ἥν ἄλλα ταῦτα γ’ ἐπίχυρβις τοῦ χαλκίου; but τούτῳ 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; ep. a similar prophecy in Plut. 382 sq. ὅρω τύν ’ἐπὶ τοῦ βύητος (’dock’) καθεδού-μενον | ιεπτύμνια ἔχοντα. 1129. χαλκὼ, 'mirror,' ase imaginowum (Catull. xii. 8), Aesch. Fr. 383 N.1 κάτοστρων εἴδους χαλκοῦ ἐστ’, οἴνου δὲ νοῦν. κατάλειπα: ep. 601, Εq. 867. Perhaps Lamachus looked forward to being connected with the action, as such charges were tried before the strategi with taxarchs and phylarchs as assessors.


1131. κλάειν: ep. Vesp. 584 n.

Γοργάνον: an obvious allusion to the Gorgon on Lamachus' shield (ep. 587 n.), and perhaps also to Gorgias and his Cambyses' vein of oratory; ep. 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.

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1133 Om. R, but supplied in margin by original hand
1135 Om. ΔΓ
1137-8 So given in R, each actor having one line: the other codd. invert the order, giving two lines to each actor: om. ΔΓ

1137 δείπνον

v. Herw. δίνον (cp. Pind. P. ix. 19 οὔτε δίνον ('dances,' Bergk for δείπνον) τέρψια, οὔθ' ἐταρωθ̣ οἰκουπιάν); but see comm.

Symp. 198 o where Socrates is struck dumb by the oratory of Agathon, καὶ γὰρ μὲ Γοργίου ὁ λόγος ἀνεμίζοσκεν, ὥστε ἀτεχνώ τὸ τοῦ 'Ομήρου ἐπετάθη· ἐφοβοίην, μὴ μοι τελευτών ὁ Ἀγάθων κεφάλη δεινοῦ λέγειν εν τῷ λόγῳ ἐπι τὸν ἐμὸν λόγον πέμψας αὐτὸν με λίθων τῇ ἄρωμα πιθήκε. 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 Maechoan, who had a shrine at Pharae) as Clisthenes is called 'the son of Sybrytins' (118), Antimachus 'the son of Psacas' (1150, if this reading is right), Aeschines 'the son of Selartius' (Vesp. 459); see further Vesp. 380 n. Doubtless Gorgasus was a well-known proper name at Athens. For the form cp. Κύβδσος (Ath. 442 λ).

1135. ἐν, 'out of this'; a causal dat., cp. Luc. Merc. cond. 26 ἐν ἀργυρῷ ἢ χρυσῷ πίνειν, boire dans un verre; see Kühner-Gerth, ib. § 451. 1 (3). Thus there is a jest καθ' ὀμωνυμιαν in the use of the prep., as compared with 1134.

θωρήσομαι: cp. Vesp. 1195 n., Pax 1286; used even in prose, cp. Hippocr. Peri ἀφόροι 220=viii. p. 424 L. ἄδωρηκτος. The similar jest is in Sh. 1 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 excellent rendered by Tyrrell (Dublin Transl. p. 33) ἀλλ' ἢν ἰδοὺ θωράκα τὸν ἐμὸν ἄν Λάβως ... μάλαστα, νῦ τὸν Πάνα, καὶ πάνω χλιαρός. | σὸν τῷδε δ' οὖν ἀρατά τις θωρήσεται.

1137. τὸ δείπνον: see crit. n. This
ΔΑΜ. ἐγὼ δ' ἐμαυτῷ τὸν γύλιον οἴσω λαβῶν.

ΔΙΚ. ἐγὼ δὲ θειμάτιον λαβών ἐξέρχομαι.

ΔΑΜ. τὴν ἄσπιδ' αἴρου, καὶ βαδίσ', ὅ παλ, λαβῶν.

νείφει· βαβαίαξ: χειμέρα τὰ πράγματα.

ΔΙΚ. αἴρου τὸ δειπνον· συμποτικὰ τὰ πράγματα.

ΣΤΑΣΙΜΟΝ Γ

ΧΩΡ. ἵπτε δὴ χαίροντες ἐπὶ στρατιάν.

ὡς ἀνομολαί ἔρχεσθον ὅδόν·

τῷ μὲν πίνειν στεφανωσαμένω,

σοὶ δὲ ῥυγῶν καὶ προφυλάττειν,

τῷ δὲ καθεύδειν

μετὰ παιδίσκης ὀραϊστάτης,

ἀνατριβομένω τε τὸ δείνα.

στροφή

'Ἀντίμαχος τὸν *ψακαδὰν εὔγγραφά, τὸν μέλεον ποητὴν,'

1141 Om. R (leaving a vacant space) 1142 No paragr. in R || om. ΑΓ' to complete the parallelism, Mein. proposes τὸ δείπνον αἴρου, καὶ βαδίσ', ὅ παλ, λαβῶν· τῷ ὅ (v. Herw. σίγει) βαβαίαξ (Μüller παταιάξ), συμποτικὰ τὰ πράγματα 1145 τῷ μὲν in order to ease the constr. Mein. proposes τῷ μὲν πίνειν τὰ φίλειν τῇ ἐσταίς στεφανωσαμένω 1146 ῥυγῶν RΒΓ' schol.: ργγόν Α: ριόν γνών (sic) C 1149 τῇ Reiske γε

1150 Written in three lines in R || Ψακάδος ῬΑΓ' Ψεκάδος (an Hellenistic form, cp. Moeris p. 419) ΒΓ' 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 εἰστα in 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. καλός. In like manner Antiphanes (ii. p. 39 K.; iii. p. 36 M.) wrote μαυδίας καὶ τριγλίας, there being no such word as τριγλίς (cp. Peppler, ib. p. 15).

1139. ἐξέρχομαι, 'I'm leaving home'; cp. εἰσίνεια 'to go home' Vesp. 107 n.

1141. βαβαίαξ: 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."


πράγματα, 'this is a wintry scene'; cp. Vesp. 1496 ἀλλὰ μανικὰ πράγματα, Αὐ. 135 νὰ Δία ταλαιπώρων γε πράγματον ἔρας 'a sad business.' π. means 'the state of the case'; cp. Vesp. 799 ὧν τὸ χρῆμα.

1143-73. THE SECOND STASIMON, consisting of Strophe and Antistrophe, preceded by an anaepctic hypermetron, which resembles the commation at the beginning of a Parabasis. The metrical scholion is so printed by Thiemann, ib. p. 21: κορωνίς καὶ εἰσθέθεις εἰς μέλος τοῦ χοροῦ προφυδικών, (τριάδα:) περίοδων.
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) Gogswounds, '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)

SEMICHRORUS I. To speak roundly—perdition from on high catch Antimachus, the spluttering draughtsman, the scald rhymer,

ψεκάδα (cum schol.) Su. (ενν. ψεκάς, τευθίδες, 'Αντίμαχος, in some codd.) || τὸν ἦγγαραφή, τὸν μελέων π. codd. (τὸν μ. π. R): Elmsley τὸν μέλεων τὸν μ. π. Either τὸν μελέων ποιήσαι οὔ τὸν μ. ποιήσαι must be wrong, as another article is required; so I read τὸν μέλεων π.: v. Herw. (Vind. p. 15) ἔμπραφεα (consarcinatorem suorum carminum poetam); but see comm. The Oxford edd. read ἔγγαραφεα, taking Ψεκάδας as a surprise for ψηφίσματος; but a surprise ought to follow, not to precede, ἤγα: v. Leeuwen rejects everything after Ψεκάδας as a gloss. The form

τρῶν ἐστι πρώτη ἄναπαυσικῆ τρισκα-

dedámeros ἐπτάκωλος, τέλος δὲ αὐτῆς

"ἀνατ. τε τὸ δεῖνα."
1143. ἤτε κτλ.: a common formula, especially at the beginning of a Para-

basis, for accompanying the departing actors; cp. Eq. 498, Nub. 510, Vesp.

1009, Pax 729.

1145. τῶ μὲν: supply πάρα.
1146. δὲ: for the lengthening of the vowel cp. Vesp. 1066 n.
1148. μετὰ: cp. Vesp. 349 n.
1150-73. Schol. Ἐ οἰκλη καὶ ἡ τῶν

ὀμοίων διὰ ξούνα τάς περίοδος δωδεκα-

κόλους: ἄν τὸ πρῶτον χοραμβικῶν διμετρόν

ἀκατάληκτον: τὸ β’ ἐν μὲν τῇ πρώτῃ

περίοδῳ ἐστὶν λαμβικῶν, ἐν δὲ τῇ δευτέρᾳ

περίοδῳ χοραμβικῶν, ἐστὶ δὲ συγγενὲς τῇ

tοῦ λαμβικοῦ· τὸ τρίτον, χοραμβικῶν·

ἐφημερεῖς τό τέταρτον (it may be noted that this schol. read τῶν ἔγγα-

ραφή). A satirical chanson, entirely outside the action of the piece, being an elaborate imprecation on a choragus who, on some unknown occasion, had 'scented 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. 'Αντίμαχον: nothing is known of this person beyond what is narrated
in the scholia on this line, and on νεβ. 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. νεβ. l.c. mentions five persons of the same name, viz. (1) οὗτος εἰς θηλύτητα κωμιδείται καὶ εὐμορφίαν. (2) ἐστὶ δὲ καὶ ἔτερος ἐπὶ πονηρὰ κωμιδοδομεῖον. (3) τρίτος ὁ Ψακάδος λεγόμενος. (4) τέταρτος ὁ τραπεζίτης, οὗ μέμνηται Εὐστόλος ἐν Δημοσ. (5) πέμπτος ἵστοιογράφος: τάχα δὲ ὁ αὐτός ἐστὶ τῷ εὐμορφίῳ. It is clear that the writer did not speak out of the fulness of his knowledge, as he separates (3) from (5). Schol. אכ. 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 γράφα τυφήμια ὥστε τοὺς χοροὺς μὴ δέν ἐκ τῶν χορηγῶν λαμβάνειν K. (2) ἐδόκει ὁ Ἀντιμαχος οὗτος τυφήμα πετογεκνά, μὴ δέν κωμιδείς ἐχ αὐτοῦ. καὶ ἐπὶ τοῦτον πολλοὶ τῶν ποιητῶν ὧν προσηθήκαν ληφόμενον τοὺς χοροὺς, καὶ δήλω ὅτι πολλοὶ τῶν ποιητῶν ἐπιθνέοιν· ἐχρήσει δὲ ὁ Ἀντιμαχος τότε, διὰ εἰρήνης τό τυφήμα: cp. Diogenian viii. 71. (3) οἱ δὲ λέγουσιν ὅτι ποιητὴς ὡν καλὸς καὶ κακὸς χορηγῶν ποτὲ μετροδόγους τοῖς χορευταῖς ἐχρησάτο. (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 Didymean 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 decree 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. Zielinski 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 τὸν Ψακάδαν see Zielinski, Glied, p. 55 n. 6, de lege Antimachaeanam in the Russian Journal d. Minist. d. Volksaufklär. 1884, March, pp. 1 sqq. —which I have not seen, Lücke, ib. pp. 11 sqq., Schömann, ib. pp. 3 sqq., Cobet, Obs. cr. pp. 34 sqq., Fritzsche, Qu. Ar. i. p. 306, Leo, Qu. Ar. p. 22 sqq., Kirchner in Pauly-Wissowa, ib. n.v., Keck, Qu. hist. 3 sqq., Mein. FCG. i. p. 39 sqq., Führer, de Duetael. p. 13.]

tὸν Ψακάδαν: see crit. n., and Vesp. 325 n. Schol. (1) Ψακάς οὗτος ἐκαλεῖτο, ἐπείδη προσέριμεν τοῖς συνυμβόλουσι διαλέγομενοι (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, (τον ἵσχυρος κοριτσίντα Su.) Men. iii. p. 252 K. (iv. p. 315 M.), τρεσά
(= ὁ τρεῖς) Eust. 772. 13 (Peppler, ib. p. 41, Fick, Gr. Personennamen, p. xvi.) 1153 ἀπολείπειν Su. (s.v. τευθίδες) οἵς . . . Λῆ/ναι . . . δείπνων R 1155 ἀπέκλεισε δείπνων R² (δείπνων R¹ schol.): ἀπέλυσ
ἀδείπνων Vp²: ἀπέλυσεν a. cett., lemma schol.: ἀδείπνων ἀπέλυσε Su. (ib.) Unless ἐμὲ means the poet (see comm.), ἀπέλυσ’ a. must be accepted; cp. Xen. Hell. vi. 5. 21 γάρ μὲν Σπαρτιάτας ἀπέλυσεν οἰκᾶδε, τοὺς δὲ περι-
οίκους ἀφῆκεν ἐπὶ τὰς ἑαυτῶν πόλεις: Elmsley ἀπέκλεισ’ α.; see Bach-
mann, Cony. p. 10, V. Coulon, ib. p. 86 1157 ὅν γ’ Vp² Ald. || ἐτ’ ἵδαιμ Su. (s.v. τευθίδες): recte s.v. ψεκάς || Wecklein τευθίδα | δαινύμενον 1158 χωνομείν Su. (s.v. σίζουσα): ὦπ. id. (s.v. ψεκάς)

read ψακάδας: see crit. n.): (2) διὰ τὸ μηδὲν ἀναλώσατο (so schol. R)—a curious note which may have been due to the proverb ὡδὲ ψιτάκι (Ruth.).

1151. ἤγγραφα, 'the drafter,' viz. of decrees; a possible reference to the lex Antimachae. 'To draft a motion' was συγγράφων -σοι, as well as γράφειν: cp. Thesm. 452 τὰ δ’ ἄλλα μετὰ τοῦ γραμ-
"ματος συγγράφωμεν, Plato, Gorg. 451 β., Phaedr. 258 ἁ. Antimachus may have been one τῶν περὶ τὸ βήμα (schol. Av. 1297), like Syracosius, whose Fach it was to propose motions.

1152. ὡς ἀπλῶ λόγῳ, 'to speak briefly'; cp. Ecl. 231 ἀπλῶ τρόπῳ, Aesch. Prom. 970 ἀπλῶ λόγῳ τοὺς πίστας ἐχθαίρω θεὸς.

1153. κακός, 'accursedly'; in Greek stronger than 'evilly' in English; cp. 151, 476, 778, 865, 924, Neil on Eq. 1.

1154. ἐμὲ: 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 (623, Pax 738), or ὁ ποπτῆς (633, Eq. 509, 548, Vesp. 1016, 1049). The grievance is that, for some reason one of the other, the Chorus was deprived of the usual banquet after the play. The choristers were often magnifi-
"cently 'done' after a performance; cp. Plato, Symm. 173 ά δέ την πρῶτη τραγ-
"φία ἐνίκησεν Ἀγάθον, ἦς συννοιαζότι εὐγένετό την ὑστεραία ἐν τῇ ἐπικαί ἥνεν αὐτός οὐ και οἱ χορευταὶ. Others (e.g. Bergk, Fritzsche) think ἐμὲ means Aristophanes, who, as they hold, was well known at Athens after the production of the Daedalēs, but was excluded from the banquet by Antimachus, who did not recognize his claims. On this question see Excursus VIII.

1155. Λῆ/ναι χορηγῶν: cp. Dem. xx11. § 64 χορηγοῦντα παινὶ Διονύ,
"σια, Kühner-Gerth, ib. § 410. 2 (c). eis Λῆ/ν. would be more usual.

There has been much controversy as to the most probable explanation is that the Semi-
"chorus 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 sug-
"gestion that it was a play of Cratinus is unsupported by evidence. Zielinski suggests that the play was the Acharnēs, of which the present play is the second
"edition, rewritten for the Magna Diony-
"sia: on this view see Excursus VIII. Fähræus, Ranke, Fritzsche, Bergk think the allusion is to the Daedalēs of 427 n.c. [See Fähræus, de Daedal. p. 13, Gunning, de Babyl. p. 46, Fritzsche, de Daedal. p. 9, Bergk ap. Mein. ii. pp. 939, 1021, Meineke i. p. 41, v. Wilamowitz, Obs. crit. p. 15, Zielinski, Od. p. 62, Meyer, de Ar. fab. com-

missionibus, p. 9.]

1157. ἐτί: common in a threat or warning, cp. Vesp. 758 n.

ἐπίθεμι, 'live to see'; a common tragic specification of the aer. 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.

1159 πάραλος] Hamak. λιπαρός τ', which certainly cuts the knot: Thiersch παρ' ἀλός, which may be intended in the jest ... Su. (s.vv. σίζονσα, ψεκάς, τευθίδες); the latter would spoil the jest, see comm.: Bergk ταγήνου || Thiersch κειμένη 1160 sq. So divided in R: ὃκ. κάτα μέλλοντος | λαβεῖν αὐτοῦ κωνικῶν 1160 ὠκέλλοι] Hamak. εἰσέλθοι || λαβεῖν αὐτοῦ ΡCVp2H Su. (s.v. ψεκάς): αὐτοῦ λαβεῖν cett. 1161 ἄρτασας φάγου Su. (ib.) 1162 Paragr. before this line in R 1165 βαδίζει Su. (s.v. ἵππαλος) in some

1158. πάραλος: an "etymological jest" (cp. Vesp. 589 n.), being derived from ἀλε' 'salt,' not ἀλε' 'sea,' though, of course, the usual signification, 'State galley,' is also glanced at. The full sense is as follows: 'may the hissing cattle-fish stand in the oifing, 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) it may make land 3 (viz. be served on the table). The jest is somewhat too long drawn out, but the Greek lungs were 'tickle o' the sere'; cp. Eq. 927 sqq. ἐπὶ c. dat. is used as in ἐπικείσθαι 'to be in the oifing' (ἐν σάλβω); cp. Thuc. ii. 14, iv. 44. It is not necessary to suppose, with Schiitz, that there is a tmesis, that is rare in Aristophanes (cp. Vesp. 437 crit. app., Iltz, Prasp. 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 ἦ π. γῆ 'the coast-land of Attica' (Thuc. ii. 55), ἦ II. ναὸς 'the State ship,' of Πάραλος 'the crew of the Paralus' (Ilan. 1071, Thuc. viii. 73. 5). For such survivals in special senses cp. Vesp. 186 n.

1160. λαβεῖν: according to v. Herwerden (Vind. p. 64) μελέλων is followed in comic Greek by the aor. finit. only when it means 'to delay'; but in Att. 366 sq. εἴτε μοι τί μελέλετε ... ἀπόλεσαι, on which he writes this note, the meaning cundari is impossible. Another undoubted exception is Lys. 117 (Spartan); see Rutherford, New Thrym. pp. 420 sqq., Goodwin, MT. § 74.

1161. αὐτόν: the gen. may be governed by ἄρτασας (cp. 527 n., Eq. 436); but it is just as likely to be absolute.

1164. ἵππαλον: cp. Vesp. 1037 n. Theague here, caught after being heated, merely adds to the discomfort of Anti-machus.

1165. ἕξ ἰππασίας, 'after riding'; cp. Pae 589 ἀπὸ δείπνου βαδίζειν, Eq. 744 περιπατεῖν ἀπ' ἐργαστηρίου 'after shop-hours,' and perhaps Thesm. 495 ἀπὸ τείχως 'after sentinel-duty.' In this idiom, the article is omitted (cp. v. Leeuwen on Eq. l.c.).

ἵππασίας: Müller-Stribbing imports a strange meaning into this word, for which I may refer the curious reader to Hist. Krit. p. 31 n.

βαδίζειν: see crit. n. For the constr., called σχήμα σωλοκοφάνει, cp. 1182 (f), Nub. 577 (f), Vesp. 135 n., Pae 1242 sqq., Ran. 1437 sqq. (f), all of which have been 'solicited.' It is more common in tragedy, e.g. Aesch. Suppl. 446 sqq., Soph. O.C. 1120 (where, however, the acc. may be governed by μηκόνως λόγον); and occurs in prose, cp. Plato, Legg. 844 C ἐὰν δέ, ἐκ Διὸς ἑλάτα γεφυράμε, τὸν ἑπαύν χειροῦντα ... βλάστη τίς: see Bachm. Conj. p. 65, Brinkmann, ib. pp. 45-51. Not dissimilar are Plut. 277, Com. adesp. iii. p. 459 K. (iv. p. 625 M.) ἐξον
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!

ANTISTROPE

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 βαδίζοι: but schol. read the nom. particip.; see comm.
1166 κατάξειε] Dind. πατάξειε || αὐτοῦ codd.: αὐτῶν Su. (s.v. Ὄρεστης),
which should be read if πατάξ; is right 1167 τὴν κεφάλην R: τῆς
κεφάλης cett., Su., schol.; the reading should be κατὰξειε τις αὐτοῦ . .
tὴν κεφάλην (or, more probably, τῆς κεφάλης, cp. 1180, Vesp. 1428 n.;
schol. ἀπτικὸς ἀντὶ τοῦ τὴν κεφάλην): οὐ πατάξειε τις αὐτοῦ . . τὴν
κεφάλην

καθεδεύειν τὴν ἐρωμένην ἔχων (quoted by schol. R), and Fr. i. p. 552 K. (ii.
p. 1185 M.) ἀλλὰ τὸ στρώμα λυθὲν τὰ κάρυα μοβέσιτπτε.
1166. εἶτα: cp. Vesp. 49 n.
κατάξειε: see crit. n., and cp. Sh. Lear ii. iv. 126 'knapped 'em o' the
coxcombs with a stick.'
1168. κεφάλης: cp. Vesp. 1428 n.,
Par 71.

.Ordinal: schol. R Ὅρεστης οὗτος προστοιούμενος μανιάν (ἀλ. μωρίαν) τοὺς
παρώντας ἀπέδειν· ἥν γὰρ λωτοῦτης. This schol., which has missed most
commentators, is merely an inference from Av. 712; schol. Av. 1487 goes so
far as to provide him with a father, viz. σκότους διὸτο Όρεστῆς ὁ Τιμακράτος
λωτοῦτε τοὺς προστυχάνωτας. But in the present passage there is no hint of
λωτοῦτα. The poet has in mind some street scandal, such as were common
when wine was cheap, and the streets were crowded with κωμαστά. 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. τίς shows
that Orestes is a generic term, "irgend
ein wahnsinniger Schuf Orestes" (Droyn.
), "irgend ein rasender Roland" (Müller-Strübing) "a ruffling bully-rook'
(Sh. Wises i. iii. 2). In this sense the
name was employed in later times; cp.
Isaues viii. 3 Τίκλακν ὁ Ἡλέα, τοῦ
โอρέστης ἐπικαλούμενον. The passages in Aves misled later writers, who iden-
tified Orestes with a λωτοῦτης: cp. Themistius 26 quomodo philos. etc.
(Dind. p. 398), who contrasts with
Themistocles ἵππερβολος ὁ λυχνοτόσ, καὶ Ὄρεστης ὁ λωτοῦτης, καὶ Μεθηλίδης
ὁ ἄνθρωπος. 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 'Ὅρεσταυκολείδης (Ath.
567 Ε, ii. p. 462 K.; iii. p. 608 M.),
which may have been a parody of the
Eunenides, Autocides 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
Echeerratides, 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
p. 360) state that there was a well-known
λωτοῦτης at this time, Autocides, the
son of Timocles, 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

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 'hooligans' are mentioned in Alex. ii. p. 334 K. (iii. p. 428 M.). The name Orestes was not unsuitable for such characters, as Plato, Cratyl. 394 εἶπε it was significant as το θηριώδες τῆς φύσεως καὶ το ἀγρον αὐτοῦ καὶ το ὀργων ἐνεκινήμενος τῷ οὐκότα. Further, O., as an appellative, meant ὄρεστις (Phot. 345, 24), and there was a proverb ὅπ. ἐν ὄρεσι διαίτωμεν (Apost. xii. 99). The Athenians had a genius for such nicknames, 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 ὄρεστις, 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. Furthermore, as Lamachus is ridiculed by Dicaepolis, 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 Aech. 1214). In metre also there is a resemblance, as the accumulation of shortyllables 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 Atrix (400–500). That scene terminates the Parodus, and introduces the Agon. It begins with a μέλος of the Chorus (400–6); an amoebean passage 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

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Vesp. 259 n.) 1174 ὑπολογίζω R; cp. 262 crit. n. 1175 ἐπιστρέφω R: ἐκπυρώ cett.; a remarkable instance of the superiority of R

Om. R, but a space is left || ἐφο’ codd.: ἐφο’ Su. (s.v. ὀδύπη), 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 (494–50) terminating the scene, as they commence it in the Acharnēs. Ecclesiastusae 877 sqq. may also be compared (see Zeller, Gried. p. 187). Deschanel, Aristophane, p. 29, writes: ‘Erasme 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, écloré, misérable, aussi ruine de corps que de biens; celui-la en pleine fleur de santé, libre de soins et charmé du repos; tous deux étrangers à toute croyance noble et généreuse. Aussi Erasme 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.


1177. οἰσυπτρά, suceida; in Hippocr. ib. 21 = p. 486 L. ἔρα παπαρά, cp. Herod. iv. 187 οἰστή = οἰσυπτή (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 ἔλκων 24 = vi. p. 428 L. εἰρά οἰσυπτόντα καταξεισμένα μαλακά ἐπιθέσαι.

λαμπάδιον, ‘lint,’ cp. Vesp. 1440 n. ἐπίθεσις: not the technical expression, which was μοῦτος, cp. Hippocr. Περὶ κεφ. τρωμ. 13 = p. 228 L. μοῦτο τὴν ἁρπαν ποιεότατα. The schol. supply different explanations, viz. (1) τὸ λεπτὸν ἐρίδιον, (2) ἐπίθεσις εἶδος, (3) τῶν πάθηκα τῶν ἱατρῶν (‘splinter’) τῶν παρθηκοῦσα τὸ σφυρόν, (4) τὰ ἀμματα (‘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 ἐχαίνεις ἐπιθέσεις ἀκόματος καλάδως; ] [ο ἐκει ἐτι ἔχουσε] ἐς Πλ. ἐλέον 'Αχαίοι. So Telephus ἐμπλακεῖται ἄμπλου κλήματι τῶν μηνῶν τρισχότακτοι by Achilles (schol. Hom. II. ii. 50); 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 ἐπιδιάβας τάφρον τινα καὶ μουθεῖς μετ’ ὀλγών τῶν ξυνδιαβαίνοντων ἀποθηκεύει.

1178. χαρακτ.: Vesp. 1201 n.
1179. παλίνορφον, with a backward wrench' (adv.); an epic word (Ili. iii. 33 οί δ' ὑπείρεσθ' ἐν τῇ παλίνορφος γίνεται, Virg. Aen. ii. 379 trepidisique repente refugiet); cp. Eustath. 377. 34.

ίξεκόκκισεν: literally 'took out the kernel,' ἀπὸ τῶν ἐκκοκκισμένων μού (Hesych.); cp. Sh. Ham. 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. 380 K. (iv. p. 587 M.) οὐσίων μοι καταλήψεως τοῦ πατρός ὡς συνεστρογγυλα (made ducks and drakes of) καθόκκικσα (ἐν μνήμη ἀλγούς, ὡσπερ ψόν τις ροφών, Πικ. 63 τὰ πόλεις ἐκκοκκισα, Λυς. 394 θενών ἐκκοκκίδω τὸ γῆρα, 448 ἐκκοκκίδω σοῦ τὰς στενοκώτας τρίχας (where Blaydes, however, rightly reads ἄλλ' ἐκκοκίδω) cp. also κατορρήξει. Similar are 158 ἀποστραβείε, 275 καταμελτυσθείσαι, Εὐκ. 825 τὸν καίλος τῶν εὐθύνων ἐκκοκκίξων καταβρόθεικα. The technical expression for 'to dislocate' was καίνει ἐκ τῆς χώρας: cp. Hippocr. Περ. ἁγμάς 10 = ii. iii. p. 450 L. 'A dislocation' was ἐκπτωσε, cp. ib. 1 = p. 413 L.


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' ὑπόνων θέλων γὰρ εἶναι διὸ ἀπὸ τῆς πληγῆς κονδύλη (a swelling') ἐποίησεν αὐτὸς ὁ Λάμαχος, ἔφη, Ἡρόδωνα ἐξήγερεν· ὁσιὲν οἴηγεν, οὐδήμα ἀνέστησεν ἐπὶ τῆς κεφαλῆς.

1182. πτίλον: on the constr. cp. 1165 n. The anomaly gave much trouble to the scholl., viz. (i) γράφεται οὔτως: πτίλων ἐν τοῦ μεγάλου πεσόντος ἐὲ τῶν πέτρας δεκάρ κηλοῦ εἰς τὰς πετράς τῶν μέλος εξήγετα ὁ Λ. This has been understood by Müller as implying a variation of reading in ancient times; but γρ. really means 'is explained' (cp. Bernhardt, Erato- silen. p. 219). (2) πεσόν πρὸς τὰς πέτρας ἔθηκεν τὸ μέγα πτίλον. As this is very like nonsense, another schol. writes λέγει τὴν περικεφαλαίαν αὐτοῦ, ἀπὸ τοῦ ἐν αὐτῇ πετρῷ· οὐ γὰρ τὸ πετρὸν πεσόν εἰς πέτραν ἤχοσεν, ἀλλὰ τὸ κράνος,
trench; and his ankle is disjoint and out of frame; and a' has broken his scone by falling on a stone. [A' has roused the Gorgon from his shield; and as the mighty dolive 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,


They are simply nonsense; see comm. 1186 υδροβαν R

έκ χαλκον κατεσκευασμένων. 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.

κομπολακίθου: 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. πρόσ: this prep., with the dat., after πίπτω, is found only here in Aristophanes. Similar is Thesm. 940 πρόσ τη σανίδι δειν: cp. Sobol. Præp. p. 183.

ἔρημα: cp. Eur. Hipp. 1239 δεινα δ' ἔρημα, in a similar context. 1184–5 are given by Nauck² among adesp. trag. (45).

1184. κλεινόν, poetic; cp. Ep. 1328, Nub. 1024, Pax 737, Av. 810, 1277, 1372, Thesm. 29, Plut. 772: in Attic prose, only in Plato.

διμα, ‘eye of day’; a rare metaphor for the sun in Greek, cp. Nub. 285 διμα γάρ αιθέρος ἀκάματον σαλαγείται: of a lamp, Excl. 1: so Soph. Ant. 104 δ χρυσέα | ἁμέρα βλεφαρόν. The address to the sun was not uncommonly made by heroes in articulo mortis, cp. Soph. Aj. 856. Blaydes and others think διμα is addressed to the feather, ‘my delight’; cp. Aesch. Cho. 283 (al. δυόμα), Soph. Aj. 977, El. 903, Cit. Att. xvi. 6. 2 cur ocellos Italicus, villulas meas, non video? διμα is a poetic word, used in comedy only in paratragoedia (cp. Nub. 285, 290, 705, Lys. 1233, Thesm. 126, 665, 958, Ran. 817, 1354, Excl. 1). In prose, mostly confined to


1185. φασ: tragic (cp. Eur. Hel. 839 πασο, βασιντος σω τον ἐκλείην φας), and found in comedy only in parodies, as here, or in lyrics (cp. Eq. 973, Av. 1748, Ran. 1529).

οὐδεν: tragic (e.g. Eur. Andr. 1077, Hel. 1194, Alc. 387), and in comic paratragoedia (cp. Vesp. 997 n., Eq. 1243).

1186 sqq. See crit. nn.

1186. υδροβαν: a watercourse draining a vineyard. Schol. R has the strange comment, εἰς ῥαφαλον πτεραν, which is unintelligible. For Rutherford’s curious suggestion see his note in Schol. Aristoph. ii. p. 331. 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. ξυαντα: an epic and tragic word (Eur. IT. 1210, Ion 534: not in Aesch. or Soph., who employs ξυανταδετ, Or. 804), and (except in Xen.), not found in prose until Polybias. 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,
when the ὑποτέτατα fall into χαράδρας ἀνεκβάτουσ (Thuc. iii. 98). If so, there is a characteristic cheapening of the χαράδραι into ὑδρορράται.


1189. διὶ δέ καυτός: cp. Vesp. 1360 n.
1190 sqq. Schol. R justly remarks ὑποτέτατα διεργαζόμενει τρίτης Διαμαρχίας. Lamachus’ laments are a parody of the φρόνημα 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; 1202 stands by itself; 1210 and 1211 do not correspond, nor 1212 and 1213. Some of these instances of want of eurhythmity 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.


1193. δορός: characteristically, Lamachus elevates the χάραξι (1178) into a spear. If these lines are senarii (see crit. n.), the division of the tribarch after the second syllable is irregular, and would not be permissible in ordinary comic iambics (cp. Vesp. pp. xl. sq.).
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, strucken 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 courteans. Lam. and Dic. move slowly towards each other.)

DIC. (Copying Lam.'s rhythm, but in a more commonplace style to the two courteans 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. II oμακτδν post αιακ. codd.: rejected by Porson as a gloss || γένωτο μου codd.: Dind. ejects μου, making the line correspond to 1201 1196 ἀν μ' ἦσο ρ: ἀν ει μ' ἦσο ΑΣΓ: γάρ ει μ' ἦσοι ACVP2: ει Β (alone, cp. Cary, ib. p. 175): Elmsl. ει μ' ἦσο: v. Leeuwen ει νυν μ' ἦσοι 1197 ἐγχανεται Ρ 1201 κατιμανδαλωτόν codd. (κανετιμανδαλωτόν ἀν Vp2): Elmsley καὶ τὸ μαιό. (from Su., Phot., Hesych.): Bergk τὸ μαιό. (see 1195). Many edd. mark a lacuna after this line, which Wilam. fills up so: Δικαιότολες ἑρχομαι 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)

Γνοτείς: a tragic form, affected by Euripides (Jon 767, Andr. 1120, 1150, also in Jon, Fr. 50, p. 743 N.2).

1194. ἐκεῖνο, 'the following' (= illustr); cp. Vesp. 784, 996, 1200.

Αλακτόν: from αἰακ., an Aeschylean word (Sept. 846, Pers. 931, 1068).

1197. ἐγχανοῦ: a coarse metaphor ('stick out the tongue') which produces an amusing drop in a tragic passage; cp. 221 n., Vesp. 342 n.

1198. τιτόλοι: 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, τιτόλοι may be used (Thesm. 640).


1200. χρυσώ: Vesp. 1342 χρυσο- μηλολόθεον (of a girl), Lys. 930 δ χρυσων, Sh. Tw. ii. v. 17 'my metal of India.'

1201. περιπεπαστόν 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,' Nab. 51, Thesm. 131, Telecl. i. p. 213 K. (ii. p. 366 M.) δρεπτῶν. Blaydes quotes Eunice. i. p. 781 K. (ii. p. 856 M.) λαβόντα τὸν ἄμων φίλδον τὴν χιταν, Bekk. An. 232. 22 γυλιμος, Hesych. σκυμβασιμος.

1203. χοᾶ: 12 κόπτοι (5’76 pints), so that Dicaeopolis was a man of considerable capacity; cp. Plut. 737.
ἰῶ ἵνα τραυμάτων ἐπωδύνων.

ΔΙΚ. * * * * *

ἰή, ἥ, χαίρε Δαμαχίππιον.

ΛΑΜ. στυγερὸς ἐγώ.

ΔΙΚ. τί με σὺ κυνείς;

ΛΑΜ. μογερὸς ἐγώ.

ΔΙΚ. τί με σὺ δάκνεις;

ΛΑΜ. τάλας ἐγὼ ἔμβολης βαρείας.

ΔΙΚ. τοῖς Χουσί γάρ τις ἔμβολας ἐπράττετο;

ΛΑΜ. ἵνα ἵνα Παιαν Παιάν.

ΔΙΚ. ἂλλ᾽ οὐχί νυν ἃμερον Παιώνια.

ΛΑΜ. λάβεσθε μου, λάβεσθε τοῦ σκέλους· παπαί, προσλάβεσθ', ὃ φίλοι.

ΔΙΚ. ἐμοῦ δέ γε σφώ τοῦ πέονος ἄμφω μέσου προσλάβεσθ', ὃ φίλοι.

1205 Bothe, Mein. mark a lacuna after this line, which Wilam. fills up so: ὁ συμφορὰ μάκαιρα τῶν ἐμῶν πότων. 1205–6 are assigned to the preceding speaker in R. 1206 Λαμαχίππιον R: -πιπον cett.: Mein. Λαμαχίππιον; see comm. 1207 In codd. μογερὸς ἐγώ is given to Dic., and τί με σὺ κυνείς to Lamachus. Lenting alters the order, so that στυγ. ἐγώ of Lam. is answered by τί με σὺ κυνείς of Dic. (said to one of the courtesans); and μογ. ἐγώ by τί με σὺ δάκνεις of Dic. This is very probable, but see comm. 1208 κυνείς RC: κυνείς AB v.l. ap. schol. 1210 τῆς ἐν μάχη ἐμβολῆς (written as two lines) RACG: τῆς ἐ. μ. νῦν Ἐ. BVp2 Ald.: τῆς ἐν μάχη is an obvious gloss (cp. v. Leeuwen, Prolegom. ad

1204 sqq. For the tragic exclamations cp. Sh. Iul. Caes. III. ii. 206 '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. ἕ: of derision, cp. Vesp. 1335 n. It is possible that here the interjection represents the 'hic' of an intoxicated person.

Δαμαχίππιον: see crit. n. "The poor man, Lamachus, is raised to the nobility by the addition of the aristocratic name-element -πιπον (cp. Nub. 63–4) only to be degraded at the next moment 'by the familiar diminutive suffix -ωρ, and so made ridiculous' (Peppler, ib. p. 27). The same is true of Δαμακίδου (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. ἐγώ, and Dicaeopolis μογ. ἐγώ. Then Dicaeopolis kisses Lamachus, who bites him. In 1210 ἔμβολης 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 κυνείς and δάκνεις to Dicaeopolis. The contrast between the fortunes of the pair is thus emphasized.

1208. μογερὸς: 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 <καί> περίοδο πεντάκομον ἡμερινὸν πεντάκομον, ὥς τὸ μὲν πρῶτον ("τάλας ἐγὼ τῆς ἐν μάχη") δύοιον τῷ πρὸ αὐτοῦ, διμετρὸν ἀκατάληκτον, τὸ τρίτον λαμβάκος <στίχος> ἐν εὐθέσει, τὸ τέταρτον ἐν εἰσαθέσει λαμβάκος ἡμερίων, τὸ πεπτῶν λαμβακὸς στίχος.
Aristoph. p. 323)  1211 Bergk tois Xouni tis ξ. o' ἐπραττεν (an unlikely alteration, for the purpose of restoring the correspondence with 1210) 1212 iω R etc.: iω iω HVp2: Blaydes iy iy, cp. Eq. 408 ἑπαυνώσαι || Παιάν] Elmsley restores the prose form Παιών, which is recommended by Dick's reply; but the tragic form may be correct in Lam.'s mouth || Dind. iω iω Παιάν iω Παιών iω to restore correspondence 1213 υν γε R: νννὶ ABCF lemma schol., cp. Eccl. 982, 991 || σήμερον R 1215 Paragrr. before this line in R || προσλάβασθ' RABΓ: προσλάβασθε μ' CVp2 Ald. || φιλαί R 1217 Paragrr. before this line in R; 1218–21 assigned to the same speaker in R


1211. εἰμβολάς, 'contributions' exacted from the guests by those responsible for the arrangement of a δείπνον ἀπὸ σωμβολῶν. 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. Eubuli. ii. p. 189 K. (iii. p. 240 M.) ὅτις δ' ἐπὶ δείπνον ἢ φίλον τίν' ἢ ἐφέν} καλάσαι ἐπειτα σωμβολᾶς ἐπράβαζο. | φυγάς γένουτο μὴδὲν οἰκεῖν λαβῶν. Besides, this was a δείπνον ἀπὸ σωμβολῶν: 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. Παιάν: tragic, cp. Aesch. Ag. 146. Apollo was invoked as ἤσει Παιάν (Vesp. 874, Soph. OT. 154), iω II. (Soph. Tr. 221). In prose, Παιών (Eq. 408).

1214–25. Schol. διηλή καὶ διὰδες τρεῖς, δικάλουν ἔχοντα τὰς περιόδους ἐξ ἱαμβοῦ τριμέτρων ἀκατάληκτου ἐκκειμένων, τῆς μὲν πρώτης διάδος τὸ δεύτερον παιωνικόν διρρυθμόν τὸ "προσλάβασθ' ὧ φιλοί." 1213. Παιώνια: nothing is known about this feast, which may be a jesting coinage.

1214. παταί: tragic, cp. Lys. 215, Plut. 220, Vesp. 309 n. In prose, in Herod. viii. 26, Plato, Legg. 704 b (see Hope, ib. s.v.).

ΔΑΜ. εἶλυγμῶν κάρα λίθω πεπληγμένον, 
καὶ σκοτωδιῶν. 

ΔΙΚ. κάγω καθεύδειν βούλομαι καὶ στύμαι 
καὶ σκοτωδιῶν. 

ΔΑΜ. θύραξε μ’ ἐξενέγκατ’ ὡς τοὺς Πιττάλου 
pαιωνίαις χερσίν. 

ΔΙΚ. ὡς τοὺς κριτάς μ’ ἐκφέρετε· ποῦ ἑστὶν ὁ βασιλεὺς; 
ἀπόδοτε μου τὸν ἀσκόν. 

ΔΑΜ. λόγχη τις ἐμπέπτηγε μοι δι’ ὀστέων ὁδυρτῆ. 

ΔΙΚ. ὀράτε τούτοι κυνον. 

ΚΟΡ. τὴνελλα δῆτ’, εἶπερ καλεῖς γ’, ὁ πρέσβυ, καλλινικος. 

ΔΙΚ. καὶ πρὸς γ’ ἀκρατον ἐγχέας ἀμυστιν ἐξέλαψα.

1218 εἶλυγμῶν R: ἓλγ. cett. 1220 Suspected, as καθεύδειν (for 
συγκ.) is weak, and a parallelism with 1218 is desirable: v. Herw. 
suggests κάγω’ ἐρωτι στύμαι πεπληγμένον (Mnem. xxx. 1902, pp. 39 
sq.) 1222 εἰς τοῦ Πιττάλου R: εἰς (εἰς) τοῦ Πιττάλου ΚΓ: εἰς (εἰς) τοῦ 
Πιττάλου ΑΒVp2 Ald.: Elmsley ὡς τοὺς Πιττάλου or εἰς τὰ 
Πιττάλου (Vesp. 1432 n.). R’s reading is possible (cp. Rep. 328 π ἱδε 
οὐν 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. ἵαερείου) 
is also possible, cp. Dem. xix. § 249 πρὸς τῷ τοῦ ἱρῶ τοῦ ἰατροῦ. 

1218. εἶλυγμῶ: cp. 581 n. 

1219. σκοτωδιῶν: a word borrowed 
by Plato; cp. Thearet. 155 c, Legg. 663 b, 
σκοτωδια Soph. 264 c. On such verbs 
ending in -āv cp. Vesp. 8 n.; and, for 
the sense, Sh. Tse. i. iii. 45 ‘his brains 
turn o the toe like a parish top.’ 

1220. σκοτωδιῶν: as if σκοτωδητῶν: 
cp. Pepper (ib. p. 16) for such ὁμοω-
tέλευτα. He quotes similar adventures 
in English, e.g. ‘so Irish, so modish, 
so mintish, so mild’ (Leigh Hunt, 
‘vestasies’ to rime with ‘estasies’ 
(Pennell). Archidiens (iii. p. 276 K.; 
iv. p. 435 M.) mentions a girl called 
Σκοτωδη, because δῶν ποτ’ ἱπν ἀρ- 
γυροῖν ἐν τῷ σκάτῳ. The word-play in 
the 1220 sq. may be represented thus: 
‘darkness is toward,’ ‘the “deed of 
darkness”’ (Sh. Perio. iv. vi. 33) is 
toward.’ 

1222. ὡς: see crit. n., and Vesp. 
815 n. 

1223. παυκώλαιοι: 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). 

Βασιλεὺς: viz. the Ἀρχων Βασιλεὺς 
who presided at the Lenaea (Poll. viii. 
90). He cannot be the arbiter bibendi 
(Hor. Od. ii. 7. 25) or strateges convivio 
(Plant. Stich. v. iv. 20); nor again 
the awardeer of the prize at the festival, 
since the banquet was over and the 
prize had already been awarded. 

1226. λόχη: cp. 1193 n.; a poetic 
word for δῶρο (cp. Paez 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. 

οδυρτῇ, ‘tristful’; a rare word, occurring 
elsewhere only in Plut. Mor. 499 κ, 
Epiigr. Gr. 1003. 4 (L. & S.). It 
unplussed a scholar who writes κατ’ ἐναλλα-
γίν τοῦ θ’ ὀδύρα, τοῦτετὶ θρακίκη! 
1227. τούτοι: viz. τῶν χο. 

τὴνελλα: onomatopoeic, to represent 
the sound of the flute (schol.); cp. Eq. 
277 τὴνελλα 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 shear, and drained it pottle-deep without winking.

impossible constructions are εἰς τὸν Πίπταλον or εἰς τὸν Πιπτάλον, since εἰς cannot be used, in this sense, with an acc. of a person, and 'a house' is οἶκος, not οἴκος (see Sobol. Praep. p. 45). οὐ τὸς is strongly recommended by the reply ὤς τὸς κρίτας; cp. 1032 crit. n. 1224 μὲ φέρετε ΛΑΒΓ: μ' ἐκφέρετε C Ald. 1225 Paragr. in R 1226 οἴνουτα ΡΣΓ1: οἴνουτα ΒΓ2Vp2 lemma schol.: ὦν Α: ὦν ΡΣΓ Su. (s.v. οἴνουτη) 1228 καλεῖς γ' R etc.: v. Leeuwen καλεῖς γ' (viz. καλλινίκος): Bergk καλεῖς μ': Blaydes κρατεῖς γ'

290 θρήτανελύ, Eq. 17 θρέτε (but this is probably a vulgar form for θάρσος), Ennius lauratara. This particular device was invented by Archilochus, in the poem quoted below, written in honour of a victory at Paros.

καλλινίκος: lyric, cp. Eq. 1254, Av. 1764.


ὡ πρόσβου: a schol. has a strange note, εἰσόν γὰρ υπετέθει πρόσβοι, πρὸς τὴν γυναίκα διαλεγόμενος εν 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', ὃ γυναι, θεώ 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. καλ· . . . γε, atque adeo; cp. Vesp. 97 n. Dicaeopolis means 'I have not only finished the χοίρος first, but I drank it off at one gulp.'


ἀμυστίν: schol. τὴν ἄρθραν πᾶν οὖσαν οἴκους Άληθον. ἔστι δὲ εἰδος ποτηρίου φιάλωδου: it got its name παρὰ τὸ μὴ μένειν (schol.). Thus ἀμυστίν πίνειν
ΚΟΡ. τήνελλά νυν, ὁ γεννάδα· χώρει λαβῶν τὸν ἀσκόν. 1230
ΔΙΚ. ἐπεσθὲ νυν ἄδοντες ὁ τίνελλα καλλίνικος. >
ΚΟΡ. ἀλλ' ἐψομεσθα σήν χάριν
tίνελλα καλλίνικον ἄ-
dοντες σὲ καὶ τὸν ἀσκόν.

1231 ad fin. Assigned to the preceding speaker in R 1233
ἐποψόμεσθα (sic) R: ἐπεψόμεσθα Π²Ε² || καλλίνικον R: καλλίνικος cett.

(Anacr. 63. B.⁴) meant ‘to drink a long draught.’ Hence ἄ. came to mean
‘tippling’ (cp. [Eur.] Rhes. 438 ὅποι ὃς
 σὸν κομπεῖς τὰς ἐμὰς ἀμυστίδας); and,
last of all, ‘a large cup,’ as possibly
here, cp. Amips. i. p. 676 K. (ii. p. 710
Μ.) τὴν ἀ. λάμβανε, and Bekk.-Goll,
Char. ii. p. 357.
1230. γεννάδα: cp. Plato, Charm.
155 ν ὁ γεννάδα, Ran. 179 χρηστὸς εἶ
καὶ γεννάδας ‘a real gentleman.’

1281. For the ode of Archilochus cp.
Bergk⁴, PLG. ii. p. 418 Τίνελλα καλλί-
νικε | χαῖρ ἀναξ Ἡράκλεες, | Τίνελλα καλλίνικε,> | ἀντὸς τε καὶ Ἡδαος αἰχ-
μητὰ δῶ. | Τίνελλα καλλίνικε, | Τίνελλα καλλίνικε. | χαῖρ ἀναξ, Ἡράκλεες.
When the contests at Olympia were
finished, and evening had come, the
victors celebrated the κόμος of triumph
in the company of their parents, friends,
and admirers. Pindar presents them to
First Leader (Handing Die. the wine-skin, from which he had been helping himself) Hurrah, my bully hero, take the flask, and march. (Die. continues his progress towards the right entrance, brandishing the wine-skin above his head.)

Die. (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. (Die. 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, τῇρ. καλ. came to be used in greeting a victor in any game, like ‘bravo’ in English, or hock 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 ἄσκον. The lines are not inserted in the text but were borrowed for the occasion, like the ἔμπολιμα of later tragedy.

EXCURSUS I

(On line 6.)

toίς πέντε ταλάντων: 1. ἀπλήστως ἀλλότρια καταφαγῶν ἔξῆμεσεν αὐτά R || ἀντί τοῦ κλέψαι καὶ κατατίνων ἀπεδωκεν. ἔξημισθη γὰρ ὁ Κλέων πέντε τάλαντα διὰ τὸ υβρίζειν τοὺς ἱππέας. 2. παρὰ τῶν νησιωτῶν ἔλαβεν ἐ τάλαντα ὁ Κλέων, ἵνα πέση τοῦς Ἀθηναίων κοινῆσαι αὐτοὺς τῆς εἰσφορᾶς· αἰσθόμενοι δὲ οἱ ἱππεῖς ἀνέλεγον καὶ ἀπήγγησαν αὐτῶν R || μέμνηται Θεόστομος. 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 Lübbe, 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 (τραγῳδικόν). 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 (ep. Anon. de Arist. vita, δεύτερον δὲ καὶ τρίτον συκοφαντηθείς 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 ἐφι δὴ ὁ Κλέων εἰσήχθη ἀπαιτούμενος ὑπ' αὐτός 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 Θεόστομος ἐν δεκάτῳ Φιλιππικῶν φησιν δὲ οἱ ἱππεῖς ἐμίσουν αὐτῶν· προπηλακίσθεις γὰρ ἐπ' αὐτῶν καὶ

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THE ACHARNIANS OF ARISTOPHANES

παροξυνθείς ἐπετέθη τῇ πολιτείᾳ (= 'became a minister,' viz. a senator in 427 B.C.) καὶ διετέλεσεν εἰς αὐτοὺς κακὰ μηχανώμενος· κατηγόρησε γάρ αὐτῶν ὡς λευστρατούντων (F.I.H. ii. 294, Fr. 100 Müller). On the other hand, Müller-Strübing and Gilbert place μέμν. θέσπ. after διὰ τὸ ὑβρίζειν τοὺς ἵππεας. 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 ἄετο-στρατία, 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 ταραξηπόστρατος 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 διορόδοκια, 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 ἀτυμία. 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 legitimō 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 ἐξήμερον 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 Potidaæ. 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 μέγιν. Θέσπομπτ. 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.


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 didascaliae 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 καμφόδειν ὄνομαστί, 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 dissatisfaction 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 δημοκρατοῦντα (ui 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 discontenanced.

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 Ὄνυστής of Cratinus, and of the comedies of Pherecrates and Crates. Before 440 b.c. the licence of comedy was absolutely untrammeled; cp. Cic. de Rep. iv. 10 apud quos (Graecos) fuit etiam lege concessum, ut quod vellet comedia de quo vellet nominativum dicaret. 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 Hermæ; 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 κωμόδειν οδ αὐτά καὶ κακός λέγειν τῶν μὲν δήμοιν οὐκ ἐστιν, ὅως αὐτοί ἀκούσων κακός. ἵδια δὲ κελεύσαντι, εἰ τίς τινα βούλεσαι, εἰ εἰδότες ὁτί οὐχὶ τοῦ δήμου ἐστιν οὐδὲ τοῦ πλῆθους ὁ κωμῳδόμενος, ὥς ἐπὶ τὸ πολὺ, ἀλλ' ἡ πλούσιος ἡ γενναῖος ἡ δυνάμειος· ὁλίγοι δὲ τινες τῶν πενήτων καὶ τῶν δημοτικῶν κωμῳδοῦνται καὶ οὐδ' ὀστὸν ἔαν μὴ διὰ πολυπραγμοσύνην (e.g. Socrates in Νυμες and Κοννις) καὶ διὰ τὸ ζητεῖν πλέον τι ἐχεῖν τοῦ δήμου, ὡστε οὐδὲ τοὺς τοιούτους ἀπεικονίζεται κωμῳδομένως.

οὐκ ἐστὶν 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 τῶν δήμων) there lay an εἰσαγγελία to the Boule, as Aristophanes (or Callistratus) discovered to his cost.

EXCURSUSES II–IV


EXCURSUS III

(On line 100.)

L. Chodzkiewicz, 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 Khsyarsa 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 underdood by the Greeks, e.g. H, the strong aspirate, was dropped, as unfamiliar; ε was inserted before ξ (as Theopompus wrote εξατράτην for σατράτην); ξάρξ ἄνα—may be an error of the copyist for ξάρξα να—; να for νι follows the analogy of similar barbaric words, e.g. ναβασατρεῖν Ατ. 1615; ov may be quite as correct as ιν, as both represent n of the cuneiforms; σφ for st may be for euphony, or it may be due to the analogy of the many Greek words ending in -σονα. The line is perfect old Persian, and is translated so by Chod. ib. p. 130 ‘Le magnifique Xerxes 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: Ηγα (Hya of Rawlinson) = Lat. hic; Αρτ (arta of Rawlinson) = ‘high-thinking,’ ‘magnanimous’; Μάν = ‘to think’; so Αρταμαν = ‘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 monarque’ (Herod. vi. 98 translates it by μεγάς αἵρησα); Νίπιστνίαν = ‘to write’; Κχστρ = ‘government.’ In Mnem. 1888, pp. 91 sqq., Naber proposes to read δι’ Ἀρταμανον Ξάρξαν, ἀπιστῶν τῶν 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 prosenium 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 Dicæopolis was going to celebrate the rustic feast of Dionysus, they were satisfied that the Pnyx should be treated as Dicæopolis’ deme, and they saw no incongruity in his saluting the Pnyx (in 266–7) with ἐκτῷ σ’ ἐτει προσεύτων εἰς τὸν δήμον ἐλθὼν ἄπμενος: nor did they marvel when Amphitheatrum and the Acharnians discovered Dicæopolis in his deme, although it was impossible that Amphitheatrum should look for Dicæopolis 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 Amphitheatrum travels to Sparta and back while forty lines are being recited. Haupt (‘De sceana 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 sceeniacm Ach. Avque fab. accuratius cognoscendam, p. 15) hold that the scene throughout is laid at Athens, and interpret 202 as meaning that Dicæopolis 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 Dicæopolis’ parish. (2) Others (e.g. Schömann, Opusc. Acad. iv. p. 189, E. Droysen, Qu. d. Ar. re se. 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 Odontos 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 Amphitheatrum must have looked for Dicæopolis 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 Parodos the
Chorus cannot find Dicaeopolis, and determine to pursue him γῆν πρὸ γῆς: 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 εὐφημείτε, 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) Nieijahr (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 ecycelema. Nieijahr thinks Aristophanes would have shrunken 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 Acharnés.

EXCURSUS V

(On line 378.)

Schol. R here is unusually important, viz. τοὺς Βαβυλωνίους λέγεται τούτοις γὰρ πρὸ τῶν Ἀχαρνέων Ἀριστοφάνης ἐξιδάξεις. έν οἷς πολλοῖς κακῶς εἴπεν. ἐκωμιζότατο γὰρ τάς τε κληρονόμας καὶ χειροτονητὰς ἄρχαις καὶ Κλέωνα, παρόντων τῶν ἔξων. καὶ διὰ τοῦτο ὅργισθει ο Κλέως ἔγραψεν αὐτὸν ἄδικας εἰς τοὺς πολίτας ὡς εἰς ὑβριν τοῦ δήμου καὶ τῆς βουλῆς ταύτα πετοικότα. καὶ ἕξειας δὲ αὐτὸν ἔγραψεν καὶ εἰς ἄγωνα ἕνεβαλεν. 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 ἄδικας (Rutherford reads δικίον, 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 ἄδικημα, viz. λése-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 ἕξειας 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 scholars; 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 ἕξεια 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 ὑποδιάσκαλος appeared in the didascaliae. In the case of
the Babylonii, the formula would have been Αριστοφάνης ἐδίδασκε διὰ Καλλιστράτου: in the Fasti, the name of the ὑποδιάσκαλος 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 Deaules 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: Fritzsch, 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 ἀγγέλα 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 κληρωταί καὶ χειροτονηται ἄρχαι, 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, TGΕ.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:

οὐ γὰρ πατρίς, ἦν Πέλοψ ὀρίζεται,
χαίρ', ὡς τε πέτρον Ἀρκάδων δυσχείμερον
}<Παν> ἐμπατεῶσ, ἐιθεν εὐχομαι γένοι.
Ἀνὴρ γὰρ Ἀλέου παῖς με τῷ Τιμνθῶ
τύκτει λαβραίος Ἡρακλεῖ: Ἐνιοῦδ' ὀρὸς
Παρόνιον, ἐνθα μητέρ' ὀψιῶν ὕμην
ἐλυσεν Ἐλείθυα.

(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. Teutras, 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 Teutras' 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), πτώχου ἀμφίβλαστρα σώματος λαβων βάκη | ἀλκτήρα 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 πρῶτος ιδόστατι). 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 (πυλίδων 439), and carrying a wallet (σπυρίδων 453), a staff (βακτύριον 448), and an earthen pot (χυτρίδων 463, ψυκτήρ i. 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 Acharmes (1–41); certainly Dicaeopolis' 'arithmetic of pains and pleasures' has an Euripidean tang. It may have concluded with the words δέ γάρ μὲ δοξαί πτωχον εἶναι σήμερον (Mein. εἰς τὸ σήμερον) | εἶναι μὲν ὡσπερ εἰμί, φαινεσθαι δὲ μή (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. λυε πηγκα δωμάτων (Fr. 1003 N.2, cp. 479); but was refused by the porter, cp. ἄπελθε λαίνων σταθμῶν (449, Fr. adesp. 44 N.2), λυπηρὸς ἵσθ᾽ ὄν κατογγύρισθον δόμων (456), in spite of his piteous appeals, cp. νικὸ δὲ χρεία μ', ἣ κακῶς τ' ὀλουμένη | γαστήρ, ἄφ᾽ ὡς 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 κακὴν ἐμφαρά τεπέληγμένοι | ἰκέτης ἀφίγμαι πρὸς σὲ. Κλ. τοῦ χρεαν 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 credo conatum modo (Ennius i. p. 57 R.2); but Agamemnon turned a deaf ear to his arguments, and urged quorum liberi leta dati Sunt in bello, non lubenter haec enodari audiant (ib.). Finally, he exclaimed studiumque iteres reprim (Attius i. p. 217 R.2). The dispute continued in alternate verses: A. quis homo te exsperat unquam gentium impudentia? M. quis autem malitia te? (Cic. Tusc. iv. 367), ending in the famous words—δὸ πόλεως Ἀργος, κλέισθ' οία λέγει | . . . ἵθ᾽ ὅποι χρήμασι· οὐκ ἀπολούμαι | τῆς στής Ελένης οὐνέκα . . . | Σπάρτην ἔλαχε· κείνην κόσμει, | τὰς δὲ Μυκήνας ἤμεισ 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, virium memorabilem Intui viderer, nī 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 squalitatem sit luctuque horrificabilis Proucesto haudquaquam est ursus mediocris 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 te crepera tua quid cupias 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. ἀπίστως ἐχθροὺ φωτὸς ἐχθρωτον 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 βρις μακρὰ (416), which Aristophanes parodied both in the Acharnēs and in the Thesmophoriazusae: μὴ μοι φθονησθή, ἀνδρε, Ἐλλήνων ἄκροι, | εἰ πτωχὸς ὤν τέκλη ἐν ἐσθλοῖς λέγειν (Fr. 703 N.2). The occasion called for speech; cp. Ἀγάμεροιν οὐδ' εἰ πέλεκν ἐν χεροῖν ἔχων | μέλλοι τις εἰς τραχὴν ἐξεμβελεῖ ἐμόν, | συγγήροι τι δίκαια γ' ἀντεπει τέχον (Fr. 706 N.2). The hero's object seems to have been to minimize the causes of the war against Troy: quantum Tyndareo guata et Menelai domus Molem excitavit 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 crouris volvebantur Mysti (id. i. p. 218 R.2). Self-defence was a duty; cp. ἐρεῖ τις "οὐ χρήμα", ὥ τι δὲ χρήμα, οὐκ εἰπατε (Fr. 708 N.2). No one with ordinary self-respect would have tolerated such an unprompted injury. Certainly, the Greeks would not have shown this spirit in similar circumstances: reverse the picture; cp. φέρε' εἰ . . καθῆσθ' ἄν ἐν δόμων, ἑ τοῦ πολλοῦ γέ δει | . . ταύτ' οὖ' ὅτι ἄν ἑράτε . . τὸν δὲ Τήλεφον | οὐκ οἰμέσθα: νοὺς ἄρ' οὐχ ὑμὶν ἐι (Fr. 709–10 N.). The Chorus were amazed at Telephus' adroitness; cp. οὐτ' ἄρ' ὑδείσες ἔστων αἰμωλὸς μόνος | χρεία διδάσκει, κἀν βραδός τις ὣ, σοφὸν (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. εἰτα δὴ ἰηθεῖμεθ' | παθότες οὐδέν μάλλον ὥ διδρακότες (Fr. 719 N.2, Thesm. 519). At this point came the unwelcome intervention of the person who, in the Achārniae, is represented by Lamacus, in the Thesmophoriazusae by Clisthenes. In the original he seems to have been Achilles. His first words were ominous: κακὸς τίς ἐστι προζέφω σοι χρόμενος (Fr. 721 N.2) καὶ νῦν ἄκοινται πράγμα περὶ ύμῶν μέγα | ὅλιγῳ τι πρότερον κατ' ἀγορᾶν λαλούμενον, | ἦκο φέρων σοι τούτο κτλ. (the words of Clisthenes
EXCURSUS VI

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Thesm. 577 sqq.), where at least πρὸ ὑμῶν is not from the original. The King professed ignorance of the identity of his guest: qui neque civitatis esset, unquam potius 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 τεκμηρίω (Eq. 1232, Thesm. 626), and was reduced to despair, and exclaimed: ὃ Φοῖβ᾽ Ἀπολλον Λύκιος, τί ποτὲ μ᾽ ἐργάζῃ; (Fr. 700 N. 3). But the hero presses him closely; cp. ὅδ᾽ ανδρα Μυσὸν Τήλεφον <τινί> εἰτε δὲ | Μυσὸς <γεγένω> ἕν, εἰτε καλλοθεν πόθεν, | τῶς ... Τήλεφος γνωρίζεται (Fr. 704 N. 3). Achilles demanded the hero’s death; cp. κακῶς ὀλοιτ᾽ ἀν᾽ ἄξων γαρ Ἑλλάδι (Fr. 720 N. 3). Telephus was driven to his last move: λεπτὴ τις ἐλπίς ἀσθ' ἐφ᾽ ὅς ὀχυρίμεθα (Eq. 1244). 

He seized the infant Orestes, and, with his knife at his throat, exclaimed: πληγείν μαχιρὰ τῷ δε φοινίας φλέβας | καθαματῶσαι βιωμόν (Thesm. 694). Holding the child in his arms, Telephus continued his arguments. He sought to calm the anger of Achilles; cp. ὥρα σὲ θυμὸν κρέστοσα γνώμην ἐχειν (Fr. 718 N. 3); 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᾽, δ᾽ ἄλας, σὺ πῶδε πειθέρσαβδ εἰπὲ γάμ.; (Fr. 717 N. 3). Telephus had belittled the State; cp. ὅδις ἄνθρωπος πᾶλαι | ἀπασαν ἣμῶν τὴν πόλιν κακορροθεὶ (Fr. 712 N. 2). Telephus must face his fate boldly, and not, by means of cunning, seek to evade it; cp. τὰς ἐμφορίας γὰρ οὐχὶ τοῖς τεκνάσασιν | ἕφεν δίκαιον, ἄλλα τοῖς παθήμασιν (Thesm. 198); but these lines may be Agathon’s own. The Greeks must rule barbarians; cp. Ἔλληνες ὄντες βαρβάρους δουλεύ- σομεν (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: ὅλα ἐὰν ἀνάγκη, καὶ θεόι μή μάχου | τὸλμα δὲ προσβλέπειν με, καὶ φρονήματος | χάλα τὰ τοῖς μεγαῖς πολλάκις θέδς | ταπείν’ ἐθηκε καὶ συνέστειλεν πάλιν (Fr. 716 N. 2). proinde iste est tua aurfer terricula, atque animûm inatum comprimes (Attius i. p. 216 R. 2; perhaps the origin of Aesch. 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 ὅ τρόσας ἱάσεται, that not Achilles, but his spear, was destined to be the instrument: πριστοῦτο λόγχης θέλγεται μνήμασιν (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 Acharnès and the Themosphoriazusae, 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 ῥήτες μακρὰ, 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 Clistenes. In this respect the Themosphoriazusae 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 Anthemoeritus, who, on the initiative of Pericles, was sent to the Megarians and the Lacedaemonians, to make some remonstrances touching the cultivation of the ἱερά ὀργάς. The Megarians were held responsible for the deed. On the proposal of Charinus (Plut. Per. 30), it was decreed (1) ἀστυπόδων μὲν εἶναι καὶ ἀκήρυκτον ἔχοραν (the usual formula was πόλεμον); (2) δὲ δ’ ἀν ἐπιβῇ τῆς Ἀττικῆς Μεγαρῶν θανάτῳ ἢμιοῦθαι (hitherto they were excluded only from the harbours and markets); (3) τοὺς δὲ στρατηγοὺς, ὅταν ὀμνύσω τῶν πάτρων ὅρκον, ἔπαινεν ὧτι καὶ δίς ἀνὰ τῶν ἐκ τῆς Μεγαρικῆς ἐμβαλοῦσι; (4) ταῦτα χρῆναι δ’ Ἀνθεμόκρετον παρὰ τῶς Θριασίας πόλας αἱ νῦν Δίπταλον ὄνομαζονται (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,

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 (διαθέσακε), 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 Proculus in that play, Lamachus is the champion of the opposition. In the Acharnés, 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 Proculus 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
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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 νικαὶ τοῖς λόγοισι. Zielinski's strongest argument that there was originally an Agon in the play is, that the Epirrhemation 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 Zielinski'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. Zielinski 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 (μηλολόνθη). 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. αλλ' ἀπογάλα τὴν φροντίδα εἰς τὸν ἀέρα, | λινόδετον ὄσπερ μηλολόνθην τὸν ποδόσ). Eustathius is the authority for ancient times; cp. 1243. 33 εἰς γάρ τινας καὶ χαλκαί μναί, συνενάμεναι, φασίν, τοῖς κανθάροις, χαλκίζουσιν τῇ χρώα, αἷς οἱ παιδεῖς κηρία, φασίν, προστιθέντες ἀφιμάσων.

The game is still well known in Crete, where the 'chafer' is called κανθαρομαμούνας; cp. Papasliotis, Δόγος περ' τῶν παρὰ τοῖς ἀρχαίοις Ὕλλορει παιδικῶν παιγνίων, p. 21 ὑπάρχει παρ' ἡμῖν κάνθαρος τῆς ἔχων οὐράν ψαλιδωτήν. τούτῳ συλλαμβάνοντες οἱ παιδεῖ ἐμβάλλουσιν εἰς τὴν οὐράν κηρίον ἀνημένον, τὸ ὁποῖον συνφιγομένον ἵσταται ὅρθων καὶ καίεται· ἔνω δὲ ὁ κάνθαρος ἀρέθεις περιφέρεται μὲ τὸ φῶς, τὸ παιδία ἀκολουθοῦσιν ἀλαλάξουτα ὑπὸ χαράς. τὴν παιδίαν ταυτὴν, ἕξ ἄποροθ' πολλάκις ἐμπρήσεις οἰκίων, ὑπευθέντος τοῦ κανθάρου μὲ τὸ κηρίον εἰς τὸ πάτωμα τῆς οἰκίας, βλέπει τις καὶ τὴν σήμερον καὶ ἐν Ὀδήμαις.—καλοῦσι δὲ τὸ ὄψιν ἐν Κρήτῃ, ὅπου τὸ παιγνίον εἰναι συνηθέστατον, κανθαρομαμοῦναν.
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