THE

ACHARNIANS OF ARISTOPHANES
THE ACHARNIANS OF ARISTOPHANES

WITH INTRODUCTION, CRITICAL NOTES AND COMMENTARY

BY

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PREFACE

In preparing this Commentary on the Acharnians I have necessarily made use of most of the previous editions of this and other plays of Aristophanes, and of the occasional contributions in recent periodicals and special works. I have endeavoured to cite the particular source of anything I have borrowed from others. For the general conception of the play as it was staged, Mazon's *Composition des Comédies d'Aristophane*, in spite of its many incursions into the unknown and unknowable, is more helpful than any other book. Of the treatises on Aristophanic Parody the name is legion: Bakhuyzen's *De Parodia*, and A. T. Murray's *Parody and Paratragoedia in Aristophanes* are perhaps the most useful. After considerable hesitation I have decided to retain the traditional *XO*. in my text with the traditional departure at 557, not that I do not accept the normal division into *ἡμιχώρια* (see 557 n.), and the assignment of certain lines to their respective leaders, but because in some scenes that assign-
ment must be purely arbitrary. Indications of the more probable division will be found in the notes.

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W. R.

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THE ACHARNIANS

INTRODUCTION

I. The Play

The Acharnians falls within the Sturm und Drang of the poet’s life. Aristophanes had made his début on the Comic stage with the Banqueters (Δαυταλῆς) represented under the name of Callistratus at the Lenaea of 427. He was then a mere stripling (σχεδὸν μειρακίσκος ὄν Schol. Ran. 502), probably between the years of eighteen and twenty-one. The groundwork of the play is largely composed of school reminiscences. The plot must have borne some resemblance to that of the second half of the Clouds—a father with two sons, one walking in the good old ways, the other imbued with the new learning and the luxurious habits of the jeunessse dorée. The virtuous son does not seem to have taken a prominent part; presumably the character, however commendable in real life, would have been a little fatiguing in Comedy. But the old-fashioned father and the degenerate son take up the foils. The father confounds the son with questions on the meaning of Homeric words like κόρυμβα and ἄμενην κάρπα: the son retaliates with the vocabulary of Solon’s Laws, τί καλοῦσιν ἰδιῶν; τί καλοῦσιν ἀποινᾶν; (fr. 222). Other fragments give us some hits at the modish style of the rhetors and their effeminate ways of life (fr. 198, 218, 221); the son expresses indignant surprise that he should be asked to take to farming work when he has used up all his energy in playing the lyre! The play obtained the second prize. In the
following year Aristophanes took a bolder flight. Fired with the desire of emulating Cratinus, who had made Comedy a formidable organ of political criticism, he took the leaders of public opinion and their government of the allied states for his theme. In particular he accused Cleon and Pisander of promoting the war for their own ends. The play was composed during the ferment of public feeling in regard to the reduction and punishment of Mitylene; it was exhibited at the Great Dionysia before the delegates of the Athenian allies. It was not without reason that Cleon signalized the production of the Babylonians by bringing a charge of treason (κακηγορίας εἰς τὸν δῆμον) against Callistratus, its official sponsor. The prosecution seems to have fallen through; but it determined the theme and the prevailing tone of the Acharnians.

The Acharnians was represented in the name of Callistratus at the Lenaea of 425. At that date all Athenian parties had been fused into one by a common resentment. At the preceding elections the peace-party had suffered an absolute débâcle. The annual invasions of Attica, the massacres at Plataea, at Mitylene, and at Corecyra, the success of Athenian arms at Argos Amphilochicum had fanned the war spirit to a flame. Aristophanes had perforce to develop the ideas thrown out in the Babylonians, to defend his former line of action, and at least in form to commend the policy of peace.

The hero of the play belongs to the country farmer\(^1\) class who had lost much and had little to gain by the

\(^1\) Naturally enough the farmer class were, as a rule, anxious for peace. Xen. Rep. Athen. ii. 14 υν μεν δὲ οἱ γεωργοῦντες καὶ οἱ πλουσιοί Αθηναῖοι ὑπέρ-χονται τῶν πολεμίων μᾶλλον, ὁ δὲ δήμος ἄτε ἐκ εἰδῶς ὅτι οὐδὲν τῶν σφόν ἐμπρήσουν οὔδὲ τεμοῦσιν ἄδεις ἢ καὶ οὐχ ὑπερχάμενοι αὐτοῖς.

Eccl. 197–8 ναῦς δὲι καθέλκειν τῷ πένητι μὲν δοκεῖ, τοῖς πλουσίοις δὲ καὶ γεωργοῖς οὐ δοκεῖ.
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war. Dicaeopolis (the 'good citizen') is first in the Pnyx. He is sick of the war and of living in the town, with its street-cries and its famine prices. He is resolved to interrupt and to hiss till the Prytanes put the question of peace to the vote. The assembly is constituted. Amphitheus, the professional peace-maker, offers his services if the State will grant him a travelling allowance. He is ejected without more ado. Then enter the ambassadors just returned from the King's court, very much fatigued with carousals and travelling in palanquins, and bringing with them a Persian emissary whose language leaves them free to put any construction upon it that they please. Dicaeopolis is infuriated with the credulity of his countrymen, and commissions Amphitheus to make peace for himself and household. The presentation of the ambassador from Thrace, the entry of the Odomanti, who are an earnest of the troops promised by Sitalces and commence operations by making a raid on Dicaeopolis's lunch, is hardly over when Amphitheus returns from Sparta bearing treaty samples—in bottles. Dicaeopolis chooses his peace from the Thirty Years' brand, and retires to celebrate the Rural Dionysia: Amphitheus rushes off the stage and out of the play.

The Acharnian burghers have got wind of this outrageous proceeding, and arrive in hot haste, their mantles filled with stones. They lament their vanished youth—there was a time when the traitor would not have slipped them so easily; even now they are hot on his trail. Dicaeopolis is rudely interrupted in his phallic song. He has to resort to the methods of high tragedy before he can get a hearing at all, and even so he must speak with his head on the block. He makes some observations on the unreasonableness of angry men, and then, as there is so much at stake, journeys to the house
of Euripides, where all the paraphernalia of pathos are kept in stock. He gets a goodly assortment by dint of much importuning, and then proceeds to make his defence in an elaborate burlesque of the speech of the Euripidean Telephus. The causes of the war are trivial after all, but the provocation is not all on one side. Athens is no mere injured innocent. Let them put themselves in Sparta's place. Could Sparta have done other than she did? One half-chorus begins to make an onset on Dicaeopolis; the other takes his part. The war-party summon Lamachus to the rescue—not the Lamachus of the historian, the hard-working, honest, and competent officer, but the living embodiment of his name, the Braggart Soldier who finds his account in war. Lamachus is overborne by a torrent of buffoonery and invective. The chorus unites in the parabasis. The anapaests give us a résumé of the Babylonians and a sounding eulogy of the patriotism and the discernment of the poet.

The remainder of the play is a series of detached scenes. One character after another passes over the stage; they have as little connexion with each other as those who pass before the clown in the modern harlequinade. But they all subserve the end of the play, a cogent sensuous presentation of the blessings of peace. Dicaeopolis holds in Athens open mart to all but Athenians. The starving Megarian sells him his daughters. He trounces one informer, and exchanges another for the game of Boeotia, a region where informers are unknown. He will not give 'a drop of peace' to the groomsman, to Dercetes, or to Lamachus; he is more lenient to the bridesmaid. Then follows an effective duet before the houses of Lamachus and Dicaeopolis. Each is preparing for a foray, Lamachus to the snowy frontier, Dicaeopolis to the Feast of Pitchers. After a lapse of time taken up with a choral
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attack on Antimachus and Cratinus the contrast is renewed. Lamachus is borne in like another Hippolytus, but wounded in the foot! Dicaeopolis reels on the arms of two dancing girls. Few scenes could have been more piquant on the stage. Finally Lamachus is borne off to the surgery; Dicaeopolis goes to receive his prize, and the play ends with the joyous κῶμος—'Hurrah, the conquering hero comes.'

The play is a tissue of impossibilities. The changes of scene are perplexing enough, but the muse of Aristophanes is no melolonth tethered by the foot. The plot, such as it is, an Athenian citizen making a truce with Sparta on his own behalf, is as purely fantastic as the flight of Trygaeus to the heavens in quest of peace. Aristophanes does not even trouble himself to give the Megarian and the Boeotian a safe conduct over Attic territory. But if the Acharnians is a farce, it is a screaming farce. It is essentially dramatic. It abounds in telling situations. It has a never-failing verve and 'go' that carried off the first prize at the Lenaea of 425, and have secured it as appreciative a hearing from the wider audience of posterity. Two points are worthy of passing notice: (1) the preponderance of parody and burlesque; the arms of Euripides are turned against Lamachus. It would seem that the poet is making use of the expedient which he moots in Ran. 1438-9:

εἰ τις πτερώσας Κλεόκριτον Κινησία
αὖροιν αὖραι πελαγίαν ὑπὲρ πλύκα,

and sighs for in the final Ode of the Acharnians, the diversion of one enemy to discomfit or get rid of another. (2) The comparative insignificance of the choral lyric. We have one or two specimens of the light mocking song of which Aristophanes was the master. We have nothing of the woodland strain of the Birds (228 ff.) or
the fresh lively little chant of the Frogs (240 ff.), not to speak of the aerial flights of the Clouds (275 ff.) The burly Acharnians driving their asses laden with charcoal must have been a common sight in the streets of Athens. Such homely beings were hardly fit media for the fantastic song.

THE POLITICS OF ARISTOPHANES

It is curious to observe that until the latter half of the nineteenth century the most extraordinary misconception appears to have prevailed in regard to the motives and the personality of the poets of the Old Comedy. Casaubon actually inferred from one passage in our play that the Athenians prohibited the importation of wicks from Boeotia in order to safeguard their arsenals. O. Müller lent his support to the view that the authority of Aristophanes was on all fours with that of Thucydides. Scholars like Bergk 1 extended their reverence from the Greek to the matter and the writer of the Greek—‘nam Cratinus cum esset magno ingenio et eximia morum gravitate, aegerrime tulit rempublicam praeceps in pernicem ruere . . . iam vero Cratinum in fabulis componendis id unice spectavisse quod esset verum, ne veteres quidem latuit . . . Aristophanes autem idem et secutus semper est et saepe professus.’ In the words of Grote 2, the Comic poets were regarded ‘as men of exalted morality, stern patriotism, and genuine discernment of the true interests of their country—as animated by large and steady views of improving their fellow citizens, but compelled in consequence of prejudice or opposition to disguise a far-sighted philosophy under the veil of satire—as good judges of the most debateable questions such as the

2 Grote, Hist. of Greece, vi. 37.
prudence of making war or peace—as excellent authority to guide us in appreciating the merits or demerits of their contemporaries, insomuch that the victims of their lampoons are habitually set down as worthless men.' Grote himself, not to speak of Müller-Strübing, was successful in exploding this extraordinary conception of Comedy, and of the Old Comedy at Athens in particular. Denis \(^1\) runs into the opposite extreme—'De tous les écrivains attiques il est avec Platon le plus antiathénien par le cœur.' It is true that Aristophanes makes the most unsparing attack on the prominent movements of the day. He satirizes philosophers and poets. He seems to hate intellectual curiosity as such: he sighs for the good old times when the Athenian youth οὐκ ἡπίσταντ' ἀλλ' ἡ μᾶζαν καλέσαι καὶ ῥυπποπαί εἰπεῖν (Ran. 1073). At the Dionysiac Festival he pillories Dionysus as a greedy poltroon. He attacks ambassadors, officers, and jurymen. He attacks the leaders of the democracy—if Pericles is let off lightly it is no doubt that he may serve as a foil for Cleon—and in the Equites he presents a most unflattering picture of the Sovereign Demos itself. How far were these attacks prompted by a political creed? If they were so prompted, how are we to explain the hardihood of the poet and the complaisance of the Athenian Democracy?

Couat \(^2\) propounded an ingenious hypothesis in the solution of these problems. Most of the Comic poets at Athens were poor men, and wrote Comedy for a profit. To obtain a Chorus they had to apply to the Archon. To have that Chorus properly equipped they had to humour the Choregus. And as Archon and Choregus belonged in general to the party of the rich and the aristocratic, the Comic poet had to cut his politics

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1 Denis, La Comédie grecque, i. 247.
2 Couat, Aristophane et la Comédie attique.
according to his interests. It was the rich who had
literary taste and appreciation, and the mass of the
people were content to follow the lead of the connoisseurs.
But Couat forgets that many of the leaders of the demo-
cracy had no lack of wealth. Pericles certainly acted
as Choregus; and by this date the constitution of the
archonship was itself on the most democratic basis.

M. Croiset\(^1\) offers a most attractive suggestion in his
charming brochure published in 1906. Following the
lines laid down by Beloch (Die attische Politik), he
contends that there were three parties at Athens:
(1) the aristocrats proper, (2) the extreme democracy
composed of the traders and artisans of the Peiraeus and
the proletariat of the town, (3) the Attic farming class.
Aristophanes was by birth and by predilection a member
of the Third Party. The farmers were in favour of
peace, but they grudged the time and the trouble to
come to the Ecclesia. They did, however, come in great
numbers to the Dionysiac Festival, and thus Aristophanes
is enabled to present their views with safety and success.

One can hardly help feeling that Croiset has over-
sted his case. The Aristophanes of Plato’s Symposium
is something of a \textit{bon vivant}. Even the jaded city
dweller may appreciate the beauties of the country for
a season. Socrates and Phaedrus walk out to the Ilissus.
The reluctance of Socrates to extend his walks beyond
the bounds of Athens is mentioned in the Crito as
somewhat paradoxical. If Dicaeopolis is a countryman,
so are the Chauvinists of Acharnae. And one can hardly
credit that the farmers of Attica were at one and the
same time in favour of peace and possessed of a pre-
ponderance in voting power, that they saw the war
policy adopted and maintained through sheer reluctance
to take a longer walk than usual. The picture of the

\(^1\) Croiset, Aristophane et les partis à Athènes.
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peasant in Eur. Orestes 919 ὀλιγάκις ἁστυ κἀγορᾶς χραίνων κύκλον is quite irrelevant. The reference there is not to voting in the Ecclesia, but to loitering in the Agora.

From the time of Cratinus attacks on the leaders of the democracy are the stock material of all the Comic poets. It is unsatisfactory to seek for a special explanation in a particular case. The old κῦμοι had been full of raillery and invective; the Dorian farce was a caricature of certain grotesque types. Aristophanic Comedy is still close to the soil from which it has sprung. The position of Athenian women precluded the possibility of Comedy in the highest sense. The refined wit can seize upon the salient incongruities of the commonplace: the Old Comedy was gross; its laughter is not the quiet laughter of reflection. The burden of the play must be that of attack; and where something had to be attacked, the obvious enemy was that which was powerful or that which was new. Aristophanes is a conservative, not by political conviction, but by his métier. The toleration usually shown to the Comic stage was probably due to the same feeling that fostered the use of ostracism, the feeling that animated the person who was tired of hearing Aristides called 'the Just'. The Athenian Democracy was above all things jealous of its sovereign power. Even in the delegation of executive functions it was extremely sensitive, and the conduct of its officials was periodically brought under review. Cleon held no definite office. It is not unlikely that while availing themselves of his advice, the democracy were glad to have the constant reminder that his position as adviser was held on sufferance. Aristophanes is conducting no propaganda, though it is possible that the personal feud may have lent something to the virulence of his attacks on Cleon. Off the Comic stage Dicaeopolis would have been an ἄσπιδαποβάλης. The jubilation of the closing
scenes of the Acharnians is pleasing in Weissnichtwo: in real life it would have been as abject as the mis-adventures of Lamachus are burlesque. The second part of the Vespae is hardly a pointed instrument of attack. The Athenians crowned the Equites, but they entrusted Cleon with plenary powers to deal with the situation in Thrace.

II. The Scenery of the Acharnians

The three doors in the back-scene represent three houses, the central door the house of Euripides, the one on the (spectators') right the house of Lamachus, the one on the left the house of Dicaeopolis. The flanking position of the two latter is fixed by the symmetry demanded in the parallel scene 1078 ff. The location to right and left respectively is determined by 1143-9. When Lamachus marches off by the left to fight the Boeotians, Dicaeopolis by the right to join in festivity, it is desirable that each should have to march as far as possible while the Coryphaeus sings his anapaestic accompaniment.

The opening scene is laid on the Pnyx. A bench or two for the Prytanes would suffice to indicate this. Thereafter the scene is laid before the house of Dicaeopolis, which is for some time supposed to be in the country (203 n., 266 ἐκτὸς σ’ ἑτεὶ προσέπουν εἰς τὸν δήμον ἐλθὼν ἀσμένος); later on it is supposed to be in the town. There is no need to postulate a change of scenery, and we have no evidence that the periaktai were in use in the fifth century. Aristophanes relies on the nimble wits and the complaisance of his audience. We have indications of a change of scene at 203 and 204–5—the Acharnians track Dicaeopolis from the Pnyx—and (possibly) an indication of the reverse change at 394 καὶ μοι βαδιστέ
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van Leeuwen prefers to believe that Dicaeopolis celebrates his Rural Dionysia in the town 'fingentem se rure versari'. This seems to me over-subtle, and really more difficult than a frank acceptance of the incoherence of the Old Comedy and its independence of time and space, an independence that is sufficiently proved by the fact that Aristophanes does not hesitate to make Dicaeopolis, Euripides, and Lamachus next-door neighbours.

III. Aristophanes and Callistratus

The part played by Callistratus and Philonides in the production of the plays of Aristophanes is one of the darkest corners in the history of Comedy. These men were not actors: the statement to that effect in the Vita and in the Scholion on Nub. 531 is based on a misunderstanding of διὰ Καλλιστράτου. They were themselves poets (Suidas s.v. Φιλονίδης), and possibly poets of no mean order, for the evidence at our disposal is extremely exiguous. Why did Aristophanes seek their aid? Who was officially responsible for the play in such a case? Who obtained the credit of its success? Briel¹ expresses a prevalent view when he maintains that in regard to all the plays of which we are informed διὰ Καλλιστράτου ἐδίδαξε, it was Callistratus who applied for the Chorus in his own name, Callistratus who was officially recognized as the poet, Callistratus whose name was entered on the Victors' List: the authorship of Aristophanes would not

¹ Briel, De Callistrato et Philonide, 1887, reviewed by Hiller in Philologischer Anzeiger, xvii. 6. For other discussions of this subject cf. Leo, Rhein. Mus, xxxiii. 490 ff.; Petersen, Jahrb. f. Phil. und Paed, lxxv. 649-73; Kaibel's article on Aristophanes in Pauly-Wissowa; Zacker, Philologus, 1890, pp. 313-37; Römer, Studien zu Aristoph. und den alten Erklärrern desselben, pp. 113-39; Van Leeuwen, Mnemosyne, xvi. 251 ff.; Prolegomena (1908), pp. 39-46.
be generally known until the play was issued to the reading public. He is only pressing this view to its logical conclusion when he asserts that in a play brought out διὰ Καλλιστράτου or διὰ Φιλονιδοῦ all personal references to the poet must be taken as referring to the official διδάσκαλος and not to Aristophanes.

Hiller, on the other hand, argues that from the Daitaleis onward it was Aristophanes himself who asked for the Chorus. Aristophanes was officially as well as in fact the author of the play, though the name of the trainer may have been coupled with his. Both names were entered on the Victors' List. Aristophanes was himself the winner of the prize; the State μισθός he might surrender to Callistratus.

But (1) the latter view is not supported by documentary evidence for the fifth century. See the restoration of the Victors' Lists in Wilhelm's Urkunden dramatischer Aufführungen in Athen, 1906, pp. 110 ff.; E. Capps takes the opposite view (A. J. P. xxviii. pp. 186–99), but his data are too unstable to warrant his conclusions.

(2) It is quite inconsistent with the language used by Aristophanes himself of his relations with Callistratus. In Equites 512 f.—

   ἀ δὲ θαυμάζειν ὑμῶν φησιν πολλοῖς αὐτῷ προσιόντας
   καὶ βασιλείζειν ὡς οὐχὶ πάλιν χορὸν αἴτοι καθ’ ἑαυτὸν,

he says that his friends had pressed him to enter the contest in his own name and thus secure for himself the sudden éclat of victory. Hiller indeed maintains that καθ’ ἑαυτὸν in this passage does not mean 'suo nomine', but merely 'alone', 'without entering into partnership with others', and that it might very well stand if Aristophanes had previously been in the habit of applying for the chorus himself, but with the explanation
that the trouble of training and the pecuniary reward were to go to Callistratus. But if Aristophanes had previously been officially recognized as the victor, one does not see why his friends should be so insistent that he should undertake the trouble of training. Or does Hiller suppose that they were concerned about the pecuniary reward? The phrase καθ' ἐαυτὸν must be taken along with the other passages in which Aristophanes speaks of this matter.

Eq. 541 ff.

ταύτ' ὄρρωδὼν διέτριβεν ἄει καὶ πρὸς τούτοις ἦφασκεν ἐρέτην χρῆναι πρώτα γενέσθαι πρὶν πηδαλίους ἐπιχειρεῖν, κατ' ἐντείθεν προφαστεύσαι καὶ τοὺς ἀνέμους διαθήσαι, κάτα κυβερνᾶν αυτὸν ἐαυτῷ,

where αὐτὸν ἐαυτῷ can only mean 'himself'.

Vesp. 1017 ff.

μέμψασθαί γάρ τοσι θεατάις ὁ ποιητὴς νῦν ἐπιθυμεῖ. ἀδίκειαθαί γάρ φησιν πρῶτος πάλλ' αὑτοὺς εὗ πεποιηκὼς, τὰ μὲν οὗ φανέρως ἀλλ' ἐπικουρῶν κρύβον ἐτέρουσι ποιηταῖς, μημηταμένος τὴν Εὐρυκλέους μαντείαν καὶ διάνοιαν,

εἰς ἀλλοτρίας γαστέρας ἐνθὲς κωμῳδικὰ πολλὰ χέασθαι. μετὰ τούτο δὲ καὶ φανερῶς ἤδη κινδυνεύων καθ' ἐαυτῶν οὐκ ἀλλοτρίων ἀλλ' οἰκείων Μουσῶν στόμαθ' ἴνισχύσας.

Hiller tries to get rid of the οὐ φανερῶς and the κρύβον by referring them to collaboration of Aristophanes with other poets. The earliest recorded instance of this kind is his co-operation with Eupolis in the composition of the Equites (see Kirchhoff, Hermes xiii. p. 287, and Nub. 553 ff.), and the adoption of Hiller’s hypothesis renders the two following images unintelligible. When Aristophanes imitates the ventriloquist’s art, he speaks with the lips of Callistratus. When he enters the contest in his own name, he sends in the product of his Muse as his own, not as the work of another (ἀλλοτρίων when contrasted with οἰκείων could not mean ‘partly his own’). It is plainly implied that until the Equites the name of
Aristophanes had not come before the public on the day of performance.

Nubes 530 f.

καλώς, παρθένος γὰρ ἔτ' ἤν, κοῦκ ἐξῆν πώ μοι τεκεῖν,
ἐξέδηκα, παῖς δ' ἐτέρα τις λαβοῦσ' ἀνείλετο.

λαβεῖν and ἀνελέσθαι are used in an almost technical way of acknowledging the parentage of a child. The metaphor would not apply unless Callistratus had been officially recognized as the author of the Daitaleis, the play in point.

There is no reason to suppose that the secret of authorship was religiously kept. The plays of Aristophanes may have been canvassed for long in the youthful coterie which he adorned. He himself may have been present at rehearsals. The proceedings that followed the production of the Babylonians can hardly have failed to throw some light on his relations with Callistratus. But the foregoing passages are sufficient to indicate that in the eyes of the state the διδάσκαλος was the ποιητής. The same must have held true of the great mass of the theatre public, at least until the explicit announcement in the Equites.

**The Status of Aristophanes**

What was the motive of this strange relationship? In the Equites Aristophanes yielded to the remonstrances of his friends, and braved the contest in his own name. Yet in later life he reverted to his original practice. To quote only certain instances, the Aves and the Lysistrata were brought out by Callistratus, the Amphiaraurus and the Ranae by Philonides. Van Leeuwen suggests that the αἰδώς and the εὐλαβεία of Equites 512-46 are idle protestations. Aristophanes was really of Aeginetan extraction, his father having taken part in the migration
to Athens a generation before the outbreak of the Peloponnesian War (Hdt. vi. 90), and was therefore disqualified from applying for a chorus. The first three plays, the Daitaleis, the Babylonians, and the Acharnians, were brought out through Callistratus. Elated by their success, the youthful poet had the temerity to usurp the rights of a true-born Athenian, and bring out the Equites in his own name. Cleon was quick to see his advantage, and brought a γραφὴ ἕνιας against him. Whatever the result—we are told that Aristophanes laughed the charge out of court

μὴ τηρ μὲν τέ μὲ φησι τοῦ ἐμμεναι, αὐτὰρ ἐγώγη
οὐκ οἶδ' οὐ γὰρ πό τις ἐὼν γὰρον αὐτὸς ἀνέγνω

(a retort that was, to say the least, not happy: it would have been more pointed in a γραφὴ ὑποβολῆς) —Aristophanes took a lower tone thereafter. The evidence for this suggestion rests upon (1) the statement in the Vita xxvii² 26 Dübner—διήκθευνε δὲ αὐτῶ <se. τῷ Ἐλευθ.> ὁ Ἀ. ἐπειδὴ ἕνιας κατ' αὐτὸν γραφὴν ἔθετο ὅτι ἐν δράματι αὐτὸῦ Βαβυλώνιος διέβαλε τῶν Ἀθηναίων τὰς κληρωτὰς ἀρχὰς παρώνων ἕνων. ἔστω ἑκάτερον ὅταν ἐλέγε τις παρόσον οἱ μὲν αὐτὸν φασὶν εἶναι ὅτι ἐν Ἡρώου ἔτος καὶ τρίτον συκοφαντηθεὶς ἀπέφυγε, καὶ οὔτω φανερῶς κατασταθεὶς πολίτης κατεκράτησε τοῦ Κλέωνος, ὅθεν φησὶν

αὐτὸς τ' ἐμαυτῶν ὑπὸ Κλέωνος ἀπαθῶν
ἐπίσταμαι...

It will be seen that Van Leeuwen accepts only so much of this testimony as suits himself. His own account makes a capital story, but it is not the story of the Vita. If we are to accept the γραφὴ ἕνιας on this evidence, we must also accept the statement that Cleon instituted his suit after the production of the Babylonians, presumably because he could reach the author of the play in no other fashion, Callistratus being
officially responsible for its production. And the last sentence rouses the gravest suspicions. Aristophanes could not be twice and thrice prosecuted on a charge of ἕνιον. The suit once lost or gained could not be furbished up again. There was no appeal in Attic law.

(2) Certain suggestions in the Comic Fragments, none of which are even plausibly allusions to Aristophanes with the exception of Eupolis fr. 357.

There Kaibel (op. cit. p. 972) favours the view that Pindar and Simonides are meant. Cf. Ach. 637 n. Even if we grant a hit at Aristophanes it proves very little. Charges of ἕνιον were rife at Athens, and were frequently based on nothing more than some obscurity in the antecedents of the person concerned. The poet Phrynichus is termed ἕνος in Schol. Ran. 13. Hyperbolus is a Lydian in Plato fr. 166, 167, 170, a Phrygian in Polyzelus fr. 5.

Against Van Leeuwen’s theory we have (1) the important fact that there is not the slightest vestige of evidence that only true-born Athenians were permitted to compete at the Attic Festivals. Van Leeuwen’s language is rather naïve: ‘non tamen satis commode sic’ (i.e. on any other assumption) explicantur quae de Aristophane habemus comperta, itaque satius videtur sumere peregrinis non sic temere perinde atque civibus licuisse fabulas suas offerre magistratui in scenam admittendas, magistratum autem qui Equites Aristophanis fabulam recepta a cive scriptam putasse’ (Proleg. p. 43).

(2) The definite statement in the Vita—’Ἀριστοφάνης ὁ κωμῳδοποιὸς πατρὸς μὲν ἦν Φιλίππου, τὸ δὲ γένος Ἀθηναῖος, τῶν δήμων Κυδαθηναιεύς, Πανδονίδος φυλῆς. Here we are dealing with facts of an elementary kind, and not such
as lend themselves to fabrication. Van Leeuwen indeed suggests that the γένος and the φυλή are mere inferences from the deme, and that τῶν δήμων Κυδαθηναιών is based on a misunderstanding of Vesp. 895 κύων Κυδαθηναιών. The reference there is to Cleon, but the writer of the Vita may have taken it to refer to Aristophanes (Mnemosyne xvi. 271). This is a desperate shift: the Schol. ad loc. interprets the allusion without difficulty.

(3) The tradition that Aristophanes brought out the Pax, and the fact that he intended to bring out the Nubes, in his own name. Cf. Nub. 523 ff. The second edition of the latter play was never actually put upon the boards, but that is immaterial.

(4) The whole tenor of Aristophanic Comedy. Its unsparing criticism of politicians and public life, of officials and office, of the Sovereign Demos itself, would never have been tolerated from an alien. Had Aristophanes been convicted on a charge of ξενία, we may be sure that his rivals would have proclaimed it aloud from the housetops. If the charge was ever brought it was certainly unsuccessful, and the probabilities are that the statement in the Vita, in Schol. Ach. 378, and the Schol. on Plato, Apol. 19 c. are all based on the parabasis of the Acharnians—652 ff. The conjectures in Suidas and in the Vita regarding his origin might easily arise, once doubt had been cast on his Athenian birth. It is hard to believe that Ach. 652 ff. refer to Aristophanes at all. It is impossible to believe that they refer to Aristophanes and at the same time to believe, with Van Leeuwen, that Aristophanes was exposed to a charge of ξενία in virtue of his connexion with Aegina. The poet was young, but not so young as to play with fire.

Aristophanes was not alone in utilizing the services of διδάσκαλοι. In 420 B. C. Eupolis brought out his Autolycus.
The plays of Eubulus were exhibited in the name of Philip, son of Aristophanes (Schol. Plato, Apol. 19 b). It is unnecessary to ask for a special explanation in this particular case. An ancient comedy depended largely on the pointed rendering of single scenes. Its success hinged on the stage management as well as on the libretto. The proper setting of the play required a long theatrical experience—the *mise en scène*, the regulation of exits and entries, of comic by-play, of choral dancing and song. In the early part of his career Aristophanes had not yet served his apprenticeship to the art; in his later years he may well have been glad to be relieved of the trouble and inconvenience of such details.

**The Personal Allusions in the Acharnians**

We have seen that the language used by Aristophanes in the Equites, the Nubes, and the Vespae regarding his own previous anonymity forces us to the belief that that anonymity was at least officially inviolate. It is natural to infer that in the three earlier plays all references to the poet must refer to Callistratus and not to Aristophanes. This is obviously true of 377 ff.

\[\text{αὐτὸς τ' ἐμαυτών ὑπὸ Κλέωνος ἀπαθον} \]
\[\text{ἐπίσταμαι διὰ τὴν πέρυσι κωμῳδίαν.} \]
\[\text{εἰσελκύσας γὰρ μ' εἰς τὸ Βουλευτήριον} \]
\[\text{διέβαλλε καὶ ψευδὴ κατεγλώττιζε μου} \]
\[\text{κάκυκλοβορεῖ κάπλυνε, ὡστ' ὀλίγου πάνυ} \]
\[\text{ἀπωλόμην μολυνοπραγμονούμενος.} \]

The offence was not the writing of the play, but its production at the City Dionysia before the subject-allies, and for this Callistratus was uniquely responsible. Even had Callistratus divulged his relations with Aristophanes, this would not have diverted the course of the prosecution. Schol. Vesp. 1284 ἀδηλον πότερον τῆς Καλλιστράτου
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εἰσαγωγῆς καὶ νῦν μιμησθείται, ὅτι αὐτὸν Κλέων εἰσήγαγεν, ἢ ἔτερος καὶ αὐτοῦ γενομένης Ἀριστοφάνους καὶ μὴ εἰσαγωγῆς ἀλλ' ἀπειλής τινος ὀπερ καὶ μᾶλλον ἐμφαίνεται. ἐκεῖνα τε γὰρ ἀναπολεῖν ἀρχαιότερα ἔσται νῦν τε ὡς περὶ αὐτοῦ λέγει. So also 502-3:

οὐ γὰρ μὲ νῦν γε διαβαλεῖ Κλέων ὅτι ξένων παρόντων τὴν πόλιν κακῶς λέγω.

And again 515 f.

ἡμῶν γὰρ ἀνδρεῖς, κοῦχῳ τὴν πόλιν λέγω, μέμνησθε τούθ' ὅτι οὐ χί τὴν πόλιν λέγω.

The emphatic repetition is a concession to the timidity of Callistratus, who would naturally be chary of further essays in political criticism. These three allusions being demonstrably inapplicable to any other than Callistratus, it follows that the others must have the same reference.

628 ff.

ἐξ οὐ γε χορεύσων ἐφέστηκεν τρυγικοῖς ὁ διδάσκαλος ἡμῶν, οὔπω παρέβη πρὸς τὸ θέατρον λέξων ὡς δεξιός ἐστιν' διαβιλλόμενος δὲ ὑπὸ τῶν ἐκθρῶν ἐν Ἀθηναίοισι ταχυβούλοισι, ὡς κωμῳδεῖ τὴν πόλιν ἡμῶν καὶ τῶν δήμων καθυβρίζει, ἀποκρινασθ.'ι δεῖται νυνὶ πρὸς Ἀθηναίους ταχυβούλους.

can only refer to Callistratus. It would be an abuse of language to interpret ὁ διδάσκαλος ἡμῶν of the poet other than the official διδάσκαλος. See Comm. ad loc. And Schräder's1 idea, that while these lines refer to Callistratus the rest of the parabasis refers to Aristophanes himself, is not likely to commend itself. Line 629 and the connexion between 632 and 633 clearly indicate that ὁ ποιητής of 633 is the same person as ὁ διδάσκαλος of 628.

Lines 646-54 have given rise to most difficulty. On the one hand we have such statements as that in Schol. Plato, Apol. 19 c that Aristophanes was a cleruch in

1 Philologus xxxv i. p. 400.
Aegina; on the other, the extreme difficulty in the shift of the reference, and the flat improbability that the major part of his audience would understand it. If we pay any attention to the nature of evidence, we must follow the Schol. on Ach. 654 οὐδεὶς ἱστόρηκεν ὃς ἐν Ἀιγίνῃ κέκτηται τι 'Ἀριστοφάνης ἀλλ’ ἐσκε ταῦτα περὶ Καλλιστράτου λέγεσθαι, ὃς κεκληρούχηκεν ἐν Ἀιγίνῃ μετὰ τὴν ἀνάστασιν Ἀἰγινητῶν ὑπὸ Ἀθηναίων. The tradition connecting Aristophanes with Aegina might be derived by immediate and fallacious inference from the text itself; here we have a definite statement suggesting wide knowledge—οὐδεὶς ἱστόρηκεν, and contradicting what is at first sight the obvious view. Further, if Aristophanes surrendered the State μισθός, he must have been fairly well-to-do. Callistratus, to whom the pecuniary reward was a consideration, was far more likely to belong to the class from which cleruchs were drawn. The comic hyperbole thus becomes part of a well-ordered whole—first the numerous precautions due to the timidity of Callistratus, then the extravagant jesting meed of praise. ‘Das war Balsam gelegt auf die Wunde, welche der Angriff und der Prozess des Kleon geschlagen — gereicht in einer Dosis, über welche gewiss beide Freunde eines Lächelns sich nicht enthalten konnten’ (Römer, op. cit. p. 127).

Many scholars are unwilling to admit that Aristophanes would thus have surrendered his literary property to another. But some such surrender is clearly implied in Equites 512. After the explicit avowal in the Equites it was no doubt matter of common knowledge that not Callistratus, not Philonides was the author, but another. For the earlier plays we can but accept the facts. When the plays were issued to the reading public, the authorship would be as easily established as the authorship of Lysias or Demosthenes in the speeches which they wrote
to be delivered by others. And it is possible that we overrate the importance of the poet in comparison with that of the διδάσκαλος. The share of credit attaching to the latter must have been very considerable; otherwise there would have been fewer applicants for permission to re-stage the plays of Aeschylus.

IV. The Structure of the Acharnians

Aristophanic Comedy is essentially militant. It is the demonstration of a thesis, a contest between two opposing principles. In most of the extant plays the action converges at a particular point, generally between the Parodos and the Parabasis, where the champions of the two causes are brought face to face and carry on a regular debate under fixed rules and in canonic form—first the Ode sung by the first Hemichorion; then the Katakeleusmos, the Coryphaeus exhorts the combatant to go in and win; Epirrhema and Pnigos, which invariably belong to the combatant who is going to lose; Antode sung by the second Hemichorion; Antikatakeleusmos; Antepirrhema; Antipnigos; lastly the Sphragis, the pronouncement of the arbitrator. One of the best examples is in Vespaec 526–728, where for some two hundred lines the action of the play is at a standstill; the interest is centred on a wordy discussion. In such a case the epirrhema and the antepirrhema are in tetrameter verse. Zielinski\(^1\) refuses to admit the possibility of a comic debate (Agon) in any other metre, nor will he sanction the intrusion of the episodic structure which follows the parabasis, to the earlier parts of the play. A comedy without an Agon (by which he means an Agon in Zielinski’s form) is unthinkable: the Agon is the counterpart of the tragic καταστροφή.

\(^1\) Die Gliederung der altattischen Komödie, 1–125.
In our play there is nothing corresponding to the Agon of the Vespae. When Dicaeopolis makes use of his hard-won freedom of speech, 496 ff., the burlesque of the Telephus-rhesis brings the first half-chorus over to his side. The other invokes the aid of Lamachus, partisan of war a outrance. Dicaeopolis affects to be overcome with sudden fear at this apparition; but he as suddenly recovers, and overwhemls his adversary with a torrent of jeers. The second ἡμιχόριον is now converted, and the chorus unites in the parabasis ἀνὴρ νικᾷ τοῖς λόγοισι. The behaviour of Dicaeopolis is perfectly in keeping with his behaviour in earlier scenes. He has played the buffoon (βωμολόχος) throughout the play. He now jeers at Lamachus as he jeered at the Persian ambassadors and as he jeered at Theseus. The conversion of the second ἡμιχόριον is sudden but not surprising: the arguments adduced are cogent enough in their way. Zielinski finds the scene flat and unsatisfactory. He wants a regular Agon under agonistic rules, a tetrametric discussion on the blessings of peace and the harassments of war. Since such an Agon is not found in our present text, it follows that we have a revised edition which Aristophanes had begun to prepare for reproduction at the Great Dionysia. He finds support for this view on certain other grounds—

(1) The supposed inconsistency between 593 and 1073. See, however, note on 593.

(2) Λήναια χορηγῶν 1155 n. Zielinski's hypothesis is unnecessary. The phrase might quite naturally refer to the Lenaea of 426 B.C.

1 This is, as Zielinski remarks, 'a matter of taste' (op. cit. p. 54). Ribbeck admires the point and humour of the scene (Leipziger Studien, 1885). Leo speaks of 'die bewundernswerte Kunst, mit der Dicaeopolis nun in Gespräch mit Lamachos den schon getrennten Chor ganz zu sich herüberzieht' (Rh. Mus. 33, p. 417).
(3) 620-5. Here we have two tristichs closely parallel in structure, and corresponding to the pair in Lysistrata 608-13 which follow a genuine Agon. This is hardly a conclusive argument. Some such pair of declarations is essential here to define the situation, and to justify the contrast between the jubilant lover of peace and the hungry fire-eater in the closing scene. All that it goes to prove is the presence of an Agon of sorts; and that no one is likely to dispute. We have here exposition and, in some sense, discussion. We have even division into two parts each preceded by a dochmiac ode. But there is no ground whatever for the inference that these tristichs must have been preceded by a regular debate cast in the usual mould.

The suggestion that our text of the play is a revised edition is a desperate shift. It is a pure hypothesis; we hear nothing elsewhere of its revision. The notion that it was within the competence of the victor at the Lenaea to furbish up his play for prize-taking purposes on another occasion is quaint enough in itself. If for the Great Dionysia, why not for the succeeding Lenaea, and so on ad infinitum? Even the most unsystematic redactor could hardly have postponed the importunate claims of 504 αυτώι γάρ ἔσμεν οὕτι Ληναίω τ' ἄγων, with the following reference to the absence of foreigners from the Festival. If a revised play could be presented without an Agon, why not an unrevised play? In the Acharnians, the Pax, and the Thesmophoriazusae, which are covered by Zielinski's theory of revision, why is it always the Agon that is the victim of the redaction? What reviser would omit the καταστροφή of a tragedy? And in this case the supposed reviser was—Aristophanes.
V. The Manuscripts of the Acharnians

Codex Ravennas 137, 4 A (R), 191 leaves in 24 sheets, containing the eleven extant plays, Plut., Nub., Ran., Av., Eq., Pax, Lys., Ach., Vesp., Thesm., Eccl. The last four are written 43 lines to a page. The text itself is in minuscules by the same hand throughout, the scholia in semi-uncials by two other hands. Zacher ascribes the Ravennas to the tenth century (Bursian’s Jahresb., 1892, p. 17). Errors due to confusion of compendia indicate that it was transcribed from a MS. little older than itself. A facsimile of this MS. with a useful preface by Van Leeuwen was published in 1904 (Leyden).

Codex Parisinus 2712 (A), thirteenth century, containing Plut., Nub., Ran., Eq., Av., Ach., and Eccl. 1–282. In the Ach. several good readings are due to A alone, line 3 ψαμμακοσιογάργαρα, 93 τε, 674 εντονον ἀγροικότερον where all other MSS. have εὐτονον ἀγροικότονον.

Codex Laurentianus 31, 15 (Γ), fourteenth century. This MS. originally contained Ach., Eccl., Eq., Av., Lys., Vesp., Pax, but three quaternions containing Av. 1120 ff., Lys., Vesp. 1–420 have been lost. Av. 1492 ff. and Lys. 1–61, 132–99, 268–819, 890–1034 were rediscovered by Von Velsen at Leyden (Van Leeuwen, Pref. to Lys. xii–xiv). The text has been extensively corrected by two other hands. The original tradition shows intimate connexion with A.

Codex Estensis III D 8 (E), fourteenth century according to T. W. Allen ¹ and Zacher ², fifteenth according to Zuretti ³. It contains Plut., Nub., Ran., Eq., Av., Ach., with numerous and valuable scholia. This MS. was in the possession of Musurus, and formed the basis

¹ Notes on Greek MSS. in Italy, p. 14.
² Bursian’s Jahresb., 1892, p. 30.
³ Analecta Aristophanea, p. 35.
of the Aldine Text (1498 A.D.), with however extensive corrections from another source (Bursian's Jahresb., 1892, p. 30 f.; Cary, Harvard Studies, 1907, pp. 194-7).


Codex Palatinus 67, fifteenth century, the same plays as H with the same lacunae in Pax and Lys. These two codices, independent copies of one archetype, contribute one good reading to the Ach., 965 τρεις κατασκέυος λόφους.

Codex Palatinus 128, fifteenth century, Eq., Ach., Vesp., Av.

Codex Parisinus 2715 (B), sixteenth century, Eq., Ach., Av., Vesp., Lys., Pax, the two last plays with the same lacunae as in H. One or two correct readings are found here only, 447 ἐμπίπτωμαι ἐμπίπτωμαι, 613 εἰδεν' εἰδεν', 657 ὑποτένων ὑποτένων, all of which may be due to deliberate emendation. The Laurentian Δ is a mere copy of B.¹

Codex Parisinus 2717 (C), sixteenth century, containing Eq., Ach., Av., Vesp., Plut., Nub., Ran., Av., and same portions of Pax and Lys. as Γ H Palatine Codices B. In common with Pal. 128 it gives two good readings in the Ach., 733 ἄκουετε ἄκουετον, 741 εἴμεν' ἣμεν R A.

For the reconstruction of the text the excerpts in Suidas are of prime importance. Suidas quotes Aristoph. 3,401 times and over 5,000 lines in all. He often preserves a certain reading not found in any of our MSS., e.g. 119 ἔξυρημένε, 441 ὀσπερ, 581 εἶλιγγιῶ, 657 ὀνό', . . . ὀνό'. On the other hand he has some significant

¹ Cary, Harvard Studies, 1907. In this valuable paper Cary also shows that Barberinianus I 45 is a copy of Γ, Estensis III D 14 and Ambrosianus L 41 are copies of E, and Vallicellianus F 16 a copy of the Aldine.
errors \(^1\) which indicate that while his MS. is nearer the archetype than any of our MSS., it does not lie behind any of them—301 om. ποτ' (s. v. κατατεμὼ καττύματα), 351 ἐπετίλησεν (s. v. ἐπετίλησεν, λάρκος, μαρίλη). The original source of all our MSS. was a variorum edition of the early tenth century, written in minuscules with numerous tachygraphic abbreviations \(^2\). Of this edition the Suidas MS. and the archetype of the \(R\) tradition on the one side, and the \(A\ \Gamma\ \Theta\ \Pi\ \Sigma\) tradition on the other were independent copies.

Some papyrus fragments of Aristoph. have recently been discovered at Eschmunēn. It is interesting to observe that the fragments of the Ach. (Berliner Klassikertexte V. 2, 1907) are practically in the same state of corruption as our MSS. In one or two instances the papyrus confirms modern conjecture, e. g. Ach. 912 τί δὲ κακὸν παθὼν . . . ;

\(^1\) Cary, op. cit. pp. 191-3.

\(^2\) Zacher-Bursian, Jahresb., 1892, p. 117; Handschriften und Classen der Aristophanesscholien, 736 ff.
ΑΡΙΣΤΟΦΑΝΟΣ ΑΧΑΡΝΗΣ
ΤΠΟΘΕΣΕΙΣ

1)

'Εκκλησία ψέφησεν 'Αθήνας έν τῷ φανερῷ, καθ’ ἴνα πολεμουσίως τοὺς βήτορας καὶ προφανῶς τῶν ἡμῶν ἔχασατωπὸς Δικαίωσις τις τῶν αὐτοῦργῶν ἐξελέγχαν παρεισάγηται, τούτων δὲ διά τινος 'Αμφιθεόνος καλουμένου, σπεισαμένου κατ’ ιδίαν τοῖς Δάκωσιν, 'Αχαρνικοί γέρωντες 5 πεπισμένοι τῷ πράγμα προσέχονται διάκοντες ἐν χορῷ σχῆματι καὶ μετά τάτα θύστα Τῶν Δικαίωσιων ὄραντες ὡς ἐσπεισμένον τοῖς πολεμιστᾶτοις καταλεύσεις ὁμόως, δέ ὑποσχόμενοι ὑπ’ ἐπίζυγον τὴν κεφαλὴν ἔχαν ἀπολογήσεσθαι, ἐφ’ ὑπε, εάν μὴ πείσῃ τὰ δίκαια λέγων, τὸν τράχηλον ἀποκοπήσεσθαι, ἔλθων ὡς Ευρυδίκη αἰτεί πτωχικῆς στολῆς, καὶ στολupertinoς τοῖς Θηλέοισι βακώματι παρεισάγει τῶν οἰκείων λόγων, οὐκ οἰκρίτως καθαρτόμενος Περικλέους περὶ τοῦ Μεγαρικοῦ ψυφίσματος, παραξεύσκετον δ’ νοῶν εἰς αὐτῶν ἐπὶ τῷ δοκεῖν συνηγορεῖν τοῖς πολεμίοις, είτ’ ἐπίφερομενόν, ἕν σταυρωμένον δὲ ἔτερον ὡς τὰ δίκαια αὐτοῦ εἰρήκων, ἐπιφανείς Δάμαχος δυρθεῖν πειράται, εἴτ’ γενομένον ἐπιλεκυσμῷ κατενεχθεῖς ὃ 10 χορὸς ἀπολύει τῶν Δικαίωσιων καὶ πρὸς τοὺς θεάτας διάλεγεται πρὶν τῆς τοῦ ποιητοῦ ἀρέτῆς καὶ ἄλλοι τινῶν. τὸν δ’ Δικαίωσιδέους ἄροντος καθ’ ἕαυτον εἰρήνη τὸ μὲν πρῶτον Μεγαρικός τις παίδια ἔκακτο διεσκευασμένα εἰς χορίδια φέρων ἐν σάκκῳ πρόσιμα παραγίνεται μετὰ τοῦτον ἐκ Βασίλεων ἔτερος ἔξελεξει τας καὶ παντοδαπῶν ὥριμως γάρν ἀνατιθέμενος εἰς τὴν 15 ἀγοράν, οὔ εἰπαραπέμενοι τινῶν συκοφαντῶν συλλαβομενός τινα εἰς αὐτῶν ὁ Δικαίωσις καὶ βάλλων εἰς σάκκων, τούτοις τῷ Βοιστήν ἀντίφορον εξάγαγεν ἐκ τῶν 'Αθηνῶν παραδίκαιοι, καὶ προσαγόντων αὐτὴ πλείων καὶ δεσμῶν μεταδότα τῶν σπουδῶν, καθυπερφαίνειν. παρακοίμησος δὲ αὐτῷ Λαμάχου, καὶ ἐνεστηκοίροις τῆς τῶν Ἑκών ἔρθητι, τούτοις μὲν ἄγγελοι παρὰ τῶν 20 στρατηγῶν ἦκαν κελεύειν ἔξελθοντα μετὰ τῶν ὁπλῶν τὰς εἰσβολὰς τηρεῖν τὸν δ’ Δικαίωσιν παρὰ τοῦ Διονύσου τοῦ ἱερέως τις καλῶν ἐπὶ δειπνόν ἐρχεται. καὶ μετ’ ἀλίγην οṕεν νὰ προσφατίας καὶ κακῶς ἀπαλλάττων ἐπάνειπηκε, ὁ δὲ Δικαίωσις δεδεινηκὼς καὶ μεθ’ ἑταῖρας ἄναλον, τὸ δ’ ἰτίον τῶν εὔσφορα πεποιμένων καὶ ἐκ παντὸς τρόπον τὴν εἰρήνην προκαλοῦμεν. 25 ἐξιδαχῆ ἐπὶ Εἰθύνου ἄρχοντος ἐν Ἀργαῖοι διὰ Καλλιστράτου καὶ πρῶτος ἦν· δεύτερος Κρατίνος Χειμαζόμενος, οὐ σαβόντας. τρίτος Εὔπολις Νομιμοίας.

1 ψέφησεν, ‘is pre-supposed’: ἀφθαρτὸν ὑποστήσασθαι τῶν κύσμων Diod. i. 6. The word is used like υπόκεισθαι Eq. Hypoth. 1 of presentation on the stage. So in Strabo viii. 3. 17 of representing in a book.

14 κατενεχθει, ‘brought over to his side’: κατελεγχθεῖς Meineke.

19 γόνων: γόμον (= φορτίον) Blaydes.

28 ἀναλόων. Blaydes ’μεθύων is improbable and unnecessary. ἀναλών is often used in later Greek of ‘departing’ with the accessory notion of going home. LXX 1 Esd. iii. 3 εἰς τῶν κοιτῶν αὐτοῦ, Luke xii. 36 ἐκ τῶν γάμων.

29 τὴν εἰρήνην: τὴν Εἰρήνην Rutherford, being evidently of the same opinion as Murray that the Peace is a ‘weak réchauffé of the Acharnians.’

30 εἰ’ Εἰθύνου Vat. Pal. 67: εἰ’ Εἰθυμένου vulg., a mistake arising from a treacherous recollection of line 67.

48
The metrical Arguments are ascribed to Aristophanes of Byzantium, though written long after his decease (Wilam. Herakles i. p. 145). Rutherford shows by comparison of the headings of Arguments to Ranae, Aves, Vespae how easily the mistake may have arisen—'Αριστοφάνους ὑπόθεσις βατράχων: 'Αριστοφάνους γραμματικόν ὑπόθεσις ὀρνίθων: ὑπόθεσις σφηκών Αριστοφάνους γραμματικόν (Schol. Aristoph. iii. p. 455).

9 οὗ τὸν Λάκωνα Oxford Ed.: κοῦ τὸν Λάκωνα Bergk: ὅκ τῶν Λακώνων MSS.
TA TOY ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

Δικαίωπολης
Κήρυξ
'Αμφιδεσ
Πρέσβες 'Αθηναίων παρὰ
βασιλέων ἥκουτες
Ψευδαράβας
Θεόρος
Χαρός 'Αχαρνέων
Θυγάτηρ Δικαιοπόλιδος
Κηφισοφόων
Εύριπίδης

Λάμαχος
Μεγαρέως
Κόρα θυγατέρε τοῦ Μεγαρέως
Συκοφάντης
Βουωτός
Νίκαρχος
Θεράπων Δαμάχου
Δερκέτης Γεωργός
Παράνυφός
"Αγγελος

Supernumeraries (κακὰ πρίσωπα) include the Prytanes, Citizens, Persian Eunuchs, Odomanti, slaves—Xanthias ² and his fellow in 259, ὃ παιδεῖς ὡ γυναῖκες 1003—, the wife of Dicaeopolis, Theban pipers, the bridesmaid and the two meretrices of 1200.

¹ Κηφισοφόων. So MSS. θυρωρὸς Εὐριπίδου Van L. See note on 395.

² Xanthias. Names of slaves were derived from (1) the country of their birth, e.g. Σύρος, Γέτας, Δᾶος; (2) names current in that country, e.g. Τίβιος (Cappadocian); (3) their qualities, e.g. ὅνήσιμος, Σύνετος; (4) their physical characteristics, e.g. Θύλακος, Πυρρίας, Ξανθίας. Xanthias is the tricky slave, the Scapin of Greek Comedy. Dieterich (Pulcinella 45) connects his name (Red or Blond) with the redness of the fox rather than the red hair of the inhabitants of Thrace from which the Attic slave market was largely supplied.

Distribution of Parts

Protagonist: Dicaeopolis.
Deuteragonist: Ambassador, Theorus, Euripides, Lamachus, Megarian, Boeotian, Dercetes.
Tritagonist: Amphitheus, Dicaeopolis’ daughter, the two Syco- phants, Cephisophon, the henchman of Lamachus, the Groomsman, and the Messenger.

Two extra actors (παραξορρηγήματα) would be required for the parts of the herald and Pseudartabas.
ΑΧΑΡΝΗΣ

ΔΙΚΑΙΟΠΟΛΙΣ

"Οσα δὴ δέδηγμαι τὴν ἔμαυτον καρδίαν, ἤσθην δὲ βαια, πάνυ γε βαια, τέτταρα· ἀ δ' ὁδυνήθην, ψαμμακοσιογάργαρα.
φέρ' ἵδω, τί δ' ἤσθην ἄξιον χαιρηδόνος; ἐγὼδ', ἐφ' ὃ γε τὸ κέαρ ἡφράνθην ἵδων, τοῖς πέντε ταλάντοις ὅις Κλέων ἐξήμεσεν. ταῦθ' ὡς ἐγανάθην, καὶ φιλῶ τοὺς ἰππέας διὰ τοῦτο τοῦργον· ἄξιον γὰρ 'Ελλάδι.
ἀλλ' ὁδυνήθην ἔτερον αὐτραγωδικῶν,
ὅτε δὴ 'κεχήνη προσδοκῶν τὸν Αἰσχύλον,
ὁ δ' ἀνείπεν, εἰσάγῃ ὃ Θέουν τὸν χορὸν.
πῶς τοῦτ' ἐσεισέ μου δοκείς τὴν καρδίαν;
ἀλλ' ἔτερον ἤσθην, ἦνικ' ἐπὶ Μόσχῳ ποτὲ Δεξίθεος εἰςήλθ' ἃσόμενος Βοιότιον. τῆτες δ' ἀπέθανον καὶ διεστράφην ἵδων,
ὅτε δὴ παρέκυψε Χαϊρις ἐπὶ τὸν ὄρθιον.
ἀλλ' οὐδεπόπτοτ' ἐξ ὧτον 'γὼ ρύπτομαι οὔτως ἐδήχθην ὑπὸ κονίας τὰς ὀφρὺς ὡς νῦν, ὅπτ' οὐσίς κυρίας ἐκκλησίας ἐοικηνής ἔρημος ἢ πνῦξ αὐτῆ,
οἷ δ' ἐν ἀγορᾷ λαλοῦσι κάνω καὶ κάτω

2 γε Elmsley: δὲ MSS.  
5 τέτταρα: τρ' ἀττ' ἢ τέτταρα 
10 Herwerden: εὶ ταύτ' ἀπα Bachmann.  
12 τοῦτ' ἐσεισε: τοῦτο σεῖσαι Valckenaeer.
τὸ σχοινίον φεύγουσι τὸ μεμιλτωμένον. οὐδ’ οἱ πρωτάνεις ἥκουσιν, ἀλλ’ ἀφρίαν ἥκοντες, εἶτα δ’ ὀστιοῦνται πῶς δοκεῖς ἐλθόντες ἀλλήλοιοι περὶ πρώτου ξύλου,

άθροι καταρρέοντες· εἰρήνη δ’ ὅπως ἔσται προτιμῶσ’ οὐδέν· ὃ πόλις πόλις.

ἔγω δ’ ἀεὶ πρώτιστος εἰς ἐκκλησίαν νοστῶν κάθημαι· κατ’ ἐπειδὰν ὁ μόνος, στενῶ κέχνηνα σκορδίνωμαι πέρδομαι,

ἀπορῶ γράφω παρατίλλομαι λογίζομαι, ἀποβλέπων εἰς τὸν ἄγρον εἰρήνης ἔρων,

στυγῶν μὲν ἓστι τὸν δ’ ἐμὸν ὄψιν ποθῶν, ὃς οὐθεπώποτε ἐἵπτεν, ἀνθρακας πρῖω, οὐκ ὅξος οὐκ ἔλαιον, οὐδ’ ἥδει πρῖω,

ἀλλ’ αὐτῶς ἐφερε πάντα χῶ πρῶν ἀπὶν.

νῦν οὖν ἀτεχνῶς ἥκω παρεσκευασμένος βοῶν ὑποκρούειν λοιδορεῖν τοὺς ῥήτορας,

εἀν τις ἀλλο πλὴν περὶ εἰρήνης λέγην.

ἀλλ’ οἱ πρωτάνεις γὰρ οὕτωι μεσημβρινοί.

οὐκ ἡγόρευον; τοῦτ’ ἐκεῖν’ οὖγω ’λεγον’

εἰς τὴν προεξρίαν πᾶς ἀνὴρ ὀστὶζεται.

ΚΗΡΥΞ

πάριτ’ εἰς τὸ πρόσθεν,

πάριθ’, ὡς ἀν ἐντὸς ἤτε τοῦ καθάρματος.

ΑΧΑΡΝΗΣ

ΑΜΦΙΘΕΟΣ

ηδη τις είπε;
KH. tis ágoréuein boúletai; 45
AM. ēgώ.
KH. tis ón;
AM. Ἀμφίθεος.
KH. ouk ánthropos;
AM. οὔ,
 αλλ' ἀθάνατος. ὁ γὰρ 'Ἀμφίθεος Δήμητρος ἤν καὶ Τριπτόλέμου τούτου δὲ Κελεὸς γίγνεται γαμεῖ δὲ Κελεὸς Φαιναρέτην τῇθην ἐμήν, ἐξ Ἡς Λυκίνος ἐγένετ'. ἐκ τούτου δ' ἐγώ 50 ἀθάνατος εἰμι'. ἔμοι δ' ἐπέτρεψαν οἱ θεοὶ σπουδᾶς ποῆσαι πρὸς Λακεδαιμονίους μόνῳ.
αλλ' ἀθάνατος ὄν, ὄνδρες, ἐφόδι οὐκ ἔχων οὐ γὰρ διδάσασιν οἱ πρυτάνεις.
KH. οἱ τοξόται.
AM. ὁ Τριπτόλεμε καὶ Κελεὲ περιόψεσθε μὲ; 55
ΔI. ὄνδρες πρυτάνεις, ἀδικεῖτε τὴν ἐκκλησίαν τὸν ἄνδρ' ἀπάγοντες, ὡστὶς ἥμιν ήθελε σπουδᾶς ποῆσαι καὶ κρεμάσαι τὰς ἀσπίδας.
KH. κάθησο σίγα.
ΔI. μὰ τὸν Ἀπόλλωνος μὲν οὖν, ἢν μὴ περὶ εἰρήνης γε πρυτανεύσητε μοι. 60
KH. οἱ πρέσβεις οἱ παρὰ βασιλέως.

46 οὔκ ἄνθρωπος; οὔκ ἀρ' ἀστός; Van L. wrongly. See Comm. 52 ποῆσαι: ποιεῖσθαι vulg. For omission of ι before ε and η when quantity is short see Meisterhans2 57. 53 ὄνδρες: ἄνδρες R justified, if at all, by the excitement of Amphitheus. 58 ποῆσαι: ποιεῖσθαι R. 59 σίγα: σίγα Α, as in line 64.
ΔΙ. ποίον βασιλέως; ἁχθομαι γὰρ πρέσβεσιν καὶ τοῖς ταῶσι τοῖς τ' ἀλαξονεύμασιν.

ΚΗ. σίγα.

ΔΙ. βαβαιάξ. ὡκβάτανα τοῦ σχῆματος.

ΠΡΕΣΒΤΣ
ἐπέμψαθ' ἡμᾶς ως βασιλέα τὸν μέγαν μισθὸν φέροντας δύο δραχμὰς τῆς ἡμέρας ἐπ' Εὐθυμένους ἀρχοντος.

ΔΙ. οἴμοι τῶν δραχμῶν.

ΠΡ. καὶ δήτ' ἐτρυχόμεσθα διὰ Καῦστρίων πεδίων ὁδοιπλανοῦντες ἐσκηνημένοι, ἐφ' ἀρμαμαξῶν μαλθακῶς κατακείμενοι, ἀπολλύμενοι.

ΔΙ. σφόδρα γὰρ ἐσφόδρην ἐγὼ παρὰ τὴν ἐπαλξίν ἐν φορυτῷ κατακείμενος.

ΠΡ. ἐνιζόμενοι δὲ πρὸς βίαν ἐπίνομεν ἐξ υαλίνων ἐκπωμάτων καὶ χρυσίδων ἀκρατον οἴνον ἠδύν.

ΔΙ. ὁ Κρανᾶδ πόλις, ἄρ' αἰσθάνει τὸν κατάγελων τῶν πρέσβεων;

ΠΡ. οἱ βάρβαροι γὰρ ἄνδρας ἡγοῦνται μόνους τοὺς πλείστα δυναμένους καταφαγεῖν καὶ πιεῖν.

ΔΙ. ἡμεῖς δὲ λαικαστάς γε καὶ καταπύγνονας.

ΠΡ. ἐτεί τετάρτῳ δ' εἰς τὰ βασίλει ἥλθομεν.

63 τοῖς ταῶσι: MSS. ταῶσι, but cf. Tryphon ap. Athen. 397. The medial aspirate represents a digamma: ταφυς = Lat. 'pavo'.
68 διὰ Καῦστρίων: παρὰ τῶν R: διὰ τῶν other MSS. 71 γὰρ: τὰρ' Mehler.
78 καταφαγεῖν B: καταφαγεῖν τε vulg. (involving a proceleusmatic in second foot): φαγεῖ τε καὶ πιεῖν Van L. after Morell, but Schol. vouches for καταφαγεῖν. Qu, καταφαγεῖν κάμπτειν; cf. Epich. fr. 35. 79 ἐς Elmsley: τε MSS.
ei't' exeûze' paréiteitai d' hmi'n òlous
èk kribánou boûs.

ΔI. kai tîs eîde pàposte
boûs kribanîtas; tòwn álagoineumátovn.

ΠΡ. kai vài và Dì' òrînîn trîplásiôn Kleowímu
paréthke'n hmi'n ònovma d' hîn autô fênaç.

ΔI. taút' ãp' èfenvâkízès sù èk òdô dráxhâs fêraov.

ΠΡ. kai vûn âgouîtes õkoumev òvendartábav, 
tòn bâsilèwos ôfðalvmôn.

ΔI. èkkópsiêî ge
kópaç patâqas, tîn te ñov tîu prèsbewov.

ΚΗ. õ bâsilèwos ôfðalvmós.

ΔI. õnâaç 'Hrákleis.

pròs tòwn theôw, ànthrwîpe, naûfarukton blêpèîs; 95
h perî âkran karmptov nevsoíkon skopeîs;
àskîmu' êxeîs pou perî tòn ôfðalvmôn kàtw.

ΠΡ. ãyge ðh sù bâsilèus âtta s' àpèpempsèn fhráson
léxont' 'Athenaióiôn, õ òvendartábav.

ΨΕΤΔΑΡΤΑΒΑΣ
iartamâv èxárgaçv àpîsôvna sâtra.

ΠΡ. ÿpnhkas õ légei;

ΔI. mà tòn 'Apóllôw' ãw mên ou.

ΠΡ. ðëmpseîn bâsilèâa fhsiôn õmi'n xrhoiôn.

lêge ðh sù meizôn kai sàfôs tò xrhoiôn.

ΨE. ou lêpsi xrhoçó, xuanóprwkt' Iaonâv.

ΔI. ouîmî oikodàimôn õs sàfôs.

Sô parêiteitai d' A Ald.: kai parêtitèt' R: paratîtheîs Cobet. òlous:
ýptovs R, a gloss on èk kribâvou. 91 âgouites õkoumev : ãgouites
âgoumen R. 93 te A: ge vulg. 95 naûfaruktron Phot.: naû-
phoakton MSS. 96 del. Wilam., Rutherford. 100 èxàrgaçv
ΠΡ.  

tι δαι λέγει;  105

ΔΙ.  

ο τι; χαυνοπρώκτους τοὺς Ἰάονας λέγει,  
ei προδοκώσι χρυσίων ἐκ τῶν βαρβάρων.  

ΠΡ.  

οὐκ, ἂλλ' ἀχάνας οδε γε χρυσίου λέγει.  

ΔΙ.  

ποιας ἀχάνας; σὺ μὲν ἄλαξών εἰ μέγας.  

ἀλλ' ἀπιθ'. ἐγὼ δὲ βασανίῳ τούτων μόνος.  110

ἀγε δὴ σὺ φράσον ἐμοὶ σαφῶς πρὸς τουτον,  

ἐνα μὴ σε βάψω βάμμα Σαρδιανίκων,  

βασίλευς ὁ μέγας ἡμῖν ἀποπέμψει χρυσίον;  

(ἀνανεῦει.)  

ἀλλως ἀρ' ἐξαπατώμεθ' ὑπὸ τῶν πρέσβεων;  

(ἐπινεῦει.)  

'Ελληνικόν γ' ἐπένευσαν ἄνδρες οὗτοι,  115

κοῦκ ἐσθ' ὅπως οὐκ εἰσίν ἐνθένδα αὐτόθεν.  

καὶ τοῖν μὲν εὐνοὐχοιν τὸν ἐτερον τουτον  

ἐγὼδ' ὃς ἐστὶ, Κλεισθένης ὁ Σιβυρτίου.  

ὁ θερμόβουλον πρωκτὸν ἐξυρημένε·  

τοιόνδε δ' ὁ πίθηκε τὸν πώγων ἐχὼν  120

εὐνοὐχος ἡμῖν ἠλθες ἐσκευασμένος;  

ὁδ' ἐφ τὺς ποτ' ἐστίν; οὐ δήπου Στράτων;  

KH. σύγα, κάθισε.  

τὸν βασιλέως ὀφθαλμὸν ἢ βουλὴ καλεῖ  

eis τὸ πρυτανείον.  

ΔΙ.  

'taust aδη' οὐκ ἁγκόνη;  125

καπεὶ ἐγὼ δη' ἐνθαδὲ στραγγεύομαι,  

touś de zeuνίζειν οὐδέποτε γ' ἵσχει θύρα;  

107 χρυσίων: χρυσόν Elmsley 'metri causa.'  

111 τουτοῖ: τουτοὶ Reiske.  

See Comm.  

116 κοῦκ R: οὐκ vulg.  

118 ὅς:  

ὅσις R.  

119 ἐξυρημένε Suid.: ἐξυρημένε MSS.  

120 B C  

Suid.: γε R.  

126 MSS. have; after στραγγεύομαι.  

127 οὐδέποτ' ἵσχει θύρα R: οὐδέποτ' ἵσχει γ' ἢ θύρα Suid.: οὐδέποτ' γ' ἢ θύρα vulg.
ἈΧΑΡΝΗΣ

αλλ' ἐργάσομαι τι δεινὸν ἐργον καὶ μέγα.
αλλ' Ἀμφιθεός μοι ποῦ 'στιν;

ΑΜ. οὕτωσι πάρα.

ΔΙ. ἤμοι σὺ ταυταί λαβῶν ὀκτὼ δραχμὰς

σπουδᾶς πόησον πρὸς Λακεδαιμονίους μόνῳ
καὶ τοίοι παιδίοις καὶ τῇ πλάτιδι;

ยันentifier>s τις προσβενεσθε καὶ κεχήνετε.

ΚΗ. προσίτω Θέωρος ὁ παρὰ Σιτάλκους.

ΘΕΩΡΟΣ

οδί.

ΔΙ. ἐτερος ἀλαξὸν οὕτως εἰσκηρύττεται.

ΘΕ. χρόνον μὲν οὐκ ἄν ἤμεν ἐν Θράκη πολὺν,

ΔΙ. μὰ Δ', οὐκ ἄν, εἰ μισθόν γε μῆ 'φερες πολὺν.

ΘΕ. εἰ μή κατένειψε χιόνι τὴν Θράκην ὅλην

καὶ τῶν ποταμῶν ἐπη'.

ΔΙ. ὑπ' αὐτὸν τὸν χρόνον,

ὁτ' ἐνθαδὲ Θεογνις ἤγωνιζετο.

ΘΕ. τοῦτον μετὰ Σιτάλκους ἐπίνον τὸν χρόνον;

καὶ δήτα φιλαθήναιος ἦν ὑπερφυῶς,

ὑμῶν τ' ἐρασθῆ ὡς ἀληθῶς ὡστε καὶ

ἐν τοῖς τοῖχοις ἐγραφ', Ἀθηναίοι καλοί.

ὁ δ' νῖός, ὃν Ἀθηναίου ἐπεποημέθα,

ἡρα φάγειν ἀλλάντας ἐξ Ἀπατούριων,

καὶ τὸν πατέρ' ἤντεβολε θοῦδειν τῇ πάτρᾳ;

ὁ δ' ὠμοσε σπένδων βοηθήσειν ἐχων

στρατιῶν τοσαύτην ὡστ' Ἀθηναίους ἐρείν,

ὅσον τὸ χρῆμα παρνόπων προσέρχεται.

131 πόησον : ποίησαι MSS. 133 κεκφυτε Herodianus (Kühner-Blass § 224) : κεκφυτε MSS. In Vesp. 415 R V have κεκφύται, B only κεκφάγετε. 139, 140 assigned to D. by Nauck. 143 ὁς ἀληθῶς Dobree : ὃς ἀληθῶς Α Ald. B: ἤν ἀληθῆς R C B. 145 ἀλλάντας : ἀλλάντος Α.
ΔΙ. κάκιστ’ ἀπολοίμην, εἰ τι τούτων πειθομαί
ὅν εἶπας ἐνταυθοὶ σὺ πλην τῶν παρνάπων.
ΘΕ. καὶ νῦν ὁπερ μαχιμάτατον Ὄρακῶν ἐθνος
ἐπεμψεν ύμιν.
ΔΙ. τοῦτο μὲν γ’ ἡδι σαφές.
KH. οἱ Ὄρακες ἢτε δεύρ’, οὐς Θέωρος ἡγαγεν. 155
ΔΙ. τούτι τί ἐστι τὸ κακόν;
ΘΕ. 'Οδομάντων στρατός.
ΔΙ. ποίων 'Οδομάντων; εἰπέ μοι τούτι τί ἡν;
ΘΕ. τούτοις εάν τις δύο δραχμάς μισθὸν διδῶ,
καταπελτάσονται τὴν Βουωτίαν ὀλην. 160
ΔΙ. ύποστένοι μένταν ὁ θρανίτης λέως
ὁ σωσίπολις. οἶμοι τάλας ἀπόλλυμαι,
ὑπὸ τῶν Ὅδομάντων τὰ σκόροδα πορθούμενος.
οὐ καταβαλεῖτε τὰ σκόροδ’. 
ΘΕ. ὡ μόχθηρε σὺ, 165
οὐ μὴ πρόσει τούτοις ἐσκοροδισμένοις.
ΔΙ. ταυτί περείδεθ’ οἱ πρυτάνεις πάσχοντα με
ἐν τῇ πατρίδι καὶ ταυθ’ ὑπ’ ἀνδρῶν βαρβάρων;
ἀλλ’ ἀπαγορεύω μὴ ποείν ἐκκλησίαν
τοῖς Ὅραξι περὶ μισθοῦ. λέγω δ’ ύμῖν ὅτι
διοσημία’ στὶ καὶ ράνις βέβληκέ με. 170
KH. τοὺς Ὅρακας ἀπὶέναι, παρεῖναι δ’ εἰς ἐννη.
οἱ γὰρ πρυτάνεις ἄλοουσι τὴν ἐκκλησίαν.
ΔΙ. οἶμοι τάλας μυττωτὸν ὅσον ἀπόλεσα.
ἀλλ’ ἐκ Λακεδαίμονος γὰρ Ἀμφίθεος ὄδι. 175
χαὶρ’ Ἀμφίθεε.
ΑΧΑΡΝΗΣ

AM. μήπω γε πρίν γ' ἀν στῶ τρέχων
dei γάρ με φεύγοντ' ἐκφυγεῖν 'Αχαρνέας.

DI. τι δ' ἔστι; 

AM. ἐγώ μὲν δεύρο σοι σπονδᾶς φέρων
ἐσπευδόν· οἱ δ' ὤσφροντο πρεσβύτατι tines
'Αχαρνικόι, στιπτοί γέροντες πρίνινοι
ἀτεράμονες Μαραθωνομάχαι σφενδάμνινοι.
ἐπειτ' ἀνέκραγον πάντες, ὦ μιαρότατε,
σπονδᾶς φέρεις τῶν ἀμπέλων τετμημένων;
κάς τοὺς τρίβωνες ἔυνελέγοντο τῶν λίθων·
ἐγὼ δ' ἐφευγόν· οἱ δ' ἐδίωκον καβόων.

DI. οἱ δ' οὖν βοώντων· ἀλλὰ τὰς σπονδᾶς φέρεις;

AM. ἐγωγέ ψημι, τρία γε ταυτί γεύματα.
αὐταὶ μὲν εἰσὶ πεντέτεις. γεύσαι λαβῶν.

DI. αἴβοι.

AM. τι ἔστιν ;

DI. οὐκ ἀρέσκουσίν μ' ὦτι
οἷσοι πίττησ καὶ παρασκευῆς νεών.

AM. σὺ δ' ἀλλὰ τασδὶ τὰς δεκέτεις γεύσαι λαβῶν.

DI. οἷσοι χαῦται πρέσβεων εἰς τὰς πόλεις ·
ὀξύτατον ὤσπερ διατριβής τῶν ἔμμαχων.

AM. ἀλλ' αὐταῖ σπονδαῖ τριακοντούτιδες
κατὰ γῆν τε καὶ θάλατταν.

DI. ὦ Διονύσια, 195
αὐταὶ μὲν ὦσοι' ἀμβροσίας καὶ νέκταρος
καὶ μὴ 'πιπτρεῖν σιτί' ἤμερῶν τριῶν,

176 πρὶν γ' ἀν Bergk: πρὶν ἀν MSS.: πρὶν ἀν σωθῆ Herwerden. See Comm. 178 τι δ' ἔστιν: τι δ' ἔστιν R. ἐγὼ μὲν δεύρῳ
σοι R: ἐγὼ μὲν σοι δεύρῳ ΛΤ: hence by deliberate emendation σοι
μὲν δεύρ' ἐγὼ B. 194 τοῖς οἷοι Botho: αὐταὶ σοι σπονδαί R: αὐταὶ σπονδαί
vulg. 197 μὴ 'πιπτρεῖν: μηκέτι τηρεῖν Mein.
κάν τῷ στόματι λέγοντι, βαίν ὁποί θέλεις. ταύτας δέχομαι καὶ σπένδομαι κάκπίομαι, χαίρεων κελεύων πολλὰ τοὺς Ἀχαρνέας. εὖώ δὲ πολέμου καὶ κακῶν ἀπαλλαγεῖς ἄξω τὰ κατ᾽ ἁγροὺς εἴσιῶν Διονύσια. ΑΜ. εὖώ δὲ φευξόμαι γε τοὺς Ἀχαρνέας.

ΧΟΡΟΣ

τῇδε πᾶς ἔσον δίοκε καὶ τὸν ἀνδρὰ πυνθάνον τῶν ὀδοιπόρων ἀπάντων· τῇ πόλει γὰρ ἄξιον γίνεται 205 ἐνολλαβεῖν τὸν ἀνδρα τούτον. ἀλλὰ μοι μηνύσατε, εἰ τις οὐδ' ὁποί τέτραπται γῆς ὁ τὰς σπουδὰς φέρων ἐκπέφευγ', οἴχεται φρούδος. οὐμοι τάλας τῶν ἔτων τῶν ἐμῶν.

οὐκ ἂν ἐπ' ἐμῆς γε νεότητος, ὅτε εὖώ φέρων ἀνθράκων φορτίων ἱκολοῦθουν Φαύλλῳ τρέχων, ὥδε φαύλως ἂν ὁ 215 σπουδοφόρος οὔτος ὑπ' ἐμοῦ τότε διωκόμενος ἐξέφυγεν οὐδ' ἂν ἐλαφρῶς ἂν ἀπεπλίξατο.

νῦν δ' ἐπειδὴ στερρόν ἥδη τούμον ἀντικυνήμου, καὶ παλαἰῳ Λακρατείῳ τὸ σκέλος βαρύνεται, 220 οἴχεται. διωκτέος δὲ· μὴ γὰρ ἐγχάνῃ ποτὲ μηδὲ περ γέροντας οὔντας ἐκφυγὼν 'Ἀχαρνέας.

198 ὀπτ' Ῥ: ἦ and or are often confused, an error due to similarity of sounds. 201 ἐγώ: ἦδη Dobree. No change is required. 203 φευξόμαι Ῥ: φεύξομαι vulg. 216 τότε: τῶδ' ὁ Hirschig wrongly. 217 ἐξέφυγεν del. Bentley. There is one cretic more in the strophe than in the antistrope. 220 Λακρατείοι Bentley: Λακρατείᾳ MSS. The form is quite regular, being derived from addition of -ίδσ to stem of Λακράτης—Λακρατε(ν)ίδσ. Cf. Θεογενείδης in Eretrian Inscr. (Kühner-Blass ii. 283), 'Ἀντιγενείδαν Anaxandr., 'Επικυνείδης Hdt. vi. 86. 221 ἐγχάνῃ: ἐγχάνοι Brunck.
ὁστις, ὃ Ζεῦ πάτερ καὶ θεός, τοῖσιν ἔχθροίσιν ἐσπείσατο, οἰσι παρ’ ἐμοῖ πόλεμοι ἐχθροδοπὸς αὐξεται τῶν ἐμῶν χωρίων.
κοὐκ ἀνήσωπρίν ἄν σχοῖνος αὐτοῖσιν ἀντεμπαγὼ 230 ὀξὺς ὀδυνηρὸς ... ἐπίκωπος, ἵνα μῆποτε πατῶσιν ἔτι τὰς ἐμᾶς ἀμπέλους.

ἀλλὰ δεῖ ἥτηεῖν τὸν ἀνδρα καὶ βλέπειν Βαλληνάδε καὶ διάκειν γῆν πρὸ γῆς, ἔως ἄν εὑρεθῇ ποτέ: 235 ὡς ἐγὼ βάλλων ἐκείνων οὐκ ἄν ἐμπλήμην λίθοις.

ΔΙ. εὐφημεῖτε, εὐφημεῖτε.

ΧΟ. σῖγα πᾶσ. ἦκούσατ’ ἄνδρες ἀρα τῆς εὐφημίας; οὔτος αὐτός ἐστιν ὃν ἥτηομεν. ἀλλὰ δεῖρο πᾶς ἐκποδῶν’ θύσων γὰρ ἄνιρ ὡς ἐοικ’ ἐξέρχεται. 240

ΔΙ. εὐφημεῖτε, εὐφημεῖτε.
προῖτω ’ς τὸ πρόσθεν ὀλίγον ἢ κανηφόρος· ὁ Ξανθίας τὸν φαλλὸν ὀρθὸν στησάτω. κατάθου τὸ κανοῦν, ὃ θύγατερ, ἵν’ ἀπαρξὼμεθα.

ΘΥΓΑΘΗΡ
ὡ μῆτερ, ἀνάδος δεῦρο τῆν ἐτυνήρυσιν, 245 ἵν’ ἐτνος καταχέω τούλατήρος τούτοι.

ΔΙ. καὶ μῆν καλῶν γ’ ἔστ. ὃ Διόνυσε δέσποτα,

231 καὶ σκόλοις Hermann from Suid. s.v. σκόλοις. It is not certain that σκόλοι is a gloss on σχοῖνος. See Comm. 232 ἐτιομ. R. 234 Βαλληνάδες Ρ Αλδ. Schol. Παλληνάδε R A C. In such cases Ar. uses the perverted form. 242 προῖτω ’ς Wolf; πρῶθι’ ὡς MSS. Bachmann (Philol. Suppl. v) rearranges the following lines so as to make the procession come first—241-3 and 253-79 procession, 244-52 sacrifice; not observing apparently that this leaves the mother on the roof (262) when the daughter asks her to ‘hand up the ladle’ (245). Even if ἀνάδος = ‘porridge,’ the situation hardly fits. 244, 253-8 assigned to the mother by the Aldine.

ἐὰν μεθ’ ἡμῶν ἄμαμπης, ἐκ κραίπάλῃς ἑὼθεν εἰρήνης ῥοφήσει τρύβλινον· ἡ δ’ ἀσπίς ἐν τῷ φευγάλῳ κρεμῆσεται.

ΧΟ. οὕτως αὑτὸς ἐστιν, οὕτως. 280

βάλλε βάλλε βάλλε βάλλε.
παίε πᾶς τὸν μιαρόν.
où βαλεῖς; οù βαλεῖς;

ΔΙ. Ἦράκλεις τούτι τί ἐστι; τὴν χύτραν συντρίψετε.
ΧΟ. σὲ μὲν οὖν καταλεύσομεν, ὁ μιαρὰ κεφαλὴ. 285
ΔΙ. ἀντὶ ποιὰς αἰτίας, ἄχαρνέων γεραίτατοι;
ΧΟ. τοῦτ’ ἐρωτᾶς; ἀναίσχυντος εἰ καὶ βδελύρος,
ὁ προδότα τῆς πατρίδος, ὅστις ἡμῶν μόνον 290
σπεισάμενος εἶτα δύνασαι πρὸς ἐμ’ ἀποβλέπειν.
ΔΙ. ἀντὶ δ’ ὅν ἐσπεισάμην οὐκ ἦσατ’. ἀλλ’ ἀκούσατε.
ΧΟ. σοῦ γ’ ἀκούσωμεν; ἀπολεῖ: κατὰ σε χώσομεν
τοῖς λίθοις. 295
ΔΙ. μηδαμῶς πρὶν ἂν γ’ ἀκούσητ’. ἀλλ’ ἀνάσχεσθ’ ὤγαθοί.
ΧΟ. οὐκ ἀνασχήσομαι: μηδὲ λέγε μοι σὺ λόγον:
ὡς μεμίσηκά σε Κλέωνος ἔτι μᾶλλον, ὅν ἐ-
γὼ κατατεμῶ ποθ’ ἰππεύσι καττύματα. 300
σοῦ δ’ ἐγὼ λόγους λέγοντος οὐκ ἀκούσομαι μακροὺς,
ὅστις ἐσπείσω Λάκωσιν, ἀλλὰ τιμωρήσομαι.
ΔΙ. ὤγαθοι, τοὺς μὲν Λάκωνας ἐκποδῶν ἔσαστε, 305
τῶν δ’ ἐμῶν σπονδῶν ἀκούσατ’, εἶ καλῶς ἐσπει-
σάμην.
ΧΟ. πώς δ’ ἔτ’ ἂν καλῶς λέγοις ἂν, εἴπερ ἐσπείσω γ’
ἀπαξ
οἶσιν οὐτε βαμώς οὔτε πίστις οὐθ’ ὤρκοι μένει;

282 πᾶς Bergk: παῖ MSS. 291 εἰτα δύνασαι Β: ἐπειτα δύνασαι νῦν
πρὸς ὑμ’ ἀποβλέπειν R A G C: εἰτα δύνασαι με νῦν προβλέπειν Editor.
See Comm. 292 οὐκ ἦσατ’ ἀλλ’ Ῥ: οὐκ ἦσατ ἀλλ’ Λ: οὐκ ἦσατ τ’ ἀλλ’
Γ: ἀκούσατ’ ἀλλ’ Hamaker: οὐκ ἦσατ’ μᾶλλ’ Mein.: οὐκ ἦσατ μ’ Dobree:
οὐκ ἦσατ’ Editor. 296 πρὶν ἂν οἱ πρὶν γ’ ἂν MSS. πρὶν ἂν γ’
Bentley, 301 ὅν ἐγὼ κατατεμῶ all MSS. τοῖς ὑπεύθυνοι ποτ’ Β: τοῖς(ν)’
ὑπεύθυνοι(γ’) ποτ’ ἐς vulg.; ποθ’ ὑπεύθυνοι Herm.: ποτ’ om. Suidas and
Schol., the latter without understanding it—οὐ ποτ’ τέμνει τὸν Κλεώνα
Ἀρ, ἀλλ’ ἀεί. 307 πώς δ’ ἔτ’ ἂν Elmsley: πώς δέ γ’ ἂν MSS. λέγοις
ἀν: Λάκωσιν Bergk. 308 μένει: μέλει Schmidt needlessly.
ΔΙ. οὖδ' ἐγὼ καὶ τοὺς Δάκωνας, οἷς ἀγαν ἐγκείμεθα, οὐχ ἀπάντησαν ὑμῖν αἰτίους τῶν πραγμάτων. 310

ΧΟ. οὖχ ἀπάντων, ὡς πανούργη; ταῦτα δὴ τολμῶσι λέγειν ἐμφανῶς ἦδη πρὸς ἡμᾶς; εἰτ' ἐγὼ σου φείσομαι;

ΔΙ. οὖχ ἀπάντων, οὖχ ἀπάντων· ἀλλ' ἐγὼ λέγον ὅτι πόλλ' ἂν ἀποφήναιμ' ἐκείνους ἐσθ' ἀ κάδικουμένους.

ΧΟ. τούτῳ τούτῳ δειον ἦδη καὶ ταραξικάρδιον, 315 εἰ σὺ τολμήσεις ὑπὲρ τῶν πολεμίων ἡμῖν λέγειν.

ΔΙ. κἂν γε μὴ λέγω δίκαια μηδὲ τῷ πλήθει δοκῶ, ὑπὲρ ἐπιξήνου 'θελήσω τὴν κεφαλὴν ἐχὼν λέγειν.

ΧΟ. εἰπὲ μοι τί φειδόμεσθα τῶν λίθων, ὡς δημόται, μὴ οὐ καταξάινει τὸν ἄνδρα τουτούς φαινικίδα; 320

ΔΙ. οἶνον αὖ μέλας τις ὑμῖν θυμάλωψ ἐπέξεσεν.

ΧΟ. οὐκ ἀκούσεσθ'· οὐκ ἀκούσεσθ' ἐτεῖν, ἀχαρνηδαί;

ΧΟ. οὐκ ἀκούσομεσθα δήτα.

ΔΙ. δεινά τάρα πείσομαι.

ΧΟ. ἕξολοιμην, ἦν ἄκουσω.

ΔΙ. μηδαμῶς ἀχαρνικοί.

ΧΟ. ὡς τεθνήξων ὤσθι νυνί.

ΔΙ. δήξομαι ύμᾶς ἐγώ. 325 ἀνταποκτενῷ γὰρ ύμῶν τῶν φίλων τοὺς φιλτάτους; ὡς ἐχω γ' ύμῶν ὑμήρους, οὐς ἀποσφάξω λαβῶν.

ΧΟ. εἰπέ μοι, τί τούτ' ἀπειλεῖ τούτος ἄνδρες δημόται τοῖς Ἀχαρνικοῖς ἤμιν; μῶν ἐχεῖ τοῦ παιδίουν 329 τῶν παρόντων ἐνδόν εἰρξας; ἥ π' τῷ θρασύνεται;

ΔΙ. βάλλετ' εἰ βούλεσθ'. ἐγὼ γὰρ τουτούς διαφθερῶ. εἰσομαι δ' ύμῶν τὰ' ὅστις ἄνθρακων τι κηδεται.

320 τουτούς Halbertsma: τουτον els MSS. 321 οἶνον R: οἷος vulg. 322 Ἀχαρνηδαί: fortasse Ἀχαρνηδα Oxford Edd. 323 τάρα Elmsley: γ' ἄρα or γ' ἄρα MSS.
AXAPNHΣ 45

ΧΩ. ὡς ἀπωλόμεσθ'. ὁ λάρκος δημότης ὡδ' ἐστ' ἐμός. ἀλλὰ μὴ δράσης ὅ μέλλεις. μηδαμὸς ὃ μηδαμώς.

ΔΙ. ὡς ἀποκτενοῦ, κέκραξθ'. ἐγὼ γὰρ οὐκ ἂκούσομαι.
ΧΩ. ἀπολεῖς ἁρ' ὀμήλικα τόνδε φιλανθρακέα;

ΔΙ. οὐδ' ἐμοῦ λέγοντος ψυμεῖς ἀρτίως ἱκοῦσατε.
ΧΩ. ἀλλὰ νυνι λέγ', εἴ σοι δοκεί, τόν τε Δακεδαιμόνιον αὐτόθεν ὅτῳ τρόπῳ σουστὶ φίλος. ὃς τόδε τοῦ λαρκίδιον οὐ προδόσω ποτὲ.

ΔΙ. τοὺς λίθους νῦν μοι χαμάζε τρῶτον ἐξεράσατε.
ΧΩ. οὔτοι σοι χαμαί, καί σοι κατάθου πάλιν τῷ ξίφος.

ΔΙ. ἀλλ' ὅπως μὴ' ν τοῖς τρίβωσιν ἐγκάθημταὶ ποὺ λίθοι.
ΧΩ. ἑκοσεισται χαμάζ'. οὐχ ὀρφ' σειόμενον; ἀλλὰ μὴ μοι πρόφασιν, ἀλλὰ κατάθου τῷ βέλος. ὃς ὃδε γε σειστὸς ἁμα τῇ στροφῇ γίνεται.

ΔΙ. ἐμέλλετ' ἁρα πάντως ἀνήσειν τῆς βοῆς, ὅλιγον δ' ἀπεθάνετ', ἀνθρακεῖς Παρνήσσιοι, καὶ ταῦτα διὰ τῆν ἀτοπίαν τῶν δημοτῶν. ὑπὸ τοῦ δέους δη τῆς μαρίλης μοι συχνὴν ὁ λάρκος ἐνετίλησεν ὑστερ σηπία. δεινῶν γὰρ οὐτως ὀμβακίαν πεφυκέναι τὸν θυμὸν ἀνδρῶν ὡστε βάλλειν καὶ βοαν ἐθέλειν τ' ἄκοιοι μηδὲν ὅσιν ὅσι φέρον, ἐμοὶ τ' ἑλοντος ὑπὲρ ἐπιτήνου λέγειν.

336 ἀρ' ὀμήλικα Reisig: ἀρα τῷ ἥλικα vulg.: ἀρα θ' ἥλικα B. 338 νυν Bentley: νὺν all MSS. except B γὰρ νῦν, a metrical correction of no value. 339 αἰτῶν οἴ τῶ ... φίλος R: φίλον vulg.: αἴνεον ὅτῳ τρόπῳ Kock: αὐτόθεν ὅτῳ τρόπῳ Editor. 347 πάντως ἄνησεν τῆς βοῆς Dobree: πάντες ἀνασείων βοῆς (corr. to βοήν in R) MSS. 348 τ': δ' Mein. ἀπέθανον MSS.: ἀπεθάνειν Tyrrwhitt. See Comm. Παρνήσσιοι R: Παρνήσσιο vulg. Bentley's Παρνησίου is accepted by Editors, but the correct form is Παρνήσσιο (Meisterhans 98 12). 351 ἐνετίλησεν: ἐπετίλησεν Suid.
ὑπὲρ Λακεδαιμονίων ἀπανθ᾽ ὡς ἄν λέγω·
cαίτοι φιλῶ γε τὴν ἐμὴν ψυχὴν ἐγώ.

XO. τί οὖν οὐ λέγεις, ἐπίξηνον ἐξενεγκῶν θύρας;
οí τι ποτ' ὡς σχέτλιε, τὸ μέγα τοῦτ' ἔχεις;
πάνυ γὰρ ἐμεγε πόθος ὁ τι φρονεῖσ ἔχει.
ἀλλ' ἵππερ αὐτὸς τὴν δίκην διωρίσω,
θεὶς δεῦρο τούπιξηνον ἔγχειρει λέγειν.

ΔΙ. ἰδον θέασαι, τὸ μὲν ἐπίξηνον τοῦ,
ὁ δ' ἀνὴρ ὁ λέξων οὕτως τυννοτοῖς,
ἀμέλει μὰ τὸν Δί' οὐκ ἐνασπιδώσομαι,
λέξω δ' ὑπὲρ Λακεδαιμονίων ἃ μοι δοκεῖ.
καίτοι δεδοικα πολλά· τοὺς τε γὰρ τρόπους
τῶν τῶν ἀγροίκων οἶδα χαίροντας σφόδρα,
εάν τις αὐτοῦς εὐλογῇ καὶ τὴν πόλιν
ἀνήρ ἀλαξὼν καὶ δίκαια κάδικα·
κάνταῦθα λανθάνουσ' ἀπεμπολώμενοι·
tῶν τ' αὖ γερόντων οἶδα τὰς ψυχὰς ὅτι
οὐδὲν βλέπουσιν ἀλλο πλὴν ψῆφο δακεῖν.
αὐτὸς τ' ἐμαυτὸν ὑπὸ Κλέωνος ἀπάθον
ἐπισταμαι διὰ τὴν πέρυσι κωμοθίαν.
eἰσελκύσας γὰρ μ' εἰς τὸ βουλευτήριον
διέβαλλε καὶ ψευδὴ κατεγλώττιζε μον
κάκυκλοβόρει καπλυνειν, ὥστ' ὀλίγου πάνυ
ἀπωλόμην μολυνοπραγμονούμενος.

νῦν οὖν μὲ πρῶτον πρὶν λέγειν ἐάσατε
ἐνσκευάσασθαι μ' οἴον ἀθλιώτατον.

AXAPNH2

Χ. τι ταύτα στρέφει τεχνάζεις τε καὶ πορίζεις τριβάς;
λαβὲ δ’ ἔμοι γ’ ἑνεκα παρ’ Ἰερωνύμου
σκοτοδασυπυκνότριχα τιν’ “Αιδος κυνῆν.”
ἀλλ’ έξάνοιγε μηχανὰς τὰς Σισύφου,
ὡς σκῆψιν ἀγῶν οὗτος οὐχὶ δέξεται.

ΔΙ. ὁρα στίν ἧδη καρτερὰν ψυχῆν λαβεῖν,
καὶ μοι βαδιστέ’ ἐστίν ὡς Εὐριπίδην.
παὶ παί.

ΚΗΦΙΣΟΦΩΝ

τὸς οὗτος,

ΔΙ.
ἐνδόν ἐστ’ Εὐριπίδης;

KH.
οὐκ ἐνδόν ἐνδόν ἐστίν, εἰ γνώμην ἔχεις.

ΔΙ.
πῶς ἐνδόν εἴτ’ οὐκ ἐνδόν;

KH.
ὁρθῶς οὗ γέρον.

о νοῦς μὲν ἐξω ἕυλλεγόν ἐπύλλια
οὐκ ἐνδόν, αὐτὸς δ’ ἐνδόν ἀναβάδην ποεῖ
τραγῳδίαν.

ΔΙ.
ἀ τρισμακάρ’ Εὐριπίδη, Εὐριπίδη,

KH.
ἀλλ’ ἄδυνατον.

ΔΙ.
ἀλλ’ ὀμως:

οὐ γὰρ ἄν ἀπέλθοιμ’, ἀλλὰ κόψῳ τὴν θύραν.
Εὐριπίδη, Εὐριπίδιον,

υπάκουσον, εἰσπερ πώποτ' ἀνθρώπων τινί. 405
Δικαιόπολις καλεί σὲ Χολλήδης, ἐγώ.

ΕΤΡΙΠΙΔΗΣ

ἀλλ' οὐ σχολή.

Δ1. ἀλλ' ἐκκυκλήθητ'.

ΕΤ. ἀλλ' ἀδύνατον.

Δ1. ἀλλ' ὄμως.

ΕΤ. ἀλλ' ἐκκυκλήσομαι· καταβαίνειν δ' οὐ σχολή.

Δ1. Εὐριπίδη,

ΕΤ. τί λέλακας;

Δ1. ἀναβάδην ποεῖς, 410

ἐξόν καταβάδην; οὐκ ἔτος χωλοῦσ ποεῖς.

ἀτὰρ τὶ τὰ ράκι; εἰς τραγῳδίαν ἔχεις

ἔσθητ' ἑλεινήν; οὐκ ἔτος πτωχοὺς ποεῖς.

ἀλλ' ἀντιβολῶ πρὸς τῶν γονάτων σ', Εὐριπίδη,

δός μοι ράκιν τι τοῦ παλαιοῦ δράματος. 415

dei γάρ με λέξαι τῷ χορῷ ῥήσων μακράνν

αὐτή ἰηθάνατον, ἤν κακῶς λέξω, φέρει.

ΕΤ. τὰ ποία τρύχη; μῶν ἐν οἶς Οἶνεώς ὦδ' οὐκ ἡμίποτος γεραιός ἡγωνιζέτο;

Δ1. οὐκ Οἶνεώς ἦν, ἀλλ' ἔτ' ἀβλιωτέρου. 420

ΕΤ. τὰ τοῦ τυφλοῦ Φοίνικος;

Δ1. οὐ Φοίνικος, οὐ·

ἀλλ' ἑτερος ἦν Φοίνικος ἀβλιώτερος.

ΕΤ. ποίαις ποθ' ἀνήρ λακίδας αἰτεῖται πέπλων;

ἀλλ' ἡ Φιλοκτήτου τὰ τοῦ πτωχοῦ λέγεις;

406 καλεί: καλῶ Cobet. se: σ' ὁ Brunck wrongly. The article is never used with the demotikon. Χολλήδης: Χωλίδης Van Leeuwen.

412 ἄταρ τὶ τὰ ράκι': εἰς τραγῳδίαν . . . ; Editor after Brunck; ἦ'κ and Richards ἐσ. See Comm.

413 ἑλεινήν Porson: ἑλεινήν MSS.

415 τοῦ: τοῦ Bergk wrongly. 416 τῷ χόρῳ: τῇς ροης

Naber. 420 οὐκ Οἶνεώς ἦν: οὐκ Οἶνεώς οὐκ Blaydes.
Δι. οὐκ ἄλλα τούτου πολὺ πολὺ πτωχιστέρου.

ΕΤ. ἀλλ' ἣ τὰ δυσπινήθη θέλεις πεπλώματα,
    ἄ Βελλεροφόντης εἰχ' ὁ χωλὸς οὔτοσι;

ΔΙ. οὐ Βελλεροφόντης· ἄλλα κάκεινος μὲν ἦν
    χωλὸς, προσαίτων, σταμύλος, δεινὸς λέγειν.

ΕΤ. αἰδ': ἄνδρα Μυσὸν Τῆλεφον.

ΔΙ. ναὶ, Τῆλεφον·
    τούτου δὸς ἀντιβολῶ σὲ μοι τὰ σπάργανα.

ΕΤ. ὁ παί, δὸς αὐτῷ Τηλέφου ρακάματα.
    κεῖται δ' ἀνωθέν τῶν Ὑπεστείων ῥακῶν
    μεταξὺ τῶν Ἰνοῦς.

ΚΗ. ἰδοὺ ταυτί λαβὲ.

ΔΙ. ὁ Ζεῦ διόπτα καὶ κατόπτα πανταχῆ,
    ἐνσκευάσασθαι µ' οἶδον ἀθλιώτατον.
    Εὐριπίδη, 'πειδήπερ ἔχαρισῳ ταδ',
    κάκεινά µοι δὸς τάκόλουθα τῶν ῥακῶν,
    τὸ πιλίδιον περὶ τὴν κεφαλὴν τὸ Μύσιον.
    δεὶ γάρ µε δὸξαι πτωχὸν εἰναι τήµερον,
    εἰναι μὲν ὀσπερ εἰµῖ, φαύνεσθαι δὲ µῆ
    τοὺς µὲν θεατὰς εἰδέναι µ' ὃς εἰµ' ἐγὼ,
    τοὺς δ' αὐχορευτὰς ἥλιθιοὺς παρεστάναι,
    ὅπως ἂν αὐτοὺς ῥηµατίοις σκιµαλίσω.

ΕΤ. δόσω· πυκνῆ γὰρ λεπτὰ µηχανα φρενί.

ΔΙ. εὐδαίµονοις, Τηλέφῳ δ' ἀγὼ φρονῶ.
    εὖ γ' οἶδον ἥδη ῥηµατίων ἐµπύπλαµαι.
    ἄταρ δέοµαι γε πτωχικοῦ βακτηρίου.

ΕΤ. τούτι λαβῶν ἀπελθε λαίνων σταθμῶν.
Δι. ὁ θύμ', ὄρας γὰρ ὡς ἀπωθοῦμαι δόμων, 450
πολλῶν δεόμενος σκευαρίων· νῦν δὲ γενοῦ
γλυσχρόν προσαίτῶν λιπαρῶν τ'. Εὐριπίδη,
δόσ μοι σπυρίδιον διακεκαμένον λύχνῳ.
ΕΤ. τί δ', ὃς τάλασ, σε τοῦδ' ἐχει πλέκουσι χρέους;
Δι. χρέος μὲν οὐδὲν, βούλομαι δ' ὦμως λαβεῖν. 455
ΕΤ. λυπηρὸς ἵσθ' ὃν καποχάρησον δόμων.
Δι. φεῦ·
eυδαιμονοῖς, ὥσπερ ἡ μῆτηρ ποτε.
ΕΤ. ἀπελθε νῦν μοι.
Δι. μᾶλλα μοι δός ἐν μόνων
cοτυλίσκιον τὸ χείλος ἀποκεκρουσμένον.
ΕΤ. φθείρον λαβῶν τόδ'. ἵσθ' ὀχληρὸς ὡν δόμοις. 460
Δι. οὐπω μὰ Δί' οἰσθ' οἱ' αὐτὸς ἐργάζει κακά.
ἀλλ', ὃ γλυκύτατ' Εὐριπίδη, τοιτ μόνων
dόσ μοι χυτρίδιον σφογγίῳ βεβυσμένοι.
ΕΤ. ἀνθρωπ', ἀφαιρήσει με τὴν τραγῳδίαν·
ἀπελθε ταυτην λαβῶν.
Δι. ἀπέρχομαι. 465
καίτοι τί δράσω; δει γὰρ ἐνὸς οὐ ἡ τυχῶν
ἀπόλωλ'. ἀκουσον, ὃ γλυκύτατ' Εὐριπίδη·
tοιτ λαβῶν ἀπειμι κοῦ πρόσειμ' ἐτι·
eἰς τὸ σπυρίδιον ἱσχύα μοι φυλλεία δός.
ΕΤ. ἀπολείσ μ'. ἰδοὺ σοι. φροῦδά μοι τὰ δράματα. 470
Δι. ἀλλ' οὐκέτ', ἀλλ' ἀπειμι. καὶ γὰρ εἰμ' ἄγαν
ὀχληρῶς, οὐ δοκῶν με κοιράνους στυγείν.
οίμοι κακοδαίμων, ως ἀπόλωλ'. ἐπελαθόμην ἐν ὑπέρ ἐστὶ πάντα μοι τὰ πράγματα.

Εὐριπίδιον ὁ φιλτάτιον καὶ γλυκύτατον, κάκιστ' ἀπολοίμην, εἰ τί σ' ἀιτήσαιμ' ἐτι, πλὴν ἐν μόνον, τούτῳ μόνον τούτῳ μόνον, σκάνδικα μοι δῶς μητρόθεν δεδεγμένοις.

ECT. ἀνήρ ὑβρίζει· κλη ἰηκτᾶ δωμάτων.

DI. ὁ θύμ', ἀνευ σκάνδικος ἐμπορευτέα. ἀρ' οἰσθ' ὅσον τὸν ἀγών' ἀγωνιεῖ τάχα, μέλλων ὑπὲρ Δακεδαιμονίων ἀνδρῶν λέγειν; πρόβαϊνε νῦν ὁ θυμέ· γραμμή δ' αὐτη. ἐστηκας; οὐκ ἐι καταπίνων Εὐριπίδην; ἐπήνεσ'. ἀγε νῦν, ὁ τάλαινα καρδία, ἀπελθ' ἐκείσε, κάτα τὴν κεφαλὴν ἐκεί παράσχεις εἴποισ' ἀττ' ἀν αὐτῇ σοι δοκῇ. τόλμησον ἴθι χώρησον, ἀγαμαι καρδίας.

ΧΟ. τὶ δράσεις; τὶ φήσεις; ἀλλ' ἵσθι νῦν ἀναίσχυντος ὃν σιδηροὺς τ' ἀνήρ, ὡστὶς παρασχ' τῇ πόλει τὸν αὐχένα ἀπασὶ μέλλεις εἰς λέγειν τάναντία. ἀνήρ οὐ τρέμει τὸ πράγμ'. εἰά νῦν, ἐπειδήπερ αὐτὸς αἴρει, λέγε.

ΔΙ. μή μοι φθονήσῃ', ἀνδρεῖς οἱ θεόμενοι, εἰ πτωχός ὃν ἐπειτ' ἐν Ἀθηναίοις λέγειν μέλλω περὶ τῆς πόλεως, τρυγῳδίαν ποῶν. τὸ γάρ δίκαιον οἴδε καὶ τρυγῳδία. ἐγὼ δὲ λέξῳ δεινῶ μὲν δίκαια δε. οὐ γάρ με νῦν γε διαβαλεῖ Κλέων ὁτι

475 ὁ φιλτάτιον καὶ γλυκύτατον A B C: γλυκύτατον καὶ φιλτάτιον R: γλυκύτατον ὁ φιλτάτιον Suid. Perhaps one should read ὁ φιλτάτιον ὃ γλυκύτατον.

Ε 2
είνων παρόντων την πόλιν κακῶς λέγω.  
αὐτοὶ γάρ ἐσμεν οὗτὶ Ληναίῳ τ’ ἀγών,  
καύσων εἶνοι πάρεισιν· οὔτε γάρ φόροι  
ἡκουσιν οὔτ’ ἐκ τῶν πόλεων οἱ ξύμμαχοι.  
αλλʼ ἐσμέν αὐτοῖς νῦν γε περιεπτισμένοι·  
τοὺς γάρ μετοίκους ἀξυρα τῶν ἀστῶν λέγω.  
ἐγὼ δὲ μισῶ μὲν Λακεδαιμονίους σφόδρα,  
καύτοις ὁ Ποσειδῶν οὗτι Ταυνάρφθεος  
σείσας ἀπασιν ἐμβάλοι τας οἰκίας.  
κάμοι γάρ ἐστιν ἀμπέλια κεκομμένα.  
αὐτὰρ φίλοι γὰρ οἱ παρόντες ἐν λόγῳ,  
τί ταῦτα τοὺς Δάκονας αἰτιώμεθα;  
ἡμῶν γὰρ ἄνδρες, καύχει τὴν πόλιν λέγω,  
μέμψησθε τοῦθ ὅτι οὔχι τὴν πόλιν λέγω,  
αλλ’ ἄνδραία μοχθηρά, παρακεκομμένα,  
ἀτίμα καὶ παράσημα καὶ παράξενα,  
ἐσυκοφάντει Μεγαρέων τὰ χλανίσκια·  
κεῖ που σίκουν ἄδοιεν ἡ λαγώδιον  
ἡ χοιρίδιοι ἡ σκόροδοιν ἡ χόνδρους ἄλας,  
ταῦτ’ ἢν Μεγαρικὰ κάτεπρατ’ αὐθημερόν.  
καὶ ταῦτα μὲν δὴ σμικρὰ κατιχώρια,  
πόρνην δὲ Σιμαίθαν ἵντες Μέγαράδε  
νεανίαι κλέπτουσι μεθυσοκότταβοι·  
καθ’ οἱ Μεγαρῆς ὀδύναις πεφυσιγγωμένοι  
ἀντεξέκλεψαν Ἀσπασίας πόρνα δύο·

510 καύτοιςιν αὐθεις Herwerden. 512 ἐστιν ἀμπέλια κεκομμένα:  
διακεκομμένα R by dittography of Λ Λ: ἔστι τὰμπέλια Meineke. 515  
κούχι R: οὔχι vulg. Cf. 116 κούκ R: οὔκ vulg., where κούκ is clearly  
right. 521 χόνδρους ἄλας Elmsley: χωνδράς ἄλας R: χόνδρους ἄλος  
vulg. 527 πόρνας R Athen. xiii. 570 : πόρνα vulg. Bachmann  
reads plur., holding that δύο takes dual of masc. and neut. subst.,  
plur. of fem. (Spec. s. v. δύο.)
κάντεύθεν ἀρχῇ τοῦ πολέμου κατερράγη Ἔλληςι πάσιν ἐκ τριῶν λαικαστρίων.
ἐντεύθεν ὁργῇ Περικλῆς οὐλύμπιος ἠστραπτ’, ἐβρόντα, ξυνεκύκα τὴν Ἕλλάδα, ἐτίθει νόμους ὡσπερ σκόλια γεγραμμένους, ὥς χρῆ Μεγαρέας μῆτε γῇ μῆτ’ ἐν ἀγορᾷ μῆτ’ ἐν θαλάττῃ μῆτ’ ἐν οὐρανῷ μένειν. ἐντεύθεν οἱ Μεγαρῆς, ὅτε ἰὴ ’πείνων βάδην, Λακεδαιμονίων ἐδέοντο τὸ ψήφισμ’ ὅπως μεταστραφεῖ τὸ διὰ τὰς λαικαστρίας· κοῦκ ἡθέλομεν ἡμεῖς δεομένων πολλάκις. κάντεύθεν ἤδη πάταγος ἦν τῶν ἀσπίδων. ἐρεῖ τις, οὐ χρῆν· ἀλὰ τί χρῆν, εἴπατε. φέρ’ εἰ Λακεδαιμονίων τις ἐκπλεύσας σκάφει ἀπέδοτο φήμας κυνίδιον Σεριφίων, καθησθ’ ἄν ἐν δόμοισιν; ἢ πολλοῦ γε δεῖ καὶ κάρτα μεντὰν εὐθέως καθεῖλκετε τριακοσίας νὰῦς, ἦν δ’ ἂν ἢ πόλις πλέα θορύβου στρατιωτῶν, περὶ τριηράρχου βοῆς, μισθοῦ διδομένου, παλλαδίων χρυσουμένων, στοάς στεναχοῦσης, σιτίων μετρουμένων, ἄσκων, τροπωτήρων, κάδους ὁνομένων, σκορόδων, ἐλαδῶν, κρομμύων ἐν δικτύοις, στεφάνων, τριχίδων, αὐλητρίδων, ὑπαπίων· τὸ νεώριον δ’ αὖ καπέων πλατουμένων, τύλων ψοφούντων, θαλαμῶν τροπουμένων, αὐλῶν, κελευστῶν, νυγλάρων, συριγμάτων.

ταυτ’ οἶδ’ ὦτι ἀν ἐδράτε· τὸν δὲ Τήλεφον 555
οὐκ οἰόμεσθά; νοῦς ἄρ’ ἡμῖν οὐκ ἐνι.

ΗΜΙΧΟΡΙΩΝ Α

ἀληθεῖς, ὁπίτριπτε καὶ μιαρώτατε;
tαυτὶ σὺ τολμᾶς πτωχὸς ὄν ἡμᾶς λέγειν, kai συκοφάντης εἶ τις ἦν ὑνείδισας;

ΗΜΙΧΟΡΙΩΝ Β

νὴ τὸν Ποσειδῶ καὶ λέγει γ’ ἀπερ λέγει 560
δίκαια πάντα κοῦδὲν αὐτῶν ψεῦδεται.

Ημ. εἰτ’ εἰ δίκαια, τοῦτον εἶπεῖν αὐτ’ ἔχρην;

ἀλλ’ οὕτι χαίρων ταῦτα τολμήσει λέγειν.

Ημ. οὔτος σὺ ποὶ θεῖς; οὐ μενεῖς; ὥς εἰ θενεῖς

τὸν ἀνδρά τοῦτον, αὐτὸς ἀρθήσει τάχα.

Ημ. ἰδὸ Λάμαχ’, ὁ βλέπων ἀστραπᾶς,

βοήθησον, ὁ γοργολόφα, φανεῖς,

ἰδὸ Λάμαχ’, ὁ φίλ’, ὁ φυλήτα·
eἰτε ἑστὶ ταξίαρχος ἢ στρατηγὸς ἢ
tειχομάχας ἀνήρ, βοήθησάτω

τις ἀνύσας. ἐγὼ γὰρ ἔχομαι μέσοι.

ΛΑΜΑΧΟΣ

πόθεν βοής ἡκουσα πολεμιστηρίας;
pοὶ χρῆ βοηθεῖν; ποὶ κυδομοῦν ἐμβαλεῖν;
tις Γοργόν’ ἐξήγειρεν ἐκ τοῦ σάγματος;

556 ἡμῖν: ἡμῖν Ald. 563 οὐτὶ Bentley: οὐδὲ MSS. 566 ὦ Hermann: ἰδ MSS. 569 εἰτε τις ἑστὶ . . . AΓC, R (om. ἡ στρα-

dimeter, with omission of τις, an iambic senarius. See Comm. 570 τειχομάχας: τειχομάχας Mein., Herw.
ΑΧΑΡΝΗΣ

575 Ἡμᾶς ὁ Λάμαχε γὰρ, τῶν λόφων καὶ τῶν λόχων.

577 Ἡμᾶς ὁ Λάμαχε, οὐ γὰρ οὗτος ἀνθρώπος πάλαι ἀπασαν ἡμῶν τὴν πόλιν κακορροθέι;

ΛΑ. οὗτος σὺ τολμᾶς πτωχὸς ὃν λέγειν τάδε; 577

ΔΙ. ὁ Λάμαχε ἡρως, ἀλλὰ συγγνώμην ἔχε, εἰ πτωχὸς ὃν εἰπόν τι κάστωμυλάμην.

ΛΑ. τί δ' εἴπας ἡμᾶς; οὐκ ἔρείς;

ΔΙ. οὐκ οἴδα πω ὑπὸ τοῦ δέους γὰρ τῶν ὅπλων εἶλεγγὼ 581 ἀλλ' ἀντιβολῶ σ', ἀπένεγκέ μου τὴν μορμόνα.

ΛΑ. ἰδοὺ.

ΔΙ. παράθες νῦν ὑπτίλαν αὐτὴν ἐμοί.

ΑΑ. κεῖται.

ΔΙ. φέρε νῦν ἀπὸ τοῦ κράνους μοι τὸ πτερόν.

ΛΑ. τούτι πτίλον σοι.

ΔΙ. τῆς κεφαλῆς νῦν μου λαβοῦ, ἵν' ἔξεμέσω βδελύττομαι γὰρ τοὺς λόφους. 586

ΑΑ. οὗτος τί δράσεις; τῷ πτίλῳ μέλλεις ἐμεῖν; πτίλον γὰρ ἔστιν—

ΔΙ. εἴπε μοι τίνος ποτὲ ὕρνιθος ἔστιν; ἄρα κομπολακύθου;

ΛΑ. οἷ' ὡς τεθνήξεις.

ΔΙ. μηδαμῶς ὁ Λάμαχε 590 οὐ γὰρ κατ' ἱσχύν ἔστιν' εἰ δ' ἱσχυρὸς εἰ, τί μ' οὐκ ἄπεψιλωσας); εὐοπλὸς γὰρ εἰ.

ΛΑ. ταυτὶ λέγεις σὺ τὸν στρατηγὸν πτωχὸς ὃν;

ΔΙ. ἐγὼ γάρ εἰμὶ πτωχὸς;
ΔΑ. ἀλλὰ τίς γάρ εἶ;
ΔΙ. ὅστις; πολίτης χρηστός, οὐ σπουδαρχίδης,
       ἀλλ′ ἐξ ὧτοι περ ὁ πόλεμος, στρατωνίδης,
       σὺ δ′ ἐξ ὧτοι περ ὁ πόλεμος, μισθαρχίδης.
ΛΑ. ἐχειροτόνησαν γάρ με—
ΔΙ. κόκκυγες γε τρεῖς.
          ταῦτ′ οὖν ἐγὼ βδελυγμένος ἐσπεισάμην,
          ὄρον πολιοὺς μὲν ἄνδρας ἐν ταῖς τάξεσιν,
          νεανίας δ′ οἶους σὲ διαδεδράκοτας,
          τοὺς μὲν ἐπὶ Ὀράκης μισθοφοροῦντας τρεῖς
          δράχμας,
          Τεισαμενοφαινόμενον Πανουργιππαρχίδας,
          ἔτερον δὲ παρὰ Χάρητι τοὺς δ′ ἐν Χάοσιν,
          Γερητοθεοδῶρον Διομειαλαξόνας,
          τοὺς δ′ ἐν Καμαρίνη καὶ Γέλα καὶ Καταγέλα.
ΛΑ. ἐχειροτονήθησαν γάρ.
ΔΙ. αἰτιον δὲ τί
          ύμᾶς μὲν ἂεὶ μισθοφορεῖν ἀμηγέπη,
          τωνδὶ δὲ μηδὲν; ἔτεν δ᾽ Μαριλάδη
          ἥδη πεπρέσβευκας σὺ πολίδοι ὄν μίαν;
          ἀνένευσε· καῖτοι γ′ ἐστὶ σώφρων κάργάτης.
          τί δαὶ Δράκυλλος ἡ Εὐφορίδης ἡ Πρινίδης;
          εἶδεν τις ύμῶν τἀκβαταν ἡ τοὺς Χάονας;
          οὐ φασιν. ἀλλ′ ὁ Κουσύρας καὶ Λάμαχος,
          οἷς ὑπ′ ἑράνου τε καὶ χρεῶν πρόην ποτε,
ΑΧΑΡΝΗΣ

ωσπερ ἀπὸνυπτρων ἐκχέοντες ἐσπέρας,
ἀπαντες 'εξίστω' παρῆνον οἱ φίλοι.

ΔΑ. ὁ δημοκρατία, ταύτα δὴ άνασχέτα;

ΔΙ. οὐ δὴ τ' ἐὰν μὴ μισθοφορῇ γε Λάμαχος.

ΔΑ. ἀλλ' οὖν ἐγώ μὲν πᾶς Πελοπονησίως
ἀεὶ πολεμήσω καὶ ταράξω πανταχῇ
καὶ ναυσὶ καὶ πεζοῖσι κατὰ τὸ καρτερόν.

ΔΙ. ἐγώ δὲ κηρύττω γε Πελοπονησίως
ἀπασι καὶ Μεγαρεύσι καὶ Βοωτίως
πωλεῖν ἄγοράειν πρὸς ἐμέ, Λαμάχω δὲ μή. 625

ΧΟ. ἀνήρ νυκτὶ τοῖς λόγοις, καὶ τὸν δῆμον μεταπείθει
περὶ τῶν σπουδῶν. ἀλλ' ἀποδύντες τοῖς ἀναπαύ
στοις ἐξώμεν.

ἐξ οὖ γε χοροῖσιν ἐφέστηκεν τρυγικὸς ὁ διδά-
σκαλὸς ἡμῶν,
οὔπω παρέβη πρὸς τὸ θέατρον λέξων ὡς δεξίος
ἐστιν:

diαβαλλόμενος δ' ύπὸ τῶν ἐχθρῶν ἐν Ἀθηναίοις
tαχυβούλοις,

ὅσ κωμῳδεῖ τὴν πόλιν ἡμῶν καὶ τὸν δῆμον καθ-

υβρίζει,

ἀποκρίνασθαι δεῖται νυνὶ πρὸς Ἀθηναίους μετα-

βούλους.

φησίν δ' εἶναι πολλῶν ἀγαθῶν ἄξιος ὑμῖν ὁ

ποιητής,

παῦσαι ύμᾶς ἕξεικοίσι λόγοις μὴ λιανεξάπατάσθαι,

μὴ δ' ἡδεσθαι θωπευδομένους, μὴ δ' εἶναι χαυνοπο-

λίται. 635

616 ὑκχέοντες Herwerden. 632 ἀποκρίνασθαι E² Ald. 633

ἄξιος: αῖτιος Bentley. 635 μὴδ' ... μήτε MSS.: μὴδ' ... μὴδ' Mein.,
cf. 657.
πρότερον δ’ ύμάς ἀπὸ τῶν πόλεων οἱ πρέσβεις ἐξαπατώντες
πρῶτον μὲν ἰοστεφάνους ἐκάλουν· κἀπειδὴ τοῦτο τις εἶποι,
εὖθυς διὰ τοὺς στεφάνους ἐπ’ ἄκρων τῶν πυγιδίων ἐκάθησθε.
εἰ δὲ τις ύμᾶς ὑποθωπεύσας λιπαρᾶς καλέσειεν Ἀθῆνας,
ηὗρετο πάν ἀν διὰ τὰς λιπαρᾶς, ἀφύων τιμῆν
περιάψας. 640 ταῦτα ποίησας πολλῶν ἀγαθῶν αὐτίως ύμῖν γεγένηται,
καὶ τοὺς δὴμοις ἐν ταῖς πόλεσιν δείξας ὡς δημοκρατοῦνται.
τοιγάρτοι νῦν ἐκ τῶν πόλεων τὸν φόρον ύμῖν ἀπάγοντες
ηξούσιν ἱδεῖν ἐπιθυμοῦντες τὸν ποιητὴν τὸν ἀριστον,
όστις παρεκκλησίευεσ’ εἰπεῖν ἐν Ἀθηναίοις τὰ
dίκαια. 645 οὕτω δ’ αὐτοῦ περὶ τῆς τόλμης ἤδη πόρρῳ κλέος ἦκει,
ὅτε καὶ βασιλεὺς Λακεδαιμονίων τὴν πρεσβείαν
βασανίζων
ἡράτησεν πρῶτα μὲν αὐτοὺς πότεροι ταῖς ναυσὶ
κρατοῦσιν,
εἶτα δὲ τοῦτον τὸν ποιητὴν ποτέρους εἶποι κακὰ
πολλὰ.

τούτους γὰρ ἐφη τοὺς ἀνθρώπους πολὺ βελτίωσε γεγενησθαι καὶ τῷ πολέμῳ πολὺ νικήσειν τούτων ἔμμβουλον ἔχοντας. διὰ ταύθ', ἤμας Λακεδαιμόνιοι τὴν εἰρήνην προκαλοῦνται καὶ τὴν Ἀγίναν ἀπαιτοῦσιν· καὶ τῆς νῆσου μὲν ἐκείνης οὐ φροντίζουσ', ἀλλ' ἴνα τούτων τὸν ποιητὴν ἀφέλωνται. ἀλλ' ὑμεῖς τοι μὴ ποτ' ἀφησθ'. ως κωμοθήσει τὰ δίκαια· φησίν ὁ' ἤμας πολλαὶ διδάξειν ἀγάθ', ὡστ' εὐθαῖμονας εἶναι, οὐ θωπεύων οὐδ' ὑποτείνων μισθοὺς οὐδ' ἔξαπατολλων, οὐδὲ πανουργῶν οὐδὲ κατάρδων, ἀλλὰ τὰ βέλτιστα διδάσκον. πρὸς ταύτα Κλέων καὶ παλαμάσθω καὶ πάν ἐπ' ἐμοὶ τεκταίνεσθω. τὸ γὰρ εὖ μετ' ἐμοῦ καὶ τὸ δίκαιον ἔμμμαχον ἐσται, κοῦ μὴ ποθ' ἀλῶ περὶ τὴν πόλιν ὑν ὁσπερ ἐκείνος δειλὸς καὶ λακαταπύγων. δεῦρο Μοῦσ' ἐλθὲ φλεγυραὶ πυρὸς ἔχουσα μένος ἐντονος 'Αχαρνική. οἷον ἔξ ἀνθράκων πρινίνων φέψαλος ἀνήλατ' ἐρεθιζόμενος οὐρία ῥιπίδι. 650 τε γενέσθ' ἀν Μüller. 655 ἀφήσετε R: ἀφῆσθ' vulg.: ἀφήσθ' Ald. : ἀφηθ' Tyrwhitt: ὑμεῖς οὐ τοι μῆποι' ἀφηθ'. ως κωμοθηκτὰ δίκαια Richards. 657 οὐθ' . . . οὐθ' Suid.: οὐθ . . . οὐθ' (οὐθ' R) vulg.
ἡνίκ' ἀν ἐπανθρακίδες ὤσι παρακείμεναι, 670
οἱ δὲ Ἡσιάν ἀνακυκώσι λιπαράμπυκα,
οἱ δὲ μάττωσιν, οὐτω σοβαρῶν ἐλθὲ μέλος ἐντονον
ἀγροικότερον
ὡς ἐμὲ λαβοῦσα τὸν δημότην. 675
οἱ γέροντες οἱ παλαιοὶ μεμφόμεσθα τῇ πόλει·
οὐ γὰρ ἄξιως ἐκεῖνων ὃν ἐναιμαχήσαμεν
γηροβοσκοῦμεσθ’ ύφ’ υμῶν, ἀλλὰ δεινὰ πάσχομεν,
οὕτως γέροντας ἄνδρας ἐμβαλόντες εἰς γραφὰς
ὑπὸ νεανίσκων ἐπεὶ καταγελάσθαι βητάρων, 680
οὐδὲν ὄντας, ἀλλὰ κωφοὺς καὶ παρεξηγηθμένους,
οἷς Ποσειδῶν ἀσφάλειός ἐστιν ἡ βακτηρία·
tονθορίζοντες δὲ γῆρα τῷ λίθῳ προσέσταμεν,
οὕξ ὀρώντες οὐδὲν εἰ μὴ τῆς δίκης τὴν ἡλύγην.
ὁ δὲ νεανίαν ἐαυτῷ σπουδάσας ἣννηγορεῖν, 685
eἰς τάχος παλεῖ ἥναπτων στρογγύλοις τοῖς ῥήμασιν·
κατ’ ἀνελκύσας ἑρωτᾶ σκανδάληθρ’ ιστάς ἐπών
ἄνδρα Τιθωνὸν σπαράττων καὶ ταράττων καὶ κυκῶν.
ὁ δ’ ύπὸ γῆρως μασταρύζει, κατ’ ὀφλῶν ἀπέρχεται,
εἶτα λύζει καὶ δακρύζει καὶ λέγει πρὸς τοὺς
φιλοὺς, 690
‘οὔ μ’ ἐχρήν σοφὸν πρίασθαι τοῦτ’ ὀφλῶν ἀπέρχο-
μαι.’

ταῦτα πῶς εἰκότα, γέροντ’ ἀπόλεσαι πολίον ἄνδρα περὶ
κλεψύδραν,

πολλά δὴ ἑξυπνήσαντα καὶ θερμῶν ἀπομορφαμένου ἀνδρικῶν ἱδρῶτα δὴ καὶ πολύν,
ἀνδρί τ' ἁγαθῶν οὔτα Μαραθῶνι περὶ τὴν πόλιν; εἶτα Μαραθῶνι μὲν ὦτ' ἤμεν ἐδιώκομεν,
νῦν δ' ὑπ' ἀνδρῶν πονηρῶν σφόδρα διωκόμεθα, κατὰ πρὸς ἀλισκόμεθα. 700
πρὸς τάδε τίς ἀντερεῖ Μαρψίας;

τῷ γὰρ εἰκὸς ἀνδρὰ κυφὸν ἡλίκον Θουκυδίδην ἐξολέσθαι συμπλακέντα τῇ Ἐκυθῶν ἔρημίᾳ,
τὸ δὲ τῷ Κηφισοδήμῳ τῷ λάλῳ ἤξυνηγόρῳ; 705 ὡστ' ἐγὼ μὲν ἡλέησα καπεμορφάμην ἱδὼν ἀνδρὰ πρεσβύτην ὑπ' ἀνδρὸς τοξότου κυκώμενον,
ὅς μὲν τήν Δήμητρ', ἐκείνος ἤνεκ' ἢν Θουκυδίδης,
οὐδ' ἃν αὐτὴν τὴν Ἀχαιαν ῥάδιως ἤνέσχετο,
ἀλλὰ κατεπάλαυσε μένταν πρῶτον Ἐνάθλους δέκα,
κατεβόησε δ' ἃν κεκραγὼς τοξότας τρισχίλιους, 711
περιμετόξευσεν δ' ἃν αὐτοῦ τοῦ πατρὸς τοὺς ἤγγενεῖς.

アルバム ὑπὸς τοὺς γέροντας οὐκ ἔαθ' ὑπνον τυχεῖν,
ψηφίσασθε χωρίς εἰναι τὰς γραφάς, ὅπως ἃν ἤ
τῷ γέροντι μὲν γέρων καὶ νωδὸς ὁ ἤξυνήγορος, 715
toῖς νέοισι δ' εὐρύπρωκτος καὶ λάλοις χῶ Κλεινίου.
καξελαύνειν χρὴ τὸ λοιπόν, κἂν τύχητε, ἕμµοιν,
toῖν γέροντα τῷ γέροντι, toῖν νέον δὲ τῷ νέῳ.

ΔΙ. ὅροι μὲν ἀγορᾶς εἰσὶν ὑδὲ τῆς ἐµῆς,
ἐνταῦθ' ἀγοράξειν πάσι Πελοποννησίοις 720

702 τίς : τί Elmsley. 704 ἐν τῇ Van L. 705 Κηφισοδήμου
Hamaker. 709 αὐτὴν τὴν 'Ἀχαίαν : 'Αχαιάραν C : 'Αγραίαν C.S.
Headlam: α... 'Ανταίος παλαιῶν Herw. 710 μὲν γ' ἃν Bentley :
μενταῖν Reisko: μὲν R: μὲν or μὲν ἃν vulg. 717 καὶ φύγῃ τὶς
MSS. : σφαλὴ Van L.: ὑφελη or ἀλφ Blaydes: κἀν τύχητε Editor.
εξεστι καὶ Μεγαρεύσι καὶ Βουωτίοις,
εφ' ὑτε πωλεῖν πρὸς ἐμὲ, Λαμάχῳ δὲ μὴ.
ἀγορανόμους δὲ τῆς ἀγορᾶς καθίσταμαι
τρεῖς τοὺς λαχῶντας τοῦσ' ἵμαντας ἐκ Λεπρῶν.
ἐνταῦθα μῆτε συκοφάντης εἰσίτω
μὴν ἄλλος ὡστὶς Φασιανὸς ἐστ' ἀνήρ.
ἐγὼ δὲ τὴν στήλην καθ' ἦν ἐσπεισάμην
μέτειμ', ἵνα στήσω φανερὰν ἐν τάγορᾷ.

ΜΕΓΑΡΕΤΣ
ἀγορᾶ 'ν Ἀθάναίς χαίρε Μεγαρεύσιν φίλα.
ἐπόθουν τυ ναὶ τὸν φίλιον ἑπερ ματέρα.
ἀλλ' ὃ πόνηρα κώρι' ἄθλιον πατρός,
ἀμβατε ποττὰν μᾶδδαν, αἰ' χ' εὐρητέ πα.
ἀκούετε δή, ποτέχετ' ἐμίν τὰν γαστέρα:
πότερα πεπράσθαι χρήδδετ' ἡ πεινὴν κακῶς;

ΚΟΡΑ

πεπρᾶσθαι πεπρᾶσθαι.

ΜΕ. ἐγώνγα καυτὸς φαμι.
τὸς δ' οὕτως ἄνους
δς υμὲ καὶ πρίατο φανερὰν ἵμαιν;
ἀλλ' ἐστι γὰρ μοι Μεγαρικά τις μαχανά,
χοῖρως γὰρ ὑμὲ σκευάσας φασῶ φέρειν.
περιθεσθε τάσδε τᾶς ὀπλάς τῶν χοιρών.

722 del. Elmsley. 728 φανερὰν: φανερός R. 731 κώρι' Elmsley: κώρι' ΑΓ; κώρι' R. ἄθλιον MSS. Edd. (except Van L.) restore the ω form in this and corresponding cases, but with doubtful warrant. Our knowledge of the Megarian dialect is very scanty, it may have been influenced by Attic and certainly had affinities with the mitior Dorismus of Corinth. Megarian inscriptions of the third cent. always show ου and οὺς in gen. sing. and accus. plur. of second decl. 735 ἀκούετε Vat. Pal. 128, C: ἀκούετον vulg. 739 φέρειν: φέρειν Brunck, but εἰν is required by metre in 835 and supported by Megarian inserr.
οπως δὲ δοξεῖτ' εἴμεν εξ' ἀγαθᾶς ύπον τοι τὸν Ἕρμαν, αἴτερ ἰξεῖτ' οἰκαδις ἀπρατα, πειρασεἰσθε τὰς λιμῶ κακῶς. ἂλλῳ ἀμφίθεσθε καὶ ταδί τὰ ρυγχία, κῃπειτεν εἰς τὸν σάκκον ὡδ' εἰσβαίνετε. 745 ὦπως δὲ γυρνλιξεῖτε καὶ κοῖξετε χησεῖτε φωνὰν χοιρίων μυστηρικῶν. ἐγὼν δὲ καρυξῶ Δικαιόπολιν ὀπα: Δικαιόπολι, ἦ λῆς πρίασθαι χοιρία;

ΔΙ. τί; ἀνήρ Μεγαρίκος; 750

ME. ἀγορασούντες Ίκομεν. 755

ΔΙ. πῶς ἔξετε;

ME. διαπεινάμες αἰei ποττὸ πῦρ.

ΔΙ. ἂλλῳ ἤδυ τοι νὴ τὸν Δί', ἦν αὐλὸς παρῇ. 760
tί δ' ἄλλο πράττεθ' οἰ Μεγαρῆς νῦν;

ME. οῖα δῆ.

ὁκα μὲν ἐγὼν τηνῶθεν ἐμπορευόμαιν, ἄνδρες πρόβουλοι τοῦτ' ἐπραττον τὰ πόλει, ὀπως τάχιστα καὶ κάκιστ' ἀπολοίμεθα.

ΔΙ. αὐτίκ' ἄρ' ἀπαλλάξεσθε πραγμάτων.

ME. σά μᾶν;

ΔΙ. τί δ' ἄλλο Μεγαροί; πῶς ὁ σῖτος ὀνίος;

ME. παρ' ἀμὲ πολυτίματος ἐπερ τοι θεοί.

ΔΙ. ἄλας οὖν φέρεις;

ME. οὐχ ύμὲς αὐτῶν ἄρχετε;

Ο. ὦδε σκόροδα;

κοὶ κοὶ.

ΜΕ. αὕτα ἵστι χοίρος;

670 τόνδε τὰς Elmsley: τούδε τὰς Van L. 772 θυμητίδαν R: θυματίδαν vulg.: θυμητίδαν Suid.: Θυματιτάν Editor. 780 κοὶ six times in Berlin Texts.
ΑΧΑΡΝΗΣ

ΔΙ. νῦν γε χοίρως φαίνεται.
ηδη δ' ἀνευ τῆς μητρὸς ἑσθίουεν ἂν;
ΜΕ. καὶ τὸν Ποτειδᾶν καὶ κ' ἄνις γα τῷ πατρός.
ΔΙ. τὶ δ' ἐσθίει μάλιστα;
ΜΕ. πάνθ' ἂ κα διδᾶς.
 αὐτὸς δ' ἐρώτη.
ΔΙ. χοιρε χοιρε.
ΚΟ. κοὶ κοὶ. 800

ΔΙ. τρώγοις ἄν ἑρεβίνθουσ;
ΚΟ. κοὶ κοὶ κοὶ.

ΔΙ. τὶ δαί; φιβάλεως ἱσχάδας;
ΚΟ. κοὶ κοὶ.

ΔΙ. τὶ δαί ὑ'; τρώγοις ἄν;
ΚΟ. κοὶ κοὶ κοὶ.

ΔΙ. ὡς δὲν πρὸς τὰς ἱσχάδας κεκράγατε.
ἐνεγκάτω τις ἐνδοθεν τῶν ἱσχάδων
 τοῖς χοιριδίωσιν. ἂρα τρώξονται; βαβαί,
 οἶνον ροθιάζουσ', ὥ πολυτίμηθ' Ἡράκλεις.
ποδατὰ τὰ χοιρί; ὡς Τραγασαία φαινεται.
ΜΕ. ἀλλ' οὐκὶ πάσας κατέτραγον τὰς ἱσχάδας.
ἐγὼ γὰρ αὐτὰν τάνδε μίαν ἀνειλόμαν.
810

ΔΙ. νῆ τὸν Δὶ' ἀστείω γε τῷ βοσκήματε.
πόσου πρώμαι σοι τὰ χοιρίδια; λέγε.
ΜΕ. τὸ μὲν ἄτερον τούτων σκορόδων τροπαλίδος,
 τὸ δ' ἄτερον, αἱ λῆς, χοῖνικος μόνας ἄλων.
ΔΙ. ὁνὴσομαι σοι· περὶμεν' αὐτοῦ.

API ΤΟ ANOTΣ

...81.815

ΚΡΙΔΙΑ τῶν γυναίκα τὰν ἐμὰν
...

ΣΤΟΦΑΝΤΗΣ

...80

Οὐκ ἀφήσεις τὸν σάκον;

ΣΤ. ὁμοίωπολι Δικαίωπολι φαντάδδομαι.

ΔΙ. υπὸ τοῦ; τίς ὁ φαίνων σ’ ἑστίν; ἀγορανόμοι,

ΔΙ. κλάων μεγαριές. οὐκ ἀφήσεις τὸν σάκον;

ΔΙ. υπὸ τοῦ; τίς ὁ φαίνων σ’ ἑστίν; ἀγορανόμοι,

...85

οὐ γὰρ φανῶ τοὺς πολεμίους;

ΔΙ. κλάων γε σὺ,

...82

,...826 τί δὴ...

...827 τί δὴ...
ἈΧΑΡΝΗΣ 67

ΧΟ. εὐδαιμονεῖ γ’ ἄνθρωπος. οὐκ ἦκουσας οἱ προσάνει
tὸ πράγμα τοῦ βουλεύματος; καρπώσεται γὰρ ἄνηρ
ἐν τάγορᾷ καθήμενος.
κἂν εἰσῆ γι τις Κησίας
ἡ συκοφάντης ἄλλος, οἱ-
μόζων καθεδεῖται.

οὐδ ’ ἄλλος ἄνθρώπων ὑποψωνῶν σε πημανεῖ τι,
οὐδ’ ἐξομόρφεται Πρέπεις τὴν εὐρυπρωκτίαν σοι,
οὐδ’ ὥστε Κλεωνύμως.
χλαίναν δ’ ἔχων φανήν διέι
κοῦ ἐννυχών σ’ Ἄμπερβολος
dικῶν ἀναπλήσει.

οὐδ’ ἐννυχῶν ἐν τάγορᾷ πρόσεισι σοι βαδίζων
Κρατίνος ἀεί κεκαρμένος μοιχὸν μιὰ μαχαίρα,
ὸ περιπόνηρος Ἀρτέμων,
ὸ ταχὺς ἄγαν τὴν μονυσικὴν,
ὀξὸν κακὸν τῶν μασχαλῶν
πατρὸς Τραγασαίων.

οὐδ’ ἀθισ ἀν σε σκώψεται Παῦσων ὁ παμπόνηρος
Λυσίστρατος τ’ ἐν τάγορᾷ, Χολαργέων ὁνείδος,
ὸ περιαλουργὸς τοῖς κακοῖς,
βίγων τε καὶ πεινῶν ἀεὶ
πλεῖν ἡ τριάκονθ’ ἡμέρα
τοῦ μηνὸς ἐκάστων.

842 πημανεῖ τι L. Dindorf: πημανείται MSS. : πημανεῖ Suid.
846 σ’ R: om. vulg. BΔ insert σ’ after δικῶν. 849 άεί: εῦ
Fritzsche: ἀπο- Reisig to avoid Cyclic Anap. Another instance
in lyric iamb. tetr. Pax 948 τὸ κανοῦν. 850 ὁ Bentley: οὐδ’ ὁ
MSS.

F 2
ΑΡΙΣΤΟΦΑΝΟΣ

ΒΟΙΩΤΟΣ

ίππω 'Ηρακλῆς, ἐκαμὸν γα τὰν τύλαιν κακῶς. 860
κατάθου τὺ τὰν γλάχων ἀτρέμας 'Ισμηνίας
ὑμὲς δ', ὅσοι Θείβαθεν αὐληται πάρα,
τοῖς ὀστίνοις φυσήτε τὸν πρωκτὸν κυνός.

Δ. παῦ' ἐς κόρακας. οἱ σφῆκες οὐκ ἀπὸ τῶν θυρῶν;
πόθεν προσέπτουθ' οἱ κακῶς ἀπολούμενοι
ἐπὶ τὴν θύραν μοι Χαιριδῆς βομβαύλιοι;

ΒΟ. νεὶ τὸν 'Ιόλαον ἐπεχαρίττα γ' ἄξενε:
Θείβαθε γὰρ φυσάντες ἐξόπισθέ μου
τάνθια τάς γλάχανος ἀπέκιξαν χαμαῖ.
ἀλλ' εἰ τί βοῦλει, πρίασο τῶν ἱὸν φέρω
τῶν ορταλίχων ἢ τῶν τετραπτερυλλίδων.

Δ. ὁ χαίρε κολλικοφάγε Βοιωτίδιον.
τὶ φέρεις;

ΒΟ. ὅστιν ἄγαθὰ Βοιωτοῖς ἀπλῶς,
ὀρίγανον γλαχῶς ψιάθως θρυαλλίδας
νᾶσσας κολοῖς ἀτταγᾶς φαλαρίδας
870
τροχίλως κολύμβως.

Δ. ὁσπερεί χειμῶν ἀρα
ὀρνιθίας εἰς τὴν ἀγορᾶν ἐληλυθάς.

ΒΟ. καὶ μᾶν φέρω χάνας λαγώς ἀλώπεκας
σκάλοπας ἐχῖνως αἰελοῦρως πικτίδας
ἰκτίδας ἐνύθριας ἐγχέλεις Κωπαίδας.

879 πικτίδας: πικτίδας Ald. 880

867 ἐπεχαρίττα Blaydes: ἐπιχαρίττω R: ἐπιχαρίττως vulg. νεὶ ΓΑ:

868 τάνθια: τάνθεια or τάνθειa vulg. 870 ἐγώ MSS.; but cf. 898-9. Ar.
may mix Attic and Boeotian forms; would he ring the changes on
one and the same word? 879 πικτίδας: πικτίδας Ald. 880
gαρ: ἐγχέλεις: ἐγχέλας Blaydes.
ΑΧΑΡΝΗΣ 69

ΔΙ. ὁ τερπνῶτατον σὺ τέμαχος ἀνθρώποις φέρων, δός μοι προσεπείν, εἰ φέρεις, τὰς ἐγχέλεις.

ΒΟ. πρέσβειρα πεντήκοντα Κωπάδων κορᾶν, ἐκβαθὶ τῶδε κηπιχάριται τῷ ξένῳ.

ΔΙ. ὁ φιλτάτη σὺ καὶ πάλαι ποθουμένη, ἥλθες ποθείνῃ μὲν τρυγῳδικοῖς χοροῖς, φίλη δὲ Μορύχῳ. δμῶς ἔξενέγκατε τὴν ἐσχάραν μοι δεύρο καὶ τὴν ριπίδα. σκέψασθε παίδες τὴν ἀρίστην ἐγχελυν, ἥκουσαν ἐκτῷ μόλις ἔτει ποθουμένην.

προσείπατ' αὐτὴν ὁ τέκν', ἀνθρακας δ' ἐγὼ ὑμῖν παρέξω τῆς τῆς ξένης χάριν. ἀλλ' εἰσφερ' αὐτὴν· μηδὲ γὰρ θανῶν ποτε σοῦ χωρίς εἶν ἐντετευτλιωμένης.

ΒΟ. ἐμοὶ δὲ τιμὰ τᾶςδε πᾶ γενήσεται;

ΔΙ. ἀγορᾶς τέλος ταύτην γέ που δόσεις ἐμοί· ἀλλ' εἰ τι πολεῖς τῶντε τῶν ἄλλων λέγε.

ΒΟ. ἰόγα ταῦτα πάντα.

ΔΙ. φέρε πόσου λέγεις;

ἡ φορτὶ ἔτερ' ἐνθένδο' ἐκεῖσ' ἀ' ἐξεις;

ΒΟ. ἰῶ,

ὁ τι γ' ἐστ' Ἀθάναις, ἐν Βουωτοῖσιν δὲ μή.

ΔΙ. ἀφύσας ἀρ' ἀ' ἐξεις πριάμενος Φαληρικᾶς

ἡ κέραμον.

ΒΟ. ἀφύσας ἡ κέραμον; ἀλλ' ἐντ' ἐκεῖ·

ἀλλ' ὁ τι παρ' ἀμῖν μή 'στι, τᾶδε δ' αὖ πολύ.

ΔΙ. ἐγχθὰ τοίνυν· συκοφάντην ἐξαγε, ᾠσπέρ κέραμον ἐνδησάμενος.
λάβοιμι μένταν κέρδος ἀγαγών καὶ πολύ,
ἀπερ πίθακον ἀλιτρίας πολλᾶς πλέων.

Δ. καὶ μὴν ὁδί Νῖκαρχος ἔρχεται φανῶν.

Ι. μικκὸς γα μάκος οὗτος.

Δ. ἀλλ' ἀπαν κακῶν.

ΝÏΚΑΡΧΟΣ

tautì tìνos tà φορτί' ἐστὶ;

Θείβαθεν, ἤτω Δεύς.

Εγὼ τοίνυν ὁδί

φαίνω πολέμια ταύτα.

τί δὲ κακὸν παθῶν

ὁρναπετίοισι πόλεμον ἡρα καὶ μάχαν;

καὶ σὲ γε φανῶ πρὸς τοίσδε.

τί ἀδικεῖμενος;

ἔγὼ φράσω σοι τῶν περιεστῶτων χάριν:

ἐκ τῶν πολέμιων γ' εἰσάγεις θρυαλλίδας.

ἐπείτα φαίνεις δῆτα διὰ θρυαλλίδα;

αὕτη γὰρ ἐμπρήσειεν ἄν τὸ νεώριον.

νεώριον θρυαλλίς;

οἴμαι;

εἶνθεὶς ἄν εἰς τέφην ἄνηρ Βουώτιος.
ἀψας ἄν εἰσπέμψειεν εἰς τὸ νεῶριον
dι᾽ υδροπρόνησα, βορέαν ἑπιτηρήσας μέγαν.
κεῖπερ λάβοιτο τῶν νεῶν τὸ πῦρ ἄπαξ,
sελαγοίντ' ἃν εὐθύς.

ΔΙ. ὁ κάκιστ' ἀπολούμενε,
sελαγοίντ' ἃν ὑπὸ τίφησι τε καὶ θραλλίδος; 925

ΝΙ. μαρτύρομαι.

ΔΙ. ἔυλλάμβαν' αὐτοὶ τὸ στόμα.
δός μοι φορυτόν, ἵν' αὐτὸν ἑυδῆσας φέρω
[ὡσπερ κέραμον ἴνα μὴ καταγῇ φοροῦμενος.]

ΧΟ. ἐνδησον ὥ βέλτιστε τῷ
ἐνέφω καλῶς τὴν ἐμπολὴν
οὔτως ὦτως
ἀν μὴ φέρων κατάξῃ.

ΔΙ. ἔμοι μελήσει ταῦτ', ἐπεί
tοι καὶ ψοφεὶ λάλον τι καὶ
πυρορραγεῖς
κάλλως θεοῦσιν ἔχθρον.

ΧΟ. τῷ χρῆσεται ποτ' αὐτῷ;

ΔΙ. πάγχρηστον ἄγγος ἔσται,
κρατὴρ κακῶν, τριπτήρ δικῶν,
φαίνειν ὑπευθύνους λυχνοῦ-
χος καὶ κύλιξ
τὰ πράγματ' ἐγκυκᾶσθαι.

ΧΟ. πῶς δ' ἃν πεποιθοῦι τις ἄγ-
γείῳ τοιούτῳ χρώμενος

928 del. Porson. 939 Meineke supposes an iambic dipody to have fallen out after κύλιξ : Bergk deletes τοιοῦτον λαβὼν in 949.
κατ' οἰκίαν
τοσόνθ' ἀεὶ ψοφοῦντι;

ΔΙ. ἰσχυρὸν ἦστιν δωγάθ', ὡστ' οὐκ ἂν καταγείη ποτ', εἰ-

περ ἐκ ποδῶν
κατωκάρα κρέματο.

ΧΟ. ηδὴ καλῶς ἔχει σοι.

ΒΟ. μέλλω γὰ τοι θερίδθειν.

ΧΟ. ἀλλ' ὁ ἕνων βέλτιστε συν-
θέριζε καὶ [τοῦτον λαβῶν]
πρόσβαλλ' ὅποι βούλει φέρων

πρὸς πάντα συκοφάντην.

ΔΙ. μόλις γ' ἐνέδησα τὸν κακῶς ἀπολούμενον.
ἀἱρον λαβῶν τὸν κέραμον ὅ Βοιώτιε.

ΒΟ. ὑπόκυπτε τὰν τύλαν ἰῶν Ἰσμηνίχε.

ΔΙ. χώπως κατοίκεις αὐτὸν εὐλαβοῦμενος.

πάντως μὲν ὦσεῖς οὐδὲν υγίεις, ἀλλ' ὦμως:
κὰν τοῦτο κερδήνης ἄγων τὸ φορτίον,
εὐδαιμονήσεις συκοφαντῶν γ' οὖνεκα.

ΘΕΡΑΠΩΝ ΛΑΜΑΧΟΤ

Δικαίοπολι.

ΔΙ. τί ἔστι; τί με βωστρεῖς;

ΘΕ. ὅ τί;

ἐκέλευε Λάμαχος σε ταυτησὶ δραχμῆς
eis tovs Xoás autó métagóthn taw kikhlów,
tríwv drachwón d'é ékéleue Kwpáδ' ἐγχελυν.

944 καταγείη: κατεαγοῖ Cobet: κατάειας Müller. 950 ὁποι
Fritzsche: ὅποι MSS. 957 κερδάνης: κερδήνης Elmsley.
Herodian notes the latter form as purer Attic (Kühner-Blass,
§ 267. 1). 959 τί ἔστι; Elmsley: τίς ἔστι; MSS.
ΔI. ὁ ποιός ὁ διός Λάμαχος τήν ἐγχελυν;  
ΘΕ. ὁ δεινός, ὁ ταλαύρινος, ὁς τήν Γοργόνα
πάλλει κραδαίνων τρεῖς κατασκίους λόφους. 965

ΔI. οὐκ ἂν μὰ Δ᾽ εἰ δοίη γέ μοι τήν ἀσπίδα·
ἀλλ᾽ ἐπὶ ταρίχει τοὺς λόφους κραδαίνετω·
ἡν δ᾽ ἀπολιγαίη, τοὺς ἀγορανόμους καλῶ.
ἐγώ δ᾽ ἐμαυτῷ τόδε λαβὼν τὸ φορτίον
eἰσειμί ὑπαί πτερύγων κιχλᾶν καὶ κοψίχων. 970

ΧΘ. εἶδες ὁ εἶδες, ὁ πᾶσα πόλι, τῶν φρόνιμον ἀνδρα
τῶν ὑπέρσοφον,
ὁ δ᾽ ἐχει σπεισάμενος ἐμπορικὰ χρήματα διεμπολᾶν,
ἀν τὰ μὲν ἐν οἰκία χρήσιμα, τὰ δ᾽ αὐτοῖ πρέπει
χλιαρὰ κατεσθίειν. 975

άυτόματα πάντ᾽ ἀγαθὰ τῷ δὲ γε πορίζεται.
οὐδέποτ᾽ ἐγὼ Πόλεμον οἰκαθ᾽ ὑποδέξομαι,
οὐδὲ παρ᾽ ἐμοὶ ποτὲ τὸν 'Αρμόδιον ἁσταὶ
ἐγνατακλίνεις, ὅτι πάροινον ἀνὴρ ἐφυ,
ὅστις ἐπὶ πάντ᾽ ἀγάθ᾽ ἔχοντας ἐπικομᾶσας
ήργασατο πάντα κακά, κἀνέτρεπε κάξεχει
καμάχετο καὶ προσέτι πολλὰ προκαλομένου
'πῶς κατάκεισο λαβῇ τῆνδε φιλοτησίαν' 980
τὰς χάρακες ἤπτε πολὺ μᾶλλον ἐν τῷ πυρί,
εξέχει θ᾽ ἡμῶν βίᾳ τὸν οἶνον ἐκ τῶν ἀμπέλων.

(οὐτοσὶ δ' ἐπτέρωται τ' ἐπὶ τὸ δεῖπνον ἀμα καὶ μεγάλα δὴ φρονεῖ,
tοῦ βίου δ' ἐξέβαλε δείγμα (τάδε) τὰ πτερὰ πρὸ τῶν θυρῶν.
ὡς Κύριδι τῇ καλῇ καὶ Χάρισι ταῖς φίλαις ξύν-
τροφή Διαλλαγῆ,
ὡς καλὸν ἔχουσα τὸ πρόσωπον ἄρ' ἐλάνθαι. 
?), πῶς ἢ ἔμε καὶ σὲ τις Ἐρως ἔνναγάγοι λαβῶν,
ὡς περ ὁ γεγραμμένος ἔχων στέφανον ἀνθέμων.
ἡ πάντων γερόντων ἵσως νεόμμακας με σύ
ἀλλὰ σὲ λαβῶν τρία δοκῶ γ' ἄν ἐτι προσβαλεῖν
πρῶται μεν ἢν ἀμπελίδος ὀρχον ἑλάσαι μακρόν,
ἐῖτα παρὰ τόνδε νέα μοσχίδα συκίδων,
καί τὸ τρίτων ἡμερίδος ὀρχον, ὁ γέρων ὅδι,
καί περὶ τὸ χωρίον ἐλίθας ἀπαν ἐν κύκλῳ,
ὡς' ἀλείφεσθαι σ' ἀπ' αὐτῶν κἀμὲ ταῖς νομηνίαις.

KHPYE

ἀκούετε λειφ' κατὰ τὰ πάτρια τοὺς χοᾶς
πίνειν ὑπὸ τῆς σάλπιγγος. ὦς δ' ἂν ἔκπιθ

Di.

ὡς παιδέως ὡς γυναῖκες οὐκ ἥκουσατε;
tί δρατε; τοῦ κήρυκος οὐκ ἀκούετε;
ἀναβράττετ' ἐξοπτάτε τρέπτετ' ἀφέλκετε
τὰ λαγφα ταχέως, τοὺς στεφάνους ἀνείρετε.

φέρε τοὺς ὀβελίσκους, ἵν ἀναπείρω τὰς κύκλας.

988 οὕτως ὅ Mein. ἐπτέρωται τ' Herwerden. 989 (τάδε)
Brunck. 993 Ἦ... σύ;: Ἦ... σύ Kuster. 994 προσβαλεῖν...
προσλαβεῖν Naber. 997 ὀρχον Vat. Pal. 67, Aelian (see Comm.):
kλάδον vulg.
AXARHΗS

ΧΟ. ξηλῶ σε τής εὐβουλίας,
μάλλον δὲ τής εὐωχίας
ἀνθρωπε τής παρουσίας.

ΔΙ. τί δῆτ' ἐπειδὰν τὰς κίχλας ὄπτομένας ἰδητε;
ΧΟ. οἶμαι σε καὶ τοῦτ' εὖ λέγειν.

ΔΙ. τὸ πῦρ ὑποσκάλευε.
ΧΟ. ἕκουσας ὡς μαγειρικὸς
κομψῶς τε καὶ δειπνητικῶς
αὐτῷ διακονεῖται;

ΓΕΩΡΓΟΣ

οἴμοι τάλας.

ΔΙ. ὁ Ἡράκλεις τίς οὔτοσί;
ΓΕ. ἀνήρ κακοδαίμων.

ΔΙ. κατὰ σεαυτὸν νῦν τρέπουν.
ΓΕ. ὁ φίλτατε, σπονδαὶ γάρ εἰσι σοι μόνῳ,
μέτρησον εἰρήνης τί μου, κἂν πέντε ἔτη.

ΔΙ. τί ὁ' ἐπαθές;
ΓΕ. ἐπετρίβην ἀπολέσας τῶ βοῶ.

ΔΙ. πόθεν;
ΓΕ. ἀπὸ Φυλῆς ἔλαβον οἱ Βοιώτιοι.

ΔΙ. ὁ τρισκακόδαιμον εἶτα λευκὸν ἀμπέχει;
ΓΕ. καὶ ταῦτα μὲντοι νὴ ΔΙ' ὀπέρ μ' ἐτρεφέτην ἐν πᾶσι βολίτοισ.

ΔΙ. εἶτα νυνὶ τοῦ δέει;
ΓΕ. ἀπόλωλα τῷφθαλμῷ δακρύων τῶ βοῶ.

ἀλλ' εἰ τι κήδει Δερκέτου Φυλασίου,
ὑπάλειψον εἰρήνη με τῷφθαλμῷ ταχύ.

ΔΙ. ἀλλ' ὁ πόνηρ' οὐ δημοσιεύων τυγχάνω.
ΓΕ. ἰθ' ἀντιβολῷ σ', ἦν πως κομίσωμαι τῷ βῶς.
ΔΙ. οὐκ ἔστιν, ἀλλὰ κλαίε πρὸς τοὺς Πιττάλου.
ΓΕ. σὺ δ' ἀλλὰ μοι σταλαγμόν εἰρήνης ἐνα
εἰς τὸν καλαμίσκον ἑνοςτάλαξον τοὐτοῦ.
ΔΙ. οὐδ' ἂν στριβιλικίγξ· ἀλλ' ἀπίδων οἴμωξέ ποι.
ΓΕ. οἴμωι κακοδαίμων τοῖν γεωργοῖν βοιδίοιν.

ΧΟ. ἀνήρ ἐνηύρηκέν τι ταῖς
σπονδαίσων ἢδ', κούκ ἐοι-
κεν οὐδενὶ μεταδώσειν. 1039

ΔΙ. κατάχει σὺ τῆς χορδῆς τὸ μέλι, τὰς θηνίας στάθευε.
ΧΟ. ἡκουσάς ὀρθιασμάτων;
ΔΙ. ὀπτάτε τάγχελεια.
ΧΟ. ἀποκτενεῖς λιμῷ' μὲ καὶ
tοὺς γείτονας κυνῆτι τε καὶ
φονῇ τοιαῦτα λάσκων.

ΔΙ. ὀπτάτε ταυτί καὶ καλῶς ἤανθίζετε.

ΠΑΡΑΝΤΜΦΟΥΣ

Δικαιόπολι.

ΔΙ. τίς οὔτοςί; τίς οὔτοςί;
ΠΑ. ἐπεμψέ τίς σοι νυμφίος ταυτί κρέα
ἐκ τῶν γάμων.

ΔΙ. καλῶς γε ποιῶν ὅστις ἦν. 1050
ΠΑ. ἐκέλευε δ' ἐγχέιαι σε τῶν κρεῶν χάριν
εἰς τὸν ἀλάβαστον κύκθον εἰρήνης ἔνα.
ΔΙ. ἄποφερ' ἄποφερε τὰ κρέα καὶ μή μοι δίδου,
ως ούκ ἂν ἐγχέαιμι χιλίων δραχμῶν.

ΠΑ.

ἡ νυμφεύτρια
dεῖται παρὰ τῆς νύμφης τι σοι λέξαι μόνῳ.

ΔΙ. φέρε δὴ τί σού λέγεις; ὡς γέλοιον ὥς θεοὶ
tὸ δέημα τῆς νύμφης ὃ δεῖται μου ωφόδρα.
φέρε δεύρο τὰς σπονδᾶς, ἵν' αὐτῇ δῶ μόνῃ,
ὄτι ἡ γυνὴ ὅτι τοῦ πολέμου τ' οὐκ ἄξια.

ὑπεξ' ὤδε δεύρο τοῦξάλειπτρῳ ὡ γύναι.

οἶσθ' ὡς ποεῖτω; τοῦτο τῇ νύμφῃ φράσον...

ἀπόφερε τὰς σπονδᾶς. φέρε τῇν οἰνήρυσιν,

ιν' οἶον ἐγχέω λαβών εἰς τοὺς Χοᾶς.

ΧΟ. καὶ μὴν ὅδι τις τὰς ὀφρὺς ἀνεσπακὼς

ὡσπερ τι δεινὸν ἀγγελῶν ἐπείγεται.

ΑΓΓΕΛΟΣ Α

ἰὼ πόνοι τε καὶ μάχαι καὶ Λάμαχοι.

ΛΑ. τῖς ἀμφὶ χαλκοφάλαρα δώματα κτυπεῖ;

Ἀγ. ἰέναι σ' ἑκέλευον οἱ στρατηγοὶ τήμερον
tαχέως λαβόντα τοὺς λόχους καὶ τοὺς λόφους:
κάπειτα τηρεῖν νειφόμενον τὰς εἰσβολᾶς.

ὑπὸ τοὺς Χοᾶς γὰρ καὶ Χύτρους αὐτοῖσι τῖς

ἡγειλε ληστᾶς ἐμβαλεῖν Βοωτίους.

ΛΑ. ἰὼ στρατηγοὶ πλείονες ἢ βελτίονες.

οὐ δεινὰ μὴ ξείναι με μηδ' ἐορτάσαι;

1063 δέω: toti Herwerden. 1064 ποεῖτε R: ποεῖται vulg.
ε and αι are practically identical, so that there is little difference
in MSS. testimony: οἰσθ' ὡς ποεῖτ' ἐστι τῇ νύμφῃ; φράσον Van L.:
οἰσθ' ὡς ποεῖτω; Ed. 1078-9 Λα, ἰὼ ... Δ. οὐ δεινὰ ... MSS.
Blaydes reverses MSS. attribution. Elmsley gives both lines to
Lamachus. 1079 repeated after 1080 Editor.
ΔΙ. ἢ στράτευμα πολεμολαμαχαίκῶν. Σεισμός λαμπρότερος;
(οὐ δεινὰ μὴ 'ξεῖναι ὑπὲρ τὸν ἑορτάσαι;) Σεισμός λαμπρότερος;
ΔΑ. οἶμοι κακοδαίμων καταγέλας ἥδη σὺ μοῦ. Σεισμός λαμπρότερος;
ΔΙ. βούλει μάχεσθαι Γηρυώνη τετραπτίλῳ; Σεισμός λαμπρότερος;
ΔΑ. αἰαὶ
οίαν ὁ κῆρυξ ἄγγελίαις ἡγείει μοι. Σεισμός λαμπρότερος;
ΔΙ. αἰαὶ τίνα δ’ αὖ μοί προστρέχει τῖς ἄγγελῶν;

ΑΓΓΕΛΟΣ Β

Δικαίοπολί.

ΔΙ. τί ἔστιν;

ΑΓ. ἐπὶ δεῖπνον ταχῦ 1085

βάδιζε τὴν κίστην λαβὼν καὶ τὸν χοᾶ.
ὁ τοῦ Διονύσου γὰρ σ’ ἱερεῦς μεταπέμπεται.
ἀλλ’ ἐγκόνει: δείπνεῖν κατακωλύεις πάλαι.
τὰ δ’ ἀλλα πάντ’ ἔστιν παρεσκευασμένα,
κλίναι τράπεζαι προσκεφάλαία στρώματα
στέφανοι μύρον τραγήμαθ’, αἱ πόρναι πάρα,
ἄμυλοι πλακοῦντες σησαμοῦντες ἱπτρια,
ὅρχηστρίδες, τὰ φίλταθ’ Ἀρμοδίου, καλαί.
ἀλλ’ ὡς τάχιστα σπεύδε.

ΔΑ. κακοδαίμων ἐγώ.

ΔΙ. καὶ γὰρ σὺ μεγάλην ἐπεγράφου τὴν Γοργύνα. 1095
σῦγκλαε νυν’ δείπνον τῖς ἐνσκευαζέτω.

ΔΑ. παῖ παὶ φέρ’ ἔξω δεύρο τὸν γύλιον ἐμοὶ.

1082 Γηρυώνη τετραπτίλῳ: Γηρυώνη τετράπτιλε Van L. 1084
1083 ἐπὶ δείπνον ταχῦ 1085
1084 αἰαὶ τίνα δ’ αὖ (τίν’ αὖ) Bachmann. 1093 ὀρχηστρίδες τὰ φίλταθ’
1094 ἐγώ: Qu., μέγα Editor. 1096 ἑκάτεροι καὶ MSS.: σὺ κλαὶ” ἐμοὶ Herwerden: σῦγκλαε νυν’
ΔΙ. παί παί φέρ’ ἐξω δεύρο τήν κίστην ἐμοί.
ΛΑ. ἀλας θυμίτας ὥσε παί καὶ κρόμμα.
ΔΙ. ἐμοὶ δὲ τεμάχι τρομητοὺς γὰρ ἀχθομαί. 1100
ΛΑ. θριον ταρίχους ὥσε δεύρο παί σαπροῦ.
ΔΙ. κάμοι σὺ δημοῦ θρίων ὁπτήσω δ’ ἐκεῖ.
ΛΑ. ἐνεγκε δεύρο τὸ πτερῶ τῷ κ τοῦ κράνους.
ΔΙ. ἐμοὶ δὲ τὰς φάττας γε φέρε καὶ τὰς κίχλας.
ΛΑ. καλὸν γε καὶ λευκὸν τὸ τῆς στροβοῦν πτερῶν. 1105
ΔΙ. καλὸν γε καὶ ἐκαθόδον τὸ τῆς φάττης κρέας.
ΛΑ. ὀνθρωπε παύσαι καταγελῶν μου τῶν ὅπλων.
ΔΙ. ὀνθρωπε βούλει μὴ βλέπειν εἰς τὰς κίχλας;
ΛΑ. τὸ λοφεῖον ἐξένεγκε τῶν τριῶν λόφων.
ΔΙ. κάμοι λεκανίου τῶν λαγὼν δὸς κρεῖν.
ΛΑ. ἀλλ’ ἢ τριχόβρωτες τοὺς λόφους μου κατέφαγον;
ΔΙ. ἀλλ’ ἢ πρὸ δείπνου τῆν μίμαρκιν κατέδομαι;
ΛΑ. ὀνθρωπε βούλει μὴ προσαγορεύειν ἐμὲ;
ΔΙ. οὐκ ἀλλ’ ἐγὼ χώ παῖς ἑρίζομεν πάλαι.
βούλει περιδόσθαι καπίτρεψαι Λαμάχω,
πότερον ἄκριδες ἣδιον ἐστιν ἢ κίχλα;
ΛΑ. οὐ’ ὡς ύβρίζεις.
ΔΙ. τὰς ἄκριδας κρύνει πολὺ.
ΛΑ. παί παί καθελῶν μοι τὸ δόρυ δεύρ’ ἐξω φέρε.
ΔΙ. παί παί σὺ δ’ ἀφελῶν δεύρο τῆν χορδῆν φέρε.
ΛΑ. φέρε τοῦ δόρατος ἀφελκύσωμαι τοὐλυτρον. 1120
ἔχ’, ἀντέχου παί.
ΔΙ. καὶ σὺ παί τοὐδ’ ἀντέχου.
ΛΑ. τοὺς κιλλίβαντας ὥσε παί τῆς ἄσπιδος.

1102 σὺ δημοῦ Elmsley: σὺ δη ὅτι R.A.G. 1107 om. A: between the lines B.
1107-8 after 1112 Boissonade, Dobree transposes 1108 and 1114. The κατάγελως τῶν ὅπλων is persistent: there is no reason why Lamachus should not complain both in 1107 and in 1126. 1111-12 ἀλλ’ ἢ: ἀλλ’ ἢ Editors wrongly.
ΔΗ. καὶ τῆς ἐμῆς τοὺς κριβανίτας ἐκφερε.
ΛΑ. φέρε δεύρο γοργόνωτον ἀσπίδος κύκλον.
ΔΗ. κάμοι πλακοῦντος τυρφῶτον δὸς κύκλον. 1125
ΛΑ. ταῦτ’ οὐ κατάγελως ἔστιν ἀνθρώποις πλατύς ;
ΔΗ. ταῦτ’ οὐ πλακοῦσ δῆτ’ ἐστὶν ἀνθρώποις γλυκὺς ;
ΛΑ. κατάχει σὺ παῖ τοῦλαιον. ἐν τῷ χαλκῷ
ἐνορῶ γέροντα δειλίας φευξούμενον.
ΔΗ. κατάχει σῷ τῷ μέλι. κανθάμ’ ἐνδηλὸς γέρων 1130
κλάειν κελεύων Λάμαχον τὸν Γοργάσου.
ΛΑ. φέρε δεύρο παῖ θώρακα πολεμιστήριον.
ΔΗ. ἐξαιρε παῖ θώρακα κάμοι τὸν χοᾶ.
ΛΑ. ἐν τῷ δὲ πρὸς τοὺς πολεμίους θωρήξομαι.
ΔΗ. ἐν τῷ δὲ πρὸς τοὺς συμπότας θωρήξομαι. 1135
ΛΑ. τὰ στράμματ’ ὃ παῖ δήσου ἐκ τῆς ἀσπίδος,
ἐγὼ δ’ ἐμαυτῷ τὸν γύλιον οἰσω λαβών.
ΔΗ. τὸν δίνον ὃ παί δήσου ἐκ τῆς κιστίδος,
ἐγὼ δὲ θοιμάτιον λαβὼν ἐξέρχομαι.
ΛΑ. τὴν ἀσπίδ’ αἴρου καὶ βάδις’ ὃ παῖ λαβών. 1140
νείφει. βαβανάξ’ χειμέρια τὰ πράγματα.
ΔΗ. αἴρου τὸ δείπνον’ συμπτοτικὰ τὰ πράγματα.
ΧΩ. ἕτε δὴ χαίροντες ἐπὶ στρατιάν.
ὡς ἀνομοίαν ἔρχεσθον ὁδὸν;
τῷ μὲν πίνειν στεφανωσαμένῳ, 1145
σοὶ δὲ ρίγῶν καὶ προφυλάττειν.
* * * * *  
* * * *  
* * * *  
* * * *  
1123 καὶ τῆς ἐμῆς. See Comm.: καὶ τῆς σινῶς Van L. wrongly.
1124 γοργόνωτον: γοργόναστον Herw. 1126 πλατὺς: πολὺς R.
1130 ἐνδήλος R, couj. Bl.: εὐδηλὸς vulg. 1137 τὸν δίνον Her-
1142 ψτον MSS. 1142 For restorations of stichomythia
werden: τὸ δείπνον MSS. see Comm.
Ἀντίμαχον τὸν Ψακάδος ἡ τὸν ἔγγραφη ἡ τὸν μελέων ποιητήν, ὡς μὲν ἀπλῶν λόγων, κακῶς ἐξολέσειεν ο Ζεὺς. 1151 ὡς γ' ἐμὲ τὸν τλῆμονα Λήναια χορηγῶν ἀπέλυσ', ἀδειπνοῦν.

οὐν ἐτ' ἐπίδοιμι τευθίδος 1156 δεόμενον, ἢ δ' ὀπτημένη σίγουσα πάραλος ἐπὶ τραπέζῃ κειμένη ὁκελλοῦ· κάτα μέλ- λοντος λαβεῖν αὐτοῦ κύων 1160 ἀρπάσασα φεύγοι.

τούτῳ μὲν αὐτῷ κακὸν ἐν, καθ' ἐτερον νυκτερινὸν γένοιτο.

ἡπιαλῶν γὰρ οἶκα' ἐξ ἱππασίας βαδίζων, 1165 εἶτα κατάξειε τις αὐτοῦ μεθύων τῆς κεφαλῆς 'Ορέστης μαινόμενος· ὁ δὲ λίθον βαλεῖν βουλόμενος ἐν σκότῳ λάβοι τῇ χειρὶ πέλεθον ἀρτίως κεχεσμένον· 1170 ἐπάξειεν δ' ἐχον τὸν μάρμαρον, κάπειθ' ἀμαρ- τῶν βάλοι Κρατίνοιν.

Ἠ. ὁ δὲ ὀμφής οἱ κατ' οἶκον ἐστε Λαμάχου,

ὑδωρ ὕδωρ ἐν χυτρίδιῳ θερμañwete· 1175 ὀθόνια, κηρωτὴν παρασκευάζετε,
ἐρ' οἰσυπηρά, λαμπάδιον περὶ τὸ σφυρόν. ἀνὴρ τέτρωται χάρακι διαπηδῶν τάφρον, καὶ τὸ σφυρόν παλίνορρον ἔξεκόκκισεν, καὶ τῆς κεφαλῆς κατέαγε περὶ λίθῳ πεσών, καὶ Γοργύν' ἔξηγεοιρέν ἐκ τῆς ἀσπίδος. πτίλον δὲ τὸ μέγα κομπολακύθου πεσὸν πρὸς ταῖς πέτραις, δεινὸν ἔξηῦδα μέλος· ὃ κλεινὸν ὁμα νῦν πανύστατον σ' ἱδὼν λείπω φάος τοῦράνιον, οὐκέτ' εἰμ' ἐγώ.' 1185 

tosaüta λέξας εἰς ὑδρορρόαν πεσῶν ἀνύσταταί τε καὶ ἐξουντὶ δραπέταις ληστὰς ἑλαίων καὶ κατασπέρχων δορ. ὁδὶ δὲ καύτως· ἀλλ' ἀνοιγε τὴν θυραν.

Δ. αὐτταται ἀτταται 1190

στυγερὰ τάδε γε κρυερὰ πάθεα· τάλας ἐγώ.

Διόλλυμαι δορὸς ὅπο τολεμίου τυπείς.

ἐκεῖνο δ' οὖν αἰακτὸν ἄν γένοιτο,

Δικαιόπολις εἰ' μ' ἱδοι τετρωμένον κατ' ἐγχάνου ταῖς ἐμαὶς τὕχαις.

Δ. αὐτταται ἀτταται 1195

τῶν τιτθίων, ὡς σκληρὰ καὶ κυδώνια.

φιλήσατον μὲ μαλθακῶς ὃ χρυσίω
tὸ περιπετεαστὸν κάτιμαιδαλωτῶν.

· · · · · · · · · · · · · · · · · · · · · · · · · · · · · · · ·
tὸν γὰρ χοὰ πρῶτος ἐκτέπωκα.

1177 ἐρ' Suid. Schol.: ἔργ' MSS. 1180 λίθῳ R: λίθον vulg.
1181-8 del. Blaydes. See Comm. 1185 'γε τοῦμόν' οὐκέτ' (γε om. R) MSS.· τὸδ' οὐκέτ' οὐδὲν Cobet: τοῦράνιον οὐκέτ' Ed.
1188 ληστὰς R. 1195 οὖν Ald.: om. R A Γ. [οἰμωκτόν], a gloss on αἰακτόν, del. Porson. 1196 εἰ B: ἀν R: ἄν εἰ or γάρ εἰ vulg.
1201 Line omitted in MSS. Oxford Edd.
ΔΑ. ω συμφορά τάλανα τῶν ἐμῶν κακῶν.

ιὼ ἵω τραυμάτων ἐπωδύνων. 1205

ΔΙ. . . . . .

ιὴ ἵῃ χαίρε Λαμαχίππιον.

ΔΑ. στυγερός ἐγώ.

ΔΙ. τί με σὺ κυνεῖς;

ΔΑ. μουγερός ἐγώ.

ΔΙ. τί με σὺ δάκνεις;

ΔΑ. τάλας ἐγώ ἐπιμολῆς βαρείας.

ΔΙ. τοῖς Χουσὶ γάρ τις ἐπιμολὰς ἐπράπτετο;

ΔΑ. ἵω ἵω Παιῶν Παιῶν.

ΔΙ. ἀλλ' οὖν χι νυνί τῆμερον Παιῶνα. 1210

ΔΑ. λάβεσθὲ μοι λάβεσθε τοῦ σκέλους παπαῖ, προσλάβεσθ' ὦ φίλοι.

ΔΙ. * * * * * *

* * * * * *

ΔΑ. θύραξε ή' ἐγενέγκαθ' ὦς τοὺς Πιττάλου παϊωνίαις χερσίν.

ΔΙ. ὡς τοὺς κριτάς ή' ἐκφέρετε· ποῦ' στιν ὁ βασιλεὺς;

ἀπόδοτε μοι τῶν ἁσκόν. 1225

ΔΑ. λόγχη τίς ἐμπέπηγε μοι δὲ ὀστέων ὀδυρτά.

ΔΙ. ὀράτε τοῦτον κενὸν. τήνελλα καλλίνικος.

ΧΟ. τήνελλα δήτ', εἰπερ καλεῖς γ', ὦ πρέσβυ, καλλίνικος.

ΔΙ. καὶ πρὸς γ' ἀκρατον ἐγχέας ἀμυστιν ἐξέλαψα.
ΧΟ. τήνελλά νυν ὁ γεννάδα· χώρει λαβὼν τὸν ἀσκόν.
ΔΙ. ἐπεσθε νυν ἄδοντες ὁ τήνελλα καλλίνικος. 1231
ΧΟ. ἀλλ' ἐψώμεσθα σὴν χάριν
tήνελλα καλλίνικον ἄ-
dοντες σὲ καὶ τὸν ἀσκόν.
COMMENTARY

PROLOGUE, 1-203. Scene: The Pnyx in the early morning. Dicaeopolis comes out of his house in the background, looks round the empty Pnyx and sighs. In a long soliloquy (1-42) he puts the spectators in possession of all that is needed for the understanding of the play. This device recalls the opening monologues of the Andromache, the Heracleidae, and the Hercules Furens. The style itself is paratragic. It seems probable that Aristophanes is courting comparison with the prologue of Euripides' Telephus, the popular play which he travesties in 317, 326, 496 ff. The arithmetic of pleasures and pains in 1-3 gains point, if we assume a hit at some rather frigid analysis of the woes of Telephus.

1. 'How often have I been stung to the very heart!' If this is right, ἐμαυτῷ must be used with a certain comic emphasis. But as the article alone takes the place of the possessive with the accusative of part affected, δεδηγμαὶ is probably middle, not passive—'How many things have I had to worry my heart over!' The combination of middle and reflexive is naturally used of unnatural action. Xen. Anab. i. 8. 29 οἱ μὲν φασὶ βασιλεὰ κελεύσαι τινα ἐπισφάξαι αὐτῶν Κύρω, οἱ δὲ ἑαυτῶν ἐπισφαξάσθαι. The perf. active is not found till Babrius 77. 1 κείων δεδηχόμε. For this use of διάκειν cf. Vesp. 375 δικεῖν τὴν καρδίαν, 287 μηδὲ οὔτω σεαυτὸν ἔσθιε, Diph. 43. 17 τὰ θ' αὐτοῦ σπλάγχν' ἐκαστὸν ἔσθιε. These and similar phrases are reminiscences of ὄν θυμὸν κατέδω τ. ii. 202.

δη marks conviction on the speaker's part. It bears the same emphasis as with superlatives. Thuc. i. 50 μεγίστη δὴ τῶν πρὸ αἵτης, Av. 1470 πολλὰ δὴ καὶ καυᾶ.

2. τέτταρα has caused some difficulty, as Dicaeopolis enumerates only two instances. Hence the emendations τρι' ἀττ' ἡ τέτταρα (Herwerden), ἐι ταῦτ' ἄρα (Bachmann, cf. Ran. 74 ἐ' ἐστὶ λοιπὸν ἄγαθον, ἐι καὶ ταῦτ' ἄρα). Most editors take τέτταρα as a small indefinite number like δῦ' ἡ τρεῖς, ἐι καὶ δῦ', τρεῖς ἡ τέτταρες, a use which is supported by that of τρία. Pind. Nem. vii. 48 τρι' ἐπεα διαρκέσει, Nub. 1402 τρία ῥήματα. But the mention of 'a small indefinite number' is intolerably flat after βιων πάνυ γε βιωά, and Blaydes' instances of the idiom are by no means conclusive. In Pax 1150 λαγφα τέτταρα the number is as definite as 1+3 can make it, cf. 1153 δων ἐνεγκ', δω παί, τρι' ἠμίν, ἐν δὲ δούναι τῷ πατρί. In Vesp. 260 the addition of τὸ πλείστων makes all the difference.
In Eq. 442 φεύξει γραφάς ἐκατονταλάυτος τέτταρας, the angry Cleon is not thinking of a small indefinite number. In Antiphanes, fr. 172, καταβεβρωκός σιτί ίσως ἐλεφώντων τεττάρων, the number is definite enough but for the ίσως. The metrical form of τέτταρας was no doubt convenient; here it is just its definiteness that is in pointed contrast with the infinite ψαμμακοσιογάργαρα. ‘How, seldom had a treat, how very seldom, four times in all. But for my woes, millions, billions, sea-sand-illions!’ While D. repeats the βασά he is counting his pleasures on his fingers. He finds they are four; he is not bound to mention them all. After he has named two, the recurring thought of his present pain runs away with him.

γε is like the γε in an answer adding something more than the question demands. Ach. 187 ἔγογε φημι, τρία γε ταυτί γεώτα. This is a soliloquy, but D. takes up again and emphasizes his previous statement. ‘Yes, very few.’

3. ψαμμακοσιογάργαρα, ‘sea-sand-illions’ (Tyrrell). Sand is the natural type of number beyond counting. Pind. Olymp. ii. 108 ἐπεὶ ψάμμος ἀριθμὸν περιπέφευγεν, Lys. 1261, Catull. vii. 3, lxi. 206. ψαμμακοσιογάργαρα is formed on the analogy of numerals in -κόσια. Euripides fr. 286 ἀριθμεῖν θεᾶς ψαμμακοσίους, Athen. iii. 113 D οὐκ ἔτος ἄρα ψαμμακοσίους ἔχει μαθήτας Ελεφίας. The last part of the compound is connected with γαργαῖρεν, ‘to swarm’; Timotheus 105 πόντος | ἐκ λιποπνύῃς ψυχοστερείσιν | ἐγάργαιρε σῶμασιν. γαργαρα seems to be used of ‘a hill’ in Epich. fr. 130 ζεὺς ἀναξ, ἀν’ ἃρα ναίων Γαργάρων ἀγίνυφα, and then colloquially like our ‘heaps’. Alcaeus fr. 19 ὄρω δ’ ἀνωθεν γάργαρ’ ἀνθρώπων κύκλω. The form ψαμμακοσιογάργαρα is found only in Suidas and A. Other MSS. ψαμμακοσιογάργαρα. The former is correct, the word being coined on the analogy of ἔπτακσια.

4. φέρ’ ιδω, τί δ’ ήσθην. Elmsley omits δέ. In Av. 812 φέρ’ ιδω, τί δ’ ήμιν τούνομ’ ἔσται he conjectured τί ἀρα. But cf. Epich. fr. 171. 3 φέρ’ ιδω, τί δ’ αὐλητάς; τίς εἰμέν τοι δοκεῖ; In all three δέ is quite in place marking some sort of contrast, here a return to the subject of line 2 in opposition to ὁδηγήθην. φέρ’ ιδω is merely an interjection. So εἰπέ μοι in Vesp. 524 εἰπέ μοι, τί δ’ ἡν, τὸ δείνα, τῇ διαίηθη μὴ ἔμενης;

χαρηδῶν. A comic coinage on the model of the old words ἀλγηδῶν O. C. 516, Hdt. v. 18, and ἀχθηδῶν Thuc. ii. 37, iv. 40.

6. The Schol. here remarks that Cleon had received a bribe of five talents from the islanders to persuade Athens to lighten their imposts. αἰσθόμενοι δὲ οἱ ἱππεῖς ἀντελεγον καὶ ἀπήτησαν αὐτῶν. A legal condemnation for bribery is out of the question. Such a trial is nowhere mentioned in Thuc. ἀτυμία would have followed conviction and Cleon is still in power. The parabasis of the Clouds
591 ff. ἤν Κλέωνα τὸν λάρον δόρων ἐλώντες καὶ κλοπῆς | εἰτα φιμώσητε τιτων ἵν τῷ ἔχει τῶν αὐξένα shows that the conviction of Cleon is still a mere aspiration. (1) Müller-Strübinger conjectures that not long before the representation of the Acharnians Cleon had proposed to lessen the tribute of some of the allies, and that the proposal had been defeated, owing in part to the opposition of the Knights. Gilbert (Beiträge zur innern Geschichte der Peloponn. Kriege, pp. 133 ff.) objects that nothing is more unlike Athenian oppression; in 425-4 B.C., when Cleon was at the height of his power, the tribute was doubled. But this is not in itself decisive. Occasional re-adjustments took place, and the higher the scale the greater the inducement to resort to the methods of conciliation mentioned in Pax 644, Thuc. iii. 11 τὰ δὲ καὶ ἄποθετειας τοῦ τε κοων αὐτῶν καὶ τῶν ἀνευστῶν περιμεγγαμεθα. (2) Gilbert bases his own explanation on Schol. Eq. 226 Θεσσαλιδος ἐν δεκάτῳ Φιλίππικων φησιν ὅτι οἱ ἰπτεῖς ἐμών αὐτῶν (sc. Κλεώνας). προπλακισθέως γὰρ ὑπ’ αὐτῶν καὶ παραξεθήτεις ἐπετήθη τῇ πολιτείᾳ καὶ διετέλεσεν εἰς αὐτῶς κακὰ μηχανόμενος η κατηγόρος γὰρ αὐτῶν ὡς λεπτοστρατοῦντος. The accusation referred to may have been founded on some supposed dereliction of duty during the Spartan invasion of 427 which caused widespread distress, cf. Thuc. iii. 26. 3. The sense of the Acharnians passage is simply ‘Cleon was forced by the Knights to give up the five talents’. The five talents is the Knights’ κατάστασις which Cleon as Bouleutes may have proposed to withhold at the δοκμασία before the Boule. (3) Busolt (Griech. Gesch. iii. 2, pp. 995-6) objects that this explanation does not account for the vivid ἐξήμεσεν, which implies the relinquishing of something in one’s own possession, and not merely a failure to induce some one else to withhold something from a third party. He thinks that in 427-6 Cleon was head of the Hellenotamiae who during the war paid to the Knights five talents per prytany, and that for one reason or another he had tried to withhold this sum; hence he is called ταραξοπόστρατος Eq. 247. But surely the language of the text καὶ φιλὸν τῶν ἱπτειῶν | διὰ τοῦτο τὸ ργνον ἄνων γὰρ Ἑλλάδι can hardly refer to the fact that the Knights managed to secure their salary. It is almost certain that we have here an allusion to a scene in the Babylonians produced at the Great Dionysia of 426. Of the four pleasures

1 Aristoph. und die historische Kritik, pp. 119-35.
2 First suggested by Lübke, Observationes Criticæ in Historiam veteris Graecorum Comœdiae, p. 17 (1883). Croiset (Aristophane, p. 68) rejects this view on the ground that it is difficult to imagine such a scene in the Babylonians, and that we have no mention of it in the Equites. The objection, if valid, would merely lead us to place the scene in some other Comedy presented at the Dionysia of 426. But we do seem to have a reminiscence of such a scene in the Equites. See supra.
and pains, two, three, and four are derived from a dramatic or musical performance. idów (line 5) and the antithesis in ἐτερον αὖ τραγῳδικῶν show that the first belongs to the same class. τῆτες δὲ (line 15) points to a comedy of the preceding year. Two passages in the Equites seem to be suggested by the same scene. Eq. 404 εἴθε φαύλως ὁστερ ὑπὲρ ἐκξάλοις τὴν ἐνθεαί, 1147–50 ἐπειτ' ἄναγκόω πάλιν ἐξεμεῖν | ἅττ' ἄν κεκλόφωσι μοι | κημον καταμηλῶν.

7. 'How this brightened me up!' The word is used of a bright surface in later Greek, of tin-lined vessels in Eust. 1188. 61.

8. ᾧ ξινον γέρ 'Ελλάδι: borrowed from Eur. Telephus fr. 718, 'twas worthy of Hellas.' ᾧ ξινος, with dative of person and genitive of price, generally means 'deserving something at some one's hands'. Pax 918 πολλῶν ὑμῖν ᾧ ξινος, Demos. in Meid. 217 εἰµὶ δ' οὐ τούτων ὑμῖν ᾧ ξινος. Used with dative only it means 'meet for', 'fitting', digna, decora aliquo. Cf. Nub. 474 ᾧ ξια σῇ φρενι, 'such as befit an intellect like yours.'

9. αὖ, 'per contra.' τραγῳδικῶν has here a double sense: (1) 'tragic, melancholy'. Plato, Legg. 817 θ θ' φαμεν ὄντως εἶναι τραγῳδιαν: (2) connected with a tragedy = τραγικῶν. There is the same word-play in συμφορά τραγῳδικὴ Lucian, Ζεύς Τραγῳδός, § 1.

10. 'κέχήνη, 'sat all-agape.' The pluperfect corresponds to the ordinary imperfect tense, the perfect κέχηνα being used as a present expressing permanent attitude. Cf. Eq. 674 ἐκεκράγεσαν, 'kept on shouting.' κέχηνα is used of joyous expectation as here and Eq. 651, of enmni Ach. 30, of gullibility Ach. 133.

τὸν Αἰσχύλον, 'our Aeschylus.' Or the τὸν may refer to the foreshadowing of the performance at the Proagon. See note on next line. 'Aeschylus' is used for 'a trilogy of Aeschylus' quite naturally. Cf. Av. 471 οὐδ' Αἰσχυλον πεπάτηκας. For the Athenian rustic's admiration of Aeschylus cf. Nubes 1364–8, Ran. 1413. Römer 1 is probably justified in deprecating an exaggerated estimate of Athenian culture. The Dionysus of the Frogs is a fair representative of a large section of the theatre-public. The tragic myths were ὀλίγοις γνώριμα Poetics c. 9. The older λέγει was often unintelligible, Aristoph. Daitaleis, Strattis ap. Athen. ix. 382. The simpler style of Euripides and his explanatory prologues were a necessity of the times. But the Athenian, even the ἀναλφα-βητος, had a fine ear and a keen sensibility to lofty sentiment. After the death of Aeschylus in 456 B.C. a law was passed that 'any one who wished to produce a play of Aeschylus should receive a chorus'. 'Suntque eo modo multi coronati,' Quint. x. 1. 66. The

1 Ueber den litterarisch-aesthetischen Bildungsstand des attischen Theaterpublikums, 1901.
story in Quintilian, that the plays were adapted to suit acting requirements, is accepted by Reisch (Das Griech. Theater, p. 199), but is not otherwise supported.

11. δὲ. A survival of the Homeric substantival article marking a contrast, generally a change of subject. κύρος is not to be supplied, it is indicated in the verb ἀνέπειν. Cf. the omission of subject with verbs like ἐκκύρος, ἔσαλπιγγε.

This passage has generally been taken to mean that Dicaeopolis came to the theatre expecting that the performance would commence with plays of Aeschylus, and was disgusted to find that Theognis was the first to be called upon. 'The order in which the different plays were to be performed was determined by lot. Each poet, as his turn came, was summoned by name by the public herald and ordered to produce his play' (Haigh, Attic Theatre, p. 69).

P. Mazon (Rev. de Phil. 1903, pp. 263–8) takes it to refer to the Proagon, held some four days before the City Dionysia. (1) A play of Aeschylus officially announced at the Proagon could not have been replaced at the last moment by a play of Theognis. (2) We have no information that the poet ever appeared in the orchestra with his chorus, whereas εἰσαγεῖ τὸν χορὸν does agree with what we know of the Proagon. Cf. Vita Eur. (Nauck) i. 6, line 46 τὸν δὲ χορὸν καὶ τῶν ὑποκριτῶν ἀστεφανώτως εἰσαγαγεῖν ἐν τῷ προαγῶν (of Sophocles, on hearing of the death of Euripides); Plato, Symp. 194 άναβαλλόντως ἐπὶ τῶν ἁρμάσαντα μετὰ τῶν ὑποκριτῶν. Mazon's view is very attractive, but it is not without difficulties. The proceedings at the Proagon were very slight, probably a mere announcement of the title of the piece and the presentation of the actors. Unless there was to be no Aeschylean play at all, as indeed Mazon's first argument assumes, D.'s disappointment could not have been very great. And it is difficult to see what his expectations could have been based on, if not on the previous announcement at the Proagon. The older view is the simpler. There is no reason why the order of performance might not have been changed at the last moment, or why Dicaeopolis might not have been mistaken in the order of performance. But εἰσαγεῖ ... τὸν χορὸν is a real difficulty. It may be a formal phrase surviving from the sixth century, when Tragedy was mainly lyrical, and the poet was the sole actor in his own play.

Θέσυν. See note on 140.

12. πῶς δοκεῖς; a colloquial phrase not found in Aesch. or Soph. 'You can't think how'. Nub. 1368 shows its origin κανταῦθα πῶς οἰσθέ μοι τὴν καρδίαν ὀρέθειν; Eur. Hipp. 446 τούτοις λαβοῦσα πῶς δοκεῖς; καθυπρισέν, Hec. 1160, I. A. 1590, Ar. Nub. 881 βατράχους ἐποίει πῶς δοκεῖς; Plut. 742, Ran. 54, Ach. 24. So πῶς δοκεῖς;
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EccL. 399. Rutherford (Babrius ii. 6) notes that δοκῶ absolute without following infinitive (= I think) is found only in these stereotyped phrases. 'This Ionic, tragic, and late usage is found on an Ionian's lips in Pax 47 δοκέως μὲν, ἐς Κλέωνα τοὺς αἰνίσσεται.' There is, however, an instance in Plato, Parmenides 126 β τῆς πατρί, δοκῶ, Πυριλάμπης ὁνόμα.

ἐσεισὲ . . . τὴν καρδιὰν. Van Leeuwen translates βδελυχθηναί, 'turned my stomach.' So also in Nubes 1868 κάν νται βά πῶς οἴσεθι μου τὴν καρδιὰν ὁρεξείν, though the following line shows clearly enough that the reference is to anger. καρδία = 'stomach' is found in Thuc. ii. 49 ὅποτε ἐς τὴν καρδιὰν στηρίζειν, ἀνέστρεφε τα ἀτήν. But this sense seems to be confined to medical writers like Hippocrates, and descriptions involving the use of medical terms, cf. Thuc. 1.c. καί ἀποκαθάρσεις χολῆς ὅσα ἦπο τῶν ἱατρῶν ἀναμεμβείται ἐς ὑμᾶς. Galen really bears witness against the generality of this use when he says that καρδία means τὸ στόμα τῆς γαστρᾶς, ἐπειδὴ πλὴν οἱ ἱατροὶ καὶ Θουκυδίδης ἐν τῇ δεύτερᾳ τῶν ἰστοριῶν περὶ λοιμοῦ γράφων δοὺς πῶς φθεῖν (ix. 124). So Nemesius, Περὶ φύσεως ἀνθρώ- πων, cap. xx συνήθος οἱ παλαιω καρδιάς καὶ τὸ στόμα τῆς γαστρᾶς καλουσίν ὡς Ἰπποκράτης καὶ Θουκυδίδης ἐν τῷ λοιμῷ λέγων οὖτως. Epicharmus uses καρδιῶσείν = βουλιμᾶν; but Epicharmus was born in Cos, the home of the Asclepiadae. Suidas is familiar with the Sicilian use s.v. καρδιῶσείν, but does not recognize the corres- ponding use of καρδία here—ἐσεισὲ μου κτλ. ἀντὶ τοῦ ἐξύπησεν. Further, it gives far better sense to take καρδία here as in line 1, of the seat of feeling. 'This put my heart in sad turmoil.' The immediate cause may be either of those cited in Plato, Timaeus 70 c τῇ ἑι δὴ πρόθησε τῆς καρδιᾶς ἐν τῇ τῶν δεινῶν προσθοκία καὶ τῇ τοῦ θυμοῦ ἐγέρσει. D. uses the tragic rhythm in an intentionally pompous phrase.

13. ἐπὶ Μόσχῳ. Schol. ἀντὶ τοῦ μετὰ τῶν Μόσχων ἂν δὲ οὗτος φαῦς κιθαρῳδός, πολλὰ ἀπενεστὶ ἂδων. This explanation is certainly the right one. It gives a pretty chiasmus—Aeschylus, Theognis; Moschus, Dexitheus. Μόσχος ἂδων Βοιώτων passed into a proverb (Apostol. 11. 74). ἐπὶ is the regular preposition of a sequence, Eur. Or. 898 ἐπὶ τόδε δ' ἡγόμενε Διομήδης ἄναξ, Theocr. vi. 20 τῷ δ' ἐπὶ Δαιμονίας ἄνεβαλλετο καλὸν ἀείδεν. The old view that ἐπὶ μόσχῳ means ο for the prize of the calf has little to recommend it, though it has recently been repeated by Maas ('Eine neue Deutung des Kalbträgers im Akropolis-Museum,' Philologus liiiii), who sees in that archaic figure the dedicatory gift of a victorious citharode. At Corinth and elsewhere the victor in the dithyrambic contest obtained a steer, βοηλάτας διδύραμβος, Pind. Olymp. xiii; the prize at Athens was a bronze tripod. There is no evidence that citha-
roedes ever contended for a calf. In the fifth century the first prize was a golden crown and 500 drachmae in silver.

14. Βοιώτιον, sc. νόμον. The article is omitted as with words in familiar use, Thesm. 1175 ἐπαναφύσα Περσικῶν. For the full form cf. Soph. fr. 858 ὅταν τις ἄδη τῶν Βοιώτιον νόμου. The name is derived from the mode employed, a modification of the Dorian mode. It was invented by Terpander.


diastrάφην. Two explanations are suggested: (1) D. gets a squint by persistently looking away from the stage! Cf. Eq. 175, where the sausage-seller is directed to keep one eye on Caria and the other on Carthage, εὐδαιμονήσω δ᾽ εἰ διαστράφησομαι; (2) D. gets a crick in his neck. By looking away? Or by trying to follow the tortuous gait of Chaeris? I think it more probable that diastrάφην is simply 'was regularly on the rack', τῇ κλίμακε διαστρέφεται. Cf. Adesp. fr. 422 τῇ κλίμακι | διαστρέφονται κατὰ μέλη στρεβλούμενοι.

16. παρέκυψε, 'sidled in,' rather than 'peeped out' as in Pax 982. Note the word-play on κύπτειν and ὀρθίον. The orthian nome, so named from the metre (Bergk, Gk. Litt. ii. 216, Croiset, ii. 76) or from the high-pitched melody (Smyth, Gk. Melic Poets, p. 107) was also invented by Terpander. Eq. 1278–9 νῦν δ᾽ Ἀρίγνω-τον γὰρ οὖδεὶς ὅστις οὐκ ἐπίπαταται, | ὅστις ἡ τὸ λευκὸν οἴδεν ἡ τὸν ὀρθίον νόμον shows that it was a sort of national anthem known to every one. In Av. 489 ὀρθίοις [νόμοις] is used punningly of the voice of the chanticleer.

Chaeris is not rated highly by Pherecrates either. Cf. fr. 6 φερ', ἵδω, κιθάριδος τίς κάκιστος ἐγένετο; | — — — Ὄ Πεισίον Μέλης.—μετὰ δὲ Μέλητα τίς; | — —  ἀρτέρψ', ἐγέθαα, Χαϊρίς. He seems to have been a flute-player as well as a citharoede, Ach. 866, and of no better form in that. Av. 858 ἐνυάλεστα δὲ Χαϊρίς ὁδὰ—παῦσαι σὺ φυσών! Ἦμρακλείς τοῦτι τῇ ἴ τεν;

ἐπί. For this use of ἐπί, the local sense passing into the final, cf. Eq. 1407 κάκεινον ἐκφερέτῳ τις ὥς ἐπὶ τῷ τέχυν, Av. 292 ἡ 'πι τῶν διανυλον ἠλθον;

17. 'Never since my washing-days began'—a comic variant of
"...did the soap make my eyes smart so much as they smart now."

19. kuriás ekklēsías. Ath. Pol. 43, 4 makes it certain that of the four assemblies ordinarily held in each prytany the first only was called kuriá. The other three were νόμιμοι, ἐκ τῶν νόμων τεταγμέναι as contrasted with σύγκλητοι ekklēsiai which were specially summoned under unusual circumstances. A definite programme is fixed for each meeting, and the reception of foreign envoys is part of the business of the third and fourth. Yet at the kuriá ekklēsia of the Acharnians envoys are received from Thrace and Persia. Van Leeuwen strains the Politeia passage to make kuriá apply to all four, fruitlessly in view of chapter 61 (μυσθοφοροῦσι δὲ) ταῖς μὲν ἄλλαις ἐκκλησίαις δραχμῆν, τῇ δὲ κυρίᾳ ἐννέα ὄβολοι. The fact is that the order of the day only indicated what must be dealt with; there is no reason to suppose that the Boulé was not at liberty to introduce foreign envoys at any assembly after the ordinary business had been dispatched.

20. The Pnyx was the regular place of assembly during the fifth century. Cf. Eq. 42 Δῆμος πυκνύτης. On special occasions, e.g. on that immediately succeeding the City Dionysia, the ecclesia met in the theatre. The site of the Pnyx is generally identified with a low rocky hill about a quarter of a mile to the west of the Acropolis. Cf. Frazer, Pausanias, ii. 375, Gardner, Ancient Athens, pp. 103–7.

21. ἐν ἀγορᾷ, but ἐν τῷ ἀγόρα, 728, 848, 855. Cf. Starkie’s note on Vesp. 492. ‘Local names invariably take the article except after local prepositions, and even then, in comedy, motives of convenience dictated whether the article should be present or absent.’

22. Under the direction of the ληξιαρχοί (Pollux viii. 104) the τοξόται removed all wares exposed for sale, closed all exits except that leading to the Pnyx, and swept a rope smeared with red ochre across the market-place. Any person who was marked by the ochre was liable to a fine for his lack of public spirit. This primitive method of ‘whipping’ is again alluded to in Eccl. 378 τὸλν ἡ μῖλτος ὁ Ζεὺς φιλτατε | γελοὺ παρέμπειν ἢν προσέφραμον κύκλω. Wilamowitz gives a quite different account of ‘the ruddled rope’ in his Aus Kydathen 165. 77, but one which does not suit the language of our text.

23. πρωτάνεια. A committee of the Boulé holding office for one-tenth of a year (πρωτανεία), and consisting of fifty members from one tribe. Their chairman was appointed by lot each day and not eligible for re-election. For the time being he was chairman of the Boulé and of the Ecclesia (in the fifth century). The whole
body had a table at the public expense in the Θόλος, where they received foreign envoys.

_ωρίαν._ Accusative of time, the idea of duration being somewhat effaced. Cf. Eur, Bacchae 723 τὴν τεταγμένην ὄραν. So τὴν ὄρην Hdt. ii. 2, ἦκεν ἐκέλευ τὴν ὄραν ἐπὶ τὸ δείπνον Lucian, Oneiros 7, καιρὸν ἐφήκεις Soph. Aj. 34. These instances are as purely adverbial as τὴν ἀρχήν or ἀκμήν. From the nature of the words involved the accus. answers the question 'how? when?' rather than the more specialized 'how long?' Cf. Latin 'commodum adest'. In modern Greek the temporal accus. supersedes the dative.

24. ἡκοντες. ἐῖτα δέ can hardly be right. ἐῖτα δέ is not found after the participle. Eq. 377, where ἐῖτα δέ introduces the second of two participles preceding a finite verb, is not parallel. κάτα Eq. 392, Nub. 409, Av. 674 is much easier, for either καί or ἐῖτα could stand alone in this use. On the other hand Dobrec's διωστιόνται is not satisfactory. (1) An anapaest, of which the first syllable is the conclusion of a polysyllabic word, is never found in the third foot. (2) διωστιέσθαι does not occur elsewhere, but always the simple ὡστιέσθαι which is itself the frequentative of ωθείσθαι, Ach. 42, 844, Lys. 339, Pl. 300, Teleclides fr. 13 τὸν δὲ πλακούστων ὡστιζο-μένων περὶ τὴν γνάθον ἣν ἀλαλήτος. Wagner (Rh. Mus. 1905, p. 448) proposes to read εὔδουσιν, comparing Lys, 13 εἰρημένον δ' αὐταίς ἀπαιτάν ἐνθάδε | θολοσεμέναισιν οὐ περὶ φαύλου πράγματος | εὔδουσι κοιχ ἡκοντι. [The compound καθείδεως is far more common, but εὔδεως is also found. Av. 82, Nub. 12, Plato, Phaedr. 267 A.] I prefer Haupt's ἡξουσι. Cf. Lys. 15 ἀλλ' ὁ φιλτάτη | ἡξουσι. The repetition of the same word is quite Aristophanic. Lys. 431-2 τι δεὶ μοχλῶν; | οὗ γὰρ μοχλῶν δεὶ μᾶλλον ἡ νυο καὶ φρενῶν.

25. περὶ πρῶτον ξύλου, 'to get a front seat.' Naber (Memosyne x) reads περὶ πρῶτον ξύλου, 'in the neighbourhood of the front bench.' He argues that the fifty prytanes did not struggle with each other for the front bench since all had προεδρία alike. 'Sed dum quisque properabat capessere sedem, turba oriebatur intrantium περὶ πρῶτον ξύλων.' But surely 'the front bench' as contrasted with 'a front seat' would be τὸ πρῶτον ξύλον. Cf. Vesp. 90 ἡν μὴ πὶ τοῦ πρῶτου καθίζηται ξύλων. Further, line 42 is inconsistent with this view. The προεδρία of the assembly was vested in the fifty prytanes. Seats were cut out for them out of the solid rock on either side of the bema. They may have sat more than one deep. ξύλον, originally applied to the wooden seats of the primitive theatre, has become a generic word for a seat of any sort. Apparently the seats provided for the prytanes were the only seats on the Pnyx. The mass of the citizens squatted in Eastern fashion χαμάι (Willems, Bulletin de l'Académie Royale de Belgique, 1905).
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πέτραι, Eq. 313, 783, is a local designation applied to the whole of the rocky hill. A citizen's seat is always ἐδρα, never βάθρον except in the Scholion on Eq. 783.

The subject to ὡστιοῦνται is often assumed to be οἱ ἐν ἀγορᾷ. So even by Wagner, though in that case his εἴδοσιν leaves εἶτα without a point of attachment. It is true that abrupt changes of subject are fairly common in Greek. Cf. Thuc. ii. 3. 4, Lysias i. 10; in this case it might be explained by gesture. Further in Eccl. 86–7 we have under special circumstances an attempt to get front seats in the Assembly, δεί σε καταλαβεῖν ἐδρας | ύπό τῷ λίθῳ τῶν πρυτάνεων κατανύκριν. But against the assumption of a change of subject here we may note (1) the strange inconsistency of the action in 24–5 with that in 21–2; (2) lines 26–7 clearly refer to the prytyanes, not to the mass of citizens. Cf. 56–8 and 59–60. The latter point seems to be decisive.

26. καταρρέοντες, not 'streaming down the slope of the hill.' Cf. (Dem.) C. Aristog. ἀναβαίνειν εἰς τῆν ἐκκλησίαν, De Corona 169 πᾶς οἱ δῆμοι ἀνώ ἐκαθῆτο. κατά marks the goal as κατά in κατελθεῖν, κατάγειν, 'de' in δεξενείρη, δεδυερε. ἄθροι: 'pell-mell' ὁμοῦ Suidas. νῦν δ’ ἄθροα πάντες' ἀπέτεισεν Odys. i. 43. 'Now hath he paid all at one reckoning.'

27. ὁ πόλις πόλις. The vocative πόλι is confined to Comedy, Ach. 971, fr. 162 ὁ πόλει φίλη Κέρκυρας, αὐτοφνεῖς 'Ἄττική. The nom. is graver in tone, O. T. 639, Eupolis fr. 205. 'O tempora, O mores!' Dicaeopolis laments the degeneracy of the age.


31. 'I am at my wits' end for something to do. I draw on the ground with my stick, pluck out stray hairs, and do up my accounts.'

32. The country (the town, ἄστυ, is ἁγρός or οἰ ἁγροῖ. In Attic Comedy there are only three instances of the sing. with the article (Bachmann, Conj. 40–2). Ach. 32, Pax 1318 καὶ τὰ σκεύη πάλιν εἰς τὸν ἁγρόν υννι χρή πάντα κομίζειν (eis ἁγρόν six times in the Pax), Philem. fr. 95 εἰ ποτὲ τίς ἦμων εἰς τὸν ἁγρόν ἔζηον. Neil's distinction (Eq. 805) that τὸν ἁγρόν always means a particular farm or part of the country, suits the present passage well—Dicaeopolis strains his eyes towards his own homestead; but it is hard to see any difference between εἰς τὸν ἁγρόν in Pax 1318 and εἰς ἁγρόν in Pax 552.
33. Paratragic rhythm; στυγείων is a purely tragic word. Thuc. ii. 17 notes the severe strain of town life upon the farming population accustomed to the freedom and plenty of the country. The present passage is one of those cited by Maurice Croiset, ‘Aristophane et les partis à Athènes,’ to illustrate Aristophanes’ predilections for a country life. The pretty pictures in Pax 571 ff., 1140 ff., are much more cogent.

34. An allusion to the cries of street-hawkers. For this feature of town-life cf. Plut. Apophth. Lac. 62, Dion Chrysostom 54. 3 ὅσπερ οἱ τὰ ἁνία τὰ φαύλα δεικνύετε ἐν τῇ ἄγορᾷ καὶ περιφέροντες ἐπὶ τὰς θύρας, Diphilus ap. Athen. ii. 55 κατὰ τὴν ὅδον πωλεῖν περιτατῶν βούλουμαι | ὅδα, ἰασανίδας κτλ. There are no street-cries in the country deme ὁς οὐδέποτε ἐπει, ἀνθρακας πρῶ.

36. χω πρίων ἀπῆν, ‘that rasping buy-word was never heard.’ ὁ πρίων is literally the person who shouts πρίω. Cf. Cratinus fr. 43 ὁ δ’ ἧλίθιος ὅσπερ πρόβατον βή βή λέγων βαδίζει with Hesychius βή βήν πρόβατον. There is of course a pun on πρίων a saw, or a Sawyer (pres. partic.). The difference in quantity is no bar to the pun. Cicero plays on fānum and fāmen (Att. i. 16. 2). Cf. φάσις and φάσις in Φασιάνος Ach. 726, Κλώπιδαι from κλωπή for Κρωπίδαι Eq. 79, &c. The sound of a saw was as disagreeable in antiquity as it is now. φρίτεων ποιεῖ Arist. Probl. 35. 3.

37. ἀτεχνῶς = simply, absolutely. ἀτέχνως is opposed to ἐπτέχνως, ‘inartistically.’ The latter does not occur in Comedy.

38. ὑποκρούειν, ‘to interrupt.’ Eccl. 596 ἀλλ’ ἐφθης μ’ ὑποκρούσας τούτο γὰρ ἡμελλὼν ἐγὼ λέξειν. Properly a musical term, ‘striking in.’ ὑπό is used as in ὑποτεθμένη φαί τὸ ὀδούς, ‘to intercept.’

40. ἀλλά ... γὰρ. Two uses. (1) When an ellipse has to be supplied: ‘But (enough) for yonder come the Prytanes.’ ἀλλά ... γὰρ is often used like καὶ μὴν to mark the entrance of a new character. Soph. Ant. 155 ἀλλ’ ὅδε γὰρ δὴ βασιλεὺς χώρας. (2) When there is no ellipse, γὰρ = ‘since.’ Soph. El. 256 ἀλλ’ ἡ βία γὰρ ταύτ’ ἀναγκάζει με δράν, | σύγγνωστε. Nubes 798 ἀλλ’ οὐκ ἐθέλει γὰρ μανθάνειν, τί ἐγὼ πάθω; The assumption of an ellipse in ἀλλά ... γὰρ is extremely natural. The newer view, however, is that ἀλλά ... γὰρ and ἀλλά γὰρ both = ‘aber freilich,’ ἀλλά γε ἀρά. (Kühner-Gerth ii. 331 b). Any word or words to be specially emphasized are inserted between ἀλλά and γὰρ. This agrees with the use of ‘at enim,’ enim being purely asseverative in early Latin.

41. οὐκ ἵγορευον; ‘I told you so.’ The archaic ἵγορεύω survives in this genuine popular phrase fr. 298, Plut. 102 (Nub. 1456 τί δήτα ταύτ’ οὐ μοι τὸ τ’ ἵγορευετε; is paratragic), and in the stereotyped formula τίς ἵγορευε τιτουλεται: Ach. 45, Thesm. 379, &c. In ordinary Attic ἵγορευω is found only in compounds. Other fossilized
uses in colloquial language are θελείν in ἣν θεὸς θέλῃ, ἔπος in ὃς ἔπος εἰπεῖν and οὐδὲν πρῶς ἔπος, λεῶς in ἀκούετε λεῷ, φην in νοῦς καὶ φρένες, σῶν in σῶν δεῖ εἰπεῖν and οὐδενὶ σῶν νῦ. So the non-Attic εκτός in proverbia turns, Ran. 994 ὅπως μῆς ὁ θυμὸς ἀρπάζει εκτὸς οἴσει τῶν ἐλαῶν, Plato, Cratylus 414 B ὅπως ἐπισκοπεῖ μὲ ἀόπερ εκτὸς δρόμου φερόμενον.

τοῦτο ἐκεῖνο, 'the very thing I told you.' A colloquial expression common in Plato and in Comedy, now and then found in Euripides. ἐκεῖνο is something already mentioned, something well known. τούτο marks that it is now valid. Eur. Tro. 620 τοῦτο  ἐκεῖνον ὁ μοι πάλαι | Ταλθύβασος ἀνυμὴν οὐ σαφῶς εἰπεν σαφές. Cf. Ach. 820 n.

The meeting of the Athenian ecclesia began with a lustration. Sucking-pigs (χοιρίδα) were sacrificed and carried round the place of assembly. The victims were called περίστα. The περιστάρχος led the procession and sprinkled the blood. No one who was not within the space thus marked out could take part in the proceedings. There is no reason to suppose that the sacrifice was actually performed in the present instance. In Eccl. 128 we have a burlesque of the official procedure; the evil-smelling γαλή takes the place of the sucking-pig. ὁ περιστάρχος, περιφέρεω χρη τὴν γαλήν.

44. εντός occurs five times in Aristophanes, always with the meaning intra fines spatii alievius. So here 'within the space marked out by the sacrifice'. Lys. 847 οὕτως τῶν φυλάκων ἐντός.

45. ἡδὴ τις εἶπε; an excited question addressed to Dicaeopolis. Amphitheus rushes in late. For the procedure cf. Aeschin. in Timarch. 23 πῶς δὲ ὁ νομοθέτης κελεύει τοὺς προέδρους χρηματίζειν; ἐπειδὰν τὸ καθάρσιον περιενέχθη καὶ ὁ κήρυξ τὰς πατρίδος εὐχᾶς εὐξῆται, προχειροτοιεῖ κελεύει τοὺς προέδρους περὶ ἱερῶν τῶν πατρίδων καὶ κήρυξι καὶ προσβελέαζε καὶ όσίων, καὶ μετὰ ταῦτα ἐπερωτᾶ ὁ κήρυξ; τίς ἀγορεύειν βούλεται τῶν ὑπὲρ πεντήκοντα ἔτη γεγονότων; κτλ. The age restriction was found in a law of Solon, but had long been obsolete. Cf. Demos. xviii. 170.

46. Ἀμφώθεος. Aristophanes' characters are usually typical representatives of the parties or movements of the day. Here we have a unique personality identified by Müller-Strübing (op. cit. pp. 697–9) with Hermogenes (– mapper see 701 n.), son of Hipponicus, brother of Callias. Hermogenes was 'descended on both sides from the gods' Xen. Hell. vi. 6, and especially from Triptolemus. He professed to stand in friendly relation with the gods, and to receive special commissions from them, Xen. Symp. iii. 14, iv. 48. He was in reduced circumstances, Plato, Crat. 384 c, Xen. Mem. ii. 10. His family were proxenoi of Sparta, Xen. Hell. vi. 4, and hereditary peace-makers, Xen. l. c. ὅταν ἡ πόλις ἡσυχίας
COMMENTARY: LINES 41-50

ἐπιθυμήσῃ, εἰρηνοποιοῦν ήμᾶς ἐκπέμπει. He was a pupil of Socrates, and therefore his son after the spirit, just as Philippus is ‘a scion of Gorgias’ in Vesp. 421. Hence his grandmother is Phaenarete, the mother of Socrates. These facts are sufficient to prove the identification. Müller-Strübing’s further combination strikes one as over-subtle. The Doric word μαῖα = τήθη, and the converse may have held true; hence Hermogenes is the grandson of a μαῖα just as Hermes is Μαυάδος νίας.

οὐκ ἄνθρωπος; Amphitheus is not a name in use at Athens. The herald takes the word as an adjective. Van Leeuwen’s οὐκ ἄρ’ ἄστος; spoils the joke. For similar ‘explanations’ of the name of person entering on the stage cf. Eq. 901 Πύρρανδος, 1257 Ἀγοράκρητος.

47. Van Leeuwen marks the line as corrupt: (1) for metrical reasons; (2) because ὁ Ἀμφίδεος is used for ὁ πρόγονος or the like. As regards (1), an anapaest may follow a tribrach when the tribrach ends a dipody and is followed by a pause. Cf. Eccl. 315 καὶ θαμάτιον ὄτε δῆ ὁ ἐκείνος ψήλαφων. (2) ὁ Ἀμφίδεος is ‘the elder, the distinguished Amphitheus’. Celeus was the King of Eleusis, to whose house Demeter came in her wanderings. Hermogenes belonged to the Ceryces, hereditary priests of Demeter.

48. γίγνεται. Annalistic present. Eur. Bacchae 2 ὅν τίκτει παθὴ ἡ Κάιδομον κόρη, Xen. Anab. i. 1. 1 Δαρείου καὶ Παρνασσίδος γίγνονται παιδες δίῳ, Prop. v. 2. 3 ‘Tusceus ego, Tusceis orior’. It is ordinarily used of a past event whose consequences continue into the present.

50. Λυκίνος is Socrates. His mother Phaenarete and her vocation must have been well known to the Athenian public. Cf. Nub. 137, Plato, Theact. 149 a. ‘The name Lycinus is an ordinary Athenian name, occurring in Antiphon’s Fifth Oration. It is here applied to Socrates in reference to τὰς ἐν Λυκείῳ διατριβὰς.

ἐκ τούτου δ’ ἐγώ | ἄθανατός εἰμι can only mean ‘from him do I derive my immortality’. ἐκ τούτου ἑγερόμην is not in the Greek, and would in any case be mere verbiage. When Amphitheus says he is the grandson of Phaenarete, he says already that he is the son of Lycinus. But the ascription of immortality to Socrates is difficult. Van Leeuwen explains ‘agnoscere mihi videor Socratis τοῦ ἄθανατίζωτος deque animi post mortem condiciione multa disputantis inrisionem’. Yet the belief in immortality was not so peculiar to Socrates as to justify the joke here. It is probable that as in Nubes 225 ff., 828 ff., and in the title and general plan of that play, Socrates is here identified with the teaching of Diogenes of Apollonia—that Air is ψυχή and νόησις—καὶ αὐτὸ μὲν τοῦτο ἄνων καὶ ἄθανατον σῶμα (Diels, Vorsokratiker fr. 7). The epithet ἄθανατός applied to Air was something new and bizarre, and would therefore
be laid hold of by Aristophanes. He applies it to Socrates as the teacher of the doctrine. Cf. Nubes 223 τι με καλεῖς, ὅφημερε; and H. Weber, Philol. 1904, pp. 224-46.

Lines 47–50 resemble the long explanatory prologues of Euripides. Ran. 946 ἄλλ' οὔξιων πρώτιστα μὲν μαί τὸ γένος εἰτ' ἄν εὐθὺς | τοῦ δράματος. Cf. the prologues of the Hecuba, Orestes, Phoenissae, Herakles, Helen, Ion, Electra, Bacchae, Iph. in Tauris, Aeolus fr. 14, Meleager fr. 519, Phrixus fr. 816, Telephus fr. 697. Such prologues may have been motivated and justified by widespread ignorance of the myths. The narrow range of a tragic plot offered no opportunity for the characters to explain their own origin and history in the working out of the play.

52. σπόνδας ποίσαι. MSS. read middle. But Amphitheatres is merely the go-between, therefore the active is required. Amphitheus could hardly expect ἐφόδια if he were merely securing peace for himself. In line 268 the middle is rightly used of the contracting party. So ἐκκλησίαν ποιεῖν is used of the convoker, ποιεῖσθαι of the people present; λόγον ποιεῖ = to compose a speech, ποιεῖσθαι to deliver it; ὁδὸν ποιεῖν to construct a road, ποιεῖσθαι to journey; οὖνμα τίθεναι of the cold objective act, οὖνμα τίθεσθαι of the parent's personal interest.

53. ἐφόδι, 'travelling-Allowance'—viaticum.

54. οὐ διδόσαν, the pres. with neg. denoting resistance to pressure. Plautus, Casina 806 'tace', 'non tacceo,' 'Be quiet,' 'I won't.'

οἱ τοξόται, 'sergeants'—spoken by the herald at a sign from the Chairman of the Prytanes, whose part would be taken by a dumb figure.

The τοξόται were the police-force of Athens, a band of Scythian archers, variously called Σκύθαι, τοξόται, or from the name of their founder, Σπευτίμωι (Pollux). The formation of the corps dates from Pericles' expedition to Pontus in 444 b.c. Until the middle of the fourth century it was one of their duties to keep order in the ecclesia. Cf. Plato, Protag. 319 c.

The nom. with the article is regularly used in apposition to a vocative expressed, ἄνδρες οἱ θεόμενοι 497, or unexpressed οἱ Θράκες, ἱπ τεύρω 155. Cf. Xen. Cyr. iv. 5. 17 ἵθι μὲν οὖν σὺ, ὦ πρεσβύτατος. οὕτως is similarly used with the nom. in apposition to σὺ understood, Plato, Symp. 172 Α ὁ Φαληρεύς, ἐφη, οὕτως Ἀπολλόνωρος.

55. 'Will you see me treated thus?' περιμαίν is found in Aristoph. nine times with accus. and participle, once with accus. and adjective (sc. ὃντα), Nubes 124–5 ἄλλ' οὐ περιμαίνεταi μ' ὦ θείος Μεγακλής | ἀντιπον, only here with accus. alone. Here the accus. alone is required: the ἔλκομενον, ταυτὶ πάσχοντα or the like is con-
veyed in action. \( \pi \rho \iota \rho \rho \alpha \nu \) may also take the infin. when it degenerates from 'looking on with indifference, without interposing to prevent' into the simple \( \epsilon \iota \nu \). Cf. Thuc. vi. 86. 1.

58. \( \kappa \rho \mu \alpha \varsigma \alpha i \tau \zeta \varsigma \ \acute{\alpha} \sigma \pi \acute{i} \mathrm{d} \alpha s, \) 'and let our shields go hang.' See 279 n.

59. \( \kappa \alpha \theta \varsigma \varsigma o s, \) 'keep your seat.' On the other hand \( \kappa \alpha \theta \varsigma \sigma o n \ k\alpha \theta \varepsilon \) (r. 123) = 'take a seat': they are addressed \( \pi \rho \os \tau \omicron \ \acute{\alpha} \tau \omicron \omega \) (Lucian, Pseudo-Sophist, p. 582). For a full list of the forms of this verb see Rutherford, New Phrynichus, pp. 336–8.

\( \gamma \omega \ \mu \epsilon n \ \omega \nu, \) 'not I indeed.' Here \( \mu \epsilon n \) simply emphasizes the preceding word. Originally an affirmative particle as in \( \kappa \alpha i \ \mu \epsilon n \ \delta \iota, \) \( \alpha \lambda \lambda \alpha \ \mu \epsilon n \ \delta \iota, \) the concessive use preparing for an adversative clause with \( \delta e \) gradually prevailed. \( \mu \epsilon n \ \text{solitarius}, \) i.e. with no following \( \delta e, \) is found chiefly after (1) personal and demonstrative pronouns. \( \epsilon \gamma \omega \ \mu \epsilon n = \text{equidem}, \) \( \epsilon \mu o i \ \mu \epsilon n \ \text{Antig. I}, \) \( \sigma \nu \ \mu \epsilon n \ \alpha \lambda \acute{\alpha} \zeta \varnothing \ \epsilon i \ \mu \epsilon g a s \ \text{Ach. 109}; \) (2) subst. without article 136, Vesp. 368; (3) adjectives, adverbs, and verbs such as \( \delta \iota m a i, \) \( \delta o k e i. \) In all these cases it may have been felt as elliptical. 'For my part (whatever the others may do), I think, the facts may be otherwise.' So also in a question 'marking the proposition as preliminary and pointing to a sequel' (A. W. Verrall on Medea 676) \( \iota \gamma \iota \alpha \iota \iota e i s \ \mu \epsilon n; \) Av. 1214.

60. \( \pi r \nu t a n e \nu \acute{\sigma} \varsigma \eta \acute{\iota}, \) 'put the question from the chair': the Chairman of the Prytanes was \( \text{ex officio} \) Chairman of the ecclesia. The ordinary word for putting to the vote is \( \epsilon \pi \iota \gamma \iota \phi \iota \acute{\iota} \mathrm{e} \nu. \)

62. \( \pi \theta o n \ \beta a s i l \acute{\epsilon} \acute{\omega} s. \) This is not a real question: \( \beta a s i l \acute{\epsilon} \acute{\omega} s \) without the article could refer only to the King of Persia. Thuc. ii. 62 \( \omicron \tau e \ \beta a s i l \acute{\epsilon} \acute{\omega} s \omicron \tau e \ \alpha \lambda \lambda o \ \omicron \omicron \omicron \omicron \ \epsilon \acute{\iota} \nu o s. \) \( \pi \theta o n \) is idiomatically used to express surprise or indignation, the word which provokes that feeling being repeated with it. 'King, forsooth!' 'Your blessed King!' Cf. Nub. 367 \( \pi \theta o n \ \zeta \acute{\iota} \mathrm{s}; \) \( \omicron \ \mu \acute{\iota} \ \lambda \eta \rho \acute{\iota} \mathrm{e} \mathrm{s} \mathrm{i}, \) \( \omicron \omicron \omicron \omicron \ \omicron \omicron \omicron \; \omicron \omicron \omicron \ \omicron \omicron \omicron \ \omicron \omicron \omicron \ \omicron \omicron \omicron \; \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicro
and sent to Athens, where they were put to death, Thuc. ii. 67. A second attempt was made by Sparta. Athens sent a counter-
embassy, and probably concluded a friendly alliance with the
Great King. In this passage Aristophanes seems be hitting off
certain definite persons. Müller-Strübng (op. cit. 702 ff.) identifies
this embassy with that of Diotimus, son of Strombichus. Διότιμον
tὸν Στρομβίχου προσεβείας Ἀθηναίων ἀφηγούμενον διὰ τοῦ Κύνου ἀνα-
πλέισα... ἐπὶ τὸν Χοᾶσπην ποταμὸν... καὶ ἀφρεύσαται τεσσερακωστίῳ
eis Σοῦσα ταῦτα δ᾽ αἰτῶ διηγήσασθαι αἰτῶν τὸν Διότιμον Strabo i. 47.
Diotimus was στρατηγὸς in 432, and may well have been sent on
an embassy thereafter. He was ἀκρατοστῆς (cf. l. 75), and was
nicknamed Χώνη, ‘Funnel’ (Athen. x. 436 E), a fact which explains
the gusto with which the legate is made to speak of the neat
wine drunk from golden beakers. This view is accepted by Busolt,
iii. 960, n. 2. But the dating of the embassy in 431–30, it being
expected to return or actually returning in 426, and the identifi-
cation of this Diotimus with the Diotimus who was archon epo-
nymos in 428–7 are mutually exclusive. They cannot both be
right, and are probably both wrong. ἐπὶ Εὐθυμένους ἄρχοιτος
437 B.C. is not a comic exaggeration for ἐπὶ Εὐθυμένου ἄρχοιτος
431 B.C., but a comic exaggeration in general. Like ἕτει τετάρτῳ
in line 80 it may well be a hit at the accounts of his own celerity
given by Diotimus. And the Diotimus who was archon in 428
was probably some other than Diotimus Strombichides.

63. τοῖς ταῦσι. Peacocks were introduced into Athens in the
latter half of the fifth century; according to Wilamowitz, Aus
Kydathen, p. 77, by Pyrilampes on his return from a Persian
embassy. Cf. Plato, Charmides 158 ο. Here τοῖς ταῦσι may be taken
in one of two ways. (1) With the Schol. τοῖς καλποῖς τοῖς πεποικιλ-
μένοις—foppery. For this sense cf. Aelian, De Nat. Anim. v. 21
ὁ παῦς οἴδεν ὀρνίθων ὀρατότατον ὄν... ὑπέρ τὴν τῶν Μῆδων ἁθήνα καὶ
τὰ τῶν Περσῶν ποικίλματα τὴν ἑαυτῷ στολὴν ἀποδεκνύμενας, and Xen.
Mem. i. 2. 5 ἀλλ᾽ οὖν μὴν θρυμμίκος γε οὐδὲ ἀλαζονικὸς ἢν οὔτ᾽ ἀμπερχόν
οὐθ᾽ ὑποδέσει κτλ. Persian dress seems to be the mode in Vesp.
1137. (2) Actual peacocks brought from Persia. This is sup-
sported by the fact that D. has not yet seen the ambassadors
(l. 64), and the words become a jeer at Pyrilampes. Van Leeu-
wen’s ‘homines iactantes’ (cf. Strattis fr. 27) does not suit the
build of the line so well, as we expect some other property of the
ambassadors to balance τοῖς ἀλαζονεύμασιν.

64. βαβαίαξ, admirantis vel stupentis. βαβαῖ Pax 248, οἰχὶ τῶν
μετρίων ἀλλὰ τῶν 'βαβαῖ βαβαῖ' Alexis fr. 206. -αξ is comic as in
vulgar nicknames and terms of opprobrium, λείαξ, σύρφοξ, and
interjections in Comedy and Satyrinc Drama. παπαίαξ Eur.
Cycl. 153, iattataiaξ Eq. 1. If βαβαί is 'Oh my'! βαβαιάξ is something like 'Oh, my eye'!

'Jerusalem! what a get-up!' The choice of the oath is of course determined by the appearance of the legates. So Dionysus swears by Poseidon when he sees the lake of Acheron. Cf. Plato, Phaedr. 236 δ ὄμνυμν γὰρ—τίνα μέντοι, τίνα θεῶν; ἥ δείχνει τὴν πλάτανον ταύτηρ; For the genit. of exclamation cf. Ach. 87, Eq. 693 μορφω τοῦ θράυσως. It usually takes the article; exceptions are, however, not infrequent. Lys. 967 Ὑ ioi δεινῶν ἀντιστασμῶν, Plato, Rep. 509 c."Ἀπολλοῦ δαμονίαν ὑπερβολῆς. This genit. is sometimes imitated by Latin writers. Catull. ix. 5 'O mihi nuntii beati'. It is connected with the causal genitive which follows verbs of emotion.

65. The prep. ὡς has two uses: (1) ad aliquid ὡς ἐρέ 675; (2) in aedes alicuius Vesp. 1042 ἀναπηδαῖ—ὡς τὸν πολέμαρχον. It is used with persons only; Ach. 242 προῖθ' ὡς τὸ πρόσθεν is corrected to προῖθω τὸ πρόσθεν. It is not found in poetry except in Comedy and (rarely) in Soph. and Eur. (Mommsen, Beiträge zu d. Lehre von den gr. Prāp., p. 53).

68. 'Aye, and we had a wearisome time of it dawdling through the Caystrian plain in palanquins, lying supine on coaches, regularly done to death.' Aristoph. fr. 221 ὅστις αὐλοῖς καὶ λύρασι κατατέρμαται χρώμενος | εἰτὰ μὲ σκάπτειν κελεύεις; The Caystrian plain extended from Sardis to Ephesus; Hdt. (v. 52) describes the excellence of the road to Susa, the shortness of the stages, and the καταλύσεις κάλλισται en route. Covered carriages were unknown on the hilly roads of Greece. ὀδοιπορόντες instead of the ordinary ὀδουπορόντες to mark the careless ease and luxury of the envoys.

καὶ δῆτα. The reflective δῆτα is common in reminiscence. Ran. 52, Vesp. 13 καὶ δῆτ' ὅπωρ θαυμαστῶν εἰδὼν ύπτιός.

διὰ τῶν Καὐστρίων πεδίων is the reading of all MSS. except R, which reads παρά. Even the lemma of the Schol. in R has διὰ. The simplest emendation is to omit the article. Bachmann, Conj. p. 36, quotes thirty-six passages where the scribes insert the article, generally against the metre. Here its insertion would be motivated by taking Καὐστρίων as a trisyllable. The plural signifies 'the Caystrian plain and its like'. So we find Ἡλύσια πεδία as well as Ἡλύσιον πεδίον.

No other emendation is probable. Klotz deletes the prep. and takes the gen. with ὀδουπορόντες; but this local genitive is not an Attic construction at all. ποταμῶν deviates unduly from the MSS. παρὰ Καὐστρίων πεδίων could mean nothing but 'skirting the Caystrian plain'.
71. σφόδρα γάρ. For the γάρ in sarcastic retort, silicet, cf. Soph. El. 393 καλὸς γάρ οὖμος βιώτος ὡστε θαυμάσαι. ‘I had a lively time of it, I suppose.’ Meineke adopts Mehler’s τάρα, probably to avoid the division of the tribrach at the second syllable which throws the ictus on a final short. Bachmann finds only two other instances of this division in the third foot, Av. 1588, Lys. 993 both doubtful. Here, however, it is supported by the enclitic nature of γάρ. Cf. ἵσα γάρ Av. 1167, ἐμὴ γάρ Eccl. 714, Nub. 792. This licence is said to be restricted to the first foot. It is hard to see why. One expects to find such a combination with γάρ in the first foot oftener than elsewhere.

72. παρὰ τὴν ἐπαλξίν. Many of the fugitives from the country had to put up as best they could about the ramparts. Thuc. ii. 17 κατεσκευάσαντο δὲ καὶ ἐν τοῖς πύργοις τῶν τειχῶν πολλοί καὶ ὅσ ἔκαστος πῶς ἐδίνατο. Here it probably implies rampart-duty. ἐπαλξίν is a collective singular. Ο. C. 1251 ἄστακτε λείβων δάκρυνον, Thuc. ii. 4 λίδοις τε καὶ κεράμαι.

73. πρὸς βλαν. Alcaeus fr. 20 νῦν χρή μεθύσθην καὶ τίνα πρὸς βιαν | πώνην, ἐπειδὴ κάθανε Μύρσιλος.

74. The earliest mention of glass utensils. Hdt. ii. 69 speaks of glass ear-rings, ὀρτήματα τε λίθων χυτά καὶ χρύσεα ἐς τὰ ὅτα ἐνθέντες, indicating the rarity and costliness of the material.

75. ἀκρατόν. Drinking neat wine was thought barbarian or profligate (Plato, Legg. i. 637 ὁ) except immediately after dinner when a small quantity was taken ἀγαθοῦ δαίμωνος. ἀγαθοδαιμονιστάι (the nearest equivalent to the modern teetotaller) are those who do not go on with the symposium. Three parts of water to two of wine are recommended by Plutarch, Symp. iii. 9. Nicochares fr. 1, Ameipsias fr. 4 speak of three to two. Hesiod, Op. 596 advises three to one, but that is for harvesters.

‘O my country stern and wild.’ Κραναός in Homer is confined to Ithaca. Pind. Olymp. vii. 82 applies it to Athens in allusion to the rocky soil of Attica. Hence the proper name αἱ Κραναί Av. 123, and the mythical King Κραναός Aesch. Eumen. 1011.

77. ἄνδρας is emphatic, ‘proper men.’ Xen. Cyr. iv. 2. 25 ὁ τοῦτο ποιῶν οὐκέτ’ ἀνήρ ἐστίν ἀλλὰ σκευοφόρος, Demos. Falsa Leg. 301 ἐξῆλθον, ἐτίμων, ἄνδρας ἡγούντο. Under the regimen of women the same emphasis is extended to γυνῆ. Lys. 145 ὁ φιλτάτη σὺ καὶ μόνη τοῦτον γυνῆ.

78. All MSS. except B have καταφάγειν τε, B omits τε. Editors generally accept Morell’s emendation φαγεῖν τε καὶ πιεῖν. The Schol. read κατα- ἐμφανικῶς ἡ κατὰ ὄσπερ καὶ τὸ ἐμφαγεῖν. Perhaps
we should read καταφαγεῖν κάμπτειν. In ordinary prose the super-
lative πλείστα would be followed by the simple φαγεῖν τε καὶ πιεῖν,
but the glutinous compounds suit the legate's effrontery very
well. Epich. 35 πολλὰ καταφαγῶν πολλ' ἐμπιών in the Confessions
of a Parasite.

79. The only objection to Elmsley's γε is the supposed parallelism
of λαϊκαστός τε καὶ καταπύγονας and δυνάμενον φαγεῖν τε καὶ πιεῖν.
But apart from the doubt whether τε is to be retained in 78, the
two phrases are not parallel. Line 78 is common to both speakers.
It is the word ἄνδρας that is parallel to λαϊκαστός and καταπύγονας.
δέ-γε is precisely what we want in the retort. It caps or takes
exception to the statement of the previous speaker. It assents so
far, but adds something on the other side. 'Notissimum est δε γε
usurpares solere quum duae res inter se componuntur, ut altera
plus habeat ponderis, quapropter in iurgii frequentissimum est
ubi δε γε responsantis est et maledicto maledictum convicic
vicium gravioris reponentis.' Cobet, N. L. 435.

85. παρετίθει, 'served up,' apponere. Antiph. 172 θερμή παρέθηκε
κάμψην.

87. βοῦς κριβανῖτος. 'beoves roasted whole.' This trait may have
been suggested by Hdt. i. 133 οἱ εὐδαιμόνες τῶν Περσῶν βοῦν καίπετον
καὶ κάμ提速 καὶ όνον προτηθέσατο δίκους ἐπὶ καμίνους. The Greeks
were μικροπώπετοι Antiph. 172, and Dicaeopolis is more familiar
with ἄρτους κριβανῖτας, καὶ introducing the question marks in-
dignant surprise.

88. Cleonymus was probably a personal enemy of Aristophanes.
He is pilloried as a coward, a 'hill of flesh' Av. 1476, a perjurer,
a prodigal, and a thief. In the Clouds, the Wasps, the Peace, and
the Birds he is persistently styled ἄψιαστος. But as that offence
entailed ἄτρυμα, and we hear of Cleonymus as an orator at the time
of the Hermocopidae (Andoc. 27, Gilbert, Beiträge, p. 259) it is
probable that Aristophanes is merely feeding fat an ancient
grudge. Since Kock's note on Eq. 958 it has been the fashion to
call Cleonymus 'the Falstaff of Aristophanic Comedy'. Nothing
could be more erroneous. There is no reason to suppose Falstaff
a liar more than most when he says 'But yet no coward, Hal'.
He was 'blown up like a bladder', and not 'with sighing and grief'.
But the essential Falstaff is the nimble wit in his mountain of
flesh.

90. 'That was why you gulled us.' ταύτ' ἄφα = hanc igitur ob
causam. For this adverbial use cf. Cobet, N. L. 623. It is parallel
to the use of τί; 'therefore' ? τό, 'therefore'; αὐτὰ ταύτα, 'for this
very reason.' Plato, Prot. 310 ε αὐτὰ ταύτα νῦν ἥκω.

91. Ψευδαρτάβαν: coined on the model of Persian names like
Artabanas and Artaphernes. ἀρτάθη is a Persian measure of capacity. For the ψευδ- cf. ψευδατράφαξ εξ Eq. 630, ψευδαμάμαξις Vesp. 326. It suggests that Athenian hopes of ἀγάνας χρωσίων are quite illusory. The 'King's Eye' is an official title. Xen. Cyr. viii. 2. 10 τοὺς βασιλέως καλουμένους ὀφθαλμοὺς καὶ τὰ βασιλέως ἀτα, Ar. Pol. iii. 16 ὀφθαλμοὺς πολλοὺς οἱ μόναρχοι ποιοῦσιν αὐτῶν καὶ ἀτα καὶ χείρας καὶ πόδας.

92. γέ is idiomatically used when a sentence begun by one person is turned into a prayer or a curse by another. Pax 444-6 κεὶ τις ἐπιθυμῶν ταξιαρχεῖν σοι φθεντί — εἰς φῶς ἀνελθεῖν, στὸ πότνι—Β. εὖ ταύτιν μάχαι | πάσχοι γε τοιαῦθ' οἴαπερ Κλεώνων. Dicaeopolis takes 'eye' in the literal sense. Nub. 23, 24 ὡτ' ἐπιράμην τῶν κοππατίαν οἴμοι τιλας, | εἰθ' ἐξεκόπην πρότερον τῶν ὀφθαλμὸν λίθῳ. The genit. τοῦ προσβεσος is in apposition with the σοι implied in σόν. Soph. O.C. 344 τὰμα δυστήνου κακά.

94. Approach Pseudartabas, wearing a grotesque mask consisting mainly of a huge eye, Schol. ἐξειτε περαστόδης τις γελόιως ἐσκευασμένος καὶ ὀφθαλμόν ἐχὼν ἕνα ἐπὶ παινός τοῦ προσώπου, below this a long beard covering most of the cheeks, after the style of Persian art. The dramatization of metaphor is a constant trait of the Old Comedy. The waspish dicasts must be represented as wasps. If Socrates wishes to indulge in airy speculation, he does so in a swinging basket. In the Pax the hash of war is represented by means of pestle and mortar. The staring eye reminds Dicaepolis of the painted eye on the bow of a trireme. Such an eye, or pair of eyes, can often be distinguished in the pictures of ships on vase-paintings and friezes; the iris is generally represented by a number of coloured concentric rings. The ship was regarded as more or less of a sentient thing, as seeing its own way and spying out sunken rocks. Aesch. Suppl. 716 καὶ πρόσφα τρόσθεν ὀμμασίθε κλέπτους οἴδον, Philostratus, Imag. i. 18. Painted eyes can still be seen on the fishing-boats of Capri and on Chinese craft. Whether the ὀφθαλμός ever meant the hawse-hole is very doubtful. Torr and Cartault take that view. Assmann maintains that all the evidence of ancient art goes to prove the contrary (Jahrb. des Arch. Inst. iv. 99). A broken ship's eye is twice mentioned in Boeckh's Urkunden ii. 68, 75.

ὦναξ Ηράκλεις, 'the powers preserve us!' Heracles is invoked as ἀλεξίκακος.

95. Aristoph. uses πρὸς with genitive twenty-seven times in entreaties, thirteen times in questions. Lys. 857 should be written ὁ πρὸς τῶν θεῶν; i.e. τίνα διείς? In Fr. 51 πρὸς θεῶν ἐραμαί τέττυγα φαγεῖν the form of the interjection is affected by the general
expression of desire. Hence ναῦφαρκτον βλέπεις must be interrogative or parenthetical; in an affirmation we should have νη or vai μα τοις θεοίς.

‘Does that glance of yours threaten a broadside?’ Hen. V, iii. i ‘Then lend the eye a terrible aspect. Let it pry thro’ the portage of the head, Like the brass cannon’. This use of βλέπειν with accus. = vultu refere recalls the early adverbial use, Monro, Hom. Gram. § 136. The simplest instances are the neuter sing. and plur. of adjectives and pronouns, τόδ’ ικάνεις comest as thou dost, ἄξενα κεκληγνία screaming shrilly. So ὅσα Ach. 1, τί Ach. 4, &c., which are not to be explained as cognates. See 299 n. Uses like ἀνεδύσετο κῦμα, ὑπερῴα κατέβαινεν show that the ‘terminus ad quem’ has not encroached on the general adverbial sense. The accus. merely tells something about the verb, e.g. that the ‘coming down’ is connected with ‘an up-stairs room’; the general meeting indicates that it is ‘place from which’. So here ναῦφαρκτον βλέπειν, ‘to have a broadside look.’ Cf. μανικών τι καὶ πραγματικῶν βλέπειν Plut. 424, κλέπτον Vesp. 900, θυμβροφύγουν Ach. 254, σκύτη Vesp. 643, νάπν Eq. 631, &c. This use is not confined to Comedy; cf. Eur. Ion 1263 δράκοντ’ ἀναβλέποντα φονίαν φλόγα, and the Homeric πυρ ὀφθαλμοῖσι δεδομένοις.

ἀνθρώπε. The omission of the ὦ shows a certain roughness of tone. It is usual in commands and in expressions of censure and contempt. Hug (Symp. 172 Λ) counts seventy instances of voc. with ὦ, eight without ὦ in the Symposium, 100 instances with ὦ in the Protagoras, none without ὦ. Gorgias 518 c is a good instance, ἵσος ἀν οὖν ἡγανίκειτε εἰ σαί ἐλεγον, ἀνθρώπε, ἐπαινέει οὔθεν περὶ γυμναστικῆς.

96. Wilamowitz (Hermes xiv. 184) would omit this line. So also Rutherford (Schol. Aristoph. ii. 274). ‘The second part of the line as tinkered into shape by redactors, viz. νεώστοικον σκοπεῖς, is nothing but an adscript to ναῦφαρκτον βλέπεις, showing that some commentator translated it “Do you inspect an arsenal?” But on this hypothesis it is difficult to explain the origin of the pointed περὶ άκραν κάμπτων, which the Scholiast rightly takes as referring to slow and self-important gait—αξιωματικῶν ἵστοτοι. Presumably the ‘King’s Eye’ enters at line 61, and veers slowly round in front of the prytanes at 94-7. Σκοπεῖν = ιν look out for’, cf. Lys. 427 οὐδὲν ποδῶν ἄλλα ἦ κατηλεύων σκοπῶν, Xen. Anab. v. 7. 32 σκοπείτε παύλαν τινα. The metaphor in 96-7 is of course suggested by the ναῖς in ναῦφαρκτον: no difficulty should have been raised on that score. Hdt. ix. 8 τῶν ισθμῶν ἐτείχεων καὶ σφε ἦν πρὸς τέλει (σκ. το τείχος suggested by ἐτείχεων), Eur. Hec. 21 ἐτεί δέ Τροία θ’ Ἑκτόρος τ’ ἀπόλυλυται | ψυχή, πατρίωθα θ’ ἔστι κατεσκάφη | αὐτός δὲ (sc. ὂ πατήρ from πατρίωθα) βομηδ’ πρὸς θεοδήμητο πίννει. As ναῦφαρκτον βλέπεις; refers to
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the galleon on the open sea, νεώσοικον σκόπεις; to its return after its work is done, both lines may be interrogative.

97. ἄσκωμα: the leather pad at the rowing-port. It is possible that Dicaeopolis shifts his comparison at this point as he catches sight of the long plaited beard—δέρμα καθεμένων. But this is hardly necessary. περὶ is 'near', not 'round.' Nub. 509 τι κυπτάζεις ἔχων περὶ τὴν θέραν; Plato, Phaedr. 259 Α περὶ τὴν κρήνην εὕδειν, i.e. 'somewhere near it.' The sight of the staring eye prompts the comparison, the leather pad 'near it, below there' is an additional point of resemblance. The ἄσκωμα was a purse-shaped leathern bag, of which the larger end was secured to the rowing-port; the narrower end was pierced in such a way that, when the oar was passed through from the ship side, it fitted tightly round the handle at the proper point, thus preventing the entry of water through the port.

99. 'Αθηναῖοισιν. 'Names of peoples in the plural have no article.' Meisterhans, p. 225. Aristoph. uses 'Αθηναίου thirty-one times without the article, eight times with it. Of these three are in Doric, Lys. 170, 1244, 1250, three refer only to the Athenians on the stage, Pax 503, Lys. 1120, 1149. Bachmann, Conj. 45, emends the remaining two, Lys. 1145, 1229, but with difficulty. It should be noticed that the exceptions are most numerous towards the end of Aristophanes' activity. In inscriptions too the non-anaphoric use is commoner after 410 B.C.

Distinctively adjectival forms like Βοιώτιοι, Δακωνικόι always take the article. So also Δίκωνες except in Ach. 304: Δακεδαμονίοι never except in Pax 282 καὶ τοῖς Δακεδαμονίοισιν ἀλετρίβανος in pointed reference to 269 ἀπόλολ' 'Αθηναῖοισιν ἀλετρίβανος.

100. Ribbeck expiscates a promise of gold from this line treated as ancient Persian. Naber reads δι' 'Ἀρταβάνῳ Ζέρξης ἀπιστάναι σάρα—'Xerxes will send you gold through Artabanus'—'zara' being Persian for χρυσίον. (Mnemosyne 1888, p. 91 ff.). This is strangely inconsistent with the uncompromising line 104. Margoliouth's rendering is at least not open to this objection—iyarti mān xarxa ne picuna satra, 'mittit me Xerxes, o scelerate, nequaquam' (C. R. i. p. 204). Would this have been intelligible at Athens? There had been inter-dealings in trade, cf. Vesp. 1135–47, and the ordinary man would recognize the sound of Persian. Aristophanic barbarians speak in pigeon Greek, cf. Ach. 104, Thesm. 1082 ff.; sometimes in gibberish like the Triballic ναβαυσατρεύ Αv. 1615. ἀρτα ἡρδες σατρα have a Persian ring. It is hardly to be supposed that Sham-Artabas would speak genuine Persian.

101. ξυστήκας δ λέγει; The legate addresses this question directly to Dicaeopolis. This is the simplest way to get rid of the non-
Attic form ἐνύηκαθ’ (Lotz, Progr. Fulda, 1866, p. 24). Hitherto no notice has been taken of D.’s remarks.

103. μείζον, ‘louder.’ The neut. sing. is always used with λέγειν βοῶν κεκραγέναι, never the adverb.

104. The people of Athens did not care for the name Ionians. Hdt. i. 143 καὶ νῦν φαίνονται οἱ πολλοὶ αὐτῶν ἐπαυχύνεσθαι τῷ οἰνόματι, It is applied to them by Dorian speakers in Thuc. i. 124, v. 9. Hdt. vii. 9 speaks of ‘the Ionians in Europe’, and the name is still so used by the Turks. χαυνύπρωκτ’ is an uncomplimentary variant on χαυνοπολίται, ‘gaping fools.’ The legate tries to persuade D. that the word used was not χαυνό- but ἄχανας, a Persian measure equivalent to 45 medimni.

107. χρυσίον. The conj. χρυσόν is meant to remove the divided anapestic ωκ— from the fourth foot. But both Dicaeopolis and the envoy speak of χρυσίον throughout. The division is amply defended by Αν. 1226 εἰ τῶν μὲν ἄλλων ἀρχομεν, ὑμείς δ’ οἱ θεοὶ.

109. ποίας ἄχανας; cf. 62 n.

110-11. Cf. Thesm. 626 ἄπελθ’, ἐγὼ γὰρ βασινω ταύτην καλῶς. Both the Acharnians and the Thesmophoriazusae contain an elaborate burlesque of Euripides’ Telephus, Ach. 327 n. The similarity between our passage and Thesm.626 indicates a common parody of some scene in that play. Such a scene we find in Ennius, Telephus fr. 8 Ribbeck ‘te ipsum hoc oportet profiteri et proloqui adverbum illum mihi’. ‘advorsum illam’ = ‘coram Clytace-mnestra’; cf. 326 n. Dicaeopolis parodying Euripides says πρὸς τουτοῦ, i.e. ‘coram hac scutica’. The demonstrative is often used in a way that would be perfectly intelligible on the stage, though less so to the reader. So 331 of the charcoal-bag, 346 of the τρίβων, 1227 of the χοῦ. For πρὸς = ‘coram’ cf. 633 ἀποκρίνασθαι δέείται ννι πρὸς Ἀθηναίον μεταβούλον. Less probable are πρὸς τουτοῦ (Meineke) ‘ego te adiuro per hanc sceticam’; πρὸς τουτοῦ (Sobolewski) = ἐμοὶ explained by gesture.

112. ‘That I mayn’t have to dye your hide as red as Sardian purple.’ A reference to the famous πορφυρόβαπτα at Sardis. The Plautine flogging produces a ‘corium punicum’. Observe that the cognate accus. βάμμα cannot stand alone; the noun formed from the same root as the verb which governs it is merely the peg on which to hang the real predicate Σαρδιανίκον, 299 n.

114. ἀνανεύει . . . ἐπινεύει. Pseudartabas and the attendant eunuchs shake their heads at the first question, and nod emphatic dissent at the second. For parepigraphe or stage-directions in the MSS. of Aristoph. see Rutherford, Schol. Ar. iii. 103, Holzinger, Über die Parepigraphe zu Aristophanes. Of the other examples
115. 'These fellows nod in right good Greek.' The recognition is gradual—Greek—' from this very place'. For ἐνθέντ’ αὐτόθεν cf. Vesp. 765 ἐνθέντ’ αὐτόν. Cleisthenes is notorious from his youth up. γελοιός ἐσται Κλεισθένης κυβεῦν ἐν τῇδε τοῦ κάλλους ἀκμῇ Cratinus fr. 195, πειστέριον ὄμοιον Κλεισθένει Pherecrates fr. 185. When the Clouds catch sight of Cleisthenes, they take the shape of women, Nub. 355. When Mnesilochus is clean-shaven, it is not his own image that he sees in the mirror but that of Cleisthenes, Thesm. 235. He is associated with Stratton in Eq. 1374, probably in the Holcades also παῖδες ἄγενειοι Στράτων. Here the effeminate is ironically styled ‘Son of Sibyrtius’, the latter being a famous gymnastic trainer (Plut. Alc. 3). ‘Lucus a non lucendo.’ Elsewhere Aristophanes follows the maxim ἐκοίμη τέκνα γονέωσι. Cf. 1150 Ἀντίμαχον τῶν Ψακάδοις, n., also Pherecrates fr. 53 τῶν Κλεόμβροτων τε τὸν | Πέρδικος ἱππὸν with Athen. ix. 389 Α τὸ δὲ ξῆλον (sc. πέρδικε) ἐπὶ λαγνείας συμβολικῶς παρείληται.

119-21. Most editors assume that the person who takes the part of Cleisthenes has provided himself with a sham beard, and that D. tears it off at 120, the point being that the beardless Cleisthenes would have passed better for a eunuch had he stuck to his own smooth cheeks. Thesm. 574 φίλαι γυναῖκες, συγγενεῖς τούμον τρόπον, ἃ τι μὲν φίλος εἴμ’ ὑμῖν, ἐπίθετος τάς γυνάθιος. This is so true that one fails to see why ‘Cleisthenes’ wore a beard at all. The ordinary Persian eunuch would have no beard.

I think it probable that the eunuch wears a beardless mask. The resemblance to Cleisthenes may or may not be wholly imaginary. The joke lies in the outrageous παρά προσδοκῶν of 121. The tragic rhythm and the opening words of 119 prepare us for a deed of derring-do: θέρμων is used of a hot aspiring temperament in Antig. 88, of a rash deed in Plut. 415 ὀ θέρμων ἔργον κάνοστον καὶ παράσομον. 120 is a parody of a line of Archilochus τοιγαίδε δ’ ο ἐπίθηκε τὴν πυγήν ἔχων. Aesop fab. 44 gives us the original context ὀ πιθήκε σὺ τοιαύτην πυγήν ἔχων τῶν ἀλόγων ζώων βασιλεύεις; The monkey has no πυγή (Simonides vii. 76), just as Cleisthenes has no πύγα, yet it aspires to be king of beasts. The spectators familiar with the passage parodied anticipate the mention of some deed of insolent hardihood. The height of Cleisthenes’ aspirations is—to pass for a eunuch!

120. For πιθήκος = trickster, jackanapes, cf. ἐπιθήκησα Vesp. 1290,
Aeschines is αυτοτραγικὸς πίθηκος De Cor. 242. Abusive animal names are frequent in Comedy: ἀλώτης Theasm. 1133, κίναδος Nub. 1203, κρώδαλον (brute) Lys. 476, σαμφώρας Nub. 1298, κέπθη (booby) Plut. 912, πρόβατον, the ordinary type of stupidity, τι κάθησθ' ἀδέλτερον, προβατ' ἄλλωσ; Nub. 1203, also ὁνος, κρόνυππος, ψήττα. λαγώς is the type of cowardice, κίττα the babbling jay.

121. ἐσκευασμένοις, 'got up as': χοίρως ὡμε σκευάσας 739. The usual word for 'dressing up as' is the compound ἐσκευάζειν. Cf. Ran. 523 ὅτι σε παῖζων Ἡρακλέα 'νεσκέυασα.

122. οὐ δήπου . . .; suspicantis, οὐ τι που mirantis vel indignantis. The difference is well brought out in Eccl. 327 οὐ δήπου ἐλέυθερος ο γειτνών; | νὴ τῶν Δ' οὐτ' ἐκέινος' εἰπὲ μοι, | τι τοιτὸ σου τὸ πορρὸν ἐστὶν; οὐ τι που | Κινησία σου κατατείληκέν ποθεν; οὐ δήπου expects an affirmative answer. οὐ τι που hovers between question and statement; it desires but hardly expects an answer in the negative. Ran. 522 οὐ τι που σπουδὴν ποεῖ | ὅτι σε παῖζον Ἡρακλέα 'νεσκέυασα; 'Surely you don't take it in earnest, do you? —though I suppose you do'. Nub. 1260 οὐ τι που | τῶν Καρκίνων τις δαιμόνων εὐθεῖατο; Pax 1211. οὐ τι is found in Comedy only in this use and in οὐ τι χαίρων, οὐ τι χαίρησαν. Cf. 563 n.

125. σίτησις ἐν πρυτανείῳ was usually conferred on foreign princes and envoys during their residence in Athens, as well as on Athenian ambassadors who had just returned. The invitation ran in the name of the Boulé (Demos. Falsa Leg. § 31 ἢ Βουλὴ οὖτε ἐπήνευσε τοῦτος οὔτ' εἰς τὸ πρυτανείον ἡξίωσε καλέσαν καίτοι τοῦτ', ἀφ' οὐ γέγονεν ἡ πάλις, οὔδεις πάποτε φήσει παθείν οὐδένα πρέβεις;) or the Demos (Demosth. Polycl. 1210, § 13). Olympic victors were also invited, victorious generals or distinguished statesmen—in Eq. 280, 709 Aristophanes has his fling at Cleon's σίτησις—and the nearest representatives of Harmodius and Aristogeiton.

126. 'Isn't this hangnable?' Aeschin. 33. 18 ἀγχώνη τοῦτ' ἀρ' ἵν καὶ λύπη τοῦτῳ. Tragedy employs a fuller phrase. Eur. Bacch. 246 ταύτ' οὐχὶ δεινῆς ἀγχώνης ἐπάξια; Soph. O. T. 1374 τόθ' ἀγχώνης πέλας. But for this use of the abstract noun cf. γέλως = 'occasion for laughter'. Demos. xlvi. 6 ἐπεὶ νῦν γε γέλως ἐσθ' ὡς χρώμεθα τοις πράγμασιν, Eur. Ion 528 ταύτ' οὐ γέλως κλεῦεν ἐμοί;

127. Van Leeuwen reads τουσδ' ἐξείγειν! οὐδένα ποτ' ἵσχει βιά; on two grounds. (1) ἵσχει with infin. is quite unlike the language of a Dicaeopolis. (2) We expect after ἵσχει not ἐξείγειν but ἐξείγονται. The second point I do not understand. The active infin. with an indefinite subj. to be supplied is the ordinary Greek idiom. Cf. e.g. Eur. Or. 428 μοσούμεθα οὔτως ὡστε μὴ προσευνέσειν (sc. τια as subj. to infin.), Herakl. 453 (a strong instance) ἐτομ' ἁγείν (i. e. for some one to lead) τὰ βύματ' εἰς Ἀιδοὺ τάδε. The
facility with which the active infinitive may be used with
indefinite subject is due to the fact that the Greek infin. was or-
originally the dative case of a verbal noun. As to (1) the infin. is used
with ἵσχειν = κολύειν in Hdt. iii. 77, Theognis 815 βοΐς μοι ἐπὶ
γλώσσῃ—ἵσχει κωτίλλειν καίτερ ἐπιστάμενον, Eur. I. A. 661, and is
justified here by the proverbial cast of the phrase. Cf. Solon 4.28
οὕτω δημόσιον κακὸν ἔρχεται οἰκαδ' ἐκάστῳ, | αὖλειον δ' ἐτ' ἤχειν οὐκ
ἐθέλουσι θύραι. The Scholiast recognizes the proverb here ἐπὶ τῶν
πολλῶν ξένων παραδεχομένων, and quotes Eupolis fr. 265 νὴ τῶν
Ποσειδῶν κώνδεπτε γ' ἵσχει θύρα where the γε is regular after the
oath, though it is omitted in MSS. I propose to place a comma
after στραγγευόμαι and the ; after θύρα. The indignant ἐπίστα
introduces the contrasted clauses; the emphasis on ἔγω δὴ μακ
makes the usual μὲν unnecessary. Cf. Plato, Rep. 340 ν. This gives a
better connexion with 128, which at present is sadly desired. In
this construction the μὲν-clause is generally subordinate to the
δὲ-clause, but not always. Cf. Eur. Or. 1143 οὐ δεί ποτ', οὐ δεὶ
Μενέλεων μὲν εὐτυχεῖν, | τὸν οὖν δὲ πατέρα καὶ σὲ κάδελφην δανεῖν, Xen.
Mom. i. 2. 9 λέγων ὡς μῶρον εὖ τοὺς μὲν τῆς πόλεως ἄρχωντας ἀπὸ
κόμαν καθίστασαι, κυβερνήτη ὑπὸ μηδένα δέλειν χρήσαται κναμεντο.

128. The paratragic tone of high resolve, probably a reminiscence of
Medea 1121 ὁ δὲν διὸν ἔργον παράνομον τ᾽ εἰργασμένη. So also D.'s
invocation to his soul in 483 ff. Cf. Pax 403–4 καὶ σοι φράσω τι
πράγμα δεινὸν καὶ μέγα | δ' τοῖς θεοῖς ἄπασιν ἐπιζουλεύσεις. There is a
sudden drop in the colloquial ποῦ 'στιν; when D. comes to business.

130. 'These here drachmae.' The article is omitted with οὔτωσι
187, 960, 1049, and οἵ 908; also with δὲ deictic, in lyric and
anaepastic verse, and in parody 336 (Chor.), 454 (Tragic), 768, 985
(Chor.), 1191 (Chor.).

131. πότισον, 52 ν.

132. πλάτιδα, 'my old woman.' A ἅπαξ λεγόμενον derived from
πλαθήναι. P. V. 897 μηδὲ πλαθεῖν γαμετὰ τινὶ τῶν ἐξ οὐρανοῦ. One of
those quaint old-fashioned words which survive in the language of
everyday life and occasionally crop out in Comedy, though they
naturally occur rarely if ever in serious literature. ἡμερόκοιτος,
'a thief, a night-bird' (Hesiod) is such another; Plautus' 'dormi-
tator' is obviously an inadequate rendering of a Greek original.
ὁδέφαν is found in II. xvi. 747, Hes. Op. 374, and re-emerges in
Herodas vi. 73, vii. 78. The use of the compounds ἀναδίφαν Cratinus
fr. 2, ἐρεβοδίφαν Nub. 192, πραγματοδίφης Av. 1424 suggests that
the simple verb remained in familiar usage.

133. πρεσβεύσθαι, to send an embassy; πρεσβεύειν, to go on an
embassy. For κεχύρωτε cf. 10 n. and τῇ Κεχραῖων πόλει Eq. 1263,
'the city of credulous cits.'
134. For Athenian relations with Thrace cf. Thuc. ii. 29, 95, 101. Nymphodorus, the brother-in-law of Sitalces, had been invited to visit Athens in 431, when he secured the conferring of burgerrights on Sadocus, the son of Sitalces (Thuc. ii. 29 and Ach. 145-6). In return he promised to persuade the Thracian king to send an army against the Chalcidians, and actually negotiated an alliance between Athens and Perdiccas of Macedon. Hermippus fr. 243 παρὰ Σιτάλκου ψώραν Λακεδαιμονίωσι. In 430 Sitalces quarrelled with Perdiccas and resolved to place Amyntas, son of Philip, on the Macedonian throne, intending thereafter to make a joint attack on Chalcidice. He set out in October, 429, with an army of 150,000 men drawn from the Odrysae and Getae and the Thracians of Haemus and the Pontic coast (Thuc. ii. 95, Ach. 153). The promised fleet was not dispatched from Athens (οἱ Ἀθηναῖοι οὐ παρῆσαν ταῖς ναυσί, ἀπιστοῦντες αὐτῶν μὴ ἥξεις, δώρα δὲ καὶ πρέσβεις ἐπεμψαν αὐτῷ Thuc. ii. 101), and the expedition ended in a mere foray. The explanation given by Thuc. is generally regarded as unsatisfactory. Müller-Strübing (op. cit. 721-35), Lange (Philol. iii. 632), and Busolt (Griech. Gesch. iii. 978) take the view that the Athenians were genuinely alarmed at the enormous preparations made by their new ally, and were principally concerned in avverting the danger to Hellas. Müller-Strübing has in addition a fanciful theory that ‘the diplomatic lie’ in Thuc. is prompted by the fact that it was Thuc. himself, with his possessions in Thrace and knowledge of the Thracian temperament, who perceived the danger, and offered his services to bribe and cajole Sitalces to abandon his expedition. ‘Nur durch einen gewissen politischen Instinct den nicht Jeder hat, allenfalls aufzuspüren ist.’ But the danger, if such there was, would surely be lessened and not increased, by the presence of an Athenian fleet. And Thuc. does not disguise the fact that the rest of the Greeks were alarmed μὴ ἐπὶ αὐτῶν (sc. τῶν Ἀθηναίων) ἄγομενοι κατὰ τὸ ἐχθριακὸν καὶ ἐπὶ σφάς χειρήσωσι. It is probable that the Athenians were not really well informed of the movements of Sitalces. Pericles died in the September of that year, and for some time previously his control of foreign policy had no doubt been less vigorous. It was easier for his successors to dispatch ambassadors and gifts at short notice than to dispatch an armed force.

Theorus: a boon-companion of Cleon Vesp. 1204, a flatterer Vesp. 42, a perjured rascal Nub. 358. Müller-Strübing suggests that the embassy of our text was sent to ask help from Sitalces after the Spartan founding of Heraclea 426 B.C.

135. εἰσκηρύττεται, ‘is being heralded in.’ Cf. εἰσαγγέλλειν, ‘to announce.’ Xen. Symp. i. 11 κρούσας τὴν θύραν εἴπε τῷ ὑπακούσαντι εἰσαγγέλλαυ.
136. The change from ἄν ἦμεν to ἐμεῖν’ ἄν is quite unnecessary. Theorus had a staff, and the modest plural suits the tone of excuse. Further, the snarl in 137 demands as close a parallelism as possible. For the imperf. of an unreal condition in past time cf. Nub. 1056, Lys. 516 καν ὀμωξές γ’ εἱ µ’ σίγας.

137. For ellipse of verb cf. Nub. 5 οἱ δ’ οἰκέται ιέγκοουσιν, ἀλλ’ οὐκ ἄν πρὸ τοῦ.

138. κατένεψε. In the case of words expressing weather conditions and the like ἕν βροντῶν σεῖεν σωστοτάξειν, &c., the subject Ζεὺς = ὁ ῥων, ὁ βροντῶν is involved in the verb and need not be otherwise expressed. That the verb does not really become impersonal is shown by the fact that the absolute case is the genitive, not the accusative (Gildersleeve, Gk. Synt. p. 37). Note that in Hdt. iv. 28 τίρ’ μέν δραίνην οὐκ ἦλε λόγου ἄξιον οὕδεν, τὸ δὲ θέρος ὕων οὐκ ἄνει the participle is masc. Hence the Ζεὺς which is involved in κατένεψε can be passed on to ἐπηξ’, where the dispensing with an expressed subject is hardly so natural.

140. An ‘aside’ from D. The frigidity of Theognis is enough to freeze the rivers in far-off Thrace. Thesm. 170 ὁ δ’ αὐθ’ Θεόγνις σφυρός ἄν σφυρός ποεί. Theognis is probably to be identified with one of the Thirty Tyrants, Xen. Hell. ii. 3. 2, whose poetry earned him the name of Χιών. For the pun implied cf. Lucian, Icaromenipp. § 24 σφυροτέρους ἄν μαν τοὺς βωμοὺς ίδιοι τῶν Πλάτωνος νόμων ἥ τῶν Χρυσίτηπον συλλογισμῶν, Athen. xiii. 579 where Gnathaina gives Diphilus a recipe for cooling wine σφυρόν γ’, έφη, τογγείον, ὥ Γνάθαιων’, έχεις.— | τῶν σῶν γάρ, εἰπεν, ἐπιμέλος, ὥ Δίφιλε, | εἰς αὐτὸ γ’ ἀεὶ ὁραμάτων ἐμβαλλομεν.

144. Cf. Vesp. 97 καὶ νη Ἰλ’ ἵν ἴδῃ γέ που γεγραμένον | ὑν Πυρολάύμους ἐν θύρα Δήμον καλόν, | ἱὰν παρέγραψε πλην σιον ημιον καλον. There are many references to the lover’s custom of cutting names on trees Theocr. xviii. 47, or writing them on walls Luc. Dial. Meretr. 4. 3 ἱπε... | ἐπιγεγραμένον εἰςτοῦντον εἰτ’ τὰ δεξιά πρὸς τὸ Διπύλων | Μέλιττα φιλε’ Ἐρμότιμοι | καὶ μικρὸν αὖθις ῥοκᾶτω ‘ὀ ναύκληρος Ἐρμότιμοι φιλε’ Μέλιτταν’. So ὁ δείω καλός is a common inscription on vases, sometimes proceeding from the lips of the figure, sometimes expressing the sentiment of the artist.

145. ἐπεποιήμεθα. The pluperf. invalidates Merry’s suggestion that Theorus was a high commissioner performing the rites that made Sadocus an Athenian burgher.

146. Ἀπατουριῶν. A three days’ feast in the month of Pyanepson, (1) Δορπεία which is alluded to here, (2) Ἀνάρρωσις, (3) Κουρεώτις. On the third day the children born of Athenian parents in the preceding year were enrolled in their phratries. The Schol. traces a pun on Ἀπατουρια and ἀπατῶν.
147. πάτρα: an old word which had been superseded by πατρίς. It is found in Thesm. 136, Ran. 1163, 1427, always in Tragic parody. Rutherford, N. P. 19, sees a ludicrous point in the association of the Ionic heroics with the sausages from the old Ionic Festival of the Apaturia.

150. χρήμα: (1) like ἀνήρ serving as a pivot for the adjective. Hdt. iii. 5 τυραννὸς χρήμα σφαλερόν, Eubulus 116. 10 Πηνελόπη μέγα πρᾶγμα ; (2) with genit. of equivalence emphasizing one aspect or trait, generally size, strength, number. Hdt. i. 36 ἵνα χρήμα μέγα, 'a great monster of a boar,' Nub. 2 τὸ χρήμα τῶν νυκτῶν ὄσων. Vesp. 933 is instructive κλέπτον τὸ χρήμα τάνδρος, 'the fellow is thievish itself.'

152. 'Perdition take me if I believe a word . . . except your locusts.' Strictly the phrase should be τῆλυ τοῦ παρνόπων. Demos. xviii. 88 τὸ δ' ὑμεῖς ὅσαι λέγω, τὴν πάλιν λέγω. But it is more usual to bring both quoted word and article (= our inverted commas) in agreement with it under the general construction. 'Amant veteres ubi forma tantum vocabuli respicitur, non ut nos solemus facere in vocibus citandis, extra constructionem illud ponere, sed cum oratione connectunt,' Lehrs. ap. Haupt. Opusc. ii. 202. Plato, Crat. 398 ν ὅσῳ τοῦ ἐρωτος ὄνομα ὅθεν γεγόνασιν οἱ ἤρωες, 'from which the word ἤρωες is derived,' Ach. 638 διὰ τοὺς στεφάνους, 'at the mention of crowns,' Ach. 640 διὰ τὰς λαπαράς, Δν. 58 οὐκ ἀντὶ τοῦ παιδὸς σ' ἔχρην ἐποτοί καλεῖν; where ἀντὶ τοῦ παιδὸς = ἀντὶ τοῦ παί, Calpurn. Ecl. 4. 97 'audito Caesare' = 'audito nomine Caesaris'.

ἐνταῦθα = ἐνταύθα is proved by inscriptions, Meisterhans 147. 11, and by MSS. evidence, Kühner-Blass ii. 304. For an exhaustive discussion of this form in Aristophanes see Starkie on Vespaee 1442.

153. Naber's ὅτι περ, though ingenious, is ruled out by the definite ἐνθος. ὅτι περ with a superlative or its equivalent implies a selection of units. Eupolis fr. 93 ὅτι περ κεφαλαίον τῶν κάτωθεν ἤγαγες, Lucian, Philops. 6 ὅτι περ τὸ κεφαλαίον αὐτὸ ἐʻ ἐκάστης προ- ἀρέτως where the τὸ is a deviation from Attic usage. ἐνθος is a singular though a collective singular: it is a definite tribe, and requires ὅτερ. The word corresponds to 'natio' in both its uses: (1) a barbarian tribe as here. τὸ ἐνθη (N. T.) are the Gentiles; (2) a social class or profession ῥαβδοφόδον ἐνθος, causidicorum natio.

154. τοῦτο μὲν γ' ἤδη σαφές, 'well, now we have something that's plain enough.' For μὲν solitariuin cf. 59 n., 136. ἤδη is not 'already'—Dicaeopolis has not yet seen the Thracians—but 'now that you have reached this point', marking contrast with 141-50 'Now you're talking.'
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156. What plaguy thing is this? There is a note of imprecation in κακῶς as in the Latin 'malum'. Plaut. Mercator 165 'Quid istuc est mali?' Herodas ii. 17 τὴν κακὴν λιμόν, and the frequent ἀ κίκιστ ἀ πολούμενος, 'predestinate.'

Enter a 'Thracian' horde in confirmation of the windy promises of Theorus. Fresh from his exposure of the 'Persian eunuchs,' Dicaeopolis suspects that these are no true Thracians, but merely dissipated young men about town. By the time of Demosthenes, if not earlier, such persons were known as Τριβαλλοί, 'Mohocks.'

The Odomanti were a Thracian tribe from the north bank of the Strymon. In 424 Cleon made overtures to their king, Polles, for a large band of mercenaries, Thuc. v. 6. Sitalces was really King of the Odrysae. Hence it is possible that Aristophanes chooses the name 'Οδόμαντοι to suggest the weapons (ἐδόσσοι) with which such allies would do most execution.

157. 'What's this at all?' The imperfect is like that expressing startled realization of something that has hitherto escaped notice. Odyssey xiii. 209 οὐκ ἄρα πάντα νομοῖν συνέδετο δίκαιον | ἤσαν Φαινῶν ἥγητορες ήδ' μέδουτοι. It is generally accompanied by ἄρα. Xen.Occ. i. 20 is illuminative καὶ ἄλλα δὲ εἰςιν ἀπατηλαὶ τινες δέσποινα προσποιούμεναι ἦδοναἰ εἶναι . . . αἰ προϊόντων τοῦ χρόνου καὶ αὐτοὺς τοῖς ἐξαπατήθεισι καταφανεῖς γίγνονται ὅτι λύπαι ἄρα ἶσαν ἠδοναῖς περιπεπερμέναι. Eq. 1170 ὡς μέγαν ἄρ' εἰχες, ὃ πόνινα, τὸν δάκτυλον, Hor. Sat. ii. 1. 6 'peream male si non optimum erat'.

This use is to be differentiated from the philosophic imperfect which recalls something previously assumed or demonstrated. Plato, Rep. 522 A ἂν ἐκείνη (sc. ἡ μονική) . . . ἀντίστροφος τῆς γυμναστικῆς, εἰ μέμησαι.

159. Two drachmae—very high pay for light-armed mercenaries. At Potidaea an Athenian hoplite received only two drachmae a day for himself, his servant, and their rations (σιτηρέστουν), Thuc. iii. 17. τετραβάλλον βίος is the ordinary term for a soldier's life, Eustath. ad Odys., p. 1405. The audacity of the proposal may explain the indefinite τίς = ἰμεῖς. Xen. Anab. i. 4. 12 οὐκ ἔφασαν ἑναῖ ἄν μὴ τίς χρήματα διδῷ where τίς is Cyrus. Similar to this use of τίς for a person whom one avoids naming, is the τίς in threats and jeers. Ran. 552 κακὸν ἥκει τιν, Lys. 446 παῦσω τιν ύμῶν τῆς ἐγὼ τῆς ἐξώθου.

160. 'Will swash-buckler all Boeotia,' καταστάλαξθαι, a comic coinage from πελτάξειν. Many verbs which do not themselves take the accusative, do so when compounded with κατὰ implying waste
or destruction, καταμελεῖν, καθυπποτροφεῖν, καταμισθοφορεῖν, καταρραθυμεῖν, καταφροντίζειν (to think away), καταμοραίειν, &c.

162. The old-fashioned λέωs has a touch of pathos, Pax 632, Eq. 224. The metre is tragic, and there is an obvious parody of a tragic situation. Eur. Cycl. 198 ἔπει τὰς μεγάλας γ΄ Ἰρροία στένοι, εἰ φευξόμεσθ᾽ ἐν ἀνδρᾷ, μωρίον δ᾽ ὠχλον ἔργον ἔπεστιν πολλάκις σωμάτων. The earliest of such exclamations is the speech of Nestor in Iliad vii. 125 ἦ κε μέγις οἰμώξει τέρων ἵππηλατα Πηλεύς, adapted by Suagros in his indignant refusal of Gelon's proposals ἦ κε μέγις οἰμώξεις ὁ Πελοπίδης Ἀγαμέμνων πυθόμενος Σπαρτῆτας τὴν ἱγμονίνῃ ἀπαραρηθεῖσαι ὑπὸ Ἑλλωνίσ. τε καὶ Συνρηκοσίων Ὁμήρ. vii. 159.

The θρανίσκα, 'our stout A. B.'s', had longer oars than the γυνίτα or the θαλαμίτα. For the sentiment ὁ σωσίπολος cf. Xen. Ath. Pol. i. 2 ὁ δήμος ἐστίν ὁ ἐλαίων τὰς ναίς καὶ ὁ τὴν δύναμιν περισθεῖς τῇ πόλει.

163. πορθοῦμένος: a tragic word for the theft of garlic. Soph. Trach. 1104, Eur. Tro. 142, Herodas iii. 5 (also in parody) ἐκ μεκταλαίης τὴν στέγην πεπόρθηκεν.

Dicaeopolis had brought his lunch with him. Eccl. 307 ff. ἀλλ᾽ ἦκεν ἐκαστος | ἐν ἀσκώδῃ φέρον | πίεων ἀμα τ᾽ ἀρτον ἄν | καὶ πρὸς δύο κρομμίῳ | καὶ τρεῖς ἄν ἐλάμας.

166. οὐ μὴ πρόσει; 'Don't go too near these fellows when they are primed with garlic.' οὐ μὴ with second person fut, indic. expresses strong prohibition, Nub. 367, Vesp. 397, &c. Gildersleeve, A. J. P. iii. 205, takes the οὐ as originally an independent negative, 'nay,' μὴ introducing question which expects a negative answer, so that an original οὐ, μὴ . . . ; became ultimately οὐ μὴ . . . ; He compares the way in which οὐ τί που hovers between question and answer. Cf. also Goodwin, M. T., App. 2, Kühner-Gerth ii. 1. 177.

ἐσκοροδισμένοις: a word drawn from cock-fighting. For the stimulative effect of garlic cf. Xen. Symp. iv. 9 εἶς μὲν γὰρ μάχην ὀρμωμένη καλῶς ἤχει κρόμμων ὑποτρώγει, ὥσπερ ἐνιοῖ τοὺς ἀλκετρύνας σκόρδα συτίσαντες συμβιβλουσιν.

171. δισσημία: a sign from Zeus. In Thuc. v. 45 an assembly is adjourned on the occurrence of an earthquake. Rain and hail, if less inconvenient, were also unfavourable signs. Of course it was only in Comedy that a private citizen could indulge in an obstinatio. Pollux viii. 124 ἀνίστατο δὲ τὰ δικαστῆρια εἰ γένεια δισσημίας έξηγηται δ᾽ ἐκαλοῦντο οἱ τὰ περὶ τῶν δισσημίων καὶ τὰ τῶν ἄλλων ἱερῶν διδασκάλων.

172. τοὺς Θράκας ἀπίνεια. The imperatival infinitive is found (1) in commands. Soph. El. 9 φάσκειν (crede) Μυκῆνας τὰς πολυτρύφους ὄραν. Ach. 1001 ἀκούετε λεψ’ κατὰ τὰ πάτρια τοὺς χαὸς | πίνειν. The subj. being the same as the person addressed is always in the
nominate. Where this infin. is used of a third person with nom.
subj., it is always preceded by an ordinary imper. or imper. infin.
of the second person.

(2) In prayers: Aesch. Sept. 253 θεοὶ πολλαίτας, μὴ με δουλείας τυχεῖν, 
Ach. 816 Ἐρμᾶ ἀμπολαίε, τὰν γναῖκα τὰν ἐμὰν | οὖν μ' ἀποδόοσβαι, in 
proclamations as here, Pax 551 τοὺς γεωργοὺς ἀπίεναι, Αv. 448 τῶν 
ὀπλίτας ἀπίεναι, and in decrees: see citations in Meisterhans 8. 244. 
The subject is always in the accusative. This infinitive is common in 
other languages, French 'voir', German 'was thun,' &c. It is 
generally explained by an ellipse—of ἔθελε in (1), of εὐχαρι, δός, 
χρῆ, ἔδοξε in (2). But it is at least certain that these words were 
not originally explicit. The construction arises from the notion of 
duty or obligation inherent in the datival infinitive.

eis ἐννυ, 'the day after to-morrow.' Hes. Op. 410 eis τ' ἀύριον 
eis τ' ἐννυφιν, Doric ἐνας, Laconian ἐναρ, Hesychius gives us ἐπέναρ 
= eis τεταρτήν. The word is aspirate in Attic, Kühner-Blass i. 112.

173. 'Meminerint tirones λίεσθαι μὲν τὴν ἐκκλησίαν, ἀφίεσθαι δὲ τὴν 
βουλὴν καὶ τὰ δικαστήρια,' Elmsley. The distinction is not kept up 
in later usage.

Dicaeopolis is left alone on the Pnyx. He has time for one 
tragic senarius lamenting his vanished lunch, when Amphitheat 
rushes in on the left with treaty-specimens—in bottles.

174. μυττωτός: a savoury mess of which cheese and garlic were 
the chief ingredients. For details see the Pseudo-Vergilian Moretum, 
a translation of the Μυττωτός of Parthenius.

175. ἀλλὰ . . . γάρ. Cf. line 40 n., Nubes 798 ἀλλ' οὐκ ἔθελε γάρ 
μανθάνειν: τί ἐγὼ πάθω;

176. μήπω γε, sc. χαίρειν κελεύσης. Amphitheat chooses to take 
the χαίρε in its literal sense. There is a similar play in 832 καὶ 
'salve'. Rup. 'salvere me iubes, quoi tu abienis affers morbum?' 

The MSS. have μήπω γε πρὶν ἀν στῶ, which Bergk emends by the 
insertion of η in the insertion of γε after πρὶν, 'until my running brings me to a stop.' 

Demos. x. 10 οὐ στῆσεται πάντας ἀνδρόπους ἀδικῶν, Plato, Apol. 28 
οὐδέν δεινόμ, μή ἐν ἐμοὶ στῆ. Herderen reads πρὶν ἀν σωβῶ: but it is 
easier to account for the omission of ηε after Ν in πρὶν than to delete 
the γε, idiomatic in such an ellipse, after μήπω. We find the order 
πρὶν γ' ἄν in Av. 285, Ran. 78, 845, Eccl. 857, πρὶν ἀν γε in 296, Eq. 
961. For the doubled γε cf. Eq. 960-1 μὴ δῆτα πῶ γε . . . πρὶν ἀν γε 
τῶν χρησμὸν ἀκούῃς τῶν ἐμῶν. Holzinger sees a pun on 'Αμφίθεος 
and δεῖν: Amphitheat has come from Sparta in the space of forty 
trimeters. δεῖν and θεὸς are connected in the philology of Plato's 
Cratylus, 307 D ἀπὸ ταύτης τῆς φύσεως τῆς τοῦ δεῖν θεοῦς αὑτοῦς 
ἐπονομάσαι.
177. φεύγοντ’ ἐκφυγεῖν. Eur. Phoen. 1216 ἢρ μὴ γε φεύγων ἐκφύγης πρὸς αἰθέρα. In such combinations the simple verb gives the attempt, the compound the end attained.

Acharnae was the largest of the Attic demes, Thuc. i. 19. It lay some seven miles to the north-west of Athens, near the foot of Mount Parnes. Its staple industry was the making of charcoal, Ach. 332; but the soil was fertile and well cultivated, Lucian, Icaromenippus 18. Suidas s.v. δρυαχαρνεῖ speaks of the Acharnians as ἄγριοι καὶ σκληροί: Pindar sings their martial spirit Ἀχαρναῖ de παλαίφαστον εὐάνορε (Nem. ii. 16). In the first year of the war Archidamus pitched his camp at Acharnae, making it the centre of his devastations. Hence they are here chosen to represent the war-party. Cf. Thuc. ii. 21 οἱ Ἀχαρνησ οἰόμενοι παρὰ σφίσιν αὐτοὺς οὐκ ἐλυ-χίστην μόριαν εἶναί Ἀθηναίων, ὡς αὐτῶν ἡ γῆ ἐτέμεντο, ἐνύγιον τὴν ἔξοδον μάλιστα, cf. § 59. In ii. 20 Thuc. says they mustered 3,000 hoplites, μέγα μέρος ἤσαν τῆς πόλεως, τρισχίλιοι γὰρ ὀπλῖται εἶγοντο. Müller-Strübng rejects this number as impossibly large, and reads τρακό-στιοι (τ' for γ'); but that number is impossibly small. Milchhöfer is probably right in reading ἰβ 500 which was corrupted to Γ, (γ): this makes the Acharnian complement 26 to 28 of the whole Athenian force, 13,000-14,000 hoplites.

178. σπονδαί, a play on the two meanings: (1) 'libations', 'wine that may be poured in libations', from σπένδεω; (2) 'truces', from σπένδεσθαι. So ὀσφροντο, 'got wind of them,' has a double sense; cf. Lys. 619 ὀσφραίνομαι τῆς Ἰππίου τυραννίδος, Lucian, Tim. 45 τοῦ χρυσίου.

180. Ἀχαρνικοὶ, 'of the real Acharnian breed.' Cf. Μεγαρικό 830, Λακωνικό instead of Λάκωνες Pax 212, Lys. 1115, 1126, and on this model Ἀττικονικοί Pax 215.

στιπτοί, 'hard as nails.' The word is used of charcoal by Theophr. Ign. 37 ἀνθρακες στιπτοί. Blaydes' conjecture στιφροί gives a good sense, but is unnecessary.

πρίννοι, 'hearts of oak.' Theophr. H. Pl. v. 4. 8 takes the πρίννος as his standard of hardness τὸ τῆς μυρίκης ξύλον ἵπποι ὀσπερ πρίννων. The image is suggested by the oaks of Mount Parnes, cf. ἀνθράκων πριννῶν 668. For the metaphorical use cf. Vesp. 877 στρυφνοί καὶ πρίννων ἔδο. Probably there is the same notion in δρυαχαρνεῖ which Suidas explains as σκληρός.


Μαραθωνομάχαι, 'Marathonian veterans.' Cf. Nub. 986. 'Waterloo-men, Peninsula-men' (Blaydes). Not of course that
any of these Acharnians were present at Marathon, in spite of 697. Van Leeuwen reads Μαραθωνομάχοι on the ground that Μαραθωνομάχοι like γαργολόφας, τειχομάχοι belongs to the lyric style. But the name may be a lyric reminiscence. The Emperor Julian, who frequently quotes the Acharnians, clearly read Μαραθωνομάχοι. Misopog. 350 δι' οί σε ἐπαινοτρίβησαν καθ’ ἡμῶν πρώτον, σφενδάμνου, οὐκέτι μέντοι (but when one comes to this point, not . . . ) καὶ Μαραθωνομάχην, ἀλλ’ Ἀχαρνέα μὲν ἔξ ἡμεισάς, ἀδὴν δ’ ἀνδρα παντάπασι καὶ ἄνθρωπον ἄχαριν.

σφενδάμνου, 'tough as maple.' Used literally Cratinus fr. 301 τράπεζαί τρισκελεῖς σφενδάμνη, cf. Hor. Sat. ii. 8. 10 'mensa acerna'; in the same metaphor as here Synesius, Ep. 56 καὶ τοῦ λοιποῦ σφενδαμνίῳ μοι καὶ ἀκλίνεστέρῳ συνέσεσθαι.

184. κάς, for καί ἐσ, the old form lingering in this contraction, as in ἑστε. καί ἐσ would have made κεῖς. So ἐς κόρακας, ἐς μακαρίαν,Ram. 85 ἐς μακάρων εὐωξίαν, Ach. 383 ἐς κεφαλήν. Cf. Helladius in Phot. bibl. 535. 6. 2 οὐ Αττικοὶ κατὰ τὸ πάτριον ἔδος οὐ χρῶται τῇ ἐς δυσάγγει ἐν τῷ λέγειν ἐς κόρακας ἢ ἐς μακαρίαν. Helladius would hardly have thought this worth saying, had ἐς been more generally in use.

The facts in regard to ἐς, ἐς in Aristoph. are given by Bachmann, Conj. 83–9, Sobolewski, De praepos. usu, pp. 36 ff. (1) Preposition ἐς and adv. ἐςω. ἐς is required by metre eighty times, ἐς ten times. Of these ten all are in lyric or in tragic parody except fr. 543 ἐς "Εφεσον ὦ δ’ ἐς "Αμφιδ. Bachmann treats this as Ionic, Sobol. writes with Bergk, ἐς "Εφεσον ... ὦ δ’ ἐς "Αμφιδ. (2) In compounds. Metre demands ἐς ninety-four times, ἐς three times. Of these three fr. 461 πῶς ἐςτιῶ ῥύγχος περικεκαμένον; is a parody of Euripides, Vesp. 147 and Thesm. 657 are corrupt. ἐς is frequently used before vowels in tragic and elegiac poetry, occasionally by Aristoph. in lyric and parody; it is 'elatioris generis dicendi', 'elata autem vox ante consonantes non minus quam ante vocales elata manet'. Hence ἐς is to be banished from ordinary comic senarii.

186. 'Well let them bawl! ' δ’ οὖν with imperative may mark (1) defiance as here, Lys. 491 οὖν δ’ οὖν . . . ὀρὼν ὄ τι βουλοῦται, Soph. Aj. 961 οὖν δ’ οὖν γελώντων καταχαιρόντων κακοῖς: (2) grudging assent, Nub. 39 τῆς οὖν κάθευδε. With indic. its use is resumptive, Av. 499 ἐκτῖνος δ’ οὖν τῶν 'Ελλήνων ἤρχην τότε . . .

187. γεώματα, 'samples.' Cf. Lucian, Hermotimos 58 τί δει ἐκπειν τὸν πίθον δυναμένου γε ἀπ’ ὄληγον τοῦ γεώματος εἰδέναι ὁποῖον τὸ πᾶν ἐστίν; πεντέτεις, δεκέτεις, τριακοντούτιδες may have been regular brands, though Athenaeus (xiii. 584 b) seems to consider sixteen years a good age for a wine—ἐπιδόντος δε τινος οἶνον ἐν ψυκτικίδιῳ μικ-
The numbers are however chosen to suit the 'peace' meaning. Gilbert, Beiträge, pp. 169 ff. argues from Philochorus fr. 116 Β ἐπέστη ὁ Κλέων καὶ τῇ πρὸς Λακεδαίμονιος εἰρήνη, ὡς Φιλόχορος καὶ Ἀριστοφάνης προσθείς ἄρχοντα Εὐθύνον (i.e. 426–5), that Cleon crushed a peace-movement originating in Athens itself. It is possible, however, that the Spartans had sent an embassy in that year; the reference to Aegina, Ach. 653, is pointless without some fact behind it. The σπουδαῖοι τριακοντούντες were the Spartan terms which the peace-party were willing to concede, the surrender of all claim to Nisaea, Troezen, Pegae, and Achaia which were lost to Athens at the conclusion of the thirty years' peace in 446. The πεντάτεις suggest the five years' peace of 451, which recognized Athens' claim to these places, and represent Cleon's view.


οὐκ ἄρεσκουσίν με, the so-called Attic accusative. Cf. Ran. 103 σὲ δὲ ταῦτ' ἄρεσκει; where Van Leeuwen strangely says 'hoc uno loco accusativum plene perscriptum adsciscit verbum ἄρεσκειν placere, alias apud Aristophanem ut apud alios aut dativum habet junctum, aut elisionem, quod μοι intelligendum'. Herwerden disagrees in this elision, οἷον with ὡς he treats as crasis: 'permirum etiam foret hanc elisionem in solo pronomine μοι apparere et ante solum verbum ἄρεσκειν, nusquam in σοι, τοι aliiisve' (Vindic. p. 5). There is only one instance of the accus. in Thuc. εἰ τι σε τούτων ἄρεσκει (i. 128). In Plato the accus. and the dative are about equally common. Besides Ranae 103 σὲ δὲ ταῦτ' ἄρεσκει; Aristoph. has at least one instance where Van Leeuwen's theory of elision will not apply, Lys. 509 καίτοι οὐκ ἄρεσκετέ γ' ἡμᾶς.

190. 'They smell of pitch and fitting galleys out.' πίττης does not seem to refer to the coating of pitch with which the 'dolia' were lined—this was done to preserve the best of wines—but to the 'conditum' or sea-water, pitch, turpentine, &c., thrown into those of the inferior sort to heighten their flavour and make them keep. Plut. Symp. v. 3, Pliny xxiii. 45–6. 'Novicium resinatum' was thought unwholesome and headachy. This custom supports the suggestion that in παρασκευάς νεὼν there is also a reference to 'doctoring' new wines. The ellipse of οἴνος is common. Herodas vi. 77 γλυκίν πιέων ἐγχένα. Σο ὁ Πράμνιος, ο Ἀυξάνως. Here it is facilitated by the material form of the σπουδαί.

191. ἀλλά, elliptical. 'At any rate' in opposition to a suppressed clause—'if you don't like those'. Soph. O. C.1276 πειράσατ'
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... στὸμα, σι nemo alius, at vos certe. Pax 660 ἡ δ' ἀλλὰ πρὸς σὲ μικρὸν εἰπάτω μόνον. Eur. Herakl. 331 ὡς ἀλλὰ ταῦτα γ' ἀπολάχως' ἄκων πατρὸς where Wilamowitz translates 'öffne das Haus damit die Kinder—nicht es besetzen wie sie sollten—aber doch so viel davon haben.' In Soph. fr. 24 we have the full expression καὶ ἀλλὸ μηδὲν ἀλλὰ τοικείης κάρα.

192–3. καὶ in 192 is justified by a pause after αὐτὰ. Dicaeopolis is prepared to condemn. He smells and stops to ruminante. at πόλεις are the members of the Athenian confederacy, cf. 506, 636, 602; αὐτὸς is another name for the island empire Eq. 1319, 299. For the construction cf. Pax 525–6 οὖν δὲ πνεῖς, ὡς ἦν κατὰ τῆς καρδίας' γιανυκτάτων ὀσπερ ἀστρατείας καὶ μύρων. The ὀσπερ does not really connect the two genitives; the verb is to be repeated with ὀστίσατον, or more probably a grimace takes the place of the verb. For the exclamatory ὀστίσατον cf. Nub. 1–2 τὸ χρῆμα τῶν νυκτῶν ὄσων' ἀπέραντων. Van Leeuwen takes διατρίβης to refer to the procrastination of the allies. 'Ad bellum paratos iam habemus socios, qui si dimittentur nunc, brevi autem intermisso temporis spatio denuo arcessentur, ludificatos se querentur tempusque inutiliter esse tritum, minus alacrem ideo nobis ferentes operam.' This makes us rub our eyes. Could anything be more unlike the feelings of the subject-allies of Athens? It is possible that τῶν ἐκμαχῶν may be a mere gloss on τὰς πόλεις, in which case Herwerden's καὶ ἐκλλόγων is as likely as anything else. More likely than anything else perhaps, for διατρίβη might then be a reminiscence of Cleon's speech in the assembly deciding the fate of Mitylene (Thuc. iii. 38). I think it possible, however, to construe the passage as it stands by giving to διατρίβη the unusual sense which the Schol. gives it. διατρίβης' ἀντὶ τοῦ ἐξωλείας καὶ ἐκμαχῆς. διατρίβεων = 'obterere' is certainly found in Hdt. vii. 120. παρέχειν γὰρ ἀν 'Ἀθηναίης, εἰ καὶ ὀριστὸν προείρητο ὁμοία τῷ δείπνῳ παρασκευάζειν, ἣ μὴ ὑπομένειν Εὔρηξ ἐπίντα ἡ καταμείνατα κάκιστα πάντων διατρίβηναι. Cf. Hesych. διατρίβημα' ἀπολέσθαι, Thuc. viii. 87. 3 ἵνα διατρίβῃ . . τὰ τῶν Πελοποννησίων, and § 4 where διατρίβης is clearly explained by φθορᾶς—διατρίβης ἐνεκα καὶ ἀνοκαχής τῶν Ἑλληνικῶν τῷ ναυτικῷ οὐκ ἀγαγεῖν, φθορᾶς μὲν . . ἀνισόφεως δὲ . . . The passage thus obtains the double sense which it sadly desiderates. διατρίβη suggests τρίμμα (cf. Kock on Alexis 188 'τρίμμα apud poetas novae com. saepe est vinum aromatis odoratum, 'würzwein', sed etiam idem est quod ὑπότριμμα. Poll. vi. 70 μυττιστός, τρίμμα ἐκ σκορδῶν δρμὶ) ou ὑποτρίβεων Cratin. fr. 27, ὑποτρίμμα βλέπειν Eccl. 291. Translate 'making sack of the allies'. The sending of ambassadors to the allies was an unusual measure, hence the καὶ in Thuc. iii. 3 ἐπειδῆ μὲντοι καὶ πέμψαντες πρέσβεις οὔκ ἐπείθον τοὺς Μυτιληναίους. Aristoph. may have that case in view.
Mitylene's overtures to Sparta during the thirty years' peace had met with no response. During the ten years' peace, as during the war, such appeals would be more effective. Hence Athens would have to take the extreme step of sending embassies to confirm her allies in their allegiance, and such embassies would be followed by an appeal to arms. Schol. 191 *αντι τοῦ μονὸν πρεσβευών ἐσονταί πέρι τῶν συμμάχων ὅστε μένειν αὐτοῖς καὶ μὴ μεβίστασθαι. 

197. καὶ μη' πετηρεῖν. The genitival infin. without τοῦ is justified by the two genitives already governed by ὥν. Hdt. i. 210 is precisely similar, *αντι μὲν δοῦλων ἑποίησας ἐλευθέρον Πέρσας εἶναι, *ἀντι δὲ ἀρχεσθαι ὑπ' ἀλλον ἀρχειν ἀπάντων. The ear is already prepared for the case. *σιτὶ' ἡμέρων τριῶν is an extract from the usual order posted near the statues of the eponymoi containing a list of the men selected for an expedition and the number of days' provision they had to bring, 'the "three days' rations" order.' Three was the regular number. Pax. 312 οὐ γὰρ ἦν ἐχοντας ἤκειν αὐτὶ' ἡμέρων τριῶν. Van Leeuwen falls foul of ἐπιτηρεῖν alike in construction and in use. 'De iis quae quis diligentia animadversa et aliquantisper expectata suos in usus convertit, solet dici' Ach. 922, Ran. 1151 τὸ βλάβος, i.e. to detect it. But just as ἐπιτηρεῖν may be used of either good or evil, though the latter predominates, so there is no reason why ἐπιτηρεῖν should not mean 'to look out for something evil and likely to come', if the sense so required. Here, however, the ordinary use will serve. Cf. Pax 1181 ff. αὐριον δ' ἐσθ' ἢ ἡξοδος. το' δὲ σιτι' οὐκ ἕωνητ'. οὐ γὰρ ἢδειν ἐξιὼν — εἶτα προστάς πρὸς τὸν ἀνδριάντα τοῦ Παυδίνου | εἴδεν αὐτόν, κατορθόν θεῖ τὸ κικὸ βλεπὼν ὅπων. 'It will no longer be necessary to be on the look-out so as not to be caught napping.' In the sense of watching for a secondary good Eccl. 633-4 προτέρω παραχώρει, κἂν' ἐπιτηρεῖ | ὅταν ἢη' γω διαπραξάμενος παραδιπ σοί δευτεράξειν.

198. ἐν τῷ στόματι may be taken in two ways: (1) like ἐν ὄρθομοισιν ὀράσθαι, the wine being personified; (2) ἐν τῷ ἐμῷ στόματι, the taste lingering on the palate. I prefer (2).

βαίν' ὅτι τ' θέλεις. Dicacopolis is tired of being cooped up in the city συνγόν μὲν ἄστυ τῶν δ' ἐμὸν δὴμον ποθῶν 33.

ἐθελο, not θέλω, is invariably found in Attic inscriptions until the middle of the fifth century, Meisterhans 178. It is the only form in early epic, elegiac, and lyric verse, and the prevailing form in early prose. θέλω is invaluable in the iambographi and in Tragic senarii, along with ἠθέλον and ἠθέλησα. For an analysis of the forms in Ar. see Bachmann, Conj. 71-6. The tragic form is found in the solemn and stereotyped formulae ἦν θεὸς θέλη Pax 1187, ἦν θεοὶ θέλοι, ἐλ θεός θέλοι, ὅσ' ᾧ θεοὶ θέλη. (In these phrases even in the Attic Orators, Lysias xiii. 1, Demos. iv. 7, xxv. 2, &c.)
Again θέλω is admitted in elevated paratragic lines, Ach. 426 ἀλλ' ἣ τὰ δυσπιγή θέλεις πεπλώματα, Ran. 442, &c. Most other instances are to be corrected by aphaeresis after η, ου, ει, αι; for example, Ach. 318, 355. It was probably in this way that θέλει became enfranchised in later Greek prose, Schmidt, Atticismus ii. 22. Three instances remain, Eq. 713 ὅσον θέλω (ὅσο' ἄν έθέλω Bachmann), Thesm. 412 γαμείν θέλει (γαμείν έθέλει Starkie on Vesp. 493), Lys. ἀνοιγε τὴν βύραν οὗ παραχωρεῖν θέλεις; (ἀ. τ. θ. σὺ' παραχωρεῖν έδει. Van Leeuwen).

199. σπένδομαι, ‘I pour libation making truce.’ Strictly σπένδειν is ‘to pour a libation’, σπένδεσθαι ‘to make peace’, the latter being naturally used with a plurality of subjects or with τιν, πρός τινα. But the part of the absent Spartans has already been performed. When D. accepts and pours libation, he is ipso facto making truce. Hence he can use the middle, though ‘pouring the libation’ is the prominent idea. The fut. ἐκπίνομαι does not require a preceding future, as Blaydes seems to imagine. D. can and does suit the action to the word with the first two verbs; the third he must put in the past or the future. For the parechysis cf. Pax 291 ὅς ἤδομαι καὶ χαίρομαι κεφαραίνομαι and 267-70 n.

200. χαίρειν κελεύων πολλά, ‘bidding a long farewell to ’—a euphemistic variant of κλαίειν λέγων. Eur. Hipp. 112 τὴν σιγὴ δὲ Κύπρῳ πόλλ' ἐγώ χαίρειν λέγω. ‘valeat’ is so used in Cicero, N. D. i. 44. 124 ‘Si talis est deus ut nulla caritate teneatur, valeat’, Hor. Ep. ii. 1. 180 ‘valeat res ludicra’. In Soph. El. 1456 the phrase is used literally without the contemptuous sense.

201. ἐγώ δέ. Dobree suggested ἥδη δέ, on the ground that ἐγώ δέ implies a change of person. The ἐγώ is, however, suggested by the antithesis to τῶς Ἀχαρνέας. The insertion of the substantival article or the personal pronoun in such a case is common enough in Homer, ζώγρει 'Ατρέως νίε, σὺ δ' ἄξια δέξαι ἄποινα II. xi. 131, τοῦ μὲν ἄμαρθ', δ' δὲ Λεύκων ... Βεβλήκει II. iv. 491, where the contrast is not between two persons but between two actions of the same person. So also in Herodotus v. 24 Μήλητον μὲν ἐα καὶ τὴν νεόκτιστον ἐν Ἐρημίᾳ πόλιν, σὺ δὲ μοι ἐπόμενος ἐς Σάσσα ἔχε τὰ πέρ ἐγώ ἐχω. The idiom passed into Attic, Aesch. Agam. 1060-1 εὶ δ' ἄξυνήμων οὕτα μὴ δέχει λόγον, | σὺ δ' ἀντὶ φωνῆς φρύξε καρπβάω χερί. There is at least one instance in Aristophanes, Thesm. 64-5 δε διαμώνει, τούτον μὲν ἐα χαίρειν' σὺ δὲ | 'Αγάθωνι μοι δεύρ' ἐκκάλεσον πάση τέχνη. In Eur. Medea 933 τὰ μὲν λέλεκται, τῶν δ' ἐγώ μηςθήσομαι, the ἐγώ does not imply any change of person.

202. ‘I will go home and keep the Rural Dionysia.’ For this familiar use of εἰσίναι cf. Lys. 636 οὐκ ἄρ' εἰσίνατα σ' οἶκαδ' ἡ τεκοῦσα
COMMENTARY: LINES 198-206

γνώσται, 'your mother won't know you when you go home,' Vesp. 107, Pax 73, 229, &c.

The present participle εἰσίων does not here express a time relation to the action of the main verb—neither coincident time as the pres. part. usually does, nor prior time, which we gather from the context—but merely kind of action, 'punctual'. The existence of verbs in Greek which, like εἶμι, do not form an aorist from the present stem, affords an argument in favour of the view that the tenses of the Indo-Germanic verb did not originally express differences in the time of the action, but only differences in the kind of the action. The relics of this timeless use are, as we should expect, specially frequent in this class of verbs, ἦναι φέρειν τρέχειν, &c. Cf. 524, 828 οὖκοιν ἐτέρως συνοφαντήσεις τρέχον; 1035 ἀπίων οἷμοιε τοι.

203. φευκόμαι. The long form is required by metre in 1129, Nub. 443, Ar. 932, Plut. 447, 496; the only Doric future in Aristoph. (κλαυσούμεθα Pax 1081 in hexameters; χευδομα MSS. in Vesp. 941, Lys. 440, &c., but χέσορα is possible). Rutherford thinks the long form was never employed 'citra necessitatem'. Against this view is the fact that we have no Aristophanic instance of the simple φεύξεται guaranteed by metre.

Various transpositions have been suggested so as to bring τοὺς Ἀχαρνέας 203 into juxtaposition with τοὺς Ἀχαρνέας in 200—all unnecessary. The present place of 203 is upheld by (1) δὲ . . γε idiomatic in the retort after ἐγὼ δέ, cf. 79 n.; (2) the fact that τοὺς Ἀχαρνέας in 203 heralds the entry of the chorus.

Amphitheatres bolts off by the right, Dicaeopolis enters the door of his house in the back-scene. For the moment the stage is deserted.

PARODOS I. The first half-chorus ἡμιχ. a rushes in on the left. While it scours over the orchestra, its leader recites the epirrHEMA 204-7, four trochaic tetrameters—the metre of hurry and rout; ἦνα συντρέχη ὁ λόγος τῷ δράματι Schol. 209-18, Ode sung by the whole ἡμιχώριον, the emotional cretics in a lament for lost youth. The second half-chorus now makes its entry in similar fashion, Ant-epirrHEMA 219-22 recited by the leader, Ant-ode 223-33 sung by the ἡμιχώριον; 234-41, called by Zielinski εἰπρημάτιον, consists of two tristichs, the symmetry emphasized by the recurrent εὑρείετε, εὑρείετε. In 234-6 some member of the chorus, probably the leader of ἡμιχ. a, exhorts his comrades to make search for the culprit. The voice of Dicaeopolis is heard within the house. In the second tristich, 238-40, the leader of the second half-chorus identifies the offender, and suggests that they hide from his sight. The whole chorus then withdraws to the right πάροδος, where they are concealed from view.

206. ἀλλά μοι μηνύσατε addressed to the spectators, according to
Van Leeuwen, who compares Pax 20 ἵμων δὲ γ' εἰ τις οἶμοι ἐμοὶ κατε-πάτω. The question is, however, answered in 210 by the ἡμιχόρνον. It is unnecessary to assume another reference.

210. οἴμοι τάλας: οἴμοι having become a mere interjection is followed by the nominative. So even οἴμοι μοι and ἰό μοι where the pronoun is written separately.


211. ἄν is repeated with rhetorical emphasis, generally after negative or interrogative. Nub. 118 οὐκ ἄν ἀποδοίην οὔδ' ἄν ὄβολων οㅏδεν. For the use of ἐτὶ cf. Eq. 524 ἐτὶ γῇρωσ—οὐ γὰρ ἐφ' ἡβης—ἑξεβληθή. The temporal ἐτὶ is confined to (1) proper names, ἐτ' Εἰθυμένους ἄρχοντος Ach. 67; (2) abstract nouns denoting time of life. ἐφ' ἡσυχίας = libere Vesp. 1517 (Sobol. Prep. p. 167) is the only exception in Aristophanes.

215. Phayllus, the swift runner of antiquity, Vesp. 1206 ὅτε τὸν δρομεὰ Φάυλλον, ἀν θουτας ἐτι, | εἴλον διώκων, and the holder of the record for the long jump πεντ' ἐτι πεντάκοντα πάδος πῆδος Φάυλλος | δίσκευσεν δ' ἐκατῶν πεντ' ἀπολείπομένων (Schol.). According to Hdt. viii. 47 Phayllus of Croton, ἀνὴρ τρίς Πυθιονίκης commanded a trireme at Salamis.

φαῖλως, punning on the name. ῥαδίως, sans façon. Thesm. 710 ἀλλ' οὖν ἤκεις γ' ὄθεν οὐκ ἐξει φαῖλως ἀποδράς.

216. τὸτε is frequent in regretful retrospect, Persae 554 Δαρείος μὲν οὐτω τὸτ' ἄδαβης ἐπῆν, and in the contrast between an ideal state of things and the stern present. τὸτε μὲν γὰρ . . . νῦν δὲ passim.

218. ἀπεπλίκατο, 'he would not have footed it off so neatly. πλίσομαι is used of the trotting of mules in Od. vi. 318 εὐδ' ἐπλίσομον πόδεσσιν. For πλίσαρο πλίγμα and compounds see Cobet, V. L. p. 135.

219. στερρόν, 'stiff.' Plato, Phaed. 108 τὰ μὲν ὅστα ἐστὶ στερρά.

220. Δακρατείη. According to Philochorus (Schol.) an Athenian archon of the time of Darius. In Lysias vii. 19 the name belongs to one of the Enomolpidae, 'eine vorattische Namenform wie Λάμα-χος, Λαχάρης' (Wilam. Arist. und Athen ii. 8). Old Lacrateides is one of the Acharnians, the Μαραθωνομάχα, whose strength is past. The leader often alludes to individual members of the chorus. See e.g. the parodos of the Wasps, 229 ff, where we have mention of Κώμιας, Χαρινάθης, and Στρυμόδωρος the 'best of dicasts'. In ordinary prose usage a proper name accompanied by an attribute must have
the article; here πάλαι τῷ would be an easy conjecture. Exceptions to this rule are, however, not uncommon: Γηρυώνι τετραπτίδω 1082, ϕιλίφρων Κυμάτιν Av. 1377, Εὐριτίδην οὐοφότατον Νυβ. 1377. The omission of the article is less common in the case of names of peoples, lands, towns, and rivers; but cf. 'Ἀθηναίοι ταχύβουλοι 632, σόφης ἀφ' Ἑλλάδας Av. 407, Εὔβοια στενοφύς Alexis fr. 285, ἀπ' Ἀγάμης νήσου Telecleides fr. 43. So even in trimeters and where there is no parody. (Kock, Rh. M. 37, p. 135.)

The Scholiast has a curious explanation to offer—ἐφ' οὖ νπλείστη χιών ἐγένετο καὶ ἀπέτυγκε πάντα, ὡς μὴ δύνασθαι των προεῖναι. διόπερ τὰ ψυχρὰ πάντα Λακρατείδης ἐκάλουν. So also Hesychius s.v. Λακρατείδης. παλαίω Λακρατείδης; then comes to be 'chronic Anno Domini', τῷ ψυχρῷ καὶ γεροντικῷ. This explanation is generally regarded as absurd. But in view of the fact that it was easy to regard Lacrateides as a choreutes, one does not see why the Scholiast should have let his invention run riot. And Comedy is rather fond of using a proper name for the thing or the quality associated with that name. See 1002 n.

221. μὴ γὰρ ἐγκάνη. Brunck's ἐγκάνοι is an excellent emendation, if emendation were required. η and οι are often confused in MSS. In 391 ι has μοιχανὰς for μηχανὰς, in Plut. 72 R has πῦθησθε for πῦθησθε, in Eq. 1138 V has τὸχο for τόχη. But the aor. subj. of the third person is often used in prohibitions, 'see that he do not jeer at us,' 'for he must not jeer at us'; cf. Theognis 101 μυδεῖς σ' ἀνδρώπων πείσῃ κακῶν ἄνδρα φιλήσαι. It is specially frequent after another command or prohibition, ΙΙ. iv. 37 ἐρέξων ὅπως ἐθέλεις μὴ τοῦτό γε νείκος ὀπίσω | σοι καὶ ἐμοί... γένηται: and here διωκτέος is practically a command = διώκετε.

ἐγκανείη is regularly used in the sense of χλευάζειν. Vesp. 1007 κούκ ἐγκανεῖται σ' ἐξάπατον Υπέρβολος.

224. γέροντας ἄντος: a favourite parechesis. Eq. 533 γέρων ὅν περιέρρει, Vesp. 278 τὸ σφυρὸν γέροντος ἄντος.

225. In this formula the name of the god specially invoked generally comes first, Plut. 435 ἄναξ Ἀπόλλων καὶ θεοί, Plato, Prot. 310 ὦ Ἴων καὶ Ϝρεῖς.

226. παρὰ with genitive expressing agency is not found elsewhere. It is still coloured by the notion of 'place from which'. πόλεμος ἐκθύδοπος αὖξεται seems to be a quotation 'grim-visaged war is rife'. χωρίων is the ordinary causal genitive depending on πολ. ἐκθ. αὖξεται; cf. the Homeric ἄχος ἕμιάχου and Eur. Alc. 5 οὖ δὴ κόλωθείς. 'praeedium' is χωρίων Ach. 998, Eq. 1077; more rarely χῶρος, Xen. Oec. xx. 120 χῶρον ἐξειργασμένον ὄνεισθαι.

232. έπικωτος, generally taken as ἐπὶ κόπτων ζωων, Ran. 199; but this is a strange adjective for a farmer to apply to σχῖνος. The
metaphor is obviously that of a vineyard fence; cf. 233 ἵνα μῆπος πατῶσιν ἔτι τὰς ἐμὰς ἀμφέλους. σχοῖνοι is a long thorn, or possibly one of the pales σκόλοπες, πάσσαλοι, between which the thorny shrubs were set. Cf. Geoponica 44 ἐπερὶ φραγμῶν σκευασίας. ἐπίκωπος is 'up to the haft', ἐπὶ as in ἐπιχείλης. Plato fr. 201 uses σχοῖνοι of a skewer. The reed-spears of the frogs in the Batrachomyomachy are not particularly in point—ἐγχος ὁ ὀξὺσχοῖνος ἑκάστῳ μακρὸς ἄρημεν.

Note the omission of ὀσπερ, in the comparison σχοῖνοι is used predicatively. Theognis 1861 ναῦς πέτρῃ προσέκυπον, Plato fr. 191 ὁ γάρ, ὃς φασί, Χείρων ἐξέβρεψας Περικλέα, Cephisod. ἡ σκόπτεις μ', ἓγω δὲ τοῖς λόγοις ὅνος ὑομα, 'I care no more for your taunts than an ass for the rain,' Hor. Ep. i. 2. 42 'qui recte vivendi prorogat horam, rusticus exspectat dum defluat amnis'.

234. Pallene: a deme of the tribe Antiochis lying between Athens and Marathon, the battle-field of the Gods and the Giants, of Peisistratus and the Alcmaeonidae. Aristoph. is fond of punning on the names of Attic demes, Eq. 79 Κλωπίδων for Κρωπίδων, Eccl. 362 Ἀχραδώνιον for Ἀχραδώνιος. Similar jokes παρὰ γράμμα are βομβίδων Αχ. 866, Δόσ' σκαταβάτων Pax. 42; cf. Crates, Silloi 1 τὴν ὑπέκειν παρὰ γράμμα διώκοντες κατέτρεβον. Editors are surely wrong in taking construction to be like that in line 95 ναῦφρακτον βλέπειν, in which case we should have had Βαλλημίκον. Rather like βλέπειν εἰς, 'keep your thoughts on Stone(h)enge bent.'

235. γῆν πρὸ γῆς, 'from land to land,' P. V. 632. The prep. is local, 'altera terra ante alteram iacens' (Sobol.).

237. Prose. For more elaborate instances in Ar. cf. the prayer in Av. 863, the 'law of Solon' Av. 1661 ff., Thesm. 295, Eq. 941.

εὐφημείτε, 'favete linguís.' To utter none but words of good omen, hence to preserve a reverential silence as the surest way of attaining this. Eq. 1316 εὐφημεῖν χρῆ καὶ στόμα κλῆν.  

238. For ἀπα after its verb cf. Pax 372, Thesm. 1. 

τῆς εὐφημίας, the request for silence.' Cf. Eur. Herakl. 962 ἄκοιν ὑπειτών, 'first proclaiming ἀκούειν τὰς.'

239. οὗτος αὐτός ἐστιν. The Acharnians jump to conclusions. But it is not so much the desire to avoid the interruption of the sacred rite as the caution of old age that makes them withdraw to wait for confirmation; see 280-4.

242. MSS. πρόθ' ὡς. But (1) ὡς local is used only with names of persons; (2) πρόθ' is always local in Aristoph. except in Nub. 779 where it = 'prius' (Bachm. Conj. 49). Hence Wolf's conjecture προῖω εἰς may be considered certain. For the pleonasm cf. Plut. 1209 εἰς τοῦπισθέν ἀναχωρεῖν, Nub. 1388 ἐξω ἔεγεγκεῖν θύρας.
In this little picture of the Rural Dionysia the daughter represents the canephoroi who bear on their heads the sacred baskets with the requisites for sacrifice, Xanthias and his fellow-slave the phallos-bearers, Dicaeopolis the rout of worshippers who sing the praises of the god.

245. ἀνάδος. The ἀνά- in this verb is sometimes taken as synonymous with δείρο, 'hand here the ladle.' But the girl may well be speaking from a real or fancied height, as she stands on the steps of the altar (Zacher, 'Die erhöhte Bühne bei A.' Philol. lv. p. 181). In the only other relevant passage Xen. Symp. ii. 8 παρεστηκώς δέ τις τῇ ὀρχηστρίδι ἀνεβιόν τοῖς τροχοῖς μέχρι δώδεκα the ἀνά- may also have its ordinary sense. The performance took place by appointment, so that there may have been some sort of platform though Xen. speaks of none. In Pind. Isth. v. 57 ἀνάδοκεν οἰνοδόκον φιάλαν Heracles is standing beside the reclining Telamon. ἀναθίόνας = 'porrigere' is certainly found in Polybius and later Greek, where ἀνά- compounds are frequently used in non-classical senses.

247. καὶ μὴν καλόν γ' ἕστο, sc. τὸ ἔτσι. Eq. 1171 ἔτσι πίσινων ἐνχρονον καὶ καλόν.


251. στρατιάς, 'military service,' ἦτε ἐπὶ στρατιάν 1143. Ar. uses στρατιά = (1) esseveitus, (2) miliëia ; never στρατεία.

253. καλὴ καλῶς. ἀπὸ σ' ὀλὸλ κακῶν κακῶς Plut. 65, χάπως μετ' ἐμοῦ καλὴ καλῶς κατακείσει Pax 1330. 'Greek, like Latin, delights in the repetition of cognates' (Gildersleeve, Synt. 182), especially in proverbs ἃ δὲ χείρ τῶν χείρα νίκει, καὶ κεραμεὺς κεραμεῖ, &c.

254. θυμβροφάγον, 'making a verjuice face,' or rather 'looking prunes and prisms.' θυμβρα is the bitter herb savory. For constr. cf. 95 n. and δρυμ, νάτυ, ὄργανον, ὄξος, κάρδαμο, ὄποτριμµα βλέπειν.

257. φυλάττεσθαι. Infin. for second pers. imperative, the subject in nominative 172 n. This use is common in Homer, but chiefly after preceding imperative as here, so that infin. serves to carry on command already given. Pax 1153 ὅν ἐνεγκ', ὃ παί, τρι' ἤμιν, ἐν δὲ δοῦναι τῷ πατρί.

258. Women and girls in Greece might wear not only ear-rings ἐνώσια, ἐλλόβια, ἐλικτῆρες, necklaces περιδέραια, ὄρμου, and bangles ψέλια, ἃβεις, but also anklets πεδαὶ χρυσαῖς, περισκέλιδες, περισφύρια. Becker-Geßl i. 309. As καυνιφόρος the daughter would be in full rig. Cf. Lys. 1190 ff. καὶ χρυσίων ὅσε' ἐστὶ μοι, ὁ θεόν χρυσά' ἐνεστὶ μοι | πᾶι παρέχειν φέρειν | τοῖς παισίν, ὅπως τε θυγατὴρ τείν καυνι-φορή.
259. Elmsley is wrong in taking σφών as 'alterutri vestrum'. Commands addressed to more persons than one are often accompanied by a voc. sing. Sometimes the eye of the speaker shifts; sometimes he deliberately names the leading person or the person most nearly concerned. Lys. 209 λαξυσθε πάσαι τῆς κυλίκος, ἢ Δαμι-πτό, Av. 850 παί παί τὸ κανών αἴρεσθε καὶ τὴν χέρνια, Cicero, Or. i. 35. 160 'quid est, Cotta?' inquit 'quid tactes?' Dicaeopolis has his procession with circumstance. His daughter is to be beware of a filching ὀχλος. Two slaves stagger under the weight of the phalus. His wife must view the spectacle from the roof, as all magnificent spectacles are viewed. Cf. Callimachus, Demeter 3-4 τῶν κάλαθον κατίσπετα... μηδ' ἀπὸ τὸ τέγεος μηδ' ὕψοθεν αἰγάσσης. Κwr. viii. 5. 24 'hoc quisquam spectabit a tecto?'

262. Herwerden's θεῶ τὸ on the ground that Dicaeopolis wants his wife to look at the whole procession, not at him personally, shows some ignorance of human nature. And after all Dicaeopolis represents the rout of worshippers, who were the real centre of interest. The τέγος was represented by the contrivance called διστεγία, probably a projecting balcony.

πρόβα, 'forward.' To the daughter, who as κανηφόρος heads the procession.

263 ff. For the phallic songs cf. Athen. 621 f. Aristotle finds in them the earliest beginnings of Comedy; recent scholars, e.g. Körte and Bethe, derive the choral part only from that source, the actors and therefore the loose episodic scenes being taken over from the Peloponnesian farce (Körte, Jahrb. des Arch. Instit. 1893, pp. 61-93, Bethe, Proleg. zur Gesch. des Theaters, cap. iii). Φάλης is generally regarded as a personification of φαλλός, Sophron fr. 39 ἢ δ' ἀμφάλητα κυπτάζει, Ar. Lys. 771; more probably an independent god of generation, according to G. Thiele (Neue Jahrb. v. 408) to be identified with the Roman Pales.

265. νυκτοπεριπλάνητος, a ἀπαξ λεγόμενον. Cf. νυκτιπλανήτες Opp. 3. 268.

266. προσειπεῖν, the verbum proprium of 'greeting'. Ach. 891, Pax 557. This line is a clear indication of change of scene. Dicaeopolis is now in his country deme.

269. πραγμάτων, res molestae, specially the worries of law and politics. Cf. πολυπραγμονεῖν, ἀπράγμων, πραγματοδίψης (of a sycop-phant), and μολυναπραγμονούμενος 352 'freed from worries and wars and wishers of wars'. For the paronomasia cf. 169, 222; it is frequent in proverbs λευκότερος Δεύκωνος, προβάτων προβαράτερον, οἶος οἰότερον (Sophron), and in Comedy generally καὶ Γῆ καὶ Καταγέλα 606, σπαράτων καὶ ταράτων 688. It becomes obtrusive in the tedious lists of the Middle Comedy τυρὸς χλωρός, τυρὸς ἔστος
Antiph. 133, &c., and in Plautine imitations. In prose it is a marked characteristic of the later Cynic style in which Bion Borysthenites ἐν τῷ φιλοσοφίαν ἀνθώπα ἐνεδύσεν.

270. Λαμάξων, 'pests like Lamachus'. For this use of the plural cf. Ran. 1040 πολλὰς ἄρετας ἐποίησεν | Πατρόκλων, Τεύκρων θυμολείων, —ἀλλ' οὗ μᾶ Δί' οὗ Φαίδρας ἐποίουν πόρνας οὐδὲ Σθενεβοίς, Αν. 558 ὄσπερ πρότερον μοιχεύοντες τὰς Ἀλκήμην κατέβανον. Lamachus was at this time a taxiarx. He is probably to be identified with the Lamachus who accompanied Pericles to Pontus in 440, Plut. Pericl. c. 20. He is first mentioned by Thucydides as the commander of ten tribute-collecting ships (in 424–3), which he lost in a storm in Pontus, Thuc. iv. 75. He was a poor man of an undistinguished house (Plut. Alc. 17, 21), but devoted to the war-policy Pax 304, 473, 1288 ff. His name lent itself to the caricature of a hungry braggadocio.

277. εἰς κρασπαλῆς, ‘after your debauch you will get a bowl of peace-soup to swill in the morning.’ For the metaphor cf. φιλίας χυλὸς Παξ 997, μισθοῦ τρύμβιων ῥοφήσαι Εotyping 905. Graves takes ‘peace, like the σπονδαί, to be typified as wine’. But ῥοθεῖν seems to be confined to thick liquids, soup Eq. 360, Παξ 716; lentil-porridge φακη Vesp. 812, gruel or thick milk fr. 10. ῥόφημα in medicine is a hot draught (Hippocrates i. 29), and τρύβλιον suggests soup or gruel rather than wine. Alexis fr. 142 εἰν ἑπιχωρίως | ιατρὸς εἴπη ‘τρύβλιον τούτῳ δότε | πτιοίνης ἐώθεν’.

279. ‘Our shields may go to blazes.’ The Hesiodic rudder is hung up in the smoke to preserve it from damp and worms. οἷψα κε πηδόλιον μὲν ύπερ καπνοῦ καταθεῖο Οπ. 45. This has sometimes been taken to be the reference here. But the Attic shield was made of brass, ἀσπίδα . . . ἐπίχαλκου Vesp. 17–18, and the Schol. hits the mark when he says there is no comparison between the action of smoke on a wooden rudder and on a brazen shield. He quotes Od. xvi. 288 εἰς καπνοῦ κατέθηκεν: ἐπεὶ οὐκετέ τοῖς ἐφκελι | οἶα ποτὲ Τροϊνὸν καὶ κατέλειτεν ὦθυσσεις, | ἀλλὰ κατηκίσταται δολοὺ πυρὸς ἵκετ ἀντιμῆ: where the reference is to arms that may still be of use. D.'s point is that, now that peace has been made, the shield may 'go hang'. So in Παξ 1197–1264 there is a slump in helmets, spears, and trumpets, and in Εἰρήνη δευτέρα fr. 2 the costly shield is to serve as a well-lid.

ἐν τῷ φεσάλῳ. Collective use of the singular. Θυκ. iii. 20 πλίνθους, 74 κέραμος; specially frequent in the military sphere ἐπίστ, ἀσπίς, κάμηλος, χείρ, &c.

Parados II. 280–346. The Chorus rush out from their hiding-place. The trochaic dimeters 280–1 and the crotics 282–3 belong to the leaders of the respective ἡμιχώρα. Zielinski's analysis (Die
Gliederung 129-130) is Kommutation 280-3, Ode 284-302, Epirrhema 3 3-18, Ant-epirrhema 319-34, Ant-ode 334-46. He sees 'ein Wendepunkt in der Situation' between 318 and 319. Hence a b b a where most scholars would only see a b a.

281. Identical with Rhesus 675 (Merry). But the Rhesus is of much later date than the Acharnians. See Croiset iii. 386-7. Our scene may be a reminiscence of the Telephus, 333 n. It was probably an impending stone-storm that induced Telephus to seize the child Orestes as his hostage.

284. 'The powers preserve us! What are you up to? You'll smash the jar.' The Schol. sees a humorous point in the fact that D. is more concerned about the jar than he is about his own head. The jar is however a sacrificial jar (Plut. 1197). It is laid down by the daughter, who beats a hasty retreat.

285 = 336. Anapaestic pentapody. Its isolated appearance among the cretics has a special point; it indicates a 'scène à renversement' (Mazon). At 285 the old men fall into a measured warlike rhythm as they approach Dicaeopolis, the right hands uplifted for thestoning. At 336, when D. has their nearest and dearest in his power, the same movement is repeated in burlesque; the right hands are again uplifted, but this time in grotesque entreaty ἀπολέείς ἄρι ὀμήλικα τῶνθε φιλανθρακέα;

μὲν οὖν is immo vero, 'nay rather' with correcting force. Eq. 13 NI. λέγε σὺ. ΔΗ. σὺ μὲν οὖν λέγε. Eccl. 765 ἀνόητος ;—οὐ γὰρ; ἠλθώτατος μὲν οὖν ἀπαξαπάντων. To be distinguished from the use where each particle retains its own meaning. O. C. 664 θαρσεῖν μὲν οὖν ἐγώ γε κἀνευ τῆς ἐμῆς | νυόμης ἐπιανὼ... where οὖν is 'therefore' and μὲν points to following δὲ.

The periphrasis with κεφαλῆ (or κάρα) is generally used with something of respect or affection. Soph. Antig. 1, Phaedr. 264 λ Φαίδρε, φιλή κεφαλῆ. For the reviling use cf. Hdt. iii. 29 ὁ κακαὶ κεφαλαῖ, Demos. in Meidiam, § 117 ταῦτ᾽ ἔλεγεν ἡ μιρά καὶ ἀναιδῆς αὐτὴ κεφαλῆ.

290. ἦμοὶ μόνος must mean 'without us'. O. C. 1250 ἄνδρων γε μονοῦς = without escort, Ajax 54 σοῦ μόνος: hence 'without our leave'. The familiar use of ἀνευ is similar. Aesch. Cho. 431 ἀνευ τοῦ κραίνοντος, iniussu regis.

291. 'You have the front to look me in the eye.' MSS. have ἔπειτα δύνασαι νῦν. Van L. defends ἀποβλέπειν = 'adversus me oculos tollere'. But his quotations do not bear him out. ἀποβλέπειν is 'to look (away from everything else and) fixedly at one thing'; hence of a yearning gaze Ach. 32, of admiration Phaedr. 234 D, of dependence upon εἰς μιαν τύχην Eur. Hel. 267. ἀποβλέπειν
in Plut. Ages. 21 (to an actor who asked if he did not know him) ἀποβλέψας εἶπεν 'ἄλλα' οὐ τῷ γ' ἐσοὶ Καλλιπίδας ὁ δεικηλίκας (quoted by Van L.) is merely 'condescending to glance at'. So in Eur. Andr. 762. The meaning of a shameless look is not 'looking away from everything else and fixedly at me', but 'looking straight at me when shame should turn the looker's eyes in any and every other direction'. προσβλέπειν (the fronting use of πρὸς) is the верхний проприйм. Eur. Hec. 972 προσβλέπειν σὸν ὀρθαίον κόρας, Ar. Ran. 1474 ἀσχιστον ἔργων προσβλέπει μ' εἰργασμένος; Theocr. v. 36 μέγα δ' ἄχθωμα εἰ τῷ με τοῦμις όμοιοι τοῖς ὀρθοίοι ποιοβλέπειν. Perhaps we should here read σπευσάμενος εἶτα δύνασαι μὲ νῦν προσβλέπειν; For confusion of πρὸς and ἀπὸ through similar abbreviation see Cobet, V. L. 272. After προσβλέπειν was corrupted into ἀποβλέπειν, πρὸς would easily be inserted to govern εμέ. This reading would give a line of two paeons and two criticis like 340 in the Ant-ode.

294. Ῥ ὅις ἵστατ' ἄλλα', Α ὅις ἵστε ἄλλα', ὅις ἵστε τ' ἄλλα' Γ. Dobree's ὅις ἵστε με is surely impossible. The anticipatory accus. does not stand after the clause for which it is meant to prepare. Elmsley's ὅις ἵστη ἐτ' gives the wrong sense; what we want is ὅις ἵστε ἐτ' Van Leeuwen adopts Hamaker's ingenious ἀκούσατ' ἄλλα' ἀκούσατε. It is hard to see how this would generate the MSS. reading. Should we read ὅις ἵστατ' η and ε are identical in sound, and often interchanged. Dicaeopolis has not got a complete answer to his ἀντὶ ποίας αἰτίας 286. The hit at the lyric violence of the Acharnians is quite in the manner of Comedy, which never tries to disguise the fact that the whole thing is only a play after all. See inter alia the references to the ἐκκύκλημα 408, to the spectators 496, to the choregos 1150, to the anapaests 627.

295. 'Hear you!' ye emphasizing preceding word.

κατά σε χῶρομεν τοῖς λίθοις. Plato, Gorg. 512 β καταχώσθησαν ἄν ὑμᾶς τοῖς λόγοις. Ar. has sixteen instances of tmesis, Bachm. Conj. 103-4. Its general effect is (1) to produce a burlesque pathos. Lys. 262-3 ἐπεὶ τὶς ἄν ποτ' ἡλπία', ὁ Στρυμίδωρ', ἀκούσα | γυναῖκας ἃς ἐβόσκομεν | κατ' ὁικὸν ἐμφαίνεις κακῶν, | κατὰ μὲν ἁγίον ἔχειν βρέτας, | κατὰ δ' ἀκρόπολιν ἐμὰν λαβεῖν. (2) To heighten emphasis as here. Av. 1070 ἐκ φοναὶς ἀλλυταί.

299. λέγε λόγον. The cognate accus., the stem of the noun being the same as that of the governing verb, is normally used to support the adjective or adjectival pronoun which is the real predicate. Exceptions may be grouped under three heads.

(1) Where the noun has a narrower signification than the verb. χοᾶς χεῖν, to pour libations, σωμὴν πείμειν, εἰσφορᾶς εἰσφέρειν. λόγον or λόγους λέγειν falls under this head, λόγος or λόγοι being repeat-
edly used in the sense of 'mere words'. Theognis 254 ὀστερ μικρὸν παίδα λόγους μ' ἀπατᾶς, Hdt. i. 141 ἐλέξε λόγουν, Eur. Med. 322 μη λόγον λέγε. The implied antithesis comes out in Demos. Olynth. ii. § 12 ὀπὸς μη λόγους ἐρωτησόμον ἄλλα καὶ ἐργὸν δεικνύων ἔξοναι.

(2) Where the noun is plural—μανίας μαύρεσθαι, to have fits of madness, βουλαὶ βουλεύειν, to give advice from time to time.

(3) In a few cases in Comedy for comic emphasis, λήρον ληρεῖν, βάδων βαδίζειν, κράγον κεκραγέναι. Of these one may say with Sir Hugh Evans, 'The tevil and his tam! What phrase is this? "He hears with ear." Why, it is affectations.'

300. μεμίστηκα: perfect of permanent attitude. 993 ἡ πάνω γερόντιου ὅσον νενόμικας με σύ. Thisperf. is extremely common in Homer of sustained sounds γέγονεν, λέληκως, τετριγότες, &c.; of emotion ἐχόλπα, προβέβουλα, δέω; of the senses πέπνυται, δέόρμε, &c. Hence the many Attic perfects with present meaning δέόρκα, κέχηνα, κέκραγα, &c. The later Atticists sowed their perfects from the sack.

It is generally assumed that in this passage we have another reference to the great exploit of line 6. Cleon had been attacked in the Babylonians, and Aristophanes is preparing to smite him hip and thigh in the Knights. This time the tanner's own hide is to go to the tanning bench. But to get this reference it is by no means necessary to assume that Aristoph. was himself the coryphaeus. The chorus is the organ of the poet. It is unlikely that Aristoph. was capable of taking the part of coryphaeus. Further, the poet may speak and the character may speak; there is no reason to suppose that the coryphaeus was allowed a voice as well.

The reference to the Knights may have been present to the mind of the poet. But the passage really expresses the sentiments of the chorus themselves. For the moment a common resentment had fused all classes in Attica. The war-party had been completely successful at the elections of 426, only Eurymedon and Laches being re-elected to the στρατηγία. The Acharnians are all for war at outrage. As country farmers they are no real friends of Cleon or of the Peiraeus party on whom he depended for support.

302. καττύματα, shoe-soles. Eq. 868-9 σκύτη τουσαῦτα πολλῶν | ἐδωκάς ἢδη τοιτφι κάττυμα παρὰ σεαυτοῦ; καττύμεν is the ordinary word for cobbling, the καττύματα would be attached to the ἐμβάζει for everyday wear. Theophr. counts it ἀνελεῖθερον to wear one's shoes παλιμπύξει κεκαττυμένα, Char. 22. Metrocles tells us that in his unregenerate days he exceeded his allowance, ample as it was, τότε μὲν γὰρ ἐξ ἀνάγκης ἔδει ὑπόδημα ἐχειν καὶ τοῦτο ἀκάττυτον (Teletis Reliq., Hense, p. 21). It is improbable that κάττυμα itself ever
meant a rough shoe. In Vesp. 1160 ἔχθρων παρ’ ἀνδρῶν δυσμενή κατάγματα we have the tragic abstract ‘evil-minded cobblings’.

The internal accus. gives the result of the verb’s action. The earliest use is the neut. plur. τυτικαὶ κεϊσαι, ‘to split into small pieces,’ Od. xiii. 388, Euphron. 11 ταύτην ἔτεμε λεπτὰ καὶ μικρά. Aristoph. uses ἀσκῶν δείρειν Nub. 442, δερῷ σὲ θύλακον κλοπῆς Εq. 370, διαπροσθείρη... λέπανδρα Εq. 765. Alexis fr. 187 τὸ δ’ ἄλλο σῶμα καταστείριν πτολούς κύβοις marks an intermediate stage.

304. Λάκωσιν. Only here without the article in Aristophanes.

305. ἐκποδῶν ἐάσατε, ‘leave the Spartans out of the question.’ Medea 222 τὸ μὲν σὸν ἐκποδῶν ἐστῶ λόγων. ἕαν alone is to disregard, to pass over. Od. ii. 281 μνητήρων μὲν ἐὰν βουλῇ, Plato, Gorg. 484 κ ἕαν φιλοσοφίαν. So that ἕαν ἐκποδῶν implies ‘the Spartans are out of the question, do not drag them in’. Dicaceopolis wishes the solid advantages of peace on his own side to be weighed; note the emphatic ἐμῶν in 306. The fact that the peace is with Sparta is exasperating but irrelevant.

306. τῶν σπονδῶν, ‘in regard to the peace.’ Genit. of connexion instead of more usual περὶ with genit. Homer frequently uses the genit. of the person about whom something is heard or known, Od. ii. 220 εἰ δὲ κε τεθηρότοι ἄκουσώ. Of a thing, Xen. Oec. xi. 10 τῆς δὲ χρηματίσεως καὶ μετὰ ταῦτα, ἐφην ἐγώ, ἀρκέσει ἄκουσιν. Cf. the use of the genit. after κλίνει Soph. Antig. 1182, and after verbs of saying and questioning τοῦ καταγρήτου τί φης; El. 317, ἀναξίων μὲν φωτὸς εξερήσωμαι Philoct. 439. So also not infrequently in prose. Plato, Rep. 470 Α τί δὲ; γῆς τε τμῆσεως καὶ οἰκίων ἐμπρήσεως ποίων τί σου ὁδάσωναι οἱ ἄνδρως; 576 Ω ἄλλ’ εὐδαίμονίας τε αὐ καὶ ἀδιεύθυντος ὀφαίτως ἡ ἄλλος κρίνεις;

307. ‘How can you add “rightly” when you have made peace?’ πῶς δ’ ἐτ’ ἄν ‘καλῶς’ λέγοις ἄν sc. σπείσασθαί. All kinds of peace with Sparta are equally bad.

308. βωμός the oath over slaughtered victims; cf. Thuc. v. 47 τῶν ἐπιχώρων ὄρκου τῶν μέγιστων κατὰ ἱερῶν τελείων. The contracting parties laid their hands on the victims, or on the altar λαβόμενος τοῦ βωμοῦ, Andoc. Myst. 126. πίστις is specially used of the joining of the hands δεξιαὶ Ἰς ἐπιτίθεμεν II. ii. 341, ἀνακαλέθε δὲ δεξιάς, πίστιν μεγίστην Eur. Medea 21. The bad faith of the Spartans was a common-place at Athens. Cf. Eur. Andromache 447 ff. Σπάρτης ἐνοικοῦ, δόλευ βολευτῆρα, | ψευδῶν ἄνακτες, μηνανορράφαι κακῶν, Αγ. Λυς. 629 ἀνδράσιν Δακωνκοῖς | οἵτι πιστῶν οὕδεν εἰ μὴ περ λίκω κεχινύνη. Thuc. v. 105, Isocrates, De Pace, § 96. Such allegations have a familiar ring, Punicā fides, perfide Albion, Russian diplomacy. But Athenian morality seems really to have been less accommodating on this point, Van Leeuwen’s charges of ‘saevitia erga
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victos hostes' are not relevant; 'Attica fides' is proverbial for square dealing in Velleius Paterculus ii. 23. 4.

Schmidt's μέλει is unnecessary, μένειν is the verbum proprium ἢν μενειν ορκοὶ Eur. Androm. 1000. The verb is specially suited to ὀρκος and πίστις, but is not unsuitable with βωμός as one phase of a solemn covenant.

309. ἐγκείμεθα: to press hard upon. Thuc. ii. 59 πανταχόθεν δὲ τῇ γνώµῃ ἀποροὶ καθεστῶτες ἐνέκειντο τῷ Περικλεῖ.

311. δὴ as usual emphasizing preceding word. ἡ δὴ closely with ἐμφανῶς, 'quite openly to our face.' εἴτε is an indignant question, so ἐπείτα, κἀπείτα, κἀτα. For the future indicative (probably in origin identical with -σ- aorist subjunctive) in deliberative or formally deliberative questions, cf. Eur. Ion 758 εἰπώμεν ἡ σιγῶμεν ἡ τι δράσομεν;

313. ἐγὼ δὲί. 'Such phrases are used when the favour or regard of the person addressed is asked,' Neil Eq. 1098. Cf. Ach. 367, Nub. 141 ἐγὼ γὰρ οὔτοι ἡκὼ μαθητῆς.

Herwerden takes πολλὰ λέγων together, 'si longiore mihi uti oratione permiseritis.' But (1) D. is pleading for a hearing. λέγων 'if you let me speak' is sufficient to convey his meaning, and it would be imprudent to say more. (2) There is an obvious anti-thesis between πολλὰ and οὐχ ἀπάντων. Van L.'s μάστα gets rid of both these difficulties—at a price. It is difficult to see how Graves and Paley take both πολλὰ and ἔσθ' α with ἀδικομένου, 'some points and these not a few.' is not in the Greek. Translate, 'I could show them on many occasions to have been in some respects injured as well,' i.e. 'sinned against as well as sinning.' Dicaeopolis does not wish to make out too strong a case for the Spartans.

315. δεινὸν εἰ ... τολμήσεις. The fut. indic. with εἰ is used (1) in threats—minatory and monitory conditions; cf. Demos. xviii. 176 where εἰ προαιρήσομεθ' ἡμεῖς, εἰ τι δίσκωλον πέπρακται Ὑθβαίοις πρὸς ἡμᾶς, τοῦτον μεμήσθαι states that against which the orator’s warning is directed, ἢν μέντοι πεισθῆτ’ ἐμοὶ κτλ. his own suggestion; (2) to express present intention αἱρε πλήκτρον εἰ μαχεί, 'if you’re on for fighting’; (3) after verbs and phrases of emotion such as αἰσχύνομαι, δεινὸν, ἔλεῶ, αἰσχρόν (Gildersleeve, A. J. P. ix, p. 492). Gildersleeve is inclined to affiliate Class 3 with Class 1, but it seems to bear a closer relation to Class 2. Emotion is felt over a present intention or necessity that something shall be done in the future. 

δεινὸν ἡδη, 'this is positively dreadful.' For this use of ἡδη to mark a climax, 'when it has come to this,' cf. Vesp. 426 τοῦτο μέντοι δεινὸν ἡδη, Eccl. 645 τοῦτ’ ἡδη δεινὸν ἀκοίσαι, Eq. 437, Pax 615. Similar meanings, derived from the ordinary temporal sense,
attach to oúta, oúketo, eti. Lysias xvi. 3 áξιó δέ, ἔαν μὲν τοῦτο μόνον ἵμων ἐπίδειξω, ὡς εὖνοι εἰμί τοὺς καθεστηκόσι πράγμασι—μηδὲν πώ μοι πλέον εἶναι (‘no positive credit.’ He has not yet come to the point on which he claims credit), ἔαν δέ, &c. καὶ οὐγι τοῦτο πῶ δεύνων Dem. F. L. 123. A very clear instance of oúketo in Meleager’s Κη-ρύσσω τὸν ‘Ερωτα . . . πατρὸς δ’ οὐκέτ’ ἔχω φράζειν τίνος, ‘when you want his father’s name.’


318. τίνι κεφαλήν. The presence of the dactyl in trochaic verse is suspect. Hence various conjectures δέρην (Brunck), λάρμγγγ’ (Elmsley), &c. Bergk’s τίνδ’ ἔχων is as good as any. But Wilamowitz (Isyilos von Epidauros, p. 8) successfully defends the text, showing that the dactyl played a conspicuous part in early tetrameters. He quotes five instances from Epicharmus and four from Aristophanes. Eq. 319 νὴ Δία καμέ, Av. 396 δημοσία γὰρ ἵνα ταφῶμεν, Thesm. 436 οἴδε δεινό-τερον λεγούση Eccl. 1155, all of which critics have emended in defiance of Hephaestion, Encheiridion 21 τὸ τροχακὸν κατὰ μὲν τός περττὰς χώρας δέχεται τροχαίον τριβραχυν καὶ δάκτυλον, κατὰ δὲ τὰς ἀρτίους τούτους τε καὶ σπονδεῖον καὶ ἀνάπαυστον.

317–18 are often held to be illogical. D. is to speak with his head on the block in any case, 355–6, 365–7; there are to be no trials. Wachsmuth (Leipz. Stud. x) actually transposes the lines, thus obtaining an impossible asyndeton and an improbable apopesis. But the irregularity is after all very slight. 318 is not the apodosis to 317, but a statement of fact from which the apodosis is immediately inferred: ‘Why! I am willing to speak with my head on the block,’ i.e. ‘My head is at your service.’ ἐδέλησω = ‘ἐθέλω si vultis,’ by an idiom common with verbs of wishing and offering. Pind. Ol. vii. 20 ἐθελήσω τοῦτον ἐξ ἄρχας ἀπὸ Ταξαπόλεμου | ἕνων ἀγγέλλων διορθώσαι λόγον; Demos. xxi. 58 παρατῆσομαι δ’ ἔμας μηδὲν ἀχεῦσθαι μοι (Kühner-Gerth i. 173). Cf. the use of ‘censebo’ in Hor. Ep. i. 14. 44. Van Leeuwen quotes several Aristophanic instances on Plut. 290 καὶ μὴν ἐγὼ βουλήσομαι—θρεπτανελδ—τὸν Κύκλωπα | μμούμενον . . . ἐμᾶς ἀγειν. Dicaeopolis is seeking to obtain a hearing. The Mysian king in similar plight had made use of hyperbole. Eur. Telephus fr. 706:—

‘Ἀγάμεμνον οὖδ’ εἰ πέλεκυν ἐν χεροῖν ἔχων
μέλλου τις εἰς τράχηλον ἐμβαθεῖν ἐμοί,
στηγήσωμαι δικαία γ’ ἀντεπεῖν ἔχων.

The caricaturist takes the expression literally, and throws it into dramatic form. The Telephus had made a great hit in 438 and must have been frequently re-staged at the deme theatres, so that
the parody is piquant enough. The trick occurs again in Vesp. 522 where Philocleon makes his plea with a drawn sword in his hand, ready to die like a second Aias if he fails to win. καὶ ἔσος γέ μοι δότε. | ἢν γὰρ ἡττηθό δένvwον σου, περιπεσοῦμαι τῷ ἔσφει.

319. εἰπὲ μοι, with plur. verb. See 259 n. Plato, Prot. 311 δ εἰπὲ μοι, ἢ Σύκρατες τε καὶ Ἰππόκρατες. The phrase becomes a mere interjection like φέρε and ἄγε. Pax 1115 ἄγε δ’, θεατεῖ, δεῦρο συνπλαγχεύετε, Demos. iv. 10 ἦ βούλεσθ’, εἰπὲ μοι, περιμένεις αὐτῶν πυθάνεσθαι;

τί φειδόμεσθα; pres. indic. in passionate question. Ach. 359 τί οὐ λέγεις; Eur. Hipp. 1060 τί δήτα τοὺμον οὐ λύω στόμα;

δημόται, ‘fellow demesmen.’ Words which imply mutual relation, δημότης, φιλότης, φράτης, πολλής, are never compounded with συν in classical Greek. δημότης is a member of the same deme, as ἥλικωτης is a person of the same age. Hence it is used with genitive or possessive pronoun δημότης ἐμώς 332, δημότης Μενεστράτου Lys. c. Agoratum 53. So ‘Iovis civis’ Plaut. Rudens 2. With names of demes, where there is no notion of mutual relation, δημότης is not used, but δημοσεύσεσθαι. Demos. c. Eubul. 49 Δεκελείδθεν δημοσεύσμενον.

320. τί φειδόμεσθα; = μή φεισώμεθα. Hence μή οὐν μή μόνον with following infinitive. Plato, Gorg. 461 είς τίνα οἴει ἄπαρρησεσθαι (= ‘no one will deny’) μὴ οὐχὶ ἐπίστασθαι τὰ δίκαια;

καταξάινειν, ‘to pound into red rags.’ The simple καταξάινειν is used of scouring in Demos. F. L. 403 καταξάινει κατὰ τοῦ νάτου πολλᾶς, and in late Greek, Plut. Poplic. 6 ῥάβδος ἐξαινὸν τὸ σῶμα. Elsewhere of carding wool, the metaphor being confined to the compound, Soph. Aj. 728 ὡς οὐκ ἀρκέσαι | τὸ μῆ οὐ πέτροισι πᾶσι καταξάθεις θανεῖν. φωνικίς is the red coat of the taxarch in Pax 1175; the metaphor in καταξάινειν is quite fresh. The accusative φωνικίδα expresses result of the verb’s action, as κατύματα 301 n. The reading εἰς arose from corruption of εἰς in τουτοί. It took place early, as it is found in Photius fr. 22. 22 εἰς φωνικίδα καταξάναι· αἰματόρρυτον ποιῆσαι· οἱ δὲ δὲ εἰς φωνικίδα κατέξατον τὰ ἔρια.

321. σοίν, exclamatory ‘how’, 447, Eq. 367 σοίν σε δήσω ’ν τῷ ἔλθο. ‘How long do you bear of your fires blaze forth again.’ θυμάλωψ = ἡμίκαυτοι ἐνθρακεῖ Poll. vii. 110. In Strattis fr. 55 it is used literally, θυμάλωτον ὥδε μεστὴν ἐσχαραν, ἐπίζεσεν metaphorical is distinctly tragic, generally with ὀργῇ I. T. 987, or θυμός Hec. 1046. Hence θυμάλωψ suggested by Acharnian charcoal is meant to suggest Acharnian choler. Cf. Ant. and Cleop. v. 2: ‘Go hence, Or I shall show the cinders of my spirits through
the ashes of my chance.’ The ‘fire’ metaphor is common in this connexion. Eur. Andr. 487 διὰ πυρὸς ἥλθ᾽ ἐτέρω λέκτρῳ, El. 1182 διὰ πυρὸς ἔμοιλον ματρὶ. μέλας is dark or malignant, keeping up the double reference. Pind. fr. 88 μέλανα κάρδια, Ran. 470 μελανο-κάρδιος πέτρα. τις apologizes for the metaphor.

322. D. addresses himself to individual choreutae, or perhaps to the separate ἣμιχώρα.

ἐπεόν, ‘dubitanter quaerentis, qui usus sermonis vulgaris proprius fuisset videtur’ (Bachm. Spec. 18). It = ‘re vera’, from the same root as ἐτυμος.

'Αχαρνηδαῖς, in the grand style. We may translate ‘Sons of Acharneus’, as if Acharneus were literally the hero eponymus of the deme. But the patronymic force of -δῆ is confined to early epic; in later times it merely adds a touch of distinction to the ordinary name. It implies that the bearer belongs to a family where names are hereditary, 609, 612. Each one of the Acharnians is a revivified Acharneus.

323. ‘We certainly won’t.’ δῆτα idiomatic in responses with repetition of word from preceding question, Thesm. 606 γιγνώσκεθ' ύμεῖς; γιγνώσκομεν δὴτ'.

‘Then it will be very hard lines.’ A common formula, Av. 1225, Ran. 253, Lys. 1098, Eccl. 650.

324. When the apodosis of a conditional sentence is the true optative of wish, and the protasis expresses future condition, the mood of the latter is generally assimilated to the optative. 476 κάκιστ' ἀπολοίμην, εἰ τί σ' αἰτήσαιμ' ἔτι. Ran. 536 is the only other exception in Aristophanes.

μηδαμῶς, sc. τούτ' εἴπητε. Ran. 582 οἴκ ἂν γενοίμην Ἡρακλῆς ἂν—μηδαμῶς ὅ θαυμίζων. Grammatically, one might, of course, understand ἐξολοθετεῖ, and the ambiguity is perhaps not unintentional. In 'Αχαρνικοί D. changes his tone mightily, in anticipation of the coup that is to follow. -ικός applied to the inhabitants of a place instead of its exports is familiar and rather contemptuous. It corresponds to the English -y of many national names. Pax 212 οἱ Λακωνικοί 'ces braves petits Laconiens' (Mazon). In 329 the Acharnians fasten on the word, ‘his “good Acharnians”’.

325. ὡς emphasizes the point of view at which D. is to place himself. Soph. Antig. 1063 ὃς μὴ ὑπολίησον ἵσθι τὴν ἐμὴν φρενα. It is common with acc. or gen. absolute. Antig. 1179 ὃς ὃς ἐχῶν τῶν τάλλα βουλεύειν πάρα.

τεθνήξων. The active form is proved by metre as in Lys. 634 ἐστήξο, Aesch. Agam. 1279 οὐ μὲν ἄτιμοι γ' ἐκ θεῶν τεθνήξομεν. Hence 590 ὡς τεθνηξεῖ must be emended.
326–7 resume the parody of the Telephus. The Greek host had landed in Mysia under the impression that they had reached the Troad. They were repelled by Telephus, and returned to Greece; but Telephus himself was wounded by the spear of Achilles. On consulting the Delphic Oracle he was instructed παρὰ τῶν τρωάντων καὶ τὴν ἰάσων καλεῖν. He proceeded in disguise to the palace of Agamemnon at Argos, and apparently won an ally in Clytaemnestra, Ach. 111 n. Cross-questioned by Achilles and threatened with death, he snatched the child Orestes from his cradle, and vowed to kill him unless the Greeks would listen to his defence. Ach. 496 ff. is a close parody of the subsequent ῥήσις. Aristophanes returns to this incident in the Thesmophoriazusae, where he adheres more closely to the Euripidean order of events. When Mnesilochus is beset by the angry women, he plumes himself on his subtlety in seizing a baby as hostage, Thesm. 689, but it turns out to be a skin of wine. The hostage incident must have been common in tragedy. Pylades and Orestes capture the unsuspecting Hermione, Eur. Or. 1296 ff. It is through her love for Molossus that Menelaus forces Andromache to leave the altar where she has sought refuge. Note the naïveté of the question μῶν ἔχει τοῦ παιδίου | τῶν παρώντων ἔνδον εἰρξας; It is the regular thing. ὑποπαίζει τὰ μεγάλα πίθη τῆς τραγωδίας Schol.

329. μῶν, idiomatic in a second question suggesting an answer to the first. 418, Eq. 786, Nub. 315, Eur. Hec. 754 τὸ χρῆμα μαστεύουσα; μῶν ἐλεύθερον | αἶσαν δέσθαι; ῥήσιον γὰρ ἐστὶ σου.

330. ἦ, alioquin 'or else'. Plato, Phaedr. 237 β εἰδέναι περὶ οὗ ἂν ἤ ἡ βουλή, ἦ παίτος ἀμαρτήνει ἀνάγκη.

331. D. has been inside for the last three lines. He now comes out carrying a coal-sack. The knife he may have picked up from the κανοίν left behind by his daughter. The suggestion that he filched them from the chorus is absurd. Apart from the fact that the chorus did not dance with coal-sacks, ἔνδον εἰρξας shows that he goes indoors for his hostage. He now strikes a tragic attitude with uplifted knife.

τοῦτον, the coal-sack. For the deictic pronoun see 111 n.

332. 'Who for coal-kind some sympathy feels.' κήδομαι has a pathetic ring. Its sphere is mourning for the dead or solicitude for the living. 1028 ἄλλ᾽ εἰ τι κήδει Δερκέτου Φυλασίου where the rhythm too is tragic. Nub. 106 ἄλλ᾽ εἰ τι κήδει τῶν πατρίων ἄλφιτων in comic juxtaposition with the ultra-colloquial ἄλφιτα. Plato, Gorgias 462 a has a touch of humour about it, ἄλλ᾽ εἰ τι κήδει τοῦ λόγου.

333. ὡς, exclamatory, Soph. El. 1112 ὡς μ᾽ ὑπέρχεται φόβος. In
335 it is simply 'since'. Vesp. 416 μὴ κεκράγετε ... ὡς τοῖδ' ἐγὼ οὐ μεθήσομαι.

335. κέκρακθυ. Blaydes thinks κέκρακθυ is for κέκρακθε = κεκράγετε, cf. the Homeric ἄωκθε ἐγρήγορθε. 'The sense seems to demand the plural,' Kühner-Blass ii 465. But cf. ίδον θέασαι 366. The perf. imper. in pres. sense, the ordinary pres. not being found before Aristotle except in Eq. 287 κατακεκράξομαι σε κράζον where it is an intentional oddity. Derivatives κέκραγμα, κεκραγμός, κεκράκτης are all formed from perfect stem.

336. 'Will you then destroy your comrade, the lover of all coal-kind?' For the deictic τινάδε without article cf. 130 n. φιλανθρακέα suggests φιλανθραπον as ἀνθράκων ἀνθρώπων in 332. Van Leeuwen and editors generally take this line to refer to the creel. But (1) that is flat after οὐκ ἀκούσομαι, i.e. ἀποκτενῷ τῶν λαίκων. Cf. also 333 ὡς ἀπωλόμεσθ'. (2) ὅμηλιξ if not otherwise defined should denote a relationship in which the subject of the sentence participates. (3) In the preceding anap. pent. the chorus are to stone D. to death. Symmetry demands a reversal of the parts. See 285 n. (4) φιλανθρακέα thus gets its proper force. The chorus are to be wounded through their affections.

338. εἱ δοκεῖ is merely a polite formula. Soph. Phil. 526 ἀλλ' εἱ δοκεῖ πλέωμεν, little more than 'if you please'. Van L. takes εἱ σοι δοκεῖ in the same way—'urbane invitantis'. But other passages indicate that when the dative is added the phrase retains its literal meaning. ἀλλ' εἱ δοκεῖ σοι, στείχε Antig. 98 is not 'urbane invitantis'.

'Well speak now, if you will, and tell us here and now, how the Spartan is your friend.'

λέγε, the key-word throughout the scene, marks the concession 'speak now'. From this λέγε a weaker word, 'say', has to be supplied to govern τῶν Λακεδαιμόνων. Hence the τε is necessary and correct. For the repetition of λέγε in slightly different sense cf. Pind. Pyth. i. 40 ἐθελήσατε ταῦτα νῦν τίθεμεν εὔανδρόν τε χώραν. Eur. I. T. 279—80, a very strong instance, ἐδοξε (he seemed) δ' ἡμῶν εὗ λέγειν τοῖς πλέωσιν | ἑρμῶν τε (se. ἐδοξε = it seemed good) τῇ θεῷ σφάγα τάπιχωρία.

The text of 339 is still uncertain; I have translated my own conjecture. MSS. have αὑτῶν ὅτι τῷ τροπῷ σοι εἴστι φίλος R, φίλον vulg. Few will be inclined to agree with Clark that in ὅτι τῷ two propositions are blended into one, the language being intended to mark the trepidation and perplexity of the Chorus. The weak point of the MSS. reading is the αὑτῶν. Kock (Verisimilia) suggests αἴνεσον ὅτα, but the simple αἴνειν is foreign to Comedy; Herwerden αὐτίπαλον φ (Vindic. Aristoph. p. 6), but αὐτίπαλον is
mere verbiage. I have some confidence in offering αὐτόθεν ὅτως. It is near the ductus and at the same time facilitates the mental repetition of λέγε. For λέγ' αὐτόθεν cf. Plato, Symp. 213 Δ, ἄλλα μοι λέγετε αὐτόθεν, ἐπὶ ῥήτοις εἰσίω η ἡ μή; Ar. Eccl. 246.


343. The only case where ὅπως μή with a present tense is used to express suspicion and apprehension of a present state of things. See Goodwin, M. T. § 282.

The τρίζων was a short mantle of coarse stuff. The national dress of Sparta, it was introduced to Athens by the λακωνίζοντες. As it was worn without a shirt, it was adopted by the poor. Socrates is mentioned as wearing the τρίζων, and the Cynic School made it their professional costume. In the depths of winter Metrocles διπλώσας τὸν τρίζωνα περιῆει τρόπον τινά δύο ἱμάτια ἔχων, Teletis Reliq. 30. 13. Juvenal fixes on the shirt as a criterion of the Stoic faith—'a Cynicus tunica distantia,' Sat. xiii. 122.

345. μή μοι πρόφασιν, 'no shuffling please,' with ellipse of verb ποιή if we are to fix on a verb. The deprecating force of μή is sufficient in itself. Alexis 127 καὶ μή προφάσεις ἐμπαιδά μοι μη' 'οὔκ ἔχω'. Soph. Antig. 577 μή τρίζως ἔτι, Vesp. 1179 μή μοί γε μύδους.

346. ἡμι τῇ στραφῆ, 'as we twirl in the dance.'

347. All MSS. read ἐμέλλετ' ἃ�ρ' ἀπαντεῖν ἀνωσείειν βοής, corrected in R to βοήν.

(1) Dobree's emendation gives the best sense, ἐμέλλετ' ἄρα πάντως ἀνήσεων τῆς βοής, 'I thought, for sure, you would lower your bawling a peg or two.' ἐμέλλον is so used of a result attained at the expense of many pains. Ran. 268 ἐμέλλον ἄρα παύσεων ποθ' ὑμᾶς τοῦ κόαξ. Eur. Cycl. 693 δόξειν δ' ἐμέλλες ἀνωσιόν διασδός δίκος. For the partitive genit. with ἀνέων cf. Thuc. v. 32 ἀνέασιν τῆς φιλονείκίας, Pax 318 εἰ μή τῆς βοής ἀνήσετε.

(2) Clark reading βοᾶς translates 'throw up your cries for quarter.' Thuc. iv. 38 παρείην τάς ἀσπίδας οἱ πλείστοι καὶ τάς χείρας ἀνέσεισιν δηλουντες προσεθαυ τα κεκρυμενά. Βοᾶς is to be taken as παρὰ προσδοκιαν for χέρας. Against this view are (a) the absence of the article, (b) the tense of the infin. which is elsewhere always future in this idiom, (c) βοή is generally the shout of attack, Lys.
380 σχήμω σ’ ἐγὼ τῆς νῦν βοής, and certainly so here. Cf. 353 βάλλειν καὶ βοῦν.

(3) Willems  defends the text, reading ἀνασίσεων. He cites προσέειν χεῖρα = ‘minitabundus brachium iacere’ Eur. Hel. 443, τῆν κατὰ Δημοκλέους εἰσαγγελίαν ἀνασίσασα ποί ἔτρεψεν; Demos. 784. 22. But (1) the accus. in such phrases always denotes the weapon or missile. (2) Dicaeopolis is clearly referring to a pacified Chorus, and not to their former demonstration. The Schol. takes the line as addressed to the charcoal. ἡθικῶτατα (quite in the spirit of Comedy) καὶ ἠδιστα πρὸς τοὺς ἐν ταῖς λάρκοι ἀνθρώποις διαλέγεται. Roemer suggests that he read ἐμελλετ’ ἄρι ἀπαντας ἀνασύσειν βοῆς. It is simpler to suppose that his note is misplaced and refers to 348, reading ἀπεθάνετ’ with Tyrrwhitt. ἀνθρώπος Παρνήσιος is the usual vocative like ἄνδρες Ἀθηναίων. (For the form Παρνήσιος see Meisterhans 98. 12). This is supported by τὸν θυμὸν ἄνδρών in 353. With any reading in 348 δε’ appears to be necessary. Hall and Geldart retain the τε, but there is a marked opposition between the two clauses.

349. ‘And all because of the whimsicalness of your demesmen.’

350. μαρίλης, ‘charcoal-dust’; here compared to the inky fluid emitted by a startled cuttle-fish. The Boeotian name for σηπία was ὀπτιθυτίλια Strattis fr. 47. Matron, Attic Dinner 35 ἡ μόνη ἰχθύος οὖσα τὸ λευκὸν καὶ μελαν οἴδε, an adaptation of the well-known proverb ἐπὶ τῶν πάνω φανερῶν Schol. Eq. 1276. For the Aristophanic effect of cowardice see Av. 1054, 1117, Pax 241 ὁ δεινός, ὁ ταλαίπωρος, ὁ κατὰ τῶν σκελῶν.

τῆς μαρίλης συχνήν. Adjectives followed by a partitive genit. usually conform to it in gender. Παξ 167 τῆς γῆς πολλήν, Thuc. v. 31 ἐπὶ τῆς ἡμείᾳ τῆς γῆς.

352. ὀμφακίαν, wine made out of unripe grapes ὀμφακεῖς. For the metaphor. use see Plato fr. 32 καὶ τὰς ὀφρύς σχάζασθε καὶ τὰς ὀμφακιάς. Photius ὀμφάκαν τὰν τὸ αὐστηρὸν λέγουσιν. Vesp. 1082 θυμὸν ὁξίνην πεπωκότες. The ending -ias is technical of wines ἀνθοσμίας, καπνίας, σακκίας, τροπίας, &c.

353. βάλλειν, abs. as in Ran. 778 κοίν εἰβάλλετο; ‘didn’t he get pelted?’

354. ‘And to lend an ear to nothing of an impartial blend, equal tit and equal tat.’ For the repetition of word denoting relation cf. Soph. Antig. 142 ἵσοι πρὸς ἵσους. The words ἵσον ἵσο ‘half and half’ are to be taken closely together as governed by φέρων = ‘standing, admitting of’. Cratinus fr. 134 τῶν ἵσον ἵσο φέροντα, Plut. 1132 ὄμοι δὲ κύλικος ἵσον ἵσο κεκραμένης. It was

1 Bulletin de l’Acad. Roy. de Belgique, 1903.
the mark of a good wine (πολυφόρος) to stand much diluting, three to two in Eq. 1188 ὥς ἡδῷ, ὡς ζεῖ, καὶ τὰ τρία φέρον καλῶς. Here the choice of the mixture is dictated by the pun on ἰσότης.

356. ὑπὲρ Λακεδαιμονίων, to be taken closely with ὅσ’ ἄν λέγω. For the use of the prep. in different senses Vesp. 1040 κατακλινόμενοι τρ’ ἐπὶ ταῖς κοίταις ἐπὶ τοίσιν ἀπράγμασιν ύμῶν.

358–65. Dochmiac Ode. The metre is alien to Comedy. In Aristophanes it always marks paratragic reminiscence either of language or of situation. It is common in monodies Av. 234, in expressions of excited feeling, Ach. 566, Av. 1188 πόλεμος αἴρεται, πολέμος ὁ φατός κτλ., in the long burlesque of the Telephus Ach. 385, 490.

τὸ οὖ λέγεις; For τὸ οὖ with pres. indic. in passionate questions cf. Eur. Hipp. 1060 τί δήτα τούτων οὐ λύω στόμα; Xen. Cyg. iv. 1. 11 τὸ οὖν οὐ διώκομεν ὡς τάχιστα; Frequently an interrog. clause without οὐ precedes. Lys. 1159 τί…μάξεις δε κοι παύεσθε τῆς μοχθρίας; The aorist is more usual, and adds a touch of impatience. Vesp. 213 τὶ οὐκ ἀπεκοιμήθημεν ὅσον ὅσον στίλπν; Herod. vii. 77 τὶ τονθρούζεις κοικ ἐλευθέρη γλάσση τὸν τίμον ὅστις ἐστὶν ἐξεδίφησας; where the change from pres. to aor. with the neg. is worthy of note.

362. ἐμὲ πόθος ἔχει ὃτι φρονεῖς, ‘I long to know what you have up your sleeve.’ The ὃτι clause is governed by ἐμὲ πόθος ἔχει = ποθῶ Soph. Aj. 794 ὡστε μ’ ἀδίνειν τὶ φυ’ς. Similarly Eur. Ion 572 τοῦτο κἀ’ ἔχει πόθος ὧν ὅσοι τ’ ὧ παί μητέρ’ εὐρήσεις σέθεν. ‘I long to learn this’, Nub. 1391 τῶν νεωτέρων ταῖς καρδίαις πηδάν ὧ τι λέει.

364–5. In tragic rhythm, by Zielinski’s rule, as spoken by the coryphaeus.

366. ἵδον θέασαι, ‘there, see.’ Asyndeton is common in Greek between two words of similar meaning, especially if the second is of a stronger cast than the first. Aj. 811 χρωμαΐν ἐγκυνώμεν. Here, however, while θέασαι is to be taken literally, ἵδον is a mere interjection marking immediate compliance with the request, cf. 583. D. has brought out the block. Eq. 997 ἵδον θέασαι, κοιχ ἀπαντάς ἐκφέρω. Pherecrates 67 Λ. φέρε δῆ κατακλινῶ σὺ δὲ τράπεζαν ἐκφέρε | καὶ κύκλικα κάντραγεῖν ἣν ἦδιον πίω. | B. ἵδον κύλιξ σοι καὶ τράπεζα καὶ φακοί. In this use of ἵδον it is never followed by γε, unlike the ἵδον ‘inridentis’.

367. τυννυντοσί, ‘tantillus.’ Formed on the analogy of τοσοῦτος from the Doric τωνῶς ‘little’. There is no reason to suppose with the Scholias that D. ‘puts out his little finger’. The word is conciliatory like οὕτωσι and ὡδὶ 313 n.

368. οὐκ ἱνασπεδώσομαι, ‘I will not do my harness on.’ The little Dicaeopolis thinks nothing of a tussle with the mighty block.
370. τοὺς τρόπους...χαίροντας. The partic. agrees with τοὺς τρόπους τῶν ἄργοικῶν = 'the fickle, wayward rusties.' Cf. Soph. Antig. 793 νεῖκος ἄνδρῶν ἐξώιμον, Phil. 952 σχῆμα ἐπτρας δίπωλον, Verg. Aen. viii. 526 'Tyrrenus tubae...clangor'. This construction is extremely rare in comic style. In τῶν ἄργοικῶν...τῶν τ' αὖ γερόντων we have another allusion to the temporary union of farmers and city-dwellers in 425. Cf. 300 n.

372. εὐλογεῖν of set panegyric. Eccl. 454 ἑτερά τε πλείστα τὰς γυναῖκας ἡγούει, Eq. 565 εὐλογήσατι βουλόμεθα τοὺς πατέρας ἡμῶν, ὅτι... The notion of flowery speeches is continued in ἀλαζόν. Cf. Arist. Rhet. i. 2, where certain ἀλαζόνες are said to guide state affairs without understanding them.

373. καὶ δίκαια κάδικα, quia iūne quia iniuria, exhausting all possible sources of praises. Cf. Nub. 99 λέγοντα νικῶν καὶ δίκαια κάδικα. Greek frequently couples two antithetical words to secure the idea of completeness. Cf. Eur. Bacch. 800 ὅς οὔτε πάρχων οὔτε δρόν οὔχ οὔσαται. The idiom is carried to extremes in Soph. El. 305 τὰς οὔσας τέ μοι καὶ τὰς ἀπώσας ἐλπίδας διεῖθορεν, Antig. 1108 ἵπτ', ἵπτ' ὑπάνων | οἴ τ' ὄντες οἴ τ' ἀπώντες. κάδικα need not imply that any of the praises are unwarranted.

374. They do not see that they are being 'sold'. Cf. Pax 633 τῶν τρόπων πωλοῦμενος τῶν αὐτών οὐκ ἐμάρσιεν. Soph. Antig. 1036 ἐξημπόλημα κάκπεφάρτισμαι πάλαι. vendere and venire are similarly used.

376. δακεῖν. For accus. with βλέπειν = 'vultu referre' cf. line 95 n. Here the verbal noun instead of noun or neuter adj. Cf. Vesp. 847 τιμῶν βλέπω Alexis fr. 97 ἐπινοῦν ὀρχεῖσθαι μόνον | βλέπουσεν ἀλλο δ' οὐδέν.

378. τὴν πέρυσι κωμῳδίαν. The Babylonians exhibited in 426 ἐν ἀστεί under the name of Callistratus; a satire on the chiefs of the democracy (Schol. ἐκκομῳδήσα τὰς κληρον. καὶ χειροτονητὰς ἁρχὰς καὶ Κλέωνα) and their treatment of the subject-allies, Ach. 642 καὶ τοὺς ὄμοιος ἐν ταῖς πόλεσιν ἁμησία ὡς δημοκρατοῦντας, Fr. 81 ἣ δῷρ' αὐτῶν ἁρχὴν πολέμου μετὰ Πεισάνδρου πορίσεις. The peculiar flavour of the joke was heightened by recent memories of Mitylene, and by the presence of delegates from the allies, who had come to Athens at the Great Dionysia to pay the yearly tribute. Cleon was obliged to take cognizance of the affair. The person officially responsible was the διδάσκαλος Callistratus; the authorship of the play was irrelevant in any case, the real offence was the production at the Great Dionysia. The law of 440 B.C. limiting the freedom of Comedy had been repealed in 437. Cleon therefore brought an εἰσαγγελία before the Boule, the regular procedure in dealing with offences which were not expressly provided for but the existing
laws. Cf. line 379. The result of the prosecution is uncertain. 381–2 point to an acquittal.

The break in the illusion here and at 496 ff., where the poet speaks directly to the audience, as in the parabasis, are clearly concessions to the timidity of Callistratus. Its occurrence in trimeters is very unusual, but there is another clear instance in Plato fr. 107 ὁς πρῶτα μὲν Κλέων πόλεμον ἡμῶν. There is no need for the desperate theory elaborated by Von Ranke and Schrader that Callistratus himself took the part of Dicæopolis. Is there any recorded instance of an actor’s leaving off his mask and speaking ‘in propria persona’? Are we to suppose that Plato himself was playing the part of the speaker in the Περιαλγής cited above? Proficiency in acting under the conditions of the Attic theatre implied great natural gifts and a most laborious training: a sonorous voice, graceful carriage, powers of dancing and song, were all essentials. A poet could not lightly take a part for an occasion. It is much more reasonable to suppose that as in the early farce the poet must have spoken through the mouth of the bomolochus¹ (the tertius gaudens, ὁ παραμφθεγγόμενος), whose function it is to ridicule the gravity and pretentiousness of other characters, he might do so after the fusion of the early κῶμος and the farce when the chorus had become his recognized organ of expression. Political allusions seem to have been common in the Roman mime: Macrobius, Sat. ii. 7. 4 ‘in ipsa quoque actione subinde se, qua poterat, ulciscebatur inducto habitu Syri, qui velut flagris caesus praeripientique similis exclamabat:

porro Quirites libertatem perdimus et paulo post adiecit:

necesse est multos timeat quem multi timent’.

They are put in the mouth of the Clown in the Atellanæ (Suet. Tiberius 44), of the Fol or the Badin in the French Popular Comedy of the fifteenth century. The character of the bomolochus lent itself in two ways to the expression of personal views: (1) because of his habit of speaking ‘aside’; (2) because the burlesque expression mitigated the offence.

379. A comic picture. εἰσαγγελία is not to be equated with εἰσαγωγή.

380. κατεγλώττιζε μου, ‘he betongued me with his lies.’ In Eq. 352 τὴν τὸλμην πεποίηκας κατεγλωττισμένην σιωπᾶν, it is out-tongued, out-talked. So καταβοᾶν τινός, to shout against, καταβοᾶν τινά, to out-shout, to silence by shouting.

331. ἐκυκλοβόρει, 'soused me.' The Cycloborus was a brawling mountain-stream descending from Lycabettus to join the Cephisus. Vesp. 1034 φωνήν δ' ἐξεχαραδρᾶς ὀλέθρου πετοκιάς. Cratinus fr. 186 δωδεκάκρυον τὸ στόμα. | Ἰλισός ἐν τῇ φάρυγι in a complimentary allusion to himself. Aristoph. returns to Cleon's turbulent style in Eq. 137 ἀρταξε κεκράκτης, Κυκλοβόροι φωνήν ἔχων. It is interesting to observe that Aristotle adopted the same view. Ath. Pol. 28. 14 δοκεὶ μάλιστα διαφθείρα τὸν δήμου ταῖς ὀρμαῖς καὶ πρῶτος ἐπὶ τοῦ βήματος ἀνέκραγε καὶ ἐλοιδορήσατο καὶ περιζωσάμενος ἐδημηγόρευε τῶν ἄλλων ἐν κόσμῳ λεγόντων.

ἐπλυνεν, 'dressed me down,' 'jemandem den Kopf waschen.' Plut. 1061 πλυνύν ἐς ποινό, 'making me your wash-pot.' (Green). Diocles 2 πλυνει τε τὰ κακὰ τῶν κακῶν ὑμᾶς. The origin of this piece of slang is uncertain. Pollux seems to derive it from the cleaner's propensities, καὶ πλυνεῖς τοὺς πλῦντας ἐρείς, καὶ τὸν τόπον πλυνούς, ἄφοι καὶ τὸ λοιδορέων πλυνεῖν. But it is rather with the ἀρτοτόλαδες that Greek billingsgate is associated. Perhaps the slang sense arose from the stuff by the πλύνται. Cf. Thesm. 389 τι γὰρ οὖν ἐκεῖν ξένων ἐπισκυρῆν τῶν κακῶν; and the use of the dative in fr. 200 οὖν αἰσχυνοῦμαι τὸν τάριχον τοινοι | πλύνων ἀπασίν ὅσα σύνωδ' αὐτῷ κακά. Our 'soft-soap' takes a more lenient view of the cleaner's materials. ἐκάθηρε, 'dusted me down,' is used of a flogging in Theocr. v. 119.

382. μολυνωσαραγμονοῦμενος, 'in his filthy muddy meddlinghumour.' A comic compound from μολύνω and the vexatious πράγματα. μολύνουμα is itself used of coarse abuse, 'having mud thrown at one,' in Isocrates vii. 81 οὕτε γὰρ φωνὴν ἐσχον ἰκανὴν οὕτε τόλμαν δυναμένην ὄχλῳ χρὴσθαι καὶ μολύνεσθαι καὶ λοιδορεῖσθαι.

383-4 have been suspected on account of (1) the repeated με as subj. to ἐνσκευώσισθαι, (2) the recurrence of 384 at 436. Hence Valckenaeer deletes 384. But it is imperatively required to account for lines 386-90. The repetition of the pronoun is defensible. Cf. Eur. Phoen. 497-8 ἐμοὶ μέν, εἰ καὶ μή καθ' Ἑλλήνων χθόνα | τεθράμμεθ', ἀλλ' οὖν ἐξεταί μοι δοκεῖς λέγειν, in entreaty as here Soph. O. C. 1407 μήτοι με...μή μ' ἀτιμάστητε γε, O. C. 1278-9 ὡς μή μ' ἀπὶ μοι...οὖτοι ἀθῆμε, in passionate outcry Trach. 218 ἵδον μ', ἀνατάρασει | εὐοί μ' ὁ κισσός. In Plato, Rep. 601 A δοκεῖν is repeated at no great interval out of sheer negligence, ὥστε ἐτέρως τοιούτως ἐκ τῶν λόγων θεωροῦσι δοκεῖν, ἦν τε περὶ σκυτοτομίας τίς λέγη ἐν μέτρῳ καὶ ῥυθμῷ καὶ ἀρμονίᾳ, πάντως εὗ δοκεῖν λέγεσθαι. In our passage the repetition is partly excused by the fact that the first με might strike the ear as subject to λέγειν.

I feel sure the text is sound. Van L. obelizes it, and suggests νῦν ἄρα πρωτον ὦν νῦν οὗν τὸ δείνα. If any alteration were required,
I should prefer to read νῶν οὐν πρῶτερον γε—οὖν resumptive and γε emphasizing πρῶτερον. Phrases like πρῶτον πρὶν, πρῶτερον πρὶν dwell upon the notion of priority.

384. ἐνσκεφάλεως: idiomatic of ‘getting up in disguise’. Ran. 523 ὥτι σὲ παίζουν Ἡρακλέα 'νεσκέφασα. σκεφή is a get-up of any sort, ‘cultus.’

οἶον ᾱδλιῶτατον. The full phrase would be τουοῦτον οἶον ᾱδλιῶτατον ἀν εἶή. Xen. Mem. iv. 8. Η ἐδόκει τουοῦτος εἶναι οἴος ἀν εἰη ἄφατος τε ἀνήρ καὶ εὐδαιμονεστάτοιο. With the omission of the verb οἶος ᾱδλιῶτατος is attracted into the case of the suppressed antecedent. Eq. 978 οἶον ἄγαλαρωτάτων, Plato, Symp. 220 Β ὁντος πάγου οἶον δεινοτάτου.

385–90. Dochmiac Ant-ode, suggesting the tragic parody to follow. 358–62 and 385–90 must have been delivered by the first and second half-choruses respectively (557 n.); the following couplets by their respective leaders.

385. στρέφει, ‘twisting,’ a metaphor from wrestling. Plato, Rep. 405 θ πάσας μὲν στροφᾶς στρέφεσθαι... ὡστε μὴ παρασχειν δίκην, Martial iii. 7 ‘nihil stropharum est (there’s no way out of it): iam salarium dandumst’.

τεχνάζεις, ‘shifting.’ Thesm. 94 τοῦ γὰρ τεχνάζεις ἥμετερος ὁ πυραμοῦ. The bad sense of τέχνη is incipient in ἐπὶ τέχνη μανθάνειχ ἐπὶ παιδεία, and fully developed in the sneer τεχνίτης λόγων Aeschin. 24. 19.

386. ἐμοὶ γ᾽ ἕνεκα, ‘for anything I care,’ per me lieet.

386–90. The ‘dark-shaggy-thick-haired invisibility-cap.’ The Hades-cap of Homer, II. v. 845 αὐτάρ ᾶθίνθ | δῶν “Αἴδος κυνέην μή μὲν ἵδοι ὃβριμος ᾶρης, Hes. Scut. 227 “Αἴδος κυνέη νυκτὸς ξόφον αἴνων ἔχουσα, Plato, Rep. 612 Β ἐὰν ἔχη τῶν Γάγων δακτύλων καὶ τῶν “Αἴδος κυνήν is identical with the ‘nibelkappe’ of Teutonic mythology. The belief that the power of invisibility (a privative—Fid) resides in the cap, occasionally in some other part of the apparel (‘Orcunica’ Dioscor. ii. 207), is common to folk-lore everywhere. Hieronymus, the son of Xenophantus, was a writer of dithyrambs, not to be identified with the Hieronymus who was στρατηγός in 395 B. C., Eccl. 201. As a long-haired poet he had plenty of invisibility to spare; the Hades-cap is represented in art as a sort of cirrus round the head. Nub. 348–50 κατ’ ἕν μὲν ἵδοι κομῆτην, ἀγρίων των λαοίων τούτων, οἰνπερ τῶν Ἑλεοφάντων, σκάπτουσαι τῆν μανίαν αὐτοῦ κενταύρου ἱκασαι αὐτός.

391. ‘Broach all the craft of Sisyphus’, ὅς κέρδιστος γένετ’ ἄδρων II. vi. 153. For the familiar use of the name cf. Xen. Hell. iii. 1.
8 Δερκυλίδας ἀρξὼν ἀφίκετο ἐπὶ τὸ στράτευμα, ἀνήρ δοκῶν εἶναι μᾶλα μηχανιτικός, καὶ ἐπεκαλείτο δὲ Σίσυφος.

392. A proverbial turn, ascribed to Ibycus (Zenob. ii. 45). Cobet’s οὐχὶ δέξεται is supported by Plato, Cratylus 421. νῦν μὲντοι μοι δοκεῖ προφάσεις ἀγὼν δέχομαι, fr. 331 ἀγών πρόφασιν οὐ δέχεται (οὐχὶ δέξεται Kock). In ἄγον there is a reference to the debate, the pitting together of the champions of opposing principles which ordinarily forms an integral part of a Greek Comedy in the fifth century. So in Vesp. 533, Ran. 785, 867, 873, 884, Nub. 956.

393. With ὥρα, ἀνάγκη, and verbs in -τέων the copula is generally omitted; cf. Eccl. 30 ὥρα βαδίζειν, Lys. 472 ἐὰν δὲ τοῖτο δρᾶς, κυλοδίαν ἀνάγκη. It is naturally more frequent in verse than in prose.

394. βαδιστία = βαδιστέων. The neut. plur. is frequently used in poetry to express a single thing or a single thought in all its aspects, II. xvi. 128 μὴ δὴ νήσας ἔλωσι καὶ οὐκέτι φυκία πέλονται. Pind. Ol. i. 52 ἐρω ἐστ' ἂπορα γαστρίμαργον μακάρων τιν' εἴπειν, where Gildersleeve observes that the plural ‘exaggerates’. So commonly with τάδε, ταῦτα Eur. Andr. 168 οὐ γὰρ ἐσθ' ἔκτωρ τάδε. The plural of the verbal is therefore more emphatic than the sing.; cf. Soph. Antig. 677 οὗτος ἀμυντε' ἐστὶ τοῖς κοσμουμένοις | καὶ τοῖς γυναῖκος οὐδαμός ἴσασθέαι. It is common in Hdt. and Thuc., but rare in later prose.

395. παῖ παί, 'ho there, porter.' D. knocks at the door of Euripides. Ran. 37 παιδίον παί, ἡμῖ, παί. The MSS. give τίς οὗτος to Cephalophon, as in the Equites they give the slaves' parts to Nicias and Demosthenes. Editors generally emend. Elmsley here substitutes θεράπων. But it is probable that the real names were inserted in the first published copies, corresponding to the portrait-masks worn on the day of production. This would be comparable to the help given by parespigrapha; see 113–14 n.

396. 'He is at home and not at home, if you take my meaning.' oὐκ closely with the first ἐνδον. Van Leeuwen follows Dindorf in reading ἐνδον τ'—wrongly. Asyndeton is quite permissible with a pair of opposites. Eur. Or. 904 Ἀργείως οὐκ Ἀργείως, I. T. 512 φεύγω τρόπον γε δὴ τιν' οὗ χρόνον ἐκὼν, Ion fr. 9 ἀδαμνὸν παιδα ταυρωτόν, νέον οὐ νέον. Such verbal subtleties are extremely common in Euripides, even when they are utterly incongruous, e.g. in the mouth of the mourning Admetus, ἔστιν τε κοικέτ' ἔστιν Alc. 521.

Note that there is no logical nexus between the protasis and the apodosis of this line. 'Condicio non ad rem ipsam pertinet, sed ad eum in quem oratio conversa est, vel cognitionem vel animi affectum.' The real apodosis, if supplied, would be λέγω : Eccl. 22
Δὲς Φυρόμαχος ποτ' εἶπεν εἰ μέμνησθ' ἔτι is the only other example in Aristoph.

397. πῶς 'ἔνδον' εἶτ' 'οὐκ ἔνδον'; πῶς is regular in a puzzled question asking for further definition. Plato fr. 166 ατὰρ οὐ λαχῶν ὁμοὶ ἑλαχεῖ, ἢν νοῦν ἔχεις. | —πῶς ἢν ἔχω νοῦν'; Alexis fr. 143 ἦξω φέροντα συμβολὰς τοῖν ἀμα. | —πῶς συμβολὰς; —τάς τανίας οἱ Χαλκι-δής | καὶ τῶν ἀλαβάστους συμβολὰς καλουσί, γραφ.

όρθως. A sophistic word marking the correct use of a term or the justice of a conclusion, Nub. 228, &c., Eur. Herakl. 56 ὀρθῶς φίλος, 'amicus ita uti nomen possidet.' (Wilam.). ὀρθάτες ὄνομάτων is the correct use of words, Plato, Euthyd. 277, ὀρθοστεία Phaedr. 267 c. Later ὀρθῶς became a general term of commendation. Theoph. Char. ii. καὶ ἐπισημήνασθαι δέ, εἰ πάντεια, ὀρθῶς, 'bravo.'

398. 'His mind is all abroad gathering versicles.' ἔτη in Comedy means tetrameters, in Tragedy trimeters (Zielinski, op. cit. 289 n.). In Strattis fr. 1 the reference is to the lines of Euripides διέκνασ' Ὀρέστην, 'Ὑγελαχοῦ τὸν Κυνιάρον | μιαθωσόμενος τὰ πρῶτα τῶν ἐπών λέγειν. In Thesm. 413 διὰ τούπος τοῦτο | 'δέσποινα γὰρ γέροντι ἵμφρι φωνή', τούτος is the quoted tragic line. Neil notes a possible exception to this rule on Eq. 39.

Observe the tragic metre with the sudden tumble in ἔπτυλλια. For the diminutive of contempt cf. Eccl. 949 τὸ κατάρατον γράδιαν, 790 σκαίαταν γερώντιον. The termination -ὐλλος, -ὐλλιον is particularly commonplace, βρεφύλλιον, κρεύλλιον, ξευλλιον.

399. αὐτὸς δ' ἔνδον. In Homer the ψυχή is a mere shadow, the σώμα is the real man. Π. i. 3–4 ψυχᾶς 'Αιδί προϊήνει, | αὐτοὺς δὲ ἐλώρια τεῦχε κώνστι. In making the contrast Aristoph. is not reflecting upon Euripides as an uninspired poet, as engaged upon composition in the absence of his mind. He is censuring the philosopher of the stage; see 411 n. Cf. Theaet. 173 Ε (aptly cited by Van Leeuwen), 'the true philosopher's body' ἐν τῇ πόλει κεῖται καὶ ἐπίθυμεν, ἢ δὲ διάνοια ταύτα παντα ἣγησαμένη σμικρὰ καὶ οὐδέν, ἀτιμάσασα πανταχῇ φέρεται κατὰ Πίνδαρον τά τε γὰς ὑπένετον καὶ τὰ ἐπίπεδα γεώ-μετροῦσα οὐφυναθ' ὑπὲρ ἀστρονομοῦσα κτλ. Compare the precepts of the Aristophanic Socrates μὴ νυν περὶ σαυτῶν εἰλλε τὴν γυώμην ἄει, | ἀλλ' ἀποχάλε τὴν φροντίδ' εἰς τὸν ἀέρα Nub. 762–3.

Bachmann reads ποιῶν to preserve the antithesis (Philol. 1885, p. 245). But the variation is rather elegant than otherwise, and it is quite in keeping with Greek idiom to change from the participle to the main verb. Thuc. i. 57 ἐπάρσασον δὲ ἐς τε τὴν Δακεδαίωνα πέρμπων ... καὶ τοὺς Κορυφίους προσεποιήτα, Pind. Olymp. i. 20–21 δρέπαν μὲν κορυφᾶς ἄρετάν ἀπὸ πασῶν, ἀγαλίζεται δὲ ... , Demos. Ivii. 11 μάρτυρα μὲν ... οὐδένα παρασχόμενο ... παρεκελεύτο δὲ.
COMMENTARY: LINES 396-405

ἀναβάδην, 'with his feet up,' 410 n.

401. ὦτε, as frequently in Aristoph., to explain not the statement itself but the making of it, 647, Eq. 1112, 1122, Nub. 6-7 ἀπολογοῦ δῆτ', ὁ πόλεμε, πολλῶν εἶνεκα, ὅτι οὐδὲ κολάσ' ἔξεστι μοι τοὺς οἰκέτας, where Kock's conjecture πολλῶν ὀ εἶνεκα | χατ' is quite gratuitous.

σοφῶς, philosophice, a favourite word with Euripides. Cf. in particular Medea 294-305. It is flung back at himself in Ran. 1413 τὸν μὲν γὰρ ἡγούμαι σοφόν, τῷ δ' ἤδομαι, Nub. 1378 Εὐριπίδην σοφώ·

τατον.

ὑποκρίνεσθαι, 'to interpret.' Vesp. 53 οἴτως ὑποκρινόμενον σοφῶς ονείρατα. κρίνεσθαι had originally the notion of separation, then of determining by separation, II. v. 150 ἐκρίνατ' ονείρους. ὑπο— at the behest of another. The meaning 'plays his rôle' is also possible, and probably that taken by the Schol. who sees a sneer at the faulty characterization of Euripides; cf. Ran. 949. Eur. puts in the mouths of characters sentiments and language unbefitting their condition. The colloquy between the pedagogue and the nurse in Medea 49 ff., the remonstrances of the slave in Alcestis 757 ff., have none of the homely touches which differentiate the nurse of the Choephori and the sentinel in the Antigone. Is the criticism here not rather broader? The σοφός ποιτής is lucky to have a slave with σοφία: he can help him in the composition of his quiddities. Ran. 944 Κηφισοφώντα μεγάν, fr. 580 Κηφισοφῶν ἀριστε καὶ μελαντατε | σῦ δὲ ἐξεύξης εἰς τὰ πόλλα Εὐριπίδη | καὶ συνεποίεσ, ὅσ φασι, τὴν τραγῳδίαν.

402. ἄλλα ἀδύνατον. ἄλλα introducing an objection. This use with the ἄλλα of entreaty is specially frequent in rapid conversation. There are five ἄλλα's in as many lines in Nub. 123-7.

ἄλλη ὀμος, sc. ἐκκλητέος. 956 πάντως μὲν οὖσεις οὐδὲν ὑγίες, ἄλλη ὀμος, sc. οἰστέον. This turn is said to be found sixteen times in Euripides.

404. Εὐριπίδη. Van L. reads the nomin. by conjecture. The nominative is out of place in the direct address. The wheeling diminutive is extremely common, Eq. 726 ὁ δημίον, Nub. 80 Φειδιπίδη, Φειδιπίδιον directly following πῶς δῆτ' ἀν ἤδιστ' αὐτὸν ἐπεγείραμι, πῶς; Nub. 222, &c.

Van Leeuwen follows Bentley in placing ἄλλην αὐχολὴ here to avoid the monomer. It is more natural in its present position, and the interruption of the senarii is quite in place when some one is accosted or summoned. Nub. 222 ὁ Σῶκρατες, ὁ Σωκρατίδον. τί με καλεῖς ἄφημερε;

It is frequently used of the porter who 'answers the door'. Xen. Symp. i. 11 κρούσας τὴν θύραν εἶπε τῷ ὑπακούσαντι εἰσαγγείλαι (announce us). Plato, Phaedo 59 ε ὁ θυρωρὸς ἀσπερ εἶδοθει ὑπάκουειν.

406. Δικαιόπολις . . . Χολλήδης. For the correct form of the deme-name see Meisterhans 3. 37. If the pun is on χωλός, D. appealing to the tragic χωλοποιός, Van Leeuwen is no doubt right in reading χωλίδης 'from Lam(e)ington'. It is Aristophanes' practice to give the perverted form in such cases, ἐπιλήθει from Pallene 234, Κλωπίδαι for Κρατίδαι Eq. 79, &c. But it is possible that Χολλήδης is meant to jingle with οὐ σχολή. The insertion of οί before the demo-name is against Greek idiom. Cf. Meisterhans 3. 224 and Demos. xviii. 54 Αἰσχύνης 'Απρομίτου Κοθωκίδης ἀπήνεγκε πρὸς τὸν ἄρχοντα παρανόμων κατὰ Κητσιφώντος τοῦ Δεωσθένου Ἀναφυστίου. κλήτορες Κηφισοφῶν Κηφισοφόντος 'Ραμυνίσιος, Κλέων Κλέωνος Κοθωκίδης.

It is unnecessary to change MSS. καλεῖ to καλό. The third person is used in Thuc. i. 128 Παναγιάς ὁ ἢγεμόν τής Σπάρτης τούτῳ δέ σοι χαρίζεσθαι βουλόμενος ἀποσέμπει, Plato, Euthyphro 5 A οἰδέ τῷ ἄν διαβήσων Εὐθύδρων τῶν πολλῶν εἰ μὴ εἰδέιν, Soph. Aj. 865—6 τοῦτ' ὑμῖν Λίας τούτος ύστατον θροεῖ· | τὰ δ' ἄλλα ἐν' Λίδου τοῖς κάτω μυθήσομαι, Thesm. 77 where Euripides speaks of himself εἰτ' ἐστ', ἐτι ζων εἰτ' ἀπόλωλ' Εὐριπίδης, Mil. Glor. 817 in a scene resembling this 'te vocat Palaestrio'. ἕγω is only a deictic afterthought—D. slaps himself on the breast. In Eur. Or. 1626 Φοίβος σ' ὁ Λαταῦς παῖς δὸ' ἐγγὺς ὅν καλό (var. lect. καλεῖ) the deictic word precedes the verb.

Elmsley assumes that Dicaeopolis belonged to the deme of Acharnae. This view finds no real support in 34, 299, 333. 180 rather militates against it. Merry suggests that he properly belonged to Cholleidae, but had rights of property (ἐγκτήσις) in Acharnae. These speculations are rather fruitless. A dramatic character exists only in so far as its creator conceives it. Aristoph. thinks of Dicaeopolis as a country farmer, στυγῶν μὲν ᾧτυ τὸν δ' ἐμὸν δὴμον ποθῶν: he assigns him to a deme when the opportunity for a pun presents itself.

407. The voice of Euripides is heard behind the scene. οὐ σχολή regularly = 'is engaged'. Plato, Prot. 314 όνοιξας τὴν θύραν καὶ ἱδὼν ἡμᾶς, ἔα, ἐφη, σοφισταὶ τνες· οὐ σχολή αὐτῶ. 408. ἵκκυκλῆθητι, 'let yourself be rolled out'—the permissive use of the passive. Nub. 494 φέρ' ἵδω, τί δῆρον ἥν τίς σε τύπτε; τύπτομαι.

This line is expelled by Dobree as compounded from 402 and 409. Van L. further objects that the plan of using the eccyclema should proceed from Euripides himself, and not be suggested to him 'ab homine rusticoc, cui machinae scenicae ne notae quidem esse possunt'.

150 THE ACHARNIANS
The quoted clause is hard to understand. Dicaeopolis was a regular theatre-goer, as the opening scene testifies. In ἐκκυκλιθετήριον he is tempting Euripides. ‘Come out on your beloved eccyclema,’ he says; and Euripides’ resolution weakens at once.

The eccyclema was a naïve expedient for displaying interior scenes. The chorus could not leave the orchestra without disappearing from the audience, therefore the actors had to come out to them. A long, low platform mounted on wheels was stationed beside the central door in the proskenion—one beside each door, according to Bethe, who postulates more than one eccyclema. The actors arranged themselves on this platform in a sort of tableau vivant, and it was then pushed out upon the stage. In the Agamemnon Clytaemnestra is so displayed, standing beside the bodies of Agamemnon and Cassandra. Conventionally the action is still within the house; the eccyclema is a sort of projection of the interior. The range of this device has been much disputed. Neckel confines it to Euripides and the later tragedy; but it was certainly employed in the Oresteia (458 B.C.) and in Sophocles’ Ajax. Bethe recognizes certain instances in the Medea and the Herakles, but thinks that it was gradually discarded by Euripides, partly because of a quickening aesthetic sense and partly in deference to the jeers of Comedy. The broadness of the burlesque here and in the Thesmophoriazusae suggests that the Euripidean use was more general than Bethe is inclined to suppose.

For more recent views on the eccyclema see Reisch, Das Griech. Theater, 234 ff., and Exon, Hermathena, 1900, pp. 182 ff. Reisch argues that part of the back-scene was wound round revolving pillars, so as to display the interior. Exon’s view is much more plausible, that the eccyclema was a semi-circular platform stationed behind the proskenion, and capable of revolving along with that part of the proskenion to which it was attached.

409. καταβαίνειν, ‘to put my legs to the ground’, 411 n.

410. τι λάκασ; Intensive perf. common in Homer with verbs of sound. Π. xvii. 264 βεβρωχεν μέγα κύμα, Hdt. iv. 183 τετράγασι κατά περ αἱ νυκτερίδες. The word itself is distinctly tragic, doubly appropriate in the mouth of Euripides, who is at once a tragic poet and a tragic hero. In Aristoph. it is found only in parody or paratragedy—on the lips of the god Dionysus, Ran. 97 γόνιμον δὲ ποιηθήν ἀν οὐχ εὑροσ ἐτι | ξήτων ἀν ὡστι ρῆμα γεννάιον λάκον; in Euripidean parody, Plut. 39 τι δῆτα Φούξιδος ἐλακέν ἐκ τῶν στεμμάτων; Euripides is very fond of it, Hipp. 55, Or. 162, Hec. 673, 1110, El. 1213.

ἀναβάδην, ‘with your legs up.’ Plut. 1123 νῦν δὲ πεννών ἀναβάδην ἀναταύομαι. Schol. ἀνω ἔχον τοῦς πόδας. Pollux uses the word of reclining, ἀναβάδην καθήμενος. Cf. Athen. xii. 528 f. semi-proverbially
of the effeminate Sardanapillus κεκοσμημένον γυναικιστὶ καὶ μετὰ τῶν παλλακίδων ξαίοντα πορφύραν ἀναβάδην τέ μετ’ αὐτῶν καθήμενον, Dion.

Chrys. 61. 2 καθήσοτο ἐπὶ χρυσηλιτίου κλῖνης ἀναβάδην. The ecycelema represents Euripides reclining on a lectus lucibratorius. αναβάδην is sometimes taken to mean 'upstairs'; a sense supported by a second scholiun. This would suit the Platus passage well enough, ἀναβάδην being used in a slang way of heaven, 'up aloft.' Cf. Plaut. Am. iii. 1. 3 'in superiore qui habito cenaculo'. But there is no particular point in putting Euripides' study on the first floor, and you certainly can't work the ecycelema there. Euripides hands the rags of Telephus (434) and the felt cap (445) to Dicaeopolis; he does not throw them at him. Cf. also Thesm. 220, 235, 250, τοιοῦ λάβῃ ἀπὸ τῆς κλίνης 262. The major premise of D.'s reasoning is in Thesm. 149 ff. χρὴ γὰρ ποιητὴν ἄνδρα πρὸς τὰ δράματα ἢ δεῖ ποιεῖν, πρὸς ταύτα τοὺς τρόπους ἐξειν. ἀὐτίκα γυναικεῖ ἤν ποῖ τις δράματα, ἢ μετονοίαν δεῖ τῶν τρόπων τὸ σῶμα ἐξειν. Euripides wears beggarly rags; it is not to be wondered at that he creates beggars. Euripides lounges on a couch without using his legs; it is no wonder that his heroes can't use theirs. Merry's suggestion that the characters fall downstairs is extremely ingenious, but destroys the parallelism.

411. καταβάδην. See καταβαίνειν 409; cf. Phaedo 61 c λέγον ταῦτα καθήκε τὰ σκέλη ἐπὶ τὴν γῆν (cited by Richards, C. R. 1901), and for the previous position 60 B ἀνακαθίζων ἔστι τὴν κλίνην.

It is not quite certain what suggested this representation of Euripides. Reisch, p. 239, thinks that Bellerophon may have been displayed on a κλίνη after his fall from Pegasus. In Agathon's case it is sheer effeminacy. I think it more probable that Aristophanes, who was something of a man about town, is hitting at the cloistered poet, the ἱσυχαῖος Medea 304, Bacchae 388 ὁ τὰς ἱσυχίας βιοτος καὶ τὸ φιλονεῖν. The library amassed by Euripides was matter of common talk, Athen. 3 A, Ran. 943 ἀπὸ βιβλίων ἀπῆθον, Ran. 1408-9 ἐμβάς καθήσων συλλαβῶν τὰ βιβλία. He is consistently identified with the philosophers Ach. 399 m., and Aristoph. is fond of jibing at the sedentary life of the Sophist; cf. Nub. 198-9 ἀλλ' οὐχ οἱ ἐν τοῖς αὐτοῦ πρὸς τὸν ἀέρι | ἐξο διατρίβειν πολὺν ἀγαν ἐστὶν χώμον with Plato, Prot. 311 A καὶ γὰρ τὰ πολλὰ Πρωταγόρας ἐνδόπο διατρίβειν.


ποεῖν, 'to represent,' 'to create,' of the poet. Spenser, Ecl. 6 'The god of shepherds, Tityrus, is dead | Who taught me humbly as I can, to make'. In old Scotch the poet is a 'makker'.
Euripides is styled χωλοποιός in Ran. 845. He brought at least three limping heroes on the Attic boards: Philoctetes, bitten by a snake in Lemnos; Telephus, wounded by the spear of Achilles; Bellerophon, unseated by Pegasus. In Pax 146 the daughter of Trygaeus is afraid that her father may qualify for admission to the Euripidean répertoire ἐκείνος τῷρει μὴ σφαλεῖς καταρρήσις | εἰσείσθεν, εἶτα χωλὸς ἀν Ἐφιπίδη | λόγον παράσχης καὶ τραγῳδία γένη.

412. ατάρ, sondem. Used when a new thought abruptly presents itself. 448 ατάρ δέομαι γε πτωχικοῦ βακτηρίου, and the common ατάρ μεταξύ τῶν λόγων, ‘but by the by.’

ατάρ τι τά ράκιν ἔκ τραγῳδίας ἔξεις. The text here is faulty, ‘quippe quibus ratio quae inter causam et effectum intercedit, prorsus pervertatur ’ Bachm. Conj. 7. ‘We must not go behind his rags and start with (1) ragged heroes, whose tatters he then (2) takes and wears, and (3) produces new heroes in rags’ (Richards, C. R. 1901). Comedy is often illogical, but only when the illogicality is funny. There is a good instance in Ran. 657 τὴν ἀκαυθὴν ἔξελε, where Xanthias excuses his οὖμοι, as if the prick of a thorn were not as conclusive a test of divinity as the pain of the lash.

Exception has also been taken to this line on metrical grounds, an anapaest with its thesis consisting of an elided tribrach being excluded from the third foot. But as the MSS. give us at least one instance of this division in the third, Pax 185 τι σοι ποτ’ ἐστ’ ἀνομ’; οὐκ ἔρεις; and it is common enough in the first, second, and fourth, one may be sceptical. I read ατάρ τι τά ράκιν; εἰς τραγῳδίαν ἔξεις | ἐν θητὲ ἔλεινην; The corruption may be deeper rooted, but this gives good sense. ‘Why these rags? Do you put on beggarly garb when you are a-tragedy making? No wonder your tragedies are full of beggars!’ ατάρ τι τά ράκα; is a natural cry of surprise. In the parallel scene τίς ἡ στολή; is the phrase, Thesm. 186: for eis expressing purpose cf. Vesp. 645 παντοῖας πλέκειν εἰς ἀπόφυξιν παλάμας, Nub. 269 ἑλέτετε δὴ τοῖς ἐν εἰσπίεσιν, Pax 374: for the poetical principle involved Thesm. 165-6 αὐτὸς τε καλὸς ἦν καὶ καλὸς ἡμπέσχετο | διὰ τόυτ’ ἄρ’ αὐτοῦ καὶ καλ’ ἦν τὰ δράματα.


413. ἐσθῆτ’ ἔλεινην: contrasted with the imposing grandeur of the conventional costume of the older tragedy.—πτωχοῦς ποιεῖς: in Ran. 842 Euripides is attacked as πτωχοποιεῖν and ρακωσυνραπτάθην. A hit at his realistic presentations of kings in rags ἰν’ ἔλεινοι τοῖς ἀνθρωποὺς φαινούστ’ εἶναι. He substitutes a troubling of the senses for the higher ἔλεος of the older drama. Ragged royalties appear
in the Helen, the Electra, and the Orestes of the extant plays. Cf. Telephus fr. 698 πτώχ’ ἀμφίβλητρα σώματος λαβὼν ῥάκη.

415. τοῦ παλαιοῦ δράματος: the Telephus produced in 438 B.C. In the fourth century it was one of the most popular of Euripidean plays.

416. The ῥήσεις of Euripides were specially admired. They were often recited at banquets, Nab. 1371 ὁ δ’ εὐθὺς ἦν Εὐριπίδου ῥήσιν τινα. Ach. 496 ff. is a close parody of the Telephus ῥήσις. Here too life is at stake, and D. wants all the tragic adjuncts, 'the trap-pings and the suits of woe.'

418. Euripides uses the cothurnate style throughout, λακίδας πέπλων, δυστυχὴ πεπλώματα, Τηλέφου ρακώματα, while Dicaeopolis sticks to the vulgarizing diminutive.—τὰ ποῖα. The article with ποῖος in a real question asking for further definition 62 n.—μῶν idiomatic in the second question suggesting an answer to the first 329 n. Oeneus was the 'old man unfortunate' of the Attic stage. Cf. the interesting fragment of Timocles (fr. 6) τῶν μὲν τραγῳδοὺς πρωτόν, εἰ βούλει, σκότει | ὃς ωφέλοιτι πάντας' ὁ μὲν ὁν γὰρ πένης | πτωχώτερον αὐτοῦ καταμαθῶν τὸν Τήλεφον | γενομένον ἡδὴ τὴν πενίαν ῥάου φέρει. | χαλὸς τις ἐστὶ; τὸν Ψιλοκῆθην ὁρᾶ. | γέρων τις ἀτυχεὶ; κατέμαθεν τὸν Οινέα. Childless and in old age he was driven from Calydon by the usurper Agrios.

ὅδι, hiece. Euripides points to the get up beside him.

419. ἢγωνίζετο, 'played his part' in reference to the stage contest.

420. ἢν, 'No, I'm not thinking of these.' The tense dates from the moment at which he determined to ask them. Pax 522 οὗ γὰρ εἶχον οἴκοβεν.

421. Phoenix was the son of Amyntor, King of the Dolopes. He was blinded by his father in consequence of a false accusation like that which Phaedra brings against Hippolytus.

423. 'What thing of shreds and patches?' Aesch. Cho. 28 λυνοφθόροι δ’ ύφασμάτων λακίδες. This use of periphrasis is extremely common in tragedy, and not uncommon in prose, when it is sought to disengage and emphasize one particular aspect of a thing. ποτε marks impatience. Two suggestions have already fallen flat.

424. ἄλλα ἦ. In this formula ἦ asks the question, ἄλλα marks surprise. Soph. El. 879 ἄλλα ἦ μέμρησ; (Jebb). Cf. 426, Thesm. 97.

425. πτωχίστερον. Ran. 91 λακίστερα, Ecphantides 3 κακηγοροῖστατος. The suffix is comic, and is added only to undignified words, ψυφαγίστερος, λαγνίστερος, μονοφαγίστερος, κλεπτίστατος, ποτίστατος.
428. ὦ Βελλεροφόντης, sc. ἦν. D. affects to be still racking his memory for the name.—ἐκείνος, 'the man I'm thinking of.' For this use of ἐκείνος cf. Thesm. 769 οἶδ' ἐγὼ καὶ δὴ πάρον | ἐκ τοῦ Παλαμήδους· ὦς ἐκείνος τὰς πλάτας | ρίψω γράφων where Mnesilochus forgets the name of Οέαξ. Plautus uses 'ille' in the same way. Trin. 907 'illi edepol—illi, illi—vae misero mihi!' Merc. 722 'illa—illa edepol—vae mihi! nescio quid dicam'.

429. προσατεύειν, to beg; προσδούναι, to give alms. Xen. Oec. xx. 82 κλέπτων ἢ ἄρπαζων ἢ προσατωτὸς βιοτεύειν. In Lucian, Charon, § 15 οἱ προσατεύτες are the members of a regular profession along with τοὺς γεωργούντας, τοὺς πλέοντας, &c.

430. (1) 'I have it. You mean the Mysian, Telephus'; λέγεις being supplied from 424. ἀνήρ as in 750 ἀνήρ Μεγαρείκος with name of country, class or profession. For this use of οἶδα cf. Nubes 102 αἴζοι, πονηροὶ γ', οἴδα. τοὺς ἀλαξόνας, | τοὺς ὀχιδάντας, τοὺς ἀνυπερδήτους λέγεις.

(2) 'I know the man, the Mysian Telephus.' The second rendering is illustrated by Eur. Cycl. 104 οἶδ' ἀνδρα κρύταλον, δρμὺν Σίσουφον γένος, which is hardly parallel.

434. 'Between them and Ino's.' Note that this, the ordinary rendering, implies that the rags rise to a considerable height, so that Ino's are the furthest off from the reclining Euripides. In this idiomatic use of μεταξύ it is, as one would expect, always the distant terminus that is expressed. Av. 187 ἐν μέσῳ δὴποτεν ἀνὴρ ἐστὶ γῆς is spoken from the gods' point of view. Aesch. Cho. 61 ἐν μεταχειμῷ σκότου (sc. καὶ ἡμέρας).

435. 'All-piercing, all-pervading eye of Zeus.' Adjectives ending in -οττῆς are frequently applied to Zeus in tragic style: as soon as D. receives the hero's cloak he begins to talk in character. Soph. O. C. 1086 ἰό Ζεῦ πάνταρχε θεῶν, παντόπτα πόρους. While he declares he holds the cloak up to the light, and affects to see through it like the slave Cario in Plut. 715 ὅπας γὰρ εἴξεν οὐκ ὄλιγας μᾶ τὸν Δία.

436 is bracketed by many scholars as an interpolation from 384. The interpolator must have taken ὦ Ζεῦ as a true vocative instead of an expletive. The transition from ὦ Ζεῦ to Ἐὑριπίδη is certainly rather abrupt in the reading-text; but Aristophanes might fairly reckon on an interval for laughter and applause.

439. ὁ πλίδιον. The Greeks of the better classes generally went bare-headed in town. The leather cap (κυνη) and the felt-hat (πιλός) were worn by the humbler artisans and seafaring folk; the causia is part of the skipper's rig in Plaut. Mil. Glor. 1178. Ismene's κυνη (Soph. O. C. 314) is a travelling cap. ὁ Μύσιον marks the felt-cap as specifically foreign. Cf. Luc.
De Gymn. 16 τὸν μὲν πῖλὸν μοι ἀφελείν ἐδόξεν ὡς μὴ μῶνος ἐν ὑμῖν ξένῳσι μῷ σχήματι. Its adoption by Dicaeopolis is sufficiently motivated by the fact that it had been worn by Telephus. But it is quite in keeping with his rôle as bomolochus and the freedom of speech he means to employ. The pointed felt-cap is a salient feature of the clown’s dress in the S. Italian Phlyakes. It is clearly marked as a carnival-cap in Plut. Sol. 8 εἶλεγεία δὲ κρύφα συνθεισ καὶ μελετήσως ὡστε λέγειν ἀπὸ στόματος ἐξεπτήθησεν εἰς τὴν ἄγοράν ἑφω πιλίδιον περιδέμενος, Demos. F. L. 255 κἂν πιλίδιον λαβὼν περὶ τὴν κεφάλην περινοστῆς καὶ ἐμὸι λωιδορῆ.

περὶ τὴν κεφαλῆν. The omission of the article is facilitated by the further definition τὸ Μῦσον. Kühner-Gerth i. 616. Thuc. vi. 55 ἡ στήλη περὶ τῆς τῶν τυράννων αδίκιας ἢ ἐν τῇ ’Αθηναίων ἄκροπόλει σταθέσα.

440-1 are borrowed from Eur. Telephus (Schol.). εἶναι τῷμερον violates the Cretic rule, and should perhaps be excluded from the quotation. Meineke suggests εἰς τὸ σήμερον. Porson’s rule is of course not absolute. Cf. Eur. Ion 1 Ἀτλας ὁ χαλκέοις νότοις οὐφρανόν: it is unlikely that — | — should occur in the first line of a play through sheer inadvertence. Other exceptions are Alc. 671, Andr. 230, 346, Hec. 729, I. A. 530.

442-4. The meaning of these lines is obscure. The Scholiast’s note is intelligent in itself: ‘Here too he censures Euripides. οὔτος γὰρ εἰσάγει τοὺς χοροὺς (1) οὔτε τά ἁκόλουθα φθεγγομένους τῇ ύποβείει, ἀλλ’ ἱστορίας τινὰς ἀπαργέλλοντας ὡς ἐν ταῖς Φωνίσσαισ: (2) οὔτε ἐμπαθῶς ἀντιλαμβανόμενους τῶν ἀδικηθέντων, ἀλλὰ μεταξὺ ἀντιπτύντως.’ (1) refers to the loose connexion between the Euripidean plot and the Euripidean lyric; (2) to scenes like Hipp. 776 ff., where the chorus has to stand and see things done which ordinary sense and decision could avert—otherwise there would be no tragedy; perhaps also to the banal commonplaces put in the mouth of the Coryphaeus (‘ganz neutrale und nichts-sagende Bemerkungen’). But all this, though accepted by most editors, deviates in the wildest fashion from the language in the text. I feel sure that the reference is to the original scene which D. is to burlesque. Telephus appears before the palace of Agamemnon. The θεσαῦ know who he is—he tells them in the prologue Λύγη γὰρ Ἀλέου παῖς με τῷ Τιρυνθίῳ | τίκτει λαβρῶς Ἡρακλεὶ κτλ. fr. 696—and all about him πτόχον ἀμφιβληστρα σώματος λαβὼν ῥάκη fr. 697. But the χορευταὶ do not; and they fall easy victims to the ambiguities (ἀμφιβολία) in which Euripides delights. Cf. Telephus fr. 704 οἰδ’ ἄνδρα Μυσὸν Τῆλεφον . . . εἰτε δε | Μυσὸς ἂγως ἢν εἰτε καλλοθέν ποθεν, fr. 703 εἶ πταχός ὄν τέτληκ’ ἐν ἐσθλοῖσιν λέγειν, fr. 707 καλὸς ἔχομαι Τηλέφῳ δ’ ἀγὼ φρονῶ.
Aristoph. probably thought this a rather cheap way of producing a striking effect. The Schol. on O.T. 264 seems to hold that view ὡσπερ ἐλ τοῦ μοῦ πατὲρός: αἰ τοιαύται ἔννοιαι οὐκ ἔχονται μὲν τοῦ σεμνοῦ, κινητικαὶ δὲ εἰσὶ τοῦ δειτρῶν, αἷς καὶ Εὐριπίδης πλεονάζει. The instance in Sophocles is of course rather different. Oedipus is himself ignorant of the other meaning his words convey. Tragic irony of this sort is on a higher plane than the mechanical trick in Euripides.

Lines 442–4 have no bearing on the plot of the Acharnians. The chorus never forget that Dicaeopolis is Dicaeopolis. They themselves sanction the adoption of the Telephus garb 386 ff., and recognize him when vested in it 495 ff. The lines are a comic commentary on the Telephus quotation 440–1. Note the change to the comic rhythm culminating in 444. ‘That is the sort of thing Euripides approves of’—and Euripides does approve it 445.

442. ὃς εἶμ’ ἐγὼ, ‘who I really am’—not quite the same as ὅστις εἶμ’ ἐγὼ.

445. πυκνός, close-packed, hence of the mind ‘sagacious’. Like σοφός a favourite word of Euripides. Both are found in the sarcastic reference to him in Plato, Rep. 568 ά. λεπτός, ‘fine,’ hence ‘subtle’. There is an obvious point in the juxtaposition of the two words whose root meanings are so different. Amphis fr. 3 λεπτός καὶ πυκνός πάντ’ ἐξετάζειν. For a somewhat similar word-play cf. Galen, p. 875 παχεία γαστήρ λεπτόν οὐ τίκτει νόον.

446. εἰδαμονοῖς, frequently in Euripides as an expression of thanks. Phoen. 1086, Alc. 1137, El. 231. Τῆλέφος, sc. γένοιτο. Cf. Plut. 526 ές κεφαλὴν σοι. With φρονώ cf. Soph. El. 334 δηλώσαιμ’ ὃν οί’ αὐτοῖς φρονῶ. It is hardly necessary to supply αὐτῷ. Τῆλέφος may be taken ἀπὸ κοινῷ with (γένοιτο) and φρονῶ. The line is quoted by Athen. v. 136 c in the form εἴ σοι γένοιτο, Τῆλέφο δ’ ἀγώ νοο, and it is at least possible that εἰδαμονοῖς has crept in from 457. Its frequency in Eur. however supports the MSS.

Τῆλέφο δ’ ἀγώ φρονῶ is taken bodily from Eur. fr. 707. D. puts himself on the back εἴ γε. He feels overflowing with tragic ἀμφιβολία as soon as (ἢδη) he has put on the tragic rags. ῥηματῖων clearly referring to Τῆλέφο δ’ ἀγώ φρονῶ bears out the view of 442–4 ῥηματίων σκιμαλίσω which I have given above.

447. For σίνον = ‘how’ cf. 321, 807, &c.

448. ἀτάρ marks an abrupt change of thought. D. bethinks himself that he has still a few σκεύαρια to seek.

450. For the burlesque address to his soul cf. 480 n. δόμων, the plural of majesty, common in tragedy, here in tragic parody.
453. σπυρίδον, a wicker-work case for holding a lamp, resembling that of our stable-lanterns. Telephus must have used it as a wallet. Cf. Od. xiii. 437 where Athena disguises Odysseus as a beggar δῶκε δέ οἱ σκήπτροι καὶ ἄικεία πήρην. Nub. 922 Τήλεφος εἶναι Μυσὸς φάσκων, ἕκ πηρίδιον γνώμας τρόγων Πανδελετείους. The σπυρίδον was a prominent part of the stage get-up. Cf. Diog. Laert. vi. 5. 87 theoremen έν τινι τραγῳδία Τήλεφον σπυρίδον ἐχοῦτα καὶ τάλαν λυτρών, αἴτθαι εἰπί τίνι Κυνικῆν φιλοσοφίαν.

454. χρεός, properly ‘something needful’, then ‘a debt’. In Nub. 30 αὖρ τί χρεός ἔβα με there is a pun on the two meanings. χρεός μ’ ἔχει = χρεία μ’ ἔχει is hard to parallel.

455. Schol. μιμοῖται τῶν Εὐριπίδου χαρακτῆρα τῶν λόγω, taking the same view apparently as the Schol. on Tr. 895 καταφέρεται εἰς τό νόσημα τῶν ἀντιθέσεων, that Euripides is too fond of merely formal antithesis. Cf. El. 937 τάνδρος μὲν οὐδέσε, τῶν δὲ θηλεῖῶν λόγος.

457. φεῦ generally dolentis vel commiserantis, sometimes, however, as here, a cry of joy. Cf. Ran. 141. This second sense is not unknown in Tragedy. Soph. Phil. 234 φεῦ τό καὶ λαβέιν πρώσφεβεγμα τοιοῦτον ἀνδρός. ὀστερὴ ς μίφτι ποτε is spoken ‘aside’.

εὖδαμονοίησ of thanks like ὄναο. See 446 n. ‘Bless you, like your blessed mother.’ Clito, the mother of Euripides, is constantly represented as a greengrocer. Cf. 478, Thesm. 387 Εὐριπίδου τῶν τῆς λαχανοπωλητρίας, Ran. 840 ἄληθες; ὃ παί τῆς ἄρουραις θεοῦ. According to Philochorus, however, the parents of Euripides were both τῶν σφόδρα εἰγερέων. Euripides was born and spent a great part of his life in Salamis. Mnesarchus, his father, may have had an estate there, and it was Salamis that supplied the greengroceries of Athens. Cf. Thesm. 456 ἐν ἄργιοις τοῖς λαχάνους αὐτῶς τραφεῖς. The suggestion that Clito herself had a stall in the market-place must be a mere comic turn. So in Juvenal x. 130 the father of Demosthenes, a wealthy manufacturer, is spoken of as ‘ardentis massae fuligine lippus’.

458. μᾶλλα, i. e. μή (τοῦτ’ εἴπης) ἀλλά. The same ellipse is implied in μᾶδαμος 324.

460. φθείρον, ‘be off with a murrain on you.’ A verb of going with a tone of imprecation, Pax 72 ἐκφθαρεῖς οὐκ οἶδ’ ὑπό. With a specific destination φθείρεσθαι πρὸς τοὺς πλούσιους Demos. xxi. 139. Even in Euripides the word is not uncommon, Herakl. 284, 1290, Androm. 708.

461. (1) What harm you are doing μῆ δοίς. (2) What harm you are doing in undermining the foundations of morality (Van Leeuwen). (3) What a bore you are yourself. The third rendering
is, I think, the right one. With the retaliating αὐτὸς the line
must be taken in connexion with the preceding ιοσ' ὀχληρός ἃν
dόμοις. It is spoken 'aside'.

462. ἀλλὰ, in entreaty. For the blandishing γλυκύτατον cf. O. C.
106 ἦ', ὁ γλυκείαν παίδες ὀρχαίον Σκότου, Trach. 1040 ὁ γλυκεῖον 'Αἰδας.

463. 'A pipkin with a sponge as bung.' The sponge is to cleanse
the hero's wound. The pipkin may be to hold a healing ointment.
But in 1175 αὐτρίδιον is used to warm the water for Lamachus as
he returns wounded from the field. Cf. Antiph. 177 ἐν χύτρα δὲ
μου | ὁποι ἐδώρ ἔφοιτα μηδέν' ὄφομαι.

464. ἄνθρωπ'. For omission of ὁ, contemptuous, cf. 95 n. Plato,
Gorg. 518 c ἄνθρωπε, ἑπατίες οὐδέν περὶ γυμναστικῆς.

'All my stock-in-trade,' as if his tragedies were built up out
of these accessories. Aelian, V. Η. xiv. 13 οὕτως ἐκώμα ἐπὶ τούτοις
(sc. τοῖς ἀντιθέτοις) καὶ ζέστο τὴν αὐτὸν πραγμαθίαν ταύτ' εἰναι. Lucian,
Tyann. 157 καταλαπω ἐδὲ τῷ ἑπόκρητῷ τῶν νεκρῶν καὶ τὴν σκιήν καὶ τὰ
λαύτα τοῦ δραμάτου.

465. ταυτην (sc. τὴν χύτραν from χυτρίδιον). Euripides is above
diminutive.

469. ἵσχυα φυλλεία, the outside leaves of vegetables and these
withered. Cf. Plut. 544 στείχοισθαι ὁ ἅντι μὲν ἄρτων | μιλαίχης πτῶρθους,
ἀντὶ ἃ μήπερ φυλλεῖτ. ἵσχυων ῥυφανίδων in a description of the poor
man's life.

470. ἵδον, 'there' of immediate compliance. Cf. 431. Eccl. 131
περὶδον δὴ τῶν στέφανον τὐχάγαθη. | ἵδον. The following lines of
that passage illustrate the other use of ἵδον, in repeating a word
in derision εἴτα πρὶν πιεῖν λέγω; | ἵδον πιεῖν, 'Listen to her πιεῖν!'
135 τί δ'; | οὗ πίνουσα καὶ τίκκλησία; | ἵδον γε σοι πίνουσι.

φροῦδα, like σοφός, πυκνός, λεπτός συρμα was much affected by
1078 φροῦδη μὲν αὐτῆ, φροῦδα δ' ἄρθρα μου κάτω, and the parody in
Nub. 718 φροῦδα τὰ ταῦτα χρωμα. φροῦδη χρωμα, | φροῦδη ψυχή, φροῦδη δ' ἐμβάς, | καὶ πρὸς τούτοις ἐτί τούτι κακῶς | φρουράς ἄδων | ὀλέγουν φροῦδος
gεγένημαι. In Ran. 1343 τῶν ἀλκετρυών μου ἐναρπάσασα | φροὶδὴ
γλυκῆ we have it in an ode where Aeschylus is professedly bur-
lesquing Euripides.

471. ἄλλα οὐκέτ'. In conversational and exclamatory style the
verb is often omitted; sometimes it is difficult to supply any
particular verb. The ellipse is most frequent with verbs of coming,
saying, doing, and the like; cf. 345 μὴ μοι πρόβασιν, 458 μᾶλλα
μοὶ δὸς ἐν μόνον, 815 ταῦτα δ' ὁ, sc. δράσω, Thesm. 846 ἄλλος γεγένημαι
προσθοκῶν, ὁ δ' οὖνδεπο. Cf. Plato, Theaet. 142 λ ἀρτί, ὁ Τερψίω,
ἡ πάλαι εἰς ὄγρον (sc. ἰκεῖς); Vesp. 118 ἐτ' αὐτὸν ἀπέλου κακάθαιρ',
471-2, according to Symmachus, are borrowed from the Telephus. 

474. 'On which my all depends.' Av. 1677 έν τῷ Τρεβάλλῳ πᾶν τά πράγματα, Lys. 32 ἵνα έν ἡμῖν τῆς πόλεως τά πράγματα.

475. is is found (1) between vocative and attribute, Eur. Or. 1246 Μυκηνίδες ὁ φίλαι, Thesm. 210 Εὐμπιτίδης ὁ φίλτατ' ὁ κηδεστά; (2) both with vocative and with attribute, Pax 1198 ὁ φιλτάτ', ὁ Τρυγαίε. In Eq. 726 Cobet was wrong in dividing ὁ Δημιουργός ὁ φίλτατον between two speakers. In our line Εὐμπιτίδον ὁ φιλτάτιον is certain. Van L. follows Elmsley in reading φίλτατον: but the rare diminutive ('Sweetkin') is in all our MSS., and suits the desperate entreaty of the passage excellently. A, B, C support καὶ γλυκύτατον to complete the line. Perhaps we should read ὁ γλυκύτατον; cf. Thesm. 210 supra.

476. The verb of the protasis is attracted to the opt. of wish in apodosis only when it expresses future condition, 324 n. If it refers to pres. or past, it retains its own mood. Ran. 579 κάκιστ' ἀπολοίμην Ξανθίαν εἰ μὴ φιλῶ.

478. The σκάνδιξ or chervil was a wild herb. Pliny, N. H. xxi. 38 'scandix quoque in oleres silvestri ponitur haec est quam Aristophanes Euripidi poetae obicit ioculariter, matrem ne olus quidem legitimum venditasse sed scandicem'. The scandix was used by Andocides to typify the privations of the war—μηδὲ ἄγρια λάχανα καὶ σκάνδικας ἐτί φίγοιμεν (Suidas, s. v. σκάνδιξ). Such beggars' fare is to move the compassion of the Acharnians.

479. Euripides' patience is exhausted. The eccyclema is rolled back.

πηκτὰ δωμάτων. Is δωμάτων (1) a genit. of equivalence, 'th' impenetrable halls,' a use common in Silver Latin, strata viarum, tacita suspicionem, &c.; or (2) the ordinary possessive: πηκτὰ =
COMMENTARY: LINES 471–84

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θύρας? The latter is supported by Pollux x. 27 τῷ δὲ κλῆσαι ἵνα καὶ τὸ πακτοῖν καὶ τὸ ἐπιπακτοῦν τὰς θύρας ἐστὶν, ὡσπερ τῷ ἀνοίγειν ταῦταν τὸ λείν, ὅς ἔφη Εὐριπίδης λῦν πακτὰ δωμάτων.

480. Appeals to one’s heart are in epic or tragic style. ὀξθέουσας δ’ ἄρα ἐπεὶ πρὸς ὄν μεγαλίτερνον θυμόν Od. v. 298, τετλαθὶ δ' θραδής xx. 18. Archilochus 66 θυμεῖ θεία ἀμηχάνουσι κῆδεσιν κυκώμενε, Theognis 695, &c., and especially Medea 1056 ff. μὴ δῆτα θυμεῖ, μὴ σὺ γ’ ἐργάζης τάδε. Comedy is never tired of these tragic apostrophes in comic situations. Eq. 1194 οὔ θυμεῖ, νῦν βαμολόχον ἐξευρέτι. Vesp. 756 σπείδ' ὑψιχή, ποῦ μοι ψυχή; ‘νous ne sommes plus dans un temps où l’on parle à son bras et à son âme’ (Voltaire, quoted by Jebb on Soph. Trach. 1259).

ἐμπορευτέα, 394 n.

483. γραμμὴ δ’ αὐτῆ, ‘there is the starting-point.’ The ἀφετηρία or starting-line is here the block. Metaphors from the race-course are extremely common in Greek, ἀπὸ βαλβίδων Vesp. 548, Eq. 1159, ἀπὸ μᾶς ὑσπλαγίδον, Lys. 1000. This burlesque of tragic monologue is closely modelled on Medea 1242–50 (represented in 481 b.c.). D. shrinks from the block, as Medea from the slaying of her children. For the mention of the race-course cf. 1244–5 ἁγ', ὡ τάλαινα χεῖρ ἐμή, λαβεί ἔχον, ὡ δ' ἔφος, | λάβ', ἔρπε πρὸς βαλβίδα λυπηρὰν βίου. The ‘heart’ laying its ‘head’ upon the block is a malicious exaggeration of such phrases as ἀλλ’ εἰ ὀπλίζου καρδία 1242, ὡ ψυχή σκληρή, καλύβος λιθοκόλλητον στόμιον παρέχουσ’ ἀνάπαυε βοήν Trach. 1260–2.

484. οὐκ εἰ. The fut. indic. with οὐ interrogative is frequently used in peremptory commands. Lys. 459–60 οὐχ ἔλεγε', οὐ παῖσε', οὐκ ἀρήσετε; | οὐ λοιδορήσετ', οὐκ ἀνασχυντήσετε;

Εὐριπίδην. Aristophanes often uses a man’s name for the particular quality or thing associated with the name. Eccl. 97 δεῖξε τῶν Φορμίσιον, Ach. 1002 ἄσκων Κτησιφόντος λήφησαι. In taking over the trappings and the suits of woe, D. has assimilated the sum and substance of Euripidean tragedy. Cf. 464, 470.

καταπείνιν is the strongest term for devouring. It is first found in Hes. Theog. 459 καί τοὺς μὲν κατέπειν Κρόνος μέγας. It survived in Attic as a purely comic term; in satyric drama, Eur. Cycl. 218 μη 'μὲ καταπῆκιν μόνον, Ion, Omphale (Athen. x. 411) ἐμφανίσασις αὐτοῦ τὴν ἀδοφαγίαν ἐπίφερε 'ἐπὶ δὲ τῆς εὐφημίας κατέπειν καὶ τὰ κᾶλα καὶ τοὺς ἀνθρακάςastes', in Aristoph. Eq. 693, Nub. 338, Vesp. 1147, 1502, Av. 1137, 1429, Lys. 564, Ran. 1466. In Attic prose there are only two instances, Plato, Euthyph. 6 ἄ τοὺς υἱέυ κατέπειν οὐκ ἐν δίκη, a reminiscence of Hesiod, Aesch. 13. 39 καὶ οὐ μόνον κατέφαγεν (sc. τὴν οὐσίαν) ἄλλα καὶ εἰ οἰὸν τ’ ἐστιν εἰπεῖν καὶ κατέπειν. καταπείνειν (of solids) is, however, common in later writers.
485. ἐπίνεον, 'well done!' The aor. is usual in expressions of pleasure or displeasure at something that has just been said or done. Eq. 696 ἤσθην ἄπειλαίς, ἐγέλασα ψιλοκομπίας, Nub. 174 ἤσθην γαλεώτη καταχέσαντι Σωκράτος. A purely dramatic use. The converse of the 'instantaneous aorist' is the future οἴμοι τί λέεις; of something that has been said. The person receiving bad news fails at first to grasp its significance.

486. ἐκεῖς, to the ἐπίξενον. D. takes up his stand beside the block.

487. εἶπονος. Where the aor. participle expresses time coincident with that of the main verb (fut. or aor.) there is always a logical priority, cf. Nub. 1062 καὶ μ' ἐξέλεγξον εἶπόν, Phaedo 60 φ. εἰ ἐποίησας ἀναμφίησας με, Eur. Hipp. 356 ἀπαλλαχθήσομαι βίων θανώσα, though the actions of the verb and participle are practically one. This is not the case here. Hamaker reads εἰπέ θ'. It is simpler to suppose that Dicaeopolis does not actually lay his head on the block until line 556. His long ῥῆσις is addressed to the spectators, ἄνδρες οἱ θεόμεναι 496, and would hardly be delivered while he was sprawling on the ground.

488. ἄγαμαι καρδίας, 'Bravo! my heart.' The genitive is the ordinary causal genitive. Cf. Av. 1744 ἄγαμαι δὲ λόγων. Porson read ἄγαμαι καρδία. Cf. Cephasodorus fr. 3 εἰπε ὁ ἀλείφεσθαι τὸ σῶμα μοι πρόν ὁ υἱόν καὶ ρόδινον, ἄγαμαι, Σανθία where ἄγαμαι is used like Latin amabo, 'I entreat thee, my heart.' But Dicaeopolis is now past that stage.


491. σιδηροῦσ, (1) iron-hearted, Aesch. Sept. 52 σιδηρόφρον γὰρ θυμὸς ἄνδρεια φλέγων: (2) brazen and obstinate, Lys. 17. 44 εἰ μὴ σιδηροῦσ ἐστὶν οἴμα αὐτὸν ἐννοεῖν γεγονέναι.

497 ff. στολισθείς τοῖς Τηλέφοις ῥακὼματιν παροδεῖ τὸν ἐκείνον λόγον (Hypoth. I). The original must have been a masterpiece in its own kind. It is again burlesqued in Thesm. 466 ff., where Mnemosilochus in woman's clothes pleads the cause of Euripides. Verbal parody abounds, and the same thread runs through both speeches—'I can understand your anger; I too hate our common foe. But we are all friends here. Let us be candid. We are no mere injured innocents.' See Bakhuyzen's ingenious restoration, De Parodia, p. 19.

497. Telephus fr. 701 μὴ μοι φθονήσητι ἄνδρες Ἑλλήνων ἄκροι, εἰ πτωγός ἄν τέτλη ἐν ἐσθλοίων λέγειν; Ennius fr. 4 'palam muttire plebeio piaculumst'.

499. τρυγοδίαν ποῦν. This name for Comedy seems to be derived from the wine lees (τρύγον) with which the early Attic κώμοι smeared their faces. The parabasis-like character of this passage is motivated
by the natural timidity of Callistratus. Note his insistence in 515–16 οὐχὶ τὴν πολιν λέγω, μέμνησθε τούθ’ ὅτι οὐχὶ τὴν πολιν λέγω. See 377 n. and Introduction.

500. Aristotle distinguishes two functions of poetry: (1) mere ψυχαγωγία, artistic delight; (2) giving precepts of conduct, ὑποθήκα. The latter is the predominant idea in the classical period. Ran. 1008–9 τίνος οὖν καὶ οὗτος καὶ οὗτος ποιήσας; | —δεξιώτητος καὶ νοοθεσίας, ὅτι βελτίων τε ποιούμεν | τοὺς ἀνθρώπους. The old Comedy does not abrogate its claim. καμωδίςει τὰ δίκαια 655, ἐπεί καὶ τοῖς κομικοῖς πολλὰ πρὸς τὸ θέατρον αὐτοτρία καὶ πολιτικὰ ἐπεσοφήτο, Plut. Moralia 63 b. In τὰ δίκαια 500, δίκαια δὲ 501, there is also a reference to the grounds on which Callistratus was prosecuted, ἀδίκους εἰς τῶν δήμων.

504. αὐτοῖς γὰρ ἐσμὲν, 'we are all by ourselves.' Plato, Prot. 309 ἄριστος γαρ ἐν ἡμῖν αὐτοῖς εἰρήθησα, 'between ourselves.' With a personal mood the personal ἡμῖν is unnecessary. Cf. Plato, Parmen. 137 δεῖ γὰρ χαριζεσθαι ἐπειδὴ ... αὐτοὶ ἐσμέν, Herod. vii. 70, Thesm. 472 αὐτοὶ γὰρ ἐσμέν κοινοὶ ἐκφορὰ λόγον. The Plautine 'nos sumus', Casino 184, is clearly borrowed from a Greek original.

οὔπλ Ληναίος τ’ ἄγων, sc. ἐστὶ from ἐσμέν, 'and it is the festival of the Lenaea.' For the omission of the copula cf. Thesm. 472 αὐτοὶ γὰρ ἐσμέν κοινοὶ ἐκφορὰ λόγον, II. xxii. 52 ἐὰν δ’ ἥδη τεθνάσει καὶ εἰν Ἀίδακ δύμων (sc. εἰσίν).

The term Ληναία is used in 1155 Ληναία χαογών, in an inscription of the Macedonian period, C. I. A. ii. 1367, and passim in later Greek, Athen. iv. 130 d, v. 217 a, Aelian, Nat. An. iv. 43, &c. Probably it was borrowed from colloquial usage. The official term in the fourth and fifth centuries was τὰ ἐπὶ Ληναίῳ Διονύσια. Plato, Prot. 327 ὅπλ δ’ ἔστω Φερεκράτης ὁ σομυτις ἐδώδαξεν ἐπὶ Ληναίῳ. Demos. Meid. 10 καὶ η ἐπὶ Ληναίῳ πομπῆ καὶ οἱ τραγῳδοί καὶ οἱ κομικοί. The word Ληναίων has been variously derived: (1) the place of winepresses, (2) the place of orgiastic rites. Hesych. Ληναιαί = βάκχαι, (3) the place of the (sacred) wine-press. (3) is the most probable. ἐπὶ is local = 'on'. Actual exhibitions at the Lenaeon were probably abandoned in 499 B.C., when an accident caused by the collapse of the ἐκκόλω (wooden seat supports) prompted the building of an earth-propped auditorium in the precinct of Dionysus Eleuthereus. If so, ἐπὶ Ληναίων is a fossil-phrase like ἐν ἄστει, which continued to be used of the Great Dionysia long after the distinction had lost its force. For the site of the Lenaeon as fixed by Dörpfeldt to the west of the Acropolis see Miss Harrison's Primitive Athens, pp. 83–100. The attempt to identify the Lenaea and the Anthesteria is against the weight of evidence.

505–6. The Lenaea were held in the month Gamelion, about the
end of January. Navigation was dangerous—it is one of the platitudes of the Chatterer in Theophr. Char. 3 τὴν βιλασταν ἐκ Διονυσίων πλώιμων εἶναι—and few strangers would be present in Athens. The Babylonians had been presented at the City Dionysia, towards the end of March, when the town was crowded with visitors and the delegates from the allied states were present with their tribute. Eupolis fr. 240.

507. 'But now at least we are all by ourselves, clean winnowed.' νῦν γε as contrasted with the exhibition of the Babylonians in 426 B.C. Line 508 offers a difficulty. ἄχυρα usually means chaff, and chaff is blown away in the process of winnowing. Yet metics were certainly present at the Festivals, and might even serve as choregi at the Lenaea. Aristoph. obviously means that he can speak his mind in spite of the unavoidable presence of the metics. The fact is that ἄχυρα means not only 'chaff', but also the coat of the grain which we know as bran. Schol. Vesp. 958 ἐστι δὲ τραχήλων τι τέλεως παραπλήσιων τοῖς κυρήβαις τούτοις πιτύρωσι, τοῖς ἀπὸ τῶν κριθῶν ἀποθρέμμασι τοῖς ἄχυροις (Müller-Strübing, Ar. u. die hist. Kritik, pp. 612-15). This bran was made into bread of an inferior quality πιτυρίτην ἄρτων Athen. 114 ε)(αὐτόπυρν ἄρτων 110 ε. Thus we have the three classes: (1) citizens corresponding to pure grain, (2) metics or bran, (3) ξένοι, the chaff which is blown away.

508. γάρ justifies the statement, it does not explain the fact. The metics are not ἄστοι, they are liable to a ξείας γραφή. ('Yet I can say we are περιπτασμένοι) for ...' Medea 1370 οὐδε οὐκέτ' εἰσίν τούτο γάρ σε δήξεται. So frequently after an interjection, Nub. 57 οἴμοι τι γάρ μοι τὸν πότην ὑπῆς λύχνου; In Latin there is a similar elliptical use of 'nam'. Cic. De Offic. ii. 47, Plaut. Trin. 25 'amicum castigare ob meritam noxiam | immoest facinus, verum in aetate utile | et conducibile. nam ego amicum Hodie meum | concastigabo pro conmerita noxia'. 'The reason why I say this is that I am about to ...' Curiously enough both the author of the Rhet. ad Herennium (ii. 23, 35) and Cicero (De Invent. i. 50. 95) misunderstand the 'nam', and cite the passage as an example of infirma ratio'.

509. Thesm. 470 μισὸ τὸν ἀνδρ' ἐκείνου εἰ μὴ μαίνομαι.

510. Poseidon is οὐτὶ Ταυνάρως θεὸς in allusion to the Spartan violation of his sanctuary at Taenarum. Thuc. i. 128 οἱ γὰρ Λακεδαιμόνιοι ἀναστήσαντές ποτε ἐκ τοῦ ιεροῦ τοῦ Ποσειδόνος ἀπὸ Ταυνάρων τῶν Εἰλώτων ἤκτες ἀπαγάγωτες διέφθειραν. δι' ὃ δὲ καὶ σφίσσω αὐτοῖς νομίζοντο τὸν μέγαν σεμανόν γενέσθαι ἐν Σπάρτῃ. Besides the great earthquake of 466 B.C., in which scarcely a house in Sparta was
left standing (Pausanias vii. 25), repeated shocks in 426 B.C. had prevented the usual invasion of Attica, Thuc. iii. 87-9.


515 ff. The revolt of Megara in 446 had caused much bitterness at Athens. The feeling was aggravated by the defection of the Megarian colony of Byzantium which joined Samos in 440. Megara depended chiefly on trade and manufactures; her chief market was Athens, Ach. 729-30. Some time before 433 B.C. the Athenians passed a decree excluding Megarian wares from Athens on pain of confiscation. This is the first Megarian decree, that alluded to in Ach. 515-22. Megara was not prohibited from oversea trade. Athens dealt her a second blow, however, in 433-2 after concluding an alliance with Corcyra. Charging the Megarians with encroaching on the sacred ground and with giving an asylum to runaway slaves from Attica (Thuc. i. 139), Pericles moved and carried a decree that she be excluded not only from the Athenian market, but from all the harbours within the Athenian Empire. This is the Μεγαρέων ψήφισμα of Thuc. i. 139, Ach. 533-7, Pax 609 εξεθλεξε τὴν πόλιν | εμβαλὼν σταθμῷ μυκρὸν Μεγαρικοῦ ψεφίσματος. Megara was not an agricultural district, and was now cut off from her corn supply. A third decree, that mentioned in Plutarch's Life of Pericles, § 30, followed the murder of the Athenian herald Anthemocritus, who had probably been sent to Megara to renew the protest against their occupation of the Sacred Ground. A certain Charinus moved ἀσποτοῦν μὲν εἶναι καὶ ἀκήρυκτον ἔχθραν, οὐ δ' ἄν ἐπιζή τῆς Ἀττικῆς Μεγαρέων θανάτω γεμοῦσθαι, τούτω δὲ στρατηγοὺς ὅταν ὁμνίωσι τῶν πάτρων ὅρκων ἐπομνυθεῖ ὅτι καὶ διὸ ἀνά πᾶν ἔτος εἰς Μεγαρικὴν ἐμβαλοῦσι... Cf. Ach. 761-3. The third decree falls in the period between the attack on Plataea and the dispatch of the Spartan forces.

517. With this metaphor from bad money compare the more elaborate passage in Ran. 718-32, where Ar. shows himself familiar with the economic fact that good currency tends to abandon the country of its origin. παρακεκομμένα, badly struck, παράτημα, counterfeit. Ran. 725 τούτοις τοῖς πονηροῖς χαλκοῖς | χθές τε καὶ πρὸν κοπείς τῷ κακίστῳ κόμματι. ἄτημα, 'base metal,' with a hint at the civil ἄτημα. Rutherford suggests παράστυμα from the Schol., but it seems to be used there as a synonym for παρακεκομμένα and we want some allusion to the material. Plut. de Adul. 24 ο δὲ ψευδῆς καὶ νόθος καὶ ὑπόχαλκος ὡσπερ νόμισμα παράσημον. παράξενα, 'foreign mintage,' with a hit at the ἕνιας γραφῆ to which these fellows were liable.
519. χαλανίσκια: Pax 1000-2 εκ Μεγαρέων σκορόδων | σικίων πρόφων,
μήλων, ροτών, | διούλοις χλανιακείδων μικρών. Xen. also mentions the
woollen manufactures of Megara—Μεγαρέων οἱ πλείστοι ἀπὸ ἐξωμι-
δοτικές διατρέφοντα, Mem. ii. 7. Van L. has the strange notion
that the 'little jackets' are not articles of merchandise but
the clothes of Megarian visitors to Athens 'eorum vestimenta
scrutabantur an forte merces in urbem secum importarent'. Had
that been his meaning Ar. would surely have found room some-
where for the ambiguous ἐξειον. But this theory makes ταίτα τον
Μεγαρικόν the merest verbiage. The dimin. χαλανίσκια is parallel
with diminutives in 520-1.

521. χόνδρος ἄλας, lump or rock-salt; λεπτοὶ ἄλες = table-salt.
Alexis fr. 187 σμήνας τε λεπτοῖ χάλας.

522. ἐπετράτο: the pluperf. marks the rapidity of action, 'were
 adjudged Megarian, and were sold then and there.' The selling
was as it were completed at the moment of the declaration.
II. v. 696 τοῦ δ’ ἔλεισ ψυχή, κατὰ δ’ ἀδύσμων κέκυντ’ ἀχλύς. Thuc. iv. 47
ὡς δὲ . . . ἐλθθῆσαν, ἐλεύνυτο αἰ σπονδαί.

523. καὶ ταύτα μὲν δὴ: a formula of transition from one topic
to another. Plut. 8 καὶ ταύτα μὲν δὴ ταύτα, 'sed haec hactenus.'
ἐπιχώρα: (1) the custom of the country, cf. 904-5; (2) 'within
our own boundaries,' as contrasted with ἑστετε Μέγαραδε. For
ἐπιχώραν of a national trait cf. Nub. 1173 καὶ τοῦτο τοῦπιχώρον |
ἀτεχνῶς ἐπανθεὶ, τὸ τί λέγεις σὺ?

524. Σιμαιθα, a ἐταίρα-name. It is found in Theocritus ii. 101,
114, where the names of her friends, Philiste, Melixo are also
significant. Herodas uses Σιμη as a type-name.

525. πεψουσιγγυμένων, 'primed with resentment,' 166 n. φιστγζ
is the outer skin of garlic, a Megarian product.

527. 'Ἀσπασίας. Ar. uses the simple genit. without prep. after
verbs φυσοντὶς et ναπρενίν 1160, Eq. 1149 ἀττ’ ἐν κεκλόφωσι μον.
This line was actually taken as sober history in later times. Plut.
Pericles 24 παιδικάς ἐταρνόσας τρέφουσαν, Athen. xiii. 569 καὶ
Ἀσπασία η Σωκρατική ἐνεπορεύετο πληθή γυναικῶν καὶ ἐπλήμμεν ἀπὸ τῶν
taith η έταιρίδων η 'Ελλάς. Aspasia was not a πόρνη in the ordinary
sense; she was the παλλακή of Pericles. In the Φδου of Eupolis
she is the Omphale and the Deianeira of the new Heracles. Cf.
Cratinus fr. 241 Ἦρων τέ οἱ 'Ἀσπασίαν τίκτει Καταπεγοῦνη παλλακήν
κυρώπαιδια.

528. For a penetrating discussion of the origin of the war see
Mr. Cornford's 'Thucydides Mythistoricus', pp. 25-51. I cannot,
however, accept his assumption that the tale of Aspasia's girls was
current gossip at Athens. If so, there would have been no comic
point in repeating it upon the stage. In Pax 605 ff. Ar. ascribes the Megarian ψήφισμα to Pericles' dread of sharing the fate of Pheidias. Trygaeus observes ταῦτα τοινῦν μα τῶν Ἀπόλλω γὼ πεπό-σμεν οὐδείός, and the chorus chime in οἵδ' ἔγογε πλήν γε ἵνα ... πολλά γ' ἡμᾶς λανθάνει. It is just possible that the joke may have been in part suggested by the charge of harbouring runaways, Thuc. i. 139, though the resemblance is not very close. But Aristoph. is certainly burlesquing such accounts of the Trojan war as appear in Hdt. i. 5. The barbarians of the East carried off Io and Helen, the Greeks abduct Europa and Medea. It is possible that sophistic 'controversiae' on these lines may have become the vogue at Athens, and one of them may have found a place in the Telephus. Cf. Ennius fr. 4 'Quantam Tyndarco gnata et Menelai domus | molem excitarit belli pastorque Ilius'.

κατερράγη: the metaphor of a storm breaking, often applied to the storm-clouds of war, Thuc. i. 66 οὐ μέντοι ὅ γε πόλεμός τώ ξυνερρώγει.

530. Περικλέης: in Comedy nouns ending in -κλέεις do not contract when the fourth syllable from the end is short, Σοφοκλέης Pax 695, Φιλοκλέει Aves 1295. They do contract when the fourth syllable from the end is long, Ἤρακλέης Ach. 860, Θεμιστοκλέης Eq. 884. There are only two exceptions, Ἡρακλέει in anapaestic metre Av. 567 and Ἀνδροκλέης in dactyls Cratin. fr. 458.

οὐλύμπιος. Plut. Per. 8 discusses the grounds of this appellation—the style of his oratory, his munificence, his power in politics and war? But the reserve of Pericles and the seclusion of his life may have had as much to do with it. Herod. i. 9 τί σὺ θέως παρ' ἄνθρωποι; angels' visits. 'Quid di ad homines?' Seneca, Apocol. 13.

531. 'Thundered and lightened and set all Hellas in turmoil.' Quoted by Cicero in a characterization of the grand style—'qui si tenui genere uteretur, nunquam ab Aristophane poeta fulgere tonare permiscere Graeciam dictus esset.' For the metaphor cf. Verg. Aen. xi. 383 'proinde tona eloquio'. βροντῶν, ἀστράπτων are suggested by οὐλύμπιος: of the wrath of the dicastery, Vesp. 624 οἱ Βροντά τῷ δικαστήριῳ: of the threats of Cleon, 671 δῶσετε τῶν φόρων ἡ βροντήσας τίν πόλιν ἐμῶν ἀνατρέψω.

τὴν Ἑλλάδα. Ἐλλάς takes the article as one of the two great divisions of the world ἡ Ἑλλάς, ἡ Βάρβαρος.

532. 'Laws worded like drinking-catches—from land and sea, from sea and land, this our decree, these folks are banned.' The wording of the Μεγαρικὸν ψήφισμα (see 516 n.) recalls the Skolion of Timocreon of Rhodes ὥφελέν σ', ὧν τυφλὲ πλοίτε, μίτε γῆ μήτ' εὖ
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θαλάσση μήτ' εν ῥπείρῳ φανήμεν. For other allusions to Timoecreon's songs cf. Eq. 610 μήτε γῇ μήτ' εν θαλάσσῃ, Vesp. 1063 (Schol.). ἐν is necessary both with γῇ and with θαλάσσῃ, but is put with the second only. This usage is frequent in elevated style, Agam. 656 χείμωνι τυφώ σὺν ζάλῃ τ' ὁμβρωκτύπῳ, Sept. 1032 μητρὸς θαλαίνης κάτῳ δυστύνῳ πατρός, Hor. Odes iii. 25 'quae nemora aut quos agor in specus?' So with adj., adv., or gen. case, Ag. 115 ὁ κελαῦδος ὁ τ' ἐξοπίν αργῆς, Ag. 589 ἄλοσιν 'Λίου τ' ἀνάστασιν. It is not found in Comedy except in quotation, parody, or poetic flight Av. 740.

535. βάδην, pedetemptim, 'were dying by inches.' The Megarians were keenly distressed by the loss of their trade with Byzantium, the chief source of their corn supply.

537. μεταστραφεί. Van Leeuwen ingeniously suggests that we have here an allusion to the language used by the Spartan legate. Plut. Pericles 30 τοῦ Περικλεός νόμον τινὰ προβαλλομένου κωλύοντα καθελὼν τὸ πινάκιον ἐν ὡ τὸ ψήφισμα γεγραμμένον ἐτύγχανε, εἰπεὶν (λέγουσι) Πολυάκη τῶν πρέσβεων τινὰ 'Σὺ δὲ μὴ καθέλης, ἀλλὰ στρέφον εἰσώ τὸ πινάκιον.' (Don't take it down, but turn its face to the wall.) οὐ γὰρ ἐστὶ νόμος ὁ τούτο κωλύον.

539. πάταγος, 'a clatter of shields.' Cf. Eur. Her. 832 πάταγος ἀσπίδων, Accius fr. 11 'aere atque ferro fervere, igni, insignibus'.

540. Borrowed from the Telephus. τί χρήν. The lengthening of the short vowel before χρ is rare even in Tragedy, and never found in Comic senarii except in parody.

541-2. Of the many conjectures on this passage Van Leeuwen's first attempt is undoubtedly the most plausible 'εἰσπλείσαν σκάφει. The later ἀπέδοτο χρῆν ἢ, which he inserts in his text, is quite impossible. What sense in this context can attach to ἀπέδοτο when deprived of φήμας? Blaydes' εἰσπλείσαν σκάφος | . . . Κύθνων ἢ Σερίφων misses the point. This would have been a substantial casus belli, whereas it is a comic absurdity that the sense requires.

I am convinced that the text is sound, and that the difficulty is one of interpretation. (1) 540 is a quotation from the Telephus introducing the case for Mysia in language and arguments which 541 ff. is meant to recall. 'εἰσπλείσαν σκάφει is precisely the phrase to be expected here, and Ar. must have borrowed it from the original. He never uses σκάφος except in parody, Thesm. 877 ποίαν δὲ χώραν εἰσεκέλησαμεν σκάφει; Lys. 139, Ran. 1382 or poetic reminiscence. (2) ἀπέδοτο φήμα. (a) The idiomatic φήμας, 'lodging an information on contraband goods,' is quite unlikely to have arisen by corruption. (b) Just as ἀντεξέκλεψαν 527 is opposed to κλέπτουσι 525, so ἀπέδοτο φήμας corresponds to ἢν Μεγαρικά κάπερ ρατο 522.
(1) Merry gives the following explanation as suggested by Dr. Reid. 'Suppose a vessel entering a Lacedaemonian port, with a Seriphan on board who wanted to land a puppy-dog and was prevented. The imaginary case of Spartan interference with the rights of Seriphus, an ally of Athens, would then exactly correspond to the actual Athenian interference with Megarian rights; and the imaginary Athenian remonstrance with the actual Spartan remonstrance. The reference in ἐκπλεύσας σκάφει is to a customs officer going out in a skiff to meet the vessel and boarding her.' This is ingenious. But there is nothing in the text to suggest a customs officer. And it is by no means certain that the 'going out in a skiff to meet the vessel' was an ancient usage. The duty on imports was paid on the cargo landed on the quay. Demos. Lacrit. § 29.

(2) Willems assumes that φαίνειν is simply dénoncer, porter plainte without any suggestion of sycophancy as in Xen. Cyr. i. 2. 14. A Spartan is thought of as pursuing a Seriphan in payment of a debt. 'Il s'est donc embarqué apres avoir porté plainte, et a saisi et fait vendre un petit chien, constituant tout l'avoir du débiteur'. But this is too innocent. The wrong done may be trifling, but there must be the semblance of wrongdoing. Further φήνας in this context must have the technical sense.

I think we must not press ἀπέδοτο φήνας too closely. Ar. could not put the imaginary case on all fours with the real one: Sparta had no great emporia to close by Trade Decrees. What he does do is to quote the Telephus' case. 'Had the Mysians sailed and ravaged . . . ' We expect ἄφηρπασαν, ἔκλεψαν, or the like. Editors introduce ἔκλεψε or κλέψας by conjecture. But ἀπέδοτο φήνας is used in the sense of ἔκλεψε. We must presume that the words of the original would suggest themselves to the ear. Translate 'sequestered'. The where and the why are left in obscurity.

542. Seriphus was a small island to the west of Paros. Ar. purposely chooses the weakest of the Athenian allies. Its insignificance had become proverbial, Plato, Rep. 330 A, Juv. x. 170 'ut Gyarae clausus scopolis parvaque Seripho'.

543. Would you have sat idly in your halls? καθῆσθαι has generally the notion of supineness. Nub. 1201 τί καθῆσθο 'άβελτεροι; Demos. xxiii. 186 οἱ δ' ἄλλοι πεφενακισμένοι κάθησε τὰ πράγματα θαυμάζοντες. This phrase also is taken from the Telephus; note the poetic δόμοις. The tragic note is kept up in 544. κάρτα is frequent in Ionic and in Tragedy, but in Comedy occurs only twice elsewhere, Av. 342, Ameipsias fr. 22 οὐ χρή πόλλ’ ἔχειν θνητών

1 Bulletin de l'Acad. Roy. de Belgique, 1903.
At the beginning of the war Athens had a fleet of 300 triremes fit for service. Dicaecopolis names the largest possible number in contrast with the offending σκάφος: the punishment is not to fit the crime.

546. ‘Shouting that there should be trierarchs’ is nonsense. The selection of trierarchs was not postponed till the eve of an expedition. ‘Shouting round the trierarch’ is bad Greek. The local use of περὶ with genit. is rare even in Homer, and is not found at all in Attic. Herwerden conjectures περὶ τριπάρχων βόσις. This gives excellent sense, and may be right. The men crowd round the paymaster μαθοῦ διδομένου as in Thuc. viii. 84. I θύρυβος περὶ τὸν Ἀστύοχον. But the MSS. reading may quite well stand; the men shout out the merits or demerits of their respective trierarchs. Eq. 666 οἱ δ’ ἐθορύβους περὶ τῶν ἀφύων ἐστηκότες.

547. παλαδίων. According to the Schol. images of Athena on the prow of the triremes. But Eur. I. Α. 239 χρυσέας δ’ εἰκόσιων | κατ’ ἄκρα Νηρήδες ἔστασαν θεαί | πρύμνας, σημ’ Ἀγιλλείου στρατοῦ makes it clear that their place was on the stern. The Schol. has confused the national σημείων which distinguished the ships of one state from those of another state (cf. Polyyaen., Strateg. viii. 53. 1 Περσικά σημεία, iii. 11. 11 ‘Αττικῶν σημείων) with the particular παράσημων ἑπίσημων which distinguished one ship from another.

548. στοάς, the ‘Long Colonnade’ in the Peiraeus. Pausanias i. 3. It was built by Pericles to serve as a corn-store. In Demos. xxxiv. 37 we are told that during a famine bread and meal were sold at relief prices in the Dockyard and the Long Colonnade.

549. τροπωτήρων, the leather straps by which the oars were fastened to the oar-holes (σκαλμοῖ). τροποινθα in 553 is to fit these straps. Aesch. Pers. 375 ναυβάτης τ’ ἄνηρ τροποῖτο κόπην σκαλμῶν ἀμφ’ εὐρητήμον. The confused enumeration in this and the following lines is meant, of course, to suggest the confused clamour in the dockyard.

κάδων, ὄνομαίνων, ‘of haggling for jars.’ Herwerden’s κάδων, φωνείνων, i.e. μεθύνων, is ingenious but unlikely. Even in an ἀκρατος δημοκρατία sailors do not join their ship dead drunk. Further, the brutal plainness of φωνείνων would spoil the delicate suggestion in ἑπωπίων.

550. The provisions are of the sort purchased by men starting on a campaign (Schol.). Eq. 600 προμενον κάδωνος οἱ δὲ καὶ σκόμμα καὶ κρόμμα. Thuc. viii. 100 speaks of ἀλφιτά τε καὶ τάλλα ἐπιτήδεω. Comedy lays the stress on the provocative garlic.
551. The mention of wreaths and flute-girls 1094 n. suggests one last carousal ending in ὑπώπτα, black eyes. Eubulus fr. 94 recommends the reveller to stop at his third glass—ὅ δὲ τέταρτος υἱκέτη | ἡμέτερος ἐστὶ ἀλλ' ὑβρεος· ὥ δὲ πέμπτος βοίς' | ἐκτὸς δὲ κόμων· ἔξοδος δ' ὑπώπτων.

552. κατ' ὅν, the planing of oar-spar, τίλων, trenails, δαλαμίων, sc. κατ' ὅν: oars being fitted with thongs.

554. αὐλῶν, κελευτῶν to be taken separately; not 'of boatswains' pipes'. The boatswain (κελευτής) directed the rowing, it was the τριποραύλης who played the inspiring air on the flute. Pollux i. 96 clearly distinguishes the two persons. προσβετέον δὲ τοὺς καὶ τριποράυλην καὶ κελευτήν. Cf. Plut. Alc. 32 αὐλῶν μὲν εἰρεσίαν τοῖς ἕλαινοντι Χρυσόγονον τὸν Πυθονίκην, κελεύειν δὲ Κάλλιππίδην. Athen. xii. 535. So in Ran. 207 Charon responds to the κυτακέλευς δὴ with his ὅπτ ὅπ, ὦπ ὅπ: it is the song of the Frogs that corresponds to the air on the flute.

νιγλάρων, a high-pitched tune, a μέλος αὐλημάτων Poll. ii. 82. Cf. Eupolis 110 τοιαίτα μείτοι νιγλαρίων κροῦματα, Pherecr. 145. Probably νιγλάρων refers to the flute of the τριποράλης, συργυμάτων to the boatswain’s fife.

555. τὸν ὅτε Τῆλεφον ὡξ ὁμομεθα; a quotation from the Telephus. Thesm. 517 ff. ταυτ' οὐ ποιοῦμεν τὰ κακά; νῦ τήν Ἀρτεμίν | ἡμεῖς γε' κατ' Ἔυρηπιδῆ θυμοῦμεθα | οὐδὲν παθοῦσα μείζον ἡ δεδράκαμεν; Hitherto D. has been speaking undistinguished of Sparta. With this line he takes up his rôle again, and lays his head on the block to await judgement.

557 ff. The division of the Chorus into two ἡμιχώρια is now turned to dramatic purpose. It is not correct to say that 'the Chorus now divides'. The division is normal in the Old Comedy; the ἡμιχώρια formally unite in the Exode 1232 n. (Kaibel, Hermes 30, pp. 71-87; Zielinski, Die Gliederung, p. 249 ff.; Couat, in Mélanges Henri Weil, p. 39 ff.; J. H. White, An unrecognised Actor in Greek Comedy, Harvard Studies xviii. pp. 103-29). Thus is explained (1) the number of the Comic chorus—twenty-four as compared with the early Tragic chorus of twelve; (2) the epiphrhamatic structure, ode and antode instead of strophe and antistrophe. The word ἀντάδειν itself implies a change of person. Pollux iv. 107 ὁπίταν γὰρ ὁ χορὸς εἰς δὸν μέρη τιμήθη, τὸ μὲν πράγμα καλεῖται διχορία, ἔκατέρα δὲ ἡ μοίρα ἡμιχώριον, ἃ δὲ ἀντάδουσιν ἀντιχώρια.

The alternation 557-65 is in trimeters, and must have been declared by single speakers. Van Leeuwen rightly divides the lines between the coryphaeus and the leader of the second ἡμιχώριον. Presumably the coryphaeus was also the leader of the first half-chorus, though Couat seems to hold that the Comic chorus
consisted of twenty-four members + the coryphaeus, each ἡμιχώριον having its own subaltern chief as well. At 557 the first leader attempts to browbeat Dicaeopolis. The second ἡμιχώριον has been won over to his side, and their leader reiterates their approval 560–1. In 562–3 the first half-chorus make a threatening demonstration against the Spartophile; the second half-chorus interpose 564–5. The first leader now calls for Lamachus, appealing for aid in the emotional dochmiac. Cf. 358, 383, 490. Lamachus issues from his house, armed cap-à-pie, 572 n. The second ἡμιχώριον jeer at his panoply (575) in language which Dicaeopolis, who affects to be beside himself with fear, does them the flattery of imitating in 578.

557. ἀληθεία always with retracted accent in this ironical signification. 'Really'! itane?

560. καί . . . γε, 'Yes . . . and.' The speaker goes one better. Xen. Symp. ii. 5 ἀκόουεις ταῦτα, ὃ νιή; ναὶ μὰ Δία, ἓφη ὁ Σ., καὶ χρῆται γε.

563. 'His hardihood will cost him dear.' οὕτι χαῖρων αὕτ' ἐρείς Ran. 843. οὕτι is not found in Comedy except in this phrase οὕτι χαῖρων, οὕτι χαιρήσων Vesp. 186, and in the interrogative οὕτι ποι. For similar survivals in Comic Diction see 45 n. In 809 οὕτι R, οὐχὶ A B C, we should certainly read οὐκι the Megarian form. (Pökel, Neue Jahrb. 137, p. 246.) In Pax 316 οὕτι καὶ νῦν ἐστιν αὐτήν ὡστε ἐξαιρήσεται we should probably read οὐχί. Meineke's χαῖρων is very dubious, and καὶ νῦν may quite well stand, the καί emphasizing the adverb as in the Homeric καὶ τύτε δή.

564. οὐτός σοῦ, to arrest the onset of the first ἡμιχώριον. This use of οὐτός is found in Tragedy. O. C. 1627 ὃ οὐτός οὕτος, οἰδίπους, Aj. 89 ὃ οὐτός Λίας. It occurs (a) in questions οὐτός τί πάσχεις; Ἄv. 1044, (b) with imperatives οὕτος εὔειρον Vesp. 395, (c) in exclamations οὕτος οὕτος. For the addition of σοῦ which imparts 'a certain roughness to the phrase' (Jebb on O. C. 1627) cf. Thesm. 610 αὕτη σοῦ ποί στρέφει; 'Avast there!'

οῦ μενεῖς; The courteous form often lends an ironical bitterness to the command. Phil. 975 ὃ κάκωστ' ἀνδρῶν, τί δρᾶς; ὃ οὐκ εἰ, μενεῖς τί τόξα ταῦτ' ἐμοί πάλιν;

εἰ θενεῖς: the fut. indic. in the protasis of 'minatory and monitory sentences' 316 n. θεινω: an old tragic word which fell out of ordinary Attic, but survived in quotidian usage. ἀράσσειν is such another Eccl. 977.

565. αὐτὸς ἐρθήσει τάχα, 'you yourself will be "horsed" double-quick.' Not a metaphor from the wrestling-school. The antithesis with θενεῖς pointed by αὐτός makes the reference clear.
Zielinski The Herodas iii. 60 κω ὄκκαλος; κών Φιλλος; οὐ ταχέως τούτων | ἀρεῖτ' ἐπ' ὠμον; Latin catomidiare.

566. βλάπτων ὀστρατάς, 'Lamachus of the lightning glance,' 95 n. Cf. the Homeric πῦρ ὀφθαλμοῖσι διδορκῶς and the English 'looking daggers'. The boldness of language is comparable to the use of ἀελλοπόδων for ὀκνυτόδων.

567. 'Grim-crested': Eur. Andr. 459 εἰς γυναῖκα γοργός ὀπλίτης φινεῖς. In our passage φινεῖς has the same notion as the Latin praesens in praesens deus, the sudden succour of a protecting god.

568. ὁ φυλέτα, 'fellow tribesman': see note on δημάται 319. Lamachus belonged to the deme Oe (Arist. und Athen. ii. 172 n.). Oe and Acharnae were both parts of the tribe Oineis. For the repeated ὁ before the vocative cf. 475 n.

The reading of 569 is uncertain. In spite of H. Schmidt, Antike Compositionslehre, Zielinski, op. cit. pp. 57, 566–71 do not correspond to 490–5, and do not, as antedote, begin the second half of an epirrhematic syzygy. It is impossible to suppose that 568 was originally an iambic senarius. Who would have been at the pains to re-cast it into excellent dochiarmi? 1 In 569 the MSS. vary between εἴτε τις ἔστι ταξιαρχὸς ἢ στρατηγὸς ἢ Ἄρες and εἴτε ἔστι τις... Β Αμ. R omits ἢ στρατηγὸς ἢ. Bergk gets a dochiarmia line by following R and inserting τις after ταξιαρχὸς. But of the six examples of repeated τις cited in Kühner-Gerth ii. 1. 665 only two are relevant. In Eur. Or. 1219, for example, φυλασσε ὁ ἤν τις, πρὶν τελευτηθῇ φόνος, ἢ σύμμαχός τις ἢ κασίγνητος πατρὸς—ἐλέον ἐς οἶκον φθῇ the second adheres closely to σύμμαχος, σύμμαχός τις κτλ. being an analysis of the first indefinite τις. Xen. Cyr. i. 6. 11 οἶς τι, ἐφ' ἡπτὶ δὲ τοῦτ' εἶναι ἀίσχρον; Eur. Andr. 734 ἔστὶ γὰρ τις οὐ πρόσω | Σπάρτης πόλις τις are more comparable. But this is a difficult reading to restore by conjecture. I follow Van L. in omitting the first τις, probably a dipography of the τε in εἴτε, and reading 569 as an iambic trimeter; I do not believe however that εἴτε ἔστι can mean 'vel si quis alias taxiarachus', a meaning which we do not require. It is simply 'be he taxiarach or general or engineer, let some one haste to my aid'.

570. Herwerden supports the conjecture τευχομάχας, 'requiri gregarii militiae notionem'; cf. Rhesus 3 τευχοφόρος. But after the specific words ταξιαρχὸς and στρατηγὸς his τευχομάχας could not mean gregarius miles; the taxiarach and the general are also 'men in armour'. τευχομάχας, the master of military engines and ingenuities, is quite in place. The Athenians prided themselves

1 Zielinski is very bold: 'dass er verderbt ist, folgt schon aus dem gleichen Anfange mit v. 566.'
on their skill in this branch of warfare. Thuc. i. 102 ὤτι τειχομαχεῖν ἐδόκαν ἐπιτειχεῖν ἐιναί. In Nub. 479-81 Strepsiades takes κακαὶ μιγαναὶ in the military sense; ἵν’ αὐτῶν εἴδον ὡστὶ ἐστὶ μηχανὰς ἀν δέ τι τούτοις πρὸς σὲ κακὰς προσφέρω. | —τι δὲ; τειχομαχεῖν μοι διανοεῖ πρὸς τῶν θεῶν;

571. ‘Now they have me on the hip.’ Nub. 1047 ἐπίσχεσι ἐθέρα γὰρ ἵν’ ἐχὼ μέσῳ λαβὼν ἀφυκτόν, 551 ὦκ ἀπειρεῖ παρεδώκεν λαβὼν ὡτὲρ-βολος. This grip meant defeat. Eccl. 260 μετὰ γὰρ οὐδέποτε ληφθήσομαι. Here the phrase is hardly metaphorical.

Lamachus issues forth in a burlesque of the taxiaich’s uniform, the purple chlamys, the helmet with two plumes (1103) and a triple aigrette (1109), sword and shield, the latter embossed with the Gorgon’s head. The three crests were the regulation quota, Pax 1175 μᾶλλον ἦ θεοίσιν ἐχθρῶν ταξιάρχην προσβλέπων | τρεῖς λόφους ἔχοντα καὶ φωικιδ’ ὀξείαν πίεν. The two feathers—Van Leeuwen is surely wrong in assuming that there were four, cf. 1103 ἐνεγκε δεύτερο τῷ περίφι τῷ ’κ τοῦ κρινοῦ—have no warrant in military usage. Some of the helmets on South Italian vases show a plume without a crest. But the combination of crests and plumes is purely tragic. The helmet of ’Εννάλιος ποτὴ τῆς Πλύκαγος-βασίλεα (Brit. Mus. iv. F 269) shows both crest and plume. The helmet of Heracles on the Asstes-vase at Madrid, representing a tragic scene, has three crests and two plumes like that of Lamachus. If Dicaeopolis has the pointed cap, Lamachus has the hero’s headgear. He uses the sonorous language of tragedy, ῥήματα βόεια | ὀφρύς ἔχοντα καὶ λόφους, δεῖν ἀπείρω ἑπιλειτούργησα Ran. 924; he plays Achilles to D.’s Telephus. Some such intervention can be traced in the original play when Agamemnon had been all but won over by the famous ῥητος.

573. ‘Whither turn the moil of war?’ κυδομός is the din of battle, II. v. 593; Κυδομός, ‘Hurly-burly,’ the slave of Polemos in Pax 255.

574. ‘Who hath roused my Gorgon from her buckler-case?’ The braggadocio’s shield bears a Gorgon-head, like the shield of Agamemnon and Athena. II. xi. 36 τῷ δ’ ἔπι μὲν Γοργώ βλοσυρόσις ἐστεφάνωτο. It was a common enough device in the fifth century. Ilys. 560 ὅταν ἀσπίδ’ ἔχων καὶ Γοργώνα τις κύτ’ ὄψθαι κορακίνουσ. Αλκηβιάδες substituted an image of ἤρως, Plut. Alc. 16. In Pax 561 the word is used for the shield itself ἢπερ ἡμῶν τούς λόφους ὀφείλε καὶ τῶς Γοργώνας.

575. ἤρως as a title of honour given to warrior-chiefs is common in Homeric style. The point of Ἀλμαχ’ ἤρως may simply be that the braggadocio does not belong to these degenerate days, he is not οἶοι νῦν βροτοὶ εἶσιν: so Pyrgopolinices is another Achilles, Mil. Glor. 59. But the word is probably used with rather more malig-
nancy. Rutherford on Babrius 63 seems to regard the belief in the evil influence of heroes as a late superstition. We have it, however, in Aves 1490 ἐὰν γὰρ ἐπτύχοι τεῖς ἤμοι | τῶν βροτῶν νῦκτορ Ὀρέστη, | γυμνὸς ἦν πληγείς ὑπ’ αὐτοῦ | πάντα τάπισίδες and the Schol. there αἱ ἤμοι δὲ δυσόργηται καὶ χαλεποὶ τοῖς ἐμπελάξουσι γίνομαι .... ἀποπλήκτουσ μὲν ποιεῖν δύνανται, τὸ δὲ ὅψετε οὕτω κἀκτησαι. διὸ μοι δοκοῦσι καὶ οἳ τὰ ἤμοι παριντέστεν σιγῆν ἔχειν, ὁς Μύρτιλος ἐν Τιτανοπάσι φήσει: cf. also Menander fr. 459. The ἤμοι was the reverent of the fifth century. We may suppose that when he appeared he was armed cap-à-pie; in Vesp. 823 it is mentioned as singular that Lycus has no arms: οὐκοῦν ἔχει γ’ οἶδ’ αὐτὸς ἤμοι ἢν ὀπλα. This tallies well with D.’s pretence of being tongue-tied before the panoply of Lamachus.

τῶν λάφων καὶ τῶν λόχων, ‘what crests and cohorts!’ Müller, Sträbing, 500 ff., and Gilbert, Beitr. 172 ff., see an allusion to the ill-fated Aetolian expedition in which Lamachus had taken part: (1) hero of crests and cohorts; (2) hero of kopjes and ambushes. But this sense of ‘hero’ is quite modern, and it would be difficult to reconcile the use of the genitive with Greek idiom. Van L. reads πτιλων, as the λόχων were not in evidence. This gives good sense. But it would be unsafe to assume that Lamachus is not accompanied by a small armed posse; Zielinski quotes the analogy of the Proboulos in the Lysistrata.

576. οὐ γάρ: in an indignant question, Ran. 25 οὐ γάρ φέρω ’γώ; 577. κακορροθεί, a distinctly tragic word; could only be used in parody. Thesm. 896 ἔση, τις ἡ γραῖς ἡ κακορροθοῦσά σε; The Schol. derives the line from the Telephus. In 577b it is probable, therefore, that Lamachus speaks in the words of Achilles.

578. ἀλλά, in entreaty, 403 n.

580. οὐκ οἴδα πω. Van Leeuwen’s οὐκ οἶδ’ ἢτι is tame. The MSS. reading gives a good sense. Dicaeopolis will know what he said, when he recovers from his funk; cf. 581–2.

581. ὑπὸ τοῦ δέους. When one noun governs another noun in the genitive case and is itself governed by a preposition, it is generally used without the article. Nub. 164 ὑπὸ βίας τοῦ πνεύματος, Thesm. 894 ἡτὶ κλοπῆ τοῦ χρυσίου. This phrase is the only exception in Aristoph., always ὑπὸ τοῦ δέους τιμῶ, never ὑπὸ δέους.

ἐλλαγιῶ belongs to a large class of verbs in -ῶ and -ίω, including (1) desideratives derived from (a) nouns, expressing natural animal instinct καπρᾶν κυνᾶν, (b) verbs, but through the medium of an existent or hypothetical verbal noun, τομᾶν, φομᾶν, βασνατᾶν, μαθηταίν, κλαυσίαν, &c.; (2) verbs indicating a morbid state, derived from (a) name of part of body affected, βοιβονιὰν, ἕτερεγκεφαλὰν,
χολάν, (b) nouns indicating disease, λεπτάν, ναυτάν, or adjective describing it, μαργάν, ἄχριαν, (c) name of thing affecting health, φαρμακάν, ὑσκυμάν, κακοδαμόναν. For full lists see Rutherford, N. P. p. 153; Zacher, Aristophanesstudien i. 12.

582 carries on the burlesque of the tragic scene. Accius, Telephus 7 'auefer terricula atque animum iratam comprime'.

ἀπένεγκε μου τὴν μορμόνα, 'take away your bugaboo.' τὴν μορμόνα is a surprise for τὴν Γοργώνα. Pax 474 ὧν Δάμαχ' ἄδικείς ἐμπόδων καθῆμενος. | οὐδὲν δέομεθ' ἄνθρωπε τής σής μορμόνος. Mormo, in nursery language Mommo, was one of the bogey men of antiquity 575 n. Theocr. xv. 40 οὐκ ἄξιον τυ, τέκνον μορμώ, δάκνει ἰππος, Χεν. Ηell. iv. 4. 17 ὥς οἱ σύμμαχοι φοβοίντο τοὺς πελταστὰς ἄσπερ μορμόνας τὰ παιδάρια; cf. μορμολίκη (Schreckenswolf), Strabo 19, μορμολίκειον Thesm. 417, Phaedo 77 e.

583. Lamachus complies, ἵδου. The shield is laid on the ground bottom upwards, ostensibly to hide the Gorgon-head. D. however means it to serve as a basin. τὸ πτερόν in 584 is odd. Merry's explanation, which differentiates between πτερόν, 'the whole plume,' and πτιλόν, 'one feather,' will not stand, for Lamachus' helmet had two plumes. 1103 ἐνεγκε δέιρο τὸ πτερὸ τῷ κτῷ κτῶν. Bachmann need hardly have cited Cratinus fr. 253 μὸν βδελυγμία σ' ἔχει; | πτερὸν ταχέως τις καὶ λεκάνην ἐνεγκάτω τὸ προβ 'una tantum penna opus esse illi vomituro'. He would read φέρε νῦν ἀπὸ τοῦ κράνους ἐμοὶ πτερόν. Meineke's μοι δὲς πτερόν is against Aristophanic usage; when the verb precedes its object, as here, the order is always δὲς μοι except in Ach. 458 ἄλλα μοι δὲς ἐν μόνον where the metre is intractable. Sobolewski supposes that D. points to the one he wants. I prefer to take τὸ πτερόν as 'the feather,' he has the basin. Lamachus is needlessly obtuse.

Scenes of this description seem to have been common in the old Comedy, Ach. 6 n., Plut. Praceep. Repi. 4 Πλάτων ὁ κακικός τὸν Δήμον αὐτῶν ποιεῖ... αὐτοῦντα λεκάνην καὶ πτερόν ὅπως ἐμέσῃ, Plaut. Rud. ii. 6. 26 'Animo male fit, contine quaeo caput.' The juxtaposition of πτερόν and λεκάνην in Plato as in Cratinus supports my view that τὸ here is the semi-proverbial use.

585. 'There's a plumelet for you.' πτιλόν is the dimin. of endearment, in grotesque contrast with the Brobdignagian plume.

587. For the use of the future see 485 n. Lamachus can hardly take in the horrid truth.

588. πτιλόν γάρ ἐστίν, given to D. by MSS. 'A plumelet, you call it?' But it is almost certainly an interrupted expostulation, and should be given to Lamachus. 'That feather, let me tell you' —is an ostrich feather, and not fit for such base uses, cf. 1105.
589. κομπολακύθου: a comic coinage from κόμπος and λακέων. 410 n., Ran. 961 κομπολακείν. Merry suggests 'boastard', Tyrrell 'puffin-strutter'. 'Humming-bug' may meet the case. ἄφα here subjoins a conjunctural answer to preceding question. Eccl. 365 τίς τῶν κατὰ πρωκτὸν δεινὸν ἐστὶ τήν τέχνην; | ἄρ' ὅδε 'Αμύνων; ἄλλο ἵσως ἄρνησται.

590. 'Thou shalt die the death.' 'No, no, Lamachus.' MSS. have again the middle form τεθυγέει, but the active is certainly right. ὡς τεθυγέεος ἵσθι νυνί 325 n. For deprecating μηδαμῶς cf. 324 n.

591. οὐ γὰρ κατ' ἵσχὺν ἵστιν, 'non enim vi agituri haec res.' Blaydes, apparently supplying τὸ πράγμα as subj. of ἵστιν, as in the common ellipse with προχωρεῖ παρέχει, &c. Meineke's συντιν (σοι ἵστιν) gives an easier use of κατ' 'You are not strong enough for that,' sc. τὸ ἐμὲ ἑποκέιναι.

592. 'Why don't you strip me? Your arms are è σου ά φω. εὔπολος, in allusion to the lance, shield, casque, and other accoutrements of Lamachus.

593. In this line Lamachus speaks of himself as στρατηγὸς: in 1073 he is a taxarch. On this seeming inconsistency Müller-Strübing founded his extraordinary theory that 593-619 were written at the last moment, and inserted in the completed play just before its production at the Lenaea. He argued that the elections took place in winter, and that Lamachus had been elected to the generalship after the play was composed (op. cit. 498 ff.). Gilbert (Beiträge 173-5) so far accepted this view, but, fixing the date of the elections in the ninth prytany, suggested that Lamachus had just been made στρατηγὸς at an extraordinary election held to fill the place of Procles, who was killed in Aetolia. Zielinski (Glied. 52 ff.) held that 593-619 were inserted after the Lenaea in place of the original Agon. Wilamowitz (Aus Kydathen 80-3) proposed to eject 593 altogether, and transfer 577b to fill its place. He objects to 577b οἴτοι σοῦ τοῦμάς πτωχός ὅν λέγειν τūδε; on the ground that (1) Lamachus has not yet received any insolence; and (2) he does not know whether Dicaeopolis is poor or not. As to (1), the word κακορροάθει in 577 is sufficient evidence for Lamachus; as to (2), Wilamowitz has forgotten the Telephus costume. The simplest explanation is to suppose that we have here a continuation of the Telephus-scene. There is no real inconsistency between 593 and 1073. 593 is a parody or a quotation of the words of Achilles: τῶν στρατηγῶν is the tragic term (Antig. 8, Philoct. 264 and passim), not that of fifth-century usage. There is no lack of point. We now know that the elections took place in the seventh prytany, Febr.-March (Ath. Pol. 44), the month after the production of the Acharnians. Lamachus was now prosecuting his candidature. It may be presumed that he did so with some confidence, in view of his

N
wounds in Aetolia and the war-spirit prevalent in Athens. Aristo-
phanes has a hit at this cocksureness in τῶν στρατηγῶν, in which
the audience would see a double sense; cf. Catullus ii. 3 'per
consulatam peierat Vatinius'.

594. D. now jumps up from the block, throws off the Telephus
disguise, and comes to business. 'Me πτωχός!' 'Why, who are
you?' πτωχός is a mendicant (ἀλλοτρίως πτώσεσιν οἴκους, Hes. Op.
393): πένης is the word for honest poverty. Plut. 552-4 πτωχοῦ μὲν
γὰρ βίοι ὑπὲ ὑπὸ λέγει, ζην ἔστιν μηδὲν ἐχούστα | τοῦ δὲ πένητος ζην θείδο-
μενόν καὶ τοῖς ἔργοις προσεχόντα, | περιγίγνεσθαι δ' αὐτῷ μηδὲν, μὴ
μέντοι μηδ' ἐπιλείπειν.

595-7. Good examples of the comic use of patronymic. The
compound sums up the character, the -δῆς gives the air of a family
name. In Lucian's Somnium the beggar who comes in for a fortune
changes his name from Simon to Simonides. ἐπάτε τῷ πτωχῷ τούτῳ
μὴ κατασμεκρύνειν μου τοῦ νόμοα' ὤ γὰρ Σίμων ἄλλα Σιμωνίδης ὅνωμιομαι
(§ 14). Simonides does not mean 'Son of Simon'. The termination
suggests that the bearer is one of the τετρασώλλαβοι, a member of
a house with a name that runs in the family, the name in this case
being Σιμωνίδης. The father of Euripides is sometimes called
Mnesarchus, sometimes Mnesarchides. κοιρανίδαι (Soph. Antig. 940)
does not differ from κοίρανοι except by an added air of distinction.
Euclides is merely ἐυέλπις.

σπουδαρχίδαι, place-hunters, the Tapers and the Tadpoles of
the day. Xen. uses σπουδαρχίας of a candidate for office (Symp. i. 4).
σπεύδειν and σπουδή often refer to political intrigue, σπουδαὶ ἔται-
ρεῶν ἐπ' ἀρχάς Theaet. 173 D, σοφοὶ στιγμῷ κοῦ σπεύδουσιν εἰς τὰ
πράγματα Eur. Ion 599.

For the formation cf. Vesp. 185 ἀποδρασιπιδῆς, Hipponax fr. 134
συκοτραγίδης, Batracom. 246 Κραυγάσιδης, Athen. 162 Α ὀφρωνα-
σπασίδαι (from ὀφρίς ἀναστοίωντες), ὀφταρτησίδαι (from ὀφτῆν ἀφτοίντες).
Pseudo-patronymics of this sort abound in Plautine Comedy. Poen.
54 Pultiphagonides, Pseud. 988 Polymachaeroplagicides, and espe-
cially Persa 702-5.

598. ἔχειροτόνησαν γὰρ με. If this refers to the military office
held by Lamachus, it proves that he was a taxiaxar, not a lochagos,
1073 n. We learn from Arist., Ath. Pol. 61. 3 that taxiaarchs were
χειροτονητοὶ, whereas lochagoi were appointed by the taxiaxar.

κόκκυγις γε τρεῖς, 'yes (γε), by two or three cuckoos.' L. and S.
quote Hesych. ἐπὶ ὑπονοοθετῶν πλειώνων εἶναι καὶ ὀλίγων ὄντων—' who
gave their votes over and over again, so as to seem far more than
three; just as when a cuckoo cries, the whole place is full of
cuckoos.' One does not see how they did this. The point is rather
that the election did not provoke general interest, Demos. De Cor.
149 πραβληθεῖς πυλαγόρας αὕτως καὶ τριῶν ἢ τεττάρων χειροτονησάντων ἀνερρίθη: and the electors, being on the other side from Dicaeopolis, were not conspicuous for their intelligence. The cuckoo is the type of κωφότης everywhere. Plato fr. 64 ἀβελτεροκόκκυς ἡλίθιος περιέρχεται. Νεφελοκοκκύγια is Gowkland. All Fools’ Day marks his return. In German folk-lore Gauchsberg and Narrenberg are synonyms.

599. ταῦτ' ὄν ... βεδελυττόμενοι: not consistent with his previous declarations But D. is using the argumentum ad hominem.

601. οἶνος σε. In support of this construction Merry quotes Plato, Symp. 219 οὐδερόπω τοιούτω ὁ ἐφώ, Demos. Androt. 77 οὖθ' οἰνοπέρ σὺ χρώμενοι συμβοῦλοι, Aeschin. 2. 151 τρισμυρίους κυνάδους οἰνοπέρ σὺ. In the two latter passages there is a var. lect. oίνος which should certainly be adopted, unless in Androt. 77 we should read οἰνοπέρ σου. The MSS. reading is grievously ambiguous; Dindorf, Bekker, Blass read οἶνος. The Symp. passage is not relevant, ἀνθρόπω τοιούτῳ ὁ ἐφώ οὐκ ἄν φημεν ποτ’ ἐντυχεῖν. Here we should read either νεάνις οἶος σὺ, or, as I prefer, οἶνος σε, the whole phrase being attracted by the ordinary rule. Thuc. vii. 21 πρὸς ἄνδρας τολμηροῖς οἶνος καὶ Λαθραῖοις.

Kühner-Gerth ii. 2, p. 413 accepts the construction οἶνος σε’, the subj. of the adjective clause not being assimilated to the relative. ‘This is only possible when that subj. and the attracted relative are different in number.’ But the only really valid parallel is Xen. Hell. i. 4. 16 οὐκ ἔφασαν δὲ τῶν οἰνοπέρ αὐτῶς ὀντῶν εἶναι κανὼν δείσατε πραγμάτων. αὐτὸς is of course quite exceptional, as it would change its meaning with a change of case.

διαδιδρακότας. Müller-Strübing 529 ff. and Gilbert, Beitr. 157 refer this to the rout in Aetolia—die davongelaußen sind. But this is regularly ἄποδεδρακότας. διαδιδράσκειν is to shirk military service altogether; cf. διαδρασπολῖται Ran. 1014. And it is difficult to fit this in with the other details of the picture. In Aetolia, if the young men ran away, the old men certainly did not stand fast in the ranks.

602. ἐπὶ Θράκης. ἐπί = ad, apud. ‘Ad loca significanda rei alicui vel regioni adiacentia.’ Sobol. Prep. p. 165. It is used (a) absolutely, as here; (b) with χορία, Pax 283 τὰπὶ Θράκης χορία; (c) with article only, Av. 1369 τὰπὶ Θράκης. The phrase is always used of the Greek colonies on the coast of Thrace.

603 ff. For the use of the plural see 270 n. Müller-Strübing and Gilbert assume that these lines refer to the στρατηγοῦ of 426-5. Πανουρμίπαρχίδας, according to Gilbert (Beitr. 166), refers to Hippocrates, son of Ariphron and nephew of Pericles. The nickname νέοι Πεισιστρατίδαι had been given to the house of Pericles.
604. About Charēs we know nothing at all. ἐπὶ ἀμαθία διεβάλλετο Schol. He may have been some unknown prince near the unknown Eion, which Simonides captured by stratagem, Thuc. iv. 7.

χάσσιν. The Chaones were a warlike Epirote tribe which in 429 joined the Ambraciots in an attack on Acarnania. The choice of the name is prompted by the pun on χάσκειν. Eq. 78 ὁ πρωκτός ἐστιν αὐτόχρησ' ἐν Χάσσιν, | τῷ χείρ' ἐν Λιτωλίσι, ὁ νοῦς δ' ἐν Κλαπιδών.

605. Γερμουθεσσαροὺς, 'people like the bald-headed son of Theodorus.' Gilbert refers this to Procles, son of Theodorus, who with Demosthenes conducted Athenian operations in Aetolia. Γέρης occurs again in Ecel. 932 σοὶ γὰρ φίλος τίς ἐστιν ἄλλος ἡ Γέρης; where the Schol., as here, explains it by φαλακρός. As there is an interval of thirty-five years between the plays it must have been a character-name.

Διομειαλαξόνας, 'Captain Bobadils from Gascony.' Etym. Magn. Διομειαλαξόνας: τοῖς υπερηφάνους εἶπεν 'Αριστοφάνης. ἀπὸ τῆς Διομείας δήμου τῆς Ἀττικῆς ὁποULOημένου οἱ ἐκεὶ ἐνοικοίνεσ. Editors explain the word as γέλωσποντο, so named from the Feast of Heracles (Diomeia) at which they gave their performances. But Diomeia was not the only Attic deme with an evil reputation of its own. Ἀχαρνεὺς = rough, uncouth, 179 n.; Προσπάλτιος = litigious, Eupolis Προσπάλτιοι, Etym. Magn., p. 288; Αἰξωνεύς = malicious gossiper, cf. αἰξωνεύσθαι = κακῶς λέγειν, Suidas s. v. Αἰξωνεύα, Plato, Laches 197 c οὐδὲν ἐρῶ πρὸς τὰ ταῖντα ἐξων εἶπεν ἦνα μῆ με φῆς ὅσ ἀληθῶς Αἰξωνεύά εἶναι.

Gilbert sees here an allusion to Demosthenes and the small success of the Aetolian expedition. Demosthenes belonged to the deme Aphidna.

1 I now see that Charēs is identified by H. Weber with the Χάρης mentioned in Schol. Eq. 834 as one of the Athenian στρατηγοί at Mitylene (Aristophanische Studien, p. 61 ff.). If so, oi παρὰ Χάρης would be dispatch-bearers, or Special Commissioners detailed to assist in the settlement of the island.
606. Shortly before the beginning of the winter of 426–5, after a second Sicilian embassy, the Athenians resolved to dispatch a new fleet of forty ships against Sicily, Thuc. iii. 115, iv. 2. Pythodorus, son of Isolochus, had been sent on immediately with a small squadron to supersede Laches. Sophocles and Eurymedon were to follow with the remainder (Thuc. iii. 115). The latter did not set sail till after the production of the Acharnians (iv. 2. 48), but had already been designated (Gilbert, l. c.).  

These identifications are based on the assumption that Aristoph. is here caricatureing the στρατηγοί of the year 426–5. But that is itself more than doubtful.  

608. ἀμηγέπη—in some way or another—‘by hook or crook,’ ἐν γε τῷ τρόπῳ. Later it became an Attic affectation. Cf. Lucian, Lexiph. 21 ἀρξαί δὴ ἐμεῖν. βαβαί. πρῶτον τοιτὶ τὸ μῶν, εἶτα μετ’ αὑτὸ ἐξελήλυθε τὸ κατά, εἶτα ἐπὶ αὐτοῖς τὸ γὰρ ὡς καὶ ἀμηγέπη καὶ λῶστε καὶ δὴ ποιεῖν καὶ νυνεῖς τὸ ἀττα.  

609. ἐτευν: ἀλεθῶς (Suidas) in appealing questions. ‘Really, Mr. Collier.’ It is found in Aristoph. only, 322 n.  

610. εὖ Ρ. ἐν ἢ ceteri, ἐν Suidas. (1) The Schol. reading ἐν interprets ἐκ πολλοῦ, ἐνος being akin to senex. See L. and S. (2) Elmsley suggests ἐν = ἐδο. That form is not found, but gives good sense. (3) Oxford editors offer ἐν ἢ οὐ; which seems to me.
impossible. I had thought of the obvious τι δή; 'Wie in aller Welt? das ist offenbar nicht möglich.' Dicaeopolis affects to be amazed: note the dramatic ἀνένευε. But μίαν seems to be much more probable. 'Have you ever gone on a single embassy?' For the ellipse of the feminine substantive cf. Il. ii. 379 ἕς γε μίαν βουλευσομεν.

611. ‘You see! He shakes his head. And yet he is a sober working-man.' On καίτοι γε without intervening word see Neil, Eq. p. 194. ‘All that was gained in the Porson-Herrmann period is at stake if καίτοι γε is allowed for the fifth century,' Wilam. Herakl. i. 247. Blaydes gives a number of instances, most of which are susceptible of easy correction. Here καίτοισίν γε is quite plausible. But there seems to be no reason why we should not accept καίτοι γε throwing stress on the τοῖ, 'and surely', as well as καίτοι . . . γε throwing the stress on intervening word.

612. The form Δρύκυλλος is in itself unobjectionable. A Δρύκης appears in Lys. 254, Eccl. 293. The dimin. -υλλος pertains to names of persons in humble life. Cf. Ξένωλλα Thesm. 633, Herodas' Γυλλί, Lucian’s Μύκυλλος, &c. But Reiske’s ‘Ανθρώπυλλος (Colley) from ἀνθραξ is extremely probable: all the other names are drawn from the charcoal-trade, Μαρυλάδης from μαρίλη, Εὐφορίδης, ‘Porter,' from εὖ φέρεω, Προνίδης, 'Oakhurst,' from πρώνος. ‘Anthrax' is the name of a cook in Aulularia 287, and it is frequent in the Byzantine Age along with names like Καρβέας, Κορβάνοψις.

Leo finds in Aristophanes the source of the significant names of the Plautine Comedy. ‘Es ist genau die Art der alten Komödie mit ihren Δικαιόπολεις und Φειδιππίδης . . . dort sind auch die Τασαμενο-φαίνεται und Γερτοθεοδωρου und überhaupt die kühnen Wortbildungen die auch bei Plautus neben den Namenbildungen stehen’ (Plautinische Forschungen 98). But it is much more probable that the Plautine usage is suggested by the Comedy of Epicharmus and its offshoots in Magna Graecia. Significant names are much more common in the mime than in developed drama. Cf. e.g. in Epich. Κόλαφος (of a pedagogue), θυγατέρας Πέρου και Πιμπληδός (Peredia and Perbibesia—of the Muses); in Sophron Θυννοθίρας (of a fisherman), Κοικία (from κοκύλλεω), 'Ρόγκα from ρέγκεων; in Theocritus Πραξινών ανίμου λαβορι intendeus (of the busy housewife), Εὐνώα (a well-trained slave), Δίνων (of an erratic husband, ὁ πίραρος τῆς), &c.

613. τά Ἐκβάτανα. Names of countries, lands, and towns are used without the article unless they are anaphoric. Here the τά marks the proverbial expression. So τὴν Λετονιν 653; Aegina was in the foreground of interest. Ecbatana was the Athenian Eldorado, Lucian, Timon § 42 ὁ Μίδα καὶ Κροίσε καὶ τά ἐν Δελφοῖς.
COMMENTARY: LINES 610-16

614. ὁ Κοισίρας. Almost all that we know of this person is that he cannot be identified with the wealthy Alcibiades. The name was proverbial. Nub. 46-8 ἐπειτ' ἐγγὰ μεγαλέους τοῦ Μεγαλέους | ἐθέλετον ἤγοροκος ὄν ἐκ οὐσίων | σεμήνην, τρυφάσσαν, ἐγκεκουσιωομένην. Nub. 800 καίστ' ἐκ γυναικῶν εὐπτέρων τῶν Κοισίρας. The Schol. identifies Κοισίρα with (1) the daughter of Megacles, who married Peisistratus, or (2) the wife of Alcmaeon, the father of that Megacles. Müller-Strübinger, p. 523, sees in ὁ Κοισίρας an allusion to Hippocrates, the son of Arikronym and nephew of Pericles. But if the Schol. is right in placing this grande dame among the Alcmaeonidae at all, we need not go further than Μεγαλέος Μεγαλέους τοῦ Ἰπποκράτους Ἀλωπεκῆθεν, scribe to the ταμία τῆς θεοῦ about this date, C. I. A. i. 122. He is mentioned along with Lamachus in a fragment of the Φεργού (Kock 106), Λάχητα, Μεγακλέα καὶ Λάμαχον.

615. ἐρανὸς: originally a sort of picnic, a meal to which each guest contributed his share. Od. i. 226, Ach. 1137 n. Later any sort of contribution. (1) A whip round among a man's friends when he is in difficulties, ἐρανοὶ εἰσφέρειν. The relief was generally regarded as a sort of loan. The Grumbler in Theophrastus is chiefly impressed by the fact that 'he will have to refund the money to every subscriber, and be grateful besides as if he had been done a favour!' (Char. 22). (2) The subscription to a club, also called ἐρανὸς, here perhaps a dining-club like that mentioned in Plato, Laches 179 ν, of which Lysimachus and Melesias were members. Either sense will suit this passage: (1) 'tired of making up a purse to pay their debts'; (2) 'because of their debts and club-subscriptions', sc. 'left unpaid.' For the idiom in (2), res pro defectu rei, cf. Plut. 147 ἐγγομὴ τοι ὅιω μικρῶν ἀργυρίδων | δοῦλοι γε-γένηται (i.e. for the want of it), II. 1. 98 οὔτ' ἀρ' ὅ' εὖχαλης ἐπιμέμ-φεται, οὖθ' ἐκατομβῆς, Demos. xxix. 16 εὖ ὂ καὶ περὶ χρημάτων καὶ περὶ ἀτμίας ἀνθρωποι κινδυνεύονσιν.

616. 'Whom only the other day all their friends were advising to "stand clear", like people emptying slops in the evening.' Aristophanes deprecates this unsavoury custom in fr. 306 μὴτε πολλώστροφον θυραζ' ἐκχεῖτε μὴτε λοίτρων. It is one of the terrors of town life to Juvenal, 'patulas defundere pelves,' Sat. iii. 277. 'Gare I'm ague' may have been a well-known cry from the windows of Paris, but 'gardy loo' is certainly not to be heard now even in the oldest parts of Edinburgh, as Dr. Merry seems to imagine. Herwerden, however, vouches for the continuance of the custom in the south of Spain, 'morem ad quem hoc loco alluditur ante
dimidium fere saeculum in Hispania meridionali adhuc viguisse cum meo damno expertus novi' (Vindic. Aristoph. 9).

618. 'Oh sacred democracy! Must this be borne?' Lamachus invokes the democracy, for that is his stand-by. It is χειροτονία that is impugned.

620. 'Well, I at least will ever war.'

622. ναυσι καὶ πεζοί: sociative dative, which is specially frequent in the military sphere. Thuc. i. 61 ἐπορεύοντο τρισχίλιοι μὲν ὀπλίταις ξαυτῶν, ἦπειροι δὲ ἔξασσοίοι.

623. δε... γε, in retort as usual, 203 n.

625. 'Free trade with me, but not with Lamachus.' For the charge of construction cf. Theocr. v. 136 οὗ θεμπόν, Λάκων, ποτ' ἀγώνα κίστας ἐρίσατε ὧν ἐποτα κύκνουσι. So far as this passage goes the dative Λαμάχῳ might well be taken as parallel with the other datives. D. is serving Lamachus with his own sauce. Athens placed an embargo on Megarian trade with Athens. Dicaeopolis places an embargo on Lamachus' trade with him. That embargo Lamachus seeks to have removed in 959 ff. But in the parallel passage 720-2 ἐνταύθ' ἀγοράξεωι παῖς Πελοποννησίωι | ἔξετοι... ἐφ' ὅτε πωλέων πρὸς ἐμὲ, Λαμάχῳ δὲ μῆ, the condition annexed ἐφ' ὅτε πωλέων is quite pointless unless Λαμάχῳ δὲ μῆ is to be taken with it as well as πρὸς ἐμὲ.

πωλέων is to offer for sale, venditare; ἀποδύσθαι, to sell, vendere. Theophr. Char. 15. 1 καὶ πωλῶν τι μὴ λέγειν τοῖς ἀνωμένοις πόσου ἄν ἀποδύσημο ὄλλ' ἐρωτάν τι εὑρίσκει. ἀγοράξεωι here = to buy. Except in this phrase it generally means to attend the ἀγορά with or without the intention of buying. But Moeris' distinction ἐν ἀγορᾷ διατίμιζεν Ἀττικοῖ, ἀνείσθαι Ἐλληνικόί is not quite absolute, as a reference to L. and S. will show. Asyndeton is common in such phrases: (1) where the two words are opposed δάκνειν δάκνεσθαι Ran. 861, ἐκτεινον ἐκτείνοντο Eur. Suppl. 700; (2) where the second repeats the first with greater particularity ἐπαινον ἐρράξιον Αesch. Pers. 426, παιοῦσι κρεικοποῦσι 463, χωρὰμεν ἐγκακοίμεν Soph. Aj. 811.

PARABASIS. The actors have left the stage. The chorus wheel round and frankly address the spectators. κομμάτιον 626-7 tetr. anap., a short formula of transition; Parabasis proper 621-58, tetr. anap., the poet's apologia; μακρὸν or πνῦγος recited in a single breath, anap. dimeters, a challenge to Clean: Ode 665-75, Cretics, an invocation of the Muse of Acharnæ: ἐπίρρημα 676-91, tetr. troch., the plaint of the veterans; Antode 692-701, Cretics, an appeal for justice: ἀντεπίρρημα 702-18, tetr. troch., a development of the theme of the ἐπίρρημα. The first three were delivered by the Coryphaeus; Ode and Antode by the two half-Choruses; ἐπίρρημα and ἀντεπίρρημα by their respective leaders.
627. ἀποδόντες: stripping off the masks and stage-costume, if stage-costume there was. On the occurrence of this word in the parabasis and on the personal allusions in the manner of Plautus and Shakespeare, and the absence of canonic forms in the Exodos, Zielinski founds his theory that the parabasis was originally the epilogue of an Attic Comedy. ἀποδόντα is, however, used elsewhere of laying aside impediments, Lys. 615, cf. 637, 652, 686; and it occurs outside the parabasis in Thesm. 656 τῶν β’ ἱματίων ἀποδόνας (Poppelreuter, De Com. Att. Primordii 32-5).


ἐπιώμεν, 'pitch into our anapaests.' ἐπιθέσαται marks the ἐλατ of Alcibiades in Plato, Alc. 105 c οὐδ’ ἐπιθέσαται τοῖς ἐκεί πράγμασι.


ὁ διδάσκαλος is sometimes taken to refer to Aristophanes himself. This is an abuse of language. διδάσκαλος and ποιητὴς are often interchangeable, simply because the poet was originally the trainer as well. Pax 738 ἄξιος εἶναι φησ’ εὐλογίας μεγάλης ὁ διδάσκαλος ἡμῶν, where the reference is to the content of the drama. But either the relationship of Aristophanes to Callistratus was known, or it was not known. If it was not known, then there is no place for Aristophanes here at all. If it was known, then nothing could justify the application of the technical term διδάσκαλος to the poet, who was known to be other than the trainer. The Pax passage is irrelevant, for Aristophanes produced the Pax in his own name. Further, the connexion of thought in 632, 633 shows that ποιητής also refers to Callistratus. Callistratus is nominally the author as well as the trainer in the strict sense. It is just because of his dual capacity that χορῶσιν ἐφέστηκεν can stand. Such a phrase could not be applied to the writer of the libretto per se.

629. 'He has never yet come forward to tell the house how clever he is.'

πρὸς = coram, as in 632.

θεάτρον originally applied to the spectators. Cratinus fr. 329 καὶ τῷ θεάτρῳ τότε νοσήσαι τᾶς φρένας, Eq. 233 τὸ γὰρ θεάτρον δεξιόν, 1318, Pax 735, Hdt. vi. 21 καὶ δὴ καὶ Φρυνίχῳ δράμα Μιλήτου ἀλώσιν διδάξαντι ἐς δάκρυα ἐπεσε τὸ θέατρον. In the sense of stage-buildings it is first found in Thuc. viii. 93, a θέατρον in the Peiraeus. Cf. Demos. Meid. 59 ὡς δ’ ἐπιληψόθη τὸ θέατρον. The old sense persists in literature, e.g. Arist. Poetics 13 τὴν τῶν θεάτρων ἀσθενείαν (sentimentality).
630. 

631. i.e. in the Babylonians. Cf. 377-82 n.

633. 'The poet vows that he is worthy a rich guerdon at your hands.' See line 8 n. Pax 918 τολλάνω γὰρ ὑμῖν ἄξιος Τρυγαῖος ἄθροινες ἐγώ, Eur. Hec. 309 ἢμῖν δ᾽ Ἀχιλλεὺς ἄξιος τιμῆς ... θανών.

634. ξενικοῖς λόγοις, 'the flattering speeches of ambassadors.'

635. χαυνοπολίται, gobe-ouches, 'gaping cits,' belonging to τῇ Κεχναίων πόλει Eq. 1263. For the formation cf. μικροπολίτης, διαδρασιπολίτης.

636. ἀπὸ τῶν πόλεων. In prepositional attributes with a verbal substantive the article is often omitted. Thuc. ii. 52 ᾧ ἐνυγκομιδῇ ἐκ τῶν ἀγρῶν ἐστὶ τὸ ἀστυ. Here ἀπὸ τῶν πόλεων is to be taken with ἔσπαττώσει as well as with πρέσβεις. Lysias xii. 34 ῥαδίαν ὑμῖν τὴν διαψήφισιν περὶ αὐτοῦ πεποίηκεν. Thuc. ii. 38 ὡν καθ᾽ ἡμέραν ἦ τέρψει τὸ λυπηρὸν ἐκπλήσσει.

637. ἰοστεφάνους, 'the city of the violet crown.' This beautiful epithet was coined by Pindar ὡ ταῖς λυπαραῖ καὶ ἰοστέφαναι καὶ ἀοίδιμοι, 'Ελλάδος ἐρείσμα, κλειστά Ἀθήναι fr. 76, ἀοίδων λάχετε στεφάνων, τῶν ἐωραόσων λαυβίλων fr. 75; and adopted by Aristoph. in Eq. 1323 ἐν ταῖσιν ἰοστέφανοι οἰκεῖ, ταῖς ἀρχαίαις Ἰδήναις. The primary reference is to the profusion of violets in Attica. Pax 577-9 τῆς ἱωνίας τε τῆς πρὸς | τῷ φρόντι τῶν τ᾽ ἔλαιων | ὡν παθοῦμεν.

638. διὰ τῶν στεφάνων, 'at the mention of crowns.' The
article takes the place of our inverted commas. 152 n, 640, 804, Eq. 124. 847, &c.

... 'you could scarce keep your seats for delight.' 'Walking on tip-toe' is often used of eager anticipation or exultation. Eur. El. 840 ἐπὶ ἄκρουν στᾶς, Ion 1166 ἐν δ' ἄκρους βᾶς ποσίν. It is here adapted to the physical needs of ἐκάθησθε.

639. λιπαράς: an epithet that brought Pindar 10,000 drachmae. Isocr. xv. 166. It was eagerly adopted, Ar. fr. 110 ζ πόλι φύλη Κέκρωτος, αὐτοψας Ἀττική, | χαῖρε λιπαρὸν δάπεδον, οὖθαρ ἀγαθὸς χθώνως, and persisted for centuries in eulogy of Athens. Lucian, Demos. 10 ὅπε 'Αθῆναι μὲν αὐτῷ πατρίς αἱ λιπαραὶ καὶ αὐτίδιμοι καὶ τῆς Ἑλλάδος ἔρεισμα. It does not refer to fertility of soil, Thuc. i. 2 τῆς Ἀττικῆς διὰ τὸ λεπτόγεων ἀστάσιαστον οὐσαν. λιπαρός originally meant 'viscous', 'unctuous', cf. the Homeric λίπ' ἐλαίῳ. Then from the sheen of oil, 'shining, splendid,' cf. λιπαροὶ τὸ πρόσωπον Plut. Ages. 29 with φαινόις λάμποντι μετώπῳ Eq. 550. Most editors are content to see a pun on the two senses, 'shining' and 'sheen', ἄφιαι were cooked in oil, 'though the praise that he gave you was praise for sardines'. But this gives no real sense to τιμῆν; anything cooked in oil might be called λιπαρὰ, e.g. a cabbage is ῥᾶφανος λιπαρά. Willems 1 is certainly right in distinguishing two sorts of ἄφιαι, one very small and gleaming white, the other coarser and darker. Athen. vii. 285 Β τῆς ἄφις ἡ μὲν λευκὴ καὶ λίαις λεπτῇ καὶ ἄφρώδῃς ... ἡ δὲ ῥυπαρωτέρα ταῦτης καὶ ἀδροτέρα διαφέρει δὲ ἡ καθαρὰ καὶ λεπτή. Here λευκὴ = λιπαρά, just as in fr. 109 ἀρτοὺς λιπαρὸς = white bread ῥύπαροι's Athen. 246 A, the dark bread of everyday use. λιπαρά is thus an epithet for high-class sardines.

640. ἥπερτο ἄν: indic. with ἄν in iterative use. The imperf. is the commoner tense in Aristoph., Nab. 854–5 ἀλλ' ὅτι μάθουμ' ἐκάστοτε, ἀπελαθανόμεν ἄν εἰθές. This construction is not found in Homer, in Aeschylus, or in Pindar; and only once in Sophocles, in Euripides, and in Thucydides. On the other hand there are fifty instances in Aristophanes, the imperf. being twice as common as the aorist (R. C. Seaton, Class. Rev. 1889). Iterative ἄν therefore belongs to the pedestrian style.

642. δημοκρατοῦντα, 'how they are governed,' taking the δημο- as quiescent. Cf. Av. 995 γεωμετρήσας βαύλομαι τὸν ἄβρα, Xen. Anab. vii. 6. 4 ἀλλ' ὡς δημαγωγεῖ τοὺς ἀνδρας ὅ αὖρ; but δημοκρατείσθαι seems to be purposely used in an odd sense 'how the democrats in your colonies are governed by your democracy'.

643. ἀπάγειν, the technical term in this connexion. C. I. A. i. 257

1 Bulletin de l’Acad. Roy. de Belgique, 1903.
aide toin polewv autin tiv aparchiv apagayon, Vesp. 707 eistin ge polewv xilai ai wiv tov faron himi apagounv. The prep. is used of something that is due, as in apodidovai, apacein, apoferein.

645. parkeivovnev', of a bold deed: in Ran. 99 of a viseque expression atithera Diou dophaiton h chrionou poda. The latter use passed into the language of literary criticism.

646. outw porrw 0te can hardly be taken as the equivalent of ouw to worw wste. Van L. compares 736-7 tis 0 ouwos anous | de yme ka priaite; But there is no analogy; qui for ut would not justify cum for ut. Elmsley deletes the de and puts a full stop after heke. For this explanatory ouwos cf. Av. 736 wste parestai | kopiain ymu upo twn agadon | ouw piotetese pantes. It is awkward, however, to make porrw refer to the Greek colonies, which were less remote than Susa and Ecbatana. Richards' ouwos is not open to this objection. Cf. Xen. Hipparch. v. 9 ouwos gar oidev kerdalwteron ev polemow apatias, wste ge kalei oi paiides othan paiwosi posinida, dianvntai apatan.

It seems possible, however, to take ouw de simply 'and so'. The Greek envos spread the fame of Aristophanes. For 0te = si quidem, explaining not the fact but the statement of the fact, cf. 401 n., Eq. 1112 kalijn y exeis arxhn, 0te pantes anbropo deiasse se.

647. For the Spartan embassies to Persia cf. 61 n. In the early winter of 425 Artaphernes, the Persian ambassador to Persia, fell into the hands of the Athenians. The king's dispatch ran...polloov gar elbiontvn prasebion oideva taita legean. ei ouv boivontau saphies legen, pempsa meta tov Periou anbropas wv auton Thuc. iv. 50.

650. yegenvista gives perfectly good sense, 'had become the better men and would make it manifest in the war, with this poet as their adviser.' On the pretty conceit 647-51 the Scholiast makes the stodil remark touto de charpentizomevnes venuos legel.

652. prokaleisthai takes two accusatives like verbs of demanding. Eq. 796 ait tas spoudas prokalouvtau, Plato, Euthyph. 5 A auta tauta prokaleisthai auton. But often with prep. eis, eti, pro, to denote end or aim. Thuc. iii. 34 prokaleasevnoes es logos 'Ippian.

653. tvn Aignavan. The article denotes the semi-proverbal expression. Aegina lay in the forefront of interest, 613 n., Nub. 214 ala' h Lakedaimon poi stiv; Aegina had been a tribute-paying state since 457. It was part of the Spartan ultimatum in 431 B.C. that her autonomy should be restored. As soon as hostilities began Athens occupied Aegina and expelled the inhabitants. It seems probable that in the winter of 426-5 overtures of peace had actually been made by Sparta, postulating however the surrender of Aegina, to which Athens would not agree.
654. This line must be the merest jeu d'esprit. The poet referred
to must have had some connexion with Aegina; he may have had
an estate there. Müller-Strüb is ingenious (Ar. und die hist. Krit.
609). The poet cannot have been a clerus, for the cession of the
island would simply have meant his return to Athens. He must
therefore have had possessions in Aegina before the expulsion of
the Aeginetans. These would be confirmed to him as an Athenian
citizen; but in a restitutio in integrum only the older title would
be respected by the Aeginetans, and naturally with the stipulation
that he should give up his Athenian citizenship. But even the
litigious Athenian would find it hard to grasp this point in the
limited time allowed by the coryphaeus. If the poet were specially
associated with Aegina, it would be a fair assumption, in Comedy,
that he would go with the island.

I take this personal reference, like all others in the Acharnians,
to allude to Callistratus, the official author of the play. Schol.
οὔ δεῖς ἵστορηκεν ὦ ἐν Λιγύνῃ κέκτητα τι Ἀριστοφάνης, ἀλλ' έοικε ταύτα
περὶ Καλλιστράτου λέγεσθαι, ὧσ κεκληροίχηκεν ἐν Λιγύνῃ μετὰ τὴν ἀνά-
στασιν Λιγύνητῶν ὑπὸ Ἀθηναίων. See Introd. III.

655. 'For he will tell you the honest truth in his comedies.' τὰ
dίκαια again a reminiscence of the charge δίκαια εἰς τῶν δήμων, 500 n.
For the internal accus. cf. Xen. Mem. ii. 6. 25 τοῖς φίλοις τὰ δίκαια
βοηθεῖν, and for the claim put forward on behalf of Comedy Ran. 686
χρήστα τῇ πόλει | ξυμπαραίνειν καὶ διδάσκειν.

657. ὑποτείνων, 'dangling before you.' Thuc. viii. 48 ὑποτείνοντο
αὐτῷ Τισσαφέρη . . . φίλοις ποιήσειν. This is generally taken
to allude to the μισθὸς δικαστικός introduced by Pericles (Ath. Pol. 27, 3,
Plut. Per. 9), and in 425-4 raised by Cleon from 1 obol to 3. But
'suborning a claue' seems to be the prominent idea; διδάξειν
refers to the poet's activity. So the Schol. takes it οἴδε τις μισθὸν
dιδοῖς, ὦ αὐτῶν ἐπανέσωσί. For the claue in Greek theatres cf.
Xen. Mem. i. 7. 2 πόλλοις ἐπανέστασι παρασκευαστέον (for a mediocre
flute-player), Lucian xxiii. 2, Aleiphrón iii. 71 ἐν δὲ ἡμῖν μετὰ τῶν
συνήθων ἐπίσεις τοὺς κρότους ἵνα κἀν τῇ λάθωμεν ἀποσφαλέστε, μὴ λάβῃ
χόρων τὰ ἀστικὰ μειράκια κλώσειν ἡ συρίττειν, ἀλλ' ὁ τῶν ἐπαίνων κρότος
τῶν θρόνων τῶν σκομματῶν παραλύσῃ.

ἐξαπατούλλων, 'gulling you.' Verbs in -ύλλω are coarsely col-
loquial. κεκύλλειν Thesm. 852, μύλλει Theocr. iv. 58, βδύλλειν,
στωμύλλομαι, ὄγκύλλομαι.

658. κατάρδον, 'buttering you.' ἄρδειν is used of the genial
influence of wine, Eq. 96, a metaphor from watering plants. The
Schol. explains καταβρέχειν τοῖς ἐπαίνοις; cf. Pind. Ol. xi. 108 μελήτη
πόλιν καταβρέχων.

659. The μακρῶν recited in a single breath, hence called πύγος—
an anapaestic system forming a brilliant finale to the long ana-
paests. The personal allusion in ἐμοί is still to the poet. In the
parabasis proper we generally find ὁ ποιητής or ὁ διδάσκαλος ἡμῶν.
But με is used in Vesp. 1284, and there is a sudden change from
the third to the first person in Pax 754. The suggestion that
Aristophanes was himself the corypheus is improbable and un-
necessary. The whole πνεύμονες is taken from a lost play of Euripides
(Clement of Alexandria cites the original πρὸς ταῦτα ὑπὶ χρή καὶ παλα-
μάσθω ... κοῦ μή ποθ' ἄλῳ κακά πράσσων, Eur. fr. 910), with a sudden
 tumble into comic abusiveness at the close.

πρὸς ταῦτα, 'in face of this,' idiomatically used when the
speaker has made up his mind, and nothing will induce him to
change it; προὗνδε, ὡς δοῦ ἐγκόνων. It is generally constructed
with an imperative or its equivalent. Aesch. P. V. 392, 1043, Vesp.
1386, Eur. Med. 1558, Plato, Charmides 176 ὁ πρὸς ταῦτα βουλεύον ὁ
τι ποιήσεις.

παλαμάσθω: a distinctly tragic word; in paratragedy Pax 93-4
ὑπὲρ 'Ελλήνων πάντων πέτομα, | τόλμημα νέον παλαμησάμενος, ridicu-
ously coupled with the colloquial ἄλφητα, 'bread and butter,' Nub.
176 τί οὖν πρὸς τάλφιτ' ἐπαλαμήσατο ;

661. τὸ εὖ, 'the right.' Agam. 159 τὸ δ' εὖ νικάτω, Eur. Herakl.
694 τὸ γὰρ εὖ | τοῖς ὑμοιοις ὑπάρχει.

662. οὐ μὴ ἄλῳ. The aorist is the usual tense in these strong
negative statements with οὐ μή. Soph. Aj. 560 οὐτοι σ' Ἀχαῖοιν μὲ τις
ὑβρίση, Ἀν. 461 τὰς σπονδάς οὐ μὴ πρότερον παραβάξειν, Pax 1304, Lys.
492, &c. For the present cf. Rep. i. 341 οὖν μὴ δώσε τ' ἵν, O. C. 1024
οὐ μὴ ποτε φυγάντες ἐπεύχονται θεοῖς. The construction is not to be
explained by ellipse of verb of fearing, Hdt. i. 84 οὖν γὰρ ἣν δεινὸν
... μὴ ἄλῳ κατε. μὴ δὴ νῆσαι ἐλωσι, 'they mustn't take the ships,'
i.e. 'I fear they will' is the earlier use. δείδα μὴ ... arose from
δείδαι μὴ ... The prefixing of οὐ to the apprehension gives the
strong negation.

663. The language of poetry passes into the language of politics.
περί = εργά in this phrase is frequent in the Orators and in
inscriptions, ἀγάθος καὶ φιλότιμος περὶ τὴν πόλιν and the like. See
Meisterhans 220-45. Similar reminiscences of official eulogy are
ἀνδρ' ἀγαθῶν ὄντα Μαραθῶν περὶ τὴν πόλιν 696, περὶ τὸν δήμον καὶ τὴν
πόλιν εἰσὶ δίκαιοι Plut. 568.

664. λακαταπύγων, 'utterly depraved.' The old-fashioned λα λαί
λα, an intensive prefix, lingers in quotidian speech. Cf. Λάμαχος,
Δακρατείδης, Λαίμαργος, λακατάρατος = ἄγαν κατάρατος Photius 402. 5,
Λεσόνυρος Hesych. Similar intensive prefixes are (1) βοῦ, Vesp.
1206 ὁ βοῦπαῖς ἐτι, Plut. 873 βούλιμαῖν, Eupolis βούβρωστει, Xenar-

The Ode 665–75 is an invocation of the charcoal Muse of Acharnae. So the Knights appeal to Poseidon Hippios, the Clouds to Poseidon, Zeus, Aether, and Helios.

665. 'Come hither, thou glowing, fire-fraught, lusty Acharnian Muse.'

φλεγμάρι in a double sense: (1) literal, of the charcoal fire; (2) metaphorical, of 'thoughts that breathe and words that burn'. ἤντονος: of a masculine strain. Pratinas ap. Athen. 624 Φ μήτε σύντονον διακε μήτε τάν ἀνειμέναν 'ιαστή μούσαν.

667. οὖν, referring forward to οὐτα—'Even as the spark leapeth from maple billets chafed by the quickening fan.' It cannot also refer back, and asyndeton is quite regular when the same thought is expressed in different terms, therefore put full stop after Ἀχαρνική. ἀνίλατο: gnomic or empiric aorist, the individual case represents the class, Menander 290 ουδεὶς ἐπλούτησεν ταξέως δίκαιος ὄν. ῥύπις, flabellum, a sort of fan which served as bellows: ῥύπιζεν is used of fanning the flame of sedition Ran. 360. οὐρίος, of a favouring breeze, was another Euripidean word; but it is a little difficult to believe with Kellog (Trans. Amer. Philol. Assoc. 1898) that οὐρία ῥυπίδι is a pun on Εὐριπίδης.

670. ἐπανθρακίδες, 'small fry,' ἄφια, τριχίδες, γόνος (Archest. ix), ἄφρος, μεμβράδες, generally cooked by broiling in red-hot embers. Archestratus gives the recipe ἐν συκῆς φύλλοις σχοίνος κατάγρυφον ἄνωθεν, | εἰτ' ὑπὸ θερμῆν ὄσον ἐσο σποδὸν, ἐν φρεσί καιρὸν | γεγυνακικῶν ὅπτον | ἐζ' ὑπτῆ, καὶ μὴ κατακαύσῃς. Cf. Sotades i. 26 άμιαν τε χύραν. ῥυποίοι τιτυιν ἄλις ἐλαίῳ δεις | ἐσπαργάννωσα περιτύπας ἄργανων, | ἐνεκρυφά β' ὀσπερ δαλὸν ἐλι τολλήν τέφραν. Archestratus, however, recommends the frying-pan for ἄφια, fr. ix ἐπὶ τηγάνων ὤπτα, | εἶδον τρίπαι ἀνή λαχάνων ἐν ἐλαίῳ. They were done to a turn very quickly, Athen. 285 D διὰ τὸ μικρὸν δείσαυ τυρός ἐν τοῖς τηγάνοις οἱ περὶ 'Ἀρχεστρατὸς ἐπιβαλόντας κελεύουσιν ἐπὶ θερμοῦ τήγανον σίξουσαν ἀφαιρεῖν ἀμα δὲ ἤπια τακτῆ | καὶ ἱζει καθάπερ τούλαιον εὐθῆς. Hence the proverb ἢδε τῷρ ἄφια.

παρακείμεναι, 'lying by' till the fire is ready. Herwerden's ἐπικείμεναι, sc. τῷ πῦρ, is unnecessary. 'Served up,' apposita, the usual rendering, will not stand, for this dish was served piping hot (Matron, Attic Dinner 81 οὐς ὁ μάγειρος | σίζους παρέδηκε φέρων, Pherecrates 173 ἀπὸ τηγάνου τ' ἐφασκεν ἄφιας φαγείων), and the sauce in which the fish were served before serving (Cratinus 143 κατ' ἀνθρακίδας ὀπτής | εἰς ἄλμην τε καὶ ὀξάλμην κατ' εἰς σκοροδάλμην | χλαρὸν ἐμβάπτων, καταρπόζωμαι ὁ στρατιώται, Vesp. 323 ἦ με κεραυνω
671. Θασίαν, sc. ἄλμην, Thasian pickle. For ellipse of substantive cf. τοῦ Πραμνίου (οίνον) Eq. 107, τετρακοσίους Κυζηκρούς (στατήρος) Lysias xii. 11. Cratinus use Θασία ἄλμη of the pungent wit of Archilochus εἴδε τήν Θασίαν ἄλμην οἱ ἄττα βαύζει fr. 6.

672. μάττωσιν. Various changes have been suggested on the ground that it is late in the day to begin to bake—κάπτωσι Meineke, βάπτωσι Blaydes, both rather absurd. The MSS. reading is quite genuine. Editors have confused μάττειν with πέττειν. There were two sorts of bread at Athens. (1) ἄρτος—white bread, an article of luxury. Solon forbade it to be served in the pry-taneum except on festal days: Matron gives it the place of honour in his δείπνα πολύτροφα—οὗ δὴ καλλιστὸν ἄρτον ἔδω ἦδὲ μεγίστον | λευκοτέρους χιόνος, ἡσθεῖν δ’ ἁμίλουσιν ὲμοίους, | τῶν καὶ Δρομές ἥράσαστο πεσομενάων. It was baked (πέττειν) in the ordinary way. (2) μάζα—barley-bread, made of barley-meal, olive-oil and wine, milk, or honey. These ingredients were simply mixed together (μάττειν); the firing, if any, was a matter of moments. The Australian damper must be something similar, so far as the process goes. The phrases are constant, ἄρτον πέττειν, μάζαν μάττειν.

674. 'So do thou come with a swaggering, rustic, lusty song to me, thy fellow demesman.'

676. The epirrhema often takes the form of an expostulation. Nub. 576 ἡδικημέναι γὰρ ὑμῖν μεμφόμεσθ' ἑναιτίον, Thesm. 830 πῶλλ’ ἄν αἰ γυναικεῖς ἥμεισ ἐν δικῇ μεμφαίμεθ’ ἄν. The sphere is that of politics; the chorus speaks in its own name.

The old men's complaint has nothing to do with the law ascribed to Peisistratus (Plut. Solon 31) τοὺς περιθεντὰς ἐν πολέμῳ δημοσίᾳ τρέφεσθαι. γραφάς 679, τοῦτ’ ὀφλῶν ἀπέρχομαι 691 suggest that we have here to do with Treasury prosecutions. The enormous drain on the resources of Athens, amounting to not less than 4,760 talents in the seven years 433–26, had led to the imposition of an εἰσφορά or war-tax in the year 428–7. Apparently it had been levied with the same oppressive and inquisitorial methods as Demostenes ascribes to Androtion some seventy years later (356–5). Eq. 774 πρῶτα μὲν ἥκιν’ ἐβούλευον, σοὶ χρήματα πλέιστ’ ἀπέδειξα | ἐν τῷ κοινῷ, τοὺς μὲν στρέβλων, τοὺς δὲ ἀγχων, τοὺς δὲ μετατῶν, | οὐ φρουτίζων τῶν ἱδιωτῶν οὐδενίς, εἰ σοὶ χαριόμεν. Numerous prosecutions must have been instituted against defaulters, some
apparently on more or less unsubstantial grounds, Eq. 1358–61 ἐὰν τις εἶπη βωμολόχος ἔννηγορος· 'οὐκ ἔστων ἵμων τοῖς δικασταῖς ἄλφητα, | εἰ μη' καταγγέσσεθε ταύτην τὴν δίκην' | τούτον τί δράσεις, εἰπε', τὸν ἔννήγορον; Such prosecutions would be instituted by the various boards elected by lot. But as these held office for one year only, great power fell into the hands of the semi-permanent officials, γραμματεῖς, ὑπογραμματεῖς, whose experience and knowledge of routine were indispensable. Müller-Strübing compares them to justices' clerks in England, as they are depicted in Fielding and Sir Walter Scott. Cf. Av. 1024 φαίλων βιβλίων Τελέων: the mandate was issued by the ταμία τῶν τῆς θεία, but it was shaped by their γραμματεῖς. Κηφισοδήμω in Ach. 705 is probably a comic perversion of Κηφισοφώντι, the γραμματεύς τῶν ἱερῶν χρημάτων in the Acharnians-year (Hist. Krit. 343). It was not a profession that made a bid for popular esteem, Eur. Tro. 425 ἐν ἀπόχθημα πάγκουν βροτοῖς | οἱ περὶ τυράννου καὶ πόλεις ὑπηρέτας, Ran. 1083 κατ' ἐκ τούτων ἡ πόλεις ἡμῶν | ὑπογραμματέων ἀνέμεστῶθη | καὶ βωμολόχων δημοτίκων.

680. οὐσίσκοι marks the plain man’s distrust of the new rhetoric. Andoc. iv. 22 τοιγίρται τῶν νέων αἱ διατρήται οὐκ ἐν τοῖς γυμνασίοις ἄλλ’ ἐν τοῖς δικαστηρίοις εἰσίν. Aristophanes often complains of the tyranny which the pupils of Protagoras and Thrasymachus exercise over defendants and jurymen alike, Daitaleis 193 (Lysistratus exercise and Alcibiades ῥήτορες and σκηνήγοροι), Ach. 685, 716, Eq. 1358, Vesp. 482.

Gilbert (Beitr. 87–9) distinguishes three senses of σκηνήγορος: (1) the σκηνήγοροι in private suits corresponding to our advocates; (2) the ten κληρωταὶ σκηνήγοροι who sat with the logistae; (3) σκηνήγοροι chosen by selection to look after the interests of the state in public cases. The young rhetors here mentioned belong to the third class. Both as rhetors and as σκηνήγοροι they incur the Aristophanic charge of λαλιά and εὐφημοκτία Nub. 1089, Ach. 716.

681. οὐδὲν ὄντας, ‘good for nothing.’ Eq. 1243 οὐκέτ’ οὐδὲν εἰμ’ ἐγώ. παρεξηνυλημένους—’played out’—a metaphor from the worn-out mouthpieces (γλυσσίδες) of pipes. Hesych. παρεξηνυλημένους· ὑπὸ γῆρως τῶν νοῦν παρεξηνυλημένου ἔχων, ἀμυνόν μετενήπεται δὲ ἀπὸ τῶν ἐν τοῖς αὐλοῖς.

682. Ποσειδῶν ἀσφάλειος, ‘who for Poseidon Supporter have only their crusth.' As Asphaleios Poseidon ensured safety from shipwreck. Heliodorus vi. 7 καὶ Ἐρμῆς μὲν κερδός Ποσειδῶν δὲ ἀσφάλειος σωνέμποροι καὶ πομποὶ γίγνοντο (Blaydes). There may be a pun on Poseidon and ποτίν, there is certainly one on ἀσφάλειος and σφάλλεσθαι = to trip, Vesp. 1324 σφαλλόμενος προσέρχεται. The play on words is not uncommon even in serious poetry, "Ἀπολλὸν Ἀπόλλων ἀγνιάτ', ἀπόλλων ἐμός Ἁγαμ. 1084. The βακτηρία is the
walking-stick ordinarily carried by the Athenian citizen, Nub. 541, Eccl. 150, 509, Plut. 272; it has nothing to do with the dicast's staff.

683. τονθορύζοντες, 'mumbling.' Lucian, Bis Accus. 4 καὶ ἐσ τὸ φανερὸν μὲν οὓς τολμώσι λέγειν, ύπονθορύζουσι δὲ συγκεκρυφότες. Of inarticulate growling in Herodas vi. 7 τὴν ἡμέραν ὅλην σε τονθορύζουσαν | καὶ πρημονῶσιν οὓς φέρουσιν οὗ τοῖχοι. τὸ λίθο does not refer to the βῆμα in the Pnyx, as in e. g. Pax 680 ὅστις κρατεῖ νῦν τοῦ λίθο τοῦ νεῖ τιν Πυκν. These Treasury prosecutions would not take place in the Pnyx, but before a Dicastery. For the tribunes of the law courts cf. Aeschin. in Ctes. 207 τὸ τοῦ κατηγόρου βῆμα... τὸ τοῦ φεύγοντος.

684 seems to mean 'seeing only the misty outlines of the case'. There is no point in this. I should prefer 'seeing nothing but the darkening of justice', if ἥλυγμν could mean obscuring as well as obscurity. Hesych. ἥλυγμα σκια, καὶ ἐπιλυγμοσ, ἐπισκιασμόσ.

685. ὅ δέ. 'But the other (the γραμματεύς instituting the prosecution) having made interest for young men to assist him, gets in a rapid blow.' For the invidious sense of σπουδᾶσας cf. 595 n., Eq. 1370 οὖδεῖς κατὰ σπουδᾶσα μετεγγραφήσεται where Neil translates 'by using private influence'. The συνήγοροι were χειροτονητοί, their election could be arranged. ὅ δέ... ταίει involves the principle 'qui facit per alium facit per se'. Parallels are not uncommon ἡ βολή ἐδησεν (αὐτοῦ) Xen. Hell. i. 7. 3, ὡς δὲ ἐκβηναι τάχιστα ἐκ γῆν Ξέρξην.... ἀποταμεῖ τὴν κεφαλὴν αὐτοῦ Hdt. viii. 118. I do not think that this destroys the antithesis between young and old. The chorus complain of two things: (1) that there is a prosecution at all 678, 694-705; (2) of the weapons employed 680, 706 ff. While they stand deaf and blind beside the bar, the prosecutor brings the force and zest of youthful advocates against them. The ψῆψιμα of 714 is to put this out of his power. Note that in the antepirrhema we seem to have mention both of the γραμματεύς 705 n. and of the συνήγορος 706 ff.; Thucydides would not be attacked by two συνήγοροι. If that is so, we expect some mention of the γραμματεύς in the epirrhema.

Van Leeuwen accepts Kontos' emendation εἶν τῷ σπουδᾶσας ξυνηγορῆ. He reads Κυρίσσωδήμων in 705, taking Cephisodemus as the father of Euathlus.

Richards (C. R. 1901) suggests ὅ δὲ νεανίς ἐπ᾽ αὐτῷ (accepted by Herwerden, Vind. Aristoph. 1906), comparing Sept. c. Theb. 447 ἀνήρ δ᾽ ἐπ᾽ αὐτῷ κεῖ στόμαργος ἐστ᾽ ἄγαν | αὐθών τέτακται λῆμα. He thinks some part of τεταχθαὶ unnecessary, in which I cannot concur; but suggests that ἐπ᾽ αὐτῷ may be taken with ξυνηγορῆ. The change of number and particularly the change of person is extra-
ordinarily difficult. It comes in naturally enough after the allusive ἄνδρα Τιθωνὸν 688.

686. εἰς τάχος. Cf. Av. 805 εἰς εἰτέλειαν χρῆ συγγεγραμμένῳ = εἰτέλος. The word seems to have something of its later sense of 'rapidity of style'. Eccl. 581-2 ἄλλιν οὐ μελέτειν ἄλλῳ ἀπτεσθαι καὶ δὴ χρῆ τῆς διανοίας | ὡς τὸ ταχίνειον χαρίτων μετέχει πλεύστων παρὰ τοῖς θεῖαις.

ζυνάπτων, 'closing with his toe.' Hdt. iv. 80 μελλόντων δὲ αὐτῶν συναπτέων.

στρογγύλως, pithy, terse. τὸ στρογγύλῳ is one of the merits which Aristophanes will concede to Euripides, fr. 471 χρῶμαι γὰρ αὐτοῦ τοῦ στόματος τῷ στρογγύλῳ | τοὺς νοῦς δὲ ἀγοραίους ἤττον ἦ' κείνος ποιῶ. Cf. Phaedrus 234 Ε σαφῆ καὶ στρογγύλα καὶ ἀκριβῶς ἐκαστά τῶν ὀνόματων ἀποτεστορευταί. Later it became one of the technical terms of literary criticism. Dion. Halic. De Isocrate 11 ἡ συστρέ-φουσα τὸ νόμμα καὶ στρογγύλως ἐκφέρουσα, Cicero's 'oratio pressa', Brutus 55. The whole of this line pictures the rhetor's attack, εἰς τάχος παῖει marks the 'rapidity' with which he passes from point to point, στρογγύλως the terseness of his style. Cf. the attack on rhetorical phraseology in fr. 198 (καλοκάγαθεϊν) ... οὕτ' ἡ Ὁρασύμαχος, | τίς τούτῳ τῶν συνηχόρων τερθειεται; where the anomalous καλοκάγα-θεϊν suggests that ζυνάπτων may also be a term of style, referring to modish word-formations.

687. ἀνελκύσας, 'has us up for cross-examination,' namely on the λίθος beside which they stand during his harangue.

σκανδάληθρ' ἰστᾶς ἐπῶν, 'setting word-traps.' The σκανδάληθρον was strictly the pin which kept up the ῥόπτρων until the fatal nibble. Pollux x. 156 τὸ μέντοι ἐναστάμενον ταῖς μνάγραις παττούλιον σκανδάληθρον καλεῖται. ἰστἄναι is the εὐεθλῆμα προψφῆμ, Av. 527 πᾶς τὶς ἐφ’ ἐμίν ὀρνιθετῆσ’ | ἰστῆσι βρόχους, παγίδας, ῥάβδους.

688. ἄνδρα Τιθωνὸν, 'worrying and flurrying and muddling old Methuselah.' The old age of Tithonus had become proverbial. 'Longa Tithonum minuit senectus,' Hor. Od. ii. 16. 30. Κρῶνος is more common. Plato, Euthydem. 287 Ε εἶτα οὕτως εἰ Κρῶνος (ante- diluvian) ὡστε ἃ τὸ πρῶτον ἔπομεν νῦν ἀναμιμήσκει; Philonides fr. 15 μνι δὲ Κρῶνον καὶ Τιθωνὸν παππεπίπαππος νεκώμοσται (Adam's great-great-grandfather). So ἱατέτος as a term of reproach Nub. 998. For the clashing sounds cf. 222, 269 ι., κακοθῆς δὲ ἄνω, Αἰσχύνη, τοῦτο παντελῶς ἑφθῆς φίλῆς Demos. De Cor. § 11.


690. λύζει, 'sobs,' cf. λύγην ἐκλαῖον O. C. 1621. Meineke accepts
the variant ἀλιέι vouched for by the Scholiast. This reading is generally rejected with contumely. Rutherford treats ἀλιέι as distinctly tragic. In Vesp. 111 τοιαύτη ἀλιέι, νοουθετούμενος δ’ ἄλιεν μᾶλλον δικαίει its presence is motivated by the parody of Euripides’ Sthenoeboa τοιαύτη ἀλιέι νοουθετούμενος δ’ “Ερως | μᾶλλον πιεξείει. But it may have had a colloquial currency of a person at the end of his resources. Alexis Κυζερήνης 13 εἰδ’ οἱ μὲν εὐπαροῦμεν οἱ δ’ ἀλιέμεν, ‘at our wit’s end,’ just the sense we want here. Further, it is supported by the paronomasia with δακρύει. On the other hand ἀλιέι ... δακρύει is something of an anti-climax.

693. περὶ κλεψυδραν, ‘round your water-clocks.’ The locality is designated by its most prominent object, the water-clock for measuring each speaker’s allowance of time. So in the dicast’s dreams ὁ νοὺς πέττα τὴν νίκτα περὶ τὴν κλεψυδραν Vesp. 93. Cf. Eupolis fr. 159 εἰδ’ αὐτὸν ὁ παῖς θύραξε | ἔξαγαγὼν ἔχουσα κλοῦν παρεδόκεω ὕψει: it is probable that a statue of Oeneus stood near the barathrum, so that ‘to hand over to Oeneus’ is to cast into the barathrum. Hor. Sat. i. 6. 120 ‘οβενδυνή Μαρσύα.’ = forum intransitum.

698. άνδρ’ ἀγαθὸν ... περὶ τὴν πόλιν recalls the language of official eulogy 663 n. ὅστα is the imperfect partic., cf. Soph. Antig. 1192 ἐγὼ, φιλή δέσποινα, καὶ παρὼν ἔρω. Here Μαραθῶνι marks the priority of time. So frequently a temporal adverb, Av. 75 πρότερον ἀνθρωπός ποτ’ ὄν, Χεν. Mem. iii. 5 οἱ πρότερον πορθοῦντες τὴν Βουλήν. With the locative Μαραθῶνι ἐν is never required by metre, fr. 413 is corrupt. In Eq. 781 ὅς Μηδεισις διεξεφίσω περὶ τῆς χώρας Μαραθῶνι scribes insert the prep. in cheerful disregard of metre. Cobet excludes the ἐν from all such locative forms (V. L. 30, N. L. 95, 308), ‘passim adverbiis loci Μαραθῶνι, ‘Ραμνοῦντι, ‘Ελευσίνι similibusque indocti Graeculi praepositionem ἐν perperam reddiderunt.’ But this is too sweeping. Meisterhans cites no case of ἐν Μαραθῶνι before 315 B.C., but ἐν Σαλαμῖν is regularly employed from the earliest times. Eq. 785 resists emendation ἰνα μὴ τρίβησε τὴν ἐν Σαλαμίν, and the variation in Demos. De Cor. 208 must be intentional, μα τοὺς Μαραθῶνι και τοὺς ἐν Σαλαμῖν. ...

699. ὥτ’ ἡμεν, ‘quum vigebamus,’ Brnneck. Lys. 666 ὥτ’ ἡμεν ἦτι, Eur. Hec. 284 καγὼ γὰρ ἦν ποτ’ ἀλλὰ νῦν οὐκ εἴµ’ ἦτι. But in these passages the ἦτι and the ποτε with antithesis to οὐκ εἴµ’ ἦτι are required. Cf. Herodas vi. 54 ἦν μὲν κοτ’ ἦν τις ἀλλὰ νῦν γεγηράκε, and the proverb ἄμμες ποτ’ ἡμεν Zenobius, Ath. ii. 92. The bare ὥτ’ ἡμεν can mean nothing more than ‘when we were at Marathon’.

In διακόμεθα ... ἄλοικόμεθα there is a pun on the literal and the forensic sense of διώκειν. It may be rendered by the use of the Scotch law-term ‘pursuer’ for plaintiff. ‘At Marathon we were
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the pursuers, but now we are pursued by the arrantest knaves, and what is more, we are cast.' For the adverbal use of πρὸς cf. Ran. 419 κάνωνε πρὸς, Eur. I. T. 548 τέθυνχ' ὁ τλῆμων, πρὸς δ' ἀπώλεσεν τίνα.

702. πρὸς τάδε. For the ordinary use see 659 n. Here in less idiomatic sense, 'in reply to this.' Μαρφίας is obviously derived from μάρπτειν, 'grasping.' Müller-Strubing identifies the Μαρφίας here with the Κτησίας of 839 κἀν εἰσίν τις Κτησίας ἡ συκοφάντης ἄλλος. Nicknames of the same metrical value as the real name are a common device in ancient literature. So the Χρίμων, whom Philocleon calls to his aid Vesp. 401, may represent the Κτίσων mentioned in inscription in Rangabe's Ant. Hell. ii. p. 374.'Επίγονος ἐμπόρος ἐμ. Πειραίει οἰκών ἀποφυγὼν Κτησίαν Κτίσωνος Θεοΐκεον φαίνη στάθμων ν'. This inscription is dated about 330 B.C., so that this Ktesias would be a grandson of the Ktesias mentioned in Ach. 839. συκοφαντία was by way of being a hereditary trade at Athens. Av. 1432 τί γὰρ πάθω; σκάπτειν γὰρ οἶκ ἐπίσταμαι, 1451 τὸ γένος ου κατασχυνν., | παππόρος ὁ βίος συκοφαντέως ἐστὶ μοι.

703. The antepirrhema handles a specific case of the vexatious proceedings described in the epirrhexa. Old Thucydides has fallen into arrears to the Treasury. He is harried by the ruthless Κηφισόδημος and by Euathlus, the youthful advocate. Aristoph. does not complain of the prosecution itself, but of the procedure. People must pay their debts, no doubt, but in common fairness pit youth against youth and eld against eld.

703. τῷ, neuter. 'How is it fair?' Plut. 48 τῷ τούτῳ κρίνεις; Av. 704 πολλοῖς δὴλαν, 'many things make it plain.'

703. ἡλίκον Θουκυδίδην = τηλικοῖτον ἡλίκος Θουκυδίδης. For the attraction cf. Nub. 348 ἤν μὲν ἠδονει κομῆτην . οἴοντερ τῶν Σεινοφάντων, Eccl. 465 τοῖς ἡλίκοις νῦν, Ach. 384 n. The Thucydides in question is almost certainly Thucydides, son of Melesias, who succeeded to the leadership of the aristocratic party on the death of Cimon. During his ten years' ostracism 442–32 his property had probably been neglected. 708 ff. can only refer to some one who was eminent in his day. The metaphor in κατεπάλαισε is peculiarly applicable to the son of Melesias, Plut. Per. S. Being asked by Archidamus πότερον αἰτῶν ἡ Περικλῆς παλαιε βελτιων, ὅταν, εἶπεν, ἐγὼ καταβάλω παλαιων, ἐκινος ἀντιλέγων ὅσ οὐ πέτωκε νικᾶ καὶ μεταπείθει τοὺς ὄρωντας, Plato, Meno 94 c Θουκυδίδης δύο νεῖς ἔθρεψε, Μελήσιαι καὶ Στέφανοι, καὶ τούτους ἐπαίδευε τά τε ἄλλα εὖ καὶ ἐπάλασαν κάλλιστα Ἀθηναίων. Vesp. 947 seems to allude to this prosecution ὅπερ ποτὲ φεύγων ἐπαθε καὶ Θουκυδίδης' ἢ ἀπόληκτος ἐξαίφνης ἐγένετο τῶν γνάθους. Those who object to recognize the aristocratic leader in the hero of this scene, lay stress on Meno 94 ν ὁ σκῖας μεγάλης ἤν καὶ ἐδύνατο μέγα ἐν τῇ πόλει, and on the fact that his sons were
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not entirely destitute, Laches 179 D. Cf. Müller-Strübing 320 ff. But Meno 94 D refers to departed glories. Lysimachus, the son of Aristides, with whom Melesias, his elder son, ἔνεσεῖτε (Laches 179 D), was so poor that he received a money grant from the State, as well as some land in Euboea (Plut. Aristid. 27, Demos. Leptines 115). The probabilities are that Melesias' means were exiguous. The language in our text is no doubt somewhat picturesque. (The most recent discussion of this question is in Busolt iii. 1. 498, Kirchner Prosopographia Attica i. 470.)

704. συμπλακέντα, mixed up with, entangled with, congressum. Eur. Bacch. 800 ἀπόρφα γε τρδε συμπλακέντα ἐξίνθυ.

τῆς Σκυθῶν ἑρμήν, 'that howling wilderness' (Merry). The phrase is proverbial, P. V. 2 Σκύθνη ἐς οἰμόν, ἀβατον εἰς ἑρμήν. It characterizes the brutality of Cephisodemus, 'an unconversional Tartar fellow,' with the usual suggestion of alien birth. The figure is a bold one, but not, I think, without parallel. Petronius 48 'durae bucaae fuit, linguosus, discordia non homo;' Cicero, Ad Atticum i. 18 'Metellus non homo sed litus, aer, solitudo;' Poseidippus 46 κεμανοπρίστας πάντας ἡ λιμοῦς καλῶν (λιμοῦς = 'starvelings'); Menander, Discept. 149 δοὸς ποτ', ἐγκατατήρων.

Van L. inserts ἐν 'perisse autem dicitur Thucydides in desertum cum Cephisodemi isto filio congressum'. But this is meaningless. I think the ἐν defensible, however, if we assume that Libanius (iv. 284) had this passage in view τὸ δὲ βημά μοι τῆς Σκυθῶν ἑρμήν οὐδὲν διαφέρειν δοκεί, the 'Scythian desert' having a specific reference; but prefer the reading in the text.

705. Cephisodemus is identified by Müller-Strübing (A. u. die hist. Kritik 334 ff.) with Κηφίσοσφων Κηφίσοσδόρου Ἐρμείος who was γραμματεὺς τομών τῆς θεοῦ in 426-5 (Rhangabe i. p. 95, n. 93). As γραμματεὺς to the Treasury Board it was his duty to institute the prosecution; he secured the services of Euathlus as his ξυνήγορος. Here the scribe is loosely called λάλος ξυνήγορος as in Vesp. 692 ἐτερός τις τῶν ἀρχόντων (officials) μεθ' ἑαυτοῦ. The scribe and the ξυνήγορος play into each other's hands καὶ κοινωνὼν τῶν ἀρχόντων ἐτέρος τινὶ τῶν μεθ' ἑαυτοῦ | ἢν τοῖς τι διδό τῶν φευγόντων, ξυνθέντε τὸ πράγμα δϋ' ὄντε | ἐσπονδακατον καθ' ὃς πρίονθ' ὁ μὲν ἐλκεῖ ὁ δ' ἀντειεδοκεῖ.

707. ἀνὴρ is often quite neutral in sense, being little more than a peg on which to hang a more specific word. It is especially common with titles, national and professional names, and the like, ἀνὴρ μάντις Hdt. vi. 83, ἀνὴρ νομεὺς O. T. 1118, ἀνδρεῖς λησταῖ O. T. 842. With words of unfavourable meaning it seems to deepen the dislike implied (Neil, Eq. 256). Plato, Euthyphro 15 ν ἐπερ ἄνδρος θητὸς ἄνδρα πρεσβύτην πατέρα διωκάθειν φύνω. So ἄνδρος τοξότου here. The honorific use prevails as in ἄνδρες δικασταί,
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Andres 'Athnaiou. It is parodied in Andres ioxues Archippus fr. 29, Andres theoi Luc. Jupp. Trag. 15, Andres kives Athen. iv. 160 B.

υπ’ Andres toq̄otou kukwmenon = 'muddled by a villainous Tartar.' toq̄otês is simply 'Scythian', as in fr. 411 esti tis pounhōs  ῳμίν toq̄otês συνήγορος, | ὀσπερ Εὐαθλος παρ' ῳμίν τοῖς νέοις, (Ἀρησισθόφων).

708. έκείνος, 'his old self.' Nub. 342 ou γὰρ έκείναι γ’ εἶοι τοιαύτα, 'the true clouds.' It is often used with a touch of desiderium as here, Cratinus 65 στένουμεν μεμυημένοι | ἕβης έκείνης νοῦ δὲ τοῦτο καὶ φρενόν, Cicero, Ad Att. viii. 7 'sed cum illo Pompeio ... cum hoc vero', Verg. Aen. ii. 274 'quantum mutatus ab illo'.

709. αὐτὴν τὴν 'Αχαϊαν is difficult. 'Αχαία is used as an epithet of Demeter in Hdt. v. 61 and in Nicander's Theriaca. Cf. Plut. Isis and Osiris 69 A. Βοιωτοι τὰ τῆς 'Αχαιάς μέγαρα κυνούσι, ἐπαχθη τῆν έστρή έκείνην ονομάζοντες ός διὰ τὴν τῆς Κόρης κάθοδον ἐν ἀχει τῆς Δήμητρος οὖσας—'would not lightly have put up with Our Lady of Sorrows herself,' i.e. with her glamour and insistence. Editors object to the lack of point. But Aristophanes may be punning on the name of a town in the Cimmerian Bosporus. Strabo xi. 2. 12 φασι δ’ ἀπὸ τῆς 'Ἰάσωνος στρατιάς τοὺς μὲν Ψεθώτας τὴν ἐνθάδε 'Αχαίαν οἰκίσαι. So he puns on Φάισι 726, on Καρδία Λυ. 1474 εστὶ γὰρ δενδρὸν πενθυκός | ἐκτοπὸν τὸν Καρδίας αὐτοτέρω Κλεόνυμος κτλ. The oath μὰ τὴν Δήμητρα is chosen to point the pun—'would not lightly have given best to the mother-town of Scythians itself.' For the use of ἀνέχεσθαι with no partic. expressed cf. Xen. Oec. ii. 5 ὥρῳ σοι ἀνάγκην οὔταν θέους πολλὰ τε καὶ μεγάλα ἦ οὔτε θεοὺς οὔτε ἀνθρώπους οἴμαι σὲ ἂν ἀνέχεσθαι. 'Αχαία like Σκυθῶν and τοξοτού glances at the alleged Thracian origin of Cephsodemus and Euathlus.

Various emendations have been suggested. αὐτὴν τὴν 'Αγραιαν C. E. S. Headlam (C. R. 1898). There was a temple at Megara dedicated to 'Αγροτέραν 'Αρτέμιν καὶ 'Απόλλωνα 'Αγραιον Paus. i. 41. 3. ἡ ... οὔτ' ἂν Αὐτοκλῆς παλαιῶν Hamaker, ὡς ... οὔτ' ἂν 'Αγραιος παλαιῶν Herwerden. My own feeling is that the insertion of παλαιῶν here is purely gratuitous. In the following line it is naturally suggested by the pun on Εὐάθλος.

710. κατεπάλαιος, 'would have out-wrestled.'

The metaphor is chosen partly to suit Thucydides' wrestling fame, and partly for the pun on ἕωθος. For other metaphors drawn from the palaestra cf. καταβάλλειν, κείσθαι, ἐπεμπηδῆναι κειμένῳ, λαβὴν δοῦναι, τὸς ὁμοίος ἑλάσας, ἔχομαι μέσος, διὰ τριῶν δ' ἀπόλλυμαι, ἀτρίκατος ἄτα, &c.

Euathlus, a disciple of Protagoras (Quint. iii. 1. 10), whom he afterwards prosecuted for impiety (Laert. Diog. ix. 54). He was a pωνηρός τοξοτῆς ξυνήγορος in early years, Aristoph. fr. 411, a pro-
minent member of Cleon's circle, Vesp. 592 ff. In αὐτῶν τοῦ πατρὸς it is implied that his father was a Scythian. Accusations of ἔνια were rife at Athens. They mean nothing more than that the person in question belonged to the δῆμος, and that his birth and lineage were less easily attested that that of distinguished families. The recklessness with which comic poets and orators threw mud of this sort is well exemplified by a passage of Andocides quoted by the Schol. on Vesp. 1007 περὶ 'Ὑπέρβολον λέγειν αἰσχύνομαι. οὐ οἱ μὲν πατὴρ ἐστιγμένος ἢτι καὶ νῦν ἐν τῷ ἁγιουργοποιεῖ τοῖ δημοσίων, ὥς δὲ ἔνιοι ὧν καὶ βαρβαροὶ λυχνοσυνεῖ. The mother of Hyperbolus was an Athenian citizen, Thesm. 839 ff., and his father cannot have been a slave, but at worst an ordinary free workman in the Athenian mint. Plato, however, calls him ἔνιος and Ἁνδός (frs. 167, 170), and Polyzelus calls him Φρύξ (fr. 5).

711. 'And with his shouts would have out-bawled thrice ten hundred constables, and would have out-constabled his father's kith and kin.' It seems to be suggested that the father of Euathlus was actually a τοξότης at Athens; τοξότας (711) contains an allusion to this force, τοὺς ἔνγενείς (712) to the wild Scythian tribes.

712. περιτόξευεν is used like ἰπερακυντίζειν, 'to surpass.' Aesch. Suppl. 473 μίασμ' ἐλεξας οὐχ ἰπερτοξείσιμον. Here it is used as if from τοξότης, 'would have out-Tartared all his father's Tartar friends.' Cf. Plaut. Pseud. ii. 1. 10 'Ballionem exballistabo'.

716. χῶ Κλεάνθου. Alcibiades was now twenty-five. His entry upon public life in connexion with a Treasury prosecution must have been displeasing to the jeunesse dorée. Müller-Strübinger ill advised in minimizing the abusive effect of εὐρυπρωκτος and ἄλκος (Hist. Kritik, 345). In the Knights Aristophanes passes him over in silence, Alcibiades was a good hater; but it is probable that Pheidippides is modelled on the son of Cleinias. Alcibiades was strongly in favour of a militant policy, and necessarily gravitated to Cleon's party. In 425-4 when the tribute was raised on Cleon's initiative, he held the office of τάκτης (Andocides, Alcib. 11). In the Daitaleis (fr. 198) he is attacked as one of the youthful ξυψήγοροι, ἀποβίσεται σοι ταῦτα τη τά ρήματα.— | παρ' Ἀλκαβιάδων τοῦτο τάποβίσεται. — | τί δ' ὑποτεκμαίρει καὶ κάκως ἀνδρας λέγεις | καλοκαγαθεῖν ἀκούνται;—οἱμ', ὧ Θρασύμαχε, | τίς τοῦτο τῶν ξυψήγορων τερπέσεται;

717-18. The meaning can hardly be 'and for all time to come we must banish, or if he have already gone into exile, must fine, your old man by means of your old man and your young man by one that is young.' An accused person frequently left Attica to escape sentence of death; he would not leave Attica to escape sentence of exile. Besides this fiscal process has nothing to do with
sentences of expulsion. The old man of the epirrhema leaves the court complaining that he has lost the money he had saved to buy his coffin; the same sort of misfortune must be the burden of the antepirrhma. ἐξελαίνειν is used of the homeoeopathic treatment described in Antiphanes 300 οἶνῳ (δὲ δεῖ) τὸν οἴνον ἐξελαίνειν, σάλτιγγα τῆς σαλπιγγα, τῷ κήρυκι τῶν βασιλείων, κόπῳ κόπου, ψόφῳ ψόφου, τωβ-βάλοι δὲ πόρνην, αὐθαίρεσιν αὐθαίρεσι, Καλλιστάτοιο μαγείρῳ, στάσει στάσει, μάχη μάχην, ἡποψίας δι' πότερην, πόνῳ πόνον, δίκη δίκην, γυναίκα τῆς γυναίκα, and in various proverbial expressions ἥλω γάρ ὁ ἥλω ὀσπέρ ἡ παρομία Arist. Pol. v. 9, 6, and = 'work off', 'dispose of.' It can hardly be a mere coincidence that the repetition of cognates and the use of ἐξελαίνειν where its ordinary sense will not apply, occur here together. I suggest κἂν τῶχητε, ζημιόν, i.e. κἂν τύχητε ζημιώντες, ζημιόν. 'And for all time to come you must work off and fine, if you do fine, the old man by the old man and the young man by the young.' The corruption has arisen from ignorance of the idiom by which a partic. for τυχάνειν in the subordinate clause has to be supplied from the verb of the main clause. Xen. Anab. ii. 2. 17 οἱ δὲ ἄστεροι ὠς ἀτύχανον (sc. αὐθαίρεσιν) ἐκαστοί, ηλιστοίνο, Plato, Crito 45 D 5 τί ἐν τύχωσι (sc. πράξεσι), τούτο πράξεσιν. For its occurrence in Comedy cf. Ran. 945, Plut. 904 σκήπτομαι γ' ὅταν τύχω, Eupolis fr. 117 νυνὶ δ', ὅταν τύχωμεν, στρατευόμεσθ' αἰρού-μενοι καθάρματα στρατηγοὺς.

The play is over. Dicaeopolis has gained his peace, has converted the Chorus and presumably the State. The remainder of the play consists of a number of loosely constructed scurrile scenes illustrating in concrete fashion the benefits of peace. The Megarian, the Boeotian pedlar, the farmer, the groomsman are brought upon the stage, only to be dismissed with ridicule; finally the Boastful Soldier in evil plight in strong contrast with the felicity of Dicaeopolis. So in Pax 1052–1122, 1191–1310 Trygaeus plays the bomolochus with the seer Hierocles, the makers of scythes, crests, breastplates, and trumpets, the son of Lamachus and the son of Cleonymus. Cf. also the parts of the Aves and the Plutus which exhibit the same looseness of structure, Av. 903–1057, 1337–1469, Plut. 809–958, 959–1096, 1097–1170, 1171–1207. This inconcinunity led Brentano to the absurd conclusion that these plays are more or less forgeries. But there is no doubt that the trimeter-scenes are a survival of the primitive Possenspiel. The looseness of structure is characteristic of popular comedy everywhere, of the Commedia dell' arte with its typical characters, il Dottore, il

1 Untersuchungen über das griechische Drama, I. Aristophanes, 1871.

2 The Italian popular comedy descended from the Atellanae, which in their turn were influenced by the Dorian farce in Southern Italy.
Capitano, the Zanni and the Pantalone, of the German Casperliadec and the English Punch.

719. Dicaeopolis comes out of his house bearing three straps, and proceeds to delimit his market-place.

722. See 625 n.

723. It was the duty of the ἄγορανόμοι to supervise retail business in the agora; they were empowered to punish adulteration or fraud. There were ten in all, five for Athens and five for the Peiraicus, Ath. Pol. 51. λαχώντας is 'duly elected'; the office was a κληρωτὴ ἀρχὴ Demos. Timocr. 118.

724. ἐκ Λέπρα. The locality is disputed: (1) τὰ Λεπρά Schol. 'the tan-pits', which were outside the city boundaries. For the formation Rutherford compares the word παύστρα. (2) Λέπρεος in Elis, Av. 149, where there is a pun on λέπρος, 'mangy.' (1) is far the more probable. In connexion with ἵμαντας there is a pun on ἄπευν = δέπευν, 'to flay.' 'These three straps from Tannington.'

726. Φασίσανος: a pun on Φάσις a town in Colchis and φάσις a fiscal information, 'Nor any other base Itillian wight.' The difference in quantity is no bar to the pun, 36 n. The word is used in Ar. Holcades to denote an inhabitant of Phasis, fr. 429. Elsewhere it means a pheasant, at this date a ναρα αείς at Athens, Nub. 109 τοὺς φασίσανοις οὐς τρέψει Λεσγόρασ.

729. ἄγορά ἐν Ἀθάνασ κτλ. An allusion to the miseries inflicted on Megara by the Athenian trade decrees. 758-9 refer more particularly to their exclusion from Byzantium.

730. ναὶ τὸν φίλιον with ellipse of Δία. Plato, Gorgias 519ε ἀλλ' εἰπὲ πρὸς φιλίου. The oath by Ζέης Φίλιος is customary in friendly appeals. Here it signals the restoration of friendship.

ναὶ in oaths is after Homer always accompanied by μά. Exceptions are purely dialectical, ναὶ τὸν Ἐρμάν 742, ναὶ Δία 767, ναὶ τὸν Διοκλέα 774 (Megarian), ναὶ τῶ σιῶ Lys. 81, &c. (Laconian), ναὶ τὰν Κόραν Vesp. 1438 (Sybaritan).

τῦ, enclitic: Dor. = σε.

731. πόνηρα. Proparoxytone in pathetic sense close to that of πόνος, 'suffering, unhappy.' Vesp. 976 ποῦ τὰ παιδία; | ἀναβαίνετ', ὁ πόνηρα, καὶ κυνζούμενα | αἰτείσθε κάντιβολεῖτε καὶ δακρύετε, Ran. 852 ὁ πόνηρ; Εὐρυπίδη.

732. ἀμβατε ποττάν μάδδαν. The Megarian and his daughters, who have entered by the parodos on the spectators' right, here climb upon the stage—a low platform connected with the orchestra by two or three broad steps or a gradual sloping ascent. This seems to be the most natural view of the passage, and is strongly
supported by Zacher (Die erhöhte Bühne bei Aristophanes, Philologus 1896) and Müller (Untersuchungen zu den Bühnenalterthümern, Philol. Suppl. vii). Cf. Eq. 148-9 δεύρο δευρ' ἢ φιλιτάτε, | ἀνάβαινε σωτήρ τῇ πόλει καὶ νόν φανεῖς, Eq. 168 ff. κοιβήσω γε πάνθε | ἀλλ' ἐπανάβηθε κατὶ τουλάχιστον τοδὲ | καὶ κάτωθι τὰς νήσους ἀπέσας ἐν κύκλῳ, Vesp. 1341-2 ἀνάβαινε δεύρο χρυσομηλαδιάνδου | τῇ χειρὶ τουδὲ λαβομένῃ τοῦ σχονίου, Vesp. 1514 ἀτάρ καταβατέων γ' ἔπι αὐτοῦ μοι' ἕν δὲ | ἄλμην κύκα τουτοιοῦν, ἤν ἐγὼ κρατό, Eccl. 1152-3 ἐν ὅσῳ δὲ καταβαίνοις, ἐγὼ | ἐπάσομαι μέλος τι μελλοδειπνικὸν. Many critics regard ἀναβαίνεις and καταβαίνεις as fossilized terms for 'coming on' (coming nearer to the background) and 'going off', derived from the time of Thespis when the actor did mount on the primitive ἔλεος, but having lost all sense of 'climbing' or 'descending' by the time of Aristophanes. 'Come on and get your bannock an ye find it anywhere' (J. H. White, Harvard Studies ii). This sense of the word is not corroborated elsewhere, see 245 n, and ἐπ' ἀνάβηθε, Eq. 169, shows that ἀνάβαινε, Eq. 149, implies a real ascent. Reisch (Das griech. Theater, pp. 189-90) tries to explain each use in its own context—in most cases with some plausibility 1; but he has failed to explain the odd coincidence that the ordinary meaning of ἀναβαίνεις on the old hypothesis of a raised stage fits all five instances. In Eq. 148 he thinks that the sausage-seller is supposed to be in the ἀγορά while actually in the parodos, and that ἀναβαίνεις 149 refers to the actual ascent to the Pnyx where the scene is laid. This view involves two grave difficulties: (1) the assigning a scenic location to the parodos differing from and contrasted with that of the orchestra; (2) the address to a person in the parodos who is still unseen by the spectators. On our passage Reisch offers two suggestions: (1) that the girls are invited to step up on a low platform like that on which a dealer in the market-place exposed his wares, Pollux vii. 11 ἐφ' ὑμὶ' δὲ ἀναβαίνοντες οἱ δούλαι πιπράσκονται, τούτο τραπέζαν Ἀριστοφάνης καλεῖ. If so the proceeding is rather pointless, for they are invited to step into a sack a dozen lines later. (2) 'Kommt heran zu mir,' the Megarian lifting the girls in his arms. But no one would be likely to translate ἱμβατε ποτατὰν μᾶθαν κτλ. 'Come here to me,' εἰ μὴ θέσιν διαφυλάττων.

πρὸς, 'to secure,' τί οὖν πρὸς τᾶλφιτ' ἑπαλαμήσατο; Nub. 176.

733. ἀκούετε δή. ἄκονε δή and πρόσεχε δή are regularly used to bespeak attention, Eq. 1014 ἄκονε δὴ νῦν καὶ πρόσεχε τὸν νοῦν ἐμοὶ.

1 Müller objects to his view of Vesp. 1514, καταβατέων = in certamen descendere, that ἔπι is used of the prize in this connexion, never of the adversary—but without reason. Müller has failed to observe that the adversary is the prize here. Philocleon is going to act the Cyclops, and eat the sons of Carcinus, if he wins.
Here τὰν γαστέρα is a surprise for τὸν νοῦν, ‘and take my words into retentive stomachs.’

737. οὗ and οὗτοι are regularly used for ὠστε after a negative or virtual negative. Thesm. 593 τὶς . . . οὗτος ἀνήρ | ἡλίθιος οὗτος τιλλόμενος ἥνειχτ’ ἂν;

φανερὰν ζημίαν, ‘a dead loss,’ ‘because they were so skinny and ill-fed’ (Merry). But the sequel shows that it is because they are girls and not pigs; ‘the care of girls is a great expense’ (Schol.). Lys. 260 γυναῖκας ὡς ἔβοσκομεν | κατ’ οἶκον ἔμφανες κακὸν Χεν. Occ. i. 7 τὰ δὲ γε βλάπτοντα ζημίαν ἔγωγε νομίζω μᾶλλον ἢ χρήματα, Antiph. fr. 267 τὸ προὶκ’ ἀποθανεῖν ἐστι φανερὰ ζημία.

738. ἄλλα . . . γάρ. But (it’s all right) for . . . 40 n.

Μεγαρικὰ τὶς μαχανά. The Megarians were in ill repute at Athens, as a people of coarse pleasures and crass intellects. They took the place of the Αἰγίεσε in the old oracle ἵμεῖς δ’ ὧ Μεγαρῆς οὕτε πρᾶττοι οὕτε τέταρτοι | οὕτε δυωδέκατοι οὐτ’ ἐν λόγῳ οὐτ’ ἐν ἄριθμῳ. They were the butt of current jibes Μεγαρέων διάκρινα, ‘crocodile tears,’ Μεγαρικὸν μηχάνημα, Μεγαρικὴ σφίγγη, i. e. πόρνα, Μεγαρεῖς δὲ φεύγε πάντας, εἰσὶ γάρ πικροί (Wilam. Hermes ix. 319). But Μεγαρικά here is not merely ‘coarse’ or ‘stupid’; it refers to the grotesque Peloponnesian farce on which were modelled the loose scurrile scenes which follow the parabasis of the Acharnians and the Pax. For other references cf. Ἐρεθηντίδες Μεγαρικῆς καμῳδίας ἅμα. Ἧδουν εἰ μὴ γαχυνύμην τὸ δράμα Μεγαρικῶν ποιεῖν, Ἐυπόλις, Προσπαλτία τὸ σκῶμμ’ ἀσέλγεις καὶ Μεγαρικῶν καὶ σφόδρα | ψυχρῶν’ γελά γάρ, ὡς ὀρᾶς, τὰ παιδία, Λυρ. Βεσπ. 57 μηδ’ αὐ γέλωτα Μεγαρόθεν κεκλεμμένον. Megarian Comedy must have consisted of short detached scenes full of gross pleasurancies. It is not the case that Aristotle rejects the Megarian claim (Poetics 1448). On the contrary he speaks of improvised comedies before Comedy was officially recognized, when the actors were still ἔθελονται. Wilamowitz, l. c. denied the existence of the Megarian Comedy, ‘diese Komödie wird nicht in Megara gespielt, sic spielt in Megara’; but he recants this opinion in his review of Wilhelm’s ‘Dramat. Aufführungen in Athen’—Gött. Gelehrte Anzeigen 1906.

739. γάρ introductory, specially frequent after τεκμήριον ἰε, μαρτύριον ἰε, σμήνεον ἰε. Plato, Symp. 217 Β προσέχετε τὸν νοῦν, καὶ εἶ πεψόμοι, Σώκρατες, ἐξέλεγχε’ συνεγγυμήν γάρ, ὃ ἀνδρες, μόνος μόνω κτλ.

σκευάσας, ‘having dressed you up as pigs.’ Thesm. 591 καὶ τὰλλα ἄπανθ’ ὡστερ γυναικ’ ἐσκεύασεν. χοίρως is at once accus. in apposition to ἰμέ after σκευάσας, and direct accus. to φέρετι. This is one of the passages which point to the prevalence of the animal-
The mask in the primitive theatre. Pherecrates fr. 102 ὅς οὐχὶ τοιτὶ ρύγχως ἀτεχνῶς ἐσθ’ ὄς.


741. ὀπως δοξεῖτ: ὀπως with fut. indic., depending on ὅρα or σκότει understood, is a vigorous imperative. The oldest instance is in Aesch. P. V. 68 ὀπως μὴ σιαυτὸν ὀλείτεις ποτε. It is common in the colloquial language of Comedy. The third person is rare. Lysias i. 21 ὀπως ταῦτα μηδεὶς ἀνθρώπων πεύσεται.

742. ναὶ τὸν Ἐρμάν, 730 n. The Megarian fitly swears by Hermes Ἀγοραῖος, god of trade. So Pheidippides invokes Poseidon Hippios when he is asked to cut the turf, Strepsiades invokes Demeter when he refuses to provide his recalcitrant son with ἄλφατα any more. Poets and prophets swear by Apollo for the most part, actors and hard drinkers by Dionysus, virgins by Zeus Φίλως, the birds μὰ γῆν, μὰ παγίδας, μὰ νεφέλας, μὰ δίκτυα Av. 194. Socrates has new-fangled gods of his own, μὰ τὴν ἀναπυνόν, μὰ τὸ Χάος, μὰ τὸν Ἀέρα.

743. τὰ πρᾶτα is indefensible. (1) περάσθαι requires a genitive; (2) τὰ πρᾶτα cannot = τὰ ἐσχατα. Ran. 425 κατὰ τὰ πρᾶτα τῆς ἐκεί μοχθηρίας, ‘the head and front of nether villany,’ is different. There τὰ πρᾶτα is used of a person as in Hdt. vi. 100 Λίσχιης ὁ Νόθωνος ἔως τῶν Ἐρετρείων τὰ πρᾶτα. But τὰ πρᾶτα of a thing itself can mean only its beginnings. Ahrens is certainly right in reading ἀπράτα, ‘unsold, on my hands.’ Note that λιμός is feminine in Doric.

746. κοίζειν, to cry κοί. Verbs derived from interjections are very frequent in comedy, πιττίζειν, κικκαβίζειν, φείζειν, ποππύζειν, γρίζειν, &c. So the later σκορακίζειν, ‘to send ἐς κόρακας.’

748. ἐγὼν δὲ καρπῶν Δικαίωσολον ὅτα cannot mean ‘I will summon Dicaeopolis, wherever he may be.’ The Greek for ‘wherever he may be’ is ὅπουτερ ἢν ἢ ὃπου φυίστορ’ ἐστίν. If the text is right, it can only mean ‘I will cry Dicaeopolis, asking where he is’, κηρύσσεως κηρύσσων ἐρωτάν. Similarly βῶν τινα, which usually means ‘to shout to (or for) one’ βώσε παῖδα ἄν Pind. Pyth. vi. 36, Κήρον ἐβαίνετο Χεν. Cyr. vii. 2. 5, is used in the sense of βῶν ἐρωτάν Soph. Trach. 772 ἑπταδέκα δὴ ἑδός τὸν δυσδαίμονα | Δίκαν | ποίαις ἐνέγκαι τόνδε μῆχαναις τέπλον.

As a matter of fact the Megarian does not do this. I have little doubt that Hamaker’s suggestion is right—Δικαίωσολος δὲ πῦ; ‘I will
cry you for sale. But where has Dicaeopolis got to? For this use of κρύσσειν cf. Demos. Aristocr. 201 ὀσπερ ὦ τὰ μυκρὰ καὶ κομβῶν φαίλα ἀποκηρύττοντες οὕτω πωλοῖσιν ἐπεισοδίοντες.

750. Dicaeopolis now comes upon the stage. He has been inside to fetch the στίλη 727.

'Hallo! A Megarian?' For ἀνήρ with national names see 707 n.

751. 'We're having a perpetual faising bout before the fire.' A very jolly thing too, if you have a pipe going.' δια- of competition, as in διάδειν, διαθείν, διαγωνίζεσθαι. 'Before the fire' suggests διαπίνομεν rather than διαπενώμεν, 'feasting' rather than 'fasting', and Dicaeopolis affects to take the Megarian in that sense. The miseries of Megara are accentuated by contrast with familiar pictures of a farmer's off-time, Pсх 1130 οὐ γὰρ φιληδῶ μάχαις | ἀλλὰ πρὸς πῦρ διελκὼν μετ' ἄγδρων ἐταίρων φίλων, Plato, Rep. 372 ε μύρτα καὶ φηγοὺς σποδώσαν πρὸς τὸ πῦρ μετρῖος ὑποπλήνοντες. The πρὸς is literally 'turned towards, facing', as in πρὸς = coram.

753. 'And how go things in general with you Megarians? ' So-so.' οἰα δῇ, sc. πράττομεν; cf. the common tragic euphemism, Eur. Or. 79 ἐπέλευσ' ὅτως ἐπέλευσα where the less said the better, Eur. Medea 889 ἀλλ' ἐσμέν τίνων ἐσμέν, οὐκ ἐρῶ κακῶν.

754. ἐμπορευόμαι. Strictly ἐμπορεύεσθαι = mercari from ἐμπορός, mercator, which suits the meaning here very well. Often, however, as in 480 it is synonymous with πορεύεσθαι, Soph. El. 405 ποὶ δ' ἐμπορεύει; Epich. fr. 53 νείν μὲν οὐκ ἑσάντι, πεζῷ δ' ἐμπορεύοντα μόνον. So ἐμπορος is used in the sense of viator in Bacchyl. xvii. 36 ἐμπορον οἴ' ἀκατάτην.

755–6. The name πρὸβολιον was given to the envoys from the different states to the Congress at the Isthmus during the second Persian invasion, Hdt. vii. 172. More generally it is used of the standing committee which in an oligarchy like Megara discharged those functions in the initiation and shaping of measures which fell to the ὑβλη in democratic Athens. Arist. Politics vii. 8. 18 καλείται δὲ ἐν ὑβλῃ μὲν πρὸβολιον διὰ τὸ προβουλεύει, ὅποι δὲ πλήθος ἄστι, βολὴ μᾶλλον. The language ἐπραττον τὰ πολει ὅπως τάχυστα καὶ is distinctly official, κάκατ' ἀπολοίμεθα is παρὰ προσδοκίαν. 'Our Standing Committee were taking measures that with all speed and thoroughness we should be done for.' Cf. Plantus, Stichus 503 'certum est amicos convocare ut consulam | qua lege nunc med esurire oporteat'.

757. 'Then you'll soon be free from all your troubles.' 'No doubt' σά μᾶν; for τίνα μῆν; σά is plural for *τι-α, σο not being written initially. It is used like τι μῆ; quidni? The wondering question marks the unthinkableness of any other than affirmative
answer to the previous statement. No instances in Comedy except here, line 784, and possibly Epicharmus fr. 149, Sophron fr. 55.

758. ‘What else is going on at Megara? How is corn selling?’ πῶς is constant in this formula, never πόσον. Cobet, Var. Lect. p. 110, Eq. 480 πῶς οὖν ὁ τυρός ἐν Βοιωτῶι ἄνιος; For the locative singular Μεγαρῶι cf. Μεγαρὸδεν Vesp. 57, Προσπαλτοῖ (of the deme Πρόσπαλτα) Isaeus xi. 44. Μεγαρῶι is not found in the Orators, but always ἐν Μεγαρῶι; Plato has Μεγαρῶι in Theaet. 142 c, Rep. 368 A.

759. παρ’ ἀμέ. The change to the dative ἀμέ is quite arbitrary. παρά τωι, where we should expect in Attic παρά τινι, is regularly found in the Inscriptions of North-western and Western Greece, in Thessaly, Boeotia, Delphi, Elis, Sparta. Cf. Collitz-Bechtel 345. 13 τοι παρ’ ἀμέ πολιτεύματος, 14 and 18 τοῖς κατοικήτεσσι παρ’ ἀμέ (in a reply sent by the people of Larissa to Philip V of Macedon), 1717 παραμείνατο... παρά Καλλιστρατοῦ (Delphi), 498 τάς ἀνυγγράφως τάς κιμένας παρ’ Εὐθροναν (Boeotia). The construction is not unknown even in Attic. Ar. fr. 451 γυναῖκα δὴ στιόντες ἐνώπιον ἵκονει | ἤν φασιν εἶναι παρὰ σὲ. ‘Attice παρά se μνῷ παρά σου, ημοιόδω καὶ νεόσ αρμῖd te’ (Priscian xviii. 264). Isaeus viii. 16 τὰς ἐφτάρας ἀγομένο παρ’ ἐκείνον πίωσιν, Xen. Anab. i. 9. 31, Cyr. i. 4. 18, Alexis fr. 248 παρ’ ἦμασ οἰκεί. Polybius uses παρά with accus. = παρά τινι with the utmost freedom. The Ποῖησις quoted by Priscian is sometimes ascribed to the later poet Archippus; Xen. is something of a Panhellenic. Thus the usage may have crept into Attic through the influence of other dialects. But it is quite possible that this use of παρά was always present in quotidian speech though it did not emerge in literature till late.

‘Very dear with us; dear god’s no dearer.’ πολύτιμος would naturally be used here were it not for the pun. A costly thing is πολύτιμος: πολύτιμητος is properly an epithet of the gods; in fr. 387 ἱχθύδια τρεῖται πολύτιμητα there is no doubt some special point which we can hardly catch. Cf. ὅ πολυτίμηθ' Ἦρακλεις 807, ὅ πολυτίμητος θεοὶ Vesp. 1001. In Ran. 851 ὅ πολυτίμητος Αἰσχύλε Aeschylus is greeted as ὃ χαλαζών; cf. 852–5. Plato explains his choice of epithet in Euthyd. 296 δ ὅ πολυτίμητε Εὐθύδημε—ἀτεχνῶς γάρ ἐγὼγε σφῶ δόσπερ θεῷ προσαγορεύω.

760. ‘Do you bring salt then?’ ‘Aren’t you masters of our salt-works?’ The salt-works of Megara are mentioned by Pliny, N. H. xxxi. 7, § 41, and by Antiphanes, χόνδρος ἀγαθός Μεγαρικός fr. 34. The Athenians did not capture Nisaea, the Megarian harbour and seat of the salt-works, till 424; but three years earlier they had occupied the island of Minoa which commanded it, Thuc. iii. 51. Hence the Scholiast's note διὰ το ἅλασσοκρατεῖν.

761. ποία σκόροδα; Garlic forsooth! I like your ‘garlic’! 62 n.
'When you make your raids, like so many field-mice, you never fail to rout up the roots of them with a spud.' For the Athenian invasions of the Megarid cf. Thuc. ii. 31 ἐγένετο δὲ καὶ ὕστερον ἐν τῷ πολέμῳ κατὰ ἔτος ἑκατόν ἐσβολαῖ 'Ἀθηναῖον ἐσ τὴν Μεγαρίδα καὶ ἰππέων καὶ παντρατία. πᾶσαξ is a comic form of (πᾶσος =) πᾶταλος. Cf. Δήμαξ Eq. 823, θύναξ, δέλφαξ, σύρφαξ, πλούταξ, βόμαξ, θρόναξ. Zacher objects to (1) the use of the singular πᾶσαξ, (2) the lack of point, and proposes to take πᾶσαξ = πασίκει, 'mit allem Nachdruck ganz und gar' (Philologus 1892). But the use of the distributive sing. is quite like that in Thuc. iii. 22 ψιλοὶ δώδεκα ἕν ξιφιδίον καὶ θώρακι ἰνεβαινον. The point is the deliberate minutelessness of the devastation; so the Spartans felled the olive-trees of Attica as well as laying waste the crops. It is possible to take τῶς ἀρουραίοι μίνες with ὅκκ ἐσβάλητε, but there is no necessity to do so. The mention of the spud is of course incongruous with 'the country mice', but Aristoph. often uses a comic image that will not bear carrying out in all its details. Vesp. 1311–2 αὐτῆς αὐτὸν πάροπος | τὰ θρία τοῦ τρίβασιον ἀποβέβηκότι. The Schol. has a technical term for such comparisons, ἀπροσλόγως παῖζει. 764. τι δαί φίρεως; δαί is purely conversational. It is found in Aristoph., in Plato, and occasionally in Xenophon; generally in one or other of the phrases τι δαί; and πῶς δαί; 766. 'Lift them if you like, and balance them to see their weight,' Schol. The Megarian here takes one of the 'pigs' from the bag. 767. τουτί τι ἐν; 'what on earth is this?' 157 n. 768. τι λέγεις σοῦ; the regular eristic formula. Nub. 1174 τοῦτο τοῦπιχώριον | ἀτελεῖως ἐπανθέτει, τὸ τι λέγεις σοῦ; 770. οὖ δενά; 'Isn't this terrible? Look at his incredulity.' The plural of abstract nouns is used (1) distributively, of more persons than one, (2) of concrete manifestations, μανία Nub. 832 = 'fits of madness,' ἀλαγενέα Eq. 290. If the plural is right here, it refers to the reiteration of D.'s scepticism, τουτί τι ἐν τὸ πράγμα; 767, τι λέγεις σοῦ; 768, οὐκ ἐμοίγε φαινέται 769. 772. In Homer the stake is always expressed by the genitive, probably the genitive of price. Il. xxiii. 485 δεύρο ὑν τρίποδος περιδώμεθαν ἑ λέβηιγος, Od. xxiii. 78 αὐτὰρ ἐγὼν ἐμέθεν περιδώσουμαι αὐτῆς | αἳ κέν σ' ἐκαπάσῳ: in Attic by περί with the genitive. The ei clause is always what the challenger bets against. Nub. 644 περίδου νῦν ἐμοὶ | ei μὴ τετράμετρόν ἐστίν ἡμικτέον. So in Latin with pignus dare and the like the si-clause is what the challenger denies, what he affirms is introduced by nī. Plaut. Epidicus v. 2. 34 'ni ergo matris filia est | in meum numnum in tuum talentum pignus da.'
COMMENTARY: LINES 761-801

'Salt mixed with thyme,' a favourite condiment. Pliny, N. H. xxxi. 7 'conditur etiam sal odoribus additiss.' One does not see how the Megarian is going to pay his bet, if he loses; cf. lines 760, 814. θυματίδαν ἄλων. The MSS. here have θυματιδαν, R. θυμητιδων, Suid. θυμητίδων, Berlin texts θυμητάν. The ordinary form is ἄλες θυμίται Ach. 1099. Ahrens takes θυματιδαν as gen. plur. of θυμίτις, assuming by pure conjecture that ἄλες may have been feminine in Doric. I venture to suggest that θυματιδαν and θυμητίδαν are both corruptions of an original θυματαδαν, in the first case by omission of I before T, in the second by interchange of Α and Η. Aristotle (inclined) is punning on θυμίτης and Θυμητάδης, the name of an Athenian deme 605 n. Etym. Magn., p. 288 ἐκ θυμητιδοῦ γάρ ο' Ἀχαρνείς ὁς ἀγροί καὶ σκληροί, Ποτάμιοι δὲ ὅς ῥόδιως δεχόμενοι τοὺς παρεγγράφους, Θυμητάδα δὲ καὶ Προσπύλτιοι ὃς δικαστικοί. Θυμητάδαν ἄλων is 'litigious salt,' the sort of state that a sceptic like Dicaeopolis might be expected to deposit. For a similar pun cf. Plut. 720 ὅψει διέμενος Ἐφρέττω. Schol. πικροὶ γάρ οἱ Σφήττοι καὶ συκοφάνται.

The fem. form in Vesp. 1138 σιτύραν Θυμητίδας points to Θυμητάδης as the deme-name; but the -άδης ending is supported by inscriptions. In Photius p. 97, 5 Θυμητάδας: δῆμος 'Ιπποδουντίδος' ἀπὸ Θυματοῦ τοῦ ἱροῦ the word Θυματοῦ is corrupted into Θυμίτου or Θυμίτου.

773. Ἐλλάνων νόμω, 'by use and wont among the Greeks.' νόμος is something regularly practised or observed. Aesch. Cho. 1003 ξένων ἀπαολημα κάργυροστερή | βίον νομίζον, even ἐκκλεσίαν νομίζειν Arist. Pol. iii. 1. 10. So νόμωσα meant an institution, a practice, before it meant currency. Antig. 296 οὐδέν γὰρ ἀνθρώπουσιν οἶον ἄργυρος | κακῶν νόμισμ' ἐξελαστέν.

778. οὐ χρήσθα, sc. φωνεῖν. χρήσθα is second sing. pres. indic. of χράω,'I wish.' Soph. Antig. 887 εἴτε χρή (third sing.) ἰθανὲν | εἴτ' ἐν τοιαύτῃ ζώσα τυμβεῖδει στέγγ where the nomin. ζώσα is conclusive against MSS. χρή.

ἀ κάκιστ’ ἀπολουμένα, 'you predestinate thing.' οὐ κακῶς ἀπολούμενοι 865. This use of the future in curses is identical with the shall-use of second and third person; it depicts an action as likely to take place at the will of the speaker. Hdt. v. 106 Ἰωνας τοῖς δόσονται ἐμοὶ δίκην τῶν ἐποίησαν.

798. 'Yes, by Poseidon, and without their father too.' The γε is idiomatic after the oath. Thesm. 86 νὴ τὸν Ποσειδῶ καὶ δίκαια γ’ ἄν πάθοις.

799. 'What do they eat particularly? Anything you like to give them.'

801. The simple τρώγειν is found in the present and derivative
tenses, the aorist only in compounds, \textit{kata-}, \textit{para-}, \textit{év}-, except in Pherocrates 67 ἰν γὰρ τράγη τις, τοῦ στόματος ὀξεὶ κακῶν. The intensive ἐντραγεῖν is the aor. in use of τρώγειν. Eq. 51 ἐνθὸν, ὀφησον, ἐντραγ’, ἐχε τριῶβολον.

ἐρεβίνθους, 'chick-pea.'

802. ἰσχάδας, dried figs, an Athenian sweetmeat. For the kind called \textit{φιβάλεως} cf. Athen. iii. 75, Pherocrates 80 καὶ τῶν φιβάλεων τρώγε σύκων τοῦ θέρους.

804. πρὸς τὰς ἰσχάδας, 'at the word "figs"' 152 n. Note the curious fluctuation of number, the singular of common origin 808 and common fare 799, the plural of individual traits 797, 807. The plural verb with neuter plural subject is quite normal, as the subj. is only formally neuter. όὖ μὴν τὰ μειράκια ... τὴν αὐτὴν ἐμὸν γυνώμην ἔσχεν, ἀλλ’ ἐμὲ μὲν ἐπήνεσαν ... ἐκείνου δὲ κατεφρόνησαν Isocr. xii. 229. Brunck’s dual \textit{κεκράγατον} 804 is also possible, emphasizing the simultaneity of their cries. Transition from plur. to dual and vice versa is not uncommon. Plato, Euthyd. 294 Ε καὶ ὅτε παιδία ἥστην καὶ εὐθὺς γενόμενοι ἥπιστασθε.

805. ἕνεγκάτω τις. τις is regularly used of the slave to whom the command is addressed. 1096, Eq. 1407, Nub. 1490, and thirty-five times in all in Aristoph. Vesp. 935 ἀμίδα μοι δότω and Av. 1579 τὴν τυρόκνηστιν μοι δότω are quite exceptional.

τῶν ἰσχάδων: partitive genit. of stock drawn upon. Od. i. 140 χαριζομένη παρεόντων, ix. 102 λωτοῦ φαγών 'eating of the lotus', but τὸ κώνευν πίνειν in Xen. Hell. ii. 3. 56 as all the hemlock had to be drunk (Phaedo 66. 4).

806. βαβαί, \textit{admirantis vel stupentis}. Pax 248 βαβαί βαβαιάξ ὡς μεγάλα καὶ δρμέα | τοίς Μεγαρεῖσιν ἐνεβάλεν τὰ κλαύματα.

807. 'How they gobble! Great Lord Heracles! Where do these pigs come from? From Manchester, if you ask me.' ἤθικα and ὀδήα are used of the surge of oars in Aesch. Persae 396, Eur. Cyc. 17, ὀδηῆζεν here of noisy eating. Heracles, the Dorian hero, is invoked as the type of voracity, 742 n. Cf. Epich. fr. 21 πράτον μὲν ἀκ’ ἐσθοντ’ ἰδοὺς νῦν, ἀπαθάνουσ’ | βρέμει μὲν ὁ φάρυξ ἐνδοθ’, ἀραβεῖ δ’ ὧ γνώθοι, | ψοφεῖ δ’ ὡ γόμφροι, τέτρυγε δ’ ὡ κυνόδων, | σίζει δὲ ταῖς ρίνεσιν, κυνεὶ δ’ οὐτα. The gluttony of Heracles and his quests for a dinner were the \textit{crambe repetita} of the mythological burlesque. Schol. Pax 741 ἐπεπολάζει γαρ τότε ταῦτα Ἡρακλῆς πεινῶν καὶ Διόνυσος δείλος καὶ μαιχὸς Ζεῦς, Vesp. 60 Ἡρακλῆς τὸ δείπνον ἐξαπατώμενος. His eccentric behaviour in the Alcestis is quite in character.

808. Τραγασαία. Tragases was a town in the Troad. The citizenship of the pigs is motivated by the pun on -τραγείν. Merry suggests
COMMENTARY: LINES 801–17

'Eatonian'. As the name has a foreign air, Pistol's 'Hungarian' suits fairly well (Merry Wives, i. iii. 21).

809. αὐτι can't be right. It survives only in the formulae αὖτι που; and αὖτι χαίρων χατρήσων 565 n. οὐκί (Pökel, Neue Jahrb. 1888, p. 245) may be considered certain. This form is found in Theocr. xxv. 81, 178; Moschus iv. 90.

810. ἀνελόμαν, 'picked up for myself.' Nub. 981 οὐδ' ἀνελέσθαι δειπνοῦσί τέ εἶχήν κεφαλασ τώς μαχαίνας.

811. 'I, faith, they're a pretty pair,' γε idiomatic after the oath. ἀστείος originally 'urbane' as contrasted with ἀγροικός Alc. 26 γένοια' ἀστείος οἰκῶν ἐν πόλει. Then 'charming, pretty,' as here. Plato, Lys. 204 c ἀστείον ὅτι ἐρυθράς. Then like the Latin lupidius, a general term of commendation κραμβίδουν ἀστείουν, ἔλεγξαρον ἀστείουν. Van Leeuwen's rendering is too specific, 'sunt sane urbana animalcula, κοσμίως γὰρ δειπνοῦσιν': but cf. 807 οἶνον ῥοθάδουσι.

It is of course possible to take the γε as ironical. Plato, Gorg. 470 c χαλεπόν γε σε ἐλέγξημι, ὃ Σ. ἀλλ' οὐχί καὶ πάσι σε ἐλέγξειν ὅτι οἷκ ἄλθηθι λέγεις; a use that is specially frequent in Demos. when followed by οὐ γάρ; xxii. 209 ταχύ γ' ἐν χαρίσματο, οὐ γάρ;

812. πόσου πρίωμαί σοι. σοι as in 815 the pure dative of the 'person interested', the person who has the thing taken off his hands. II. ii. 186 δέξατο οἱ σκήπτρον, Pax 1261 τούτῳ γ' ἐγὼ τὰ δόρατα ταῦτ᾽ ὑψηλαμα. It is combined with the genit. of price in Liancr. x. 4 πόσου θέλεις, ἐφην, σοι | τὸ τευχθεν ἐκτρίωμαι;

814. Garlic and salt used to be exported by the Megarians. Now they are in such straits that they have to sell their daughters and their mothers too, to get them.

χοίνικος μόνας, 'for just a peck.' Blaydes conjectures μᾶς. But the adj. is sometimes found where the adverb μόνον would be more usual, Soph. Phil. 536–7 οἵμαι γὰρ οὖδ' ἐν ἀρμασίν μόνην δέαν | ἄλλον λαβόντα πλῆν ἐμοῦ τλῆναι τάδε.

815. ταῦτα δὴ, a formula of compliance, of undertaking to carry out an order or request. Vesp. 142 σὺ δὲ τῇ θύρᾳ πρόσκεισο.—ταῦτ', ὃ δέσποτα, Eq. 111. The full form in Lys. 1030 δράσω ταῦτα, Ran. 1515 ποιήσω ταῦτα. 'Aye, aye.' 'All right.' As contrasted with ταῦτα, ταῦτα δὴ, the other formula ἵδού 434, 470 implies the execution of the order then and there.

816–17. 'Hermes, God of Bargains, grant that I may sell my wife on the same terms, and my own mother too.' For the use of the infinit. in wishes cf. 250 n. οὖτω eorresponds to the adverbial τῶς in 758 πῶς ὁ σῖτος ὄνοισ;

Dicaeopolis has gone inside to fetch the salt and garlic 830–1.
While the Megarian is congratulating himself on his bargain, the ubiquitous informer enters the market-place, and after inquiring into their origin lays an embargo on his goods.

819. φαίνω, 'denounce as contraband.' In this form of process the prosecutor received one half of the proceeds.

820. τοῦτ' ἐκεῖνο, 'the old story,' 'here we are again'—a familiar phrase not found in Aeschylus or Sophocles. The pronouns have their ordinary force—ἐκεῖνο of something already mentioned or something notorious, τοῦτο intimating that that is now valid. Sometimes ἐκεῖνο is reinforced by a phrase in apposition. Plato, Symp. 223 A τοῦτ' ἐκεῖνα, φάναι τὸν Ἀλκιβιάδην, τά εἰσοδότα Σωκράτους παρόντος τῶν καλῶν μεταλαβέων ἀδύνατον ἄλλο. In Ach. 41 it is defined by a relative clause τοῦτ' ἐκεῖν' οἷγώ 'λεγον: more usually by a clause with asyndeton as here. Cf. Eur. Med. 98 τοῦτ' ἐκεῖνο, φίλον παίδες, μήτηρ καὶ κραδίαν, Ran. 318 τοῦτ' ἐστ' ἐκεῖνο, δέσποθ' οἱ μεμυμέναι | εὐταῦθα ποιν παίζουσιν, οὔτ' ἐφαύξε νῦν, Plato, Euthyd. 296 B τοῦτ' ἐκεῖνο, ἔφη ήκε οὗτό παράφθηκαμ. Aen. iv. 675 is quite similar—'hoc illud, germana, fuit? me fraude petebas?'

ἐκεῖ: the subj. to ἐκεῖ is to be got out of ὅθενπερ.

822. κλάον μεγαρίεις. So far as the Greek is concerned, this might mean 'You will pay dear for your Megarian tricks'—μεγαρίζειν like λυδίζειν Eq. 523, ἐγκυλίζειν Pherecr. 166. But as Megarians were forbidden to set foot on Attic soil at all, the meaning must be 'Your accent will cost you dear.' His speech betrays him. μεγαρίζειν like ἀττικίζειν, βαρβαρίζειν, δωρίζειν. Plato 168 (of Hyperbolus) ὁ δ' οὐ γὰρ ἥττικίζειν, ἡ Μοῦρα φίλει, | ἄλλ' ὁπότε μὲν χρείη 'διήτωμην' λέγειν, ἐφασκε 'δήτωμην', ὁπότε δ' εἰπέω δ' οἷον 'ὁλίγον', 'ὁλίγον' ἐλεγεν. Theocr. xv. 93 Πελοποννασσιτε λαλείμες | δωρίζον δ' ἔεστι, διόκο, τοῖς Δωρίεσσι. Note that the stress is on the participle here, not on the finite verb. So on οὕτι χαίρων 563, οἰμώξων 840, ἀναμφίησας in Lysias xii. 92 βούλομαι ὀλίγα ἐκατέρους ἀναμφίησα καταθαίνειν, 'I wish to remind each party of a few things before I step down.'

823. φαντάζομαι. The technical term is φαίνομαι. But as φαντάζεσθαι is used for φαίνεσθαι in its ordinary sense, Eur. Andr. 876 ἄλλ' εὐτίθ' εἴσθω, μηδὲ φαντάζον δόμων | πάροιθε τῶνδε, a Megarian might be pardoned for treating the two words as co-extensive.

824. ὑπὸ τοῦ; Blaydes follows most MSS. in assigning this to the Megarian ὑπὸ τοῦ. His quotations are against his own reading. Eur. Cycl. 223 ὥμου πυρέσσο συγκεκομμένος τάλας. | —ὑπὸ τοῦ; τίς εἧ σὸν κράτ' ἐπύκτενην, γέρον; Med. 704—5, Phoen. 597. The ending ὑπὸ τοῦ is intolerably weak.
COMMENTARY: LINES 817–33

αγορανόμοι. For the article with nomin. in address cf. οἱ τοξόται 54 n. Dicaeopolis will resort to the argumentum baculi.

826. τί μαθῶν is found in the best MSS. here and in Nub. 1506, Lys. 599, Plut. 908. The distinction is generally drawn between τί μαθῶν, 'what induced you,' of something affecting the understanding, and τί παθῶν, 'what ails you, what possesses you, what has come over you?' Cobet (Misc. Crit. 150) would correct to τί παθῶν; in every case, 'quae te dementia cepit? quae interimiae te tenet?' comparing the common formulae τί πάσχεις; ὁ τί πάσχεις; τί πέπονθας; But τί μαθῶν; is the commoner form from Dionysius (De. Thuc. Iud.) onwards (Schmidt, Atticismus i. 187). Its prevalence precludes the assumption that it is a mere copyist's error, and if the polite use was legitimate in later Greek there is no reason for denying it, on occasion, to Aristophanes. For one almost certain instance see Vesp. 251 with Starkie's note.

φαίνεις ἄνευ θριαλλίδος; 'Are you discovering without a light?' A pun on the two senses of φαίνειν: (1) to inform, to show up; (2) to cast a light upon, Theocrit. ii. 11 ἀλλὰ Σελήνα | φαίνει καλῶν, Aristophon fr. 1 σαφῆς ὁ χειρῶν ἔστι τῆς πενίας λύχνος | ἀπαντά φαίνει τὰ κακὰ καὶ τὰ δυσχερή. Molière has éclairer = espiéneur; Tartuffe iii. 3 'je suis bien aise ici qu'aucun ne nous éclaire'. Jessica's pun is rather different: 'What! must I hold a candle to my shames? They in themselves, good sooth, are too too light.'

827. κλάων γε σῦ, 'to your cost.' The γε is idiomatic when the main verb is omitted. μὴσω γε 176, μὴ μοί γε μίθους Vesp. 1179, καὶ μηκέτι ἐμοιγε κατ' ἐπος Ran. 1407.

828. A good instance of εἰ with fut. indic. in a threat, 316 n.

830. ἀλλ ἂς ἀπέδου τὰ χοιρία, Elmsley, to avoid the division of the trirhach in the fifth foot.

832. 'And fare you well.' 'Faring well isn't the custom of our country just at present.' Plut. 342 οὐκον ἐπιχώριον γε πράγμα, ἐργάζεται. Puns on the literal sense of χαίρε, vaeie, salve, are extremely common. Eur. Hec. 426 χαίρ', ὡ τεκούσα, χαίρε Κασίνδρα τε μοι; | —χαίρουσιν ἄλλοι, μιντρί δ' εἰκ ἐστιν τόδε, Φίλημον fr. 7 λυπουμένω δ' διὰ τὸν τόδε ἕκασθιν δέκες, | χαίρ', ἐξ ἀνάγκης οὗτος ομοθέμενος λέγει.

833. 'May my officiousness recoil on my own head!'—apparently a regretful curse at his own tactlessness, really a sly appropriation of his own χαίρε. The πολυπραγμοσύνη consisted in saying χαίρε unseasonably: πολυπραγμοσύνη is regularly 'to be a busybody', to forget τὰ ἐμαυτῶν πράττειν. For the phrase εἰς κεφαλὴν cf. Παξ 1063, Plut. 526, Plato, Euthyd. 283 εἰ μὴ ἀγροικότερον ἢν εἴπειν, εἴπον ἀν σοί εἰς κεφαλῆν.
I do not feel that the article is essential here: it is frequently omitted in a dramatic phrase where it could have been used with propriety. \textit{πολυπραγμοσύνη} is a quick recovery of \textit{πολλὰ χαίρε}. Van L. reads \textit{πολυπραγμονεῖς} σὺ γε' meaning, I suppose, that Dicaeopolis thinks no one has any right to pun but himself. It is difficult to see how he connects the two halves of the line. Willems’ conjecture is more seductive. \textit{πολυπραγμοσύνη 'στίν}, 'c'est une indiscretion. Qu'elle retombe sur ma tête.' But conjectures of any kind seem to be unnecessary.

835. ‘Peg into your bannocks with salt—if you get them.' \textit{παίειν} is a slang term for eating with avidity, like ἀλὸν, στοδείν, ἐρείδειν, κόπτειν. Salt was one of the commoner relishes. Lucian, Timon 56 ὅσα τὰ γὰρ ὧς μάζα μὲν ἐμοὶ δεῖταιν ἱκανόν, ὅφον δὲ ἡδόστων θύμων ἡ κάρδάμον ἡ ἐπιτε τρυφαίν ὀλίγων τῶν ἀλῶν. This line contains two violations of the ordinary idiom. (1) ‘Salt’ is always plural in Attic, ἀλὲς not ἀλς. The sing. is found in II. ix. 214, Od. xvi. 455, frequently in Herodotus, and in Crates fr. 14. (2) \textit{ἐπί} is here used with the relish, elsewhere in classical Greek it is always used with the \textit{μίξεις de resistance}. ὅφον ἐπὶ σῖτῳ ἐσθίειν Xen. Mem. iii. 14. 2, ἔστε' ἐν ὀρᾷ | κολλύριαν μεγάλην καὶ κόνδυλον ὅφον ἐπὶ αὐτῇ Pax 123. ἐπεσθείειν, ἐπιτείειν are always to eat or drink as a relish. That the rule ὅφον ἐπὶ σῖτῳ ἐσθίειν is not conditioned by the notion that when the ὅφον consisted of fish, it was the more important article of diet, is proved by \textit{ἐπεσθείειν} of cheese (Telecl.), of onions (Eupolis), \textit{ἐπιτείειν} of water (Philemon). The \textit{ἐπί} is ‘along with’, i.e. ‘in addition to’ in all these instances. The use of \textit{ἐπὶ} in this line must therefore be recognized as non-Attic. It is just possible that the salt may be comically considered the main article of diet, the bread the relish. The Megarian says that corn is very dear at Megara, but he sells his daughters for salt and garlic.

\textit{αἱ καὶ τις διδώ}: the pres. subj. in the protasis to denote repeated action in the future, each repetition being anterior to action denoted by the apodosis.

836–59. Dicaeopolis goes inside, until the Boeotian bagpipers excite his wrath. The interval is filled by a short satirical song consisting of four strophes sung by the ήμιχώρεια in turn: note the recurring \textit{οὐδὲ} at the beginning of each strophe after the first and the accumulated \textit{οὐδὲ} \textit{αὐτὴς} \textit{αὐτῖν} in the fourth. Its connexion with the plot is of the slightest. These are the people who will not trouble Dicaopolis in his market-place.

837. \textit{τὸ πρᾶγμα τοῦ βουλεύματος}, ‘the working out of his plan.’ But for the periphrasis cf. 150 n.

838. \textit{καθήμενος}, without any trouble, ‘sitting at his case.’
839. κάν εἰς ἡμ: an exceptional use of the pres. subj. to denote a single action preceding that of the principal verb. The imperf. and the present (other than indicative) moods of εἰς ἡμ are frequently used in aoristic sense Av. 634, Thesm. 934, Eccl. 1148; cf. καθίσεσθαι Vesp. 90, Eccl. 98. Certain other verbs such as ἐπεσθῆ Pax 1356 and ἀδώνα Vesp. 693, though possessing an aorist, prefer the durative form (Sobol. Synt. 9). τις Κτησίας—'any one of Ktesias' kidney,' Ktesias or any one like him. For this use of τις with proper names cf. Eur. I. A. 1264 'Αφροδίτη τις, Av. 512 Πρίαμος τις, Ran. 912. This Ktesias is probably to be identified with the Marpsias of the parabasis 702 n.

840. οἰμώξων, 'he shall sit down to his cost.' The stress is on the participle as in κλάων γε σὺ 827 n.

842. ὑποψιών: of unfair rivalry in marketing. It must mean 'to corner' (praestare), to forestall by beforehand buying; hardly by 'under-bidding' (L. and S.), a proceeding that would be singularly ineffective. ὑποθέσω Eq. 1161 is used of cutting in, with the same notion of unfair dealing. Dicaeopolis has the market all to himself, so that he need not lament like the fish-lovers in Antiphanes νωδι Μάτων συνήρπακεν | τοὺς ἁλέας, καὶ Διογέτων, νὴ Δία, | ἀπαντας ἀναπέσεικν ὅς αἰτῶν φέρειν | κοῦ δημοτικόν γε τοῦτο δρᾶ τοσαίτα φλῶν. ὑποπρίασθαι is used of 'buying up secretly' in Theophr. Char. 30.

843. ἐξομόρξεται, 'infect you with.' Eur. Bacchae 343-4 οὐ μὴ προσοίσεις χείρα, βακχεύσεις δ' ἴών, | μὴ ἐξομόρξει μωρίαν τὴν σὴν ἐμοί;

845. 'You'll pace throughout your market-place with mantle white and clean.'

847. δικόν ἀναπλήσει, 'embroil you in his litigation.' For ἀναπλήσων of entangling in something troublesome cf. Plato, Apol. 32 ε βουλόμενοι ὅσ πλείστου ἀναπλήσα αἰτῶν: of defiling Nub. 1023 τῆς Ἀντιμάχου καταπυγοσύνης σ' ἀναπλῆσει. ἀναπλήσων, ἀνάπλεως, ἀνάμεστος are regularly used of 'infecting' as with disease, Latin impure. Plato, Theaet. 196 E ἀνάπλεω ἐσμέν τοῦ μὴ καθαρῶς διαλέγεσθαι.

Hyperbolus, the lamp-maker, was one of the stock butts of the Comic poets. Nub. 557 εἶδον Ἐρμισσός αὐτὸς ἐποίησεν εἰς Ὑπέρβολον, ἠλλ' ἣν πάντες ἐρείδουσιν εἰς Ὑπέρβολον. For their jeers at his parentage see 710 n. He became the leading demagogue at Athens after the death of Cleon. At this date he is one of Cleon's instruments, a συνήγορος Eq. 1358 ff. A pupil of the sophistic school Nub. 876 κατοι γε ταλάντον τούτ' ἐραθεν Ὑπέρβολος, he made the new rhetoric productive of many talents, Nub. 1065 Ὑπέρβολος δ' οὐκ τῶν λέιχων πλείων ἢ κατον τάλαντα | εἰληφε διὰ πονηρίαν.
849. **Кратин**: according to the Schol. not the great Cratinus, but another man of the same name, a writer of lyrics. The last piece of information is obviously derived from 851. In the theatre of Dionysus **Кратин** tout court could only mean the great Cratinus. The probabilities are that both here and in 1173 Aristophanes is having a hit at his brilliant rival whose ‘Tempest-tossed’ was second to the Acharnians, whose ‘Satyrs’ was second to the Knights, and who defeated the Clouds in the following year with his **Пилы**. Attacks on contemporary poets are not infrequent in Aristoph., on Eupolis Nub. 539 (an allusion to his Проспальтос), Nub. 553; on Hermippus Nub. 557; on Phrynichus, Lycis, and Ameipsias Ran. 13. The pitying review in the *Equites*’ parabasis is not without its sting. The jibe ‘Έπειον δελότερος (οὔτως ἔλεγετο Κράτινος ὁ κομμικὸς ἵσως διὰ τὸ ταξιαρχῆσαι τῆς Ολυμπίδος φυλής δελότερος τε φανήρα Suidas) is ascribed to Aristophanes. He is not vereund elsewhere. *Eq.* 400 εἰ σε μὴ μισῶ, γενομένη ἐν Κράτινου κόβδου. Cratinus was a roistering blade, and may have been troublesome in his cups. The statement in Lucian, Μακρópezιω 25, that he was ninety-seven when he produced the **Пилы**, and therefore a sexagenarian when he made his début as a comic poet, is absurdly improbable.

μοιχὸν κεκαρμένος, coiffé au vieux beau, à la galant. The young Athenian dandy wore the hair long, *Eq.* 580 μὴ φθονεῖθ' ἡμῖν κομῶσι μη' ἀπεστληγχισμένοι. In μοιχὸν κεκαρμένου we have an allusion to the specially modish coiffure known as κῆπος. Cf. Schol. Eur. *Tro.* 1175 κῆπος κουρᾶς εἶδος, ὡς οἱ κειρόμενοι διεβάλλοντο, κατελιμπανοῦν δὲ τὰς ἔξος τῆς κεφαλῆς περὶ τὰ ἀκρα τρίχας, Pollux *iv.* 140 ὁμοία τῇ κατακόμῳ πλὴν ὅσα ἐκ μέσου κέκαρται, iii. 32 ἐλεγον δὲ τι οἱ κωμῳδοὶ καὶ κέρεσθαι μα μαχαίρα ἐπὶ τῶν καλλωπιζομένων. These quotations make it plain that in the κῆπος or ‘garden’ cut the hair was grown long not only over the forehead but all round the head, while that on the crown was cut short μα μαχαίρα. If μια μάχαιρα means a razor, as editors generally suppose, the line is unintelligible. In Lucian, *Adv. Ind.* 29 a barber’s stock in trade consists of a ξυρόν, a μαχαίρα, and a κάτοπτρον σύμμετρον. If μαχαίρας = ξυρόν, where are his shears? μια μάχαιρα must have meant a small pair of shears made of a single piece of elastic metal bent on itself in the middle. The rounded part was held in the hollow of the hand, while the pressure of four fingers and thumb brought the sharpened blades together. Such shears have been found at Pompeii (see Nicholson, *Harvard Studies ii.* 54). The greater ease with which they were manipulated explains their constant use in the ‘garden’ cut. For the accus. cf. οκάφιον ἀποκεκαρμένη, ‘a close-crop’ *Thesm.* 838, λόφους κείμεναι τὸ μὲν μέσον τῶν τριχῶν ἀνέντες αὔξεσθαι, τὰ δὲ ἐνθεν καὶ ἐνθεν κείροντες ἐν χροίνι Ἑδ. *iv.* 175.
850. **περιπόνηρος Ἀρτέμων**, a perversion of **περιφόρητος Ἀρτέμων**, a phrase coined by Anacreon of a luxurious parvenu διὰ τὸ τρω-φέρως βιοῦντα περιφέρεσθαι εἰπὶ κλίνη Αθην. 533 F. Cf. Anacreon fr. 21 νῦν δ’ ἐπιβαίνει σατινεών χρύσεα φορέων καθέματα, πάις Κύκης. It seems to have become proverbial. If it was applied to Artemon, the lame engineer of Clazomenae, who assisted Pericles in the Samian War, it can only have been in jesting reminiscence (Plut. Per. 27). Chamaileon quotes the lines of Anacreon ξανθη δ’ Εὐρυ-πύλη μέλει δ’ περιφόρητος Ἀρτέμων Athen. i.c. Translate ‘in vice a literal Artemon’.

851. Van Leeuwen takes this line to mean that Cratinus had adopted the musical innovations of Phrynis and his school. It is rather more likely that it is simply a charge of haste and crudeness in composition, a malicious view of the quality that Cratinus claims for himself in fr. 186 ἀνὰξ Ἀπαλλὸν τῶν ἐπών τῶν ῥεμάτων. | καναχοῦσι πηγαί, δωδεκάκρουν τὸ στόμα, | Ἰλίσσως ἐν τῇ φάρυγι. τί ἢν ἐπούμ’ ἐτί; | εἰ μὴ γάρ ἐπιβίαιει τις αὐτοῦ τὸ στόμα, | ἀπαντα ταῦτα κατακλύσει πονήμασιν. For similar attacks on Cratinus’ lyric cf. Eq. 531 ff.

852. Aristophanes uses ὀξεῖν (1) personally as here and in 190, (2) impersonally with double genitive Pax 529 τοῦ μὲν γάρ ὀξεῖ κρομμυνοξυρεγμάς, Vesp. 1059 τῶν Ἰματίων ὀξεῖσε δεξιότητος. In Τραγωδαιῶν there is a pun on the town of Tragaeae and τράγος the oldius hirsus. The unsavouriness of this attack does not prove that it is not directed against the great Cratinus, cf. Eq. 400 εἰ σε μὴ μισῶ, γενοίμην ἐν Κρατίνον κόβων.

854. Παύσων, a caricaturist of some note. Arist. Poetic ii. 2 Πολύγνωστος μὲν γὰρ κριττόνς, Παύσων δὲ χείρος, Διονύσιος δὲ ὅμως ἡμας. His art does not seem to have been remunerative. He is a religious keeper of fast-days Thesm. 949, and Poverty’s messmate Plut. 602.

855. **Αὐσιστράτως**, a staving parasite Eq. 1266, ‘a saucy devil,’ σκωπτόλης Vesp. 788, a rhetor fr. 198 ίδον, σορέλλη, τούτο παρὰ Αὐσιστράτου.

856. **περιαλουργός**, ‘a double-dyed villain.’ The simple ἀλουργός is used only in the literal sense. A second dipping made the colour indelible. For the metaphor cf. Dinarchus 105. 23 δεσσοπαίς πονηρία.

858. πλεῖν ἢ τριάκονθ’ ἡμέρα, a comic hyperbole. The Attic month had twenty-nine or thirty days, it never had more. ‘For a month of Mondays’, or perhaps ‘fifty-three weeks in the year’.

860. Enter a Boeotian and his slave laden with fish, flesh, and fowl. A troop of pipers has escorted them from Thebes.
'I've given my shoulder a cursed galling.' τύλη is (1) 'a cushion' Sappho 50, Eupolis 170. Pollux notes the word as Ionic, but it was probably in daily use in the households of Attica as it was retained in the language of the auction-room and in the Tragic dialect (Rutherford, N. P. 256). In ordinary Attic it was superseded by κράψαλλον; (2) a porter's pad, said to have been invented by Protagoras; (3) as here, the porter's shoulder itself. Telecleides 50 τραχήου τύλα. The verb τυλών is used of causing a callosity, Theocr. xvi. 32 ὦσεῖ τίς μακέλα τετυλωμένος ἐνδοθι χεῖρας.

861. γλάχων, Attic βλήχωνa, 'penny-royal.' Cf. πρεισγεῖες = πρέσβεις, Χάριτες ἐρογλεφάροι (Alcman). 862. The αἰλός was the national instrument of Boeotia, Plut. Pelop. 19. 1. We are told by Maximus of Tyre that Theban flute-players wandered all over Greece. It was probably for this reason that the Athenians affected to despise it. ἀνδρὶ μὲν αἰλητῆρι θεοὶ νόον οὐκ ἐνέφυσαν ἢ ἀλλ' ἄμα τῷ φυσήν χῶ νόος ἐκπέτετο (Anonym. ap. Athen. 337 ε). Plato would exclude the flute from his ideal state, Rep. 399 d. Plutarch chronicles the summary judgement which Antisthenes pronounced upon Ismenias, a famous piper from Thisbe, ἀλλ' ἀνθρωπος, ἔφη, μοχθηρός' οὐ γάρ ἀν ὀὔτω σπουδαῖος ἢν αἰλητής (Pericles 1).

πάρα = πάρεστε, in 129 = πάρεστι, in 1091 = πάρεισι. 863. τοῖς ὁστίνοις, the pipes, so named from the material of which they are made. Hdt. iv. 2 ἐπείναν φυσήρας λάβωσι ὁστείνοις αἰλοῦσι προσεμφερεστάτους . . . φυσῶσι τοῖς στόμασι. Names of other musical instruments so derived are χέλως σύργεξ, ἱστίλα ἀσεμα. Two explanations of this difficult passage have been suggested. (1) τὸν πρωκτὸν κυνός refers to the dog's skin of which the bagpipe was made: φυσήτε is 'distend', as in Thesm.221 φυσῶν τὴν γνάθον of a man puffing out his cheek for the razor. 'Is it not strange that sheep's guts should hale souls out of men's bodies?' (Much Ado, ii. 3). The use of the article τὸν does not stand in the way, for πρωκτὸν κυνός is to be taken closely together, the genitive being practically adjectival, 'the dog-skin.' Cf. Eur. Bacchae 29 τὴν ἀμαρτίαν λέχος, El. 368 αἱ φύσεις βροτῶν. But there are other grave objections. What is the point of τοῖς ὁστίνοις? Could they 'distend the dog-skin' with anything else? The Boeotian is absurdly circumstantial. And even if we disguise this difficulty under a loose translation, 'Play away for all you're worth,' we are left with the fact that there is no reason whatever to believe that the bagpipe was in use before the Roman period. The ἀσκαῦλης, utricularius, is first mentioned in Suet. Nero 54, Dion Chrys. ii. 381. Van Leeuwen refers to Hdt. iv. 2; a glance at the context makes it hard to see why.

(2) φυσήτε is 'play up'. Thesm. 1175 ἐπαναφύσα Περσίκων. πρωκ-
tōn κυνός is the name of some vulgar jig. For the song named by its opening words cf. Eq. 529 Δωροῖ συκοπέδιλε, Eccl. 931 ἀδω πρὸς ἐμαυτήν ἑπεγείνει τῷ 'μῷ φίλῳ. And as φυσήτε τού πρωκτόν κυνός might also be taken in its literal sense, the Boeotian is really bidding the pipers go to the deuce. Unless he is distinctly disingenuous in 867-9, that is what we expect him to do.

The second view is clearly supported by the Scholiast: τὸ δὲ πρωκτὸν κυνός κομματίων ἐστιν ἀπὸ παραμίας ἂν τοῖς ὁφθαλμῶσιν ἔλεγον, Εἰς πρωκτόν κυνός βλέπε. The ‘proverb’ is obscure enough. But it probably embodied a synonym, not an antilode, for unclear eyes. Suidas εἰς κυνός πυγήν ὀρᾶ—ἐπὶ τῶν λημμῶν ἐπέλεγον, Apostol. vi. 84 εἰς κυνός πυγήν βλέπει...ἐπὶ τῶν ὁφθαλμῶντων. In Eccl. 255 τί δ' ἦν Νεοκλείδης ὁ γλάμως σε λοιπόν; τούτῳ μὲν εἴπον εἰς κυνός πυγήν ὀρὰν Νεοκλείδης is to be coarsely told to mind his own affairs.

864. ‘Stop with a murrain on you!’ The second sing. pres. imper. of this verb is always παύε, never παύων except in Ephippos 5. 20 παύον φυσιῶν, Μακεδών ἄρχον, where Cobet suggests παῦν ὄν, Kock παῦσαι, Rutherford παῦε σο. The plur. παύεσθε is found in Lys. 461 πάεσθ' ἐπαναφορέτε. In the aorist the middle παῦσαι παὺσασθε is invariable. The singular παὐε is generally interjectional as here; its use with gen. or partic. is rare Pax 826 παὺε παῦ ὀρχοῦμανος. Note the change of tense in Ἀν. 889 παῦ ἐς κόρακας, παῦσαι καλῶν.

The origin of the execution is shown in Thesm. 1027 ἐκρέμασεν κόραξ ἰδείπον. ἐς κόρακας is found with παῦε Ἀν. 889, with ἐρρε Plat. 604, with βάλλε Nub. 133, standing alone Nub. 646, &c. Treated as an interjection it gave rise to an ἰδείς verb, σκορακίδεων, found in (Demos.) xi. 11, and in late Comedy.

οὔκ ἀπὸ τῶν θρόνων; ‘Get away from the door, you wasps.’ The common ellipse of a verb of going, Ῥαν. 1279 εἶς τὸ βαλανείου βοῦλομαι, ‘I’ll to the bath,’ Nub. 690 δεῦρο δεῦρ’, Ἀμνία, Soph. O. R. 430 οὐκ εἶς ὀλεθρον;

866. ‘Droning pipers of Chaeris’ brood.’ ἰδεῖς is the regular termination to denote an animal’s young, ὀλωπεκιδεῖς, λεοντίδεῖς, χνίδεῖς, δετίδεῖς. Cobet, N. L. 153 restores a κλεπτίδεις to Pherocrates, i.e. κλέπτου πατρὸς νεῖττον. For Chaeris, the flute-player, see note on line 16. θομβύλοις is the bumble-bee ἀ βομβεῖσα μέλισσα Theocr. iii. 13, ὅσπερ μελίττ' ἡ βομβύλοις εὐσφερχεται Vesp. 107. Aristoph. puns on θομβύ the sound of the flute τί τὸ βομβο τοῖτο; Thesm. 1176 and on αὖλος.

867. Iolans was a Boeotian hero, the friend and charioteer of Heracles. Ἡσ. Scut. 78 ἢρως ά'Iolae βροτῶν πολὺ φιληταε πάνων. R here has ἐπιχαρίττω, other MSS. ἐπιχαρίττω. The Vulgate reading is supported by the Schol. 'τὸ δὲ ἐπιχαρίττος ἀντὶ τοῦ κεχαρισμένος ἢμιν ἀπολοῦντ' ἄν. ‘By Iolans, quite to my taste, stranger’: the
verb ἀπῆλυσας or the like need not be expressed. But the form is unsatisfactory. Boeotian ττ represents Attic στ as in ἦτω Δεύς, and the resultant ἐπιχαρίστως is not found, but always ἐπιχαρίτως as in Xen. Ὀκ. vii. 37 νή Δ', ἐφη, ἐπιχαρίτωτον, ἀπολ. 4 ἐπιχαρίτως εἰπότας. It is safer to adopt Blaydes' ἐπιχαρίττα = ἐπιχαρίσω. Forms like ἐπεφανίσατο, κομιτάμενοι are common in Boeotian inscriptions. 'You have done me a good turn, stranger.' The γα is like γε in 560, idiomatic after the oath. Cf. Eccl. 1045 νῇ τὸν Δία τὸν σωτήρα κεχάρισαι γε μοι, | δ' γλυκύτατον, τὴν γραῦν ἀπαλάξασα μου.

869. 'They knocked the blossoms off my penny-royal.'

ἀνθία R. Other MSS. have ἀνθεία or ἀνθεά. If ἀνθεία is right, it cannot represent ἀνθεά. The close pronunciation of praevocalic ε in Boeotian would give ἀνθεία, just as the Attic θεά becomes Boeotian and Laconian θῖς. The form ἀνθεία must represent an original ἀνθεία plural of ἀνθεῖον formed from the stem ἀνθεά as adjective ἀνθεῖοι from the stem ἀνθεῖο. Boeotian ἰ takes the place of diphthong ει. Cf. ἀργίος = ἀργείος, ἱράνα = εἰρήνη, ἰμι = εἴμι, ἰ = ἰεί.

ἀπέκλειον: ἀπέβαλον (Schol.).

870. πρίασο is Boeotian patois, Attic πρίῳ. The uncontracted forms are confined to Tragedy; the only instance in Comic trimeters is ἀνίστασο Thesm. 236, 643, Lys. 929, Vesp. 998.

871. ὀρταλίχων, 'chickens,' οἱ μῦτῳ πετόμενοι νεοσσοί (Hesych.). In Ep. 1344 ἀνορταλίζεων is used of the futile way in which chickens flap their wings. But Strattis fr. 47 seems to indicate that the Boeotians used the word in the same elastic sense as the modern poulterer is apt to do: ξυνίετ' οὐδέν, πᾶσα Θηβαίων πόλις' | οὐδέν ποτ' ἄλλ'. οἱ πρώτα μὲν τὴν σημείαν | ὑποτιθεῖται, ὡς λέγοντο, ὡνομαῖετε, | τὸν ἀλκετρύνα ὡς ὀρταλίχων κτλ. τετραπτερυλλίδων should properly mean locusts. Elmsley objects that these are hardly a delicacy, cf. 1116, and translates 'or my four-footed game', referring to the hares of 878. But it is difficult to get rid of the notion of flying in τετραπτερυλλίδων. τετραπτερυλλίδων is not the equivalent of τετραπτόδων: and it is by no means certain that 'locustses' are out of place among this purveyor's wares. See 878-80 n.

872. 'All hail my scone-fed friend.' The κόλλης Θεταλικός was a round roll made of coarse flour. The Athenians prided themselves on being μικροπτάπεζοι, and they constantly scoff at the larger appetites of their Boeotian neighbours—παχεῖς καὶ ἀνασθήτους καὶ ἱλιβίους μᾶλιστα διὰ τῆς ἀδηφαγίας (Plut. de Esu Carn. 6). At Scolus in Boeotia there was a temple dedicated to Demeter Μεγάλάρτῳ καὶ Μεγαλομάζῳ Athen. 416 c. Heracles, the Boeotian hero, is always represented as a gourmand rather than a gourmet.
COMMENTARY: LINES 867–78

873. ἀπλῶς reinforces ὅσα, ‘absolutely all.’ ‘The very pick of all Boeotia, marjoram, penny-royal, rush-mats, wicks, ducks, daws, grouse, coots, sand-pipers, and divers.’ The list is intentionally heterogeneous; the Boeotian dwells on his extensive stock. Marjoram and penny-royal might serve as seasonings; but the rush-mats can hardly be regarded as essential accessories of a festival, and jackdaws do not usually figure on a game list. The ἄτταγας is the francolin, now extinct in Greece, the greatest dainty of them all. Athenaeus describes it as ‘rather larger than a partridge, speckled on the back, bricklike in colour, but inclined to red’ (ix. 387 f). Its habitat was in marshes and fens. Boeotia was the bird-rearing land, μὲν excellence, of Greece. Ephippus fr. 15, Pax 1003 κὰκ Βοιωτῶν γε φέροντας ἰδεῖν | χίνας, νήτας, φάττας, τροχίλους, | καὶ Κωπίδου ἐλθεῖν σπυρίδας.

876. ‘Whew! what a spell of fowl-weather has swooped into our market-place!’ ἔγειναι is the verbum proprio of winds, and ἰας is the wind-termination. ἐτησίας is the trade-wind, Ὀλυμπίας the wind blowing from the direction of Olympia; cf. ἑλεσποντιάς Hdt. vii. 188, Καυκάς Eq. 437 the wind blowing from the Caicus, i.e. the NE. συκοφαντίας Eq. 437 is coined on the model of Καυκάς, informanter on the model of Levanter. But Aristoph. had ὀρνίθια ready to his hand; cf. Aristotle, Meteor. ii. 5. 9 μετὰ τὰς χειμερνιὰς τροπάς πνεύσαν οἱ ὀρνίθια, the cold north winds which brought the birds of passage to Greece. The Boeotian brings them pell-mell in the same fashion.

878. ‘And look you, I bring geese, hares, foxes, moles, urchins, cats, partans, martens, otters, eels from Copais.’ I translate ‘partans’ for the sake of the jingle which is no doubt intentional. We know nothing of any animal called πικτίς. It would be easy to read πηκτίδας—bird cages or nets (Oppian, Ixeutika 3. 7); η and ι are pronounced alike. Some of these animals are less appetizing than the plain locusts of 871. They are no doubt introduced in jesting allusion to the privations of the siege, 478 n. The Parisians of 1870 seasoned their unsavoury diet with jests on ‘rat’ and ‘chat.’ In contrast with these the hare and the eel were the bonnes bouches of which the Athenians had long been bereft. For
the former cf. Vesp. 709, Ach. 520. Importation from Megara had been stopped during the war, and the people cooped within the walls of Athens were unable to hunt in Attica itself, οὔ δασύσω'd eἰρεῖν ἑστὶν υἱχὶ ρώδων Nausicrates fr. 3. The reverence for the eel rose to the pitch of idolatry, Antiph. 147 τά τ' ἄλλα δεινοὺς φασι τοὺς Αἰγυπτίους | έναι τό νομίσαι τ' ἵσοδον τήν ἀγγελίαν· οὔτη τῶν θεῶν γάρ ἐστι πιστότερα, Eubulus 35 and 64. Those from Lake Copais were most esteemed, μεγαλὰ τε γάρ εἰσι | καὶ τὸ πάχος θαυμασταί Archestratus fr. 8. 6.

881. τέμαχος is always a slice of fish, τόμος a slice of meat. Pherecr. fr. 45 καὶ δή' ὑπάρχει τέμαχος ἐγ' | χέλεων ἡμῶν' τευθίς, ἃρ | νειον κρέας, φύσεως τόμος. τάς ἐγχέλεως, 'the eels you speak of,' or, more probably, 'the eels we have all been longing for.'

Dicaeopolis becomes paratragic in doing justice to this enkindling theme; 881 has something of the cothurnate style in spite of the anapaest in the second foot, and 882 is a tragic senarius. Even the dull Boeotian catches fire, and in 883 burlesques a line from the "Οπλων κρίσεις of Aeschylus no less—πρέσβειρα πεντήκοντα Νηρήδων κορών, addressed to Thetis as she rises from the waves. Hence ἐκβαθι in 884, continuing the parody as he takes the eel from his basket.

884. ἐκβαθι τῶδε MSS. τῶδε, Attic τοῦδε, refers to his sack or basket. There is no need to resort to conjecture. Van Leeuwen adopts the Aeolic τῶδε = δεύρο. Cf. Hes. Op. 635 ὄς ποτε καὶ τυίδ' ἥλιδε, Theocr. v. 30 τυίδ' ὁ τράχως αἰότος. Others read τὸδε, i.e. τῷ ἕνω, 'in deference to his wishes.'

885. As in Pax 520 ff. ὁ πότνια βοτρυνώδωρε τί προσείποι τ' ἐποίοι we have here a burlesque of the recognition-scene which is so common in tragedy. The fun of the Old Comedy depends in no small measure on the ever-emerging contrast with its tragic background. The contrast would of course be heightened by the 'mouthing' and the gestures of Dicaeopolis. It is the burlesque of the tragic motive that explains the prevalence of the tragic rhythm, the tragic words δῶρες 887, τέκνα 891, and the tragic parody 893-4. The eel is personified all through the scene as a bashful maiden. With τῆς ἕνως 892 (sc. κορής), cf. Igs. 702 παιδα χρηστήν κάγαπατήν ἐκ Βοωτών ἐγχέλειν. Such personification is not infrequent in Comedy: a goblet is spoken of as τροχήλατος κόρη, a loaf of bread as ἀγνὴ παρθένος Δηνωΐς κόρη. Archestratus calls a cake Δήμητρος παίς, a pike θεοῦ παίδα λάβρακα. The μώλις in 890 marks the coyness of the maiden, ἐπίχαρηται in 884 is an invitation to 'be kind'. χαριζεσθαι is regularly used in νε ανατορία, πολλῶν γάρ δ' οἱ πειρασάντων αὐτὴν ὀλγαι χαρίσασθαι Eq. 517.

886. 'The heart's desire of Comic choruses' is explained by 893,
where the eel is carried inside to form part of the banquet given by the choregus after the performance.

887. **φίλη δὲ Μορύχῳ**, a comic break on the seeming pathos of 885–6. Morychus was the Apicetus of fifth-century Athens. Plato, fr. 106 ὀ θείες Μορύχε, νῦν γὰρ εὐδαιμόνιον ἔφυσ | καὶ Γλαυκέτης ἡ ψήφτα καὶ Λεογάρας | οἱ ζήτετε τετραδός οὐδὲν ἐνθυμούμενοι. These worthies live the life of gods serene.

888. **ἔσχάρα**, a portable brazier with four legs.

891. **ἀνίρακας**, ‘no small gift in these hard times’; cf. 34 n.

In his first outburst of enthusiasm Dicaeopolis will have the cooking done then and there. But his second thoughts are wiser. The accessories must be saved for the after-feast. This time the chorus will not be dismissed ἄδειων 1155 n. For the sort of fare provided by the choregus cf. Plut. Mor. 349 λ οἱ γὰρ χορηγοὶ τοῖς χρεωταῖς ἐγχελεία καὶ θριάκια καὶ σχελίδας καὶ μυελὸν παρατιθέμενες ἐνώπιον. There is a joke of the same economical order in Pax 1019–22, where Tryganeus also takes a second thought, and excuses himself from sacrificing the sheep upon the stage: οὐ̂χ ἤδεται δήποτεν Ἐιρήνη σφαγίας, | οὐ̂δ' αἰματοῦντι βωμός: ἀλλ' ἐσώ φέρων | θύσας τὰ μηπ' ἐξελόν γεῦρ' ἐκφερε, | χοῦτο τὸ πρόβατον τῷ χορηγῷ σφόζεται, the last line being spoken aside.

R’s ἐκφερ’ is a mere mistake, K for IC. **αὐτήν** in 891 cannot have a different reference from **αὐτήν** in 893. And the eel must already be out of the sack. Dicaeopolis apostrophizes it himself, and invites others to salute it. The Boeotian must have taken it out at ἐκβαθί: he could hardly expect it to get out at the word of command. Thus Herwerden’s *ex calce* falls to the ground. Critics who object to D.’s sudden change of mind are surely hard on Aristophanes, and must have forgotten the parallel situation in the Pax. The sudden change would be justified, were it only to motive the parody which follows.

893. **θανὼν** is found only in tragic or paratragic style. The ordinary Attic forms are ἀποθνησκόω, ἀποθανοῦμαι, ἀπέθανον, τέθνηκα. Here we have a malicious parody of Eur. Alcestis 367–8 μηδὲ γὰρ θανὼν ποτε | σοῦ χωρίς εὕρ τῆς μόνης πιστῆς ἐμοί, a parody to which Philetaerus makes a rejoinder in his ‘Winebibber’, οὐ γὰρ θανὼν δήποτεν ἀν ἐγχελεῖν φάγοις, | οὐδ' ἐν νεκροῖς πέττεται γαμάλιος.


MSS. here give us the impossible ἐντευτλανωμένης. The Greek
word for beet is τεύτλον or τευτλίον: from the latter is derived ἐντευτλίον as from βριον ἐνθριοῦν.

895. τιμά, 'price,' as in πολύτμος, 'dear.' In Lysias xxii. 8 τίμως, 'dear,' is contrasted with ἄξιος, 'cheap.' Note the emphatic position of the personal pronoun. As the slaves vanish with the brazier and the cel, the Boeotian not unnaturally inquires where he is to come in.

896. ἐγορᾶς τίλος, 'market dues,' exacted only from foreigners, who had to pay this impost before obtaining a stand. It is possible, however, that D. is thinking of the ἐπώμια, a certain proportion of all goods sold, probably 1 per cent., being levied by the State. Under the unusual circumstances l'état c'est moi.

898. τώγα = ἔγωγε. For the omission of the γ sound between the two vowels, γ → γ, cf. Boeotian ἀγείοχα = ἄγγιοχα, ὅλιος = ὅλιγος (Plato fr. 168, Rhinthon fr. 8), Φαίλει = Φαγαλεύς in an inscription of 271-265 B.C. Praevocalic ε is represented by Boeotian ι. There is no reason to doubt the unaspirate form of our MSS. Apollonius, de Pron. 64 c remarks on the authority of Tryphon that the Boeotian form was always aspirated (ιόν), ἰπει δασίνεται τὰ φωνέματα ἐν ταῖς ἀντωνυμίαις, ὅτε πρὸ φωνητῶν τίθεται, ἐδόσ ἐοῦ κτλ. But ἐδὸς ἐοῦ are not relevant. Their aspirate is not due to the fact that their initial vowel is followed by another vowel; it represents the original s which appears in Latin suus sibi se.

899. η, 'or else,' i.e. instead of taking payment in cash.

τώ B. All other MSS. have ἰώ, an easy corruption. The Schol. read ἵω: γράφεται καὶ ἰώ ἀντὶ τοῦ ἐγώ καὶ δύο στιγμαὶ ἐν τῷ ἄξιοι, εἶτα τὸ ἰώ. The 'two points' are to mark change of person.

900. ο τι γ ἐστι 'Ἀθάναις. The γε marks the affirmative answer, ἔγωγέ φημι, τρία γε ταντη γεώματα 187. If 'Ἀθάναις is right (R has ἐν 'Ἀθάναις) we must supply an ἐν with it from ἐν Βοιωτοῦν, 533 n. This construction is unusual except in elevated style, but it is facilitated here by the possibility that 'Ἀθάναις might stand alone as an ordinary possessive dative. Elmsley's 'Ἀθάναι' = 'Ἀθήνης is unnecessary.

901. 'Then you'll buy Phaleric anchovies for export, or crockery perhaps.' The small fry called ἀφύαι were a dainty in high favour with all classes at Athens. Chrysippus termed them 'the poor man's relish,' Athen. 285 D. Those from Phalerum were most esteemed. -Matron 22 η δὲ Φαληρική ἡλθ' ἀφύη Τρίτωνος ἔταρή.

κήραμον: collective, 'crockery.' Thuc. ii. 4. 2 λίθοι τε και κρέμαφ (tiles) βαλλόντων. So ἐπαλξίς is collective singular in line 72, 'the ramparts,' Thuc. ii. 13. 6 τῶν παρ' ἐπαλξίν. From the sixth to
the fourth century the pre-eminence of Attic pottery was undisputed. Vases made of the excellent red clay (γῆ κεραμίτης) found on the promontory of Kolias were exported to all parts of the Mediterranean and Black Sea coast. Several of these vases depicted with scenes from the Old Comedy have been found at Kertsch in the Crimea.

902. ἐντὶ: Boeotian third plur. of εἴμι.

904. ἐγώδα, 'I have it,' 430 n.

905. νεὶ τῶ θεῶ. The MSS. all have σιῶ, but there is no authority for the σ- form in the Boeotian dialect. In Laconian the case is more doubtful. MSS. constantly give s for the aspirate θ in Aleman, in Aristoph., e. g. Lys. 86 ναὶ τῶ σιῶ, and in Thuc. v. 77 τῶ σιῶ σύματος, i.e. τοῦ θεοῦ σύματος (for exceptions see Kühner-Blass i. 152), while early inscriptions have only θ. Blass conjectures that the Laconian pronunciation of θ was at this date like the 'th' in English 'think', while the Attic pronunciation was τ', a t sound followed by an h (very much like that inserted by an Irishman after the 'p' in pig). The Laconian would write θ, but the Athenian, having no symbol corresponding to the Laconian sound, would reproduce it as best he could by s.

The dual implies that the two gods are naturally mentioned together. On the lips of a Theban the reference is to Amphion and Zethus, the founders of Thebes. The Spartan ναὶ τῶ σιῶ refers to the Dioscuri. Spartans and Thebans of both sexes swore 'by the two gods'. The Attic μὰ τῶ θεῶ (Demeter and Kore) was reserved for ladies; in the Parliament of Women the speaker disguised as a man betrays her sex by indulging in her usual oath. Eccl. 155 B. μὰ τῶ θεῶ; τάλανα ποῦ τῶν νοῦν ἐχεις; | Α. τὶ δὲ ἔστιν; οὗ γὰρ δὴ πείνα γ' ἡμῖν σε. | Β. μὰ Δι' ἀλλ' ἀνὴρ ὧν τῶ θεῶ κατομοσασ. Mnesilochus plays the game better. As soon as he dons the woman's dress he swears by Artemis Thesm. 517, and by the two gods ὃ πολυτιμήτω θεῶ Θεσμ. 594.

[Kühner-Blass treats the present passage as a mere corruption for νεὶ τῶς θεῶς. 'A Boeotian cannot swear by the Dioscuri.' But there is no reason why he should not swear by his own twin gods. He has already sworn by Iolaus.]

906. 'I should make a good thing of it, if I carried him off like an ape stuffed full of tricksiness.' The Schol. takes this as ironical. But the Boeotian speaks in good faith: he thinks of exhibiting the informer. A sycophant will be a curiosity at Thebes. μέντοι: in affirmation (μὲν τοι) with the intensive force of τοι. Eq. 168 ἐγὼ;—σὺ μέντοι, 'Yes, you,' 895 οἴδα μέντοι. It is specially common when some word or words of a question are repeated in the answer.
908. καί μήν, 'and by the way.' This formula is regularly used to mark the entrance of a new character. In this use it is not followed by γε, as it generally is when it marks the introduction of a new point for consideration. Ran. 106 καί μήν ἀτεχνῶς γε παμπόνηρα φαίνεται.

Νικάρχος: Keck (Quaest. Aristoph., p. 71) sees in this sycophant a caricature of—Nicias! Line 915 τῶν περιεστῶτων χάριν reminds him of Plut. Nicias 4 πολύ τὸ πρὸς δόξαν καὶ φιλοτιμίαν πανηγυρικῶν καὶ ἄγοραίον. Further, Nicarchus is θεοίσων ἐξήρος 933, and the slave in Eq. 34 argues the existence of θεοὶ from the fact that he is θεοίσων ἐξήρος. But these data smack of Fluellen. 'In the comparisons between Macedon and Monmouth the situations, look you, is both alike. There is a river in Macedon, and there is also moreover a river at Monmouth, and there is salmons in both.'

909. 'There's not much of him.' 'But all there is, is bad.' Words like ὑψος, βῶθος ἔφος, μῆκος are generally used without the article as accusatives of measurement; they are practically adverbiaial expressions. ἀπαν κακῶν by attraction for ἀπαν κακῶν, 'all vice.' Thesm. 787 ὥς πᾶν ἐσμέν κακῶν ἄνθρωποι, Soph. Phil. 927 ὃ πῦρ σὺ καὶ πᾶν δείμα, El. 301 ὃ πᾶντ' ἁνάλκης ὄντος, ή πᾶσα βλάβη (= δό πᾶς βλάβη ὄν Jebb). There is a similar attraction of the participle in Eccl. 158 ἄνηρ ὄν τῷ θεῷ κατώμοσας (of a woman disguised). μικκός is the Doric form. The Plautine Miccotrogus (Stichus 242) is probably borrowed from the Dorian farce of Southern Italy.

910. τῶς ἐμά, 'they belong to me here,' 93 n.

911. ἵπτω Δέυς, 'God wot.' A Boeotian formula, Phaedo 62 Α καὶ ὁ Κέβης (a Theban) ἤρεμα ἔγειλολάς, ἵπτω Δέυς, ἐφη, τῇ αὐτοῦ φωνῇ εἰςπῶν, Plato, Ep. 345 Α ἵπτω Δέυς, φησίν ὁ Θηβαῖος. ἵπτω Δείς is found in Homer, II. χ. 329, and in Tragedy, Soph. Trach. 399 ἱπτω μέγας Δείς: but it is rare in Attic dialogue, Lucian, Toxaris ii. 518 ἱπτω τοῖνυν ὁ Δείς ὁ φίλος.

912. τί δὲ κακῶν παθῶν. The variation from the ordinary τί παθῶν; is not unintentional. 'What harm have they done you?' is more to the point than 'What has come over you?' Bentley's τί δὲ is more suitable than MSS. τί δαί which is confined to brief questions, τί δαί; τῶς δαί; τί δαί λέγεις; expressing surprise. It also avoids the unusual division of the anapaest in the fourth foot. ε and αι are pronounced alike and represented by the same compendium ε. Bentley's conjecture is now confirmed by the Berlin papyri.

913. 'Wage war and strife on dicky-birds.' ήρα = Att. ήρω, exemplifying the Boeotian contraction α-ο = α. So φυσάτες in 868.

914. τί ἀδικείμενος = Att. τί ἀδικούμενος. The -εω, -αω, -οω verbs
often take the -μι form in Aeolic, of which Boeotian is one branch. Herodian π. μονήρ. λέξ. ii. 930 cites πόεμι, νόεμι, φίλεμι, τάρβεμι from the Boeotian poetess Corinna.

ἀδικεῖν belongs to that class of verbs denoting persistence of result which may often be translated like the English perfect, 'I have done wrong,' 'I am in the wrong,' rather than 'I am doing wrong'. So μὴν to be victor (Xen. Anab. ii. 1. 4 ἀπαγγέλλετε Ἀρμαίῳ ὃτι ἠμείς νικώμεν βασιλέα καὶ, ὡς ὤρατε, οὖθες ἡμῖν ἐτι μάχεται), φεύγειν to be in exile, κρατεῖν to have the upper hand, ἢκω ἰ Am come, οἴχομαι, ἤττώμαι, &c.

915. τῶν περιστώτων χάριν. The speaker is quite patriotic, says the Schol. He uses the phraseology of the Orators. Demos. liv, 41 ὑμῶν εἶνεκα, δὲ ἄνδρες δικασταί, καὶ τῶν περιστηκότων. Nicarchus is really thinking of the audience, not of the χορευταί. A wave of the hand would make this plain. His point is put more fully in De Corona 196 ἔστι δὲ ταῦτα πίνατα πρὸς ὑμᾶς, ἄνδρες δικασταί, καὶ τοὺς περιστηκότας ἔξωθεν καὶ ἀκρωμένους, ἐπει πρὸς γε τοῦτον τῶν κατπντυστῶν βραχύν καὶ σαφῆς ἐξήρκει λόγος.

916. γε is omitted in the Aldine and in Suidas. It is not strictly necessary. But it is often used in place of the more expressive γὰρ (= γε ἀρι) in a clause which gives a proof or explanation of a preceding statement. Eur. I. A. 1394 οὐ δεῖ τὸν διὰ μάχης μολεῖν | πᾶσιν 'Ἀργείων γυναικῶν ὄνεκ' οὖθε κατθανεῖν | εἰς γ' ἀνήρ κρείσσαν γυναικῶν μυρίων ὄραν φίος, Xen. Mem. i. 2. 54 ἐλεγε δὲ ὅτι ἔκαστος . . . τοῦ σώματος ὅ τι ἀν ἄχρειον ἢ, αὐτὸς τε ἄφαιρε καὶ ἀλλω παρέχει· αὐτοὶ τέ γε αὐτῶν ὄνυχις τε καὶ τρίχας καὶ τίλους ἄφαιροίσι.

917. ἐπείτα, indignantis. δῆτα after an interrogative particle emphasizes the whole clause; after an interrogative pronoun, τίς, τί, and the like, it emphasizes the interrogative word.

διὰ θρυαλλίδα Suidas, θρυαλλίδας MSS. The singular is imperatively required by the following αὐτή, and is supported by the Berlin Texts. The vague singular, minimizing the ground of offence, is precisely what we want here.

918. τὸ νεόφρον: collective singular as in 552. Blaydes' τὰ νεώρια is unnecessary.

919. 'A wick set a dock a' flame!' 'I should say so.' 'How, pray?' The daring attempt made by Cnemus and Brasidas to burn the arsenal at the Peirneus (429 B.C.) was still fresh in men's minds. The attempt proved abortive, καὶ τίς καὶ ἄνεμος λέγεται αὐτῶν κωλύσα Thuc. ii. 93; but the raiders succeeded in capturing the squadron which blockaded Megara, and in ravaging Salamis. Athens had been rudely awakened from her feeling of security, and would still be jumpy about her arsenals. 920-4 is a skit
on the ridiculous accusations concocted by the Titus Oates of the day.

920. ἐνθεὶς ἄν εἰς τίφην ... ἀψας ἄν ...: ἄν is often repeated in the course of a long sentence. Here it emphasizes the hypothetical nature of the whole affair. The informer is made to indicate that he is making the best of a bad case.

The difficulty of this passage lies in the fact that it is meant to be nonsensical; Dicaeopolis refuses to recognize a coherent scheme for the burning of the arsenal 924–5. It should, however, have the appearance of sense. The ὄροππα is evidently a water-course running from Athens to the Peiraeus. Most editors take τίφη to be a hollow reed like that in which Prometheus enclosed his gift of fire. But it is difficult to see how the flame, boxed up in the reed, was to get into touch with the ships. The Scholiast takes it to mean ‘beetle’, ἕφαν κανθαροδέσ, but burks the difficulty of translating ἐνθεὶς εἰς by a convenient paraphrase, ἐκ ταύτης δῆσας. I think it probable that τίφη, like its synonyms στιφῆ and κάνθαρος, meant (1) a beetle, (2) a boat. The beetle-boat is put on the water-course with its freight of fire, and it finds its way to the Beetle-harbour. Κανθάρον λιμήν was properly the large harbour to the south-west of the Peiraeus, but in popular language it seems to have included Zea and Munychia as well; thus the name would be directly suggested by τὸ νεόριον. Pax 143–5 is more perspicuous. Λ. τὸ δὲ πλοῖον ἔσται Ναξιούργησ κάνθαρος. | Β. λιμήν δὲ τὸς σὲ δέξεται φοροῦμενον; | Λ. ἐν Πειραιεὶ δῆπον 'στὶ Κανθάρον λιμήν. Once the beetle-boat had reached the Beetle-harbour, it would play the part of Drake’s fire-ships which ‘singed Philip’s beard’. The notion of fire-ships seems to have been in the air at this time. We know that they were employed at Syracuse twelve years later, Thuc. vii. 53 ὅλκαδα κληματίδων καὶ δαδὼν γεμώσατες—ἡ γὰρ ἐπὶ τοὺς Ἀθηναίους ἃ ἀνεμος ὀμίος—ἀφείται πῦρ ἐμβαλόντες. The intentional absurdity consists (1) in the humorous assumption that a beetle-boat will be sure to find its way without let or hindrance to the Beetle-harbour (cf. Pax 143–5), (2) in the ridiculous tenuity of the boat as contrasted with the magnitude of the enterprise—it has to go down a water-course.

It is interesting to observe that Ben Jonson thought it worth while to imitate this passage. He has a similar plausible absurdity in Volpone, Act IV, Sc. 1, where Sir Politick Would-be suggests the suppression of tinder-boxes.

My first is
Concerning tinder-boxes. You must know
No family is here without its box.
Now Sir, it being so plausible a thing,
Put case that you or I were ill-affected
Unto the state, Sir; with it in our pockets
Might not I go into the Arsenal
Or you come out again, and none the wiser?

922. βορέαν ἐπιτηρήσας μέγαν: a playful allusion to the attempt
made by Brasidas 919 n.

924. σελαγώντ’ ἄν αἱ νής Α, αἱ νῆς Γ, αἱ νῆς R. But the only
Attic form of the nom. plur. is νῆς, and there is no authority,
outside Pindar and the Epic, for the synizesis ἄν. Further, with
a verb like σελαγεῖσθαι, ‘to be in a blaze,’ we want some word for
‘straightway’. Pierson’s conjecture είθος implies that the MSS.
reading is a gloss supplying a subject to σελαγώντ’ ἄν. Brennan’s
αίθυς is extremely attractive, though that form is not found else-
where, but always εἴθυνς. Unfortunately there is a lacuna in
the middle of this line in the Berlin Papyri.

926. μαρτύρομαι: antestor. Nicarchus gets a buffet from
Dicaeopolis, and calls on all and sundry to take note of the assault.
Pax 1119 ὥ παῖε παῖε τὸν Βάκω.—μαρτύρομαι.

927. ‘Give me some straw to truss him with before handing
him over.’ There is no real difficulty in the MSS. reading, φέρειν
is often used in the sense of giving, not carrying, Pax 5 ποὺ γὰρ ἤν
νῦν δὴ φέρειν; Here it is used of giving in payment, Thuc. i. 19
χρήματα τάξαντες φέρειν. Dicaeopolis is to pay the price agreed
upon in 905.

928. This line seems to be a mere adscript based upon 905 and
931. An anapaest does not follow a trichrim unless the latter is
at the end of a dipody and completes the sense 47 n. And the
line will not scan at all as it stands. The α in κατάγγι is long as in
κατάγειν 944 (Kühner-Blass ii. 346). We might, of course, change
φοροῦμενοι to φεροῦμενοι, were it worth while. But the line is
awkwardly connected with the foregoing, gives us a second ἢν
clause that one would rather be without, and makes the advice of
the Chorus mere surplusage.

929-51. An amoebaeic song in iambic dimeters and monometers,
934–6 = 945–7 being catalectic. The parts assigned to the Chorus
were probably taken by the leaders of the first and second ημιχώρια
in the strophe and antistrophe respectively. 936–9 sung by the
actor correspond to 948–51 assigned to the Chorus, and the melody
of the solo in the strophe would not be adapted to choral rendering
in the antistrophe.

932. ‘I’ll look after that, for sure enough the fellow has a
clattering ring, cracked in the firing, and god-forsaken altogether.’
Dicaeopolis treats the sycophant as a genuine crock, striking him
to test εἴτε ὑγίες εἴτε σαθρὸν φθέγγεται (Plato, Theaet. 179d). Cf. Persius iii 21: ‘sonat vitium percutta’. He mixes his epithets accordingly. ‘Fire-flawed’ suits the crock but not the man, ‘clattering’ might be used of either, but ‘god-forsaken’ is distinctly the human attribute. It is the foundation of Nicias’ belief in gods οτὶ θεοῖσιν ἔχθρος εἰμι Eq. 34. The two words are always to be written separately, θεοὶ ἔχθρος but θεωπεχθρία, καλὸς κἀγαθὸς but καλοκάγαθια. So ἀνὴρ ἀγαθός, ἀνθραγαθία: ο’ Ἄρειος πάγος, Ἀρεισπαγίτης: Μεγάλη πόλις, Μεγαλοπολίτης, &c.

ἄλλως (1) otherwise; (2) besides, ἀρίστων καὶ ἄλλως φρονιμωτῶτου Plato, Phaedo ad fin., hence ‘at all events’, ‘anyhow’ ἐπείτερ ἄλλως εἰς’ Ἀργος κίες, Aesch. Cho. 680; (3) ‘otherwise than well,’ and so ‘in vain’. The euphemism is like that in ἐτέρος = κακὸς and in si quid secus acciderit; (4) with substantives of disparagement εἰς ἔκκολον ἄλλως Soph. Phil. 947, πρόβατ’ ἄλλως, ‘mere sheep,’ Nub. 1203, γῆς ἄλλως ἀχὴ, ‘mere cumberers of the ground,’ Plato, Theaet. 176d. Here ἄλλως is ‘besides’, ‘moreover’, as in (2).

935. τί χρῆσται ποτ’ αὐτῷ: ‘What will he do with it?’ But ‘can’ or ‘shall’ is nearer the mark than ‘will’. The future here expresses action to be taken at the will of another, a use resembling that in the deliberative question. Plut. 941 τοῖς δ’ εἴμαδιοις τί χρῆσται τις;

937. ‘A cup of woes—a mortar to bray up all sorts of litigation—a lamp to throw official glare on power—a mixer to prepare official botheration’ (Tyrrell). ύπευθυνοὶ: officials who have not yet passed their audit on demitting office. They were particularly liable to be ‘squeezed’ by informers, πιέζω τούς ύπευθυνοὺς Eq. 259, and frequently paid blackmail, πορὰ τῶν ύπευθυνῶν ἔχοντα χρήματα Vesp. 102. For the pun in φάιειν cf. 826n. The λυγνοῦχος was properly the wicker frame, not unlike our stable lanterns, in which the lamp itself (λύχνος) was carried when out of doors. The comparison is suggested by the straw crate in which the informer is trussed.

944. οὐκ ἄν καταγείη. Müller’s κατάξειος is generally accepted though it involves an improbable change. Cobet conjectured κατεαγοίη, but the perf. opt. is not in place: ‘would never be found to be broken.’ The MSS. καταγείη may well stand; there is no proof whatever that the a was short. See Kühner-Blass ii. 346, Rutherford, Babrius 47. 7. If any change were required, I should prefer κατάξειον rather than κατάξειας, cf. 931.

945. κατωκάρα, ‘if it were hung by the feet, head downwards.’ Pax 158κατωκάρα ῥίγας με βουκολήσεται, ‘flinging me headlong.’ Suidas s. v. κατωκάρα’ ο’ Ἀττικοί ὑφ’ ἐν ἀναγιγνώσκοι, treat as a single word.

947-51. I. Most editors take μέλλω γά τοι θερίδεν as ‘I am going
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to make a bit out of this', and join πρόσβαλλ' ὅποι βούλει together 'and use him for any purpose you please, a thoroughgoing informer'. But (1) there is no reason to suppose that θερίζειν, undefined by object or by adverb such as καλῶς, could mean 'to make a profit'. (2) The πρόσ of πρόσ πάντα certainly suggests dependence on the proximate πρόσβαλλε. (3) πρός πάντα συκοφ. ἀντήν desiderates an ὑπάτα.

II. 'I am going to harvest my wares,' a sense supported by the Scholiast ἀπὸ μεταφορᾶς τῶν θερίζουτων ὅτι τὰ δράγματα (συν- or ἀνα-) τιθέασιν. The Boeotian puts together what he has left on his hands. Then, with Willems, taking συκοφάντην as governed by συνθερίζει and by πρόσβαλλε—'Eh bien, brave étranger, lève aussi et jette par-dessus le reste, pour l’importer où bon te semble, un sycomorph.' The pres. partic. denoting conative action is used like a future, Ach. 178, Eur. Suppl. 120 τούτων θανότας ἢθην έξαιτῶν πόλιν. This use is specially common in the case of férein and ἀγεν. For πρόσβαλλε πρὸς πάντα cf. Xen. Hell. i. 5. 6 εἰ πρὸς τὸν μισθὸν ἐκάστῳ ὀζολόν προσθεῖσ. The sycomorph is treated as a household implement 936-9, Eq. 981 ff. εἰ μη 'γενέθ' οὔτος εὖν | τῇ πόλει μέγας, οὐκ ἂν ἥ-ιστον σκεύη δύο χρησίμων, | δοιδύξ οὔδε τορύη.

952. μόλις γ’ ἐνίδησα: γε emphasizing μόλις. 'It was jolly hard work tying up the cursed fellow.' Dicaeopolis accompanies this remark with some extravagant display of exhaustion.

954. τῶν τύλαν. See note on 860. ἵπποκυπτεῖν with accus. is not found before Procopius, Ep. 55 ἀλλ’ ἵπποκυπτεῖν δεῖ τῶν αὐχένα καὶ ξυγὸν ἀνάγκης ὑπομένειν ἐκώντας. The diminutive -χος is Boeotian and Dorian, ὀρτάλιχος 871, πυρίχος Theocr. iv. 20, ὀσίχος Theocr. iv. 55, τοσσίχος = ταντύλος (Hesych.); in proper names Ἀτσώπιχος Pind. Ol. xiv. 15, Ἀμμύνιχος Theocr. vii. 132.

955. κατοίσεις, 'carry him home.' κατα- as in κατάγειν, κατιέναι, κάθοδος. κατηνέχθαισαν πρὸς τὴν Πελοπόννησον Thuc. iii. 69.

956. 'It's a rotten freight you'll be carrying anyhow, but still.' ἀλλ’ ὅμως, sc. οἴστεόν 402 n. Note that when the verb is repeated it is in the simple form. This is the ordinary rule, Eur. Bacch. 1064 κλάδον | κατίγειν, ἤγεν, ἤγεν ἐς μέλαν πέδων. Sometimes it is reversed, λάβεσθε, προσλάβεσθε 1215, σῶσον ἐκσωσον 6’ ἐμὲ Eur. I. T. 984.

958. 'And if you make a profit on this lading, your fortune's made so far as sycomophants go,' i.e. there are plenty more where that one came from. οὖνεκα = quod attinet ad; in this use it is generally accompanied by γε. Nub. 420-2 οὖνεκα γε ψυχῆς στερρᾶς δύσκολοκόιτον τε μερίμνη—οὖνεκα τούτων ἐπιχαλκεύειν παρέχοιμ' ἄν. For the form οὖνεκα which is by far the commonest in Aristoph. see Meisterhans 216 n.
959. Enter a slave from the house of Lamachus.

τί μὲ βωστρεῖς; 'why are you bawling on me?' Cf. βόασε παιδα ὃν Pind. Pyth. vi. 36, τὸν δὲ Μανήν ἡ Σύρα βωστρημάτω 'κ τοῦ χορίου Pax 1147, and Martial's 'clamatusque procul viator'. βωστρεῖς is formed from βοᾶν as ἔλαστρεῖν from ἔλαν and καλιστρεῖν from καλεῖν.

960. ἐκέλευς: the tense goes back to the time at which the order was given. The imperfect is used, not the aorist, as the notion is really durative—'urged,' not 'commanded.' But the imperfects ἐκέλευν and ἔλεγον are in general much more common than the corresponding aorists. Cf. Thuc. iv. 28 Νικίας ... ἐκέλευν ἡμίνα βούλεια δύναμιν λαβώντα ἐπίχειρειν—'erfolglose Aufforderung' (Kühner-Gerth). Hdt. i. 69 ὁ Κροῖσος ἐπεμπε ἐς Σπάρτην ἀγγέλους ... οἱ δὲ ἔλθοντες ἔλεγον κτλ. 'The thoughts follow the motion' (Gildersleeve). Other grammarians look upon such isolated uses of the imperfect as survivals from the time when the imperfect was the only tense of narration.

961. εἰς, 'for the Feast of Pitchers.' Pax 563 ἐμπολησαντές τι χρηστόν εἰς ἀγρόν ταρίξιον, Eq. 1185 ἐπίτηδες αὐτ' ἐπεμψε σοι | εἰς τὰς τρυπέρεις ἐντερόνειαιν ἡ θεός. This use is to be distinguished from the purely temporal οὐκέτε εἰς μακρὰν Vesp. 454, εἰς ἐσπέραν Pax 966. The Feast of Pitchers was the second day of the Anthesteria, a Dionysiac festival extending from the eleventh to the thirteenth Anthesterion, 2nd to 4th March. For a full discussion of the Anthesteria, its origin and religious significance, see Foucart's Culte de Dionysos en Attique, 107-63. In Ach. 1000 and 1087 ff. we have a picture of the drinking-contest at the Χάσε and the banquet provided by the priest of Dionysus.

962. ἐκέλευς, sc. δοῦναι, from μεταδοῖναι in 961. Thuc. ii. 71 ἀπεδίδουν Πλατανεύσι γῆν καὶ πολύν τὴν σφετέραν ἐξοντας αὐτούμονας οἰκεῖν, στρατεύσαν τε μηδένα ποτὲ ἡδίκοις ἐπ' αὐτοῖς (sc. ἐδίδον ἀπεδίδου). Sometimes a different verb is to be supplied, Xen. Oec. xi. 18 τὰ μὲν βάδην (sc. ιόν) τὰ δὲ ἀποδραμῶν.

963. ὁ ποίος οὗτος, 'What Lamachus is this that wants the eel?' The presence of the article shows that the question is a real one. D. affects to know nothing about Lamachus, and asks for further information. Nub. 1270 τὰ ποία ταῦτα χρήματα; 'What money is that you speak of?' Ach. 418 τὰ ποία τρύχη, where Euripides really wants to know 'what rags.' Quite different is the use of ποίος without the article repeating a word in disdain ποίον βασιλέως; 62 n.

964. ταλαύρινος, 'with shield of tough bull-hide.' ταλαύρινος is
used of Πόλεμος in Pax 241, of Ares in Iliad v. 289 "Αρης ταλαιρινον πολεμιστην. It personifies Lamachus as the War-Geist. Its literal meaning is submerged; Lamachus' shield was made of metal like any other fifth-century shield.

965. The servant continues to speak of his master in cothurnate style. Tel maître tel valet. He adapts an Aeschylean phrase, Sept. 384 τρεῖς κατασκίων λόφους | σείει, κράνως χαίτωμα. Lamachus' triple crest was part of the taxiarach's insignia, Pax 1173 μᾶλλον ἡ θεότης ἐχθρῶν ταξιαρχῶν προσβλέπων | τρεῖς λόφους ἔχοντα καὶ φωνικὸν ὀξείαν πᾶν.

966. 'No, by heaven, not for his shield itself.' οὐκ ἐν, sc. μεταδοίην. Vesp. 298 οὐκ ἂν μὰ Δ' εἰ κρέμαισθε γ' ἵμεις, Plut. 924 οὐδ' ἂν εἰ δοῖς γε μοι | τὸν Πλοίτον αὐτῷ. The γε of the protasis is due to the ellipse of the main verb.

967. 'Let him wag his plumes over his salt-fish?' Set him up with field-fares and eel! Let him stick to his salt-fish with plumessauce to sweeten it! See note on ἐφ' ἀλί in line 835. Preserved fish from the Euxine and the Hellespont was a staple article of diet during the war. It was not a dainty at any time, Matron 17 ὀμοστάρικοι ἐὼν χαήρεων, Φωνικῶν ὁψων, Athen. 121 B τὸ δὲ ὀμοστάρικον ... ἐστὶ βαρύ καὶ γλούσνες, προσετί δὲ καὶ δύσπεπτον: still less after serving as famine rations.

968. ἀπολιγαίνη, 'make an outcry,' ἐρυμηθή ἢ ὀξείως βοᾷ (Schol.). Cf. Iliad xi. 685 κῆρυκας δ' ἐλιγαίνων, Aesch. Pers. 332 λιγέα κοκόματα. But the intensive ἀπο-, 'make vehement outcry,' seems to allow Lamachus too much rope. Should we read ἀπολιγαίνη=εἰαν γρίξη, si quid muttiverit? ὑπο- and ἀπο- are often confused in MSS. Van Leeuwen's ἀπολιγαίνη, cognate with λέιχων, liguire, is ingenious, but nothing more. Such outrageous behaviour would be well worthy the magistrates' intervention, and Dicaeopolis seems to be making a parade of his inflexibility.

970. ὑπαί: a poetical form which occurs also in Av. 1426 ὑπαί πτερύγων τι προσκαλεί σοφότερον, and (in inferior MSS.) in Vesp. 1487. This form and the poetical κυλᾶν show that Dicaeopolis here appropriates a fragment of lyric to grace his felicity. ὁ δὲ τρόπος ποιητικός μεμεῖται δὲ τὸ μέλος Schol. The flight of birds, the poetry of motion, is a frequent theme of lyric song. Ares 1300 ff. ἵδων δ'? ὑπὸ φιλορυθίας πάντες μέλη, | ὅπου χελιδών ἤ τις ἐμπεποημένη | ἢ πνεῦλοψ ἢ χήν τις ἢ περιστέρα | ἢ πτέρυγες ἢ πτεροῦ τι καὶ σμικρῶν προσήν. 'I will take myself inside with attendant flutterings of field-fares and merles.' The prep. marks accompaniment, ἐστρατεύοντο δὲ ὑπὸ συρίγγων τε καὶ πηκτίδων καὶ αὐλοῦ Hdt. i. 17.
The stage is empty. During the choral song there is a shift in the imaginary time. At 961 the Festival of Pitchers is approaching, at 1000 it has arrived; and the scene of the play is thereafter laid at the Anthestiera.

971–99 are generally treated as a Second Parabasis—971–8 Odé, 979–87 Epírrhema, 988–90 Antode, 991–9 Antepírrhema (Zielinski, Glied. 176–7). But as there are no anapaests, and the metre is eretic throughout with the exception of 987=993 trochaic tetr., it is hard to see more than the strophe and antistrophe of an ordinary stasimon.

975. ‘Of which sometimes are handy things to have about a house, and some ’tis fitting to gulp down piping hot.’ Cf. Epich. fr. 42 τὰ διελέν μὲν ἐντὶ χαλεπά, καταφαγῆμεν δ’ εὕμαρεα.

978. αὐτόματα, ‘all without striving his perfect felicity.’ The chorus think of Dicaeopolis as a dweller in Cockaigne. The word αὐτόματα challenges comparison with the Golden Age, when rivers of soup ran gurgling through the streets, when loaves of white bread were as common as chuck-stones, when choice morsels of the choicest game fluttered to one’s lips, when the viands cooked themselves and insisted on being done to a turn. It is never absent from the Schlaraffenland of the Old Comedy. Cf. Telecleides fr. 1 εἰρήνη μὲν πρῶτον ἀπάντων ἤν ὅσπερ ὕδωρ κατὰ χειρός, | ἡ γῆ δ’ ἐφερ’ οὐ δέος οὐδὲ νόσος, ἀλλ’ αὐτόματ’ ἦν τα δέοντα. | οἱνόν γὰρ ἀπασ’ ἐρρεῖ χαράδρα, μάζαι δ’ ἄρτοις ἐμάχιοντο | περὶ τῶν στόμασιν τῶν ἀνθρώπων ἰκετεύονσαι καταστίνειν κτλ., Metagenes fr. 6. 9 τεμάχι ὁ δ’ ἀνώθεν αὐτόματα πεπνυμένα | εἰς τὸ στύμ’ ἄττει κτλ., Pherecrates fr. 108. 2 ποταμοὶ μὲν ἄδαρκης καὶ μέλανος ξωμοῦ πλέω | διὰ τῶν στενοκυών τούθο- λυγοῦτες ἐφερεν | αὐταὐδα μυστίλαισι, καὶ μαστῶν τρίφη, | ὄστ’ εὕμαρη γε κατοκήμην τὴν ἐνδεσίον | χωρεῖν λιπαρῶν κατὰ τοῦ λάργυγος τοῖς νεκρῶις κτλ., Pherecrates fr. 130, Antiph. fr. 680, &c.

πάντ’ ἀγαθά, ‘unmixed bliss,’ not the same as πάντα τὰ ἀγαθά. So ἦργαστο πάντα κακὰ 983 is ‘wrought nothing but ill’. Av. 1706 ὧ πάντ’ ἀγαθὰ πράττοντες.

979. ‘Never more will I receive War into my home.’ Πόλεμως is personified as a quarrelsome guest. ὑποδέχεσθαι and ὑποδοχή are regularly used of the host. Hdt. i. 44 ὁκίοισι ὑποδέχαμεν τὸν ἕτων.

980. παρ’ ἐμοί, ’chez moi. Vesp. 1197 παρ’ ἀνδράσι ξένους πίνων. At an Attic symposium a branch of myrtle was passed from hand to hand: each guest, while he held it, had to sing a skolion or recite a rhesis. fr. 430 ὧ μὲν ὑδεν Ἀδρήτου λόγον πρὸς μυρρίνην | ὧ δ’ αὐτῶν ἡμύγικαζεν Ἀρμοδίου μέλος. The famous skolion in honour of the ‘tyrant-slayers’ (Athen. 695) was briefly called Ἀρμόδιος.
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Antiph. fr. 4 'Aμμόδιος ἐπεκαλέστο, παιών ἑδετο. Hence τὸν 'Αμμόδιον is 'the Harmodios-strain'. Antiph. fr. 85 ἐπείτα μηδὲν τῶν ἄπηρ-χαιμένων | τούτων περάνθη, τῶν Τελεμώνα μηδὲ τὸν | Παιώνα μηδ' 'Αρ-μόδιον. The Schol. here and Suidas, s.v. πάροινος, quote φίλταθ' 'Αρμόδια' αὖ τί ποι τέθηκας; as the first line of this skolion.

981. 'For he was quarrelsome in his cups.' τὸ παρ’ οὖν λυπεῖν τοὺς συνώντας τοῦτο κρίνω παροίνιαν. Xen. Symp. vi. 1. The MSS. παροίνιος will not stand. It could only mean 'befitting a drinking-party'. Hesychius defines a skolion as παροίνιος φόδη, Luc. speaks of παροίνιοι ἄρχησεις De Salt. 34. The choice therefore lies between Elmsley's παροινικός ἀνήρ (cf. Vesp. 1300 καὶ τῶν ἔσσυντον πολύ παροινικῶτατος) and Cobet's πάροινος ἀνήρ. The latter is supported by Suidas.

982. ἐπικομάσας, 'breaking in upon us like a reveller.' Plato Rep. 500 Β ἐπεισκεκομακότας, Plut. 805 ἡμὰν γὰρ ἁγαθῶν σωρὸς εἰς τὴν οἰκίαν | ἐπεισπέπτακε.

983. προκαλομένου, sc. ἐμοῦ. The gen. absol. can be used without a substantive where the latter can readily be gathered from the context. Hdt. iii. 13 ͵οὶ δὲ Αἰγύπτιοι ἐφευγον' κατειλήθησαν δὲ ἐσ Μέμφιο ἐπεμπε Καμβύσης (κήρυκα).

984. φιλοτησίαν, sc. κύλικα. The loving-cup φόδος, as well as the myrtle-bough, was passed from hand to hand. For the ellipse of the feminine substantive cf. Theognis 492 πολλὰς πίνων, Eq. 107 ἐλκε τὴν τοῦ Πραμνίου, 121 ἐτέραν ἔγχεον.

985. ἐν τῷ πυρί is correct enough in itself. Cf. Iliad xxiv. 38 ἐν πυρὶ καίειν. Hermann's ἐτί is prompted by the desire to keep up exact correspondence with the antistrope - ω ω 998.

987. ἐκ τῶν ἀμφέλων: the image is partially confused with the reality; ἐκ τῶν ἀμφέλων where we should expect ἑκ τῶν κυλίκων.

988. ἐπιτέρωσαι τ' restored by Herwerden from ἐπετερ- and Schol. σπεύδει σπουδάζει περὶ τὸ δείπνον. Other MSS. have only ταῖ τ', ται δ'. 'He's all a flutter for his dinner.' The word is used of eager excitement, as in Xen. Symp. 9. 5 ἀνεπτερωμένοι θεάσθαι, with a play on the literal meaning 'winged'. Cf. 970 εἰσεύρ' ὑπαί πτερύγων.

Meineke is, I think, right in supplying ἀντοσι δ' before ἐπιτέρωσαι. Van Leeuwen prefers to omit the first εἰδες ὧ in 971 on the strength of Suidas s.v. ἀνθηρά. All our MSS. have εἰδες ὧ εἰδες ὧ, and Aristophanes is fond of anaphora 1084 ὃ., Thesm. 715 τίς ἄν σιν τίς ἄν. . . . It is easier to believe that the lexicographer has omitted a vain repetition of no value for his particular purpose than that all our MSS. have given us a dittography at the precise point where there is a lacuna in the antistrope.
μεγάλα δὴ φρονεῖ: condemned by Cobet as un-Attic. 'Attici dicebant constanter omnes μέγα φρονεῖν, μεῖξον, μέγιστον φρονεῖν... Graeculi dicebant μεγάλα μείζω μέγιστα φρονεῖν... unde passim actum est ut istae sordes labentis Graecitatis in antiquitatis monumenta se insinuarent, saepe a criticis expulsae, saepius expellendae' V. L. 232. The only exception in verse is Eur. Heracleidae 933 μείζω τῆς τύχης φρονεῖν where μειξόν is an easy correction. Blaydes here suggests μέγα τι δή. With verbs sonandi vel loquendi the plur. is of course quite frequent, Ran. 835 μη μεγάλα λιαν λέγε.

δείγμα (1) a sample, as here. 'He has flung out these feathers to show how choice is his fare.' Theophr. Char. 21 'the man of petty ambition'. βοῦν θύσιον τὸ προμετοπίδον ἀπατικρυ τῆς εἰσόδου προσπαταλῶσαι... ὥσοι οἱ εἰςφοντες ὕδασιν ὅτι βοῦν ἔθουσε. (2) The Bazaar in the Peiraicus where merchants exposed their wares. περιεπάτουν ἐν τῷ δείγματι τῷ ἡμετέρῳ Demos. 932. 21. The name of the wares is often put for the name of the place where the wares are sold, ἐν τοῖς ἱγθήσιν 'fish-market' Vesp. 789, ἐν τῷ μύρῳ 'perfume-market' Eq. 1375, τὰ λάχανα 'green-market' Lys. 557. So ἐν τοῖς δυνῶν ὅβολων ἐθέσον ἐν the two-obol seats Dem. xviii. 28, μάχη = battlefield Xen. Anab. ii. 2. 6, ἔρρης = place of voting Eur. I. T. 945.

989. The chorus apostrophize Διαλλαγή as a beautiful maiden. Probably some mute figure is here brought upon the stage.

'What a pretty face you have, though we were blind to it so long.' The imperf. with ἄρα marks sudden appreciation of a long-existent fact. Eq. 1170 οἱ μεγάν ἄρ' εἰχες, ὧ πότενα, τὸν δάκτυλον, Xen. Oec. i. 20 καὶ ἅλλοι δὲ εἰς ἀπατηλαὶ τινες δέσποναι προσποιούμεναι ἤδονα εἶναι... αἰ προώντος τοῦ χρώνου καὶ αὐτοῖς τοῖς ἐξαπατηθείς καταφανεῖς γέννονται ὅτι λύπαι ἄρα ἰᾶσαι ἑδονάις περιπεπεμέναι.

991-2. 'Would that some Love would bring us together, Love in the picture with garland of roses.' For πῶς ἄν...; expressing a wish cf. Eq. 16 πῶς ἄν σὺ μοι λέξεις ὑμε χρή λέγειν; Eur. Medea 97 πῶς ἄν ὁλοίμαρ; The reference is to the painting by Zeuxis in the temple of Aphrodite, 'Ερωτα ωραίωτας εὐπρεπέσιν ρώδους (Schol.). Allusions to contemporary works of art are not infrequent in Greek poetry, Aesch. Eumen. 50, Lysistr. 678 to the Amazons of Micon, Plut. 385 to the Heracleidae of Pamphilus.

993. ἦ...σύ; MSS. ἦ 'or' of the suggested objection is quite suitable here. But the correction ἦ...σύ is supported by the fact that ἦσως interrogantis is not found in Aristoph. (Bachmann, Lexic. Spec., p. 17).

νενόμικας, of fixed belief. μεμίσθηκα 300 n. Eq. 714 ὡς σφόδρα σὺ τὸν Δήμον σεαυτοῦ νενόμικας. Note the contemptuous diminutive 'an impotent old fellow'.
COMMENTARY: LINES 988–99

994. Naber reads προσλαβεῖν, interpreting the passage to refer to the simple enjoyments of country life: 'vitem seret, ficum, olivam... nihil potest esse simplicius.' But the antithesis with γερόντιον makes προσβαλεῖν imperative—'I flatter myself I could still manage three engagements.' Aristophanes prefers δοκῶ μου, video, to δοκῶ, ὁρίων. Eq. 1311 καθήσθ' ἀν μου δοκῶ, except in the second person where δοκεῖς is regularly found, Vesp. 1198 ποίου ἀν λέξαι δοκεῖς; This use is to be carefully distinguished from δοκῶ absolute, 'I think,' without following infinitive, for which see line 12 n.

995 ff. The row of vine-sprouts, the young fig-shoots, and the tender vines represent the offspring of the union. At first sight the olive-branches of 998 outnumber the τρία of 994. Van Leeuwen is therefore inclined to suspect corruption in 997, more especially as there is nothing to correspond to it in the imitation in Aelian, Epist. Rustica iv Α ἐγὼ γὰρ ἰμπέλιδος ὅρχον ἑλάσας, εἶτα μωσχίδα συκίδων παραφυτεύσας ἀπαλά, (καὶ) ἐν κύκλῳ περὶ τὸ αὐλίων κατέπηξα ἐλάδας. The indignant touch of nature in the vindication of their virility, ὃ γέρων ὄαι harping back on γερόντιον, seems to me to put the line above suspicion. The mention of ἰμπέλιδος ὅρχον may have fallen out after the καὶ in Aelian, or more probably this particular touch was of no use to his farming correspondent who is using the lines au pire de la lettre. In regard to the difference in number there are two possibilities: (1) τρία is not to be pressed; it resembles τρίορχος in Av. 1206. (2) The olive-trees of 998 fall outside the τρία. The picture is amplified by the mention of the vineyard fence. Demos. in Nicrostr. 125, § 16 φυτευτήρια ἐλαών περιστοίχων κατέκλασεν, Plato. Leges 947 ε πέριξ δένδρων ἄλογος περιφυτεύοντι.

999. έπό: the means regarded as the source. Eq. 538 ἀπὸ σμικρᾶς δαπάνης ἐμῶς ἀριστίζων, Pha. 850 οὐκ, ἀλλὰ κακεῖ ζῶσίν ἀπὸ τοίτων πινέ. Thuc. i. 2 ὅσον ἄπογην, 'enough to live on.'

ταῖς νομηνίαις, 'on fair-days.' The first day of the month was a time of domestic festival and rejoicing, Vesp. 96 ὥσπερ λεβανωτῶν ἐπιτιθεῖς νομηνία. To express point of time names of festivals are put in the dative without ἐν. Av. 1519 Θεσμοφορίας νηστεύομεν, Plato, Symp. 174 ο ὁτ' ἀρχτων διέφηγον τοῖς ἐπιτιθίς, Demos. De Cor. 54 Διομωσίας τοῖς μεγάλοις, τραγοφοίδας καινοῖς, 'at an exhibition of new tragedies.' So also 'day, night, month, year' when accompanied by some defining word or phrase τῇ πανελήφῳ 84, ἐνη τῇ καὶ νέᾳ Nub. 1197. The simple ablative is similarly used in Latin; 'Liberalibus accepi litteras tuas' Cic. Ad Fam. xii. 25, 'gladiatoribus' Ad Att. ii. 19.

The remaining scenes are laid at the Feast of Pitchers. Enter
a herald who makes preliminary announcement of the drinking-contest. Dicaeopolis is busied with culinary matters.

1000. ἀκούετε λεῷ, 'Oyez.' The old-fashioned word is preserved in the formal phrase, dating from the time before the συνοικισμός of Attica. Susarion ἀκούετε λεῷ: Σουσπαρίων λέγει τάδε, Ραχ 551 ἀκούετε λεῷ τοὺς γεωργοὺς ἀπειναι.

1001. πίνειν: for the use of infin. cf. 172 n. The simple verb denotes the attempt, the compound the deed achieved, 'Who first shall drain his can, shall get a skin of—Ctesiphon.' The name Ctesiphon is substituted for the name of the thing with which Ctesiphon is associated. 434 οὐκ εἰ καταπίνων Εὐριπίδην; Plato fr. 136 καὶ γὰρ Προμηθεὺς ἔστιν ἀνθρώποις ὁ νοῦς. Ctesiphon is a mere 'bombard of sack'. The name ἀσκός was often given to the Borachios of the day. Antiph. 19 τούτων ὁν ὅ ὤνομφυλνύαν καὶ πάχος τοῦ σάματος ἀσκόν καλοῦσι πάντες ὀπιχώριοι. We hear of a 'Funnel' Χώνη and a 'Tun' Μετρητής as well as a 'Wineskin' in Athenaeus 436.

ὑπὸ τῆς σάλπιγγος, 'at the sound of the trumpet.'

1003. ὁ παίδες, addressed to the slaves. παῖς in Attic means (1) a child of tender years, (2) a servant. In the meaning 'son' without any suggestion of youth it is found only in certain phrases like Λυδῶν παίδες, 'men of Lydian stock,' modelled on ὅς Ἀχαῖων, and where there is an archaic colouring in real or feigned solemnity. ὁ παῖς ἐκείνου τοῦ ἀνδρός Plato, Phil. 36 D.

1005. 'Braize, roast, turn, and draw the hare-flesh off the spits.' τρέπειν is the professional word. Lys. 839 οὖν ἐργον ἦδη τοῦτον ὄπταν καὶ τρέπειν, Hor. Sat. i. 5. 72 'macros dum turdos versat in igni'. λαγία—pieces of hare-flesh, cf. ὀριθεία, ἐγχέλεια.

1007. ἀναπείρω. Elmsley adopts Bentley's ἀναπήξω, cf. Eccl. 843 λαγῷ ἀναπηγνύσαι. ἀναπείρων is not often used in the sense of skewer, but besides the Megarian passage, Ach. 796, there is a clear instance in Machon (Athen. viii. 349 c) μὴ ποτ' ἐπιβάς κήρυκε τῶν πόδ' ἀναπαρίω.

1011. τὶ δὴ, sc. ἐρείτε. The thrushes are the bonne bouche, they will stimulate applause. Cf. 1116 where κῆχλαι are chosen to contrast with soldiers' fare. Diphilus fr. 32. 25 κῆχλην γε νή Δ' οὖκ ἔτι | ἕστι δ' ὑμᾶς οὐδε πετομένην ἰδεῖν. Whether κηλίζεω was ever used for 'living on the fat of the land' is extremely doubtful. In Nub. 983, where Kock takes it so, οὐδ' ὄφοφαγε οὐδὲ κηλίζεων οὐδ' ἵσχειν τῷ πόδ' ἐναλλίζει, it probably means 'to giggle.' So in Herodas vii. 123 αὕτη σύ, δόσεις ἐπὶ Δαρεικοὺς τοῦδε | ἡ μέξον ἔπαν πρὸς θύρῃ κηλίζουσα. In Theocr. xi. 78 it is used of the soft laughter of delight, κηλίζοντι δὲ πάσαν ἐπεὶ κ' αὐταῖς ὑπακούσω.
1014. 'Stir up the fire.' 'Hear you how like some great chef, how daintily, how like a/hon vivant he does his cooking.' Adjectives in -ικός and the adverbs derived from them are extremely common in Aristophanes. ἐρισωλικός Ran. 1386, προμηθικός Δv. 1510, κομψωμητικός Eq. 18, βαδιστικός, ἀριστητικός, &c. Most of them are comic formations. The -ικός ending was fostered by the rise of philosophic speculation, and Comedy ridicules the current fashion. The locus classicus for such forms is Eq. 1378-80.

1018. The desire for peace at Athens—two parallel scenes, the farmer and the bride.

1019. κατὰ σεαυτόν νῦν τρέπου, 'go your own way then.' Don't meddle with us; the unfortunate are best kept at a distance. κατὰ with the reflexive pronoun or with ἐκαστος=seorsum aliquid faceret (Sobol. Prep.). Similar hard-hearted or cautious formulae are ἵθ᾽ ἵππερ ἔρχει Ran. 301, 'tu abi tacitus tuam viam.' Plautus, Rudens 1027. Cf. Aves 12 A. οἰμω. B. σὺ μὲν, ὦ τάν, τὴν ὕδων ταύτην ἵδι.

1020. The γὰρ clause gives the ground of the following request. Hdt. i. 124 ὦ παῖ Καμῆδεσε, σὲ γὰρ θεοὶ ἐπορῶσιν τοῦ νῦν 'Αστυνάγεα τὸν σεαυτόν φανέρ τίσα. This usage is specially frequent in Homer and Herodotus, but is not uncommon in Attic. Soph. Phil. 500 νῦν δ', εἰς σὲ γὰρ πομπὸν τε καυτὸν ἀγγελον ἥκω, σὺ σῶσον. Thuc. iii. 70 καὶ, ἢν γὰρ Πειθᾶς ἐθελοπρόενος τε τῶν Ἀθηναίων καὶ τοῦ δίμου προειπτήκει, ἵπταγονων αὐτῶν οὗτοι οἳ ἄνδρες εἰ δίκηρ. It is most simply explained by taking γὰρ as γε ἀρα.

1021. μέτρησον, 'lend me,' according to the Scholiast who cites Hesiod, Ὀp. 349 εὑ μὲν μετρεῖςβαι (borrow) παρὰ γεῖτονοι, εὑ δ' ἀποδοῦναι and Theopompos fr. 26 ἢ μετάδος ἢ μέτρησον ἥ τιμὴν λαβέ—'Give, lend, or sell.' Hesychius vouches for στήσασθαι, 'to borrow,' ἐπὶ σταθμῷ γὰρ πάλαι ἐδανεῖος. The use of these words takes us back to the age of barter.

κἂν πέντε̣ έτη, sc. μετρήσης. 'Lend me some peace, if it be but five years of it.' Vesp. 92 ἢν δ' σὺν καταμύςκη κἂν ἀχύρην (sc. καταμύςκη), Soph. Electra 1482 ἀλλὰ μοι πάρες | κὰν (i.e. καὶ ἐὰν παρῆς) σμικρὸν εἰπέων, Demos. ii. 14 καὶ ὅποι τις ἄν, οἴμαι, προσθῆ κἂν μικρῶν δύναμιν, πάντω ὦφελεί. From this κἂν=καὶ ἐὰν, with a subjunctive verb understood, should be clearly distinguished (1) κἂν=καὶ ἄν, the ἄν being thrown forward as often to mark the whole sentence as hypothetical, but really going with a following optative. Ran. 585 κὰν εἰ με τύπτοις οὐκ ἄν ἀντεσπομι σοι, Plato, Prot. 318 Β ἐπεὶ κἂν σῦ... εἰ τίς σε διδάσκειν ὡ μὴ τυχάνοις ἐπιστάμενοι, βελτίων ἄν γένοιο. (2) κἂν=καὶ. The frequent use of κἂν εἰ practically in the sense of καὶ εἰ as in Ran. 585, the ἄν being repeated before the verb,
led to the stereotyped use of καν εί=και εί in cases where there is no following optative. Arist. Pol. iii. 6. Ι σκεπτειον πότερον μιαν βετεων πολιτειαν ἢ πλειους, καν ει πλειους, τίνε και πόσαι.

1022. ἐπετριβήν, 'I'm utterly ruined.' Nub. 243 νόσος μ' ἐπετριψεν ἵππική. Themis. 557 ἐπετριβήνς, a curse; Plut. 275 ὅς σεμνὸς όυπίτριπτος, 'What side the rascal puts on!'

1023. There were two roads from Boeotia to Athens, one by way of Deceleia and one by way of Phyle, a deme of the tribe Oeneis. Dercetes was unfortunate enough to have a farm on the frontier.

Bachmann (Philol. v. Suppl. p. 243) points out the metrical difficulty of this line. When the two shorts composing the arsis of a tribrach are divided between two words, these words are usually closely connected in sense. Here they are divided by; and a change of persons.

Bachmann conjectures ἀπό Φυλῆς in apposition with οἱ Βοιώτιοι. This is open to objection. (1) D.'s πίθευν; remains unanswered. (2) We have no information elsewhere that the Boeotians ever occupied Phyle. Bachmann remarks that his reading adds a new fact to our historical knowledge. But this is progressing rather rapidly. (3) Even if the Boeotians were actually in possession of Phyle, it would hardly be natural for Dercetes Φυλάσιος to allude to them as ἀπὸ Φυλῆς, 'the people from Phyle.' There is another instance of the tribrach divided at the second foot between two speakers in Plut. 385 ΚΛ. καὶ κυτεγέλων δ' εὖ αἰδ' ἄτι. ΔΙ. κομιδὴ μὲν οὖν. There Bamberg proposes to read ὀτη: but Christ's theory meets both cases with great plausibility. The audience hearing the lines, and not merely reading them, would conceive the feet concerned not as tribrach + iambus but as iambus + anapaest, the iambus consisting of pyrrhic + pause ποθευν; - - ἀπὸ Φυλῆς.

1024. 'Why are you not in mourning then?' The ordinary Attic mourning-dress was black. Cf. the boast of Pericles in Plut. Per. 38 οὐδεὶς δι' ἐμὲ τῶν οὖν Ἀθηναίων μέλαν ἰμάτιον περιεβύλλετο.

1025. 'And they too, by Jove, that kept my life in perfect ordure'. έν πάσι βολίτοις is παρὰ προσδοκίαν for έν πάσιν ἄγαθοις. So έν πάσι λαγάσιον Vesp. 709. The έν denotes state or condition, it is naturally used only with abstracts and collectives; έν πάσιν ἄγαθοις is the state of perfect bliss. In Demos. 255. 9 ο γὰρ τότε ἐστάτας πόλεμος... έν πάσι τοῖς κατὰ τὸν βιόν ἀφθονωτέροις καὶ εὐωντέροις διήγαγεν ύμάς τῆς νῦν εἰρήνης we could not substitute έν νῖ στα, έν οἴνω or the like for the general expression.

Wilamowitz proposed to read βοιδί for νῆ Δί', but the piling up
of asseverative particles is fairly common. Pax 1290 σὺ µέντοι νῆ Δία, Av. 661 τοῦτο µέντοι νῆ Δ' αὐτοῖσιν πιθοῦ.

1028. The tragic rhythm in an appeal for pity. κύδομαι has itself a pathetic ring, Soph. O. T. 1060 ἐπερ τι τοῦ σαντοῦ βίον κύδει. In Nub. 106 it is thrown into ludicrous juxtaposition with the colloquial ἄλφιτα, 'bread and butter,' ἄλλα 'εἴ τι κύδει τῶν πατρὸφων ἄλφιτων.

1030. πόνηρ,' poor fellow.' For the pathetic use, accent on the first syllable, see 731 n.

οὐ δημοσιεύων τυχάνω, 'I'm no parish doctor.' The state employment of doctors in antiquity is well attested. Plato, Politicus 259 Λ τῶν δημοσιευόντων ἰατρῶν, Xen. Mem. iv. 2. 5 τοῖς βουλομένοισ παρὰ τῆς πόλεως ἰατρικῶν ἐργον λαβεῖν. The story of Democedes is instructive (Hdt. iii. 131). He came from the famous school of medicine at Croton, and started private practice in Aegina, where he was soon appointed state-physician at a salary of a talent a year. Athens tempted him away by offering 100 minae. Two years later he entered the service of Polycrates of Samos at a salary of 2 talents (£487), an enormous sum considering the purchasing power of money at that date. Such doctors would not charge private fees. But Dicaeopolis is 'on his own'.

1031. ἦν πῶς κομίζωμαι, 'to see if I get back my oxen.' Cf. Nub. 535 ἢ κομφδία ζητοῦσ' ἠλθ', ἦν που 'πιτέχυθθεσάσις, where the verbum quaerendi is expressed. In Comedy the conditional particle in this idiom is always accompanied by τί, πῶς, or τον except in Ran. 644 σκόπει μιν ἦν μ' ὑποκινήσαντ' ἰδῆς. The clause is practically a clause of purpose—δῶσος ἀπολάβω Scholiast. The actual difference is well brought out in Od. i. 93 ff. πέμψω δ' ἐς Σπάρτην . . . | νόστον πευχόμενον πατρός φίλου, ἦν που ἀκούσῃ | ἢθ' ἵνα μιν κλέως . . . ἐχρησιν, 'in the hope that he may hear of him, and in order that glory may befall him.'

1032. πρὸς τοὺς Πιττάλου, sc. μαθητάς. R has πρὸς τοῦ Πιττάλου, a reading which contains two solecisms, as (1) the ellipse of οἰκία is never found with πρὸς as it is with ἐν εἰς ἐκ, (2) the article is not used with the proper name in this construction. 'Blubber yourself off to the disciples of Pittalus.' Vesp. 1432 παράτρεξ' εἰς τὰ Πιττάλου. Pittalus must have been an ἰατρός δημόσιος of the time, and a person of some note and consequence. A famous doctor of a later date was Menecrates Zeus ὁς ἐφράνει μέγα ὡς μόνος αἰτίων τοῦ ξὺν τοῖς ἀνθρώποις γυνώμενος διά τῆς αὐτοῦ ἰατρικῆς. See the amusing account in Athen. vii. 289.

1033. 'Instil me at least one drop (if not 5 years).’ For this use of ἄλλα see 191 n.
1034. καλαμίσκον: the hollow stem of an umbelliferous plant, used as a phial; then generally a small case for unguents. Other words are πυξίδιον fr. 846, κυλίχιον Eq. 906. Pernice identifies καλαμίσκος more particularly with the modern 'eye-dropper'. Jahrb. des Arch. Inst. 1893, p. 184.

1035. οὐδ’ ἄν, sc. ἐνσταλάξαμι. The verb with ἄν has often to be supplied from the context Nub. 5 οἱ δ’ οἰκέται ἐγκούσων ἄλλ’ οὐκ ἄν πρὸ τοῦ (sc. ἔρρεγκον). Eq. 1251–2 σὲ δ’ ἄλλος τις λαβὼν κεκτήσεται | κλέπτης μὲν οὐκ ἄν μᾶλλον, εὐτυχὴς δ’ ὄσω (sc. ὄν). So especially in the formulae ὥς ἄν, ὤσπερ ἄν εἰ.

οὐδὲ στριβιλικίγξ, 'not a doit.' The Schol. derives the word from στρίβος, a fine shrill sound, and λίκιγξ, the chirp of a young bird. 'Not so small a drop as a wren's cry' (adapted from Cymbeline iv. 2). For words signifying 'a bagatelle' see Starkie on Vesp. 91. Add to the list there given οὐδ’ ὅσον ἀπτάραγον (a crumb) τοῦ δεδοκαμος from Callimachus. οὐδὲ γρῦ Plut. 17 and οὐδὲ φνεῖ (the cry of a bird) fr. 885 resemble οὐδὲ στριβιλικίγξ in being drawn from sounds. Cf. Lucian, Lexiphanes 19 οὐδ’ ὅσον τοῦ γρῦ καὶ τοῦ φνεί φροντισμέν αὐτῶν.

1040. τὸ μέλι, honey with the sausage in place of sweet sauce. In 1130 it is poured over the cake, taking the place of our sugar.

1042. ἡκουσας ὀρθασμάτων; 'You hear his jubilant commands?' ὀρθασ is literally 'loud, high-pitched.' Soph. El. 683 ὅτ’ ἤσθετ ἀνδρὸς ὀρθίων κηρυγμάτων. But there is a spice of malice in D.'s absorption. This is marked again in τοιαύτα λάσκων 1046. λάσκειν is commonly used of bold or impudent utterance, Soph. Antig. 1094.

1043. ἐγχέλεια, sc. κρέα, 'eel steaks.' Cf. βόεια, λαγώ, ὀρνίθεια.

1047. καλῶς ξανθίζετε, 'brown them well.' 1106 καλῶν γε καὶ ξανθὸν τῷ τῆς φύττης κρέας, Pherecrates fr. 108 πλευρὰ δελφίκει ἐπεξανθίσμενα.

At this point D.'s cookery is again interrupted. A groomsman enters with a present from the marriage-feast. The present is left on his hands, when he makes his request for a share in the peace. But the bridesmaid, whom he has taken the precaution to bring with him, is more successful in her embassy.

1049. ταύτι: deictic, hence the omission of the article. Cf. 960.

1050. ἐκ τῶν γάμων, 'from his marriage-feast.' It was customary to send pieces of the meat (μερίδες) to friends who were not present at the feast itself. When the 'Discontented Man' receives such a present he is not so polite as Dicaeopolis: ἐφθόνησάς μου τοῦ ζωμοῦ καὶ τοῦ οἰναρίου οὐκ ἐπὶ δείπνον καλέεις Theophr. Char. 17.
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1051. ἐκέλευε. For the imperf. cf. 960, 1073 n.

1052. μη μοι δίδου, ‘don’t press them upon me.’

1055. χιλιών: περιπτώσιν Ἀττικόι (Scholiast). But it is probable that we should write χιλιών only where there is an ellipse of δραχμῶν, the adjective then becoming quasi-substantival. So χήρος, χήρα, χήρον, but τῶν χηρῶν ‘widows’, Ροδίων ethnic adjective, but ‘Ροδιών’ a proper name.

1058. The bridesmaid affects to whisper something to Dicaeopolis.

1062. ἄξια MSS., αἰτία Blaydes. ἄξιος and αἰτιός are often interchanged (Cobet, Misc. Crit. p. 501), but I do not feel sure that the editors are right in assuming such a corruption here. τοῦ πολέμου τ’ οὐκ αἰτία is perfectly simple, and a change from ἄξια to αἰτία would have been much more natural than a change from αἰτία to ἄξια. Retaining the MSS. reading, I propose to translate not ‘She is a woman and does not deserve the ills of war’ (Green), but ‘She is a woman and unable to bear the ills of war’. Cf. Soph. El. 117 μοιχὴ γὰρ ἄγειν οὐκέτι σωκό | λίπης ἀντίρροσον ἄχθος, ‘to bear up alone against the load of grief.’ ἄξιος is derived from ἄγειν, ‘to weigh,’ probably through the Homeric form ἀντίξιος, ‘of equal weight,’ and often retains its primitive sense. Demos. 185. 26 οὐδ’ ἄξια τοῦ πολέμου τὰ χρήματα, ‘our means are too light for the war.’

1064. ποιεῖτε R, ποιεῖται vulg. Van L. reads οἶσθ’ ὡς ποιητ’ ἐστὶ τῇ νύμφῃ; φράσον’ on the ground that φράσον in Aristophanes usually refers to the preceding question. But Dicaeopolis does not wait for a reply, and οἶσθ’ ὡς is only in form a question. The Oxford editors adopt R’s οἶσθ’ ὡς ποιεῖτε; τοῦτο τῇ νύμφῃ φράσον. The plural is exceedingly awkward, the phrase clearly refers to the method of application in which the bridesmaid has no part. It
seems simplest to read οἶσθ' ὡς ποιέτω; 'Do you know what she must do?' assuming that the MSS. reading τε, ταί, was a stopgap inserted after the omission of τοῦτο before τὸῦτο. The imperative in a subordinate clause is of course quite regular. Eq. 1158 οἶσθ' οὐ δράσον; Eur.I.T.1203 οἰσθά νῦν ἄ μου γενέσθω; The 'inversion' theory, 'Do-you know what,' has long been abandoned. It is now recognized that the Greek imperative is simply the equivalent of οἴει or χρη with infin. Hence it can be used in a direct question μὴ ἐξείστω (is it to be permitted ?) ἃ μὴ παρὰ ταῦτα ἔτερα προστάτευεν; Plato, Politicus 296 Α, or after ei. Cf. Plato, Leges 800 Ε ἐπανερωτῶ πάλιν . . . εἰ πρῶτον ἐν τοίν' ἡμῖν ἀρέσκον χεῖσθω.

1068. εἰς τοὺς χοάς, in congiios (Sobol.). So Van Leeuwen and most editors. For whom however? For himself and slaves? οὐκ ἔοικεν οὐδενὶ μεταδῶσειν 1038. I prefer the alternative εἰς τοὺς χοάς, 'for the drinking-contest.' Dicaeopolis is going to prepare betimes for the trumpet-sound. Cf. 1001.

1069. καὶ μὴ marks a new appearance upon the stage. These trimeters 1069-70 are in tragic metre as spoken by the coryphaeus, Zielinski, p. 293. They burlesque a common scene in tragedy. Cf. Eur. Hipp. 1151-2 καὶ μὴ ὅπας ἢ ' jsonObject='τούτων' εἰσορό | σπονδῇ σκυθρωπὸν πρὸς δόμους ὅρμομενον.

τὰς ὄφρους ἀναστακὼς, contracta fronte, a sign of anger, Eq. 631 ἐξελεύει νῦν καὶ τὰ μέτωπ' ἀνέστασεν, Lys. 7-8 μὴ σκυθρωπάζ', δὲ τέκνων, | οὐ γὰρ πρέπει σοι τοξοποιεῖ τὰς ὄφρους (to arch the brows, capere dare frontem); of arrogance or affected gravity, Xen. Symp. iii. 10 μάλα σεμνῶς ἀναστάσασθαι τὸ πρόσωπον, Lucian, Dial. Mort. x. 8 ὁ σεμνὸς . . . ὁ τὰς ὄφρους ἐπηρκὼς, 'supercilia tollere' Catullus Ixvii.46. The opposite process is ὑποκαθείναι, καταβάλλειν τὰς ὄφρους, χαλᾶν τὸ μέτωπον, &c.

During the following scene we have the argument for peace put in concrete fashion. Two messengers arrive in hot haste, one summoning Lamachus to outpost duty, the other summoning Dicaeopolis to dinner. The two heroes prepare for their respective tasks, and prepare on the stage; their houses are in juxtaposition. The piquant contrast is heightened by the provocative tactics of Dicaeopolis, who plays the βομολόχος throughout.

1071. 'Oh toilsome war and martial fields and field-marshals.' For the paronomasia see 269 n.

1072. 'Who raiseth outcry round my bronze-trapped halls?' This is the only instance of ἀμφί in Comic senarii. It occurs in Cantica, Lys. 1258, Nub. 595, Ran. 215, Thesm. 995. It is not found at all in the Orators, and in Thuc. only twice, in the phrases οἱ ἀμφὶ τινα viii. 65 and τὰ ἀμφὶ τι vii. 40; Xenophon uses it freely. ἀμφὶ thus belongs to the same sphere as the tragic δώματα and κτυπεῖ.
χαλκοφάλαρα, 'with brazen trappings.' Cf. χρυσοφάλαρος Eur. Tro. 520. Van Leeuwen takes the epithet to refer to the door 'studded with brazen nails', φάλαρα being properly the bosses of a helmet or (after Homer) the head-gear of a horse. Tro. 520 ὅτε ἔλησεν ἑπί τόν οὐρανόν | βρέμοντα, χρυσοφάλαρον ἔνωποι ἐν ὑπάλληλον Ἀχαιοῖ. The grandiose epithet is more pointed of the house-interior. Lamachus is a hero of the olden time; his house is a perfect armoury. Alcaeus fr. 15 μαμαίρει δέ μέγας δόμος χάλκως παίσα δ' Ἀρη κεκόσμηται στέγα | λάμπραισιν κυνιώαι, καττάν λέικοι κατ’ ὕπαρθεν ἱπποι λάφοι | νεῦσιν, κεφάλαισιν ἀνδρῶν ἄγάλματα' χάλκια δὲ πασσάλοις | κρυπτοσιν περικείμεναι λάμπραι κύκλοι, ἄφικοι ὀσχήρω βέλεν κτλ. Eur. Andr. 1123 κρεμαστὰ τεῖχη πασσάλων καθαρπᾶσας.

1073. ἐκέλευον, 'were bidding you.' The imperf. is naturally used by servant or messenger; it goes back to the time at which the order was given. Hor. Sat. ii. 6. 35 'Roscius orabat sibi adesses ad Puteal eras.' The idiom is not uncommon even in Tragedy. Soph. Trach. 759 ὅν κεῖνος ἐνὼς, ὡς σὺ προνετρέσο. These lines are clearly an order given to an inferior officer; Lamachus is not himself a στρατηγὸς. Ribbeck's suggestion (Leipziger Studien 1885) that Lamachus was something of a gourmand, and had gone off to celebrate the Feast of Pitchers instead of attending the session of the Generals, is very far-fetched. It is simpler to suppose that in 593, where Lamachus alludes to himself as τῶν στρατηγῶν, he is using the language, as he uses the metre, of tragedy. On the other hand he is not a λοχαγος. The λοχαγὸς was the leader of a single λόχος and Lamachus is to take with him τῶν λόχων καὶ τῶν λόφων. [Zielinski tries to explain away the plural λόχως in 1074 by reference to the plural λάμαχοι in 1071! He omits to notice the singular σὲ in 1073, and makes no mention of 575 ὅ ν λάμαχ' ἑρως, τῶν λόφων καὶ τῶν λόχων.] It follows by the method of elimination that Lamachus must have been a taxarch, an elected officer in whose hands lay the nomination of λοχαγοι. See 575 n., 598 n.

1075. νεφόμενον, 'in the snow,' snowed upon. Cf. the proverb ὅνος ὑπηα, 'a donkey in the rain,' and Od. vi. 131 ὅς τ’ (sc. λέων) εἴτ' ὑμένος καὶ ἁμένος, 'in wind and rain.' Kuhner-Gerth's examples of the transitive use of weather-verbs are not conclusive; Ach. 138 εἰ μὴ κατένευθε χιόνι τὴν Ὁμάρκην ἄληφ (but many intrans. verbs become trans. when compounded with κατά), Hdt. iv. 151 ἐπὶ τὴν στέγην αὐξ ἐν τὴν Ὁμήρη (where the accus. might be regarded as an accus. of space covered). The passive use is, however, quite common, Xen. Hell. ii. 4. 3 νεφόμενοι ἀπήλθον εἰς τὸ ἀστυ, Hdt. iii. 10 ὕσθησαν Ὁμῆβαι οὔτε πρῶτερον οὐδ' ὅσαμα ὑσθέσαν οὔτε ὑστερον, and is considerably easier than the poetical αἰδέται πᾶν μέλαθρον Eur.
I. T. 367, ἀείδετο πᾶν τέμενος, 'the whole desmesne was full of song,' Pind. Ol. x. 76.

1076. The Choes was the second day, the Chytri the third of the Anthesteria. Schol. R informs us that the Choes and the Chytri were on the same day, a confusion that is easily explained by the Athenian method of reckoning from sunset to sunset; the revelry of the Choes was continued into the night of the Chytri. Χοαῦς and Χύτρων are taken together in a rough statement of time, hence the omission of the second article. Ran. 757 τίς οὖνος οὖνδον ἐστὶ θάρυβος καὶ βοὴ | χῶ λοιδορησμὸς; where θάρυβος and βοὴ coalesce as a single notion, λοιδορησμὸς is the second item. Plato, Prot. 318 c ὥσπερ οἱ περὶ τὴν τοῦ σώματος τροφῆν, ὃ ἐμπορός τε καὶ κάπηλος.

1077. ἐμβαλεῖν: future tense 'would make an incursion'. (1) τηρεῖν would otherwise be inexplicable. It would be late in the day to guard the passes if the invasion were already an accomplished fact. (2) ἐπὸ with accus. of time is always 'just after', 140 ἐπ' αὐτῶν τῶν χρόνων | ὅτ' ἐνθαδί Θέογνις ἡγονίζετο, and the festival is not yet over.

1078. πλείονες ἃ: corrected by Elmsley into πλείονες ἃ to avoid the divided anapaest in the fourth foot. The form πλείονες could only be justified by the tragic tone, as Aristoph. always requires the diphthong form elsewhere except in the neut. sing. πλέον. But the correction is hardly necessary in view of the divided anapaests in Nub. 684 Λύσιλλα, Φιλίννα, Av. 1226 ἀφομεν, ὑμεῖς ὃ' οἱ θεοί.

πλείονες ἢ βελτίονες. For the double comparative of two qualities belonging to the same person or thing cf. Thuc. i. 21. 1 λαγγαράφοι ξυνέθεσαν ἑπὶ τὸ προσαγωγότερον τῇ ἄκροσε οἱ λάθεστερον, Isocr. vi. 24 ξυντομότερον ἢ λάθεστερον διαλεξῆκαν, Aeschines iii. 69 τὴν εἰρήνην ἀναγκαιοτέραν ἢ καλλίω ἐπιλαμβάνοντες εἶναι. The second comparative form is often set down to 'attraction', but this explanation will not hold in such cases as Hdt. ii. 37. 7 προτιμέοντες καθαροί εἶναι ἡ εὑρπεστερον. The comparative had from the first an adversative force; τι νεότερον; = τι νέον; but the comparative emphasizes the contrast with what has preceded: ἐθεστεραί γυναῖκες, because the women are contrasted with men: μητρὸς μὲν ἀμείνονος, πατρὸς δὲ ὑποδεστερόν Hdt. i. 91, where the comparative forms set the qualities of the mother over against those of the father. The double comparative, where one quality is contrasted with another quality of the same person, is a special case of the foregoing. The second quality is in general negated. ἃ = καὶ οὐ or ἀλλ' οὐ. ἀξινετότερος ἢ ἀδικότερος Thuc. iii. 42 = ἀξιόντεσ μὲν ἀδικός δὲ οὐ. In the Latin of the best period the corresponding idiom
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is 'fortis magis quam prudentes', 'brave rather than prudent' (implying the negation of the second quality), whereas 'fortior quam prudentior' = 'he was even more brave than he was prudent.' Later, the 'fortior quam prudentior' form came to be used in both cases.

Van Leeuwen gives this line to Dicaeopolis. Dicaeopolis knew, and Lamachus did not know, from the sufferings of Dercetes of Phyle, that the summons had come too late. This gives us a very cryptic line, and if one is to give a definite chronological sequence to these loose episodic scenes, one should do so consistently. The raid which has relieved Dercetes of his cows is surely over; yet Lamachus falls in with the marauders in the sequel. The reference is really quite general. Lamachus is grumbling at an ill-timed order, and in passing gives the Aristophanic view of that year's generals. The Comic poets often put their own sentiments in the mouths of their characters. In the Thesmophoriazusae after Euripides has just told Mnesilochus of the women's design to put him to death for the way in which he has handled female characters in his tragedies. Mnesilochus replies νυ τον Ποσειδωνον και δικαιά γ' ἀν τάθουσ. Yet Mnesilochus is on the side of Euripides throughout. The voice is the voice of Mnesilochus, but the words are the words of Aristophanes. ἐπὶ τὸ αἴτου ἡδος κατενήφηκται (Schol. ad loc.).

I have ventured to repeat 1079 after 1080. The repetition satisfies the demands of the stichomythia, and gives a better point to 1081. Further, it resolves the difficulty in the MSS. ascription of these lines. The MSS. give 1078 to Lamachus and 1079 to Dicaeopolis. Elmsley gives both 1078 and 1079 to Lamachus, and that is clearly desirable, as Dicaeopolis should begin his remarks with ἰω στράτευμα in mocking echo of ἰω στρατηγοί. On the other hand, the Schol. ascribes οὐ δεινά κτλ. to Dicaeopolis, and his note ἵως διὰ τὸν τῶν στρατιωτῶν βάρυστον seems to indicate that he found it in his MS. after ἰω στράτευμα πολεμολαμαχαίκων. Lamachus cannot hold holiday for his ill-timed orders. Dicaeopolis cannot hold holiday for Lamachus' ill-timed bawling.

1080. πολεμολαμαχαίκων: a comic compound telescoping πόλεµος Λάµαχος Ἀχαῖκως, 'martial-Lamachaean host.'

1081. ἡδη, 'Has it come to this that you laugh at me?' Cf. 315 n.

1082. The myth of Geryon was popularized by Stesichorus, who gave him three bodies, six hands, and an unknown number of wings. It is generally assumed that Dicaeopolis picks up four of the feathers from the birds he has plucked, and throws himself into a defensive attitude. 'Will you come to blows with four-winged Geryon?' It must be confessed that the buffoonery is
not particularly pointed as it stands, and Van Leeuwen adopts his own conjecture Βούλει μάξεθαι, Γερνύνη τετράπτιλε;—Lamachus is the tall man of his hands, and τετράπτιλε refers to the four plumes which Van Leeuwen assigns to the taxiarth's helmet. The simplicity of the change is undoubtedly attractive. But apart from the weakness of Βούλει μάξεθαι; standing alone, stubborn facts are against it. (1) Lamachus is not wearing his helmet (cf. line 1103), and is therefore not τετράπτιλος at present in any case. (2) There is no warrant for assuming that his helmet had four plumes at all (cf. 571 n.). Lamachus himself is only cognizant of two: ἐνέγκε δεῦρο τῷ πτερῷ τῷ 'κ τοῦ κράνους 1103. The passage is pointed enough on the ordinary view if we assume, with Willems, that Geryon was the patron saint of Attic cooks, as Keraon and Matton were the patrons of their professional brethren at Sparta, Athen. ii. 39 c. Geryon is mentioned in connexion with cookery in the fragments of Ephippus' Γερνύνης (Athen. viii. 346 F, ix. 370 E), and in Plautus' Aulularia 545–46: qui intromisisti in aedibus quingentos cocos cum senis manibus genere Geryonacetō. The brawling of Lamachus is interrupting Dicaeopolis in his cuisine.

1083. αἰαὶ, 'Alack!' is confined to lamentations. Thesm. 885 αἰαὶ τέθηκε, 1041 πολυδάκρυνον Ἀἴδα γόνον φλέγουσαν αἰαὶ αἰαὶ, and in a set formula Lys. 393 ἥ γυνῃ δ' ὥρχομένῃ | αἰαὶ 'Ἄδωνιν φηρίν. In 1084 Dicaeopolis uses the woful word in mocking echo of Lamachus.

1084. To preserve the parallelism between 1083 and 1084 Meineke suggests αἰαὶ φὼν τιν' αὖ, Bachmann (Philol. Suppl. v) τίνα δ' αὖ, τίν' αὖ μοι. For the anaphora cf. Thesm. 715 τίς ἄν σοι τίς ἄν... 

1086. τὴν κιστήν. The mention of this word indicates the style of the entertainment. κιστής is the general word, κιστη is specially used of a box for holding eatables. Od. vi. 76 ἐν κιστῇ ἐτίθει μενοεικές ἐδώδην | παντοίριν, ἐν δ' ήψ ἐτίθει, Pax 666 σπόνδων φέρουσα τῇ πόλει κιστήν πλέαν. Dicaeopolis is to bring the solid fare with him; the host provides the dessert and the accessories. Distinguish (1) the δείπνον ἀπὸ σπουρίδος when the contributions were in kind as here. Athen. 365 c ὅταν τίς αὐτὸς αὐτῷ δείπνον σκευάζωσα καὶ συνβείς εἰς σπουρίδα παρά τυχα δείπνησον ἵνα, Juvenal iii. 249–50 'nonne vides quanto celebretur sportula fumo ? | centum convivae, sequitur sua quemque culina'. (2) δείπνον ἀπὸ σμῆβολων when each guest paid a money contribution. Terence, Eun. 539 'heri aliquot adulescentuli coimus in Peiraeo, | in hunc diem ut de symbolis essemus'.

1087. The priest of Dionysus seems to have given a banquet on the days sacred to the god. In the theatre he had the central
seats in the front row. Hence the amusing παρὰ προσδοκίαν in Ran. 297 ἵπει, διαφιλαξόν μ', ἵνα—δο οὐ συμπότης.

1091. στίφανοι. Cf. 1145 τῶ μὲν πίνειν στεφανωσάμενω. The guests put on their wreaths after the washing of hands between the dinner and the symposium. The earliest mention of this custom is in Theognis 1001–2 χέρινζα δ' ἄφα θύραξε φέροι, στεφανώματα δ' εἶσον | εὐείδης μαδωνος χεριὶ Λάκαιαν κόρη. Cf. Matron, Attic Dinner 104 ff. αὐτῷ ἐπεὶ δόρπτου μελιφρόνος εξ ἔρων ἐντο, | χείρις νυφαμένουσιν ἀπ' Ἡκειανοῖ βρόαων | ὠραίος παῖς ἥλθε φέρων μέρον ἴρων ἵδυ | ἀλλος δ' αὐτ στεφάνους ἐπὶ δεξιὰ πάσιν ἐδωκεν.

ai πάρναι πάρα. The enumeration is designelly confused: the messenger runs breathlessly over the list. The position of ai πάρναι πάρα between the ἄμυλον and the τραγήματα has caused it to be regarded with suspicion. Blaydes has several emendations to offer. But the text is quite genuine. There is a precise parallel in the similar list in Plato, Rep. 373 ά ἀλλὰ κλίναί τε προςέσονται καὶ τράπεζαν καὶ τάλαλα σκευή καὶ ὄψα δὴ καὶ θυμάματα καὶ ἐταίραι καὶ πέμματα. Cf. Matron, Attic Dinner 121 (after the πλακοῖς) πάρναι δ' εἰσηλθον, κοῦραι δὲ ωθαμαπτοιοι. The presence of the article with this particular item is due to the fact that the ἄνα κρόας were an indispensable part of the Greek banquet.

1092. 'Scones, cheese-cakes, seed-cakes, honey-cakes.' The ἵπτρα were very thin cakes, διὰ σημάμου καὶ μέλιτος γεμφρέων Athen. 646. Α. Their brittleness was proverbial, Herodas iii. 44 ἄλλ' ὁ κέραμος πᾶς ὄσπερ ἵπτρα θληται.

1093. τὰ φίλταθ 'Ἀρμοδίον καλαί: a well-known crux. Van Leeuwen marks the line as corrupt, and no explanation that is entirely satisfactory has yet been offered. 'Pretty dancing-girls, the darlings of Harmodius,' is an absurd rendering. The position of καλαί is scarcely tolerable. There is no evidence that Harmodius was specially fond of dancing-girls. Nor can we take Aristophanes to suggest 'whom Harmodius would have loved,' i.e. had he not been dead for more than two generations. If the text is sound, 'Ἀρμοδίον must be the Harmodius strain (980 οὗδὲ παρ' ἐμοὶ ποτὲ τὸν Ἀρμοδίον ἄσται, Antiphan. 85 ἐπεῖτα μηθὲν τῶν ἀπηρχασμένων | τοῦτων περάνθη, τοῦν Τελαμώνα μηθὲν τὸν | Παῖονα μηθ' Ἀρμοδίον) which sometimes ousted the paean as a prelude to the symposium. Willems' rendering is very plausible: 'les délices de l'Harmodios'—tout ce qui se chantait était susceptible d'être dansé.

Against this view, however, (1) we have no evidence for mimic dancing as an accompaniment of the skolon; (2) it is surely a very odd coincidence that the first syllables of the skolon should here be used in a different connexion, and that obviously requiring
explanation. Cf. Schol. on 977 εν ταῖς τῶν πότων συνόδους ἡδῶν τι μέλος 'Αρμοδίων καλούμενον οὗ ἡ ἄρχη, φιλταθ 'Αρμοδία, οὗ τι ποιον τέθηκας. Most conjectures err in breaking the asyndeton, Blaydes inter alia ὁρχηστρίδες τε, φιλταθ 'Αρμοδί, ὡς καλαί, Starkie ὁρχηστρίδες δ' αἱ 'φιλταθ 'Αρμοδί' καλαί. I had thought of τῷ 'φιλταθ 'Αρμοδί', οὗ' πάλαι—^the "No, dearest Harmodius" girls have long been there"—a construction like τῷ ρύπταται Vesp. 909 or τούτους τοὺς 'οὐχὶ προδῶσω' Vesp. 666. Cf. Ran. 222 ὁ κοιxea κοιξίε, 'Messrs. Krek-Krek,' Alexis 206 τῶν βασαί βασαί. Interchange of κ and π is one of the commonest corruptions in minuscule MSS., and πάλαι gives the requisite antithesis before ἀλλ' ὡς τάχιστα στεινι. The use of the dual τῶ could, of course, be justified only if the skolion were regularly accompanied both by the lyre and by the flute, and that I think more than probable. The skolion as a skolion was generally accompanied by the lyre, sometimes by the flute (Cratinus fr. 236 Κλεσταγόρας ἄδειν ὅταν 'Αδήμιτον μέλος αἰλῇ). But when the skolion took the place of the paean at the beginning of the symposium, it was probably, as a matter of course, accompanied both by the lyre and by the flute. This seems to be borne out by Theognis 761 αὐτῷ Ἀπίλλων | ὀρθώσαι γλῶσσαν καὶ νόν ἡμέτερον. | φόρμισε 8' αὖ φθέγγοντο' ἱρῶν μέλος ἑδὲ καὶ αἰλός | ἴμείς δέ σπονδᾶς θεοίσιν ἀρσενάκειν | πίνομεν. Some reference to the flute-girl is highly desirable here. τῶν δὲ αἰλον οὐδὲ βουλομένως ἀπωσασθαί τῆς τρισεῖς ἔστων' αἱ γὰρ σπονδαὶ ποθοῦσιν αὐτῶν ἁμα τῷ στεφάνῳ Plut. Quaest. Symp. viii. 84.

Graves' edition gives an attractive conjecture by Professor Henry Jackson—to 'φιλταθ 'Αρμοδί' οὔ καλεῖ; 'don't you hear the invitation?' This is simpler than anything yet suggested, and gives a good sense. Cf. fr. 675 ἐπτάπονος γοῦν ἡ σκια' 'στιν | ἐπί το δείπνον ὡς ἦδη καλεῖ μ' | ὁ χορός ὁ φιλιτήριος.

1095. 'And no wonder you grasped the Gorgon large as life upon your shield.' The warrior's shield-device is his δαίμων, the inspiration and emblem of his activities. Cf. Sept. c. Thebas 375 ἡ, of which this may be a reminiscence (see 965 n.), and especially 404-6 τῷ τοι φέροντι σῷ' ἑπερκόμπον τόδε | γένοιτ' ἃν ὅρθως ἐνδίκος τ' ἐπώνυμον, | καν' δὲ αὐτοῦ τόν' ὑβρίσ μαντεύσεται. A person under the charge of a good δαίμων is εὐδαιμῶν. The Gorgon is a κακὴ δαίμων, therefore Lamachus is literally (ὁρθῶς) κακοδαιμῶν. In ἐπεγρώφθαι there may also be a side allusion to the technical use, patronum adsciscere. Under pain of an ἀπροστασίαν δίκη every metic had to choose a citizen as his legal representative (προστήτης). No doubt there was some relation between the character of the patron and that of the client. Pax 683 ἀχθεσθείω' ὃτι | αὐτῷ ποιητῶν προστήτην ἐπεγρώφατο.
The text of 1095 appears to be perfectly sound. Blaydes objects to the predicative position of μεγάλην. But the Gorgon was common enough as a warrior’s device, 574 n. What Dicaeopolis complains of is that Lamachus is a Jingo. He has selected a μεγάλη Γοργών. Hence he is μεγάλα κακοδαίμων.

1096. ξύγκλησε καὶ δείπνον τις ἐνσκευαζέτω is open to suspicion. Van Leeuwen takes ξύγκλησε in the sense of συνκεύωτες, ‘pack up.’ This makes the remainder of the line mere verbiage, and ξύγκλησε is not a word that could naturally be used in the sense assigned. If right at all it can only mean ‘close the house’, se. τὴν θύραν. Is this not a little previous? The viands are outside, no doubt; but the dinner-basket is still within. See 1098.

I suggest ξύγκλαε ὑμ. ‘You can go to the deuce with her.’ You are a pair of κακοδαίμονες. Cf. 1131 κλάει κελεύον Λάμαχον τῶν Γοργίδου. The asyndeton in following clause is justified by the brusquerie of Dicaeopolis.

δείπνον τις ἐνσκευαζέτω. For τις in orders to a slave now present see 805 n. ἐνσκευαζέω is regularly used de vestitu et cultu 384 n.; but there does not seem to be any reason why it should not here be used of ‘arranging in’ the κίστη. There is at least one other instance, Diphilus fr. 89 ὅπερ κανοῦν μοι πάντες ἐνεσκευαζόμενον. The conjecture εὐ σκευαζέω (Herwerden, Haeberlin) is open to at least as grave an objection, for it would certainly suggest ‘cooking’ the dinner, and Dicaeopolis has himself been chef. The ordinary word for packing up is συνκεύασει, Vesp. 1251 τὸ δείπνον, Κροίση, συσκεύασε νῦν, Pherecr. fr. 52 συνσκευασάμενος δείπνον εἰς τὸ σπυρίδιον | ἐβάδιζεν ὡς πρὸς Ὀρφέλην. Hence Blaydes here suggests δείπνον τε συνσκευαζέ μοι.

1097. γυλίον, the soldier’s knapsack. Pax 527 γυλίον στρατιώτικοῦ.

1100. ‘I’m sick of onions.’ Pax 1127 ἦδομαι γ’ ἦδομαι | κράνους ἀπηλλαγμένος | τύρον τε καὶ κρομμάτων. The odour of them clung to the knapsack. Pax 528 ἀπέπτυνος ἐχθρόου φωτός ἐξήστησεν πλέκος. | τοῦ μὲν γὰρ ὄξει κρομμοζυφρεμίας.

1101. θρίον ταρίχους, ‘a rissole of salt-fish,’ literally ‘a fig-leaf full’. Various dishes were served in fig-leaves. Probably they imparted a pleasant flavour to their contents. σαπρόν need not mean ‘rotten’, but merely ‘old’. σαπρόν οὖ το μοχθήρον καὶ φαύλον ἀλλὰ τὸ πιλαίοιν Photius. Cf. Pax 554 ὃς ἀπαντ’ ἤδη στὶ μεστὰ τὰνθάδ’ εἰρίμησε σαπρᾶς, where Mazon translates ‘une paix des vieux ages,’ ‘une paix patriarccale,’ Eupolis fr. 221 οἱδέν ἐσμέν οἱ σαπροί. Eustathius 1449 defines οίνος σαπρίας as ἀνθοσμίας. The distinction here is not so delicate as appears at first sight, for it is salt-fish that is concerned. Perhaps we might translate ‘ancient’.
1102. δημοῦ θρίων, 'an Athenian dish to which go sows' fat and kids' fat and fine flour and milk with the yolk of an egg to stiffen it, and then it is put into fig-leaves, and makes a most agreeable dish. So Didymus' (Scho1). The δημοῦ is due to Elmsley, MSS. have δὴ παί. Cf. Eq. 954 δημοῦ βοείων θρίων ἐξωπητέμην.

1103. τῷ κτονίσμος. The ἐκ here marks rem rei inhaerentem. Fr. 157 τὴν μάλλαν ἐκ τῶν γραμματείων ἡσθιον.

1111. There are two possibilities here: (1) ἀλλ' ἦς confirmative, at profecto. Most editors write ἀλλ' ἦς on the ground that ἀλλ' ἦς is always interrogative, a gratuitous assumption (see Kühner-Gerth ii. 2. 145). On the other hand ἀλλ' ἦς has no place in a sentence like this. It is regularly used in the sense of ἦ or ei μή after negatives or virtual negatives, Pax 476 ὁδὲ ὀδε γ' εῖπον ὁδὲν ἄργειον τάλων | ἀλλ' ἦς κατεγέλαον τῶν τιλαστροφομένων, Eq. 780, 953, 1397, Vesp. 984, Lys. 427, &c. (2) ἀλλ' ἦς . . . ; interrogative, marking surprise. (2) seems to give the better sense. Lamachus speaks in the tone of real surprise, and Dicaiopolis burlesces him. 'Can it be that weevils have devoured my plumes?' 'Can it be that I shall devour juggled hare to-day?' See note on αἵτις 1083, ἀττατάι 1190.

1112. τὴν μύρακν, 'the juggled hare,' τὴν because this was the usual appetizer. κοιλία καὶ ἐντερα τοῦ ἱερείου μεθ' ἄιματος σκευαζόμενα. μάλιστα δὲ καὶ ἐπὶ λαγώνοις αὐτή ἐχρῶντο, ὅτε δὲ καὶ ἐπὶ συνά. ὁ δὲ Φερεκράτης παιδίων καὶ ἐπὶ ὄνον φησί (Hesychius). At a later period shell-fish and salad came into vogue, Athen. iv. 132 τὸ προϊόμεν τῶν ἐν Χαλκίδι δείπνων χαριστέρων εἶναι τῆς ἐν ἀστεὶ παρασκευῆς τῷ πλήθος τῶν ὠστρέων καὶ τὴν ποικιλίαν εἴπον δείπνου.

The word itself is foreign, like καρύκη Eq. 343, ψυάθος Ach. 875, ψάγδας ointment (Eubulus), καλάστρις an Egyptian cloak (Cratin.), σάννακρον a Persian bowl (Philemon), and other names of articles of commerce.

1115. περιδόσθαι 772 n. 'Will you take on a bet, making Lamachus the referee?' ἐπιτρέπεων, with or without διαίτης, is the vox propria of submitting to arbitration. Vesp. 521 τοῦτοι γ' ἐπιτρέψας ἰδέα, Ran. 529 τοῖς θεοῖς ἐπιτρέπω.

1116. 'Whether locusts or thrushes are the more toothsome.' ἀκρίδες is generally taken to represent rough soldiers' fare; ὅτι πρότερον εὐτελεὶ ἐχρῆσατο διαίτη Schol. Alexis fr. 162 mentions the τέττιξ as part of the poor man's diet; cf. the 'locusts (ἀκρίδες) and wild honey' of St. Matthew iii. 4. κἶχαλα, on the other hand, are the typical bonne bouche; 1011 τὶ δὴ ἐπειδὰν τὰς κῖχλας ὀπτωμένας ἠότε; Pax 531 ταῦτας δ' ὀπωράς (sc. ὀξεί), ὑποδοχῆς, Διονυσίων, | αὐλῶν, τριγυμών, Σοφοκλέους μελῶν, κικλῶν. In the land of Cockaigne
thrushes and cakes fly into the mouth of their own volition. Telecl. fr. 1 ὑπέσε δὲ κίχλαι μετ' ἀμητίσκων εἰς τὸν φάρυγ' εἰσεπέτουστο. ἦδιον, 'a sweeter thing.' For the neut. sing. as the substantive predicate of a plural subject cf. Eur. Orestes 232 δυσάρεστον οἰ νοσοῦντες ἀπόριας ὑπὸ, Xen. Mem. ii. 3. 1 χρησιμώτερον νομίζουσι χρήματα ἢ ἀδέλφοις.

1117. οἷ' ὡς, a cry of anger. Nub. 1238 οἷ' ὡς καταγελάς, Ἀν. 1501 οἷ' ὡς βδελύττομαι σε. Dicaeopolis affects to believe that Lamachus is indignant at the mention of mere thrushes in the same breath with locusts. κρίνει ποιλῦ, sc. ἦδιον εἰναί. The simple form κρίνω is often used in the sense of προκρίνω, Aesch. Agam. 471 κρίνω ὥ' ἀφθονον ὄλβον, Plato, Leges 655 c κρινοῦσι (they will prefer) τὸν τὰ θαύματα ἐπιδεικνύντα. Eccl. 1155 κρίνει εἰμ. The fuller form is found in Ran. 1473 ἐκρίνα νικᾷ Λαμάχου.

1118. καθελὼν, 'take down from its peg,' Iliad xxiv. 268 καὶ ὄ' ἀπὸ πασσαλόφην χυννὸν ὑμῶν ἁμύνειον. See note on χαλκοφαλάρα, line 1072. ἀφελὼν, 'take off the fire.' Ran. 518 ἀλλ' ἑστ' ὡς ὁ μάγευσις ἦδη τὰ τεμαχία | ἐμελλ' ἀφαιρέω. Blaydes is wrong in supplying ὧν τὸν ὀξελίσκον. The χορδή is the sausage which Dicaeopolis is roasting at line 1040. If it is to be taken off the fire, it can only be taken spit and all. The word for taking off the spit is ἀφέλκειν, not ἀφαιρέω. Cf. ἀφελκυσαμαι 1120.

1121. With τοῦτο, deictic as often, sc. τοῦ ὀξελίσκον. Then follows a telling piece of βωμολογία. On the one side of the stage the slave of Lamachus holds the spear-case while his master pulls out the spear; on the other D.'s slave holds the spit off which his master draws a sausage of Brobdignagian dimensions.

1122. τοὺς κιλλίβαντας: Schol. τρισκελὴ τινα σκενῶσματα ἐφὶ δὲ ἐπιτιθέασι τὰς ἀσπίδας—ἐπειδὰν κάμωσι πολεμουσίτες (!). The last three words are surely an unhappy comment by a later hand. Pollux mentions κιλλίβαντες among σκεύη στρατιωτικά, x. 146. In vii. 129 he uses κιλλίβας of a painter's easel. It was obviously a three-legged stand to hold a shield while it was being burnished. Lamachus calls for his shield in 1124; the burnishing begins at 1128 κατάχει σύ, παῖ, τοῦλαιον. For the polishing of arms on the eve of battle cf. Xen. Reip. Laced. 13. 8 ὅταν γὰρ ὀρῶντον ἦδη τῶν πολεμίων χύμαρα σφραγίζῃται, αὐλείω τε παύτας τοὺς παράνατας ἀυλητᾶς νόμος καὶ μηδένα Λακεδαιμονίων ἀστεφάνωτον εἶναι· καὶ ὑπα ὃδε λυμπρύνεθαι προαγορεύεται. It was part of the stage-business of the 'boastful soldier'. 'Curate ut splendor meo sit clipeo clarior | quam solis radii esse olim quum sudustum solent: | ut, ubi usus veniat, contra consorta.
1123. καὶ τῆς ἐμῆς. The Scholiast supplies γαστρός. Van Leeuwen thinks this absurd; but his own conjecture κακ τῆς στιών is mere verbiage. Why should Dicaeopolis specify that the bread is to be brought from the bread-basket? The Scholiast is no doubt wrong in 'supplying γαστρός' tout court, though the stage action justifies such a bold ellipse as that in O. C. 830 οὔ ψυχωμα τοῦ δ ἄνδρός, ἀλλὰ τῆς ἐμής. Here the joke consists in the fact that the grammar suggests ἀσπίδος, while the gesture and the following words make it plain that Dicaeopolis recognizes no ἀσπίς but his γαστήρ. Had we had καὶ τῆς ἐμῆς ἀσπίδος in full the joke would have lost something of its flavour, but would still be intelligible. Herwerden gives the grounds of identification: 'utrique est περιφέρεια, utrique prominentia, utrique ὄμφαλος (umbo et umbilicus), bonam tegit uterque partem corporis.' There is a similar, but more difficult, pun in Pāx 1274 ἀσπίδας ὄμφαλο· ἐσσας, 1277-8 κλαύσει ἡ τῶν Δίωνυσουν | οἰμωγάς ἄδεον, καὶ ταύτας ὄμφαλο· ἐσσας where the second ὄμφαλο· ἐσσας is surely meant to suggest blows on the ὄμφαλος: Mazon sees only a slap-dash repetition of the irritating word.

κρίβανίτας are loaves baked in a close ὅπαν κρίβανον. For the formation cf. ἐσχαρίτης ἄρτος, ἰνίτης ἄρτος, &c. The word is chosen for its similarity to κιλλίβαντας, a similarity that is accentuated if we accept the spelling κρίβανίτας found in Ameipsias and Diphilus. 'Bring forth the props of wood, my shield's support. Bring bread for belly-timber, that's your sort' (Frere).

1124. A paratragic line. For the tragic periphrasis cf. Aesch. Sept. 489 ἀσπίδος κύκλον λέγω, 496 κοιλογάστερος κύκλον. Such a periphrasis is found in prose, both in Greek and in Latin, when it is desirable to disengage and emphasize one aspect of a thing. γοργόνωτον is modelled on χαλκόνωτον, χρυσόνωτον, &c. Cf. Eur. Phoen. 1130 σιδηρονώτοις δ' ἀσπίδος τύποις ἐπίνυ | γίγας.

1125. τυρόνωτον: cheese was one of the chief ingredients in the πλακοῖς. See the recipes in Athenaeus xiv. 647 ff.

1126. 'Isn't this flat mockery as ever was committed?' ἀνθρώπων is literally 'in the eyes of', 'what men call'. II. xxiii. 595 δαίμοσιν εἶναι ἀλητρός. For the rare use of πλατὺς cf. Pāx 815 ἐν κατα· χρεμψαμένη μέγα καὶ πλατὺ, Com. Adesp. 266 πλατὺν γέλωτα καταχέω τῷ δογμάτων, Philostratus, Vit. Apoll. iv. 20. 157 τὸ μειράκιον κατε· σκέδασε τοῦ λόγου πλατὺν καὶ ἀσεληνή γέλωτα. It is derived from the wide rictus of the scoffer.
1128. κατάχει σὺ παί τούλαον: the oil is poured over the metal shield (ἐπιθάλκων Vesp. 18) in the process of burnishing. Lamachus makes its bright surface serve as a mirror—apparently a common practice with Attic hoplites; the κάπτοτρον was a woman’s perquisite. Pherocrates fr. 145 ἀπολώλειξ’ αὐτὸς ὡστε τῆς παιήσεως | τῶν διδυρίμβων, καθάπερ ἐν ταῖς ἄστινυν, | ἄμιστέρ’ αὐτῶν φαίνεται τὰ δεξιά. He affects to see the arraignment of Dicaeopolis on a charge of cowardice. The charges of ἀστρατείας failure to join the army, δειλίας cowardice, λιποταξίους desertion of one’s post, and λιποστρατίου desertion from the army, were tried before the στρατηγαὶ with the taxiarχας as their assessors. Lamachus does not anticipate a vicarious revenge. For a similar vaticination cf. Plut. 382 ἀρδὼ τὴν ἐπί τοῦ βήματος καθεδούμενο | ἱκετηρίαν ἔχοντα. The future participle represents the fut. indic. of the threat direct. γέρων is used in the same allusive way as τις in threats and taunts, referring to some one actually present, Plut. 382 συρνα, Ran. 606 ἤκει τῷ κακών, 664 ἠληστεύν τις, Theocr. v. 120 ἡδὴ τις, Μόρσων, πικράντεσαι.

1130. Honey instead of sweet sauce 1040 n. For the combination of honey and cheese cf. Pherocr. fr. 45 καὶ δῆθ’ υπάρχει τέμαξος ἐγραφεῖ ήμῖν, τευθής, ἀραῖον κρέας, φύσιγκς τῦμος, | τοὺς ἐφόδος, ἣπαρ, πλεύρον, δρυμβεία πλήθεί πολλᾶ, τὺν ῥόζ ἐν μέλιτι, μερίς κρεών. Dicaeopolis affects to see the same old fellow reflected in his honey, but bidding Lamachus go to the deuce.

1131. τὸν Γοργάσου. The name Γοργάσος is probably coined on the occasion from Γοργῶν as Κύβδασος from κύβδα in Plato fr. 174 Λόρδων δραχμῆς, Κυβδάσω τριώββολον, | ἴρῳ Κέλητι δέρμα καὶ ὑπλήματα. Pausanias, however, mentions a Thessalian hero called Γοργάσος (iv. 3. 10). The real Lamachus was the son of Xenophanes (Thuc. vi. 8). The Aristophanic Lamachus is the ‘son of Demogorgon’, as being imbued with the Gorgon spirit. ἐκείνον τέκνα γοβεύναι. See line 118 n. In 1150 Antimachus is dubbed ‘son of Slobber’ ἐπείδη προσέρρανε τοὺς συνομολούσας διαλεγόμενος (Schol. ad loc.). The gentle name is forged in the same fashion in Av. 1126 Προξενίδος ὁ Κορμπασσεύς ‘the Boastonian’, Hermippus fr. 42 μείζον ἑσσεθαί Διαγόρον τοῦ Τερπέως (=τοῦ τερβευμόνου ‘son of Cant’).

1133. ἔχαρε = ἐκφερε. II. vi. 264 μὴ μου ἄνων ἀείρε, Ραξ 1 αἰρ’ αἰρε μάζαν ὡς τάχιστα καυθάρο, Antiph. fr. 1 αἰρὼ ποθεών μάζαν. In Pherocrates 137 πρόσαρε τὸ κανοῦ, εἰ δὲ βούλει, πρόσφερε the joke is of the same order as that in Ran. 1159 χρίσον συ μάκτραν, εἰ δὲ βούλει, κάρδοπον the two words being synonymous. ‘Bring me a baking-trough or, if you’d rather, a trough to bake in.’

In θώρακα there is a pun on the convivial meaning of 1135.
'Bring forth my body-armour for the fray.' 'Bring forth my body-armour too, my can.' Vesp. 1195 πῶς ἀν μαχέσαιτο παγκράτιον θώρακ' ἐχων; 'With this I'll fortify me for the foe.' 'With this I'll fortify me for the spree.' Cf. The Devil's Charter 1607 'Like a Borachio (i.e. "a drunkard", Spanish Borrácho) armed all in sack.' There is a similar play in Pax 1286 θωρήσουν' ἀπ' ἐπεῖτα πεταμένου which Trygaius interprets to suit himself, ἁσμένοι, οἷμαι. This use of θωρήσεων seems to be derived from the medical schools. It is found five times in Theognis, 841 οὐδεὶς ἐμοί τὰ μὲν ἄλλα χαρίζεται, ἐν δ’ αχάριστον | εὐτ’ ἀν θωρίζας μ’ ἄνδρα πρὸς ἑξῆρων ἀγα, 507 δέδοικα μή τι μάταιον | ἔρξω θωρηχεῖς, 470, 884, 1009; once in Pindar ἀλόχος ποτὲ θωραχθεῖς ἐπείχεν ἀλλοτρίᾳ, and in Hippocrates, Nicander, and Galen. ἀκροδώραξ (Diphilus fr. 46) marks the earlier stages: τοῦ δὲ ἀκροδώρακος ἐτι μὲν ἵσχειν τὸ φανταστικὸν, ἤδη δὲ τεταράχθαι τὸ λογιστικῶν, Plut. Symp. iii. 8. 1. Much of the Greek convivial slang is surprisingly modern, μασχάλην αἴρειν 'elbow-lifting' Cratin. 298, βεβαπτισμένοι 'half-seas over'. Plato, Symp. 176 b. βεβρεγμένου 'soaked'. Eubulus 5, κεκωθωσισμένοι 'bowled over' Eubulus fr. 126.

1134. εν τῷ δὲ: the ordinary use of ἐν de reeste et armis. Lys. 633 ἀγοράςω τ’ εν τοῖς ὀπλοῖς, Ran. 1212 εν πεύκαισι πηδᾶ, Theophr. Char. 21 ἀναβαλλόμενος δὲ θοίμαστον εν τοῖς μύσῃ κατά τὴν ἁγορὰν περιπατεῖν. For bold extensions of this usage cf. Eur. Bacchae 1168 Ἀγαμήν μητέρ’ εν διαστρόφοις ὁσσοις, Arist. Ethics iv. 1. 39 οἱ εν ταῖς ταυταῖς προσηγορίαις. The Latin in is similarly used; Prop. v. 2. 28 'Corbis in imposito pondere messor eram', Phaedrus v. 7 'Cursu volucri pendens in novacula'. The second εν τῷ δὲ 1135, though a mocking echo of the first, is really instrumental like πίνειν εν ποτηρίῳ.

1138. τόν δίνον: the MSS. τὸ δεῖπνον is scarcely tenable. The dinner is to go inside the basket, not to hang from it. Herwerden's τὸν δίνον is an excellent emendation. Vesp. 618 τοῦ σοῦ δίνον, Dionys. iii. 554 δίνον μέγας χωρῶν μετρητήν, Archedicus fr. 1 δίνον ποτ' ἵμεν ἀργυρῷν εν τῷ σκότῳ. As the word is generally spelt with EI instead of I in MSS. (Cobet, N. L. 592) the change is a very slight one.

κιστίς: for the diminutive cf. κλινίς, τηθίς, and φορμίς Vesp. 58 (also ἀπαξ λεγ.). It is coined for the sake of the assonance with ἀσπίδος.

1139. ξείρχομαι: Dicaeopolis is 'going out' to dine; Nub. 613 ὡστε καὶ λέγειν ἀπαντας ξειόντας ἐσπέρας. But the word which he uses is idiomatic of sallying out on a military expedition, ἐξέλθειν στρατίαν Aeschin. 50. 34. This malicious touch leads up to 1143–6.
COMMENTARY: LINES 1133-43

1141. νείφει. The snow-storm is left to the imagination of the audience. ‘Now ye shall have three ladies walk to gather flowers, and then we must believe the stage to be a garden. By and by we hear news of a shipwreck in the same place, and then we are to blame if we accept it not for a rock... While in the meantime two armies fly in, represented with four swords and bucklers, and then what hard heart will not receive it for a pitched field?’ (Sidney’s Defence of Poesy.) The Greek stage was as careless of stage-illusion as the Elizabethan. Towards the end of the fifth century somewhat more attention seems to have been paid to scenic detail. Reisch sees possible instances in Troades 1256 ff., Hecuba 823 κατνν όδε πόλεως τονή ῥαπερθρόσκουν ορό. But the Greeks never were possessed of the means of producing a mimic snow-storm.

βαβαιάξ 64 n. Lamachus chatters his teeth. In Ran. 63 ἔννοις; βαβαιάξ the interjection reproduces an appreciative smack of the lips.

χειμέρια τὰ πράγματα, ‘Beshrew me! What a wintry scene.’ Vesp. 1474 ὁπορα πράγματα, ‘here’s a pretty state of things,’ ‘here’s the deuce and all.’ Note that χειμέριος is ‘winter-like, wintry’, while χειμερων is merely ‘in winter’: χειμερων ἥλιον τροπαὶ Θου. vii. 16, but τηρήσαντες νύκτα χειμέριον υδατί καὶ ἀνέμῳ καὶ ἄμα ἀσέληνον Θου. iii. 22.

1142. At this line there is a breach in the stichomythia and Dicaeopolis is robbed of half his jeer. Various alterations have been suggested. Meineke τὸ δεῖπνον αἴρου καὶ βάδις, ὡ πτι, λαβῶν. | ὅν βαβαιάξ συμποτικά τὰ πράγματα. Herwerden σίζει βαβαιάξ κτλ. Müller-Strübing (512 n.) more ingeniously νιφεί πασταίας συμποτικά τὰ πράγματα, assuming an allusion to the pleasure of drinking before a warm fire in snowy weather.

Dicaeopolis leaves the stage by the right parodos, Lamachus by the left. The coryphaeus accompanies their march with a short κομμάτιον pointing the contrast between their lots. Then each half-chorus in turn pronounces a comic curse on Antimachus, a scurvy choregos at the last Lenaeë. When the next scene begins we find that Lamachus has gone to battle and been wounded, Dicaeopolis has dined and dined well. The choral song fills in the interval in imaginary time.

1143. ἕτε δή χαίροντες: the ordinary formula for dismissing an actor from the stage. Pax 729 ἄλλα ἓθι χαίρον, Vesp. 1009 ἄλλα ἓτε χαίροντες ὅπου βούλεσθα’, Nub. 510, Eq. 498.

ἔπι στρατιάν, ‘active service.’ In Tragedy ‘an expedition’ is always στρατεία, a form unknown to Aristoph., who uses στρατιά (1) = ‘army’ 149, (2) = ‘military service’ 251, &c.
1145. τὸ μὲν πίνειν, sc. πάρεστιν (Schol.). Rather supply στρατιά ἔσται.

στεφανωσαμένω. See 1091 n.

1146. προφυλάττειν, outpost duty. The προφύλακες of Thuc. iii. 112 are videttes. Lamachus is to guard the passes.

1150. One of the scholia on this line has given rise to much discussion: εἶδοκε δὲ ὁ Ἀντίμαχος οὗτος ἡφαίστεα πεποιηκέναι μὴ δεῖν καμῳδεῖν ἐξ ὑνόματος. We have definite knowledge of two measures affecting the freedom of Comedy: (1) that passed in the archonship of Morychides 440 B.C. which remained in force for three years, (2) the decree of Syracosius μὴ καμῳδεῖν ὑνόμαστι passed in 415 when Athens lost its head over the affair of the Hermocopidae. Leo's theory, that Antimachus was actually the author of a law passed shortly after the production of the Babylonians 'ne nomen magistratus aperte et contumeliose tractaretur', is amply refuted by such passages as Eq. 358, Nub. 581-94, an attack on Cleon. Keck (Quaest. Aristoph.) suggests that the law here mentioned did not prohibit incidental allusion to magistrates, but only their impersonation upon the stage. All through the Equites, however, we have a perfectly obvious impersonation of Cleon, an impersonation which is explicitly acknowledged in 973-6 ἡδιστον φάσον ἡμέρας ἐσται τούσι παροῦσι καὶ τούσι δειρ' ἀφικνουμένοις ἢν Κλέων ἀπόληται. It is true that the plays subsequently produced at the Great Dionysia, the Clouds and the Peace, are much less bitter and outspoken than the Acharnians, the Knights, and the Wasps, which were produced at the Lenaea. But the fact that the Babylonians had been followed by an indictment for slandering the State in the presence of the Allies (Ach. 377-80 n.) sufficiently accounts for this without the assumption of any definite regulating measure. The Scholiast's εἶδοκε suggests a mere conjecture, and is in strong contrast with the detailed note on the measure of 440 B.C., Schol. Ach. 67.

τὸν ξυγγραφή τὸν μελέων ποιήτην. Locus condemnatus. Elmsley's conjecture is neat and plausible τὸν μέλεον τὸν μελέων ποιήτην, the word ξυγγραφή being taken as an explanatory gloss. According

1 εἴδοκε, like μῆποτε, ὡς ἐκωκε, was affected by Didymus, the source of our best Scholia (Meiners, Diss. Hal., 1890, pp. 227, 380). But it surely implies a lack of knowledge. Zielinski supposes that Antimachus bore the nickname Morychus (a daemon attendant on Dionysus), and was thus confused with Morychides, the author of the law of 440 B.C. (Glied., p. 55 n.). I have not been able to obtain the original article, Journal d. Minist. d. Volksaufklg., 1884, März, 1 ff.; but doubt if there is any evidence for this suggestion.
to the Scholiast there were three other Antimachi. For the play on μέλεος 'wretched' and μέλος 'song' cf. Antiphanes fr. 209 οἱ νῦν δὲ κυστόπλεκτα καὶ κρηναία καὶ ἄνθεσιπότατα μελεα μελέους ὑνόμαιν | ποιοῦν εὖ μεμέλεκτους ἀλλότρια μέλη. Aristophanes strikes at his avarice and at his lyrics in the same jet. Herwerden's conjecture involves the very slightest alteration of the MSS. reading: ξυρραφέα τῶν μελέων ποιητὴν 'consarcinatorem suorum carminum poetam'. But (1) one would certainly expect a second τῶν to introduce this second abusive phrase; cf. 850 Κρατίνος—ὁ περπόννηις Ἄρτεμιον, ὁ ταχὺς ἄγαν τῆς μουσικῆς: (2) surely ποιητὴν is superfluous if ξυρραφέα be right.

1151. ὡς μὲν ἄπλολόγοι, sc. εἰπεῖν—'not to put too fine a point upon it.' The ellipse of a verb of saying is frequent and natural. Demos. xxiv. 187 καὶ περὶ μὲν τοῖτον κατὰ σχολή (sc. ἔφῶ). Here it is facilitated by the λόγος.

1155. Λήναια χορηγῶν. For the accus. cf. Ὄλυμπια νυκῶν Thuc. i. 126, ἐδυς τὰ εἰαγγέλια Xen. Hell. i. 6. 37. Λήναια χορηγῶν can only refer to something done by Antimachus in his capacity as χορηγὸς: this phrase is in itself sufficient to disprove the reference to a legal measure. It was part of his duties to maintain the Chorus during the period of training, οἱ δὲ χορηγοὶ τῶν χορευτῶν ἐγχέλεια καὶ τριβίδαια καὶ σχελίδαι καὶ μυελῶν παραπίθεντες εὑρέχοντες εἴπολίν χρῶν φανοσκομεύουν καὶ τρυφώνται (Plut. de Glor. Athen. § 8), and also to give them a dinner at the end of the performance. See line 893 n. Apparently Antimachus had been stingy: μικρολόγως τῶν χορευτῶν ἐχρήσατο, a sensible note which stands in the Scholia side by side with the fatuous suggestion that the law of Antimachus discouraged comic poets from coming forward to compete, and brought many potential choristers to starvation.

ἀπέλυσε, 'allowed us to go.' Plut. De Mus. 44 ταύτ' εἴπὼν ἐπαίωνες καὶ ὀπείρας... ἄπελυσε τοὺς ἐστιωμένους, Horace, Ep. i. 7. 72 'ut ventum ad cenam est, dicenda tacenda locutus | tandem dormitum dimittitur'.

Fritzsche takes Λήναια χορηγῶν to refer to the Lenaea of 427 when the Daitaleis was brought out in the name of Callistratus. He retains the reading of Ῥ ἄπλεκλειες δείπνων, understanding that Aristophanes himself, though the real author of the play, was not admitted to the banquet. This is very far-fetched, and ἔμε is impossibly obscure. The Chorus never use the first personal pronoun in speaking of the poet, unless the reference is unmistakable as in Ach. 660, Nub. 518, Vesp. 1284. Zielinski maintains that at the time of the Lenaea the words Λήναια χορηγῶν could not naturally be used of that or any other Lenaea, and uses this passage to support his theory that our text of the Acharnians is
a second edition prepared for reproduction at the City Dionysia. To go no further, what sort of redactor would leave οὐπτὶ Ανάψυχος τ' ἄγων 504 in an altered text? I cannot see why Ανάψυχος χορηγῶν might not be used quite naturally of the Lenaea of 426; any other reference is excluded as the closing feast of the Lenaea of 425 is still in the future. For example, the Spectator regularly uses 'Friday week' of 'the Friday before last' in quoting the price of Consols, the nature of the case excluding ambiguity. We have no means of ascertaining the particular play that Antimachus assisted in producing. Wilamowitz (Obs. Crit. p. 15) thinks of the Dramata or Centaur of Aristophanes. It is more probable that he was associated with Cratinus 1173 n. The reflection on the choregus of 426 was no doubt intended for the edification of the choregus of 425.

1156. ἐπιδομι. ἐπιδεῖξις is generally used of 'living to see evils', II. xxii. 61 φθισει κακά πιλαντα ἐπιδομι, Antiphon v. 79 ἐπείδον δι' τὴν ἐναυών πατρίδα ἀνάστατον γενομένην: sometimes, however, as here, of living to see what one rejoices to see, Od. xx. 233 ἐπόψατο, αὐτῷ ἐθέλησα, κτεινομένους μυκτήρας. Still a third meaning is that of 'looking on without interference', like περιοραῖ. Soph. El. 825 τοῦ ποτε κεραυνοῦ Διώς, ἕπος φανέρων ἵπτατεν ἡφορωτες κρύπτουσιν ἑκηλιά: 'And may I yet see him starving for cuttle-fish.' The dainty τευθίς figures also in Eq. 927-40, a comic curse which closely resembles this one, though the dénouement is different. It was served very hot, apparently straight from the frying-pan, τὸ μὲν τάγην τευθίδον ἐφεστάκα σίδον, Nicostratus fr. 7 οὐπτοὶ αὕθες σηπιάν ἀπὸ τηγάνου τὸλυσαμί φαγεῖν μόνοις. Hence Bergk conjectures ἐπὶ ταγήνος for ἐπὶ τραπέζῳ below.

1157. 'And may it, done to a turn and piping hot, all ship-shape on the table by the edge of the brine come to ground ... ὀκεῖλας means, I think, nothing more than ἐφεστάκα in Eq. 930 cited above, except that it denotes more particularly the moment of arrival. Dr. Merry assumes that the dish falls off the table; but it is better to make the catastrophe begin with the κάτα, and the simple λαβεῖν would be an odd word to use for gathering up the spillings. The nautical metaphor is found in Athenaeus 274 F ὀκεῖλεν εἰς πολυτελῆ δίαιταν ἐκ τῆς παλαίας σωφροσύνης. Here it is due to the πάραλος which = παρὰ τοῦς ἄλας, but would naturally suggest the State-galley ἦ Πάραλος.
1159. μέλλοντος λαβεῖν. For the aorist infin. with μέλλειν cf. Eur. Ion 760 εἰρήσεται τοι κε θανεῖν μέλλω διπλῆ, Orestes 292–3 εἰ μήτ’ ἐκεῖνος ἀναλαβεῖν ἐμελλεῖ φῶς | ἐγὼ θ’ ὑ τολόμον τοιαῦτ’ ἐμπλήσεων κακά where the durative future is contrasted with the aoristic λαβεῖν, Aesch. P. V. 625 μῆτοι μὲ κρύψης ταύθ’ ἀπερ μέλλω παθεῖν, Aristoph. Av. 366 τί μέλλετ’, ὃ πάντων κῶς χηρίων, | ἀπολέσαι παθόντες οὐδὲν ἄνδρε καὶ διασπάσαι . . .; Editors often correct to the commoner present or future, but without reason.

1165. ἤπιαλον . . . βαδίζων. Van Leeuwen adopts Bentley’s βαδίζων (Suidas βαδίζει). The Schol. and all MSS. read βαδίζων, the nominativus pendens resumed in the genitive αὐτών. The detached nominative is often used to mark the real subject of the thought, though not the subject grammatically. Xen. Oec. i. 14 οἱ δὲ φίλοι, ἢν τις ἐπιστηται αὐτῶν κρήσαν ὡστε ὄφελεσθαι ἀπ’ αὐτῶν, τί φίλομεν αὐτῶν εἶναι; Plato, Apol. 21 c διαλεγόμενοι αὐτῷ ἐδοξεί μοι, ‘when I talked with him, I thought.’

ἡπίαλος was a shivering fit: ῥίγος πρὸ πυρετοῦ (Hesych.). Fr. 332 ἡπίαλος πυρετοῦ πρόδρομος, the ague that precedes a fever.

1166. τῆς κεφαλῆς. Quasi-partitive genitive of ‘sphere within which’. Pax 71 ἔως ἐνυπρίζη τῆς κεφαλῆς καταρρυθεῖ, Vesp. 1428 καταρρίγη τῆς κεφαλῆς, Plato, Gorgias 469 δ καί τινα δόξη μοι τῆς κεφαλῆς κατασεγναν δεῖν. The accus. of ‘part affected’ is more frequent with the active forms of the verb, but the genitive here is supported by the Schol. τῆς κεφαλῆς: Attic for τῶν κεφαλῶν’, and by Eupolis fr. 323 οὐ γὰρ κατάξει τῆς κεφαλῆς τὰ ρήματα, Isocr. xviii. 52 ἤτοι τῶν Κρατίνου συντρίβα τῆς κεφαλῆς αὐτῆς.

‘May some roistering mad Orestes break his head.’ The Scholiast’s note, ὁ Ὀρέστης οὗτος προσποιούμενος μινίων τοὺς παροίντας ἀπέδειρεν ἢ γὰρ λασποῦτθη, is obviously based on Av. 1490 ff. εἰ γὰρ ἐντύχα τις ἔρω | τῶν βρετῶν μύκτωρ Ὀρέστη, γαμνός ἢν πληγεὶς ἐν αὐτοῦ πάιτα τάπιδεια. We are asked to believe that Orestes, son of Timocrates, was a professional clothes-stealer, and that he carried on his trade for the eleven years that elapsed between the Acharnians and the Birds. Müller-Strübing (op. cit., pp. 29–33) was the first to point out the absurdity of this explanation. λασποῦσια was visited with the severest penalties at Athens; it was not a more or less harmless eccentricity. Lysias, Agor., § 68 τὸν δὲ τρίτον ὀδελφόν Φαιναπίδης ἐνθάδε ἀπήγαγεν κai ἔμειν κράνατες αὐτῶν ἐν τῷ δικαστηρίῳ καὶ καταγρώτες αὐτοῦ βάσανον ἀποτιμη-πανίσατο παρέσωσε. And there is no mention of clothes-stealing in our passage at all; Orestes seems to run away when he delivers his blow. What we have here is a picture of a street-scene common enough in the London of Queen Anne, the toasting of a harmless pedestrian by a band of revellers. Cf. Alexis fr. 107
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kağâr epî kâmol (πλείστον) ἀνθρώπων ὅρω | πλήθος προσών, ὡς τῶν καλῶν τε καγώδων | εὐθύδει συνάντων μὴ γένοιτό μου μοινὸν | νῦκταρ ἀπαιτήσας καλὸς πεπραγόσιν | ὑμῖν περὶ τῶν βαλλεῖσμῶν ὦ γὰρ ἄν πτοε | θολμίτων ἀπενέγκαμι μὴ φύσας πτερά. Orestes is a Mohawk, ein vasender Roland. The nickname is actually found in Isaicus viii, § 3 Διοκλεά τὸν Φλυέα τὸν 'Ορέσθην ἐπικαλούμενον, § 44 τὸν 'Ορ'έσθην τοῖτον τῶν κακῶν ἀπολούμενον. Nicknames drawn from the myths were extremely common at Athens. Anaxandrides fr. 34 ὑμεῖς γὰρ ἄλληλους ἄει χλευάζετ', ὡδ' ἀκριβῶς ... ὀφείλετ' ἀρνα ποιμένος παῖζων, 'Ατρεύς εὐκλήθη' | ἐὰν δὲ κρώϊ, Φρίξος· ἢν δὲ κράραμων, Ἰάσων. In Aristophanes fr. 4 we hear of a Capanus and a Telamon. Hence Müller-Strübing is probably wrong in supposing that the Mohawk-name Orestes is derived from the Orestes, son of Echecratidas, mentioned in Thuc. i. 111 as a claimant to the throne of Thessaly, who in his subsequent exile at Athens may have followed the recipe of our own Pretenders to drive dull care away.

1173. Κρατίνον. Cf. 849, 1150 n. According to the Scholiast this is not the Cratinus, but another man of the same name. It is hard to believe that the audience could think of any other than the bibulous poet. Aristophanes' references to Cratinus elsewhere are not particularly respectful. Eq. 400 εἴ se μη μισω, γενοίμην ἐν Κρατίνῳ κόβδων.

1174–89. A parody of the Euripidean ρήσις. For Aristophanes' use of ἀγγελω in the tragic manner cf. Eq. 624, Vesp. 1292, Plut. 627. The passage is rather more pointed if we assume that Lamachus was making capital of the wounds he had received in Aetolia, in order to further his candidature for the Generalship of 425–4. Xen. Mem. iii. 4 οὖ γὰρ, ἐφι, ὡ Σώκρατης, τοιοῦτοι εἰσόν Ἀθηναίων ὅστε ἐμὲ μὲν ὑπὸ εἰλοντο, ὡς ἐκ καταλόγων στρατευόμενος κατατέρπμαι καὶ λογαγῶν καὶ ταξιαρχῶν καὶ τραύματα ὧπτ τῶν πολεμίων τοσάττα ἔχων' ἀμα δὲ τὰς οὐλὰς τῶν τραυμάτων ἀπογυμνούμενος ἐπεδείκνυς. The discrepancy between the account given by the messenger, 1178–80, and the account given by Lamachus, 1193, is not unintentional.

1175. ὕδωρ ὕδωρ. The excited repetition of a word is specially frequent in Euripidean style. It is one of the points burlesqued by the Aeschylus of the Frogs. Ran. 1352 ff. ὡ δ' ἀνέπτατ' ἀνέπτατ' ἐς αἰθέρα | κομφοτάταις πτερύγων ἀκμαίας | ἐμοὶ δ' ἀχ' ἀγα κατελπε. | δάκρυα δάκρυα τ' ἅπ' ὀμμάτων | ἔβαλον ἔβαλον ἀ τλάμων. The comic diminutive χυτριδίω is a sudden 'sink' in the tragic line.

1176. ὕθια, lint; κηρωτήν, salve; ἐρ' οἰσυπηρά, wool with the natural oil still in it (lana sucida), sometimes used in applying
fomentations of wine and vinegar (Celsius ii. 33); αμπαδιον, the outer bandage.

1178. διαπηδών τάφρων. Trenches played a conspicuous part in the fighting in Aetolia. Thuc. iii. 98 ἐπιπάτοντες ἐς τε χαράδρας ἀνεκβάτον καὶ χωρία δὲν οὐκ ἠσαν ἐμπειροι διεφθειροτ.

1179. ἐξεκοκκίσεν, 'has put out his ankle'; παλίνορρων, 'by a backward wrench.' ἐκκοκκίσειν is literally to take out the κόκκος or kernel; Pax 63 λήσεις σεαυτὸν τὰς πόλεις ἐκκοκκίσας. Ἡ εἰς 'to dislocate'.

1180. περὶ λίθῳ R is supported by Pax 905 περὶ ταῖς καμπαῖς ἡμίοχοι πεπτωκότες, Soph. Ajax 828 πεπτωτὰ τὸδε περὶ νευρράντῳ ἦσε, Hdt. ix. 101 μη περὶ Μαρσθνίω πταίσῃ ὢ Ελλάς.

1181-8. The difficulties in this passage are obvious. 1181 is suspiciously like 574. The use of κομπαλακίδων by the messenger is very odd. 1186-8 are singularly inconsequent, 'Si haec sana sunt, forsan ridet aliquam Euripidis ἀνυστασίαν' (Dobree). But ἀνυστασία is surely the last charge that could be brought against the Euripidean ῥήσις. Meineke ejects 1181-8, and Blaydes is inclined to follow him. I cannot believe that this is right. 1174-80 do not strike one as adequate in themselves, and 1183-5 can hardly be spared.

1181. Dobree expunges the line as patched up from 574. If ἐξενγείρει is genuine, it can only mean 'gave her a rousing blow'. May not 1181 and 1182 be defended as semi-conscious reminiscence of the earlier dialogue? Presumably the messenger was present on that occasion (575 n.), and in his intense excitement uses the words that are still lingering in his ears. Otherwise one might suggest ἐξελευςεῖν for ἐξενγείρει. Cf. Eur. Hipp. 1241. 1182-3 are reminiscent of the Hippolytus-ῥήσις 1238-9 σπροδούμενοι μὲν πρὸς πέτρας φίλον κάρα; ἐρνάυν πε σάρκας δεινὰ δ’ ἐξαυθῶν κλῖειν.

1182. πτίλον ... πεσόν. If the text is right, πτίλον ... πεσόν must be accus. absolute. This construction is found (1) with impersonal verbs πρέπουν προσήκον δέον, &c.; (2) with the addition of ὃς in the case of ordinary verbs with definite subject. Soph. Ο. Τ. 101 φῶλος φόνον πάλυν | λίπωσαν ὡς τὸδ’ αἵμα χείμαζον πόλυν, Plato, Rep. 345 μουθὸν αἰστοῦσιν ὃς οὐχὶ αἰτοῦσιν ὄφελεν ἐσομεν ἐκ τοῦ ἀρχειν. Kühner-Gerth (ii. 90) refuse to allow the construction without ὃς of a definite subject except when that subject is a neuter pronoun, τι, οὐδέν, τι or the like. Cf. Thuc. iv. 125 κυρωθέν δὲ οὐδέν ἐξώρον ἐπ’ οἴκων. But there are at least two examples which resist emendation. Plato, Laws viii. 844 c ἐνδὲ ἐκ τοῦ ἔνοικον γιγνόμενα τῶν ἐπίνω γεωργοῦντα ... βλάπτῃ τις, Aristoph. fr. 647 ἀλλὰ τὸ στρόφιον λυθὲν | τὰ κύρια μοβέξουσε. The Scholiast cer-
tainly took the line in this way: πτίλου δὲ τοῦ μεγάλου πεσόντος ἐς τὰς πέτρας δεινὸν μέλος ἐξηύδα ὁ Λάμαχος.


1185. λείπω φῶς γε τούρμων ὀδυκέτ' εἰμ' ἑγὼ is the reading of most MSS. R omits the γε, which is quite meaningless, and probably a mere stopgap. Cobet's emendation is generally accepted φῶς τόδ' ὀδυκέτ' ὀδυδ' εἰμ' ἑγὼ. Cf. Eq. 1243 οἴμοι κακοδαίμων ὀδυκέτ' ὀδυδ' εἰμ' ἑγὼ. I venture to suggest φῶς τούρμων (cf. οὐράνων φῶς Antig. 944) as more easily accounting for the corruption. τούρμων would be written ΤΟΥΝΙΟΝ, which is exactly the reading of R; ΝΙ for M. Other MSS. insert γε to heal the metre. I now find that this conjecture was anticipated by a reviewer in the Quarterly of 1884, p. 365.

1186–9 are possibly spurious. δραπέταυς can only refer to the troops of Lamachus who have gone out without him. He manages to rise from the trench in time to meet them as they—run away. ληστας are the raiders, Pax 449 ληθείς ὑπὸ ληστῶν ἐσθίοι κραθάς μίνας. But 1188 in its present position is mere sound and fury signifying nothing; the same man cannot pursue any one. It might perhaps stand after 1178. If we assume that the messenger breaks off his speech at δραπέτας the compressed expression becomes intelligible.

1187. ξυναντά is part of the Tragic parody. ὑπαντῶν is the only Attic representative of ἀντομα ὑπάνω ἀντίκεισθαι (Rutherford, Babrius 42). In Plut. 41 ξυναντήσαμαι is part of an oracular response; ξυναντάς 44 is used in the same connexion. Av. 137 ὅπως ξυναντῶν μοι ταῦτα τὰς μεσαίας is an echo of some proverbial phrase in which the old usage is retained. ξυναντῶν is, of course, common enough in Tragedy, Eur. Ion 534, 787, I. T. 1209.

1189. ὅδε δὲ καῦτος. Vesp. 1360, Av. 1718, Eccl. 934.

Enter the wounded Lamachus by the left parodos, borne in the arms of his soldiers. His entry is meant to burlesque the wounded hero of Tragedy; probably the closing scenes of the Hippolytus are primarily in view. Euripides' Hippolytus had been produced in 428, three years before the Acharnians, and had made some stir. The prevalence of short syllables in the iambic monody is distinctly Euripidean.

1190. ἀτταταῖ, graviter dolentis. θρηνῶν παρατραγωφοὶ Schol. ἀτταταῖ in Tragedy, ἀτταταῖ in Comedy and ordinary prose (Neil, Eq. 1). But ἀτταταῖ in 1193, as it is a mocking echo of 1190. See 1083 n.

1199. ἦδος ὑπὸ πολεμίου. The position of the prep. between substantive and attribute is in keeping with the paratragic style. Nub.
277 πατρὸς ἀπ’ Ὄκεανον, Av. 740, 742 in lyric. It would not be found in ordinary trimeters or in prose.

1197. ἐγχάνοι, ‘to jeer at my mischance,’ 221 n.

1198. Enter Dicaeopolis by the right parodos, reeling on the arms of two dancing-girls. He proceeds to give us a parody of a parody. χρυσίω is the endearing diminutive, they are his ‘golden girls’. Lys. 930 δεῦρό νυν, ὡ χρυσίων, Vesp. 1341 αὐαξαύνε δεῦρο, χρυσομηλο-λάνθτον.

1205. τραυμάτων ἔπωδύνων: genitive of exclamation, a use that is derived from the causal genitive after verbs of emotion. It may be used without the article αἰαὶ κεδυὸς ἀλκᾶς Aesch. Pers. 928, and without the interjection χρηστῳ κοικτίρμων ἀνδρός Theocr. xv. 75.


Δαμαχίπτων: Van L. adopts Meineke’s Δαμαχίσκιον. The double diminutive is common in Comedy and in later Greek, ἀγονίσκιον, ἀσπιδίσκιον, κορίσκιον. But the reading of the text is perfectly sound. Δαμαχίπτως would mean ‘knighthly Lamachus’, ἵππικε Δάμαχε Schol. Cf. Nub. 63–4 ἤ μέν γὰρ ἵππον προσπείθει πρῶς τοῦνα, | Ξάνθιππον ἢ Χάριππον ἢ Καλλιππίδην. This combination of ampliative and diminutive may be paralleled by Δημακίδιον in Eq. 828. ‘Abate thy rage, great duke! Good bawcock, bate thy rage; use lenity, sweet chuck,’ Hen. V, iii. 2.

1208. With the reading in the text Dicaeopolis says τί με σὺ κνυεῖς; τί με σὺ δάκνεις; to the dancing-girls. ‘Morsus’ of this sort are common enough in the amatory verse of Catullus and Propertius. Cf. also Lucian, Luc. 32 δάκνει ἐν φιλήματος σχήματι, Plautus, Pseud. i. 1. 65 ‘teneris labellis molles morsunculae’. With the MSS. reading Δ. στυγερός ἐγώ. Δ. μογερός ἐγώ (half-killed with kissing). Δ. τί με σὺ κνυεῖς; Δ. τί με σὺ δάκνεις; it is to be supposed that Dicaeopolis throws himself into the arms of Lamachus in a fit of maudlin tenderness, and that Lamachus returns a bite for a kiss. Such buffoonery is not too strong for the Old Comedy. But 1200 favours the change, and the mock-expostulations of Dicaeopolis are effective enough. Lamachus' troubles are of another sort.

1210. ‘Alas, alas for the direful charge!’ ‘Why! who made a charge on the Feast of Pitchers?’ συμβολὴς 1210 is a hostile encounter, Hdt. ix. 77 ὑπερον ἤκουσε τῆς συμβολῆς, συμβολᾶς 1211 is a money contribution levied upon each guest at a δείπνον ἀπὸ
The Acharnians

avmboloun 1086 n. Naturally the γάρ is the indignant γάρ. Eubulus fr. 72 ὀστίς δ᾽ ἐπὶ δείπνων ἡ φιλον τῷ ἡ ἔνοιον καλέσας ἐπειτα συμβολαὶ ἐπράξατο, φυγαῖς γένοιτο μηδὲν οὐκοδεν λαβὼν. The difference between a δείπνων ἀπὸ συμβολῶν and a δείπνων ὁσμβολῶν is emphasized in Od. i. 226 εἰπατην ἦ γάμος; ἐτει οὐκ ἔρανος τάδε γ' ἐστίν. There was also a difference in the style of entertainment. Aristotle cites as an example of vulgar ostentation οἶνον ἑρανσατίς γαμικῶν ἑστιῶν (Ethics iv. 2).

1211. τοῖς Χιουσί: dative of time without ἐν, the ordinary usage in the case of festivals, 999 n. Αv. 1519 Θεσσαφορίοιος, Νυβ. 386 Παναθηναίοις, Πλτ. 627 Θησειάοις.

1212. ἰω Παιών. The name of the Healing God in ordinary Attic is Παιών, παι中国足球 being used of the song only Ἀρμόδιος ἐπεκαλεῖτο παιών ὑδετο Antiph. fr. 4. Elmsley wished to read Παιών here, but the Doric form suits the tragic tone. Eur. Ηηρ. 1370 αἰαὶ αἰαῖ καὶ νῦν ὀδύνα μ' ὀδύνα βαίνει ... καὶ μοι δάνατος Παιών ἐλθαί.

1213. Παιώνια. The Festival of the Healer is not mentioned elsewhere. Probably Aristophanes extemporizes one for the sake of the pun on παιῶνα ἑστίν, 'there's no healing on for you to-day.' νωὶ τῇμερον may be taken together like ἐνθάντ' αὐτοῦ, ἐνθάντ' αὐτόθεν 116 and the Plautine hic vicinia, one of the two words giving a more exact definition than the other. It is probable, however, that τῇμερον is used with the same asseverative force as in threats, Νυβ. 1491 καγώ τιν' αὐτῶν τῇμερον δύναι δίκην ἐμοὶ ποίσω, κεῖ σφόδρ' εἶσ' ἀλαζόνες, Βεσπ. 643, Παξ 243, &c. Similarly the Latin hodie is used in conjunction with nunquam, Plaut. Ασιν. iii. 3. 40 'qui hodie nunquam ad vesperum vivam', Vergil, Εκλ. iii. 49 'nunquam hodie effugies', Αεν. ii. 670 'nunquam hodie moriemur inulti'.

1215. λάβεσθε ... προσλάβεσθε. In repetitions of this sort the compound verb generally comes first. Eur. Ορεστη 181 διοιχόμηθ', οἰχόμεθα, Βασικαι 1064 f. κλάδον | κατήγεν ἥγεν ἥγεν ἐς μέλιν πέδων. Exceptions are not uncommon, Eur. Ι. Τ. 984 σώσον πατρὸν οἰκον ἐκσωσον δ' ἐμ' (where, however, the compound may have the special force of saving out of his present straits), Χιν. Οεκ. vii. 41.

Aristoph. seems to have the Hippolytus still in view. Ηηρ. 1359 πρὸς θεὸν ἀτρέμας, δηδῆς, | χροὸς ἐλκώδους ἀπτεσθε χερῶν. But the entry of a wounded hero upon the stage was a common tragic scene, and one that lent itself easily to burlesque. The Greek hero was never ashamed to take his fill of making lament; Sophocles' Philoctetes is largely interjectional. Cicero reprehends the lack of Roman fortitude in the Niptra. 'Pacuvius hoc melius quam Sophocles: apud illum enim perquam perquam flebelier Ulixes lamentatur in volnere' (Tuscul. Disput. ii. 49).
1222. ὡς τοὺς Πιττάλου, sc. μαθητάς. The objection to R’s εἰς τοῦ Πιττάλου is that the article is never employed in this idiom, but always the genitive only. εἰς Ψυλοκτήμωνος Vesp. 1250. Van Leeuwen adopts Elmsley’s second thoughts εἰς τὰ Πιττάλου ‘to the house (or surgery) of Pittalus’. This gives excellent sense, and is well supported; Vesp. 1432 οὗτος δὲ καὶ σὺ παράτρεχε εἰς τὰ Πιττάλου, Herodas v. 52 μὴ παρὰ τὰ Μικκάλης αὐτῶν | Ἀγη, Theocritus ii. 76 τὰ Λύκωνος, iv. 23, v. 112. In favour of ὡς τοὺς Πιττάλου, however, are (1) the parallelism with ὡς τοὺς κρῖτας in 1224, (2) πρὸς τοὺς Πιττάλου in 1032. R has τοῦ Πιττάλου in 1032 as well as in the present passage, but this use of the genitive is not found with πρὸς as it is with ἐν, εἰς, ἐκ (Sobol. Prep. 174). Further, the genuineness of πρὸς τοὺς Πιττάλου in 1032 is proved by Suidas s. v. Σπιττάλουν πρὸς τὸν Σπιττάλου, an obvious corruption of πρὸς τοὺς Πιττάλου.


1224. ὡς τοὺς κρῖτας: to the judges in the ἀγὼν πολυσοσίας or ἀκρατοσοσίας which formed part of the Feast of Choes 1000 ff. The victor received from the King Archon a skin of wine 1002 n. and a cake. (Hence the proverb ἡμέτερος ὁ πυραμοῦς, ‘the day is ours’ Eq. 277.) Blaydes is undoubtedly wrong in assuming a reference to the toast-master at a drinking-party, ὁ ἄρχων τῆς πόσεως Plato, Laws i. 641, ‘arbiter bibendi’ Hor. Odes ii. 7. 25. This personage was generally chosen by lot, sometimes by regular election; Xen. Anab. vi. 1. 30 ἀργοῖ διὰ Λακεδαίμονοι καὶ οἱ σύνθεται συνελθόντες μή Λακεδαίμονοι συμποσίαρχον αἰρόνται. In Plato’s Symposium Alcibiades more suo elects himself without more ado. His duties were to regulate the number and scale of the rounds, and to impose forfeits, generally of a ridiculous kind, upon defaulting drinkers. There is no place for him here where the quantity of wine is fixed by ordinance, and victory is a matter of speed. Further the term βασιλεῖσ is not used of the symposiarch until Lucian (Saturnalia 4) and there probably by a Latinism—cf. Hor. Odes ii. 7. 25, ‘rex mensae’ Macrobius, Sat. ii. 1. Of course it is only in Comedy, if at all, that the victor in the drinking-contest would have to look about for the judges to get his prize adjudged. The nominal reference is to the judges in the drinking-contest and to the Archon Basileus as President of the Anthestera. The real reference is to the judges in the dramatic competition and to the Archon Basileus as President of the Lenaea. For other breaches of the illusion in Comedy cf. e.g. Nub. 1115, Av. 1101, Eccl. 1154.

1225. ἀπόδοτε, ‘hand over as due.’ ἀπο- asserts the incontrovertible justice of his claim, 643 n.
1226. δευρτά: the accus. of the neut. plur. used adverbially, the usual Homeric mode of forming an adverb δεύεια κεκληγώς, &c. It is not uncommon in later Greek, ἀκάματα προσμένου' Soph. El. 164.

1227. τούτονι, deictic, sc. τὸν χοά, 331 n. Dicaeopolis waves his empty can.

τήνελλα: in imitation of the twang of the lyre, an onomatopoecic word like δρεπτανελό (Plut.), φιλοττόδρατ (Ran.), βομβολο-βομβαξ (Thesm.), and Ennius' 'at tuba terribili sonitu taratatantara dixit'. τήνελλα καλλίνικος is a quotation from Archilochus' Ode to Heracles ἢ καλλίνικε χαίρ' ἀναξ· Ηράκλεις, | αὐτός τε κ' ἵδαος, αἰχμητὰ δίω | τήνελλα καλλίνικος, which was sung as an informal epinician ode on the evening of the Olympic Games. Cf. Pindar, Olymp. ix. 1 with Schol. 'See the conquering hero comes.' When Dicaeopolis applies it to himself without reserve he is following the example set by Archilochus: δοκεὶ δὲ πρῶτος Ἀρχίλοχος νικήσας ἐν Πάρῳ τὸν Δήμητρος ὑμον ἐαυτῷ τοῦτον ἐπισεφανηκεναι, Schol. Av. 1764.

1228. δήτα: in assent, 'sane,' with repetition of τήνελλα.

eιπερ καλεῖς γε, 'since you summon us.' γε emphasizes the verb; there is a sly hit at the audacity of Dicaeopolis in starting the strain himself. There is no reason to suspect the reading of the Ravenas. καλεῖν is often used absolutely in the sense of hortari or eroare. Blaydes' κρατεῖσ is suitable enough, Vesp. 1515 ἀλμν κύκα τούτοισιν, ἤν εὐω κρατῶ, but unnecessary. Van Leeuwen's εἰπερ καλεῖ γε would mean 'if you really have conquered,' and the chorus are not sceptical on that point.


ἀκρατον, 'neat wine.' For the common ellipse of ὑνον cf. Eq. 105 ἀκρατον... πολύν, 1187 ἐχε καὶ πιεῖν κεκραμμένον τρία καὶ δύο, Eur. Cycl. 569 δότει ὁν τῇ πῃ πολύν.

ἐγχέασ, sc. εἰς κέλκα. Distinguish ἐγχείν, 'to pour out,' from ἐπιχείν, to pour in the water for mixing. At this point Dicaeopolis pours himself out another draught. It is this heroic addition to his late potations that calls forth the enthusiastic ὅ γεννάδα.

ἀμυστιν ἐξέλαφα, 'drained it with no heel-taps.' ἀμυστιν is the adverbial accusative used, like the adverbs ἀμυστὶ and ἀπενυστὶ, of draining a beaker at a draught. -a privative, μειν to close, sc. τὰ χεῖλη. ἀμυστισ is literally 'a long draught.' Eur. Cycl. 417 ἀμυστιν ἐλκύσασ, Rhes. 419 πυκνὴ ἀμυστιν ὡς σὺ δεξιόυμεν. According to the lexicographers the word was also used of a drinking-cup ποτήριων φιαλόδες, a meaning that derives some support from
Callimachus fr. 109 καὶ γὰρ ὁ Θηρικής μὲν ἀπέστυχε ἵππον ἅμνυστιν ὁ ὀινοποτεῖν, ὤλιγῳ δὲ ἵππεν κασαυθιῶν where it is desirable to differentiate ἵππον and ἅμνυστιν. In Hor. Odes i. 36. 13 ‘neu multi Damalis meri | Bassum Threicia vincent amystide’ the first interpretation will serve. In Aristoph. the word certainly means ‘a draught’. Epicharmus fr. 34 is decisive: ἅμνυστιν ὀσπέρ κύλικα πίνει τὸν βίον.

1232. In the little iambic pınigos 1232 ff. it is clearly indicated that the chorus are to hymn the praises of Dicaeopolis as they retire from the orchestra. The exodic song is mentioned by Cratinus fr. 276 τοὺς ἔξοδους ὑμῖν ἤν αἰλῶ τοὺς νόμους. In the Acharians it could have been no other than the ‘Conquering Hero’, Ἀρχιλόχου φωναῖν μέλος Ὁλυμπία. Its omission from our MSS. is due to the fact that it was not written by Aristophanes himself. In regard to the poet’s practice in this matter three periods may be distinguished: (1) down to 422 B.C. when he made use of familiar songs or hymns, (2) 422-413 when he composed ἔξοδα of his own—parodies of well-known lyrics, (3) from 413 onwards, when the old usage was resumed. There is no hint of the exodic songs of the Equites or the Nubes in our MSS. In the Ranae, however, it is expressly stated that Aeschylus is to be escorted from the orchestra with his own lyrics: χάμα προ-πέμπτετε | τοῖς τούτων τοῦτων μέλειν | καὶ μολπαῖς κελαδοῦντες 1525-7. Cf. Plut. 1209 δεὶ γὰρ κατόπιν τοῦτων ῥόδονται ἐπεσθαῖ, Thesm. 1230-1.

σῆν χάριν, ‘to grace thy victory’; accus. in apposition to the sentence giving the result of the verbal action. The article is generally omitted with the possessive adj. = objective gen. as in Ran. 109 ἔλθον κατὰ σῆν μήριν, ‘by way of an imitation of you.’ It is specially rare with χάριν, but cf. Soph. Phil. 1413.

1234. σὲ καὶ τὸν ἀσκόν. The accus. is best taken as governed by ‘τίνελλα καλλικίκον’ ἄδοιτες = εἰλογοῦντες. Aesch. Ag. 174 Ζῆνα δέ τις προφρύων ἐπινίκια κλάζουν, Eur. Med. 663 f. Μήδεια χαῖρε τοῦδε γὰρ προοίμων | κάλλιον οὐδεὶς οἶδε προσφωνεῖν φίλους. Probably we should accept καλλικίκον from R, though unsupported by other MSS., the opening words of the song being drawn under the government of ἄδοιτες.
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